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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 10, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Some Suppliers Pull Support From VSDA Confab Events

This story was prepared by Earl Paige and Jim McCullough in Los Angeles and Paul Sweeting in New York.

LOS ANGELES—The Video Software Dealers Assn. convention committee met here under apparently anxious conditions Feb. 28 as all but a handful of major suppliers were reportedly considering withdrawing traditional support from such functions as breakfasts, cocktail parties, and dinners.

The lavishly produced functions have traditionally been the glamour mainstays of the convention—held each August in Las Vegas—but have also engendered controversy since sponsoring companies have been given preferential treatment as to the location of their booths on the show floor. Several proposals have surfaced recently to make

the process of floor space allocation more equitable by eliminating the bias in favor of sponsoring companies.

At least one studio—Orion Home Video—has confirmed that it will not sponsor its breakfast this year, regardless of how the show's structure problems are resolved. Another major studio has also withdrawn support from its VSDA event, according to sources.

Other studios were guarded in any official comment. As an example, Mike Finnegan at Warner Home Video, which traditionally sponsors a meal, says the studio has "made no final decision regarding a sponsored event this year." An RCA/Columbia Pictures Home Video spokesperson says "no decision has been made yet," as does a spokesperson for HBO Video.

(Continued on page 86)

Ala. Retailer Cleared In Obscenity Case Jury Overrules Fine On 2 Live Crew Sale

BY SHAWN RYAN

ALEXANDER CITY, Ala.—Tommy Hammond, the first U.S. retailer convicted for selling obscene records, has been cleared of the charge by an Alabama jury.

An appeals trial jury, after hearing four days of testimony, took little more than an hour Feb. 22 to

find Hammond not guilty of selling obscene materials, specifically a cassette of 2 Live Crew's "Move Somethin'."

The Alabama retailer, co-owner of Taking Home The Hits, a small store in Alexander City, was arrested in June 1988 after selling a cassette of "Move Somethin'" to a city police officer (Billboard, July

9, 1988). The tape contains sexually explicit lyrics about oral sex, anal sex, sado-masochism, and human genitalia.

A municipal court judge found Hammond guilty of selling obscene materials later that year and fined him \$500. Under Alabama law, the appeal of such a conviction is retried before a jury.

Hammond, who turned 48 Feb. 19, the first day of his appeal trial, called the verdict "the best birthday present I could get."

After the verdict was announced, Circuit Court Judge James Avery called the case "historic" and told the jury of 10 men and two women that its decision would be used as a blueprint for future cases.

"This has been a historic case," Avery said. "I don't know if it will be the last, but it will guide people in the future on how to approach this thing."

"Communities and prosecutors will look at [this case] to see if they want to bring similar cases," said Elizabeth Johnson, a lawyer for the Southern Poverty Law Center (Continued on page 80)

Hammond Wins Case, But He's Still Troubled By Lyrics

BY BRUCE HARING

NEW YORK—For Tommy Hammond, the courtroom battle is over. But the scars remain.

The Alabama record retailer is not certain how he is going to pay off his legal fees. He's not even certain if he's going to reorder the type of sexually explicit product that plunged

him into a national controversy in the first place.

Luke Skywalker Records, label for 2 Live Crew, has agreed to pick up half the attorney's fee plus expenses for Hammond's appeal of his conviction for selling obscene sound recordings (see story, this page).

But Hammond is concerned about the remaining half of the fee. He's not even sure yet about the final tally of his legal costs. And he isn't even counting the mental cost of having to go through a two-year legal ordeal.

"It was a big stigma, especially in a small town," Hammond admits, (Continued on page 98)

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Grammys Give Big Boost To Raitt At Retail

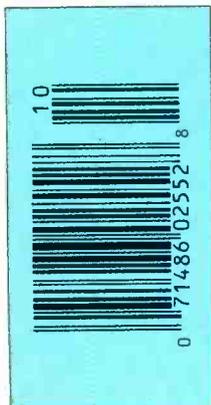
BY ED CHRISTMAN and EDWARD MORRIS

NEW YORK—Bonnie Raitt, winner of four Grammy Awards, is collecting rewards at retail as well, with customers flocking into stores to buy her Capitol album, "Nick Of Time."

Retailers say overall business in- (Continued on page 85)

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★ BACK ON THE BLOCK	QUINCY JONES	(QWEST)
HOT COUNTRY SINGLES		
★ CHAINS	PATTY LOVELESS	(MCA)
TOP COUNTRY ALBUMS		
★ RVS III	RICKY VAN SHELTON	(COLUMBIA)
TOP VIDEO SALES		
★ LETHAL WEAPON 2		(WARNER HOME VIDEO)
TOP VIDEO RENTALS		
★ INDIANA JONES & THE LAST CRUSADE		(PARAMOUNT HOME VIDEO)



FEAR OF A BLACK PLANET

APRIL 10

ON DE JAM/COLUMBIA

LAUNCHED BY MARIO SANCHEZ, CARL HERRING, ERIC BADLER
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MARCH 10, 1990

WINTER MUSIC CONFAB IS HOT PROSPECT

The Winter Music Conference, which gets under way next week in Fort Lauderdale, Fla., is one of the premier events in the dance-music industry, attracting artists, DJs, producers, publishers, and radio and label representatives. This week's expanded dance section, pages 33-39, is filled with details and stories on the dance-music scene.

THE WORD ON MUSIC PUBLISHING

Want to know what's going on in the music publishing world? Check out Billboard's new weekly column, 'Words & Music,' for all the latest developments. **Page 45**

SOUNDS LIKE A WINNER...

They didn't walk away with any trophies, but the veteran sound crew that handled this year's Grammy Awards show certainly put on a winning performance. Susan Nunziata has the behind-the-scenes story. **Page 71**

GRAMMY AWARDS PHOTOS

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CLASSIFIED/REAL ESTATE

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Scott Young Quits VSDA Board Exit Raises Issue Of Large-Chain Presence

BY JIM McCULLAUGH
and EARL PAIGE

LOS ANGELES—In a development that surprised many, Scott Young, president and CEO of the 257-store Warehouse Entertainment chain, has resigned from the board of the Video Software Dealers Assn., citing increasing demands on his time as sole representative of a large chain on the association's board. He remains as a newly elected director of the affiliated National Assn. of Recording Merchandisers.

Young's decision to leave focuses attention on a recognized weakness in the VSDA board's makeup—the lack of representation for large retailers. Young was one of three appointees at VSDA's last convention. The two other appointees, Paul Pasquarelli of Video Channels and Gary Rockhold of Commtron, are both wholesalers (Billboard, Aug. 19). Balancing the needs of large and small video retail firms has been a source of concern since the 1982 founding of VSDA.

"There's lots of me's at NARM. At VSDA, there's only one of me," Young told Billboard. "The decision was not made hastily. I had long discussions not only with [VSDA executive VP] Pam Horovitz, but with Mickey Granberg [Horovitz's predecessor] as well."

Young's resignation plans, known only to a few board members until they were made public Feb. 27, triggered widespread discussion among

VSDA insiders.

Sources close to the board confirm that Young has said VSDA involvement was too much of a drain on his time. Others point to an early February VSDA board meeting in Orlando, Fla., where Young and other retail board members aired policy disagreements.

Yet others speculate that Young wished to distance himself from the political entanglement now occurring

between VSDA and the major exhibitors (see story, page 1). Still further rumors suggest that Young wished to form a new large-chain subgroup inside VSDA.

A spokesperson at VSDA's headquarters in Marlton, N.J., said that Young's replacement should be announced in the next couple of weeks.

Young's successor has also become a much-discussed topic now that
(Continued on page 86)

Video Trend, Major Video Call Off Proposed Merger

NEW YORK—The proposed merger between Des Plaines, Ill.-based distributor Video Trend Inc. and Major Video Concepts, based in Indianapolis, has been called off, less than four months after originally being announced.

In a terse statement sent to both companies' suppliers, the parties said the decision to call off the proposed merger was a mutual and amicable one. The statement referred to a failure to work out "certain details" of the merger but did not disclose the nature of the sticking points.

Major Video and Video Trend executives could not be reached for comment at press time.

"I think they did the right thing in calling off the merger," one supplier executive says. "Rather than force the marriage where you don't have everything worked out, it's better to just call the whole thing off."

At the time the proposed merger was announced, industry sources estimated that the combined market shares of Major and Video Trend would rank second overall, behind Commtron (Billboard, Nov. 11).

The proposed move was seen at the time as part of a general shake-out within the distributor ranks. One week after the announcement
(Continued on page 86)

Entertainment Firms Take 4th-Quarter Dip Billboard Survey: Profits Down From '88 By 8.8%

BY DON JEFFREY

NEW YORK—A Billboard survey of 18 companies—radio broadcasters and home entertainment suppliers and retailers—shows that net profits for the final quarter of 1989 fell an average 8.8% from what they were the year before.

Despite the decline, entertainment companies fared better than the broad spectrum of U.S. businesses. According to The Wall

Street Journal's survey of 630 U.S. corporations, fourth-quarter net income dropped 14% from the same period in 1988.

Corporations surveyed by Billboard included companies with major recorded music, film, and home video units, including Time Warner Inc., Sony Corp., and MCA Inc.; music and video retailers, including Spec's Music and Blockbuster Entertainment; home entertainment distributors like Handleman and

Commtron; and radio network syndicators and station owners like Capital Cities/ABC and Westwood One. Net profits are for the fiscal quarter that ended Dec. 31, in most cases. In others, the profits are those released by companies before March 1 for recently completed quarters.

The total net profit for the 18 sampled companies fell to \$591 million, from \$648 million in the same period the year before.

The biggest loss by far was reported by Time Warner, the giant media and entertainment company formed by the merger of Time and Warner Communications. The fourth-quarter loss of \$222 million was principally due to vastly higher interest payments, banking fees, and amortization charges in connection with the merger. However, operating profits for the music and film divisions showed strong year-to-year increases in the quarter.

Sony Corp., which also owns major record, film, and home video companies, posted significant gains, as net profit climbed 44.8% to \$292 million.

MCA, the other major record and movie company included in the survey, reported a decline in its fourth-quarter net income to \$71.5 million, from \$75.7 million. Operating profits in both the music and film units were down in the quarter from the year before. The company also took nearly \$40 million in after-tax writeoffs on the planned sale of its LJN
(Continued on page 100)

BMG Inks Distribution Pact With 2nd Label In 2 Weeks

BY ED CHRISTMAN

NEW YORK—In its second label signing in less than two weeks, BMG Distribution says it has reached an agreement to distribute Oceana Records, an R&B and pop record company based in Hollywood, Fla.

That move comes on the heels of a mid-February distribution agreement with I Am Records, a Chicago-based gospel and inspirational label. Both deals are for three years.

Pete Jones, BMG president, earlier in the year told Billboard he was working on a string of small label signings to help to fill the void cre-

ated by the defection of A&M, which was sold by its principals to PolyGram. A&M accounted for about one-third of BMG's revenues.

"BMG recently built a state-of-the-art distribution company for the '90s," Jones said in a statement. "Within this new company, a place has been built for third-party distribution," which is a strategic part of BMG's plans for the upcoming decade. "We feel Oceana and I Am are important steps in building the third-party distribution system," he added.

Oceana artists include Donna Allen, who reached No. 3 on Billboard's Hot Black Singles chart
(Continued on page 97)

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N.Y.'s Hit Factory Hits London

Studio In Joint Venture With CBS U.K.

BY NIGEL HUNTER

LONDON—In an unusual deal, the New York-based Hit Factory is to start a London operation at the CBS Studios on Whitfield Street in the West End.

It will function as The Hit Factory London under a licensing arrangement and joint venture between the famous New York recording outfit and CBS Records U.K.

"We haven't sold anything to anybody," explains Paul Russell, chairman of CBS Records U.K. "The Hit Factory is licensing its name and taking over the management and operation of the studios. Founder Ed Germano and his family will be contributing their name, their time, and their expertise. CBS will still handle administration matters and human resources. The staff remain the same."

CBS is also spending "several million dollars" on renovating and upgrading the three studios at Whitfield Street. Russell claims The Hit Factory London will be the best in Europe.

The arrangement took 14 months of negotiations in which CBS Records International president Bob Summer was also involved. The CBS attitude is that, although the Whitfield Street facility has operated consistently at a profit since 1972, recording studios are best run by recording studio people with an exemplary track record.

Ed Germano, in London for the announcement of the deal, says, "There are three main recording

centers in the world—New York, Los Angeles, and London. We've been very successful in New York and we're hoping it will rub off in London. We feel London is a dominant force in the music business and the source of really great music."

Germano points out that Whitfield Street is the only studio in the West End built purposely for recording, and also the only major one surviving in the area now that rising rents and local taxes have driven its competitors out to the suburbs.

Russell confirms that the studio rates will rise to take account of the enhanced facilities and the major investment made in implementing the changes. Current rates are \$2,028 per 14-hour day for the Rooftop Studio, \$237 per hour for Studio 1, and \$1,014 per 14-hour day for Studio 2 (at an exchange rate of \$1.69 to the pound sterling). CBS acts will not warrant any priority consideration where studio time is concerned.

There will be no catering facilities in the refurbished location, (Continued on page 99)

IFPI 'Insulted' By Charges On Anti-Piracy Efforts

BY MIKE HENNESSEY

LONDON—Ian Thomas, director general of the International Federation of the Phonographic Industry (IFPI) has responded vigorously to charges by Swiss authors' society SUISA that the IFPI has been "criminally inactive" in dealing with record piracy (Billboard, Feb. 24).

In a statement to Billboard, Thomas described the nature of IFPI's anti-piracy role, citing IFPI's anti-piracy successes in South-East Asia, the Mediterranean and Middle East, and other regions as hard evidence of IFPI's commitment and ability to win the piracy battle.

He stated: "To describe all this as

criminally inactive is an astounding mistake and an insult to the scores of dedicated and trustworthy individuals who are involved in the vital work of combating piracy."

SUISA's attack was specifically directed at IFPI Switzerland; it followed similar criticism by SUISA deputy director Alfred Meyer, who claimed that SUISA had been waiting two years to get evidence from the IFPI's headquarters, supporting the allegations that it was licensing unauthorized recordings.

On the SUISA call for producers of phonograms to fight piracy, IFPI Switzerland's Jurg Rordorf says: "We were astonished to read that it (Continued on page 86)



Michael's Milestone. Epic Records president Dave Glew, left, and CBS Records Division president Tommy Mottola, right, present Michael Jackson with a special award commemorating worldwide sales of more than 110 million units of Jackson recordings in the '80s. The presentation was made at a breakfast and awards ceremony held in the Grand Ballroom of the Regent Beverly Wilshire Hotel in Los Angeles.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Motown Records in Los Angeles appoints Harry Anger chief operating officer. He was executive VP/West Coast GM at PolyGram Records.

CBS Records International in New York names Tomas Munoz senior VP of A&R development. He was VP of A&R development for the label.

CBS Records in New York appoints Tom Lanzillotti marketing manager, New York, and Leah Reid manager of college marketing. They were, respectively, marketing coordinator, New York, and progressive music marketing manager, Mid-Atlantic region, for the label.

Robin Sloane is appointed head of creative marketing and special proj-



ANGER



MUNOZ



LANZILLOTTI



SLOANE

ects at Geffen Records in Los Angeles. She was VP of video at Elektra Records.

Charisma Records in New York makes the following appointments: Audrey Strahl, VP of press and artist development; Milhan Gorky, national director of press and artist development; and Betsy Mahoney, manager of press and artist development. They were, respectively, VP of publicity, Virgin Records; director of media and artist relations, Capitol Records; and publicity manager, Virgin Records.



STRAHL



FAHLMAN



HUTCHINSON



SARBIN

Arista Records in New York makes the following appointments: Arnie Kaplan, VP of royalties; Kirk Bonin, national director, R&B marketing; and Anita Leifer, director of office services and personnel. They were, respectively, senior director of royalties, Arista; associate director of national R&B marketing, Arista; and office manager, Ogilvy & Mather Advertising.

Christopher Fahlman is named VP of MCA Concerts and GM of the Universal Amphitheatre in Los Angeles. He was manager of the Blossom Music Center.

MCA Records in Los Angeles appoints Donald D. Walton associate director of business. He was an attorney with Simpson, Thatcher & Bartlett.

Elektra Entertainment in New York makes the following appointments: Earl Hutchinson, national director of urban sales and marketing; Loretta Farmer, manager of urban music promotion and marketing; Michael Howard, manager of artist development; Joe Morrow, national director of urban promotion; and Elaine Valentine, director of operations for urban music marketing and promotion. They were, respectively, director of promotion and marketing; an administrative assistant; coordinator of national sales and marketing for new music; national director of (Continued on page 101)

Skywalker Records A RICO Violator?

2 Live Crew Album Target Of Fla. Obscenity Probe

BY BRUCE HARING

NEW YORK—Florida governor Bob Martinez has asked the statewide prosecutor to investigate whether distribution of 2 Live Crew recordings violates Florida racketeering and obscenity laws.

In a letter dated Feb. 22, Martinez

told statewide prosecutor Peter Antonacci that 2 Live Crew label Skywalker Records "could be considered an enterprise within the scope of RICO."

Martinez's letter cites a decision by a Lee County, Fla., judge that 2 Live Crew's "As Nasty As They Wanna Be" is obscene (Billboard, Feb. 24)

and the ongoing investigations of the album's sale to minors in Dade County, Fla., (Billboard, Feb. 3) as the possible basis for his allegations.

The letter also notes that violation of a Florida statute banning sales to minors of obscene sound recordings "is specifically listed as a crime chargeable by RICO. Further, the record publisher [sic], Skywalker Records, could be considered an enterprise within the scope of RICO." RICO is an acronym for Racketeer Influenced and Corrupt Organizations Act.

Martinez's letter continues: "It is appalling to think that recordings that a judge has already determined may be obscene are readily available to minors throughout Florida," Martinez's letter states, adding, "I do not believe the state of Florida should go about seeking to censor the kind of legitimate public expression protected by the First Amendment. However, it would appear the recording in question does not meet that standard."

Skywalker attorney Bruce Rogow says, "There's no question there's a political undercurrent that motivates this action," noting that Martinez faces a stiff re-election challenge in November.

"I think [Antonacci] will proceed very cautiously," Rogow says. "I don't think he'll fly off the handle and (Continued on page 99)

RIAA Rallies Artists Around Opposition To Mo. Labeling Bill

BY THOM DUFFY

NEW YORK—In its first action against lyric stickering bills since recruiting artists to the cause at the Grammy Awards, the Recording Industry Assn. of America led an array of witnesses to a Missouri statehouse hearing Feb. 28 to oppose a labeling bill that has served as the model for similar actions nationwide.

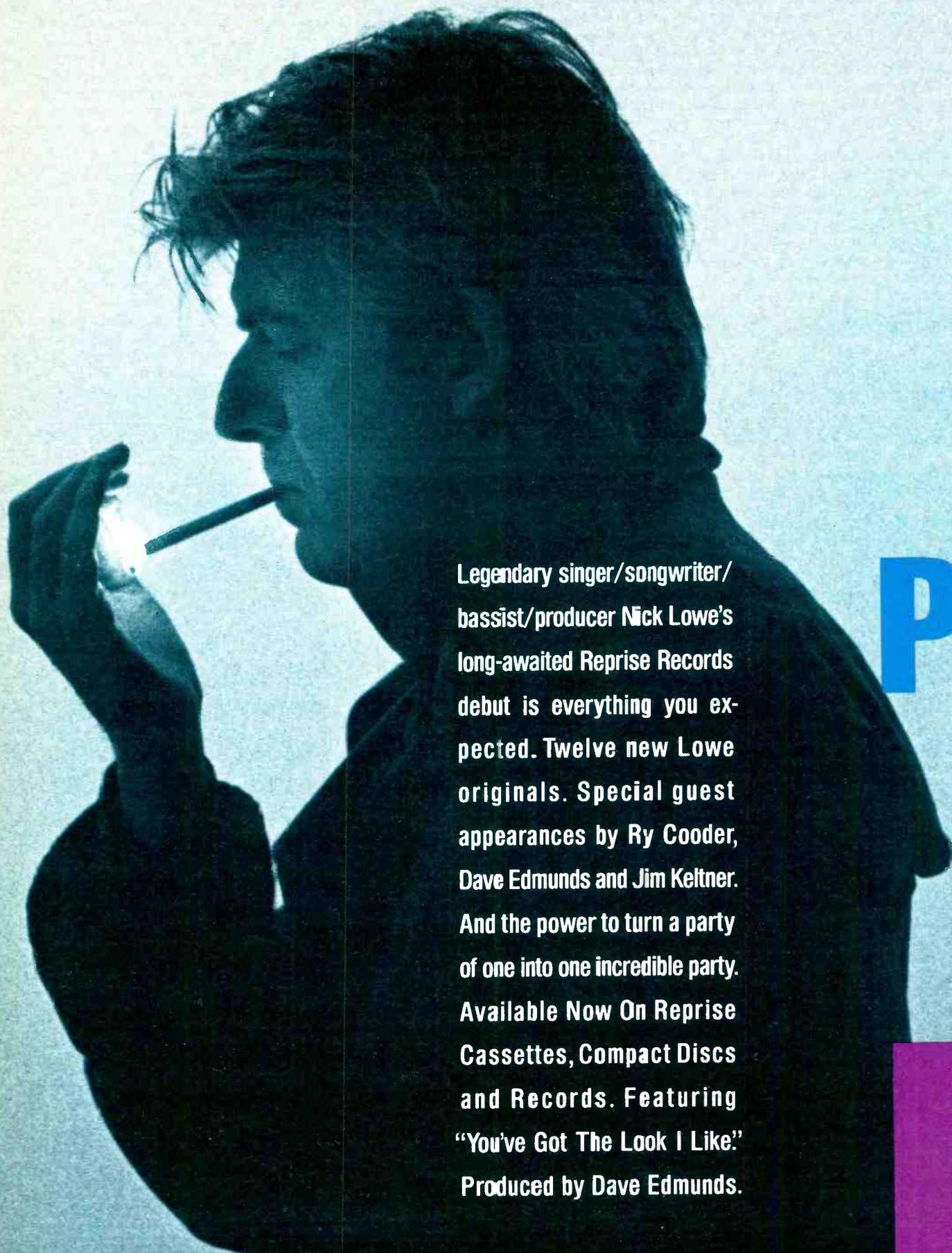
Performers Rosanne Cash and Rodney Crowell joined civil liberties experts, radio, retail, and concert industry representatives, and RIAA president Jason S. Berman in testifying before a legislative committee about the bill proposed

by Republican State Rep. Jean Dixon.

Yet, according to Dixon, the five-hour hearing, which concluded at 1:30 a.m., showed "tremendous support" for the record-labeling measure. From a stack of 20 albums, Dixon played songs by 2 Live Crew, the Dead Kennedys, and other groups to make her case. "The bottom line is that the record industry has failed miserably to comply" with voluntary labeling agreements, she says.

Among other bill supporters testifying was John Tanner, a Missouri man who blamed his suicide attempt on the influence of heavy (Continued on page 100)

NICK LOWE



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“Wind Beneath My Wings”

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Pink Floyd Sees Light Side Of 11 Mil Feb. Platinum To Joel, Janet, Luther, Too

BY PAUL GREIN

LOS ANGELES—Pink Floyd's "The Dark Side Of The Moon," a fixture on the Top Pop Albums chart from 1973 to 1988, was certified in February for U.S. sales of 11 million copies. That puts it in a tie for third place on the list of all-time multiplatinum albums. It trails Michael Jackson's "Thriller" (20 million) and Fleetwood Mac's "Rumours" (13 million) and ties Bruce Springsteen's "Born In The U.S.A." and the "Saturday Night Fever" soundtrack.

Though the Pink Floyd release has

long been regarded as one of the bestselling albums ever, until last month it had not advanced beyond gold certification. The album was released three years before the Recording Industry Assn. of America introduced platinum awards. It finally became eligible for platinum status in 1984 when the RIAA began a program of retroactive certification for pre-1976 albums, but it was not submitted to RIAA auditors until last month.

Also in February, two multirecord boxed sets by legendary rock veterans were certified gold. Both al-

bums—Rod Stewart's "Storyteller/Complete Anthology: 1964-1990" and the Rolling Stones' "Singles Collection—The London Years"—were released last fall. Three other boxed sets have been certified gold in recent years: Bob Dylan's "Biograph," Eric Clapton's "Crossroads," and "Bruce Springsteen & The E Street Band Live/1975-1985."

Billy Joel's "The Stranger," his first collaboration with producer Phil Ramone, topped the 7 million mark. Three other albums by the Grammy-winning team have been certified for sales of 5 million copies: "52nd Street," "Glass Houses," and "An Innocent Man."

"Janet Jackson's Rhythm Nation 1814" was certified for sales of 3 million copies. Jackson's previous album, "Control," sold 5 million copies

(Continued on page 101)



Helping Hands. Alan Meltzer, third from left, president of CD One Stop, gets a warm "thank you" from Tony Martell, second from right, senior VP/GM, Associated Labels, Epic/Associated Records. CD One Stop's December catalog featured the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research on its cover. Inside was a story on the foundation with a request for donations and a postage-paid envelope. The effort raised more than \$15,000 for the foundation. Shown, from left, are Peter Stocke, regional VP and New York branch manager, WEA Distribution; Ron Nicks, director of purchasing, CD One Stop; Meltzer; Martell; and Ken Butler, sales representative, WEA Boston.

New York Considers Cap On Ticket Service Charges

BY MELINDA NEWMAN and BRUCE HARING

NEW YORK—Legislation that could place a 10% cap, not to exceed \$4, on ticket service charges may be introduced in New York late this spring.

Currently, the state's Arts and Cultural Affairs Law prohibits arena owners from charging more than a \$2 premium above the ticket price; however, ticket vendors such as Ticketron, TicketMaster, and Telecharge are not regulated by the law.

A survey conducted by the N.Y. State Consumer Protection Board the week of Feb. 19 revealed a wide

range of ticket service charges being assessed by ticket vendors throughout New York state.

They discovered that ticket surcharges, which took the form of "convenience fees," "service charges," "credit card fees," and "handling charges," increased the overall base ticket price by a range of \$1.50-\$10.50 statewide and \$3.50-\$10.50 in Manhattan for telephone orders; and between \$1-\$3.50 statewide and \$1.50-\$3.50 in Manhattan for tickets purchased in person at vendors other than the box office.

TicketMaster CEO Fred Rosen de-

(Continued on page 97)

ACM Names Awards Nominees Williams, Black Lead Country Pack

LOS ANGELES—Hank Williams Jr. and Clint Black lead the list of final nominees for the 1990 Academy of Country Music Awards. Other contenders for multiple ACM "Hat" Awards include Rodney Crowell, Randy Travis, Alabama, Garth Brooks, Dolly Parton, George Strait, Reba McEntire, Shenandoah, and Kathy Mattea.

The academy's 25th annual awards presentation will be televised live over NBC-TV, April 25, from the Pantages Theater in Hollywood. The nominees were revealed at a news conference held at Universal Studios. Those participating included Bill

Boyd, ACM executive director; Gene Weed, ACM board chairman and producer/director of the telecast for dick clark productions inc.; Fred Reiser, ACM president; and country acts Highway 101, Lorrie Morgan, Jim Stafford, Buck Owens, and T. Graham Brown.

Here is a complete list of the nominees:

Entertainer of the year: Alabama, Dolly Parton, George Strait, Randy Travis, and Hank Williams Jr.

Top male vocalist: Black, Crowell, Strait, Travis, and Ricky Van Shelton.

(Continued on page 101)

Johnnie 'Mr. Emotion' Ray Dies At 63 In Los Angeles

BY IRV LICHMAN

NEW YORK—Johnnie Ray, whose relatively brief fling with recording stardom seemed, in retrospect, to help ease the way for rock'n'roll's move into the mainstream, died of liver failure Feb. 24 in Los Angeles. He was 63.

In 1951, Ray was propelled to stardom via a two-sided smash, "Cry" and "The Little White Cloud That Cried," in which his highly charged, staccato delivery departed from the more sugary style of other pop ballad singers of the time.

Ray's first hit appeared on Colum-

bia's Okeh label, generally a home for blues and jazz recordings. In fact, Ray's first important exposure was at an interracial club in Detroit, The Flame, where he met R&B singer Lavern Baker and picked up further bluesy stylings. He was, ironically, recorded by Columbia A&R chief Mitch Miller, who was a staunch detractor of rock'n'roll.

Although the intensity of his vocal style immediately cast him as "Mr. Emotion," Ray generally fell back to a more sanguine vocal pose on succeeding hits. And they came in rapid succession, including "Please, Mr.

(Continued on page 101)

The 'Time' Is Right For Raitt To Rise; Basia Bounds; Ronstadt 'Storms' Top 10

WOMEN STEP UP their assault on the pop charts this week—and we're not just talking about Paula Abdul and Janet Jackson.

Bonnie Raitt, fresh from her sweep of the Grammy Awards, vaults from No. 40 to No. 22 on the Top Pop Albums chart with "Nick Of Time." That matches the album's initial peak in June, and represents a recovery of nearly 100 notches since Christmas, when the album dipped as low as No. 119. "Nick Of Time" is certain to bust into the top 20 (something Raitt has never done before) and could easily reach the top five. In addition, a single from the album, "Have A Heart," enters the Hot 100 at No. 92. It's Raitt's first chart hit in more than a decade, and only the third of her career. Her biggest hit to date was a bluesy cover of the late Del Shannon's "Runaway," which reached No. 57 in 1977.

Basia's "London Warsaw New York" vaults from No. 149 to No. 34 in its second week on the pop albums chart. This already tops the No. 36 peak of Basia's 1988 debut album, "Time And Tide." And that sleeper hit took 41 weeks to reach its peak.

Linda Ronstadt's "Cry Like A Rainstorm, Howl Like The Wind" finally cracks the top 10 in its 21st week on the pop albums chart. It's the 10th top 10 album of Ronstadt's long and distinguished career. All 10 have been produced by Peter Asher, who has won the Grammy for producer of the year twice in the past dozen years, in large part for his work with Ronstadt.

Taylor Dayne lands her sixth straight top 10 single as "Love Will Lead You Back" jumps to No. 10 on the Hot 100. The song was written by the indefatigable Diane Warren, who has amassed 10 top 10 hits in the past three years. And Warren has already locked up her next top 10 hit: Michael Bolton's "How Can We Be Lovers," which leaps to No. 45 in its second week on the Hot 100. Warren co-wrote the song with Bolton and Desmond Child.

And Madonna, the power woman of the '80s, lands her 20th consecutive top 20 single as "Keep It Together" jumps to No. 20 on the Hot 100.

And since it just wouldn't feel right going a week without discussing Jackson and Abdul, here are two more items.

Janet Jackson's "Escapade" jumps to No. 1 on the Hot Black Singles chart, and holds at No. 1 on the Hot 100 and the Hot Dance Music Club Play chart. "Escapade" is the second single from Jackson's "Rhythm Nation 1814" album—following "Miss You Much"—to top

all three charts. Only two other albums have yielded two triple-crown chart champs: Michael Jackson's "Thriller" and Prince & the New Power Generation's "Love Symbol Album."

And Paula Abdul's "Forever Your Girl" logs its seventh week at No. 1 on the pop albums chart. That's the longest run at No. 1 by a female artist since Whitney Houston's "Whitney" had 11 weeks on top in 1987.

FAST FACTS: M.C. Hammer's new album, "Please Hammer Don't Hurt 'Em," is the top new entry on the pop albums chart at No. 69. Look for the album to quickly top the No. 32 peak of Hammer's platinum 1988 debut, "Let's Get It Started."

Salt-N-Pepa's "Expression" holds at No. 1 on the Hot Rap Singles chart for a record eighth week and finally breaks into the Hot 100 at No. 95. Remarkably, the single went gold

before it ever appeared on the pop chart.

An album of highlights from "Phantom Of The Opera" enters the pop albums chart at No. 120, while the double-record original-cast album—which climbed as high as No. 33 in 1987—rebounds to No. 148. Both are on Polydor. In addition, the original-cast album for Gefen's "Miss Saigon" debuts at No. 161. All three albums were recorded with the London casts.

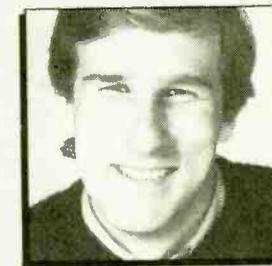
WE GET LETTERS: Adam Hammond of Bay City, Mich., notes that Rob Base & DJ E-Z Rock's "It Takes Two" has surpassed Run-D.M.C.'s 1986 smash "Raising Hell" to become the longest-charting rap album to date. Base's album has logged 75 weeks on the chart, compared with 71 weeks for "Hell."

David Neukuckatz of Bartlett, Ill., notes that Madonna is the first female artist to land five or more top 40 hits from back-to-back album releases. Only two other acts have accomplished this feat: Michael Jackson and Huey Lewis & the News.

Christopher Arndt of Kinderhook, N.Y., notes that five singles from Dino's debut album, "24/7," made the Hot 100, logging a combined total of 75 weeks on the chart. That's a new record for an independently released album. The Cover Girls' 1987 debut album, "Show Me," also yielded five chart hits, but those singles amassed just 71 weeks on the chart. Dino is signed to 4th & B'way; the Cover Girls are on Fever.

Rich Appel of CBS-TV in New York muses, "Remember when unmentionables were, well, unmentionable? Biz Markie's 'Just A Friend' is about to become the second top 10 hit in less than a year—following Neneh Cherry's 'Buffalo Stance'—to mention the word 'bra.'"

CHART BEAT



by Paul Grein

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1918-1989

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Editorial

HATS OFF TO TOMMY HAMMOND

THE ENTIRE CREATIVE community should give a standing ovation to record store owner Tommy Hammond and the Alabama jury that cleared him of obscenity charges. Hammond, owner of Taking Home The Hits in Alexander City, Ala., was convicted (and fined \$500) in July 1988 under a state law that prohibits the sale of obscene materials. Hammond had been arrested one month earlier for selling a copy of "Move Somethin'" by 2 Live Crew to an undercover police officer.

The Alabama jury's decision makes it clear that given all the facts, a group of local citizens will stand behind the First Amendment and support the freedom of expression that is central to all artistic endeavors. As the lawyer who represented

Hammond told The New York Times, "A couple of the jurors told us they did not think it was the government's business to tell them what they could listen to." Bravo!

But in applauding the latest events in Alabama—and the courage of Tommy Hammond—we must remember that this is just the first act of what promises to be a long and drawn out drama. For even as Hammond goes free, Bob Martinez, the governor of neighboring Florida, has asked the state prosecutor to probe possible RICO and obscenity violations related to the distribution of releases by the same group—2 Live Crew, whose label, Luke Skyywalker Records, and key member, Luther Campbell, are based in that state.

As anti-obscenity police actions and statewide

record-labeling proposals proliferate across the U.S., the members of the creative community face the danger of relying too much on the promise of future court decisions to uphold artists' rights. It is essential that the Alabama decision not blunt the music industry's resolve to battle record-labeling measures at their source. Further, it is unreasonable to expect the retailer, who is at the front line in this struggle, to bear the brunt of protecting artistic freedom.

History may see the Tommy Hammond case as a turning point in stemming the tide of censorship in America. But for now it is up to the leaders of the creative community to continue in efforts to unite and focus on this issue to keep the momentum swinging toward free speech.

But Retailers Still Have Much To Fear

LABELING LAWS VIOLATE U.S. CONSTITUTION

BY BRADLEY C. ROSEN

To the record retailers of America: Be afraid, be very afraid. A group of reactionaries is attempting to impose its will upon the country in the form of laws requiring the labeling of records, and intends to hold you responsible.

As reported in Billboard on an almost weekly basis, record labeling bills have been introduced in several states, and yet there has been little organized response by the industry in opposition to these measures. This leads me to believe that very few people have actually looked at the proposed statutes, the range of activities they proscribe, and the many varied aspects of the U.S. Constitution that they violate in their present forms.

I have recently reviewed the proposed statutes in Arizona, Florida, Iowa, Maryland, Missouri, Oklahoma, and Pennsylvania. [Ed: A similar bill has also been introduced in Tennessee.] I was shocked at what I found. All seven states have a list of activities that cannot be "advocated or encouraged" on a record without a warning label. Five of the states go even further and say that the activities listed may not even be "described" unless there is a label on the jacket. And under the Florida bill, the activities could not be "glamorized" in song lyrics.

A complete list of the activities and the number of proposed statutes that include that activity on their "hit

list": adultery (4), bestiality (6), ethnic intimidation (3), incest (6), morbid violence (6), murder (7), nudity (3), rape (1), sadomasochism (6), satanism (4), sexual conduct in a violent context (6), sodomy (5), suicide (2), use of alcohol (7), and use of illegal drugs (7).

Three states propose banning anyone who is under the age of 18 from attending a concert where music de-

go to jail.

All seven states call for the labels to be affixed in a way in which they cannot be readily removed. Two states specify that the label must be placed under the shrink-wrap on the prerecorded product. In the other five state bills, this requirement is implied (Sen. Brewer of Arizona, for instance, informed me that this lan-

guage is intended to mean that the label must be beneath the plastic wrapper).

What this means is that the labels must be placed on the cover at the factory (and in Florida, the lyrics of all labeled products must be "available for examination"). But the person who is going to be held liable is not the record company—it is the retailer who sells an album that is not properly labeled.

In addition to being a potential violation of the First Amendment (the legal argument is that the proposed laws would have a "chilling effect" on the exercise of free speech), these statutes all violate the interstate commerce clause of the U.S. Constitution. (That these statutes may also violate the due process clause of the Fifth and Fourteenth amendments, in that the person held liable has little or no control over compliance and no opportunity to rectify a failure to comply, is a thought for another day.)

'It is incumbent upon retailers to voice their opposition now'

Bradley C. Rosen is an associate in the Queens, N.Y., law firm of Sarikas & Hanna.



guage is intended to mean that the label must be beneath the plastic wrapper).

Undoubtedly, these proposed laws would unduly burden interstate commerce. In order to protect the retailers if these laws are passed, record manufacturers would have to first determine which albums, tapes, and CDs run afoul of the various statutes. This means that prior to distribution, someone (probably a lawyer) would have to review each and every song to be distributed and decide which albums require a warning label on a state-by-state basis. For ex-

Letters to the Editor

OUTRAGED AT LABELING BILL

I would like to address the issue of the Gamble Amendment, the labeling bill that has been passed by one house of the Pennsylvania legislature. I work for Trans World Music, which has agreed to begin labeling albums with warning stickers [buyer must be over 18 years old to purchase]. If they want albums labeled, why don't they label every album that may contain even a single obscenity? Every album which men-

tions drugs or alcohol, incest, rape, or child abuse? In fact, why don't they tell us that we can't walk into a record store unless we are 18 years old?

I am 20 years old and am able to do almost anything I please (with the exception of what is illegal). But, with this Gamble Amendment, I feel invaded upon. I feel threatened, being a lyricist myself. This bill must not be passed. The government cannot control music and freedom of expression.

Steve Wicklund
Bergenfield, N.J.

A DIFFERENT VIEW

To all those people who think putting

stickers on albums is censorship, you are either stupid or rich. Some groups get one decent song on the radio and the rest of their stuff is about rape, murder, devil worship, or deviate sex. How are we as consumers supposed to know this unless there are stickers?

I do not want to pay \$15 for an album with only one decent song on it. Do you think that record stores take back opened product? No, they don't!

If the songwriters want to write about ugly things and glorify violence, then tell me ahead of time so that I don't waste my (low-income) money on them. Write what you want, but until I can return garbage,

tell me what the album is about.

I would love to see stickers. It's not censorship. It is a sign of knowing what you're buying.

And in case you don't know, some people are not in the position to throw money away on garbage!

Doreen L. Klein
Queens, N.Y.

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.

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No Absolutes For Lyle & Lang Country PDs Resist Grammy Winners

BY SEAN ROSS

NEW YORK—Whatever the effect of their twin Grammy awards on record sales, Lyle Lovett and k.d. lang still face a lot of resistance from country radio. Although one network PD says his listeners have demanded more Lovett and lang since the duo took the male and female best country vocal honors Feb. 21, other PDs say listeners were either indifferent to the Grammys, or were upset that more mainstream artists had not won.

And because both Lovett and lang are between albums, both artists' labels have only tentative plans to capitalize on the Grammys at country radio. Ironically, Lovett's victory came a few days after rumors began circulating that he was now being handled out of MCA's Los Angeles offices, instead of through the Nashville division—reports that MCA claims are only partially correct.

Lang has never put a single in the country top 20; her biggest songs, "I'm Down To My Last Cigarette" and "Full Moon Full Of Love" peaked at No. 21 and 22 respectively. Lovett has had a top 10 record, 1986's "Cowboy Man," but as his albums have become increasingly eclectic, country PD resistance has grown and no single from the "Lyle Lovett And His Large Band" album managed to crack the top 40.

Yet both artists are favorites of the consumer press and country video outlets (Billboard, Feb. 17). And both remain strong album sellers. "Absolute Torch And Twang," lang's album, is bulleted 26-22 on Billboard's Top Country Albums chart this week, 38 weeks after it debuted.

Mark Edwards, OM of Satellite Music Network's Coast To Coast Country service, says the pair's sales attracted his attention six months ago when "we called Tower Records and their top two albums were k.d. and Lyle. At the time, we just thought it was a fluke. But with their Grammys, we feel we've got to expose them a little more so the entire country gets an opportunity to hear what they sound like.

"The morning after the Grammys, we had some very good and intelligent comments from people who think we ought to be playing them because they make good music. Somebody asked if Frank Sinatra had a good country song, would we play it? I think so."

Edwards will put several titles by each artist back into his library, despite the fact that they were not major chart records. But he is the exception. Other country PDs say they have had problems breaking the pair before, and that they do not expect the Grammys to make much difference.

"The awards don't change too much for us," says KKCS Colorado

Springs, Colo., PD Charlie Cassidy. "We're very research intensive and neither artist has ever researched worth a darn in this area despite the fact that we've played some Lyle Lovett."

"I've tried every single that lang's released and I just haven't gotten anywhere," says KRST Albuquerque, N.M., PD Don Christi. "They've both gotten so much press over the last two years, it's not as if people don't know they exist. For whatever reason, country listeners have not embraced them as the labels might have hoped."

'Country listeners haven't embraced them as the labels might have hoped'

WPOC Baltimore PD Bob Moody says lang recently sold out a 2,200-seat concert hall in Baltimore at \$19.50 a head. "She and Lyle both sell product in this market. We played 'Cigarette' as a current and we thought at the time it was a hit because it sold product, we got calls, and it had all the characteristics of a hit. But when we did our auditorium tests, out of 700 songs, it was No. 697.

"There's kind of a parallel between what's happening here and what happened to top 40 when AOR was being born," says Moody. "I don't want to suggest that we're going to get a progressive country format out of this. But I can remember when those of us in top 40 radio at the time noticed that the Grateful Dead were selling a lot of albums, so we tried to accommodate them in between the Monkees and the Peppermint Trolley Co., and it just didn't work.

"Before and after the Grammys we had calls from people who wanted to hear more of both artists. But we've also had calls from people saying they can't believe those two won," says Moody.

"The calls we got were pretty negative," adds Cassidy. "Listeners were asking why these people had won if they'd never heard of them."

Some PDs tended to discount the overall Grammy process. "When you consider the people who vote for the nominees, some are guys who produce rap records, some are from the world of classical music, and they're all asked to vote on genres in which they're unfamiliar," says WFMS Indianapolis OM Russ Schell. "If Kool Moe Dee's producer is looking at a list of country nominees, he checks off the names he recognizes. And in 1989, the two country artists who got the most press were k.d. lang and Lyle Lovett."

"Here in Music City, we've had

three awards shows of our own every year," says WSM-FM Nashville PD Bruce Sherman. "As far as listeners are concerned, those are the real awards for country artists. People may find the Grammys fun to watch, but I don't know how seriously they take them."

Sherman's station has been attacked by some label staffers for not playing lang, a decision that one record person attributes to GM Bob Meyer. "There's no truth to that story as far as I'm concerned," says Sherman. "Meyer hasn't told me that. I think lang and Lovett are both tremendous artists. I appreciate what they do; I'm just not sure that a majority of the public does."

With the singles from "Absolute" having run their course, Warner Bros. senior VP of national country sales/promotion Nick Hunter says he may go to lang's last album, "Shadowland," for a single, but says no plans are definite. Hunter says lang "has shied away from putting out singles because of her lack of success. It's going to be [largely] her call if she wants to put one out. We've sold almost a million copies of her three albums combined without country radio. So maybe we can sell another 500,000 without it."

WYNE Appleton, Wis., PD Mark Lewis—an early lang supporter—says there is a mixed response to lang in his market. Lewis also got complaint calls about the Grammys, but says that requests for lang material picked up, and that many of the artist's songs had performed for him as currents.

Lewis also says that lang's androgynous appearance—something that eventually surfaces in most PD discussions about her radio problem—is an issue with some listeners and not others. "I was watching the Grammys in a little hick bar, and you could see the cross-section of people. There was a couple that were clearly our listeners and they cheered when lang won. But there were also two guys at

(Continued on page 85)



Buried Paul (Anka). WRLT Nashville staffers prepare to launch the station's new adult rock format (see Vox Jox, page 19) by "burying" the old Format 41 approach. Pictured stuffing old Barry Manilow, Elvis Presley, and John Denver albums into a hearse, from left, are "Doc" Stone, PD Lee Stevens, Swingin' Craig Lowry, Jim Eskew, GM Ned Horton (with shovel), Beverlee Jolly, and James Wade.

FCC Inquiry Fails To Find Much Support For 24-Hour Ban

BY BILL HOLLAND

WASHINGTON, D.C.—Last year, the U.S. Appeals Court, in its still-pending review of the constitutionality of the 24-hour broadcast indecency ban, allowed the FCC to try and compile a record of support for such a ban. Last week, 17 broadcast groups, journalists, public-interest groups, and listeners responded to the commission inquiry with a unified opposition to such a ban. So who is in favor of the ban? Only one group has submitted comments in support of the ban—Mormon Church-owned Bonneville Broadcasting.

The FCC must now submit to the court the results of the public inquiry. In the meantime, the 24-hour ban is in limbo, although the FCC is acting on complaints about indecency during daylight hours, when there is a high risk of children listening.

FCC II: MUCH MORE MONEY

From the responses of lawmakers to the "get tough and get along" philosophy of FCC chairman Al Sikes, it looks as if the commission may get the \$10 million extra funding it wants for fiscal year '91, and maybe an increase, according to the comments of Sen. Ernest Hollings, D-S.C., who holds FCC purse strings.

Hollings was not a big fan of previous FCC chairman Dennis Patrick's

independent ways—under his helm the FCC axed the fairness doctrine—but is much more sympathetic to Sikes and his views on working with

WASHINGTON ROUNDUP

Capitol Hill on banning indecency and reining in broadcast station trafficking. Sikes is asking for \$117.9 million for 1991.

NAB NIXES NTIA AUCTION IDEA

The National Assn. of Broadcasters has come out in opposition to proposals by the National Telecommunications and Information Administration to auction off broadcast spectrum slots and to allow more than one communications service to share the same broadcast spectrum.

NAB's Feb. 26 filing said that auctions would "undermine public interests that place a high value on broadcast localism," and added that slots "going to the highest bidder would preclude innovations by small, less financially solvent entrepreneurs." The trade group also feels it will be "impossible to guard effectively against interference" if spectrum-sharing is adopted.



They Might Be Giants. Among the radio luminaries who attended the Pollack Media Group conference held in L.A., Feb. 21-24, were, from left, WMMR Philadelphia OM John DeBella, KQLZ (Pirate Radio) Los Angeles VP/programming Scott Shannon, Jeff Pollack, and WLUP Chicago p.m. drivers Steve Dahl and Gary Meier.

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Anita Baker

R&B Vocal Performance, Female

•

Michael Bolton

Pop Vocal Performance, Male

•

Bobby Brown

R&B Vocal Performance, Male

•

Peter Gabriel

New Age Performance

•

Don Henley

Rock Vocal Performance, Male

•

Bruce Hornsby

Bluegrass Recording

•

Janet Jackson

Music Video—Long Form

•

Living Colour

Hard Rock Performance

•

Ziggy Marley and the Melody Makers

Reggae Recording

•

Milli Vanilli

New Artist

•

Aaron Neville

Pop Performance by a Duo or Group with Vocal

•

Neville Brothers

Pop Instrumental Performance

•

Bonnie Raitt

Album of the Year

Pop Vocal Performance, Female

Rock Vocal Performance, Female

Traditional Blues Recording

•

Linda Ronstadt

Pop Vocal Performance by a Duo or Group with Vocal

•

Soul II Soul

R&B Performance by a Duo or Group with Vocal

R&B Instrumental Performance

•

Young MC

Rap Performance

•

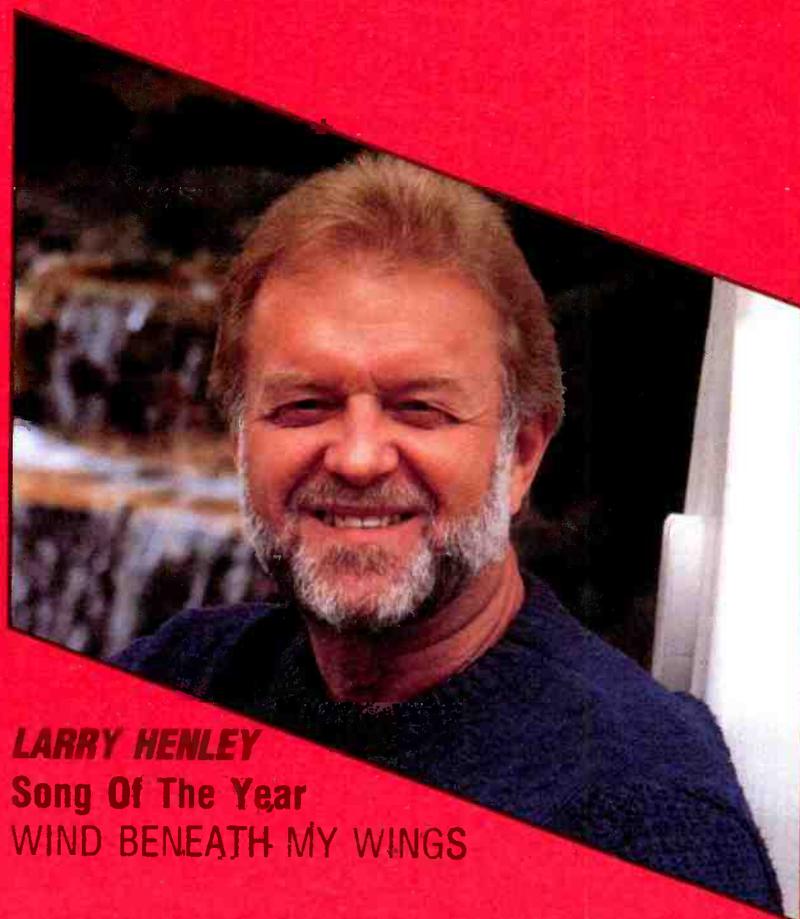
To the best in the business. From your friends at Winterland.

BMI 50th ANNIVERSARY

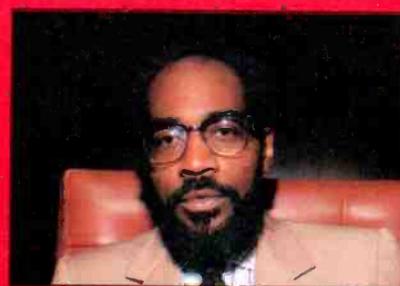
We Proudly Salute Our 1990 Grammy Award Winners



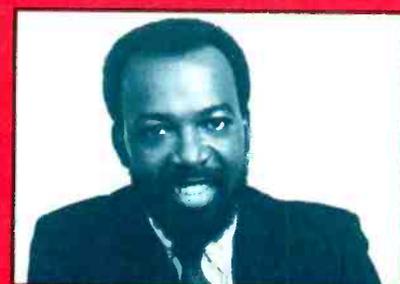
BETTE MIDLER
ARIF MARDIN, PRODUCER
Record Of The Year
WIND BENEATH MY WINGS



LARRY HENLEY
Song Of The Year
WIND BENEATH MY WINGS

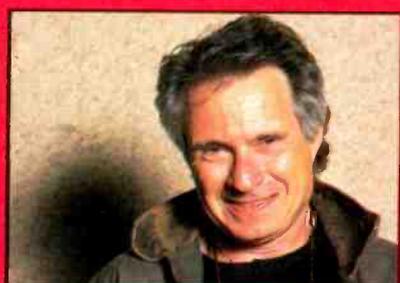


KENNY GAMBLE

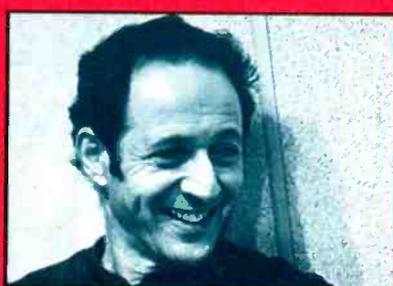


LEON HUFF

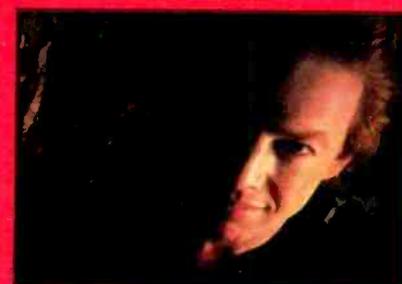
Best R&B Song
IF YOU DON'T KNOW ME BY NOW



DAVE GRUSIN
Best Album Of Original Instrumental Background Score Written For A Motion Picture Or For Television
THE FABULOUS BAKER BOYS (ALBUM)
Best Arrangement On An Instrumental
SUITE FROM THE MILAGRO BEANFIELD WAR (TRACK FROM MIGRATION)
Best Instrumental Arrangement Accompanying Vocal(s)
MY FUNNY VALENTINE (TRACK FROM THE FABULOUS BAKER BOYS MOTION PICTURE SOUNDTRACK)



STEVE REICH
Best Contemporary Composition
REICH: DIFFERENT TRAINS



DANNY ELFMAN
Best Instrumental Composition
THE BATMAN THEME (SINGLE)

Grammy



PAUL McCARTNEY (PRS)
Lifetime Achievement Award



MILES DAVIS
Lifetime Achievement Award
Best Jazz Instrumental Performance, Soloist
(On A Jazz Recording)
Best Jazz Instrumental Performance, Big Band
AURA (ALBUM)

MICHAEL JACKSON
Best Music Video - Short Form
LEAVE ME ALONE

JANET JACKSON
Best Music Video - Long Form
RHYTHM NATION 1814

CÉCE WINANS
Best Gospel Vocal Performance, Female
DON'T CRY (TRACK FROM HEAVEN)

BEBE WINANS
Best Gospel Vocal Performance, Male
MEANTIME (TRACK FROM HEAVEN)

TAKE 6
Best Gospel Vocal Performance By A Duo Or Group,
Choir Or Chorus
THE SAVIOR IS WAITING
(TRACK FROM OUR HYMNS/VARIOUS ARTISTS)

AL GREEN
Best Soul Gospel Vocal Performance
AS LONG AS WE'RE TOGETHER (SINGLE)



RAY CHARLES
Hall Of Fame

MICHAEL BOLTON
Best Pop Vocal Performance, Male
HOW AM I SUPPOSED TO LIVE WITHOUT YOU
(SINGLE)

**LINDA RONSTADT
AARON NEVILLE**
Best Pop Performance By A Duo Or Group
DON'T KNOW MUCH (SINGLE)

NEVILLE BROTHERS
Best Pop Instrumental Performance
HEALING CHANT (TRACK FROM YELLOW MOON)

**GEORGE HARRISON (PRS)
ROY ORBISON
(TRAVELING WILBURYS)**
Best Rock Performance By A Duo Or Group
TRAVELING WILBURYS VOLUME ONE (ALBUM)

ANITA BAKER
Best R&B Vocal Performance, Female
GIVING YOU THE BEST THAT I GOT (ALBUM)

PETER GABRIEL (PRS)
Best New Age Performance:
PASSION - MUSIC FOR
THE LAST TEMPTATION OF CHRIST
(ALBUM)

PAT METHENY GROUP
Best Jazz Fusion Performance
LETTER FROM HOME (ALBUM)



CHUCK BERRY
Hall Of Fame

RUTH BROWN
Best Jazz Vocal Performance, Female
BLUES ON BROADWAY (ALBUM)

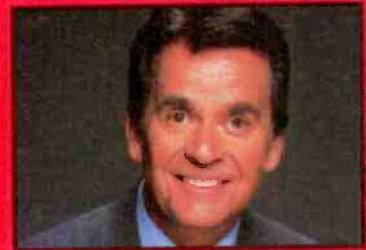
HARRY CONNICK, JR.
Best Jazz Vocal Performance, Male
WHEN HARRY MET SALLY (ALBUM)

DR. JOHN
Best Jazz Vocal Performance
By A Duo Or Group
MAKIN' WHOOPEE (SINGLE)

CHICK COREA AKOUSTIC BAND
Best Jazz Instrumental Performance, Group
CHICK COREA AKOUSTIC BAND

**HANK WILLIAMS, JR.
HANK WILLIAMS, SR.**
Best Country Vocal Collaboration
THERE'S A TEAR IN MY BEER (SINGLE)

RANDY SCRUGGS
Best Country Instrumental Performance
AMAZING GRACE (TRACK FROM THE NITTY GRITTY
CIRT BAND'S WILL THE CIRCLE BE UNBROKEN VOL. 2)



DICK CLARK
Trustees Award

DANIEL WINANS & CHOIR
Best Soul Gospel Vocal Performance By A Duo, Group,
Choir Or Chorus
LET BROTHERLY LOVE CONTINUE
(TRACK FROM BROTHERLY LOVE)

RAY BARRETTO
Best Tropical Latin Performance
RITMO EN EL COFAZON (ALBUM)

LOS LOBOS
Best Mexican/American Performance
LA PISTOLA Y EL CORAZON (ALBUM)

JOHN LEE HOOKER
Best Traditional Blues Recording
I'M IN THE MOOD (TRACK FROM THE HEALER)

INDIGO GIRLS
Best Contemporary Folk Recording
INDIGO GIRLS (ALBUM)

JIMMY STURR AND HIS ORCHESTRA
Best Polka Recording
ALL IN MY LOVE FOR YOU (ALBUM)

WINNERS



Tighter Top 40 Market Means A Tougher Sell For Syndies

LOS ANGELES—With fewer top 40 outlets in most markets and continued fragmentation within the format, most syndicators agree that programming aimed at that format is becoming harder to sell.

"It's tougher," says **On The Radio Broadcasting** president **Jeff Leve**. "There is more product and less stations to pick up that product. Rock 40 stations can't carry 'American Top 40,' because it doesn't play enough rock tracks, and churban stations can't run it, because there's not enough dance."

This phenomenon undoubtedly played a part in **Westwood One's** recent decision to drop "Countdown USA" (Billboard, March 3) and is also a factor in the slow starts of such new shows as **Unistar's "Hangin' With Hollywood"** and **WW1's "Pirate Radio USA."**

"Those days for any show to jump on and have 300-400 affiliates are gone," says **Unistar VP Carl Goldman**. "It's getting more difficult with each passing week. If **Casey Kasem** started today, he would have a real tough time getting off the ground. I don't think you can convince major-market top 40 PDs to stop format, play songs that are No. 30-40 on the chart that they usually don't play, and have three female ballads in a row."

Goldman also notes that because of the intense competition in certain markets, PDs are unwilling to give up the time and inventory for syndi-

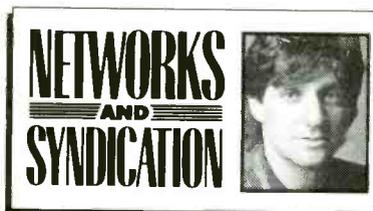
cation even during normally light weekend listening periods. "Five years ago, PDs would run any type of show instead of a part-time jock," he says. "Now Sunday night at 10 p.m. is part of the battle. Before, that was a complete dead-end time zone, but when stations have \$56 million [in] debt service to pay, the audience fight for Sunday night becomes important."

While syndicators generally agree that it has become more difficult to serve top 40, their methods in approaching the obstacles differ. With such music-intensive shows as "Hangin' With Hollywood," which **Goldman** calls "anti-syndication," affiliates can pick up programming that does not "stop the flow." **Goldman** says the trend "has to be to enhance the format, rather than stopping it."

Thus far, however, **Unistar's "Hangin'"** has only two top 10 markets: **KIIS** Los Angeles, **Hollywood Hamilton's** home base, which runs the show taped on Sunday nights, and **WZOU** Boston, whose PD **Steve Rivers** is the show's executive producer, and **Hamilton's** former boss at **KIIS**. "Pirate Radio USA" also only has two affiliates in the top 10 markets—flagship **KQLZ** Los Angeles and **WAAF** Boston.

Cutler Productions has responded to the fragmentation of top 40 by offering its "Party America" in two different formats—mainstream top 40 and dance. "In order to have a hit, you have to offer different varia-

tions," says **Ron Cutler**. In mid-'89, **Cutler** began to offer an unhosted version of the show with more dance-oriented music, while the hosted version of the show evolved more to the center. Between his two versions, **Cutler** currently sports 37 stations in the top 50 markets.



by Craig Rosen

Others have plans to alter their approaches. Last summer, **KQLZ's Scott Shannon** said his "Scott Shannon's Rockin' America: The Top 30 Countdown" would evolve to sound more like **Pirate**, but won't have "totally a rock 40 approach."

Meanwhile, **ABC Radio Networks** has hedged its bets by landing "Hot Mix" to complement and, in some cases, fill the void, for its old standby "AT40." "You look at the Hot 100 and there is so much dance and urban on it," says VP/programming **Tom Cuddy**. "There is no better time than now to move on that kind of music." So far, under the **ABC** wing "Hot Mix" has been a success. The show has 120 affiliates and is heard in eight of the top 10 markets.

Still, **Leve** says programs in that mold may run into problems down the line. "If you come out with a program that slants too hard one way or the other, you won't be able to necessarily pick up a large number of stations."

BACK IN THE U.S.S.R.

Although **Radio Express** was claiming that "American Top 40" would be the exclusive American countdown show to air on **Gosteleradio**, the Soviet Union's state-owned radio broadcasting system (Billboard, Jan. 27), **WW1's "USA Top 20"** did make its debut, after a day's delay, on Feb. 10. The historic event was captured on "CBS Evening News." "USA Top 20," which was originally scheduled for Fridays, has been moved to Saturdays.

Radio Express is still shooting for an April 1 Soviet debut of "AT40," although the youth network of **Gosteleradio** has been receiving the show since mid-February. According to **Radio Express** president **Tom Rounds**, pieces of "AT40" have been airing during the morning show on the youth network.

WANNA BISCUIT?

Amid rumors that the troubled **DIR Broadcasting** was shopping its remaining programs, following the departure of countdown host **Rick Dees**, sources at **WW1** and **ABC** confirm they have been offered **DIR's "King Biscuit"** archives. The show

dates back to 1973, when it debuted with **Blood, Sweat & Tears**, the **Mahavishnu Orchestra**, and an up-and-comer named **Bruce Springsteen**.

Both **WW1** and **ABC** say they have passed on the offer, for now, because the price was too high and many of the shows have been played twice, requiring the owner of the tapes to renegotiate broadcast rights with the performers before airing them again.

THE NEW DANCE

It bills itself as "radio's best dance program," but it's going up against some stiff competition, namely **ABC's "Hot Mix."** The show in question is "Supermixx," a four-hour top 40 dance show featuring records mixed back-to-back in a clublike format. Like "Hot Mix," "Supermixx" grew out of a local show. Club DJs **Christopher J. Walsh & Michael W. Murray** took the idea for a mix show to **WKSS** Hartford, Conn., in early 1987. Last year, the duo decided to try to syndicate the show. "We heard 'Hot Mix,' and we thought we could do a better job," says **Murray**. Thus far, "Supermixx" is only on **WKSS**, but it did land a deal with **FM-Japan** in Tokyo and Osaka. The show is running Saturday nights on **J-WAVE**.

At home, "Supermixx" is going to have a tough battle, since "Hot Mix" is available on a barter basis and has the muscle of **ABC** behind it. "Supermixx" is available on cassette or reel-to-reel on a cash basis only. For more information, call 203-763-2838.

Congratulations

to

ARISTA RECORDS

on their

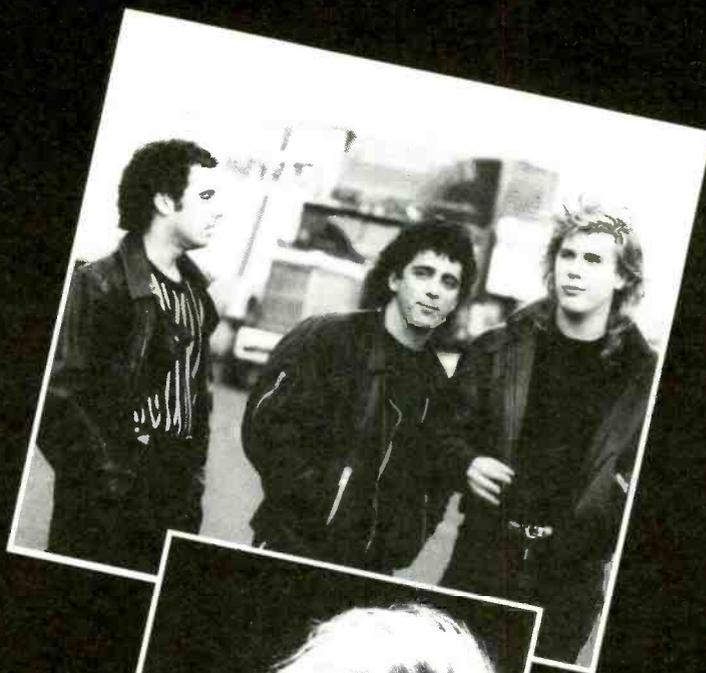
15th ANNIVERSARY

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FORTE RECORDS AND PRODUCTIONS

Management for The Jeff Healey Band and Eddie Z.

Proud to be a part of the Arista family.



WUEZ Aims To Capture 'CFL Calls—And Sound; Stradford Beats It To KKBT; WABC Taps An OM

FOR 3 1/2 YEARS IN THE LATE '80s, two Chicago-area radio students, **Jim Geraci** and **Tony Long**, did a weekend oldies show on Loyola Univ.'s **WLWU** that tried to recreate the sound of legendary top 40 **WCFL** in its '60s-'70s heyday. Long graduated and went into advertising; Geraci, now PD of suburban top 40 **WXLC** Waukegan, Ill., describes the Voice of Labor's change to easy listening in 1976 as "basically the end of the world," as do a lot of radio junkies.

So they should be cheered by this news: Media Management's easy **WUEZ** Joliet, Ill., is in the process of acquiring the **WCFL** calls and will switch to oldies in late March, using the "Super CFL" TM Penetrator jingles and working to recreate the sound of the station. Presently, **WUEZ**'s signal covers only south suburban Chicago, but it plans to increase power later this spring, at which point it will target the city's suburbs as a whole, similar to **WYSY** Aurora, Ill. **KMGL** Oklahoma City GM **Pat Etkin** will be GM. No PD has been named yet.

STRADFORD FEELS THE BEAT

After a monthlong search that involved most of the major names in urban radio, **KMJQ** (Majic 102) Houston PD **Mike Stradford** has been named to the same post at urban **KKBT** Los Angeles, as **Liz Kiley** becomes OM. **Stradford** has also programmed **KMJM** St. Louis.

Stradford has not been replaced at **KMJQ**. Ironically, his departure comes at the same time as Majic p.m. driver **Jim "Snowman" Snowden** returns to Buffalo, N.Y., where he was once on the air at **WKBW**, to program urban **WBLK**. **Snowden** is the first full-time PD **WBLK** has had in several years; those duties were previously handled by owner **Frank Lorenz**. **Snowden**'s last PD job was at **WDRQ** Detroit (now **WLTI**). **WBLK** GSM **Howard Ebo** has been upped to GM. **Lawrence Gregory Jones**, last at **WBLS** New York, returns to **KMJQ** for afternoons.

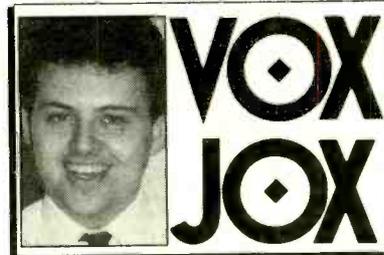
PROGRAMMING: WABC'S NEW OM

After a 10-year stint at **WABC** New York that began when it was still a top 40 station, **Denise McIntee** is promoted from APD to OM. **McIntee**, who will report to new PD **Valerie Geller**, was acting OM during the three months that **WABC** was without a programmer. . . . At urban **KATZ-FM** St. Louis, **Roshon Vance** is the new PD; **Vance** was last PD at **WQIM** Montgomery, Ala.

As previewed last week, morning man **Jeff Scott** is the new PD at top 40/dance **KNRJ** Houston following **Steve Smith**'s official appointment as VP/programming for The Broadcast Group and PD of similarly formatted **KKFR** (Power 92) Phoenix. **Smith** will consult **KNRJ** until its sale to Nationwide Broadcasting is completed. Meanwhile, **KHQT** (Hot 97.7) San Jose, Calif., APD **Christopher Lance** will join **KKFR** for afternoons. (**Panama Jack** from **KWOD** Sacramento, Calif., will replace **Lance** in afternoons.) The changes come as **KKFR** scores its best Arbitrend ever, beating rival **KZZP** 6.5 to 5.1.

At **KXRX** Seattle, **Brew Michaels** gets the official nod, going from MD to PD this week, replacing **Rick Lambert**. . . . After stints in top 40/rock (**WMMS** Cleveland) and top 40/dance (**KTFM** San Antonio, Texas), **Jeff McCartney** makes good on his promise to return to mainstream top 40, becoming the new PD at **KROY** Sacramento, Calif.

At top 40 **WPXY-FM** Rochester, N.Y., which is reportedly pending sale from Pyramid to Rich Broadcasting, **Kevin Kenny** from **KBEQ** (Q104) Kansas City is the new PD. His arrival is concurrent with a number of other changes in the market:



by Sean Ross with
Craig Rosen & Phyllis Stark

easy **WZSH** (Wish 95) has gone soft AC; country **WBBF** has gone adult standards; **WEZO**, which had been running Unistar's AM Only, is now simulcasting AC sister **WRMM**. **WEZO** morning man **Tim Salata** joins the FM morning team.

At adult standards **WPEN** Philadelphia, veteran air talent **Stan Martin** has been named PD, replacing **Dean Tyler**, who became GM last November. . . . **Jan Jeffries**, most recently with Joe Kelly Creative Services, is the new PD at AC **KEZR** San Jose, Calif.; those duties were held by **Jason Williams** since last fall.

N/T **KRSO** San Bernardino, Calif., will switch to Unistar's adult standards AM Only format and new calls around March 16. PD **John Broeske** will transfer back to co-owned **KMJ** Fresno, Calif.; **Larry Collins**, PD of sister easy outlet **KDUO**, is expected to oversee the AM. Eight staffers are leaving and can be reached through **Broeske**. . . . **Don Jeffrey** is out as PD of country **KIKF** Anaheim, Calif.; MD **Jon Prell** is interim PD.

WRLT-FM Nashville will drop soft AC on Monday (5) for a current-intensive, adult-based album format, similar to a **KBCO** Denver, and will be known as Radio Lightning. Artists heard on **WRLT**, which was modern rock **WWRB** in a previous incarnation, will range from Tom Petty to Tears For Fears to Lyle Lovett to the Doors. In addition to the staff changes announced here already, weekender **Jarvis Kahler** is upped to overnights. **WRLT** will launch the new format with "the first 100 years of recorded popular music," drawn from PD **Lee Stevens**' record library and dating back to 1890. Whoever identifies the most artists and titles will win a pair of airline tickets to anywhere in the U.S.

WUSY Chattanooga, Tenn., OM **John Hart** is named group PD for Colonial Broadcasting and will also be PD for **WLWI** Montgomery, Ala.

KKCS Colorado Springs, Colo., MD/midday man **Greg Mozingo** becomes **WUSY** PD, which means that **KKCS** PD **Charlie Cassidy** wants your T&R. . . . Chicago radio veteran **Ford Colley** joins **Bonneville** as PD for its AC format. . . . The Research Group welcomes **WEUZ/WBIZ** Eau Claire, Wis., station manager/morning man **Mike Dorn** as a research associate working mostly with AC stations.

Osborn's Raleigh, N.C., station, which had the working calls **WAZU**, is now AC **WCAS** under consultant **George Johns**. . . . Knoxville, Tenn., gets its first classic rock station as **WCKS** (93 Kiss) drops AC, but keeps its call letters and PD **Dave Jeffries**. **Alan Sneed**, who once programmed crosstown **WKGK** as a rock station, will consult **WCKS**.

P.M. driver **Dick Chase** becomes PD/morning man at country **KSSS** Colorado Springs. He replaces **Tony Lynn**, who is now doing mornings at similarly formatted **KRST** Albuquerque, N.M. . . . Burlington, Vt., will get a new country FM around April 1 when album **WQCR** becomes **WOKO**. GM **Dan Dubonnet** is still looking for a PD; send T&R. **WQCR's** AM, **WJOY**, recently went from adult standards to N/T.

At top 40 **WNFI** (1100) Daytona Beach, Fla., **Ron Brooks** is the new PD, replacing **Bob Mitchell**, who will remain on as APD/promotions director. **Brooks** was last MD at top 40 **WOVV** West Palm Beach, Fla. . . . Easy **WROE** Appleton, Wis., switches to soft AC under new PD **Mark Lewis**, who also oversees country sister station **WYNE**. **WYNE** overnights **Austin Roberts** is now **WROE's** morning man.

PEOPLE: EINSTEIN WINS ROUND 1

The Maryland Human Relations Commission has found "that probable cause exists to believe that unlawful discrimination occurred" in the case of **Damien Einstein**, the **WHFS** Washington, D.C., announcer who claims he was kicked upstairs to APD because of his unusual speech pattern. **WHFS** has 20 days to file exceptions before conciliation efforts can begin; if their efforts are unsuccessful, the case goes to a hearing before an administrative law judge.

According to a story in the Milwaukee Journal, **WLUM** (Hot 102) Milwaukee morning team member **Arnie "Arn-Barn" Wheeler** is gone. **Wheeler** claims he was fired over negative comments he made about local concert venue Alpine Valley's \$2-per-ticket parking surcharge. **WLUM** GM **Steve Sinicropi** admits that Alpine Valley's owners had complained about the comments, but insists **Wheeler** would have been fired anyway because **WLUM** wants to be "upbeat, positive, and fun to listen to. We can't have loose cannons around the radio station who don't subscribe to the game plan."

Does this mean you should be called 15 when you hear "The Gambler"? Defrocked Cincinnati Reds manager **Pete Rose** will do a daily radio commentary as well as a weekly hour-long show on N/T **WCKY** Cincinnati. . . . Coinciding with its first year as an oldies outlet, oldies **KODJ** Los Ange-

newsline...

DANA HORNER is out as GM of top 40 **WPLJ** New York. No replacement has been named.

DALE MATTESON, most recently the regional VP for Clear Channel Communications and GM of **KHYS** Houston, is going into an as-yet-unnamed station partnership with consultant **Jerry Clifton**. **Matteson's** replacement at **KHYS** is **Rex Tackett**, previously chief operating officer of the Financial Satellite Network.

MARK RENIER has been named executive VP/operations for Atlantic Ventures and GM of flagship stations **WRKO/WROR** Boston. Leaving **WRKO** will be station manager **Mel Miller**, who will continue to consult the station but who will be replaced as PD. **Renier** was GM of crosstown **WJIB**, where **LSM** **Margaret Murphy** will be upped to station manager.

JEFF SLEETE is the new GM of **KYOK/KMJQ** Houston, assuming duties previously held by Noble Broadcasting's **Monte Lang**. **Sleete** was previously GM of **WLTI** Detroit.

MARSHALL MAGEE has announced his resignation as COO/Southeast for the SunGroup. **Magee** was stationed at **WERC/WKXX** Birmingham, Ala., where, in an unrelated move, GM **C. Rice Baxter** is also exiting.

HOYETT OWENS is gone as GM/GSM of black N/T **WVON** Chicago and will start an advertising/marketing consultancy. **Wesley South**, who returned to the station in October, will assume the GM duties. **John Tyler**, once at crosstown **WGCI**, is now consulting the station's sales department.

CHRIS FORGY, GSM of Christian AC **KLTY** Dallas, is the new GM at **WLRO** Columbus, Ohio (soon to be **WTLT**). He is replaced by **LSM** **Pete Thomson**.

REGGIE JORDAN has rejoined Bahakel Communications as VP/Radio, a job he previously held in 1984-87. **Jordan** was last GM of **KKQV** Wichita Falls, Texas.

les brings in former **KRLA** morning man **Charlie Tuna** to join **Dean Goss** & **Lynda Lambert** in mornings.

Mel Devonne, recent Quiet Storm host at urban **KMJM** St. Louis, segues to the similar "Nightmoods" program at **WVAZ** (V103) Chicago. . . . **De De McGuire** joins urban **KKDA-FM** (K104) Dallas for afternoons, replacing **Stanley T. Evans**. **McGuire** becomes K104's fourth female on-air staffer.

Country **KRAK-FM** Sacramento, Calif., has reached a last-minute agreement with morning team **Dave Hewitt** & **Lisa Kay**, who have signed a new three-year contract for mornings. . . . With oldies **KNUZ** Houston dropping network talk at nights, weekender and station veteran **Jim Richards** is back on nights. . . . **Dr. Laura Schlessinger**, formerly with the Sun Network, is now doing Saturday nights on **KFI** Los Angeles, replacing **Bill Moran**; also, **John Melichar**—**Pat Sajak's** TV warmup man—is now doing weekends, replacing **Phil Hendrie**.

Former **WNRJ** Pittsburgh production director/morning man **Bill McDonald** is named APD at oldies **WWSW-AM-FM** Pittsburgh. . . . **WKBQ** (Q106.5) St. Louis promotions staffer **Rich McMann** is upped to morning show producer, replacing **Rod Lawless**.

Boise, Idaho, radio veteran **James Edwards**, whose campaign to bring urban radio to the market has taken him through several stations during the last 5-6 years, is now doing a weekend Quiet Storm show on top 40 **KIYS**. **Edwards** wants to hear from R&B record people and can be reached at 208-323-3678.

EVENTS: FIRST TAMPA TRENDS
Here's one to play with on your

ratings extrapolation software: In the first winter Arbitrend in the hotly contested Tampa, Fla., market, new market leader **WFLZ** (Power Pig 93) is still rising 11.6-12.2, powered by a huge November showing. Country **WQYK-FM** is down 8.9-8.3, but continues to edge **WRBQ-FM** (Q105), which is off again, 8.8-8.2. Both ACs are down: **WWRM** (8.2-7.6) and **WUSA** (7.9-7.1). In the rock battle, **WYNF**—which advertised heavily during January—is up sharply 5.6-7.1. But new rival **WXTB** (98 Rock) apparently got some mileage out of its flamboyant switch, going 2.2-2.9.

Meanwhile, in this week's obligatory Power Pig story, beginning on March 1—National Pig Day—and lasting for an entire month, **WFLZ** staffers will "salute the sow by dropping trou," according to PD **Mark Chase**. **Jocks** will either make public appearances in their underwear or listeners will get what's in their pockets.

Randy Miller celebrated his first anniversary as **KBEQ** Kansas City's morning man in a unique manner. He did all the elements of his show as a live broadcast—a local band came in to recreate Q104's jingles and all its records. Other actors came in to do its commercials, some of which were rewritten for the occasion but others of which were recreated to sound the way they came from the agency.

Atlantic Records and the Source will premiere the new Robert Plant single, "The Hurting Kind," on Wednesday (7) at 9:55 a.m., 12:55 p.m., and 3:55 p.m. Eastern time on Satcom IR transponders three and 15. For more information, call 213-204-2000.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	8	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES 1 week at No. 1
2	2	1	9	WHAT IT TAKES Geffen 4-19944	AEROSMITH
3	7	11	4	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
4	4	4	8	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE
5	6	8	7	A FACE IN THE CROWD MCA 53781	TOM PETTY
6	1	2	14	BLACK VELVET ATLANTIC 7-88742	ALANNAH MYLES
7	5	5	13	NO MYTH RCA 91111	MICHAEL PENN
8	9	6	10	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
9	14	25	4	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
10	18	26	3	NO ALIBIS DUCK LP CUT/REPRISE	ERIC CLAPTON
11	8	7	10	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
12	12	18	5	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
13	11	12	8	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
14	15	21	3	99 WORLDS MCA 53726	PETER WOLF
15	10	10	8	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
16	16	15	5	THE ROAD TO HELL Geffen 4-19947	CHRIS REA
17	20	22	6	LONE WOLF CAPITOL LP CUT	HAVANA BLACK
18	19	23	5	FOREVER MERCURY 876 716-7/POLYGRAM	KISS
19	17	14	8	SWEET SOUL SISTER SIRE 4-19926/REPRISE	THE CULT
20	25	29	4	THE WAY IT IS Geffen 4-19948	TESLA
21	23	31	4	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
22	13	9	16	BAD LOVE DUCK 4-19920/REPRISE	ERIC CLAPTON
23	29	38	5	TRUE BLUE LOVE ATLANTIC 4-88768	LOU GRAMM
24	NEW ▶	1	1	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
25	32	36	3	JEALOUS AGAIN DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
26	28	35	5	CALL OF THE WILD MERCURY 876 564 4/POLYGRAM	COMPANY OF WOLVES
27	30	33	8	FLY HIGH MICHELLE ATCO 7-99135	ENUFF Z'NUFF
28	40	—	2	THE PASS ATLANTIC 4-87986	RUSH
29	38	41	4	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
30	36	44	4	BETTER DAYS A&M LP CUT	GUN
31	35	37	5	BACK TO SHALLA-BAL RELATIVITY LP CUT	JOE SATRIANI
32	21	17	13	ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	THE GEORGIA SATELLITES
33	37	46	5	LOVE DON'T COME EASY I.R.S. 73007	THE ALARM
34	22	13	15	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
35	24	16	10	PRESTO ATLANTIC LP CUT	RUSH
36	39	48	5	DREAM ON COLUMBIA 38-75220	BRITNY FOX
37	27	20	12	NO MORE REPRISE LP CUT	NEIL YOUNG
38	34	30	7	PRICE OF LOVE EPIC 34-73094	BAD ENGLISH
39	42	—	2	UP ALL NIGHT CHRYSALIS LP CUT	SLAUGHTER
40	NEW ▶	1	1	YOUR OWN SWEET WAY WARNER BROS. LP CUT	NOTTING HILLBILLIES
41	48	—	2	TURN THE VOLUME UP ATLANTIC LP CUT	ROBIN TROWER
42	45	—	2	THE ANGELS ISLAND 4-99138	MELISSA ETHERIDGE
43	43	—	2	THE NATURE OF LOVE RCA LP CUT	POCO
44	44	—	2	FIRE COLUMBIA 38-73222	THE FRONT
45	26	19	8	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
46	31	24	12	BEST OF WHAT I GOT EPIC LP CUT	BAD ENGLISH
47	41	34	21	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
48	NEW ▶	1	1	HEAD ON WARNER BROS. 4-19891	JESUS AND MARY CHAIN
49	47	45	17	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
50	NEW ▶	1	1	CLOSER TO THE FLAME CAPITOL LP CUT	DAVE EDMUNDS

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

RADIO

Billboard Revises, Expands Hot 100, Top 40 Panels

NEW YORK—Effective with this week's chart, Billboard has revised and expanded its Hot 100 radio reporter panel, and the panels for its top 40/dance and top 40/rock charts, based on the recently released fall 1989 Arbitrons. The Hot 100 panel now contains 252 stations, including eight new reporters, indicated below by an asterisk.

The panel is revised quarterly after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot 100 chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area.

Weighting is as follows: platinum—weekly cume of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—50,000-99,999.

The top 40/dance and top 40/rock charts are compiled from a subset of Hot 100 reporters with a major lean in one of those directions. Stations that also report to Billboard's top 40/dance panel are indicated by (d). Hot 100 reporters who are also used on the top 40/rock panel are indicated by an (r).

Adds to the top 40/dance panel this quarter were KEZB El Paso, Texas, KOY-FM Phoenix, KZBS Oklahoma City, WBBM-FM Chicago, WHITE Coastal N.C., and XHRM San Diego. The only station add on the top 40/rock side is KMYZ Tulsa, Okla.

PLATINUM (7)

KIIS Los Angeles
KPWR (Power 106) Los Angeles (d)
KQLZ (Pirate Radio) Los Angeles (r)
WBBM-FM (B96) Chicago (d)
WHTZ (Z100) New York
WPLJ (Power 95) New York
WQHT (Hot 97) New York (d)

GOLD (21)

KDWB-FM Minneapolis
KGL Dallas (r)
KKBQ (93Q) Houston
KMEL San Francisco (d)
KPLZ Seattle
KRBE (Power 104) Houston
KXXX-FM (X100) San Francisco
WAPW (Power 99) Atlanta
WAVA Washington, D.C.
WBZZ (B94) Pittsburgh
WDFX Detroit
WEGX (Eagle 106) Philadelphia
WHYT Detroit
WIOQ (Q102) Philadelphia (d)
WKQI (Q95) Detroit
WKQX (Q101) Chicago
WRBQ (Q105) Tampa, Fla.
WRQX (Q107) Washington, D.C.
WXXS-FM (Kiss 108) Boston
WYTZ (Z95) Chicago
WZOU Boston

SILVER (55)

KBEQ (Q104) Kansas City
KGGI (89.1) Riverside, Calif. (d)
KHYY (Y95) Dallas
KISN-FM Salt Lake City
KJYO (KJ103) Oklahoma City
KKFR (Power 92) Phoenix (d)
KKLQ (Q106) San Diego (d)
KKRZ (Z100) Portland, Ore.
KNRJ (Energy 96.5) Houston (d)
KOY-FM (Y95) Phoenix (d)
KQKS (KS104) Denver
KRXY (Y108) Denver
KSPM (FM102) Sacramento, Calif. (d)
KTFM San Antonio, Texas (d)
KUBE Seattle
KWSS (Music 94.5) San Jose, Calif.
KXYQ (Q105) Portland, Ore.
KZZP Phoenix
WAAF Boston/Worcester, Mass. (r)
WAPE (Power 96) Jacksonville, Fla.
WAPI-FM (195) Birmingham, Ala.

(Continued on page 22)

The Mammoth Enquirer

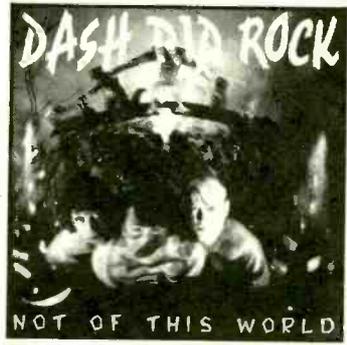
NOT OF THIS WORLD!

New Dash Rip Rock Album Recorded Aboard UFO

Members of rock band Dash Rip Rock and producer Jim Dickinson were mysteriously abducted while en route to a recording session for the band's follow-up to *Ace of Clubs*. "All of a sudden, a platform whizzed down. We stepped onto it and were taken up into the thing. Then, through mental



telepathy, a creature on board asked us to play our material. He told us not to be afraid, that he meant us no harm. The next thing we knew, we were asleep in our van on the side of a road in Louisiana and in the back seat was a reel of recorded tape." Available throughout the galaxy on Mammoth.



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RECORDS

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY 5 weeks at No. 1
2	3	4	5	NOTHING COMPARES 2 U CHRYSALIS 23488	SINEAD O'CONNOR
3	4	5	4	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
4	2	2	8	HEAD ON WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
5	5	3	7	BIRDHOUSE IN YOUR SOUL ELEKTRA 7-64998	THEY MIGHT BE GIANTS
6	18	—	2	METROPOLIS ARISTA 9944	THE CHURCH
7	9	9	5	JEALOUS OF YOUTH EPIC 34-73151	THE THE
8	7	8	5	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
9	12	15	5	HELLO ATLANTIC 7-87989	THE BELOVED
10	6	6	8	GETTING AWAY WITH IT WARNER BROS. 4-19880	ELECTRONIC
11	10	10	6	THE DOWNTOWN LIGHTS A&M LP CUT	THE BLUE NILE
12	NEW ▶	1	1	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE
13	14	17	4	BITING MY NAILS MUTE 7-75525/ENIGMA	RENEGADE SOUNDWAVE
14	8	7	7	HERE I AM (COME AND TAKE ME) VIRGIN 7-99141	UB40
15	22	—	2	FURY EYES Geffen 7-21479	THE CREATURES
16	16	19	6	RESPECTFULLY KING OF RAIN EPIC LP CUT	THE RAVE-UPS
17	13	12	6	FAITH AND HEALING SIRE LP CUT/REPRISE	IAN MCCULLOCH
18	19	22	5	THE DEVIL IN ME SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
19	25	—	2	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	HOUSE OF LOVE
20	20	—	2	WHEN THE LIGHTS GO OUT MCA LP CUT	OINGO BOINGO
21	21	16	6	YESTERDAY GIRL CAPITOL LP CUT	THE SMITHEREENS
22	11	11	17	NO MYTH RCA 91111	MICHAEL PENN
23	15	14	7	RAZOR BLADES OF LOVE RCA 9160	THE SILENCERS
24	NEW ▶	1	1	BIKINI GIRLS WITH MACHINE GUNS ENIGMA LP CUT	THE CRAMPS
25	27	27	3	I'M NOT SCARED ATCO LP CUT	RAINDOGS
26	NEW ▶	1	1	KISS THIS THING GOODBYE A&M LP CUT	DEL AMITRI
27	26	25	3	I BUILT THIS GARDEN VIRGIN LP CUT	LENNY KRAVITZ
28	NEW ▶	1	1	THIS AND THAT RCA 2512	MICHAEL PENN
29	NEW ▶	1	1	ROOM AT THE TOP MCA 23964	ADAM ANT
30	17	13	8	THE SENSUAL WORLD COLUMBIA 38-73098	KATE BUSH

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

Club Nights Are Old-Hat, Say Album Rock Stations

BY PHYLLIS STARK

NEW YORK—Program and promotion directors at album rock stations say club promotions are no longer as effective as they used to be. But top 40 managers say club nights are as vital as ever for their stations.

"Club nights are dead," says Doug Podell, PD of album WLLZ Detroit. "They were our lifeline to the public, but they've really dropped off quickly. We used to get 1,000 people out to a club concert. Now, we put on a free show and we're lucky to get 400. People are losing the bar attitude."

Once a staple of radio promotions for a variety of formats, album stations now say club promotions no longer appeal to their audience. New, more conservative, attitudes about drinking and sex have meant that bars are no longer the "pick-up scene" they once were, album PDs say. The typical album rock listeners no longer go to bars to meet other people. Instead, they go to be entertained and, as a result, comedy clubs and sports bars are becoming the new choice for the album rock audience. Comedy, in particular, rates high with rock listeners.

"Your basic Miller Lite club night with a jock is not very valuable anymore with our audience," says Annie Miners, promotion director of album KQRS Minneapolis. "And our being at dance clubs is ridiculous." Miners says sports bars are the new choice for the station because KQRS is "very sports minded in the morning." Miners also says movie premieres have taken on a new importance with the demise of club nights. The station now does two premieres each month.

But at top 40 stations where listeners are still into drinking, dancing, and meeting people and where listeners, notably, are younger, it's an entirely different story. Promotion directors at two top 40 stations, KHYY (Y95) Dallas and KPWR (Power 106) Los Angeles, say listeners still line up around the corner for station club nights.

"We do tons of club promotions, and from the point of view of our cli-

ents, we get great results," says Y95 promotion director Dot Stockdell. Y95 presently has long-term contracts for one weekly club promotion on Wednesdays, two on Thursdays, and a live club broadcast on Saturday nights. "We're committed to all of them for an indefinite period of time," says Stockdell.

"Club promotions are not dead in Los Angeles," says Duncan Payton, promotion director of dance-oriented KPWR. "The big club promotions attract as many people as usual, and clubs are knocking on our door for this." Although Payton concedes that "the drinking that was popular in the late '80s has been dying a little bit," he also says that "[our listeners] still like to get out and go dancing."

In addition to having an audience that is more receptive to club gigs, top 40 stations have an advantage over album rockers in that it's easier to find clubs in town that play their music. As a result, album KTXQ (Q102) Dallas, for example, has it written into its contract that during a station club night, Q102 can "take over the club," according to OD Andy Lockridge.

GOOD-CAUSE PROMOS

Literacy and drug abuse are among the issues targeted by major radio cause campaigns so far this year. Two radio stations, AC KBIG Los Angeles and N/T WBAL Baltimore, recently promoted major literacy campaigns, while two N/Ts, KABC Los Angeles and WCBS New York, are promoting drug and alcohol awareness campaigns.

KBIG teamed up with AMC Theaters and a local television station for the just-completed "L.I.F.T. Los Angeles" (Literacy Inspires Forward Thinking) adult literacy campaign. KBIG plugged a hot line number that directs potential students and tutors to literacy programs. Radio public-service announcements recorded by Barbara Bush and other celebrities ran in conjunction with similar promotions on TV and in the theaters.

WBAL, meanwhile, ran a Books For Kids campaign in conjunction

with the area's public and Catholic schools, the fire department, and several other sponsors. The project aims to collect 250,000 books, which will be donated to Baltimore children in the spring. Books are being collected at local malls and libraries. WBAL also recently purchased a bookmobile to donate to the city.

KABC's 2 1/2-month Turn The Tide campaign against gang violence and drugs kicked off with a four-hour broadcast focusing on the growing problems associated with drug trafficking. The station also organized a concert, march, and graffiti clean-up

PROMOTIONS

program. Funds raised through the program benefit six community organizations that work to solve the drug and gang problems in Los Angeles.

And WCBS is airing a public-service campaign focusing on drug and alcohol awareness and distributing "prevention at home" booklets to interested listeners. Drug and Alcohol Awareness Week began March 4. The campaign will run through Saturday (10).

IDEA MILL: IVANA BE SEDATED

Three Jacor stations in Florida, country WQIK Jacksonville, and top 40s WYHY (Y107) and WFLZ (Power 93) Tampa, are giving their listeners the chance to be "Donald Trump for a Day." Grand-prize winners receive a trip to New York complete with a limo ride to Trump Tower, a fight on the Trump airline to Atlantic City, N.J., and a gambling jaunt at the Trump Plaza casino. Winners also receive some cash for the gambling jaunt, but they must sign a prenuptial agreement before the trip stating that they will give a percentage of their winnings back to the station. Winners also have the option of a quickie divorce after the trip. Qualifying listeners win the Trump home game... AC WSTR (Star 94) Atlanta has offered Ivana Trump a spot on the morning show; at press time, Trump had not yet responded to the offer.

AC WHAS Louisville, Ky., will go

for the green when 50 listeners and a number of station staffers march in the St. Patrick's Day parade in Dublin, Ireland, next week. WHAS mid-day personality Jack Fox will broadcast live from Dublin... Country WMZQ Washington, D.C., raised more than \$10,000 to help save the American bald eagle by selling \$50 seats for the March 12 concert featuring Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson. Listeners who purchased the tickets will be attending a special preconcert reception with the Highwaymen.

Album CILQ (Q107) Toronto morning jock Brother Jake Edwards is challenging rock DJs across Canada to help raise money for the annual motorcycle Ride For Sight on June 9-10. Any DJ who raises more money than Edwards will be flown to Toronto to co-host the CILQ morning show for a day. Last year's ride raised almost \$1 million for the RP Eye Research Foundation... Album WZBH (the Beach) Ocean City, Md., will be distributing fez hats featuring the station's logo for listeners to wear at an upcoming Shriners parade.

PRO-MOTIONS: B'MORE BOUND

Sheila Silverstein has been upped to promotions manager of country/urban combo WCAO/WXYV Baltimore. She was formerly promotions director of WCAO and will retain those duties. Darold Newton has been hired as promotions director of WXYV (V103). He replaces Rob Ferguson, who left to become creative services director of AC WKYS Washington, D.C.

Album WIYY (98 Rock) Baltimore has appointed a new promotions staff. Dani Grubbs was named promotion director, replacing Tom Myers, who left for a local talent booking agency. Grubbs was formerly promotion director at top 40 WZYQ Frederick, Md. Weekender Paul Schmidt was appointed assistant promotion director at WIYY.

Buzz Barclay becomes assistant promotion director at album WMMR Philadelphia. He has been at WMMR for five years as a writer and part-time air talent... Donna Stewart

(Continued on next page)

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Three Together. Three Boston stations, WZLX, WCGY, and WFNX, participated in Aim For The Heart, a trimulcast radiothon to benefit the AIDS Action Committee of Massachusetts. The stations raised more than \$96,000 during the 18-hour radiothon and another \$29,000 through post radiothon activities. Pictured are the morning hosts of the three stations, from left, Alan Colmes (WZLX), Mike Morin (WCGY), and Tai (WFNX).



Hot Hits in Tokio

Week of February 18, 1990

- 1 Escapade Janet Jackson
- 2 Too Late To Say Goodbye Richard Marx
- 3 Opposites Attract Paula Abdul
- 4 Heritage Earth, Wind & Fire
- 5 How Am I Supposed To Live Without You Michael Bolton
- 6 Dangerous Roxette
- 7 Rock And A Hard Place The Rolling Stones
- 8 Two To Make It Right Seduction
- 9 Downtown Train Rod Stewart
- 10 Anything I Want Kevin Paige
- 11 All Or Nothing Milli Vanilli
- 12 Everything Jody Watley
- 13 Pump Up The Jam Technronic featuring Felly
- 14 All Around The World Lisa Stansfield
- 15 Baby You're Mine Basia
- 16 Another Day In Paradise Phil Collins featuring Ray Charles & Chaka Khan
- 17 I'll Be Good To You Quincy Jones
- 18 Room 852's
- 19 Can't Be Sure The Sundays
- 20 Walk On By Sybil
- 21 Words The Christians
- 22 Furi Furi '85 Southern All Stars
- 23 We Didn't Start The Fire Billy Joel
- 24 We Almost Got It Together Tanita Tikaram
- 25 I Wish It Would Rain Down Phil Collins
- 26 Here We Are Gloria Estefan
- 27 Black Shoes Char
- 28 Love Will Lead You Back Taylor Dayne
- 29 Can't Tell You Why Sabine Sabine
- 30 Tomorrow Quincy Jones
- 31 Niji No Miyakoe Hiroshi Takano
- 32 Tender Lover Babyface
- 33 Lambada Kaoma
- 34 Mustapha Dick Lee
- 35 Driving Everything But The Girl
- 36 Price Of Love Bad English
- 37 Seven O'Clock Quire Boys
- 38 Free Fallin' Tom Petty
- 39 Love Is The Place To Be Workshy
- 40 Blue Savannah Erasme
- 41 Never Too Far Diane Reeves
- 42 Aitaku Natta Tokini Kimiwa Kokoni Inai Southern All Stars
- 43 Oh Father Madonna
- 44 Back To Life Soul II Soul
- 45 LAT 43°N ~ 43 Degrees North Latitude Dreams Come True
- 46 Get A Life Soul II Soul
- 47 What Kind Of Man Would I Be Chicago
- 48 Sweet Surrender Wet Wet Wet
- 49 If We Hold On Together Diana Ross
- 50 I Try Roby Duke

FM JAPAN 81.3 FM

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	3	8	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE 2 weeks at No. 1
2	5	7	7	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
3	2	1	13	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
4	4	4	13	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
5	3	2	14	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
6	7	9	8	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
7	9	11	9	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
8	6	5	12	GOING HOME ARISTA 9913	◆ KENNY G
9	12	14	19	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
10	8	6	16	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
11	13	13	10	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
12	15	22	4	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
13	11	10	17	SACRIFICE MCA 53750	◆ ELTON JOHN
14	10	8	15	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
15	14	12	15	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
16	20	23	5	BODYGUARD WARNER BROS. 7-19997	◆ BEE GEES
17	23	24	6	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
18	17	20	10	DON'T CRY ILENE REPRISE 7-22777	◆ VONDA SHEPARD
19	25	26	6	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
20	27	28	5	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
21	28	33	5	DANGEROUS EMI 50233	◆ ROXETTE
22	16	15	20	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
				★ ★ ★ POWER PICK ★ ★ ★	
23	34	43	3	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
24	30	36	4	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
25	21	19	22	EVERYTHING MCA 53714	◆ JODY WATLEY
26	26	25	6	WHERE'VE YOU BEEN MERCURY 876 262-7	◆ KATHY MATTEA
27	18	17	12	THE LAST THING VIRGIN 7-99133	CUTTING CREW
28	29	31	5	ESCAPEADE A&M 1490	◆ JANET JACKSON
29	31	37	4	SUMMER RAIN MCA 53783	◆ BELINDA CARLISLE
30	33	34	7	STEADY ON COLUMBIA 38-73061	◆ SHAWN COLVIN
31	24	21	19	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
32	38	46	3	HOW 'BOUT US RCA 9163	GRAYSON HUGH & BETTY WRIGHT
33	22	18	13	WHEN THE NIGHT COMES CAPITOL 44437	◆ JOE COCKER
34	19	16	14	NOTHIN' TO HIDE RCA 9131	◆ POCO
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
35	NEW ▶		1	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
36	40	44	4	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
37	45	—	2	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
38	35	30	13	NO MYTH RCA 9111	◆ MICHAEL PENN
39	36	27	24	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/ AARON NEVILLE
40	32	32	9	REACH OUT FOR ME Geffen 7-22736	◆ OLIVIA NEWTON-JOHN
41	NEW ▶		1	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
42	37	29	18	THE LAST WORTHLESS EVENING Geffen 7-22771	◆ DON HENLEY
43	39	38	19	WALK ON BY Mika 873 012-7	◆ MELISSA MANCHESTER
44	42	—	2	PRICE OF LOVE EPIC 34-73094	◆ BAD ENGLISH
45	48	48	3	OPPOSITES ATTRACT VIRGIN 7-99158	◆ PAULA ABDUL
46	NEW ▶		1	NOT EVEN CLOSE CAPITOL 44512	◆ TIM FINN
47	NEW ▶		1	TOO LATE TO SAY GOODBYE EMI 50234	◆ RICHARD MARX
48	41	35	14	FREE FALLIN' MCA 53748	◆ TOM PETTY
49	46	49	3	YOU BREAK IT CYPRESS LP CUT/A&M	◆ JOHN TESH
50	44	45	24	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE

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

RADIO

BILLBOARD REVISES HOT 100, TOP 40 PANELS

(Continued from page 20)

WBLI Long Island, N.Y.
WBSB (B104) Baltimore
WCKZ (Kiss 102) Charlotte, N.C. (d)
WDCG (G105) Raleigh, N.C.
WDJX Louisville, Ky.
WEZB (B97) New Orleans, La.
WFLZ (Power Pig 93) Tampa, Fla.*
WGTX (Z93) Dayton, Ohio
WHYI (Y100) Miami
WIOG (102FM) Saginaw, Mich.
WKBQ (Q106.5) St. Louis
WKCI (KC101) New Haven, Conn.
WKDD Akron, Ohio
WKRQ (Q102) Cincinnati
WKSE (Kiss 98.5) Buffalo, N.Y.
WKSS Hartford, Conn.
WKTI Milwaukee
WLOL Minneapolis
WLUM (Hot 102) Milwaukee (d)
WMC-FM (FM100) Memphis
WMJQ (Majic 102) Buffalo, N.Y.
WNCI Columbus, Ohio
WOKI (I100) Knoxville, Tenn.
WOMX (Mix 105.1) Orlando, Fla.
WPHR (Power 108) Cleveland
WPOW (Power 96) Miami (d)
WPRO-FM Providence, R.I.
WSTW Wilmington, Del.
WTIC-FM Hartford, Conn.
WVKS Toledo, Ohio
WXGT (92X) Columbus, Ohio (r)
WXLK (K92) Roanoke, Va.
WYHY (Y107) Nashville
WZPL Indianapolis

BRONZE (113)

KAYI (KAY107) Tulsa, Okla.
KBFM (B104) McAllen, Texas
KBOS Fresno, Calif. (d)
KBTS (B93) Austin, Texas
KCAQ (Q105) Oxnard, Calif.
KCPX Salt Lake City
KDON Monterey, Calif. (d)
KEZB El Paso, Texas (d)
KEZY Anaheim, Calif.
KHFI (K98) Austin, Texas
KHOP Modesto, Calif.
KHQT (Hot 97.7) San Jose, Calif. (d)
KHTR (Hot 97) St. Louis*
KIKI-FM (I94) Honolulu (d)
KITV (Power 93) San Antonio, Texas (d)
KKHT Springfield, Mo.
KKRD Wichita, Kan.
KKSS Albuquerque, N.M. (d)
KKXX (Power 105) Bakersfield, Calif. (d)
KKYK Little Rock, Ark.
KLUK Las Vegas
KMPZ (Z98) Memphis
KMYZ Tulsa, Okla. (r)
KPRR (Power 102) El Paso, Texas (d)
KQKQ Omaha, Neb.
KQMQ Honolulu
KRNQ Des Moines, Iowa
KROY Sacramento, Calif.
KRQQ Tucson, Ariz.
KRZR Fresno, Calif. (r)
KSAQ (Q96) San Antonio, Texas
KSMB Lafayette, La.
KTUX Shreveport, La.
KWOD Sacramento, Calif.
KWTX Waco, Texas
KXXR Kansas City (r)
KYNO-FM (Hot 96) Fresno, Calif. (d)
KYRK (Power 97) Las Vegas
KZBS (Z99) Oklahoma City (d)
KZFM Corpus Christi, Texas
KZOU Little Rock, Ark.
KZZU Spokane, Wash.
WAAL Binghamton, N.Y.
WABB-FM Mobile, Ala.
WABF-FM (Laser 104.1) Allentown, Pa.
WANS Greenville, S.C.
WAYS Macon, Ga.
WBBQ Augusta, Ga.
WCCG Columbus, Ga.
WDLX Coastal N.C.
WFLY Albany, N.Y.

WFMF Baton Rouge, La. (d)
WGGZ (Z98) Baton Rouge, La.
WGH-FM Norfolk, Va.
WGRD Grand Rapids, Mich.
WGY-FM Albany, N.Y.
WHHY-FM Montgomery, Ala.
WHOT-FM Youngstown, Ohio
WHXT (Hot 99.9) Allentown, Pa. (d)
WIBW Wichita, Kan.
WINK Fort Myers, Fla.
WIXX Green Bay, Wis.
WKEE Huntington, W.Va.
WKFR Kalamazoo, Mich.
WKLQ Grand Rapids, Mich. (r)
WKQB (Q107) Charleston, S.C.
WKRZ Wilkes-Barre, Pa.
WKSF Asheville, N.C.
WKSI Greensboro, N.C.
WKXX (X106) Birmingham, Ala.
WKZL Winston-Salem, N.C.
WKZW (KZ93) Peoria, Ill.
WLAN-FM Lancaster, Pa.
WVLA-FM Lexington, Ky.
WLRS (Rock 102) Louisville, Ky. (r)
WLRW Champaign, Ill.
WMBE Fort Wayne, Ind.
WNDU (U93) South Bend, Ind.
WNNK Harrisburg, Pa.
WNOK Columbia, S.C.
WNTQ Syracuse, N.Y.
WNVZ (Z104) Norfolk, Va.
WOHT (Hot 95) Jackson, Miss. (d)
WOMP-FM Wheeling, W.Va.
WOVV West Palm Beach, Fla.
WPST Trenton, N.J.
WPXR Quad Cities Iowa/Ill.
WPXY-FM Rochester, N.Y.
WQEN Gadsden, Ala.
WQUT Johnson City, Tenn.
WQXA (Hot 105.7) Harrisburg, Pa.
WRFY (Y102) Reading, Pa.
WRQN Toledo, Ohio
WRVQ (Q94) Richmond, Va.
WSKZ Chattanooga, Tenn.
WSNX Muskegon, Mich.
WSPK Poughkeepsie, N.Y.
WTHT Portland, Maine
WTYX Jackson, Miss.
WVIC Lansing, Mich.
WVSR Charleston, W.Va.
WWCK (CK105.5) Flint, Mich.
WXIL Parkersburg, W.Va.
WXXL (XL106.7) Orlando, Fla.
WYCR York, Pa.
WZAT (Z102) Savannah, Ga.
WZEE (Z104) Madison, Wis.
WZOK Rockford, Ill.
WZYP Huntsville, Ala.
WZZG (295.1) Charlotte, N.C.
WZZU Raleigh, N.C. (r)
XHRM San Diego (d)*
XHTZ San Diego (r)

SECONDARY (56)

KATM Colorado Springs, Colo. (r)
KBIU Lake Charles, La.
KDWW Des Moines, Iowa (r)
KFMW Waterloo, Iowa (r)
KFRX Lincoln, Neb.
KFXD-FM (KF95) Boise, Idaho
KGLI Sioux City, Iowa
KHIT (Y97) Santa Barbara, Calif.
KIKX Colorado Springs, Colo.
KIOC Beaumont, Texas
KIOK (OK95) Tri Cities, Wash. (r)
KISR Fort Smith, Ark.
KJKC Corpus Christi, Texas
KMMG Colorado Springs, Colo. (d)
KNOE-FM Monroe, La.
KOKZ Waterloo, Iowa
KQCR Cedar Rapids, Iowa
KTRS Casper, Wyo.
KWNZ Reno, Nev.
KZHT (Hot 94.9) Salt Lake City
KZII Lubbock, Texas*
KZZB Beaumont, Texas
WAZY-FM Lafayette, Ind.
WCCK (K104) Erie, Pa. (r)
WCIL-FM Carbondale, Ill.
WCIR Beckley, W.Va.
WDAY-FM (Y94) Fargo, N.D.
WDJQ Canton, Ohio
WFHN New Bedford, Mass.
WGLU (Power 92) Johnstown, Pa.
WGOR Lansing, Mich.
WHMP-FM Springfield, Mass.
WHITE (Hot 104) Coastal N.C. (d)*
WJDQ Meridian, Miss.
WJET Erie, Pa.
WKHI Ocean City, Md.
WNFI (I100) Daytona Beach, Fla.
WPFM Panama City, Fla.
WPFH Terre Haute, Ind.
WQID Biloxi, Miss.
WRCK Utica, N.Y.
WRQK Canton, Ohio (r)
WSRZ Sarasota, Fla.
WSSX (95SX) Charleston, S.C.
WTRX Duluth, Minn.
WTFX Madison, Wis.*
WTHZ (Z103) Tallahassee, Fla.
WVAQ Morgantown, W.Va.*
WVBS (B100) Wilmington, N.C.
WVZK-FM Albany, N.Y. (r)
WVGT (G98) Portland, Maine
WWRB Wilkes-Barre, Pa. (r)
WXXX (95XXX) Burlington, Vt.
WYYS (Yes 95) Columbia, S.C.
WZKX (Power 108) Biloxi, Miss.
WZZR Vero Beach, Fla.*

PROMOTIONS

(Continued from preceding page)

has been named promotion director of oldies KOOL-AM-FM Phoenix, replacing Cindy Steinberg. Lisa Posada has been appointed to KOOL's newly created position of director of public relations.

Tom Robin is the new promotion director at album KRSP (Rock 103) Salt Lake City. He was formerly promotion director at crosstown AC KLCY. Rich Crombie has been named promotion director of top 40 WKSS (Kiss 95.7) Hartford. He was formerly promotion director of talk/top 40 combo WSUB/WQGN Groton, Conn. Amy Hammond joins oldies/top 40 combo KIKI-AM-FM Honolulu as promotion director. She was with a local public relations firm.

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. The Wall, Pink Floyd, COLUMBIA
2. Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET
3. Phoenix, Dan Fogelberg, FULL MOON/EPIC
4. Permanent Waves, Rush, MERCURY
5. Off The Wall, Michael Jackson, EPIC
6. On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CASABLANCA
7. The Long Run, Eagles, ASYLUM
8. The Whispers, The Whispers, SOLAR
9. Kenny, Kenny Rogers, UNITED ARTISTS
10. Fun And Games, Chuck Mangione, A&M

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. And The Beat Goes On, Whispers, SOLAR
2. Special Lady, Ray, Goodman & Brown, POLYDOR
3. Too Hot, Kool & the Gang, DE-LITE
4. The Second Time Around, Shalamar, SOLAR
5. Stomp, Brothers Johnson, A&M
6. Rock With You, Michael Jackson, EPIC
7. Bounce, Rock, Skate, Roll, Vaughn Mason & Crew, BRONSWICK
8. Working My Way Back To You/Forgive Me Girl, Spinners, ATLANTIC
9. On The Radio, Donna Summer, CASABLANCA
10. Theme From The Black Hole, Parliament, CASABLANCA

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New Bohemians | Crystal Gayle |
| Ringo Starr
(All Starr Band) | Phil Collins | Gloria Estefan | David Byrne |
| Chubby Checker | Carole King | Miami Sound Machine | Don McLean |
| Stage Dolls | Charlie Daniels Band | Stevie Wonder | Petah Dinklage |
| David Crosby | Dion | Cinderella | John Cougar Mellencamp |
| The Rolling Stones
(Platinum) | Clarence Clemons | Winger | Mary Chapin Carpenter |
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POWERPLAYLISTS™

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

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

PLATINUM

Z100 New York	
O.M.: Steve Kingston	
1	Gloria Estefan, Here We Are
2	Janet Jackson, Escapade
3	Paula Abdul (Duet With The Wild Pair)
4	Tommy Page, I'll Be Your Everything
5	The Cover Girls, We Can't Go Wrong
6	D-Mob Introducing Cathy Dennis, C'Mon
7	Madonna, Keep It Together
8	Kyze, Stomp (Jump Jack Your Body)
9	Biz Markie, Just A Friend
10	Jaya, If You Leave Me Now
11	Billy Joel, I Go To Extremes
12	The B-52's, Room
13	Stevie B, Love Me For Life
14	Chicago, What Kind Of Man Would I Be?
15	Milli Vanilli, All Or Nothing
16	Technronic, Get Up! (Before The Nig
17	Taylor Dayne, Love Will Lead You Back
18	Michael Bolton, How Am I Supposed To
19	Luther Vandross, Here And Now
20	Phil Collins, I Wish It Would Rain Do
21	Roxette, Dangerous
22	Seduction, Heartbeat
23	Babyface, Whip Appeal
24	Richard Marx, Too Late To Say Goodbye
25	Regina Belle, Make It Like It Was
26	Jane Child, Don't Wanna Fall In Love
27	Michael Bolton, How Am I Supposed To
28	Lisa Stansfield, All Around The World
29	Alannah Myles, Black Velvet
30	Aeromith, Janie's Got A Gun
31	Motley Crue, Without You

POWER 95 New York	
P.D.: Gary Bryan	
1	Janet Jackson, Escapade
2	Paula Abdul (Duet With The Wild Pair)
3	Gloria Estefan, Here We Are
4	Chicago, What Kind Of Man Would I Be?
5	Roxette, Dangerous
6	Madonna, Keep It Together
7	D-Mob Introducing Cathy Dennis, C'Mon
8	Billy Joel, I Go To Extremes
9	Tommy Page, I'll Be Your Everything
10	Michelle, No More Lies
11	Richard Marx, Too Late To Say Goodbye
12	Stevie B, Love Me For Life
13	The B-52's, Room
14	Taylor Dayne, Love Will Lead You Back
15	Michael Bolton, How Am I Supposed To
16	Ame Lorain, Whole Wide World (From "Pr
17	The Cover Girls, We Can't Go Wrong
18	Luther Vandross, Here And Now
19	Michael Bolton, How Am I Supposed To
20	Seduction, Two To Make It Right
21	Biz Markie, Just A Friend
22	Phil Collins, I Wish It Would Rain Do
23	Lisa Stansfield, All Around The World
24	Alannah Myles, Black Velvet
25	Warrant, Sometimes She Cries
26	Elton John, Sacrifice
27	Seduction, Heartbeat
28	Kiss, Forever
29	Technronic, Get Up! (Before The Nig
30	Milli Vanilli, All Or Nothing
31	The U-Krew, If U Were Mine
32	Chicago, What Kind Of Man Would I Be?
33	Jane Child, Don't Wanna Fall In Love
34	Michael Bolton, How Can We Be Lovers
35	Cher, Heart Of Stone
A	Pajama Party, Fly High And Seek
B	Enuff Z'Nuff, Fly High Michelle
C	Michael Bolton, How Can We Be Lovers
EX	EX Midnight Oil, Blue Sky Mine
EX	EX Joan Jett, Dirty Deeds

KIIS FM 102.7 Los Angeles	
P.D.: Gerry DeFrancesco	
1	Michelle, No More Lies
2	Jaya, If You Leave Me Now
3	Janet Jackson, Escapade
4	Paula Abdul (Duet With The Wild Pair)
5	Gloria Estefan, Here We Are
6	The B-52's, Room
7	The Cover Girls, We Can't Go Wrong
8	D-Mob Introducing Cathy Dennis, C'Mon
9	Biz Markie, Just A Friend
10	Michael Bolton, How Am I Supposed To
11	Stevie B, Love Me For Life
12	Taylor Dayne, Love Will Lead You Back
13	Tommy Page, I'll Be Your Everything
14	Lisa Stansfield, All Around The World
15	Roxette, Dangerous
16	Seduction, Two To Make It Right
17	Madonna, Keep It Together
18	Luther Vandross, Here And Now
19	Seduction, Heartbeat
20	Phil Collins, I Wish It Would Rain Do
21	Jody Watley, Everything
22	Chicago, What Kind Of Man Would I Be?
23	Jane Child, Don't Wanna Fall In Love
24	Anything Box, Living In Oblivion
A25	Alannah Myles, Black Velvet
A	Elton John, Sacrifice
A	The U-Krew, If U Were Mine
A	Ame Lorain, Whole Wide World (From "Pr
EX	EX Billy Joel, I Go To Extremes
EX	EX Technronic, Get Up! (Before The Nig
EX	EX Belinda Carlisle, Summer Rain

KISS 108 FM Boston	
P.D.: Sunny Joe White	
1	Richard Marx, Too Late To Say Goodbye
2	The B-52's, Room
3	D-Mob Introducing Cathy Dennis, C'Mon
4	Michelle, No More Lies
5	Alannah Myles, Black Velvet
6	Taylor Dayne, Love Will Lead You Back
7	Ame Lorain, Whole Wide World (From "Pr
8	Billy Joel, I Go To Extremes
9	Madonna, Keep It Together
10	Luther Vandross, Here And Now
11	Technronic, Get Up! (Before The Nig
12	Lisa Stansfield, All Around The World
13	The Smithereens, A Girl Like You
14	Linda Ronstadt (Featuring Aaron Nev
15	Phil Collins, I Wish It Would Rain Do
16	Elton John, Sacrifice
17	Jane Child, Don't Wanna Fall In Love
18	Depeche Mode, Personal Jesus

Q107 Washington	
P.D.: Lorrin Palagi	
1	Paula Abdul (Duet With The Wild Pair)
2	Roxette, Dangerous
3	Janet Jackson, Escapade
4	The B-52's, Room
5	Billy Joel, I Go To Extremes
6	Seduction, Two To Make It Right
7	Bad English, Price Of Love
8	Sinead O'Connor, Nothing Compares
9	Richard Marx, Too Late To Say Goodbye
10	Taylor Dayne, Love Will Lead You Back
11	Phil Collins, I Wish It Would Rain Do
12	Annamie Myles, Black Velvet
13	Milli Vanilli, All Or Nothing
14	Madonna, Keep It Together
15	The Cover Girls, We Can't Go Wrong
16	Elton John, Sacrifice
17	Tom Petty, Free Fallin'
18	Cliff Richard, Some People
19	Joan Jett, Dirty Deeds
20	The U-Krew, If U Were Mine
21	D-Mob Introducing Cathy Dennis, C'Mon
22	Warrant, Sometimes She Cries
23	Michael Penn, No Myth
24	Michelle, No More Lies
25	Lisa Stansfield, All Around The World
26	Jane Child, Don't Wanna Fall In Love
27	Kiss, Forever
28	Luther Vandross, Here And Now
29	Tommy Page, I'll Be Your Everything
30	Stevie B, Love Me For Life

BOSTON'S WZOU-94.3 Boston	
P.D.: Steve Rivers	
1	Paula Abdul (Duet With The Wild Pair)
2	Biz Markie, Just A Friend
3	Gloria Estefan, Here We Are
4	Janet Jackson, Escapade
5	Lou Gramm, Just Between You And Me
6	Billy Joel, I Go To Extremes
7	Milli Vanilli, All Or Nothing
8	Jaya, If You Leave Me Now
9	Alannah Myles, Black Velvet
10	Seduction, Two To Make It Right
11	The B-52's, Room
12	Michelle, No More Lies
13	Bad English, Price Of Love
14	Linda Ronstadt (Featuring Aaron Nev
15	Taylor Dayne, Love Will Lead You Back
16	Paula Abdul (Duet With The Wild Pair)
17	Warrant, Sometimes She Cries
18	Madonna, Keep It Together
19	Ame Lorain, Whole Wide World (From "Pr
20	Lisa Stansfield, All Around The World
21	Roxette, Dangerous
22	Aeromith, Janie's Got A Gun
23	Phil Collins, I Wish It Would Rain Do
24	Warrant, Sometimes She Cries
25	Tommy Page, I'll Be Your Everything
26	Technronic, Get Up! (Before The Nig
27	The Cover Girls, We Can't Go Wrong
28	Jane Child, Don't Wanna Fall In Love
29	Stevie B, Love Me For Life
30	Seduction, Heartbeat
A	Michael Bolton, How Can We Be Lovers
A	Babyface, Whip Appeal
A	Adam Ant, Room At The Top
EX	EX Elton John, Sacrifice
EX	EX Linear, Sending All My Love

B94 FM Pittsburgh	
P.D.: Clarke Ingram	
1	Janet Jackson, Escapade
2	Seduction, Two To Make It Right
3	Roxette, Dangerous
4	Michelle, No More Lies
5	Paula Abdul (Duet With The Wild Pair)
6	Bad English, Price Of Love
7	Technronic, Get Up! (Before The Nig
8	Michael Damian, Was It Nothing At All
9	Linda Ronstadt (Featuring Aaron Nev
10	Aeromith, Janie's Got A Gun
11	Michelle, No More Lies
12	Taylor Dayne, Love Will Lead You Back
13	Kevin Paige, Anything I Want
14	Phil Collins, I Wish It Would Rain Do
15	The Cover Girls, We Can't Go Wrong
16	Biz Markie, Just A Friend
17	Warrant, Sometimes She Cries
18	The B-52's, Room
19	Alannah Myles, Black Velvet
20	Billy Joel, I Go To Extremes
21	D-Mob Introducing Cathy Dennis, C'Mon
22	Kiss, Forever
23	Chicago, What Kind Of Man Would I Be?
24	Madonna, Keep It Together
25	Expose, Tell Me Why
26	Tommy Page, I'll Be Your Everything
27	Jane Child, Don't Wanna Fall In Love
28	Tom Petty, Free Fallin'
29	Callous, I Wanna Be Rich
A30	Michael Penn, No Myth
A	Ame Lorain, Whole Wide World (From "Pr
A	Michael Bolton, How Can We Be Lovers

EAGLE-106 Philadelphia	
P.D.: Todd Fisher	
1	Rod Stewart, Downtown Train
2	Skid Row, I Remember You
3	Paula Abdul (Duet With The Wild Pair)
4	Aeromith, Janie's Got A Gun
5	Gloria Estefan, Here We Are
6	Tommy Page, I'll Be Your Everything
7	Jaya, If You Leave Me Now
8	Janet Jackson, Escapade
9	Seduction, Two To Make It Right
10	Billy Joel, I Go To Extremes
11	Biz Markie, Just A Friend
12	The B-52's, Room
13	Tom Petty, Free Fallin'
14	D-Mob Introducing Cathy Dennis, C'Mon
15	Chicago, What Kind Of Man Would I Be?
16	Michelle, No More Lies
17	The Cover Girls, We Can't Go Wrong
18	Warrant, Sometimes She Cries
19	Depeche Mode, Personal Jesus
20	Alannah Myles, Black Velvet
21	Stevie B, Love Me For Life
22	Phil Collins, I Wish It Would Rain Do
23	Roxette, Dangerous
24	Richard Marx, Too Late To Say Goodbye
25	Madonna, Keep It Together
A26	Technronic, Get Up! (Before The Nig
A27	Luther Vandross, Here And Now
A28	Jane Child, Don't Wanna Fall In Love
EX	EX The Smithereens, A Girl Like You

Q107 Washington	
P.D.: Lorrin Palagi	
1	Paula Abdul (Duet With The Wild Pair)
2	Roxette, Dangerous
3	Janet Jackson, Escapade
4	The B-52's, Room
5	Billy Joel, I Go To Extremes
6	Seduction, Two To Make It Right
7	Bad English, Price Of Love
8	Sinead O'Connor, Nothing Compares
9	Richard Marx, Too Late To Say Goodbye
10	Taylor Dayne, Love Will Lead You Back
11	Phil Collins, I Wish It Would Rain Do
12	Annamie Myles, Black Velvet
13	Milli Vanilli, All Or Nothing
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27	Kiss, Forever
28	Luther Vandross, Here And Now
29	Tommy Page, I'll Be Your Everything
30	Stevie B, Love Me For Life

WAZ Washington	
P.D.: Matt Farber	
1	The B-52's, Room
2	Janet Jackson, Escapade
3	Roxette, Dangerous
4	Bad English, Price Of Love
5	Paula Abdul (Duet With The Wild Pair)
6	Billy Joel, I Go To Extremes
7	Tom Petty, Free Fallin'
8	Warrant, Sometimes She Cries
9	Alannah Myles, Black Velvet
10	The Cover Girls, We Can't Go Wrong
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21	Depeche Mode, Personal Jesus
22	Michael Bolton, How Can We Be Lovers
23	Babyface, Whip Appeal
24	Adam Ant, Room At The Top
25	Elton John, Sacrifice
26	Linear, Sending All My Love
A27	Elton John, Sacrifice
A28	Technronic, Get Up! (Before The Nig
A29	Calloway, I Wanna Be Rich
A30	Rod Stewart, This Old Heart Of Mine

POWER 99 FM Atlanta	
P.D.: Rick Stacy	
1	Janet Jackson, Escapade
2	Alannah Myles, Black Velvet
3	Michelle, No More Lies
4	Roxette, Dangerous
5	Jaya, If You Leave Me Now
6	Bad English, Price Of Love
7	Jane Child, Don't Wanna Fall In Love
8	The B-52's, Room
9	Taylor Dayne, Love Will Lead You Back
10	D-Mob Introducing Cathy Dennis, C'Mon
11	Billy Joel, I Go To Extremes
12	Motley Crue, Without You
13	Michael Penn, No Myth
14	Madonna, Keep It Together
15	Whitesnake, The Deeper The Love
16	Lisa Stansfield, All Around The World
17	Ame Lorain, Whole Wide World (From "Pr
18	Technronic, Get Up! (Before The Nig
19	Kevin Paige, Anything I Want
20	Phil Collins, I Wish It Would Rain Do
21	Tommy Page, I'll Be Your Everything
22	Luther Vandross, Here And Now
23	Xymox, Imagination
24	Depeche Mode, Personal Jesus
25	Linda Ronstadt (Featuring Aaron Nev
26	Belinda Carlisle, Summer Rain
27	The Brat Pack, You're The Only Woman
28	Tears For Fears, Woman In Chains
29	Technronic, Get Up! (Before The Nig
30	Inner City, Whatcha Gonna Do With My
A31	Sinead O'Connor, Nothing Compares
A	Kiss, Forever
A	Babyface, Whip Appeal
A	Linear, Sending All My Love
A	Calloway, I Wanna Be Rich
EX	EX Cher, Heart Of Stone
EX	EX Warrant, Sometimes She Cries
EX	EX Richard Marx, Too Late To Say Goodbye

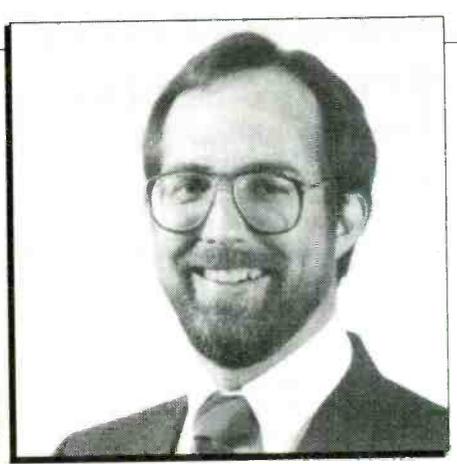
Q105 Tampa	
O.M.: Mason Dixon	
1	Janet Jackson, Escapade
2	Gloria Estefan, Here We Are
3	Roxette, Dangerous
4	Paula Abdul (Duet With The Wild Pair)
5	The B-52's, Room
6	Taylor Dayne, Love Will Lead You Back
7	Chicago, What Kind Of Man Would I Be?
8	Alannah Myles, Black Velvet
9	Warrant, Sometimes She Cries
10	Aeromith, Janie's Got A Gun
11	Bad English, Price Of Love
12	Richard Marx, Too Late To Say Goodbye
13	Elton John, Sacrifice
14	Madonna, Keep It Together
15	Seduction, Two To Make It Right
16	D-Mob Introducing Cathy Dennis, C'Mon
17	Phil Collins, I Wish It Would Rain Do
18	Linda Ronstadt (Featuring Aaron Nev
19	Billy Joel, I Go To Extremes
20	Calloway, I Wanna Be Rich
21	Tommy Page, I'll Be Your Everything
22	Michelle, No More Lies
23	Luther Vandross, Here And Now
24	Michael Penn, No Myth
A24	Madonna, Keep It Together
25	Ame Lorain, Whole Wide World (From "Pr
26	Jane Child, Don't Wanna Fall In Love

FOS Royal Oak	
P.D.: Chuck Beck	
1	Richard Marx, Too Late To Say Goodbye
2	Warrant, Sometimes She Cries
3	Paula Abdul (Duet With The Wild Pair)
4	Roxette, Dangerous
5	Alice Cooper, House Of Fire
6	Seduction, Two To Make It Right
7	Bad English, Price Of Love
8	Biz Markie, Just A Friend
9	Richard Marx, Too Late To Say Goodbye
10	Janet Jackson, Escapade
11	Aeromith, Janie's Got A Gun
12	Milli Vanilli, All Or Nothing
13	Motley Crue, Without You
14	Tommy Page, I'll Be Your Every
15	Kiss, Forever
16	Rod Stewart, Downtown Train
17	Technronic, Get Up! (Before The Nig
18	Billie Jean, I Wanna Be A Star
19	Annamie Myles, Black Velvet
20	Alannah Myles, Black Velvet
21	Milli Vanilli, Blame It On The Rain
22	The Cover Girls, We Can't Go Wrong
23	Testa, Love Song
24	Madonna, Keep It Together
25	Biz Markie, Just A Friend
A25	Phil Collins, I Wish It Would Rain Do
A	Taylor Dayne, Love Will Lead You
A	Technronic, Get Up! (Before The Nig
A	Enuff Z'Nuff, Fly High Michelle
A	Faster Pussycat, House Of Pain

96.3 FM Radio WHYY Detroit	
P.D.: Rick Gillette	
1	Janet Jackson, Escapade
2	Biz Markie, Just A Friend
3	The Cover Girls, We Can't Go Wrong
4	Tommy Page, I'll Be Your Everything
5	Michelle, No More Lies
6	Paula Abdul (Duet With The Wild Pair)
7	Young & Restless, Poison Ivy
8	Michael Bolton, How Am I Supposed To
9	Warrant, Sometimes She Cries
10	Elton John, Sacrifice
11	Richard Marx, Too Late To Say Goodbye
12	Digital Underground, Humpty Dance
13	Leila K With Rob 'N' Raz, Got To Get
14	Richard Marx, Too Late To Say Goodbye
15	Ame Lorain, Whole Wide World (From "Pr
16	Madonna, Keep It Together
17	Technronic, Get Up! (Before The Nig
18	Joan Jett, Dirty Deeds
19	Phil Collins, I Wish It Would Rain Do
20	Bad English, Price Of Love
21	Seduction, Two To Make It Right
22	D-Mob Introducing Cathy Dennis, C'Mon
23	Motley Crue, Without You
24	Lisa Stansfield, All Around The World
25	Michelle, No More Lies
26	The Brat Pack, You're The Only Woman
27	Cher, Heart Of Stone
28	Inner City, Whatcha Gonna Do With My
29	Whitesnake, The Deeper The Love
A	Calloway, I Wanna Be Rich
A	Kiss, Forever

THE NEW Q95 FM Detroit	
P.D.: Gary Berkowitz	
1	Gloria Estefan, Here We Are
2	Elton John, Sacrifice
3	Kenny G, Going Home
4	Roxette, Dangerous
5	Billy Joel, I Go To Extremes
6	Chicago, What Kind Of Man Would I Be?
7	Taylor Dayne, Love Will Lead You Back
8	Bad English, Price Of Love
9	Richard Marx, Too Late To Say Goodbye
10	Phil Collins, I Wish It Would Rain Do
11	Linda Ronstadt (Featuring Aaron Nev
12	Luther Vandross, Here And Now
13	John Farnham, You're The Voice
14	Rod Stewart, Downtown Train

Billboard's PD of the week John Speer KFDI Wichita, Kan.



OTHER COUNTRY stations do research, and it usually tells them to talk less, run a tighter list, and reduce the spot load.

In other words, business as usual. After more than 25 years, KFDI carries the torch for the sort of old-line country radio that has all but disappeared in the top 100 markets.

Most of the 65-person staff is the same, too. "Ol' Mike," Great Empire CEO, Mike Oatman, still does mornings from 6-8 a.m. on both stations.

But there have been changes at KFDI, many stemming from the addition of technology. The same company that does "Pony Express News" and the "KFDI Weather Vane" also has 28,000 names in a computerized database that get its KFDI Ranch Hand Roundup newsletter.

He also notes that Great Empire has CD cart machines in all eight of its studios, (soon to grow to 10 with the addition of KVOO-AM-FM Tulsa, Okla.) and that KFDI has "more computers than every other station in town combined."

The other change is that KFDI-FM is the format leader again. After two books trailing KZSN-FM (Kissin' 102), a Rusty Walker-consulted station with a much tighter list and smaller spotload, KFDI-FM was up 8.6-9.9 in the fall Arbitron, leapfrogging KZSN's 9.3-9.7 jump.

And Speer notes, "KZSN is the seventh radio station that has been country against us. One of the unique things about KFDI is that country is not our format, it's our lifestyle. There's not a doubt in anybody's mind at the Radio Ranch about what we'll be doing five years from now—or that nobody is going to lose their job over ratings.

KZSN and the AM. KZSN PD Rick Edwards attributes KFDI's fall success to a "huge spike 45-54. They hit that demo right in diary return, although we beat them everywhere else."

But Speer only admits to one change, becoming more focused demographically on the FM. "Our target is closer to theirs than it might have been before. We want to be able to do what we do, but we want to do it better than we may have been doing it before...

This was a recent hour of KFDI-FM: Vern Gosdin, "I Can Tell By The Way You Dance"; Patty Loveless, "Chains"; the Judds, "Sleepless Nights"; Dan Seals, "Love On Arrival"; Ricky Skaggs, "Cajun Moon"; Garth Brooks, "Not Counting You"; George Strait, "Overnight Success"; Larry Boone, "Everybody Wants To Be Hank Williams"; Lionel Cartwright, "Give Me His Last Chance"; Marshall Tucker Band, "24 Hours At A Time"; Dirt Band, Cash, & Hiatt, "One Step Over The Line"; and Kentucky Headhunters, "Dumas Walker."

KFDI-FM uses the slogan "Country Music's Cutting Edge." It also uses a liner about having "back-to-back country hits and 24-hour information."

Is it really possible for a station to own both those positions? "People tell researchers they want more music and less talk, but more music may mean just 1-2 more records in a row a couple of times every hour," says Piper. "If you package it and keep it flowing, you can have a lot of information but not seem like you're overloaded with it."

The fall ratings fell in an odd way for KZSN and KFDI. KZSN has the better Birch but buys Arbitron. KFDI won the Arbitron and buys Birch. KZSN PD Edwards acknowledges that, as the challenger, "Instead of cutting strings, we have ropes to saw through. From 6-8 a.m., it's K-F-D-Mike Oatman, and he's their 25 years of history."

That won't likely change soon. Despite his CEO duties and the KVOO acquisition, Oatman is off the air only 3-4 times a month.

And Speer notes, "KZSN is the seventh radio station that has been country against us. One of the unique things about KFDI is that country is not our format, it's our lifestyle. There's not a doubt in anybody's mind at the Radio Ranch about what we'll be doing five years from now—or that nobody is going to lose their job over ratings. Ninety percent of our part-timers have been here longer than the lion's share of the other full-timers in the market."

SEAN ROSS

Table with 2 columns: Rank and Song/Artist. Includes Stevie B, Love Me For Life; Kevin Paige, Anything I Want; Fine Young Cannibals, I'm Not Satisfied.

BIO 104 MEANS MUSIC logo

Baltimore P.D.: Steve Perun. Table with 2 columns: Rank and Song/Artist. Includes Paula Abdul (Duet With The Wild Pair), Janet Jackson, Escapade.

100.7 FM #1 HIT MUSIC STATION logo

Miami P.D.: Frank Amadeo. Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Escapade; Paula Abdul (Duet With The Wild Pair).

POWER 93 FM logo

Tampa P.D.: Marc Chase. Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Escapade; Taylor Dayne, Love Will Lead You Back.

WNCI 97.9 logo

Columbus P.D.: Dave Robbins. Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Escapade; Paula Abdul (Duet With The Wild Pair).

Table with 2 columns: Rank and Song/Artist. Includes Richard Marx, Too Late To Say Goodbye; The Cover Girls, We Can't Go Wrong.

POWER 108 FM logo

Cleveland P.D.: Cat Thomas. Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Escapade; Bad English, Price Of Love.

94 WKTI FM logo

Milwaukee P.D.: Mike Berlak. Table with 2 columns: Rank and Song/Artist. Includes Roxette, Dangerous; Paula Abdul (Duet With The Wild Pair).

WJOL 99.5 logo

Minneapolis P.D.: Gregg Swedberg. Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Escapade; Bad English, Price Of Love.

106.5 logo

St. Louis P.D.: Lyndon Abell. Table with 2 columns: Rank and Song/Artist. Includes Motley Crue, Without You; Janet Jackson, Escapade.

Table with 2 columns: Rank and Song/Artist. Includes Lisa Stansfield, All Around The World; The Smithereens, A Girl Like You.

99.5 logo

Dallas P.D.: Garry Wall. Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Escapade; Paula Abdul (Duet With The Wild Pair).

Q106 logo

San Diego P.D.: Garry Wall. Table with 2 columns: Rank and Song/Artist. Includes Paula Abdul (Duet With The Wild Pair); Depeche Mode, Personal Jesus.

KUBE 93 FM logo

Seattle P.D.: Tom Hutylar. Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Escapade; The B-52's, Room.



Famous Gets Vicious. Rap label Vicious Beat Recordings has signed an exclusive worldwide publishing deal with the Famous Music Publishing Co. in New York. The label represents artists in the Vicious Beat Posse, whose debut album, "Legalized Dope," is distributed by MCA. Celebrating the Famous signing, top row from left, are Jim Vellutato, creative director, Famous Music; James Gillyroy, producer; Super Slim, D.J. Candyman, D-Mac, D.J. Lett Loose, I.C.B., and Marvee-V from Vicious Beat Posse; and Bob Knight, creative director, Famous Music. Shown front row from left are Deb-B, Vicious Beat Posse; Dee Dormer, VP, Vicious Beat Recordings; Alan Melina, VP, Famous Music; Michael LeShay, creative manager, Famous Music; and Darryl Sutton, president, Vicious Beat Recordings.

Lenny Williams 'Layin' In Wait'

Singer Debuts On Independent Label

BY JANINE McADAMS

NEW YORK—Veteran vocalist Lenny Williams takes another solo outing with a new album, "Layin' In Wait," on indie label Crush Records, distributed by K-tel. The album—with six cuts produced by Larry White (Bobby Brown, the Whispers), two by Alan Glass, and one by Williams and Bill Phordresher—is a tour de force for Williams' distinctive soul style, with lights-out ballads and hip-hop grooves that place the artist firmly in the '90s.

It is also Williams' debut on Crush, after years of recording for label powerhouses Warner Bros. and Columbia with rock'n'soul crew Tower Of Power (1973-76), and then solo on ABC (where he scored the gold "Spark Of Love" album) and MCA ("Love Current"). Williams came to Crush through K-tel senior VP Al

Bergamo, whom Williams befriended at MCA.

"I was willing to take the risk [on a new independent label] because of Al Bergamo being there. He lent a lot of

'I was willing to take the risk because of Al Bergamo and Joel Newman'

validity to the venture, having been at CBS for so long and then at MCA, and Joel [Newman, president of Crush] had been VP of Arista and CBS promotion," says Williams. He adds that the chance to be a big fish in a small pond was also enticing.

Says Crush's Newman, "I fell in love with Lenny's voice when he was doing [1988 pop smash] 'Don't Make Me Wait For Love' with Kenny G. We have other artists [among them 10dB and MC Smooth], but Lenny is key for us."

Williams' style developed from his roots in gospel and San Francisco/Oakland's fertile music scene of the late-'60s-early-'70s, which spawned the likes of Sly Stone, Larry Graham, Carlos Santana, and Neal Schon of Journey. Also part of that crowd was the Motown Soul Band, which later became Tower Of Power, the band that Williams eventually fronted.

As to the breakup with TOP, Williams says, "It's been so long I think I forgot why I left." Essentially, Williams says his desire to grow and work with other writers and producers led to the split. A more recent re-

union effort just didn't jell, he says.

Williams' first single from "Layin' In Wait" is "Here's A Ticket," a lush R&B love song; manager Sandy Newman (no relation to Joel) says a video has just been completed and will be serviced to BET and local outlets. Other album highlights are "It's Time," a sweet, slow ballad; "Gotta Lotta Lovin'," a danceable bit of funk featuring local rapper Jarvis; and "Get Loose," a radio-ready party mover that Williams says was his biggest challenge.

"I'm partial to ballads, so it was interesting to do the real up-tempo contemporary stuff. But when I first heard 'Get Loose' I was apprehensive. Larry wanted me to have a certain vocal sound, but I wanted to change the key and he wouldn't do it," says Williams, who had known White for years before convincing him to contribute to "Layin' In Wait." "Once I got into it, it wasn't hard, but there was some anxiety."

While Williams is no newcomer to the business, Crush isn't treating him like yesterday's news. "This record is geared for the younger demographic and the middle ages," says Newman. "The kids don't really know him yet. But Lenny's a lot younger than everybody thinks." He adds that radio is Crush's main strength, with senior VP of promotion Cecil Holmes Jr. and VP of marketing Louis Newman putting considerable muscle behind it. A tour is in the works.

"I do love being on stage," says Williams, who often performs benefits events in Oakland. "In the interim between finding a booking agency I'll be doing television, radio, and the occasional benefit."

'Rapmania' Salutes Genre's 15th Birthday

Star-Studded PPV Special To Be Taped Friday

THE BEAT, THE RHYME, THE PARTY: The magic, madness, and poetry of rap gets its due this month in the bicoastal event "Rapmania, A Salute To The 15th Anniversary Of Hip-Hop," a television showcase set for pay-per-view. The event will be taped simultaneously at the Apollo Theatre in New York and the Hollywood Palace in Hollywood on Friday (9). Thirty-eight rappers are expected to perform, including Tone Loc, Ice-T, Def Jef, Grandmaster Flash & the Furious Five, Young M.C., Kurtis Blow, Melle Mel, Africa Bambaataa, Heavy D & the Boyz, Three Times Dope, Kool Moe Dee, Red Alert, Marley Marl, and the Sugarhill Gang, among others. FNN/Score will be the PPV carrier, and Van Silk of DJ Productions in New York is the creator/executive producer. Part of the proceeds will be donated to ChildHelp. For more info, call Priscilla Chatman at 212-873-1379.

The Rhythm and the Blues



by Janine McAdams

IT'S HIS DAY-O: Performer, humanitarian, and social activist Harry Belafonte will be presented with a Nelson Mandela Courage Award at TransAfrica's Bridge To Freedom fund-raising dinner, to be held April 1 at 7 p.m. at the Beverly Wilshire Hotel. The dinner had originally been scheduled for October; Mandela's release after 27 years in prison does not change TransAfrica's purpose, which is the abolition of apartheid, says director Randall Robinson. A bevy of celebrities from politics, publishing, entertainment, and sports will be on hand at the presentation. Bill Cosby will host. For information, call 213-386-8014.

TIDBITS: Marcus Miller, Lenny White, and Mark Stevens have finished their second Jamaica Boys album, simply called "J Boys," for Warner Bros. The first single, released Feb. 27, is

"Shake It Up" ... Oops: Vanessa Williams will not be working with BeBe Winans or the Boys on her upcoming album. Production commitments have been made with Keith Thomas (BeBe & CeCe Winans) for six tracks, Donald Robinson (who produced her "Dreamin'"), Trevor Gale & Kenny Hairston, Derek Bramble, and Hank Shocklee. Expect the record in June ... Full Force's Bowlegged Lou reminds us that the group co-manages itself as well as other acts in the Full Force family with Steve Salem ... Motown ventures further into rap territory with the debut by Rich Nice, "Information To Raise A Nation." While Nice does deliver cultural and political commentary on the title track as well as "Two Seconds From Disaster" and "Dead To The Knowledge," the album works best when he lightens up. Best: the hip-house "The Rhythm, The Feeling," "So What You Gotta Man," and a smooth hip-hop version of the Gap Band's "Outstanding" with wonderful vocals by Jeff Redd.

GRAMMY WHAMMY: So it's back-of-the-bus time for R&B on the Grammy Awards telecast, is it? Not only were the main awards categories in R&B music bumped from the live broadcast, the one award that was presented on-air, best R&B female, was done close to the end of the show. Why? Arsenio Hall called the Grammys "the apartheid awards." What do you call it?

Billboard POWER PLAYLISTS

FOR WEEK ENDING MARCH 10, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Artist	Track	Station	Artist	Track
Washington	P.D.: Bobby Bennett		New York	P.D.: Vinny Brown	
1	2 Miki Howard, Love Under New Management		1	1 Janet Jackson, Escapade	
2	3 Quincy Jones Secret Garden		2	4 Miki Howard, Love Under New Management	
3	4 Dianne Reeves, Never Too Far		3	5 Lisa Stansfield, All Around The World	
4	5 Lisa Stansfield, All Around The World		4	2 Stacy Lattisaw With Johnny Gill, Where Do We Go	
5	17 Janet Jackson, Escapade		5	6 David Peaston, We're All In This Together	
6	1 Stacy Lattisaw With Johnny Gill, Where Do We Go		6	7 Earth, Wind & Fire (Featuring The Boys), Herita	
7	13 George Howard Introducing John Pagano, Shower Y		7	11 Luther Vandross, Treat You Right	
8	9 Earth, Wind & Fire (Featuring The Boys), Herita		8	10 Alyson Williams, I Need Your Lovin'	
9	19 Davon Peaston, We're All In This Together		9	24 Quincy Jones Secret Garden	
10	10 Luther Vandross, Treat You Right		10	23 Troop, Spread My Wings	
11	11 Robbie Mychals, Can't Get Enough Of U		11	6 Soul II Soul, Jazzie's Groove	
12	12 Kim Waters (Featuring Juanita Dailey), Stay		12	3 Surface, Can We Spend Some Time	
13	14 Babyface, Whip Appeal		13	9 Ruby Turner, It's Gonna Be Alright	
14	15 Maze Featuring Frankie Beverly, Love's On The R		14	15 Stephanie Mills, Comfort Of A Man	
15	15 The Main Ingredient, Nothing's Too Good For My		15	13 Regina Belle, Make It Like It Was	
16	18 Stephanie Mills, Comfort Of A Man		16	21 Smokey Robinson, Everything You Touch	
17	20 Inner City, Whatcha Gonna Do With My Lovin'		17	12 Seduction, Heartbeat	
18	21 M.C. Hammer, Help The Children		18	17 Christopher Williams, Promises, Promises	
19	22 Troop, Spread My Wings		19	19 Inner City, Whatcha Gonna Do With My Lovin'	
20	23 Smokey Robinson, Everything You Touch		20	25 Babyface, Whip Appeal	
A21	— Alyson Williams, I Need Your Lovin'		21	22 Mantronix Featuring Woodsy, Got To Have Your	
22	25 Shabazz, Glad Your In My Life		22	27 The Gap Band, Addicted To Your Love	
23	26 Mavis Staples, Time Waits For No One		23	29 Dianne Reeves, Never Too Far	
24	27 Miki Bleu, Knocks Me Off My Feet		24	30 After 7, Ready Or Not	
25	28 Art Madison, Let It Flow		25	26 Jeff Redd, I Found Lovin'	
26	29 Jermaine Jackson, Two Ships		26	14 Michelle, No More Lies	
27	30 Angela Winbush, No More Tears		27	27 Chuckii Booker, Touch	
28	31 Randy Crawford, Wrap-U-Up		28	33 Jermaine Jackson, Two Ships	
29	32 After 7, Ready Or Not		29	37 Randy Crawford, Wrap-U-Up	
30	33 The Temptations, Soul To Soul		30	28 Pieces Of A Dream, What Can I Do	
31	34 The Good Girls, Love Is An Itching In My Heart		31	31 Howard Hewett, Show Me	
32	35 Body Talk		32	38 The Main Ingredient, Nothing's Too Good For My	
33	36 Mary Davis, Don't Wear It Out		33	34 Angela Winbush, No More Tears	
34	37 The Manhattans, I Won't Stop		34	36 Maze Featuring Frankie Beverly, Love's On The R	
35	38 Grover Washington, Jr. Feat. Phyllis Hyman, Sac		35	36 Mary Davis, Don't Wear It Out	
36	39 The Isley Brothers Featuring Ronald Isley, One		36	39 Regina Belle, What Goes Around	
37	40 Lenny Williams, Here's The Ticket		37	32 C-Mob Introducing Cathy Dennis, C'mon And Get Me	
38	41 Jody Watley, Precious Love		A38	— Bevin's, Bell, and DeVoe, Poison	
39	51 Patti LaBelle, I Can't Complain		39	40 Billy Davis, I Want You	
40	54 Body, Footsteps In The Dark		A40	EX Technonoid, Get Up! (Before The Night Is Over)	
41	41 Tyler Collins, Girls Nite Out		EX	EX Kashif, Ain't No Woman Like The One I Got	
42	42 Brat Pack, You're The Only Woman		EX	EX The Isley Brothers Featuring Ronald Isley, One	
43	43 Kira, Will You Be My Baby		EX	EX De La Soul, Buddy	
44	44 Joe Sample, Spellbound		EX	EX Salt-N-Pepa, Expression	
45	45 Regina Belle, What Goes Around		EX	EX Heavy D & The Boyz, Gyzl, They Love Me	
46	46 Randy & The Gypsies, Love You Honey		EX	EX 3rd Bass, The Gas Face	
47	47 The Gap Band, Addicted To Your Love		EX	EX Digital Underground, The Humpty Dance	
48	48 Howard Hewett, Show Me				
49	50 Barry White, I Wanna Do It Good To Ya				
50	53 Kendrick's And Edwards, Get It While It's Hot				
A51	— Curtis Mayfield, Homeless				
A52	— Starpoint, I Want You Want Me				
A53	— Donnie Warwick, I Don't Need Another Love				
A54	— Freddie Jackson, All Over You (From "Del By Tem				
A55	— By All Means, Oo You Remember				



TERRI ROSSI'S RHYTHM SECTION

JANET JACKSON continues her string of No. 1s as "Escapade" (A&M) glides to the top of the singles chart. Forty-one out of the 90 stations show No. 1 placements, including WRKS New York; WQOK Raleigh, N.C.; WQQK Nashville; and WEDR Miami. Also, two stations report new adds this week: WGOK Mobile, Ala., and KMJJ Shreveport, La.

TWO RECORDS are reported by the entire panel of 99 stations. "The Secret Garden" by **Quincy Jones** (Warner Bros.) forges 4-2, making huge increases in retail and radio points. With strong number moves around the country, "Garden" receives the second highest radio point increase on the entire chart. Some of its power jumps: 22-10 at WNJR Newark, N.J.; 23-5 at WCDX Richmond, Va.; 21-14 at WKYS Washington, D.C.; 15-3 at WXVI Montgomery, Ala.; 14-5 at KPRW Oklahoma City; and 11-1 at KDKO Denver. Retail gains, also the second largest on the chart, set up the single for an easy win next week.

"All Around The World" by **Lisa Stansfield** (Arista) earns the largest increases in both radio and retail points on the chart. In its seventh week it floats easily to No. 5. It has been No. 1 at WYLD New Orleans for two weeks; it moves 3-1 at KPRW Oklahoma City. Of its 99 reporters, 87 show upward movement; 48 list it top five, and 25 other stations list it top 10.

ALSO IN THE TOP FIVE: "Love Under New Management" by **Miki Howard** (Atlantic) forges its way to No. 4, making the third largest gain in radio points. It is on 97 stations, and is newly listed by KDAY Los Angeles. It gets top five ratings at 68 stations, and five others list it top 10. The single is No. 1 in 10 markets, including WHUR Washington, D.C.; WBSK Norfolk, Va.; WAAA Winston-Salem, N.C.; WLWZ Greenville, S.C.; WTMP Tampa, Fla.; KRNH Memphis; and WIZF Cincinnati.

"COMFORT OF A MAN" by **Stephanie Mills** (MCA) surges 21-9. It is on 93 stations; 74 of them show strong upward growth on their playlists. While "Comfort" is performing well, earning sizable increases from retail and radio, its incredible 11-point advance results from other records that lost points and fell down the chart. It has top 10 reports from 26 stations.

THE MAGIC NUMBER IS 22: Three records each receive 22 new adds. "Show Me" by **Howard Hewett** (Elektra); "All Over You" by **Freddie Jackson** (Orpheus), from Orpheus Production's upcoming black horror film, "Def By Temptation"; and "Sacred Kind Of Love" by **Grover Washington Jr. featuring Phyllis Hyman** (Columbia).

THEY GOT IT GOIN' ON: On the Hot Rap Singles chart, "Expression" by **Salt-N-Pepa** (Next Plateau) holds at No. 1 for the eighth straight week. It's no wonder—the single was certified gold (after the chart went to press) by the RIAA this week (see "Chartbeat," page 11) . . . **M.C. Hammer** strikes hard with two singles on the rap chart. "Help The Children" (Capitol) is bulleted at No. 24 and "Dancin' Machine" debuts at No. 29. "Children" is also faring well on the black singles chart, lunging 20-13 with 81 station reports. Proceeds from sales of this record will be donated to charity.

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
POISON					
BELL BIV DEVOE MCA	12	10	29	51	54
DO YOU REMEMBER					
BY ALL MEANS ISLAND	7	11	19	37	37
ALL OVER YOU					
FREDDIE JACKSON ORPHEUS	5	4	13	22	80
SHOW ME					
HOWARD HEWETT ELEKTRA	6	6	10	22	76
SACRED KIND OF LOVE					
GROVER WASHINGTON COLUMBIA	3	5	14	22	58
WHY IT GOTTA BE LIKE THAT					
SHADES OF LACE WING	3	3	12	18	20
I WANT YOU - YOU WANT ME					
STARPOINT ELEKTRA	4	6	7	17	31
AIN'T NO WOMAN (LIKE THE...)					
KASHIF ARISTA	3	3	11	17	31
GET UP AND HAVE A GOOD...					
ROB BASE PROFILE	4	3	10	17	17
I WANNA DO IT GOOD TO YA					
BARRY WHITE A&M	1	7	8	16	44

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

FOR WEEK ENDING MARCH 10, 1990

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	9	THE SECRET GARDEN	QUINCY JONES	2
2	4	ESCAPADE	JANET JACKSON	1
3	1	WHERE DO WE GO FROM HERE	STACY LATTISAW	3
4	3	OPPOSITES ATTRACT	PAULA ABDUL	6
5	15	ALL AROUND THE WORLD	LISA STANSFIELD	5
6	12	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	4
7	5	EXPRESSION	SALT-N-PEPA	17
8	14	GYZLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	12
9	2	NO MORE LIES	MICHEL'LE	15
10	8	WELCOME TO THE TERRORDOME	PUBLIC ENEMY	20
11	19	HELP THE CHILDREN	M.C. HAMMER	13
12	13	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	10
13	10	BUDDY	DE LA SOUL	24
14	25	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)		7
15	21	HEARTBEAT	SEDUCTION	23
16	24	I NEED YOUR LOVIN'	ALYSON WILLIAMS	8
17	16	THE GAS FACE	3RD BASS	33
18	30	COMFORT OF A MAN	STEPHANIE MILLS	9
19	26	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	11
20	6	IT'S GONNA BE ALRIGHT	RUBY TURNER	27
21	32	SPREAD MY WINGS	TROOP	14
22	33	NEVER TOO FAR	DIANNE REEVES	19
23	7	JAZZIE'S GROOVE	SOUL II SOUL	26
24	31	THE HUMPTY DANCE	DIGITAL UNDERGROUND	36
25	38	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	18
26	11	CAN WE SPEND SOME TIME	SURFACE	30
27	22	REAL LOVE	SKYY	43
28	36	I FOUND LOVIN'	JEFF REDD	28
29	—	ADDICTED TO YOUR LOVE	THE GAP BAND	22
30	20	YOUR PRECIOUS LOVE	TAMIKA PATTON	45
31	—	TREAT YOU RIGHT	LUTHER VANDROSS	16
32	17	HEAVEN	MILES JAYE	48
33	39	WHATCHA GONNA DO WITH MY LOVIN'	INNER CITY	31
34	18	TOUCH	CHUCKII BOOKER	44
35	—	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	42
36	—	READY OR NOT	AFTER 7	25
37	—	WRAP-U-UP	RANDY CRAWFORD	29
38	23	WALK ON BY	SYBIL	66
39	—	SOUL TO SOUL	THE TEMPTATIONS	35
40	40	1-2-3	THE CHIMES	58

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ESCAPADE	JANET JACKSON	1
2	3	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	4
3	5	THE SECRET GARDEN	QUINCY JONES	2
4	1	WHERE DO WE GO FROM HERE	STACY LATTISAW	3
5	6	ALL AROUND THE WORLD	LISA STANSFIELD	5
6	10	TREAT YOU RIGHT	LUTHER VANDROSS	16
7	9	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)		7
8	11	I NEED YOUR LOVIN'	ALYSON WILLIAMS	8
9	13	COMFORT OF A MAN	STEPHANIE MILLS	9
10	12	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	11
11	14	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	18
12	17	SPREAD MY WINGS	TROOP	14
13	19	WHIP APPEAL	BABYFACE	21
14	20	NEVER TOO FAR	DIANNE REEVES	19
15	4	OPPOSITES ATTRACT	PAULA ABDUL	6
16	7	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	10
17	27	READY OR NOT	AFTER 7	25
18	24	ADDICTED TO YOUR LOVE	THE GAP BAND	22
19	26	HELP THE CHILDREN	M.C. HAMMER	13
20	28	WRAP-U-UP	RANDY CRAWFORD	29
21	31	TWO SHIPS	JERMAINE JACKSON	32
22	34	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY		34
23	23	GYZLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	12
24	33	I FOUND LOVIN'	JEFF REDD	28
25	—	WHAT GOES AROUND	REGINA BELLE	39
26	32	WHATCHA GONNA DO WITH MY LOVIN'	INNER CITY	31
27	15	NO MORE LIES	MICHEL'LE	15
28	38	NOTHING'S TOO GOOD FOR MY BABY	MAIN INGREDIENT	37
29	30	KNOCKS ME OFF MY FEET	MIKKI BLEU	38
30	40	DON'T WEAR IT OUT	MARY DAVIS	40
31	8	CAN WE SPEND SOME TIME	SURFACE	30
32	39	GOT TO HAVE YOUR LOVE	MANTRONIX	41
33	—	EXPRESSION	SALT-N-PEPA	17
34	—	SOUL TO SOUL	THE TEMPTATIONS	35
35	—	SHOW ME	HOWARD HEWETT	46
36	16	JAZZIE'S GROOVE	SOUL II SOUL	26
37	—	GIRLS NITE OUT	TYLER COLLINS	47
38	—	ALL OVER YOU	FREDDIE JACKSON	50
39	18	IT'S GONNA BE ALRIGHT	RUBY TURNER	27
40	—	NO MORE TEARS	ANGELA WINBUSH	52

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
58 1-2-3 (CRG, BMI)	
22 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP)	
98 AIN'T NO WOMAN (LIKE THE ONE I GOT) (Music Corp. Of America, BMI)	
5 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	
88 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI)	
50 ALL OVER YOU (FROM "DEF BY TEMPTATION") (Auler, BMI/Bocar, BMI)	
70 ALWAYS & FOREVER (Almo, ASCAP/Rodsongs, ASCAP)	
51 BODY TALK (On My Own, ASCAP/Pri, ASCAP/Two Tuff-Enuff, BMI)	
24 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenx, ASCAP)	
30 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	
72 CAN'T GET ENOUGH OF U (Peljo, BMI/Scott, BMI/Hejo, BMI)	
69 C'MON AND GET MY LOVE (EMI Blackwood, BMI)	
54 COME TOGETHER AS ONE (Will Down, ASCAP/Music Corp. Of America, BMI/Bad Molo, BMI)	
9 COMFORT OF A MAN (Virgin Songs, BMI/Bufallo Music Factory, BMI/Compulsive, BMI/Freehand, BMI)	
83 DO YOU REMEMBER (Island, BMI/April Joy, BMI/Sylent Partner, BMI/Gabrielle, BMI)	
40 DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	
1 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP)	
18 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	
17 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	
55 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	
33 THE GAS FACE (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prinse Pawl, BMI)	
42 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP)	
47 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)	
96 GOING HOME (Breneer, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP)	
41 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantronik International, ASCAP/Bryce Luv, ASCAP/Jescilla, ASCAP)	
79 THE GROOVE (Zomba, ASCAP)	
12 GYZLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Mari International, ASCAP)	
61 HARD UP (Ultra Tec, ASCAP/Bush Burnin', ASCAP)	
23 HEARTBEAT (Sugarbiscuit, ASCAP)	
48 HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP	
13 HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI)	
94 HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	
89 HERE'S A TICKET (Kamalar, ASCAP/Let's Shine, ASCAP/Sweet-Thom, ASCAP)	
7 HERITAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI, BMI/Lorna Lee, BMI/Pony Boy, BMI)	
36 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)	
28 I FOUND LOVIN' (Clita, BMI/Sign Of The Twins, ASCAP)	
62 I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs, BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) CPP	
8 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)	
71 I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-Da-ke, BMI/Rustomatic, ASCAP)	
68 I WANT YOU (Carol Gene, BMI)	
86 I WANT YOU - YOU WANT ME (Cal-Gene, BMI/Virgin Songs, BMI)	
85 I WON'T STOP (Virgin Songs, BMI)	
78 (I'LL BE YOUR) DREAM LOVER (Misam, ASCAP/Monsterous, ASCAP)	
27 IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM	
26 JAZZIE'S GROOVE (Virgin, ASCAP) CPP	
80 JINGLING BABY (D&D, ASCAP/L.L. Cool J, ASCAP/DJ, ASCAP)	
84 JUICY GOTCHA CRAZY (Bust-It, BMI)	
99 JUST KICKIN' IT (Julorae, BMI/Thorsong, BMI/Harrindur, BMI)	
38 KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP)	
64 LADIES FIRST (Tee Girl, BMI)	
91 LET IT FLOW (Thou Art, BMI/Jacques & Justin, BMI/Beat Seekers, ASCAP/Michi, ASCAP)	
49 LOVE IS LIKE AN ITCHING IN MY HEART (Stone Agate, BMI)	
4 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)	
53 LOVE YOU HONEY (Ranjack, BMI)	
34 LOVE'S ON THE RUN (Amazement, BMI)	
57 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)	
19 NEVER TOO FAR (Duncanne Hille, BMI)	
15 NO MORE LIES (Ruthless Attack, ASCAP)	
52 NO MORE TEARS (WB, ASCAP/Angel Notes, ASCAP)	
37 NOTHING'S TOO GOOD FOR MY BABY (Snow, BMI/Garlic Gulch, BMI/Bug, BMI/Chubu, BMI)	
65 ONE OF A KIND (Angel Notes, ASCAP/WB, ASCAP)	
6 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	
87 PLAY TOY (Chicago Town, ASCAP/WD, ASCAP)	
67 POISON (Hi-Frost, BMI)	
93 POISON IVY (Jerry Leiber, ASCAP/M. Stoller, ASCAP/Candy Griff, BMI)	
77 PRECIOUS LOVE (EMI April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)	
10 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Woke, ASCAP/Whole Nine Yards, ASCAP)	
25 READY OR NOT (Hip Trip, BMI/Kear, BMI)	
43 REAL LOVE (Skyyzoo, ASCAP) CPP	
59 SACRED KIND OF LOVE (Colgems-EMI, ASCAP/Rahmat Olinga, ASCAP/Avid One, ASCAP)	
97 SAY U LOVE ME (Guy Vaughn, ASCAP/Ackee, ASCAP/Whole Nine Yards, ASCAP/Dastard Deed, BMI)	
95 SCANDALOUS! (Controversy, ASCAP/WB, ASCAP) WBM	
2 THE SECRET GARDEN (Hee Bee Dooim, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP)	
92 SECRET WISH (Urban Groove, BMI)	
46 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI)	
60 SHOWER YOU WITH LOVE (Black Lion, ASCAP/Captain Z, ASCAP/D. Smooth, ASCAP)	
100 SORRY (Black Lion, ASCAP/Captain Z, ASCAP/Hollywood, BMI)	
82 SORRY (BABY CAN I HOLD YOU) (EMI April, ASCAP/Purple Rabbit, BMI)	
35 SOUL TO SOUL (Dyad, BMI)	
14 SPREAD MY WINGS (Selessongs, ASCAP/Sarapis, ASCAP)	
81 STAY (Hit And Hold, ASCAP)	
75 STILL CRAZY FOR YOU (Malaco, BMI)	
73 THUMBS UP (French Lick, BMI/Bug, BMI)	
74 TICK TOCK (RING MY PHONE) (Brittlesse, ASCAP/Mack Jam, ASCAP/Def Jam, ASCAP)	
63 TIME WAITS FOR NO ONE (Chomone, BMI/Controversy, ASCAP)	
44 TOUCH (Selessongs, ASCAP)	
76 TOUCH ME (Arrival, BMI)	
16 TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
32 TWO SHIPS (Pic & Choose, ASCAP/Black Stallion, ASCAP/Deep Faith, ASCAP)	
66 WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	
20 WELCOME TO THE TERRORDOME (Nia, BMI/Def American, BMI)	
11 WE'RE ALL IN THIS TOGETHER (Pardim, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)	
56 WHAT CAN I DO (EMI April, ASCAP/Per-Mission, ASCAP)	
39 WHAT GOES AROUND (Tunes R UZ, ASCAP/Peach Pie, ASCAP/KMA, ASCAP)	
31 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI)	
3 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Bufallo Music Factory, BMI) CPP	
21 WHIP APPEAL (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)	
29 WRAP-U-UP (Goldsongs, PRS/EMI, prs)	
45 YOUR PRECIOUS LOVE (Jobete, ASCAP) CPP	
90 YOUR SWEETNESS (John Barnes III, BMI/Careers, BMI/Kymerli Armstrong, BMI)	

FOR WEEK ENDING
MARCH 10, 1990

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ No. 1 ★★					
1	1	1	13	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	7 weeks at No. 1 BACK ON THE BLOCK
2	2	2	32	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	3	3	23	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
4	4	4	19	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
5	9	11	10	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
6	8	10	17	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
7	6	7	16	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
8	7	6	26	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
9	5	5	14	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
10	11	9	36	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG Tyme
11	10	8	14	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
12	12	13	36	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
13	13	12	34	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
14	20	27	17	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
15	15	20	12	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
16	22	24	17	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
17	14	14	23	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
18	16	18	24	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
19	23	25	84	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
20	17	17	25	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
21	24	21	15	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
22	19	19	17	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
23	21	16	23	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
24	18	15	23	M C LYTÉ FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
25	26	23	12	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
26	41	38	26	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
27	45	53	3	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
28	35	40	8	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
29	34	36	35	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
30	37	45	50	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
31	25	22	24	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
32	28	41	12	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
33	33	35	14	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
34	27	26	19	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
35	32	29	18	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
36	29	32	18	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
37	31	30	42	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
38	40	42	26	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
39	44	50	30	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
40	36	31	33	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
41	38	33	19	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
42	30	28	14	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
43	39	37	51	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
44	43	39	15	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
45	42	34	18	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
46	51	55	5	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
47	46	46	13	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
48	47	47	31	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
49	52	52	12	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH

50	48	51	8	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
51	49	44	15	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
52	50	43	34	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
53	53	48	10	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
54	73	—	2	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
55	54	62	32	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
56	58	59	13	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
57	55	54	13	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
58	66	58	32	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
59	71	77	4	INNER CITY VIRGIN 91242 (9.98) (CD)	BIG FUN
60	72	71	14	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
61	69	66	12	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
62	56	49	16	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
63	61	81	4	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
64	60	65	5	D-MOB FRFR 828 159/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
65	75	67	6	VARIOUS ARTISTS PANDISC 8806 (8.98) (CD)	MIAMI BASS EXPRESS
66	64	63	33	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
67	76	83	5	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME SYNDICATE E 45299/E.P.A. (CD)	WORD POWER
68	65	69	13	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
69	62	70	13	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
70	70	68	8	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
71	59	57	30	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
72	67	56	19	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
73	68	60	29	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
74	97	98	33	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
75	63	64	10	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
76	57	61	10	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
77	74	74	10	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
78	85	80	14	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
79	79	84	33	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
80	77	72	17	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
81	87	82	70	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
82	86	93	4	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
83	96	96	3	GANG STARR WILD PITCH 2001 (8.98) (CD)	NO MORE MR. NICE GUY
84	78	76	7	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE
85	83	86	5	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMAN'S TOUCH
86	92	92	71	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
87	95	—	2	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
88	82	75	15	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
89	90	87	18	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
90	88	85	19	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
91	84	89	31	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
92	NEW ▶	1	1	DEF DAMES SEDONA 7521 (8.98) (CD)	2-4 THE BASS
93	89	88	18	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
94	NEW ▶	1	1	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
95	93	94	28	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
96	98	91	30	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
97	81	78	6	BOSE ROCKWELL 3316/HOT PRODUCTIONS (8.98) (CD)	SPREAD THE WORD
98	80	79	5	MENACE JUMP STREET 3001 (8.98) (CD)	DOG HOUSE
99	91	73	6	MICHAEL JEFFRIES WARNER BROS. 25925 (9.98) (CD)	MICHAEL JEFFRIES
100	94	100	12	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE

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.

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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

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

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5051

TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	17	CARMAN BENSON 2588 (CD)	13 weeks at No. 1 REVIVAL IN THE LAND
2	3	13	SANDI PATTI WORD 8456/A&M (CD)	THE FINEST MOMENTS
3	2	17	PETRA DAYSPRING 1578/A&M (CD)	PETRA PRAISE: THE ROCK CRIES OUT
4	6	17	STEVE GREEN SPARROW 1196 (CD)	THE MISSION
5	5	77	MICHAEL W. SMITH REUNION 8412/WORD (CD)	I 2 (EYE)
6	4	21	RUSS TAFF MYRRH 17900/WORD (CD)	THE WAY HOME
7	13	13	RAY BOLTZ DIADEM 30571/SPECTRA (CD)	THE ALTAR
8	9	85	AMY GRANT MYRRH 5199/WORD (CD)	LEAD ME ON
9	8	185	AMY GRANT ▲ MYRRH 3900/WORD (CD)	THE COLLECTION
10	12	49	SANDI PATTI WORD 9593/A&M (CD)	SANDI PATTI AND THE FRIENDSHIP COMPANY
11	11	17	FIRST CALL MYRRH 6889/WORD (CD)	GOD IS GOOD
12	7	21	VARIOUS ARTISTS WORD 7508/A&M (CD)	OUR HYMNS
13	32	5	MICHAEL CARD SPARROW 1219 (CD)	THE BEGINNING
14	10	17	PETRA STARSONG 8138/SPARROW (CD)	PETRA MEANS ROCK
15	30	73	RAY BOLTZ DIADEM 30296/SPECTRA (CD)	THANK YOU
16	22	5	DAVID MEECE SPARROW 8137 (CD)	LEARNING TO TRUST
17	16	89	GLAD BENSON 2445 (CD)	THE ACAPELLA PROJECT
18	18	13	STEVEN CURTIS CHAPMAN SPARROW 1369 (CD)	MORE TO THIS LIFE
19	14	101	CARMAN BENSON 2463 (CD)	RADICALLY SAVED
20	26	13	TWILA PARIS STARSONG 8128/SPARROW (CD)	IT'S THE THOUGHT
21	34	5	TWILA PARIS BENSON 01048 (CD)	WARRIOR IS A CHILD
22	17	33	DENIECE WILLIAMS GATEWAY 1173/SPARROW (CD)	SPECIAL LOVE
23	RE-ENTRY		CARMAN WORD 8321/A&M (CD)	THE CHAMPION
24	39	61	BEBE & CECE WINANS SPARROW 1169 (CD)	HEAVEN
25	25	5	RICH MULLINS REUNION 0053/WORD (CD)	NEVER PICTURE PERFECT
26	35	225	SANDI PATTI ▲ IMPACT 3910/BENSON	HYMNS JUST FOR YOU
27	27	33	LARNELLE HARRIS BENSON 2506 (CD)	I CAN BEGIN AGAIN
28	19	37	WHITE HEART SPARROW 1194 (CD)	FREEDOM
29	24	21	MARGARET BECKER SPARROW 1202 (CD)	IMMIGRANT'S DAUGHTER
30	15	17	MICHAEL W. SMITH REUNION 2522/WORD (CD)	CHRISTMAS
31	23	49	AMY GRANT MYRRH 5057/WORD (CD)	A CHRISTMAS ALBUM
32	RE-ENTRY		RICH MULLINS REUNION 6527/WORD (CD)	WIND'S OF HEAVEN, STUFF OF EARTH
33	20	93	TAKE 6 ● REUNION 25670/A&M (CD)	TAKE 6
34	33	101	SANDI PATTI ● WORD 8412/A&M (CD)	MAKE HIS PRAISE GLORIOUS
35	37	17	WHITE CROSS PURE METAL 601848/SPECTRA (CD)	TRIUMPHANT RETURN
36	28	25	MICHAEL CARD SPARROW 1179 (CD)	SLEEP SOUND IN JESUS
37	21	17	P.I.D. FRONTLINE 9078/BENSON (CD)	BACK TO BACK
38	38	17	INTEGRITY'S HOSANNA INTEGRITY 002/SPARROW (CD)	JUBILEE
39	NEW ▶		THE MARANATHA SINGERS MARANATHA! 8129/BENSON (CD)	PRAISE 12
40	40	9	THE BROOKLYN TABERNACLE CHOIR WORD 8509/A&M (CD)	LIVE AGAIN

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

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LECTERN

by Bob Darden

GOSPEL ARTISTS CONTINUE to mirror their mainstream counterparts when it comes to political and social activism. One new project is Diadem's "It's Gotta Stop" compilation. Released in conjunction with the Christian Action Council, the cassette-only release features 13 contemporary Christian artists' donated anti-abortion songs. The titles pretty much tell where these artists stand: "Who'll Be The Next To Go" (by Bob Ayala), "A Billion Starving People" (by the late Keith Green), "Slaughter Of The Innocents" (Undercover), and "Let Me Live" (Pat Boone). Diadem's address is Suite 500, 50 Music Square West, Nashville, Tenn. 37203; 615-320-0384.

A capacity crowd filled a recent World AIDS Day concert at Irving (Texas) Calvary Temple. The concert, a prelude to formal group planning sessions held the following day in Dallas, featured Christian recording artists Steve Camp, Kim Boyce, Jessy Dixon, Sharon Batts, Powerhouse, Paul Smith, and the legendary author/sociologist Dr. Tony Campolo. Camp and Campolo are co-founders of AIDS Crisis and Christians Today, an organization dedicated to educating and engaging Christians to respond compassionately to those afflicted with AIDS.

Tyscot Records act the Rev. Bill Sawyer & the Christian Tabernacle Choir sponsors an annual Drug Crusade in Cleveland. The weeklong event has attracted as many as 1,300 people per night. Tyscot also has a new benefit album that earmarks all proceeds for AIDS research. John P. Kee headed up the project.

Also, "Hear Their Cry," a pro-life recording by a regional group of Christian pro-life advocates and Operation Rescue members, is now available on cassette (\$5)

and CD (\$10) from Hear Their Cry Project, 8850 Goodwood Blvd., Baton Rouge, La. 70806.

NEWS NOTES: Wish I could have been there at the recent reunion concert at the Calvary Chapel of Costa Mesa, Calif., where the pioneers of Christian rock music performed a nearly four-hour set. Among those performing: LoveSong, Paul Clark, Darrell Mansfield (Gentle Faith), Country Faith, Billy Batstone & Alex McDougal, the Way, and Mustard Seed Faith. "No Compromise: The Life Story Of Keith Green" (Sparrow Press) is already into its second printing. The biography of the legendary contemporary Christian mu-

Artists are lending their talents to anti-abortion, AIDS causes

sic artist, written by Melody Green and David Hazard, has sold more than 140,000 copies.

Petra's recently completed On Fire! Tour was the group's most successful in 17 years of music and ministry. The band performed to more than 120,000 people, averaging nearly 4,000 each night.

Recording artist Sheila Walsh, already co-host of the "700 Club," is also hosting "Heart To Heart With Sheila Walsh." The 30-minute program airs five days a week following the "700 Club" in most markets.

SIGNINGS AND PROMOTIONS: Ed Goble has joined Myrrh Records as director of marketing. He replaces Dean Arvidson, now director of marketing at Word/Nashville. Gary McSpadden and Dino Kartsonakis have both joined the Nashville-based First Choice Booking Agency. Image 7 Records of Canada has signed a distribution agreement with Word Inc. Image 7 artists include Connie Scott, Henry Louw, Cross-section, and the Haven Of Rest Quartet. Brentwood Music announces that Robert A. Paine has been named to the newly created position of chief financial officer.

Jazz
BLUE
NOTES

by Jeff Levenson

THE RELEASE OF NELSON MANDELA FROM prison reawakened the hopes of millions worldwide. Two individuals with more than a remote interest in the leader's freedom dance are pianist/composer Abdullah Ibrahim and vocalist Sathima Bea Benjamin, both natives of Capetown, South Africa, living in political exile in New York since 1976. Ibrahim and Benjamin are husband and wife. Together and separately they have created music awash with the various emotional undercurrents of expatriation—loss, defiance, faith, fury, desire. Their homeland is never far from their hearts.

One can hear that on "Love Light," Benjamin's most recent album, newly reissued on Enja. It was originally released on the family-owned Ekapa label in February 1989, a mere 12 months ago by most counts yet the equivalent of political light-years considering the momentous changes in South Africa. The tunes bear an inspirational edge; one pays homage to the beloved heroine Winnie Mandela, another to Benjamin's mentor, Duke Ellington.

She describes a meeting with the jazz giant in 1963 that fostered solidarity between them: "He said to me, 'I have been asked to go to South Africa many times, and I've been offered millions of dollars to do so, but I refuse to play to separate audiences.' He was a freedom fighter, ahead of his time, a very spiritual man to be aligned with. Even now, I feel that Duke is with me.

"With his help we all learned that music flows within us. I think jazz is a liberating music. In a sense, we see ourselves as cultural workers. We do our work through the music we make. The music is

what we feel."

Ibrahim's latest album, "African River," is scheduled for March release on Enja. It uses the river as a metaphor evoking the power and perseverance of South Africa's people. Ibrahim, who views his creative mandate as that of social healer and chronicler, sees dramatic possibilities back home for fellow artists. With guarded optimism he says, "From a cultural perspective we foresee tremendous strides being achieved by the mass democratic movement—by the people, by individual artists. For the first time, musicians, artists, etc., will be able to participate fully in the broadest spectrum of the South African dynamic and be able to make our tal-

Ibrahim's & Benjamin's works pulse with S. African currents

ents a functional resource and conduit that can culturally and economically benefit all the people of South Africa. Culture is our most vital resource, and we are obtaining the necessary skills to be able to market our own product."

Adds Benjamin, "It will be wonderful when the music can go home again. As members of the ANC [African National Congress], we have supported the cultural boycott. It's been 14 years since we've played there, and at the moment I can't think of a better place to play."

GRAMMY NOTE: Congrats to archivist, historian, and minutiae maven Phil Schapp for winning the album-notes award for "Bird: The Complete Charlie Parker" on Verve. Kudos to Donald Elfman and his ghostly pencil for that same award.

GRAMMY CLASSIFIED: Desperately seeking jazz singers who sing jazz for next year's jazz Grammy nominations. Must be familiar with Rickie Lee Jones, Ruth Brown, Harry Connick, and Dr. John. Experience preferred.

HOT DANCE MUSIC

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	7	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
2	2	2	7	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
3	4	6	6	ALL AROUND THE WORLD ARISTA ADP-9937	◆ LISA STANSFIELD
4	5	8	5	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	SEDUCTION
5	3	3	9	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
6	7	9	8	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
7	12	26	3	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
8	6	7	7	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
9	8	11	7	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
10	10	14	5	GETTING AWAY WITH IT FACTORY, UK IMPORT	ELECTRONIC
11	13	17	4	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
12	9	10	8	WHOLE WIDE WORLD (REMIX) RCA 9099-1-RD	◆ A'ME LORAIN
13	32	—	2	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
14	15	19	6	MY LOVE IS RIGHT MCA 23994	SHANA DOUGLAS
15	19	36	3	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
16	16	23	5	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
17	20	33	3	BEACH BUMP SIRE 0-21440/WARNER BROS.	BABY FORD
18	30	42	3	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
19	35	—	2	MOST WANTED D.J. INTERNATIONAL 999	FAST EDDIE
20	33	45	3	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
★★★ POWER PICK ★★★					
21	34	37	4	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
22	21	24	7	LAMBADA EPIC 49 73139/E.P.A.	◆ KAOMA
23	11	4	10	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
24	38	48	3	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
25	17	21	7	HEARTBEAT OF LOVE CBS ASSOCIATED 429 73143/E.P.A.	◆ PIA ZADORA
26	31	34	4	YOU CAN'T HIDE VENETTA VE-7033/A&M	SHIRLEY LEWIS
27	26	28	6	BITING MY NAILS/THE PHANTOM'S IN THERE ENIGMA V-75225/MUTE	RENEGADE SOUNDWAVE
28	27	31	5	IN YOUR FACE! PANDISC PD-050	FREESTYLE
29	23	25	5	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
30	18	22	6	CHAIN OF FOOLS ATLANTIC 0-86267	RISSE
31	39	41	3	THE GAS FACE/WORDZ OF WISDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
32	43	—	2	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
★★★ HOT SHOT DEBUT ★★★					
33	NEW	1	1	HELLO ATLANTIC 0-86235	◆ BELOVED
34	45	—	2	INSECT ARISTA ADI-9925	BOXCAR
35	14	5	13	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
36	44	—	2	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
37	42	46	3	EXPRESSION NEXT PLATEAU NP50101	◆ SALT-N-PEPA
38	22	20	7	YA BA YE SIRE 0-21382/WARNER BROS.	OFRA HAZA
39	29	27	7	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
40	28	15	8	SET ME FREE D.J. INTERNATIONAL 994	STERLING VOID
41	NEW	1	1	IT'S ME, CATHY (FOLLOW MY HEART) CURB 011	HUBERT KAH
42	NEW	1	1	I'M GOING STRAIGHT TO HEAVEN NETTWERK 74004/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
43	36	18	12	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
44	NEW	1	1	YOU'RE THE ONLY WOMAN VENETTA VE-7027/A&M	THE BRAT PACK
45	48	—	2	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
46	40	35	4	BYE BYE MON COWBOY RCA 9164-1-RD	MITSOU
47	41	38	5	LADIES FIRST TOMMY BOY TB 942	◆ QUEEN LATIFAH
48	24	13	10	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
49	49	—	2	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
50	25	12	12	SUENO LATINO CAPITOL V-15538	SUENO LATINO FEATURING CAROLINA DAMAS

12-INCH SINGLES SALES

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

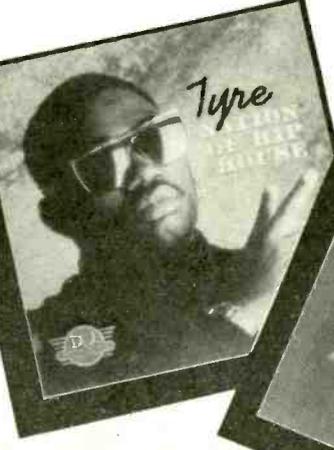
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	4	6	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
2	3	9	5	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
3	1	1	13	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
4	6	—	2	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
5	5	15	4	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	SEDUCTION
6	4	3	14	C'MON AND GET MY LOVE FRFR 886 799-1/POLYGRAM	◆ D-MOB
7	9	10	7	LAMBADA EPIC 49 73139/E.P.A.	◆ KAOMA
8	8	11	7	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
9	20	—	2	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
10	14	13	9	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
11	12	12	8	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
12	10	8	8	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
13	13	7	12	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
14	7	2	12	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
15	19	23	5	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
16	11	6	12	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
17	24	25	4	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
18	15	5	14	WALK ON BY NEXT PLATEAU NP50111W	◆ SYBIL
19	17	20	7	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
20	16	19	9	YOUR SWEETNESS MOTOWN MOT-4651	◆ GOOD GIRLS
21	22	21	10	I WANNA BE RICH SOLAR 429 74503/E.P.A.	◆ CALLOWAY
22	27	33	5	WHERE DO WE GO FROM HERE MOTOWN MOT-4701	STACY LATTISAW WITH JOHNNY GILL
23	18	18	10	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
24	32	41	3	SECRET GARDEN QWEST 0-21459/WARNER BROS.	◆ QUINCY JONES
25	25	30	4	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
26	36	42	3	GYRLZ, THEY LOVE ME UPTOWN 24007/MCA	◆ HEAVY D. & THE BOYZ
27	30	39	3	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
28	40	—	2	BEACH BUMP SIRE 0-21440/WARNER BROS.	BABY FORD
★★★ POWER PICK ★★★					
29	46	—	2	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
30	33	36	5	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
31	26	24	18	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
32	28	31	6	IN YOUR FACE PANDISC PD-050	FREESTYLE
33	21	17	15	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
34	35	32	13	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
35	45	48	3	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
36	38	38	4	THE GAS FACE/WORDZ OF WISDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
37	44	47	3	REMEMBER... LUMAR MUSIC LM-400	FASCINATION
38	23	14	10	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
39	37	35	5	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
40	29	22	10	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
41	34	26	6	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
42	47	—	2	WHOLE WIDE WORLD RCA 9099-1-RD	◆ A'ME LORAIN
43	48	49	3	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
44	41	28	10	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
45	43	34	6	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
★★★ HOT SHOT DEBUT ★★★					
46	NEW	1	1	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
47	42	40	5	LADIES FIRST TOMMY BOY TB 942	◆ QUEEN LATIFAH
48	NEW	1	1	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
49	50	—	2	ALL OR NOTHING ARISTA ADI-9924	MILLI VANILLI
50	31	16	15	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	◆ SEDUCTION

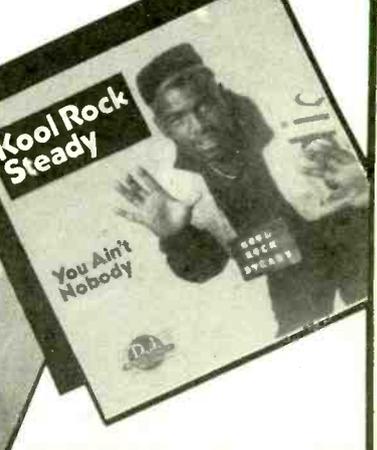
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Winter Music Meet Should Be Hotbed Of Discussion

HELLO: Next week the Fifth Annual Winter Music Conference commences in Fort Lauderdale, Fla. The five-day event, March 13-17, has emerged as one of the more important conferences in regard to the dance community, attracting folks from many sectors, including radio, retail, DJs, record pools, artists, producers, publishers, publications, and label representatives.

Conferences occasionally tend to take on an air of uncertainty, with folks unwilling (not always) to discuss relevant issues that will help provide guidance and information for the future.

Undoubtedly the dance music community has power, especially now that dance music is thriving and continues to prove itself both inside and outside of the clubs. We would hope that those in the community utilize this important gathering to explore and discuss just where we're heading in the next year. Such issues as artist development and A&R can't be stressed enough. The effects of the CD surge and vinyl deletion on club music; the ethics surrounding dance promotion; the influence or lack thereof of dance-oriented radio; record pools; the potential of video; and

the state of remixes and remixing are all vitally important topics of universal concern and should not only be addressed but thoroughly explored.

The only shortfall is that this year's agenda does not include a European focus. Europe has had such a tremendous effect (and promises to have much more) that an international perspective (i.e., licensing, A&R) would have been of considerable interest to those who are up-and-coming. There are quite a few newcomers from all arenas that really need to know the full 411.

Says conference co-chairman **Bill Kelly**, "There's a whole set of different circumstances which surround the dance community that are changing very rapidly, such as the CD vs. vinyl controversy. The role a DJ plays vs. radio, whether DJs and record pools are as viable as they were in past years are issues we hope will be explored and dealt with. Aside from the issues, the enthusiasm for the conference has been great. Registration and label involvement is by far the best in all of our five years. The artists involved are also of a much greater caliber."

The artist showcases scheduled

feature the likes of the **Chimes**, **Pajama Party**, **Paula Brion**, **Doug Lazy**, **India**, **K-YZE**, **Lil Louis**, **Cheryl Lynn**, and a few promised surprises—including possible appearances by **Liza Minnelli** and **Donna Summer**. All in all, it is our hope that



by Bill Coleman

some meaningful dialog is exchanged in addition to the sunscreens.

BEATS & PIECES: Jellybean has reportedly signed his upcoming solo project featuring guest vocalists with Atlantic... U.K. outfit **Blacksmith** has just pumped up "Expression" by **Salt-N-Pepa**. The mixes have apparently renewed the U.K.'s interest in the track. Incidentally, the talented trio has produced two tracks on **Caron Wheeler's** forthcoming solo album and mixed one. Wheeler's album is said to include a duet with **Ray Simpson** (remember **Hind-**

sight?)... **Little Louie Vega** is busy completing a **Freestyle Orchestra** album for TVT Records... Rumor has it that **Big Audio Dynamite** has called it quits. Founder **Mick Jones** is reportedly pursuing a solo endeavor. The members of remix team **T-Coy** have also gone their separate ways... **Frankie Knuckles & Satoshi Tomiei's** follow-up to "Tears" will be "And I Love You"... **Cookie Crew** is busy readying its forthcoming album with a single scheduled for April release... Atlantic's **Family Stand** (formerly known as **Evon Jeffries & the Stand**) has had its new single, "Ghetto Heaven," remixed by **Jazzie B**.

TKA have returned to the studio in preparation of an as-yet-untitled forthcoming album for **Tommy Boy**. The album is reported to feature a cover of **Deodato's** classic "Are You For Real," with original vocalist **Camille** providing vocal assist. The first single will be "I Won't Give Up On You," produced by **Joey Gardner** and remixed by **Shep Pettibone**... **Mike Pickering** has been collaborating with ABC's **Martin Fry**... **Rebel MC**, who has been the featured rapper with **Double The Trouble** ("Just Keep Rockin'"), is working on a solo album with the likes of **Longsy D** and **Smith & Mighty**... "Motherland"

by **Tribal House** has been retailed for **Cooltempo U.K.** by **Blackjack**. The new "cry freedom" version sports excerpts from **Nelson Mandela** speeches... **Deborah Pelton** has been officially named national promotion manager, retail and marketing, for **Warner Bros**. She can be reached at 818-953-3566.

Virgin is readying **Soul II Soul's** "Get A Life" to be backed with "Fairplay." Also from the label, expect a **Justin Strauss** treatment of **Ryuichi**
(Continued on next page)

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Int'l DJs To Wow Crowd At Wembley U.K.-Based DMC Moves '90 Confab Contest To New Site

BY JIM BESSMAN

NEW YORK—That the DMC 1990 International DJ Convention's climactic World DJ Championship Finals/World DJ Awards spectacular has graduated from London's Royal Albert Hall to the 10,000-capacity Wembley Arena this year indicates the growth of the 7-year-old DJ organization.

Since its inception in February 1983, the U.K.-based web of dance music DJs—title initials of which stand for **Disco Mix Club**—has amassed 6,000 subscribing DJs in 26 countries. Each member pays the equivalent of \$40 a month to receive two albums of dance remixes of record label releases remixed by DMC DJs under license through **BPI** in the U.K., with DMC assuming all

production and distribution costs.

Additionally, subscribers get a third monthly album previewing forthcoming releases, some of which have not been pressed yet. There is also the monthly **Mix Mag** and **DJ World** magazines as well as the weekly **Mix Mag Up Date**. And, of course, there is the annual convention March 18-21, which draws members from around the world, with many competing for the BBC-televised March 20 championship finals.

But it is the two remix disks that

Tony Prince points to as the heart of the organization, which he founded and co-directs with wife **Christine**.

"We guarantee exposure of our remixes in nightclubs all over the world," says Prince. "Our DJ subscribers pay for the remixes, and you know what DJs are like—they don't waste their money!"

That DMC DJs indeed wield influence is evidenced by the growing turnout at its award show, especially by artists. Prince notes that the event, which is sponsored by **Stan-**
(Continued on page 38)



Doing It Properly. Vendetta/A&M duo the **Brat Pack** adds some finishing touches to its forthcoming album. The group is currently enjoying club and radio success with its current single, "You're The Only Woman," a cover of the **Ambrosia** classic. Shown here at **Quad Recording Studios** in New York are **Patrick Donovan**, left, and **Ray-Ray Frazier**. (Photo: Chris Ross)

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DANCE/WINTER MUSIC '90

Hope Springs Eternal For New Label Warner-WEA Joint Venture Has Transatlantic Reach

BY DAVID NATHAN

LOS ANGELES—With the ever-increasing number of projects that are truly transatlantic in nature, the formation of Eternal Records, a joint venture between Warner Bros. Records' black music division and the British division of WEA, represents a development that will undoubtedly have a major impact on dance and black music artists in both the U.K. and U.S.

The label was originally conceived by Pete Edge, who founded the successful Cooltempo division of Chrysalis Records in London in 1984, and Benny Medina, VP of A&R at Warner Bros. in the U.S., in conjunction with Rob Dickins, head of WEA in the U.K. Its purpose is "to create an entity that will have independent vision with corporate growth," says Medina. "I see the label like a Sire or Virgin kind of company. We want to sign talent at an early state and allow them to grow, develop. This will definitely be an artist-oriented label, not a high-pressured situation for artists. For instance, we may put out a series of singles before we ever get to do a full album on an artist."

Exemplifying its multinational nature, the label released a single late last year on Baltimore-based vocalist Ultra-Nate, produced by the Basement Boys and titled "It's Over Now." The single is being released domestically this month. Other artists slated for upcoming releases include New York-based singer/songwriter Danny Madden, female rapper Monie Love, British group Stress (whose music is, according to Medina, "a mixture of folk, rock, and R&B"), and house music artist and producer Darryl Pandey.

The label will also be working closely with producer/remixer/artist Dancin' Danny D and his Slam

Jam Productions company. D, who is the driving force behind his own successful act D-Mob, remixed Chaka Khan's "I'm Every Woman" for the Warner Bros. "Life Is A Dance" remix collection that gave the singer a series of British hits last year.

As a pioneer in bringing U.S.-

'We aim to encompass diverse elements of black music'

based acts—mostly East Coast-based dance and rap artists such as Adeva, Doug E. Fresh, and Eric B. & Rakim—to the British marketplace, Edge says that the U.K. has become "a launching pad, almost like a test market, for some acts. Our aim with Eternal is to be able to sign acts on both sides of the Atlantic and to encompass diverse elements of black music from rap, house, and hip-hop to more eclectic kinds of artists."

The first joint venture of its kind, Eternal operates as an independent label, distributed through WEA in Britain, with the power to sign acts directly without consultation or agreement from Warner in the U.S. Recording budgets are provided by

WEA, while the label's general financing is handled by Warner. With the U.S. marketplace becoming even more receptive to British black music (Soul II Soul, Lisa Stansfield, the Chimes), releases from Eternal will be released through Warner Bros. domestically.

Acknowledging that British market conditions can result in hit records "without significant radio play, provided you're working the clubs with a strong specialist promotion staff," Edge and U.S.-born, U.K.-based Cynthia Cherry (a former executive with indies Jump Street and Select Records), who is a key member of the Eternal A&R staff, are looking forward to developing "a roster that expresses the hybrid nature of much of the new music that is coming out on both sides of the Atlantic. We want to be on the threshold," says Edge.

The label will also be the U.K. outlet for selected Warner acts, such as the Jungle Brothers. "Eventually, we want Eternal to have an extended arm in New York," says Medina, who notes that current Warner East Coast A&R staffers Dave Shaw and Lisa Morris are already working closely with him, Edge, and Cherry. "The whole point is to have a label that is home for a creative fusion: new ideas, new music, and new artists."

WINTER MUSIC CONFERENCE 5 AGENDA

Marriott Hotel Marina, Fort Lauderdale, Fla., March 13-17

Tuesday, March 13:

10 a.m. REGISTRATION open; Atlantic I
1 p.m. REGIONAL DJ PANEL; Atlantic III-IV
3 p.m. MOBILE DISC JOCKEY; Atlantic III-IV
5 p.m. SPINNERS DEMONSTRATION; Atlantic III-IV
10 p.m. OPENING PARTY and ARTIST SHOWCASE at Joseph's

Wednesday, March 14:

10 a.m. REGISTRATION open; Atlantic I
10 a.m. TRADE SHOW EXHIBITS open; Atlantic II-IV
11 a.m. ALTERNATIVE DANCE; salon D
1 p.m. NATIONAL "D.J." PANEL; Salon E
2:30 p.m. VIDEO VJ/PRODUCTION; Salon D
3 p.m. RETAIL & MARKETING; Salon E
4 p.m. REMIXERS/EDITING; Salon D
5:30 p.m. CLUBS, BOOKING & ARTIST MANAGEMENT; Salon E
6 p.m. PUBLISHING; Salon D
10 p.m. ARTIST SHOWCASE at Facade
10 p.m. NEW ARTIST SHOWCASE at Uncle Charlies

Thursday, March 15

10 a.m. REGISTRATION open; Atlantic I
10 a.m. TRADE SHOW EXHIBITS open; Atlantic II-IV
11 a.m. RECORD POOL DIRECTORS; Salon C
11 a.m. ARTIST DEVELOPMENT; Salon E
1 p.m. CROSSOVER RADIO; Salon D
2:30 p.m. RECORD POOLS & LABELS; Salon E
4 p.m. ARTISTS; Salon D
5:30 p.m. RAP MUSIC; Salon E
6 p.m. CHARTS, PUBLICATIONS & TIPSHEETS; Salon D
10 p.m. Exclusive EPIC Showcase at Club Nu

Friday, March 16

10 a.m. REGISTRATION open; Atlantic I
10 a.m. TRADE SHOW EXHIBITS open; Atlantic II-IV
11 a.m. INDEPENDENT LABELS; Salon D
1 p.m. PRODUCERS; Salon E
2:30 p.m. 12-INCH DANCE PROMOTION; Salon D
4 p.m. OPEN FORUM; Salon E
7:30 p.m. COCKTAILS
8 p.m. AWARDS BANQUET
10 p.m. ARTIST SHOWCASE at Warsaw

Saturday, March 17

1 p.m. BILLBOARD MAGAZINE BARBECUE/PICNIC at SNYDER PARK (Ft. Laud.)
10 p.m. ARTIST SHOWCASE at Deco's
10 p.m. ARTIST SHOWCASE at Strawberry's

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DANCE TRAX

(Continued from preceding page)

Sakamoto's "You Do Me" featuring Jill Jones; domestic release of the hot import "Love On Love" by E-Z Posse featuring Dr. Mouthquake; a Paula Abdul dance compilation featuring Pettibone's mix of "Knocked Out," Frankie Focett's "Forever Your Girl," and Keith Cohen's "One Or The Other." Other possibilities from Virgin include Inner City's "Big Fun" and Julia Fordham's "Genius" . . . The Chicago alternative dance club Medusa's has begun its own label, called M-Beat! Records. Its first release will be Rota's cover of Kiss' "Do You Love Me?," produced by Marston Daley (Thrill Kill Kult). Expect other releases by Fade To Black, Embalm Der Bass, and Boom! Tribe. Give them a buzz at 312-935-3635.

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Like This, Like That. Capitol hosted a party at New York's Red Zone in honor of its hot dance compilation, "Black Havana." Shown here enjoying the festivities, from left, are DJ Donna Cornell, "Black Havana" artist Ruby Desire (of Madagascar), a guest, "Black Havana" artist Keith Thompson, and Frank Murray, national director of club promotion for Capitol. (Photo: Garry Morgenstein)

Brinton And Macri Manage To Succeed This Beat's Working Inks Major Deal With MCA

■ BY DAVID NATHAN

LOS ANGELES—As record producers and remix engineers hire personal managers with increasing frequency, one of the dance music scene's true veterans is reaping the benefits of her vast experience in the field.

Forming This Beat's Working in the mid-'80s, originally with Dennis Wheeler (former in-house promotion exec at Warner Bros.), the British-born Jane Brinton worked with a host of different companies on specific projects, including the Pointer Sisters' "Jump" and Eurythmics' "Sweet Dreams." Brinton estimates that by the time she finally switched her focus from promotion to personal management in 1987, "I'd worked on about 50 No. 1 records in all, including Gloria Gaynor's 'I Will Survive,' the Weather Girls' 'It's Raining Men,'

and 'Borderline' by Madonna."

Brinton came to the U.S. in 1970 and began a mobile disco business, known as Aristocrat Discotheques. Through years of working in the area of dance music promotion with a variety of companies (including Salsoul Records, Tom Hayden Promotions, and CBS Records), as well as acting as a consultant for such labels as Epic, Brinton built a solid reputation for herself.

Her decision to move from working in independent promotion was spurred, she says, "after [CBS-TV's] '60 Minutes' aired a segment on payola allegations involving independent promotion companies in 1986 and I lost all my accounts with the major labels in one afternoon! Everybody, across the board, stopped using independents, so rather than wait until the whole furor died down, I decided to make some changes in direction."

Brinton launched an ill-fated dance magazine ("Beat") designed as a "tip-sheet for the clubs and radio stations, like an 'R&R' for the dance world." But it wasn't until she joined forces with Duffy Macri that things took off with management.

With Macri (who joined This Beat's Working in 1987 after working with producer Mark Berry), Brinton began her management duties with producer/engineer Shep Pettibone, who approached her to manage him. "Shep had just come off hit records with Phyllis Nelson and the Flirts," says Brinton, "and he actually came to me to help him find management. I started out introducing Shep to labels as a remixer, and he became very successful."

Pettibone has subsequently become one of the company's major clients, working with a veritable who's who of artists on remix projects, in-

cluding Prince, Paula Abdul, Elton John, Diana Ross, and Paul McCartney.

Brinton says that working as a manager for producers and engineers is "very different but similar to managing recording artists. It's as time-consuming as dealing with artists, and you're still dealing with different personalities. We do offer a personal management service, and that includes handling negotiations with labels, creating budgets, and booking studio time. Managing our clients makes everything a lot easier for the companies, too. We're in a situation where record labels will frequently send us tapes and ask us which of our clients would be best suited to remix a project, and they know we'll carry it all the way through from working out the budget to completing the mix."

Although she and partner Macri are frequently approached about taking on artist management, she says the company has been reluctant to get involved, noting that, "We are a small company, with a staff of four, and we want to be able to maintain the personal kind of service we give our clients. We don't necessarily solicit work for the people we work with, although we do maintain relationships with all the major companies and we keep the tapes flowing in here."

In what she terms a major development, MCA Records recently concluded a production deal with This Beat's Working that will involve the company in releasing 12-inch records under its own logo. The first release will be by vocalist Lydia Rhodes. Concludes a buoyant Brinton, "The world of dance music, producing, and remixing is alive and working."

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TELARC

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NEW ON THE CHARTS

"Every time I hear the word politics I see a dollar sign after it. I'm more a philosophical person than a political person. I'm interested in unity, not divisiveness." So says Queens, N.Y., native Jay Williams, whose presence on both Billboard's 12-inch Singles Sales and Club Play charts is a result of his inspirational

R&B/club offering, "Sweat."

One of the hottest house-oriented releases of the season, the word-of-mouth buzz surrounding the anthemic, anti-apartheid "Sweat" began last fall when a test pressing fell into the hands of underground New York DJ Junior Vasquez of the popular club Sound Factory. The stores were besieged with requests, and WBLS' Frankie Crocker eventually placed the cut into his shift's heavy rotation.

Produced by Williams and Nelson Roman for Big Beat Records (212-691-8805), "Sweat's" gospel inflections provide the perfect backing to Williams' four-octave range, which has received critical acclaim in *Newsday* and *Spin*. Inspirations, such as the legendary nightspot Paradise Garage and label mate Kraze, have helped to shape Williams' street-savvy approach to his music. Currently performing a select number of club dates, Williams is also engaged in preparations for a forthcoming album debut.



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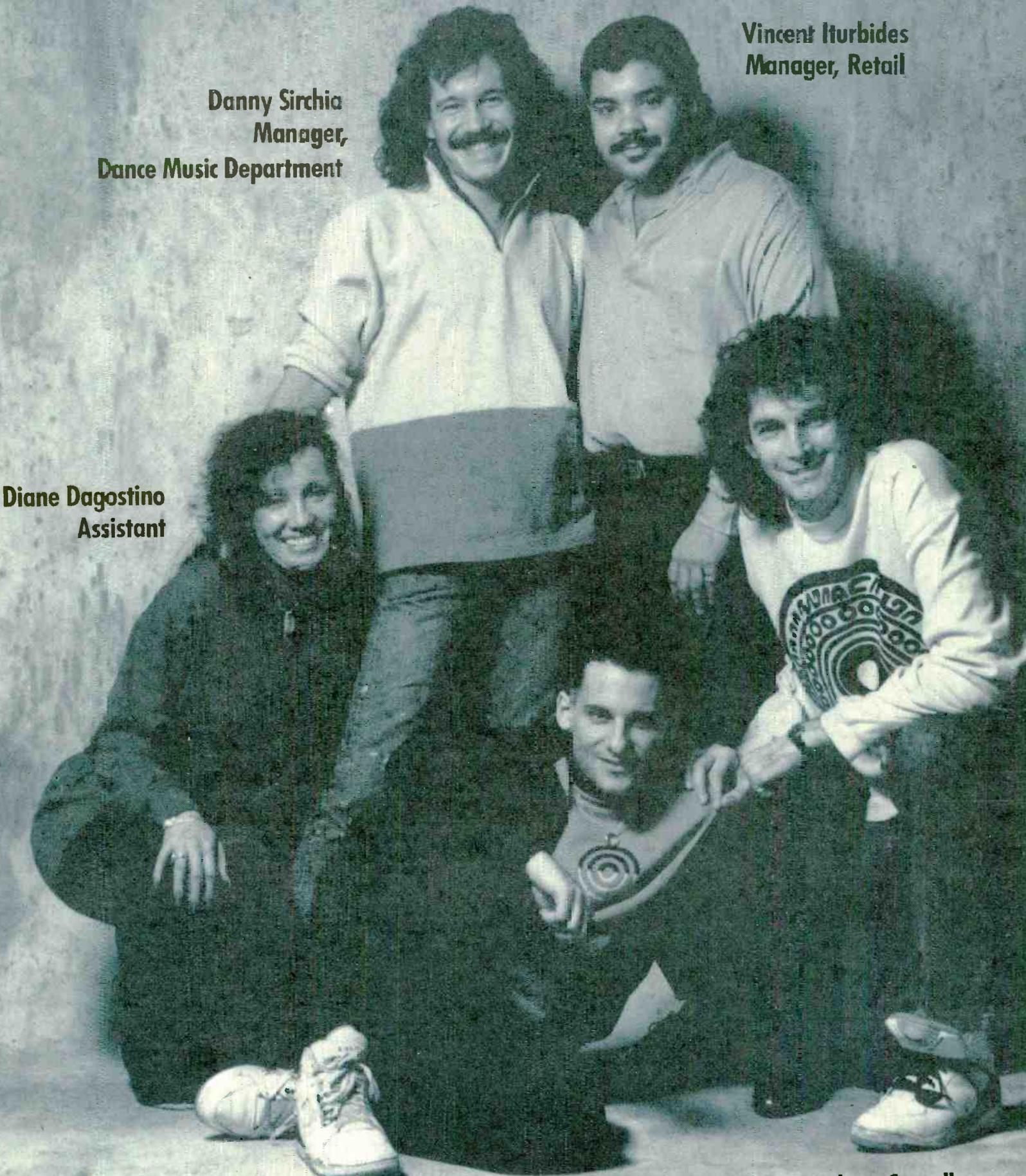


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DANCE/WINTER MUSIC '90

ARTIST DEVELOPMENTS

LISA'S 'WORLD' VIEW

Take a gander at Billboard's Hot 100, Hot Black Singles, Club Play, and 12-Inch Singles Sales charts and one distinct common thread you'll notice is the presence of 23-year-old Lisa Stansfield and her across-the-board international smash "All Around The World." Lifted from the Arista debut "Affection," "All" has succeeded in providing Stansfield with the ammunition to become an overnight success.

According to Robert Wieger, director of artist development at Arista, "We had hoped to bring Lisa to top 40 and urban radio simultaneously, but urban radio and the clubs were on the import strong so we were forced to alter the release dates in order to capitalize on the buzz in those marketplaces."

Besides lending her vocal talents to Coldcut's club hit of '89, "People Hold On," the U.K.-based singer tasted the fruits of America a couple of years back to no avail as a member of the act Blue Zone U.K. with current producers and co-songwriters Ian Devaney and Andy Morris. The group scored a modest hit with the track "Jackie."

Of that early endeavor, Stansfield explains, "I don't think there will be another Blue Zone record. We basically were quite naïve and wanted success at the time. We did things and compromised musically in order

to have success—which was wrong. The reason I'm at the forefront now is because Ian and Andy want to produce and write for different people. We've grown up personally and musically and approached 'Affection' in a real simplistic way by just doing it how we felt. We're really happy with what's happened."

As part of the influential British soul scene that has spawned such talents as Mica Paris, Soul II Soul, and the Chimes, Stansfield (who was raised on Otis Redding, Marvin Gaye, Diana Ross, and early-'70s R&B) has experienced no difficulties being a white performer singing black music. Says Stansfield, "It's really strange and weird for me because I'm white and I get all these black guys coming up and saying, 'Yeah, right on!' I always wonder if people will be upset because I sound black, but they've just been really positive."

Says Wieger, "Fortunately the barriers of color haven't even entered into the picture. Although it's a bit cliché to say, the music really speaks for itself. It's our goal to secure Lisa's presence in both the urban and pop outlets." Stansfield has already been confirmed as a presenter on this month's Soul Train Music Awards.

The next single has yet to be chosen and Stansfield is tentatively scheduled to perform a host of selected showcases sometime in May. Seemingly not shaken by her increased celebrity status worldwide, Stansfield says, "I'm just really en-

joying it because music is short-lived and a career is sometimes short-lived so you've just got to get out of it what you can and not take it too seriously." **BILL COLEMAN**

JOMANDA: RADIO-READY

Cheri Williams is not concerned that her group Jomanda has yet to receive substantial radio airplay.

"Right now, club music is where rap music used to be in terms of radio acceptance," she says. "It's very hard to break through on the air with a real club song. But we're patient. Eventually, the music we make will gain the respect it deserves."

Jomanda is already gaining a fair amount of credibility since its Big Beat Records debut single, "Make My Body Rock," reached the top 10 of Billboard's Club Play chart last year, and earned the New Jersey-based trio three 1990 Dance Music Award nominations, including best house record of the year.

Big Beat Records' director of promotion Robert Hanning reports that "Make My Body Rock" sold approximately 60,000 units without the support of radio. "I think the new single, 'Don't You Want My Love,' is actually a little more radio-ready," he says. "With everyone's efforts combined, we can make it an urban/pop success."

The track has already matched the success of "Make My Body Rock" in the clubs, and Hanning says that growing support

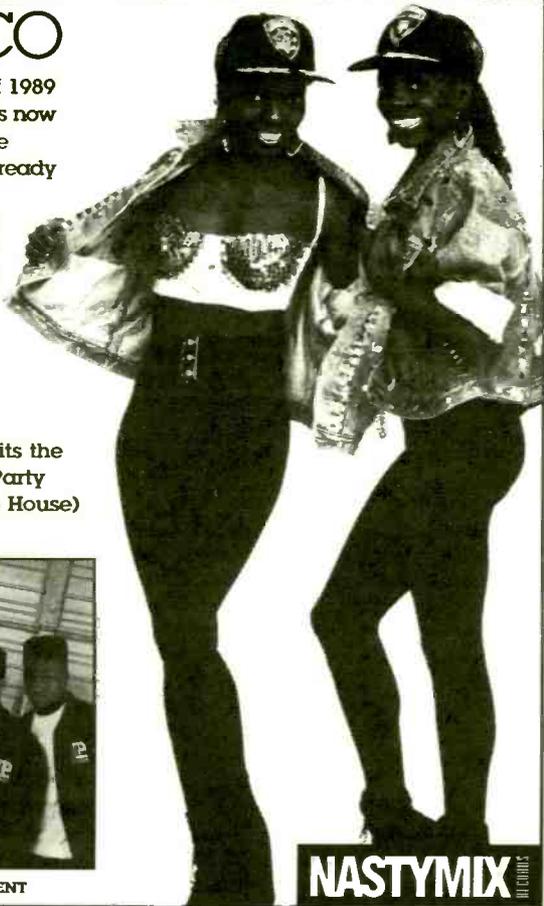
(Continued on next page)



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BLACK + WHITE MANAGEMENT

DJ CONVENTION DRAWS CROWDS TO WEMBLEY ARENA

(Continued from page 33)

ton Cartridges, has drawn such American notables as Whitney Houston, James Brown, Chaka Khan, Janet Jackson, Public Enemy, and Alexander O'Neal, who has accepted the organization's World's Best Male Vocalist honor.

More exciting than the awards, perhaps, is the coinciding DJ Championship Finals, sponsored by Technics. As part of a daylong seminar on March 19, the 26 DJs who have won their countries' finals will get three minutes to show off before conventioners. The next night, eight finalists fight it out for the coveted championship.

"Each DJ gets six minutes to make a prick of himself, basically," says Prince. "They mix records in sequence and do a lot of tricks—like spinning around and standing on

turntables and creating new rhythm patterns—the more difficult they make it the more points they get."

The showmanship aspect of DJ-ing is further noted by Prince, who says that club jocks have evolved into musicians themselves in the way they key into various percussion patterns, choruses, and verses while spinning records.

"We're trying to create an aura of stardom," says Prince. "When I was a kid I wanted to be Elvis and play guitar, but today kids want to be scratch DJs and producers. And with sampling, we're seeing 'bedroom mixers' taking over in Europe, producing their own versions of records."

Besides sending out its own custom DJ remixes to its worldwide subscriber DJ network, DMC also

manages hot remixer/DJs like Britain's Dakeyne, whose remix of Exposé's "Tell Me Why" is a current hit; Chicago's DJ Mike "Hitman" Wilson; and Bruce Forest, formerly of New York club Better Days and remixer for the likes of Paul McCartney and Neneh Cherry. But DMC's postconvention priority is to strengthen its 500-DJ U.S. branch.

"We can offer American record companies something they don't have—instant exposure in every city and town at no cost whatsoever," says Prince, contrasting his group with the traditional record pool.

Prince hopes that a more visible DMC America will stimulate the development of DJs here, that budding remixers will "get noticed and become the next Shep Pettibone."

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Radio Stations Find Dance Music Key To Keeping Listeners Tuned

■ BY WENDY BLATT

NEW YORK—"Because we know that staying No. 1 means staying in touch with the streets, the community, and you." KMEL San Francisco, whose slogan this is, is hardly unique in its widespread use of dance programming. Now more than ever, all across the country, keeping in touch translates into keeping people dancing, whether it's with countdowns, mix shows, live club broadcasts, or proprietary mixes of current records.

Camerol Paul is but one example of a club DJ who has found a home at radio. Paul has been at KMEL for three years, where he does special remixes, two 45-minute taped mix shows a day, and spins a few hours on Saturday nights at City Nights for remote broadcasts.

The club broadcasts, Paul believes, are good for everyone concerned. "It's my exposure to the street; the station gets the live show from a club; and the club benefits from the live exposure on the station."

"It's that direct contact with the street that radio really needs now. Research and sales isn't always enough. Sometimes it's that buzz on the street, the contact through the clubs and the street DJs, that can give one station an advantage over

another. Dance music is a constant on the urban scene. Dance music is so much a part of the public's life that radio has to be in touch to maintain contact with their audience."

And the mixes help a station establish or maintain an identity. "The changes I make in a record aren't subtle," Paul notes. "The audience is sophisticated, and they can tell the difference [between this mix and what's available on vinyl]. Special remixes are one of the reasons people like the sound of the station."

Such a programming philosophy is

far from unique as the '90s get under way. In the New York metropolitan area alone, such stations as Hot 97, KISS-FM, and WBLS rely heavily on their dance-mix show programming by such top spinners as Tony Humphries, Bobby Konders, and Glenn Friscia to maintain their invaluable relationship with the streets. Club DJs are finding radio jobs in record numbers, as radio has found that clubs are the place to look for new talent.

At Philadelphia Metro Record Pool alone, pool director Martin Keown reports that his DJs are responsible for

55 hours a week of dance music programming on an aggregate of 11 stations (eight commercial radio stations with a variety of formats and three college stations), two nationally syndicated dance mixes, and a combined total of approximately 15 special mixes each week. This includes nine live remote broadcasts from clubs. "On top of that," notes Keown, "we have two PDs, two music coordinators, and two dance music coordinators. And we expect this to increase over the next couple of months."

Philadelphia's dance programs cov-

er all the bases, from rock on WMMR and the Thunderstorm (hip-hop) on Power 99 to the Weekend Dance Party's R&R and a live house show.

"The shows are very popular," Keown says, "and they're great testing grounds for the stations to see how certain records would do on the air. For that alone, I expect them to stay around. Dance music is pop you can dance to; it's easily digestible and uncomplicated. With pop in a danceable form, you're hitting more than one bird with your stone."

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Gettin' Crazy. Atlantic hip-houser Doug Lazy, left, and the label's national director of dance music, Joey Carvello, share a big smile recently at Atlantic's Valentine's Day Massacre Party held at The Tunnel in New York. Other featured performers for the evening included De De O'Neal, Home Boys Only, Pajama Party, and Julia Santana. (Photo: Chris Ross)

ARTIST DEVELOPMENTS

(Continued from preceding page)

from other sectors, such as BET's airing of the video, has begun to ignite a broader range of acceptance for the group, and will ultimately pave the way for the trio's upcoming album, "Somebody To Love Me."

"Jomanda's club base is of great value on a number of levels," he says, "but we expect this album to prove that this group has range and versatility. It's going to make them the Supremes of club music."

Williams accepts Hanning's prediction with a smile. "To have that kind of success would be wonderful. But when we started singing back in 1986, all any of us wanted was to create music. I think we're doing that right now; anything that comes after this is icing on the cake." **LARRY FLICK**



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IN THIS SECTION

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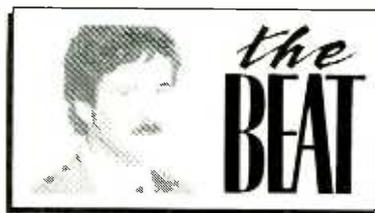
Suncoast Dome Opens Doors In St. Pete

Performance Summit Looks At Tour Costs

Grammy Goers Get Sticker Shock; Clive Talkin'; Hammer Hits; Milli Mixup

THE END OF THE INNOCENCE: "Warning: Explicit Information Inside," declared the bold, yellow sticker on the folder distributed to artists backstage at the 32nd annual Grammy Awards, Feb. 21 at the Shrine Auditorium in Los Angeles.

Those who took the time to peruse



by Thom Duffy

the packet assembled by the **Recording Industry Assn. of America** found copies of bills pending in seven states that would mandate warning stickers on recordings judged offensive, not by the consumer but by the government. The packets were part of an effort by the RIAA, record companies, and the **National Academy of Recording Arts and Sciences** to rally those who essentially can win or lose this battle for creative freedom in popular music—the artists themselves (*Billboard*, March 3).

But as the Beat discovered in talks with performers backstage, it was difficult on this night for NARAS and others to mix partying and politicking. "Somebody threw [a packet] at me and I didn't know what was happening," said one Grammy winner, an otherwise politically savvy performer whose attention was understandably distracted.

Grammy Lifetime Achievement honoree **Paul McCartney** sat comfortably on the fence in his backstage remarks, deploring censorship while voicing his sincere concerns, as a parent, about offensive material. It was a position that politely ignored the fact that pending bills would allow politicians to usurp value judgments from parents.

With client **Bonnie Raitt** pulling off the startling but deserved sweep of the night, manager **Danny Goldberg** of **Gold Mountain Entertainment** was still able to focus on the lyric-labeling battle ahead. "This was a helpful step," he said of the awareness efforts at the Shrine. "I think it's beginning to build." But he acknowledged that "it would probably take a loss in the state legislatures to galvanize artists. But when the artists are galvanized, the fans will be galvanized. And let me tell you, musicians are a lot more popular in this country than politicians."

Kudos to those artists who did speak out on the threat to pop's freedom of expression—among them, Raitt, **Bruce Hornsby**, **Bob Carpenter** of the **Nitty Gritty Dirt Band**, **Charles Neville**, **Young M.C.**, and



Not A Worthless Evening. Don Henley hoists his Grammy Award for best rock vocal performance for "The End Of The Innocence." More Grammy pix on page 46. (Photo: Attila Csupo)

Don Henley.

Henley's comment, first reported in these pages last week, goes to the heart of the issue and bears repeating here. "This finger-pointing is being done by people who might, considering all the troubles and ills that we have in the world today, better spend their time taking a good long look at the state of parenting, and the state of the education system, and not wasting their time picking on the rock'n'roll industry."

LIMO LOCK: The grandest pre-Grammy bash was thrown Feb. 20 by Arista Records prez, **Clive Davis**, at the posh Beverly Hills Hotel, where scores of stars and label execs jostled for elbow room. Davis used the occasion to showcase Arista's new international vocal star **Lisa Stansfield**



Eight Miles High. Byrds founder Roger McGuinn joins the Grammy celebration one night after his signing to Arista Records was announced by label president Clive Davis. (Photo: Attila Csupo)

and to announce the signing by the label of **Ashford & Simpson** and **Byrds** co-founder **Roger McGuinn**. McGuinn also performed, then worked the packed room—never removing his famed 12-string Rickenbacker guitar from around his neck.

LIFTING THE HAMMER: As klieg lights swept the sky around the Capitol Records tower in Hollywood, the label threw a pre-Grammy bash Feb. 20 at the Palace Theater on the other side of Vine Street for rising rapper **M.C. Hammer**, who drew tribute from, among others in the crowd, **Little Richard**. "I like him because his lyrics are clean; I think he's uplifting," declared Mr. Penniman.

PEER SUPPORT: The night's biggest winner drew raves not only from NARAS members but from her musical peers as well. "Bonnie Raitt, alright!" shouted **Linda Ronstadt**, interrupting her own press interviews backstage as she caught word of one of Raitt's four Grammy wins.

WHICH ONE'S MILLI? Who says today's bright new acts have an identity problem? After selling 6 million copies of their Arista debut and picking up the Grammy as best new artist, the duo of **Milli Vanilli**—**Rob Pilatus** and **Fabrice Morvan**—needed to introduce themselves by their proper names to the press backstage.

EAGLES "REUNION" on hold? Questioned about the endlessly rumored regrouping of his old band, Don Henley replied backstage, "I'm not supposed to talk about that. **Glenn [Frey]** is recovering from surgery, so we'll see. The more I talk about it, the less likely it is to hap-

Billboard 'Beaty' Back Miles Is Cool, Angels Hot

BY CHRIS MORRIS

LOS ANGELES—This year's sampling of backstage color from the Grammys would be incomplete without *Billboard's* Second Annual "Beaty" Awards—our own contribution to the ever-growing list of meaningless industry honors. The envelope, please . . .

CLUMSIEST-WINNER AWARD: To **Lyle Lovett**, who, apparently stunned by his upset win over **Rodney Crowell**, **Randy Travis**, and **Clint Black** for best male country vocal performance, dropped his trophy on the stage and broke it.

TOO COOL FOR THE ROOM Award: To **Miles Davis**, who snared a Lifetime Achievement Award and two '90 Grammys for "Aura," gave the best live performance of the night, and *still* passed on facing the press backstage. Look up "contrary" in your Webster's—you'll find Miles' picture there.

MOST IMAGINATIVE NEW Category Proposal Award: To the Guardian Angels, who picketed the ceremony, protesting the nominations of alleged bigots **Guns N' Roses** and **Public Enemy**. In a flier handed out at the Shrine, the Angels urged the creation of a "Most Hateful and Offensive Artist" category for proponents of "hate rock and hate rap." Don't look for **Mike Greene** to bring this one up at the next NARAS board meeting, though.

CRESCENT CITY BOOSTER Award: To **Linda Ronstadt**, who

said that in April she will begin production of an A&M solo album by angel-voiced **Aaron Neville**, who shared the best pop duo or group vocal performance Grammy with Ronstadt. "I think New Orleans is about to have a big resurgence—it's a gold mine," Ronstadt said. We concur.

GOOD GRAMMAR AWARD: To **Paul McCartney**, who reminisced about hearing **Ray Charles'** "What'd I Say" and called it "What Did I Say." Hey, Paul, remember that **Fats Domino** hit, "Isn't That A Shame?"

SHAMELESS SELF-Promotion Award: To **Sam Kinison**, who blithely deflected reporters' questions about album labeling bills—which would make the comic's XXX-rated records a prime target for retail suppression—in favor of hyping his upcoming album. Smell the coffee, Sam.

WORST-PROPHET AWARD: To **John Lee Hooker**, the 72-year-old bluesman who, when wished good luck outside the Shrine before he scored the best traditional blues Grammy (shared with **Bonnie Raitt**), replied, "I'll need it." Wrong, big fella.

WE MISSED THIS AWARD: **Dan Zanes**, lead singer for the fine but underappreciated Boston group the **Del Fuegos**, joked at **BMG's** post-awards get-together, "Did you see them give us the award for most overlooked band of the year? Fifth year in a row!"

pen."

REUNION REDUX: McCartney fielded his own expected regrouping questions, revealing that he does hope to work in the near future with **George Harrison** and **Ringo Starr** on music for an upcoming Beatles documentary. "I'll see how things progress from there," he said.

DO AS I SAY, NOT AS I DO: "Somebody really caved in" on the DAT issue, said **George Massenburg**, winner of the Grammy for best-engineered recording. Massenburg expressed the opinion that, by allowing DAT recorders to be sold in the U.S., even with anti-copying chips, the industry was "writing off the right to protect our recordings." Then Massenburg acknowledged modifying his own DAT deck to record CDs.

FAMILY AFFAIR: First **BeBe Winans** took home the Grammy for best female gospel performance and brother **CeCe Winans** picked up the trophy for best male gospel performance. Then **Daniel Winans** took the Grammy for best gospel performance by a choir, and quipped: "The good news is we're having kids; so the tradition will continue."

IDOL CHATTER: At WEA's post-Grammy bash at Chasen's, director **Oliver Stone** told the Beat that, one way or the other, **Billy Idol** will take a role of some kind in his forthcoming

feature about the **Doors**; the size of the part will depend on the speed of the singer's recovery from his recent motorcycle accident. Idol was originally cast in one of the leading roles, as **Jim Morrison's** pal **Tom Baker**. Stone was joined at the WEA party by **Danny Sugerman**, author of the Morrison bio "No One Here Gets Out Alive" and his own Doors-days memoir, "Wonderland Avenue," newly published in paperback.

INTO THE NIGHT: As the post-Grammy celebrations passed the midnight hour, participants attending bashes for at least two labels—WEA and MCA—might have noticed the cassette boxes and album flats of titles by artists like **Madonna**, **Bobby Brown**, and **Jody Watley** lying about. Each was plastered with yellow "WARNING: PARENTAL ADVISORY" labels, similar to those proposed by pending state bills. The mock stickers branded those albums as describing, advocating, or encouraging "sodomy, suicide, incest, bestiality, sadomasochism, adultery," and so on, with no distinctions made, as the real stickers would. Label execs distributed the product as part of the night's awareness effort. For unless the artists, managers, and execs in attendance get their act together, pop music's creative community will truly find that the party is over.

Assistance in preparing this column was provided by *Chris Morris*.

Raitt Stars At Orbison Show \$500,000 Raised For Homeless

■ BY CHRIS MORRIS

LOS ANGELES—A surprise appearance by Bob Dylan and the first performance by Bonnie Raitt since her Grammy Awards triumph highlighted a sold-out all-star benefit tribute to Roy Orbison Feb. 24 at the Universal Amphitheatre in Universal City, Calif.

The 3½-hour concert, sponsored by Royal Crown Cola Co. and taped for a cable special to be aired by Showtime, raised an estimated \$500,000 for the Shelter Partnership and the National Coalition for the Homeless. (The figure excludes proceeds from show merchandising and money contributed through a toll-free hot line.) Barbara Orbison, the singer's widow, was one of the show's co-executive producers.

Dylan, who sang with Orbison on the 1988 album "The Traveling Wilburys," sauntered casually on stage to deafening applause near the program's end, joining the regrouped Byrds—Roger McGuinn, David Crosby, and Chris Hillman—on "Mr. Tambourine Man" and "He Was A Friend Of Mine."

Raitt was greeted with a standing ovation when she joined blues great John Lee Hooker to perform their Grammy-winning duet "I'm In The Mood." She returned to the stage twice, performing a cover of Orbison's rocker "Candy Man" and joining an ad hoc distaff band—including k.d. lang, Emmylou Harris, Wendy & Lisa, Tina Weymouth, Cindy Bullens, and Debbi Peterson of the Bangles—for "Pretty Woman."

The evening began with actor Dean Stockwell recreating his unnerving pantomime of Orbison's "In Dreams" from the film "Blue Velvet."

A broad cross-section of rock, pop, country, and blues performers paid homage to the late rock 'n' roll titan, backed by two house bands—the TCB Band, which included Elvis Presley band vets James Burton, Glen D. Hardin, Jerry Scheff, and Ronnie Tutt, and Was (Not Was), directed by Was brother Don Fagenson and augmented for the night by such players as Al Kooper, Kenny Aronoff, Pete Anderson, Dave Alvin, and Max Weinberg.

Versions of Orbison's tremulous ballads provided the night with its big show-stopping moments. Benny Mardones turned in a striking cover of "Running Scared," while k.d. lang brought the house to its feet with "Cryin'" (which won a posthumous Grammy for Orbison in 1989 for his '88 duet recording of it with lang).

A number of the evening's guests recaptured Orbison's rockabilly roots with spirited performances of his Sun Records classics: John Fogerty ("Ooby Dooby"), the Stray Cats ("Rock House"), NRBQ ("Chickenhearted"), Dwight Yoakam ("Claudette"), and, via videotape, Sun colleague Johnny Cash ("Go, Go, Go").

Perhaps the biggest ovation of the night was reserved for bluesman B.B. King, who stirred the crowd with his own "The Thrill Is Gone."

Other notables who performed
(Continued on page 44)

New Suncoast Dome To Vie For Piece Of Fla. Touring Pie

■ BY ERIC SNIDER

ST. PETERSBURG, Fla.—The newly opened Florida Suncoast Dome in downtown St. Petersburg could provide the missing spoke in Tampa Bay's concert venue wheel.

The Tampa Bay metro area—a top 20 market of more than 2 million people, composed of Tampa, St. Petersburg, Clearwater, and surrounding areas—boasts three classy performing arts centers. But its next biggest arena, the Tampa Sun Dome, holds just more than 11,000. As a result, arena tours by Prince, Bon Jovi, and others have bypassed the market in recent years.

Tha is likely to change with the advent of the Suncoast Dome, a domed stadium earmarked for major-league baseball that features several concert configurations. According to management, the principal arena setup holds 18,400, which can be scaled down to 11,500 or enlarged to 32,400, using movable seating platforms and curtain partitions.

Maximum stadium capacity for concerts is approximately 50,000.

The Suncoast Dome's grand opening featured Kenny Rogers March 3; Billy Joel performs Tues-

day (6). Joel will play a scaled-down stadium setup holding about 37,000. The only other concert announced for the new hall is a New Kids On The Block date Aug. 11. The Suncoast Dome recently came up short in a bid to lure the Paul McCartney tour that will play the larger Tampa Stadium April 12.

The Suncoast Dome could complete a Florida tour routing of 15,000-plus-capacity buildings that now includes splashy new arenas in Orlando and Miami. "We should increase Florida's tour potential by allowing an additional tour stop," says assistant manager and booking contact Robert Rose. "It definitely increases the potential for larger shows in this market."

The state price tag of the city-owned facility is \$110 million. It is managed by Kansas City-based Russ Cline & Associates, which was subcontracted by St. Petersburg's master developer, Bay Plaza Companies.

On-site GM is Jerry Oliver, former assistant coach of the Indiana Pacers and, more recently, GM of the Hoosier Dome. "We can only hope the same thing happens here as in Indianapolis," Oliver says, "where the Hoosier Dome was so effective in revitalizing the city."

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ARTIST DEVELOPMENTS

BABYLON GOES BANG

Unlike the road followed by many California bands, Babylon A.D. was signed without once playing a Hollywood club. Instead, the Bay area quintet perfected its craft before a local following, and that's where Arista Records West Coast A&R director Randy Gerston found it.

"It was in March 1987," he recalls, "at Niles Station in Fremont. What caught my attention was their energy, seriousness, and working attitude."

Vocalist Derek Davis formed Babylon A.D. in December 1985 with drummer Jamey Pacheco. They later added guitarists Ron Freschi, Danny Delarosa, and bassist Robb Reid.

"When Gerston entered the picture," says Davis, "he came back once a month for over six months. We worked on material, lyrics, gigs. In April 1988, Clive Davis came to see us and luckily said, 'Welcome to the family.'"

By the time "Babylon A.D." was released in October 1989, the band had already toured the U.S. and is now on its fourth swing across the country as Arista works the single "Bang Go The Bells" at radio. "The plan was to wait until after the Christmas rush to release it and to let the big guns like Aerosmith and Motley Crue get their records out first so we could get some spotlight," says Davis. The plan is working well; the band's disk is climbing the Top Pop Albums chart with a bullet.

"Babylon A.D. is Arista's first hard rock signing in six or seven years," Gerston says. "The great upside is that when these bands hit, they hit big. I never thought of doing a developmental deal. We just signed. All the developing was done outside of signing, and it's remarkable that such a relationship developed between the band, management, and myself."

"It's not a planned marketing thing. They are a reality-based band who can create a long career because trend-based bands come and go like the wind. This is straight-ahead rock'n'roll, much more '70s-influenced, which is when the genre began. The sound is timeless."

ELIANNE HALBERSBERG

CAMERON JOINS NARADA

With its release of the album "Mil Amores" by progressive jazz violinist Doug Cameron, the new age Narada Records label isn't so much adding jazz to its repertoire, as expanding. "We'd rather position it as the new age umbrella expanding," says Bob Reitman, GM of the Milwaukee-based label.

Reitman, who works from Narada's Los Angeles office, notes the new age genre "has established itself quickly, significantly, and permanently at radio and retail." Including "Mil Amores" in the new age niche, he says, shows that "new age is more than noodling at the high end of the piano. We want to attract more people to the genre."

"Mil Amores" exhibits the lyrical, often Latin-flavored style of Cameron, who released two previous albums on the Spindletop

label. He is hardly a newcomer, however. Cameron's credits include work with the Gregg Allman band, Latin funksters Mandrill, Doc Severinsen's Xebro, and numerous sessions.

He signed with Narada, he says, because the label "exhibited a strong interest in jazz. I thought I'd get more support from them than from a label already filled with jazz artists."

Cameron performed at this year's Gavin Convention and a tour is planned with Narada guitarist Ralf Illenberger for May and June. Currently, says Reitman, Cameron is part of a three-artist "spring restocking program," in which purchasers of the "Mil Amores" compact disk (and CDs by Illenberger and David Arkenstone) receive a free nine-cut sampler cassette of Narada's first 1990 releases.

MOIRA MCCORMICK

THE VAMP'S VISION

Despite the demise of Uni Records, Transvision Vamp is ready for another go at pop stardom in the U.S., this time under the MCA imprint, with "Velveteen."

"It's a shame that Uni went down the drain so fast," says front woman Wendy James, "because there were brave new ideas in that company." But life at the parent company is not that much different. "In actual fact, the main guy we worked with at Uni, Bill Bennett, is now our A&R man at MCA."

"Velveteen" entered the British charts at No. 1 and sold 1 million copies in the U.K. alone, but so far the Vamp has had limited success in the U.S. "It's good for us, within the record company, to have that base in the rest of the world," says James. "Being an American company, they're kind of forced to work us, because the rest of the world is

buying us." The band's U.S. strategy is simple. "We'll just keep releasing material, and no matter how slowly, we will grow to the point where we're on CHR. Rock stations say we're too pop and pop stations say we're too rock. One of these days we'll write a tune that they all agree on."

The band starts an 18-month tour this month, arriving in the U.S. in early '91. "It really is a world tour," says James, "including the Eastern Bloc and Russia. In Europe, Australia, New Zealand, and the U.K. we play to 10,000 a night. Here I'd hope to get up to 2,000-3,000. Given a year's worth of promotion, no matter how small the radio support, you'd think we'd be able to move up to 2,000. And we'll headline it ourselves. We've never supported anybody and we're not going to now."

WENDY BLATT

Rising Tour Costs Are The Focus At Performance Meet

BY THOM DUFFY

PALM SPRINGS, Calif.—Rising concert tour costs captured the attention of a cross section of the touring industry attending the Performance Magazine Summit Feb. 15-18, with agents, managers, promoters, production companies, and building operators all returning to the bottom-line topic in three days of panel discussions here.

At the club level, rising artist guarantees have made it increasingly difficult for showcase rooms to thrive, says Al Porkolab of Casablanca Productions, which runs Bogarts in Cincinnati. "Baby acts today have 10 people on the road," he said. "But they're out there to showcase. The bottom line is they need to get out and develop a base."

Like other showcase venues nationwide, Bogarts has expanded its capacity and opened its doors for underage shows. These steps, along with luring corporate sponsorship to the club level, were cited as key to the success of small venues.

At the theater and arena level, tour production suppliers—sound and lighting companies—acknowledged the cost spiral driven by artists always seeking the latest and fanciest equipment available. "Toys or tools, depending on your point of view,"

quipped Mark Gander of JBL.

The sound and light suppliers, as well as tour managers, noted the importance of geographically logical tour routings to restrain costs. "The first place to control tour costs is in the booking process," said J. Patrick Stansfield, who served as a road manager in the '70s with the Rolling Stones, Bob Dylan, and Santana, among others.

Agents countered that building availability problems often dictated costly "dartboard" tour routes.

As each aspect of the tour cost picture was examined, Michael Rowe, executive director of the Meadowlands Arena and Giants Stadium in New Jersey, noted how some touring artists were increasing their talent prices at the expense of buildings and promoters.

"They're keeping their image high by keeping ticket prices somewhat reasonable," said Rowe. "All they do is force the expense down somewhere else."

Renowned promoter Bill Graham concurred. "The act decides what they charge," he said. "And if you, as a promoter, won't give them their price, the next guy will. We may think 28 or 30 bucks [per ticket] is too much to pay an artist, but the next promoter will do it if they want the business."



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TALENT IN ACTION

TAKE 6
NEW YORK VOICES
Carnegie Hall, New York

AFTER IMPATIENTLY clapping down a silly opening tape of endorsements for musical colleagues, the audience at this recent Carnegie Hall performance warmly welcomed Take 6, the Grammy-winning gospel group that never stops improving on its polished, stage-savvy act.

With the exception of renditions of "Take Me Out To The Ball Game," "The Star-Spangled Banner," and the theme from "Murphy Brown," the sextet's material was entirely gospel-rooted. Yet, throughout, the group members took pains to combine piety, in frequent remarks about their faith, with antics and irreverence.

Twice the group members made fine use of Carnegie's grand piano. Otherwise, their voices were the band, creating the sounds of bass, horns, etc. And the technique was consistently displayed to perfection.

The snazzy New York Voices, with their usual drums, bass, and key-

board backing, opened the bill after a hometown welcome. They strutted through six familiar pieces from their current GRP album and live repertoire, encoring with an intricate and superb arrangement of Aretha Franklin's "Chain Of Fools," which earned them a standing ovation.

The audio was quirky. When the group's accompaniment was acoustic, the quintet sounded mellow and angelic; when it was electronic, their voices were overpowered. But, overall, their performance was charismatic and earthy and the interaction among the singers, band members, and their audience made the show truly enjoyable.

DIANE PATRICK

FRANK MORGAN

Regattabar, Cambridge, Mass.

A FEW SWINGS through "Mood Indigo," alto saxophonist Frank Morgan's masterwork on Antilles, tells you how a lifetime of playing can lead to some deeply personal discoveries and how the commonplace can become rarefied in the right hands. The same notions were put forward at Morgan's March 16 gig here. With a quartet of bassist Cecil McBee, drummer Kenny Washington, and pianist Benny Green, the saxist screwed around with bebop's knotty tenets—extending them, twisting them, whatever the need might be to cast them anew.

And new they sound. The off-the-cuff feel to Morgan's fleet fingerings belies a predetermined order, but the way he links together his locomotive trills is daunting. It sounds like the work of a cunning modernist.

At 56, with a score of life experiences behind him, from addiction to imprisonment, Morgan has recovered and returned as one of our most resourceful improvisers. Though they carry the surprise of ideas pulled out of the air, there is nothing indiscriminate about his doggy fancies; the gorgeous capriciousness that gives his

work excitement is in the service of impeccable logic. So bebop staples like "Night In Tunisia" were full-tilt personalizations, rife with phrase-to-phrase dynamics. More modern works like Wayne Shorter's "Footprints" came off like abstract gems. Credit the arrangements; without a doubt, the group turned all corners together, communicating superbly. That makes Morgan, who is surely at the peak of his game, a damn clever band leader. We could stand a few more like him.

JIM MACNIE

KYLIE MINOGUE

Sydney Entertainment Center
Sydney, Australia

IT COULD NOT be said that Kylie Minogue has rushed to the concert stage unprepared. Indeed, her debut tour opened in Brisbane days after she scored her ninth consecutive U.K. top 10 hit. With a daunting level of Australian cynicism to overcome, the 22-year-old presented herself to 12,500 loudly devoted followers in the company of no less than 15 other performers: a vocal trio known as Ten Wedge, four extremely athletic dancers, and an eight-piece band.

Although, for this audience, she probably could have done no wrong, she tried awfully hard to do everything right; and she mostly succeeded.

From the striking opening jazz-style dance sequence, Minogue performed with purpose and enthusiasm, offering far more substance than might reasonably be expected from a "pop sensation." Bringing her acting experience to bear, she came over as coquettishly appealing and confident, moving from one slick piece of choreography to another.

Dressed initially in a black Casey Jones the Engineer outfit, the young star surged into "The Locomotion" and went on, with two costume changes, to deliver every one of her international hits.

She maintained the pace with a few well-chosen covers, such as "Tears On My Pillow," from her new U.S. Geffen album, "Enjoy Yourself." The tempo really only dropped with the slow ballad "Tell Tale Signs." This song came closest to giving away her relative inexperience as both a singer and concert performer. Otherwise, her voice was up to the task.

As a pop concert, Kylie Minogue's performance was, like her records, crisp, fast, glossy fun. She certainly has nothing to fear in taking this show to Europe and the U.S.

GLENN A. BAKER

ORBISON TRIBUTE A HIT

(Continued from page 41)

during the highly consistent and entertaining tribute included Booker T. Jones, Levon Helm, Harry Dean Stanton, Joe Ely, Ricky Skaggs, Gary Busey, Larry Gatlin, Patrick Swayze, John Hiatt, Foster & Lloyd, Iggy Pop, Syd Straw, Michael McDonald, and members of Talking Heads (performing as "The Shrunken Heads"). Pete Townshend contributed a videotaped tribute.

The night concluded with an all-hands-on-deck version of "Only The Lonely," led by Gatlin.

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 8-9 & 22-23	\$1,879,628 \$22.50	83,539 sellout	Cellar Door Prods.
ANDREW DICE CLAY	Madison Square Garden Center New York	Feb. 21-22	\$882,700 \$25	35,308 sellout	Ron Delsener Enterprises
PAUL McCARTNEY	Market Square Arena Indianapolis	Feb. 14-15	\$873,525 \$28.50	30,650 sellout	Sunshine Promotions
BILLY JOEL	Market Square Arena Indianapolis	Feb. 18-19	\$762,165 \$22.50	33,874 sellout	Sunshine Promotions
MOTLEY CRUE FASTER PUSSYCAT	Great Western Forum Inglewood, Calif.	Feb. 12-13	\$570,900 \$20	30,498 sellout	Avalon Attractions
BILLY JOEL	Rupp Arena, Lexington Center Lexington, Ky.	Feb. 16	\$364,185 \$22.50	16,186 sellout	Sunshine Promotions
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA	Miami Arena Miami	Feb. 20	\$311,003 \$19.75	15,747 sellout	Cellar Door Prods.
MOTLEY CRUE FASTER PUSSYCAT	ARCO Arena Sacramento, Calif.	Feb. 19	\$300,153 \$22/\$20/\$18.50	16,079 sellout	Bill Graham Presents
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA PERFECT GENTLEMEN	Orlando Centroplex Orlando, Fla.	Feb. 24	\$282,770 \$19.50	14,855 sellout	Fantasma Prods.
MOTLEY CRUE FASTER PUSSYCAT	Long Beach Convention & Entertainment Center Long Beach, Calif.	Feb. 15	\$252,020 \$20	13,546 sellout	Avalon Attractions
RUSH MR. BIG	Miami Arena Miami, Fla.	Feb. 22	\$245,662 \$18.50	13,541 sellout	Fantasma Prods.
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Met Center Bloomington, Minn.	Feb. 20	\$244,013 \$19.50/\$18.50	12,609 sellout	Jam Prods. Company 7
RUSH MR. BIG	Orlando Centroplex Orlando, Fla.	Feb. 23	\$220,650 \$18.50	12,156 sellout	Fantasma Prods.
TEARS FOR FEARS DEBBIE HARRY	Meadowlands Arena East Rutherford, N.J.	Feb. 18	\$220,066 \$20/\$18.50	12,329 14,593	Metropolitan Entertainment
MOTLEY CRUE FASTER PUSSYCAT	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 16-17	\$207,520 \$22/\$21/\$19.50	25,791 29,000 sellout	Bill Graham Presents
MOTLEY CRUE FASTER PUSSYCAT	San Diego Sports Arena San Diego, Calif.	Feb. 11	\$204,536 \$18.50	11,698 sellout	Avalon Attractions
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA PERFECT GENTLEMEN	Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 23	\$202,098 \$19.50	10,681 sellout	Fantasma Prods.
LAURIE ANDERSON	Wiltern Theatre Los Angeles	Feb. 11-14	\$196,801 \$22.50	8,800 sellout	Bill Graham Presents Avalon Attractions
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Patriot Center George Mason Univ. Fairfax, Va.	Feb. 4	\$196,613 \$19.50	10,129 sellout	Cellar Door Prods.
CONWAY TWITTY/MERLE HAGGARD/GEORGE JONES	Patriot Center George Mason Univ. Fairfax, Va.	Feb. 24	\$192,477 \$20.50	9,878 sellout	Jayson Promotions
THE MAGIC OF DAVID COPPERFIELD	Ovens Auditorium, Charlotte Coliseum Charlotte, N.C.	Feb. 17-18	\$179,103 \$19.50	9,406 12,490	Diamond Bullet
MOTLEY CRUE FASTER PUSSYCAT	Selland Arena, Fresno Convention Center Fresno, Calif.	Feb. 20	\$177,399 \$18.50/\$17.50	10,000 sellout	Avalon Attractions
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	The Kiel St. Louis	Feb. 25	\$175,472 \$18.50	9,926 sellout	Contemporary Prods.
WHITESNAKE KIX	Richfield Coliseum Richfield, Ohio	Feb. 20	\$173,052 \$19.50/\$18.50	9,296 10,000	Betkin Prods.
WHITESNAKE KIX	Cincinnati Riverfront Coliseum Cincinnati	Feb. 23	\$170,552 \$18.50	9,219 9,500	Sunshine Promotions

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Pritzkers Ponder Jobete Buy; World/Republic Catalogs Sold

BY IRV LIGHTMAN

WORDS & MUSIC represents Billboard's formal return to music publishing coverage. Of course, Billboard has always maintained a strong editorial presence in this vital sector of the music business. We have, for instance, fully documented the incredible buyout binge that started in the mid-'80s. The return, however, of a music publishing "home" in Billboard has been long overdue.

This column will be broad in scope, covering acquisitions, personnel changes, legislative developments, and other news of importance to the music publishing world. We also hope to document the important role publishers play in the development of new artist/writers and how they interact with record companies as part of that process.

After all, a music publisher long ago said it best: "It all starts with a song!" So let's start!

THE BIG Plunge? The billionaire Pritzker

family of Chicago now has a modest stake in the music publishing business via the Billy Meschel-managed All-Nations Music-Music Of The World in Los Angeles. By dint of its financial resources, it could, of course, become a mighty potent factor. One big catalog buy could do it. The family, in fact, has more than a passing interest in acquiring Berry Gordy's Jobete Music, with its collection of Motown gems. The best offer so far is said to be that of Chuck Kaye's Windswept Pacific, whose parent company is the Japanese giant entertainment conglomerate Fujisankei. Apparently, Gordy said no to \$165 million. The Pritzkers are taking a very close look at Jobete for what is presumably a lot more. And, despite its continuing efforts, the EMI and Michael Jackson partnership to buy Jobete has not hit paydirt.

BIG LITTLE DEAL: It's not among the ranks of super oldline publishers, but World Music/Republic Music, the music publishing companies owned by the late band leader Sammy Kaye, have a nice selection of evergreens. The catalogs have just been sold to Music Sales, the New York-based music publisher/print company. Copyrights include "It's The Talk Of The Town," "There Is No Greater Love," "Under A Blanket Of Blue," "Hold Me," and the song that helped keep up British morale during World War II, "We'll Meet Again." The price was not revealed.

A TALENT TO ENCOURAGE: Bernice Cohen was a special member of the ASCAP team in New York. Many knew her as the director of the society's pop awards pan-

el. But she had a special enthusiasm for the musical theater, passing on her joy of the craft to young students of the ASCAP Musical Theatre Workshop, which she directed following its establishment in 1979. Composer Charles Strouse usually leads the Workshop along with a knowledgeable panel. He knows how to dissect a student's song assignment with authority and a sensitive ability to encourage the novice to try again. And, although Bernice didn't instruct, members of the Workshop also knew that their efforts found in Bernice, a lyricist herself, the support of someone who loved what they aspired to. Bernice, who joined ASCAP in 1949, died of cancer on Feb. 5.

SIGNINGS: The BMI publishing affiliate of All Nations Music—Music Of The World—has made two co-publishing deals. One is with writer/producer Dean Grant and his Sir Grant Music. Grant has produced or written for Madonna, Anita Baker, Peabo Bryson, the Whispers, Vester Williams, and Melba Moore. The other is writer Joe Ericksen, through his Garlic Gulch Music. He previously penned for Mighty Three Music, including songs cut by Kenny G, Donna Summer, and Main Ingredient... Island Music, through its film/TV unit, has signed Barry Goldberg, a founding member of Electric Flag. Goldberg's material has been recorded by Gladys Knight, Rod Stewart, Percy Sledge, and Joe Cocker, among others. He has also done a lot of film scores and is now finishing the new Dennis Hopper film, "Flashback" (Paramount).

THE WRONG WAY: Folks who know their movie song credits have pointed out to Words & Music that the Academy Award-winning song "Swinging On A Star" was from "Going My Way," not from its sequel, "The Bells Of St. Mary's," which also starred Bing Crosby. In the Feb. 17 issue of Billboard, a story on the death of composer Jimmy Van Heusen incorrectly stated the song was from the latter film.

PRINT ON PRINT: Each week, Words & Music plans to run the top five folio sellers from leading music print firms.

This week's best-selling rundown over the past month is from Miami-based CPP/Belwin:

1. Warrant, "Dirty Rotten Filthy Stinking Rich" (guitar).
2. Rolling Stones, "Steel Wheels" (piano/vocal).
3. Tom Petty, "Full Moon Fever" (guitar).
4. Martika, "Martika" (piano vocal).
5. (tie) Melissa Etheridge, "Melissa Etheridge" (piano/vocal) and Paula Abdul, "Forever Your Girl" (piano/vocal).

UNCOMPROMISING POSITIONS!

FOR WEEK ENDING FEBRUARY 24, 1990

Billboard

HOT 100 SINGLES™

"When you play it, Say It!"

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	
1	1	11	OPPOSITES ATTRACT 3 weeks at No. 1	PAULA ABDUL (DUET WITH THE WILD PAIR)	50	45	22	DON'T KNOW MUCH * 1	LINDA RONSTADT (FEATURING AARON NEVILLE)	
2	3	9	ESCAPADE *	JANET JACKSON	51	47	23	BACK TO LIFE *	SOUL II SOUL (FEATURING CARON WHEELER)	
3	4	7	DANGEROUS!	ROMETTE	52	54	6	REAL LOVE	SKYY	
4	7	10	ALL OR NOTHING!	MILLI VANILLI	53	38	18	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	
5	6	13	WHAT KIND OF MAN WOULD I BE? *	CHICAGO	54	37	21	TENDER LOVER	BADVANCE	
6	11	16	ROAM	THE B-52'S	55	66	8	YOU'RE THE ONLY WOMAN	THE BRAT PACK	
7	2	16	TWO TO MAKE IT RIGHT	THE SQUADRON	56	73	9	I WANNA BE RICH!	CALLOWAY	
8	12	14	HERE WE ARE *	GLORIA ESTEFAN	57	56	6	HOUSE OF FIRE!	ALICE COOPER	
9	10	13	WE CAN'T GO WRONG	THE COVER GIRLS	58	67	8	ALMOST HEAR YOU SIGH	ROLLING STONES	
10	13	17	PRICE OF LOVE	BAD ENGLISH	59	57	55	BUST A MOVE *	YOUNG MC	
11	15	20	NO MORE LIES	MICHELLE LAYWAT	60	65	7	IF U WERE MINE	THE U-KREW	
12	20	28	BLACK VELVET!	ALANNAH MYLES	61	75	9	HEART OF STONE	CHER	
13	17	23	I GO TO EXTREMES!	BILLY JOEL	62	72	8	FLY HIGH MICHELLE	ENUFF Z'NUFF	
14	5	14	JANIE'S GOT A GUN	AEROSMITH	63	80	—	THE HEART OF THE MATTER	DON HENLEY	
15	19	26	TOO LATE TO SAY GOODBYE *	RICHARD MARX	64	64	25	ME SO HORNBY	THE 2 LIVE CREW	
16	18	24	C'MON AND GET MY LOVE!	D-MOB INTRODUCING CATHY DENNIS	65	52	33	ANOTHER DAY IN PARADISE	PHIL COLLINS	
17	21	29	JUST A FRIEND	BIZ MARRIC	66	NEW!	1	WITHOUT YOU	MOTLEY CRUE	
18	23	32	LOVE WILL LEAD YOU BACK *	TAYLOR DAYNE	67	77	—	BLUE SKY MINE	MIDNIGHT OIL	
19	8	14	DOWNTOWN TRAIN	ROD STEWART	68	96	—	TRUE BLUE LOVE!	LOU GRAMM	
20	9	12	TELL ME WHY!	EXPOSE	69	NEW!	1	HEARTBEAT	SELECTION	
21	24	30	NO MYTH	MICHAEL PENN	70	63	51	SWING THE MOOD * 1	JIVE BUNNY & THE MASTERBUNNERS	
22	25	31	SOMETIMES SHE CRIES	WARRANT	71	61	21	BLAME IT ON THE RAIN * 1	MILLI VANILLI	
23	31	46	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	72	78	—	I'LL BE THERE *	JOYCE TENNERELLA	
24	14	5	HOW AM I SUPPOSE TO LIVE WITHOUT YOU!	MICHAEL BOLTON	73	58	37	KICKSTART MY HEART	MOTLEY CRUE	
25	28	35	SACRIFICE	ELTON JOHN	74	69	83	THAT'S WHAT I LIKE	JIVE BUNNY & THE MASTERBUNNERS	
26	30	45	GET UP! (BEFORE THE NIGHT IS OVER)!	TECHNOTRONIC	75	59	40	WHEN THE NIGHT COMES	JOE COCKER	
27	29	36	HERE AM I NOW!	LUTHER VANDROSS	76	89	—	GOT TO GET	LEILA K WITH ROB N RAZ	
28	34	41	KEEP IT TOGETHER	MADONNA	77	74	5	WALK ON BY *	SYRIL	
29	33	38	PERSONAL JESUS *	DEPECHE MODE	78	60	44	WOMAN IN CHAINS	TEARS FOR FEARS	
30	16	8	I REMEMBER YOU	SHIRLEY BASS	79	88	—	ANYTIME!	MCMAULEY SCHENKER GROUP	
31	42	56	ALL AROUND THE WORLD	LISA STANSFIELD	80	62	43	I'LL BE GOOD TO YOU	QUINCY JONES FEATURING RAY CHARLES & CHAKA KHAN	
32	40	49	SUMMER RAIN	BELINDA CARLISLE	81	95	—	LIVING ON BLVD	ANYTHING BOX	
33	39	42	THE DEEPER THE LOVE	WHITESNAKE	82	92	—	SENDING ALL MY LOVE	LINEAR	
34	43	47	ALL MY LIFE	LINDA RONSTADT (FEATURING AARON NEVILLE)	83	68	55	I WANT YOU	SHANNA	
35	26	19	PUMP UP THE JAM!	TECHNOTRONIC FEATURING FELLY	84	NEW!	1	WILD WOMEN DO (FROM "PRETTY WOMAN")	NATALIE COLE	
36	44	59	FOREVER	KISS	85	91	97	YOU'RE THE VOICE	JOHN FARNHAM	
37	41	50	ANYTHING I WANT	KEVIN PAIGE	86	76	66	LOVE SHACK *	THE B-52'S	
38	51	—	I'LL BE YOUR EVERYTHING	TOMMY PAGE	87	86	90	1-2-3	THE CHIMES	
39	50	58	WHOLE WIDE WORLD (FROM "TRUE LOVE") *	A THE LORAIN	88	97	4	THERE'S A PARTY GOING ON	YVONNE	
40	35	27	LOVE SONG *	TESLA	89	NEW!	1	HOUSE OF PAIN	FASTER PUSSEYCAT	
41	48	53	DIRTY DEEDS	JOAN JETT	90	NEW!	1	WHIP APPEAL	BARBEE	
42	27	18	EVERYTHING	JODY WALEY	91	NEW!	1	GET TO HAVE YOUR LOVE!	MANTRONIX FEATURING WHODUNN	
43	53	75	DON'T WANNA FALL IN LOVE	JANE CHILD	92	NEW!	1	I'M NOT SATISFIED	FINE YOUNG CANNIBALS	
44	22	11	PEACE IN OUR TIME	EDDIE MONEY	93	70	54	RHYTHM NATION *	JANET JACKSON	
45	46	52	A GIRL LIKE YOU!	THE SMITHS	94	84	82	WAIT FOR YOU	BONHAM	
46	49	48	IF YOU LEAVE ME NOW	JAYA	95	71	71	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	
47	32	15	FREE FALLIN'!	TOM PETTY	96	NEW!	1	MAKE IT LIKE IT WAS!	REGINA BELLE	
48	55	60	LOVE ME FOR LIFE	STEVE B	97	79	68	PRINCIPAL'S OFFICE	YOUNG MC	
49	36	22	JUST BETWEEN YOU AND ME!	LOU GRAMM	98	87	79	23	DON'T MAKE ME OVER *	SYRIL
					99	82	76	11	I WILL SURVIVE (FROM "SHE DEVIL")	SABRE
					100	81	70	16	THIS ONE'S FOR THE CHILDREN * 1	NEW KIDS ON THE BLOCK

Products with the greatest airplay and sales 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. Catalog no. is for 7-inch vinyl single, except as noted by asterisk. * Asterisk indicates catalog no. is for cassette single, 7-inch vinyl unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (D) Compact disk single availability. * Songs represented Outside USA. † Songs represented Worldwide.



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Raïtt Reigns At Grammys

The music industry's brightest stars were on hand for the 32nd annual Grammy Awards, held Feb. 21 at the Shrine Auditorium in Los Angeles. (Photos: Att La Csupo)



Bonnie Raitt sweeps the awards with four Grammys, including album of the year.



Bette Midler is flying high with her record-of-the-year Grammy for "Wind Beneath My Wings."



Young M.C. busts a move with his Grammy for best rap performance.



The award for best R&B vocal, female, goes to Anita Baker for "Giving You The Best That I Got."



Paul McCartney puts on a brave face after receiving a Lifetime Achievement Award.



This year's best-new-artist award goes to Milli Vanilli.



k.d. lang cheerfully accepts the award for country vocal, female, for "Absolute Torch And Twang."



Peter Asher displays his Grammy for producer of the year.



Linda Ronstadt and Aaron Neville win for pop vocal, duo or group.



Larry Henley, left, and Jeff Silbar receive the song-of-the-year award for "Wind Beneath My Wings."



The award for pop vocal, male, goes to Michael Bolton for "How Am I Supposed To Live Without You."



Chick Corea smiles after his "Chick Corea Akoustic Band" wins the award for jazz instrumental, group.

W E C A R E

CONGRATULATIONS

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Bonnie Raitt

Album of the Year

“Nick of Time”

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	2	6	RICKY VAN SHELTON COLUMBIA 45250/CBS (CD)	RVS III 2 weeks at No. 1
2	2	1	43	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	21	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
4	4	5	17	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
5	9	28	3	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
6	5	4	18	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
7	6	7	46	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
8	14	33	3	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
9	7	6	38	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
10	10	9	24	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
11	8	8	43	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
12	12	12	22	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
13	11	10	38	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
14	13	11	33	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
15	15	13	54	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
16	20	20	74	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
17	18	17	5	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
18	17	16	55	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
19	16	14	21	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
20	22	24	146	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
21	21	18	73	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
22	26	22	39	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
23	24	32	20	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
24	23	19	54	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
25	19	15	17	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
26	28	26	55	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
27	25	23	46	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
28	29	30	81	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	32	27	84	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
30	27	21	29	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
31	34	34	77	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
32	31	31	30	WILLIE NELSON COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
33	35	35	134	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
34	33	29	42	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
35	30	25	53	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
36	39	40	51	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
37	44	42	30	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
38	36	36	28	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	37	90	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
40	43	39	42	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
41	48	45	194	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
42	40	43	211	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
43	41	41	21	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
44	42	53	4	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
45	47	44	42	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
46	37	38	24	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
47	45	47	5	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
48	46	48	20	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
49	52	50	128	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
50	50	51	18	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
51	49	52	157	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
52	53	49	225	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
53	56	55	35	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
54	55	56	9	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
55	51	46	97	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
56	66	65	302	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	62	—	2	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
58	54	54	136	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
59	57	61	43	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
60	58	58	19	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
61	64	63	90	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
62	59	60	21	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
63	75	—	2	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
64	65	74	37	SUZY BOGGOSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
65	72	67	51	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
66	RE-ENTRY	2		LARRY BOONE MERCURY 842 156 2 (CD)	DOWN THAT RIVER ROAD
67	NEW ▶	1		MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
68	63	59	109	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
69	60	62	95	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
70	61	57	46	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
71	RE-ENTRY	29		CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
72	71	64	70	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
73	70	72	34	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
74	73	69	48	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
75	67	66	36	EDDY RAVEN CAPITOL 76003/MCA (8.98) (CD)	TEMPORARY SANITY

○ 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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BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL
Nitty Gritty Dirt Band "Will The Circle Be Unbroken, Vol. II"

BEST COUNTRY INSTRUMENTAL PERFORMANCE
Randy Scruggs, "Amazing Grace" from "Will The Circle Be Unbroken, Vol. II"

BEST BLUEGRASS RECORDING
*Nitty Gritty Dirt Band & Bruce Hornsby, "The Valley Road"
from "Will The Circle Be Unbroken, Vol. II"*

THE NITTY GRITTY DIRT BAND'S
"WILL THE CIRCLE BE UNBROKEN VOL. II"
THREE GRAMMY AWARDS,
OVER 450,000 SOLD
AND STILL SMOKIN' AT RETAIL
◆
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Produced by Randy Scruggs &
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AND THE CIRCLE WILL CONTINUE...



Super Chief. RCA's Nashville chief Joe Galante peers around the corner of the Broadway Dinner Train's Pleasure Dome lounge car as Restless Heart performs an acoustic set for Nashville music industry and media guests. As the train rolled down the tracks, the group performed "Fast Movin' Train"; the song is fast moving up the Billboard Hot Country Singles chart at a bulleted No. 4.

Construction Worker To Musical Star: The 'Overnight Success' Of Clint Black

One year ago an unknown act entered Billboard's Hot Country Singles chart with his first record. "Better Man" by Clint Black made its debut and the country music industry has not been the same since. After three No. 1 singles and a platinum debut album, Black has set a new standard for the successful breaking of a new artist. Billboard's Nashville GM, Gerry Wood, investigates exactly how Black became an "overnight" success.

May 1987: Houston construction worker Clint Black, moonlighting as a singer in tiny clubs, is in a

bind for money. A publisher offers him \$250 for a song he just wrote. He wants the cash but does not want to lose the song because he feels it could someday mean a lot to him as an artist. He meets his friend Sammy Alfano, a promoter, at a burger joint and confesses, "I'm doing this completely out of desperation—I have to find a manager. I can't run around and keep killing my throat four hours a night just barely making a living. And I can't turn it over to this guy for \$250. I'll have some success as a songwriter, but I want to be an artist."

Two days later: Alfano calls Black. "Bill Ham wants to meet you. Bring your guitar over." Owner of Lone Wolf Productions, Ham had achieved major pop success with ZZ Top but had been yearning for the right country act. Ham calls Richard Perna, VP of the company's publishing branch, to say, "Sammy Alfano's bringing over an artist he thinks I might be interested in." Perna later recalled, "Clint came in—a real nice-looking guy, great manners, tremendous sincerity in his delivery to music. Bill and I sat back and listened, and we knew there was something there." Black was advised to go home, write some new songs, and bring them back.

One week later: Black brings a tape of new songs, some written with musician Hayden Nicholas. The first song he plays for Ham and Perna is "Nobody's Home." Then, "Nothing's News" and "Straight From the Factory." Finally, "Winding Down." Bowled over, Ham and Perna start negotiating their deal with Black. "You've got to take off running at country music as fast as you can," advises Ham. Answers Black: "If you'll run with me."

October 1987: The deal completed, Ham and Perna discuss how to shop it. Because of their Warner Bros. connection through ZZ Top, they give WB the first shot, sending a tape to Jim Ed Norman, head of the Nashville WB office. "Basically," Perna told Billboard, "Jim Ed said he just didn't hear it; it just wasn't right for the label. Perna suggests finding a great producer for Black, someone who could be enthusiastic about the music. He calls Kyle Lehning (producer of

Randy Travis, Dan Seals, and others). Lehning says he would love to meet with Perna. Perna also calls producer James Stroud and advises that he will be coming to Nashville with a tape. As he is leaving Houston for Nashville, Perna tells Ham that he plans to

'I have to find a manager. I can't run around, killing my throat four hours a night, just barely making a living'

meet with the WB personnel to give them one more shot and also meet with Lehning and Stroud. "Well, hell," says Ham, "why don't you take Clint with you on this trip?" With a little more than an hour before the plane is scheduled to leave, Perna calls Black and invites him. "Oh, man, this is great!" says Black, scurrying for his suitcase.

The next morning: They play a 10-song tape for Lehning. He listens to a cut, fast-forwards it to the next one, listens and fast-forwards, and finds one song and says, "Now *that's* a hit. It needs some work on the verses [which it did]." Seven of the songs ended up on the first album, but this one was not one of Black's favorites. Lehning "did like a few songs, but the majority of it he wasn't getting into," recalls Perna. Lehning mentions he is getting ready to work on two new projects and does not have time for another one. Black is bewildered, but the meeting with Stroud goes better. He loves the tape and says, "You tell Bill Ham I'd love to get this thing going."

The next day: Black and Perna go to WB. Paige Levy, A&R director, likes Black's singing, but, again, no breakthrough. WB has just signed four new acts and has a bevy of male singers. Black begins to get gunshy about Nashville. Perna gets an idea and calls Ham: "Out of all the record companies in the industry and the personnel they have, RCA would probably be

(Continued on next page)

Nashville The Biggest Winner Of All Grammy Ceremony Highlights Town's Talent

GRAMMY GRABBERS, 1990: Winning Grammy Awards in a wide variety of categories—from song of the year to best recording for children—the Nashville creative community once again underscored the town's emergence as a total music center.

Larry Henley and Jeff Silbar took the big prize for song of the year with their masterpiece, "Wind Beneath My Wings," which scored as record of the year for Bette Midler. Now that the song has reached its deserved position we'll be able to find the answer to that searing question: How many women have been told by Henley and Silbar that the song was written just for them?

Then there's gospel-gone-goo-goo-guru Aaron Brown who, with co-producer David Lehman (and vocals by Tanya Goodman), garnered a Grammy for best recording for children—"The Rock-A-Bye Collection." It's a project of a company headed by Brown to develop and market quality children's products internationally. Roy Orbison won a posthumous rock award for his part in the "Traveling Wilburys Vol. I" album. Jimmy Sturr & His Orchestra, a group that records in Nashville, won for best polka recording. Take 6, CeCe, BeBe, and Daniel Winans garnered gospel Grammys while Bruce Hornsby scored in the unlikely category of bluegrass for "The Valley Road," recorded with the Nitty Gritty Dirt Band. From the same "Will The Circle Be Unbroken, Vol. II" album came two more Grammys for the dirt boys—best country group and best country instrumental (Randy Scruggs' virtuoso performance of "Amazing Grace").

Country vocal collaboration went to Hank Williams—the Elder and the Junior for the technologically brilliant pairing of a son with his departed dad on "There's a Tear In My Beer." Rodney Crowell earned the best country song trophy for "After All This Time." And then came country music's couple of the year—k.d. lang and Lyle Lovett as best country female vocal and best country male vocal. Yes, our typical country couple. Ol' k.d. and Ol' Lyle, just a couple of country folks out on the farm with k.d. cookin' up some grits, greens, and fatback in the kitchen and Lyle out there on the ol' John Deere plowin' up the back 40. Ma and Pa Lovett Visit The Grammys.

There you have it: pop, rock, children's, gospel, polka, bluegrass, and country winners. Seven genres and 15 awards from a city too often stereotyped as a one-genre (country) music town.

Congratulations to all of the deserving winners. A special bouquet to Bonnie Raitt, the night's big winner. These were joyful awards to someone who deserved them immensely. Also to Bette Midler who gave wind to the wings provided by Henley and Silbar. And to New

Orleans' finest—Harry Connick Jr. and the irrepressible Neville Brothers. And a special mention to the act and song that most deserved a Grammy but didn't get it—Mike + The Mechanics and "The Living Years."

TALENT WATCH: The depth and dimension of Nashville's writing and singing talent is obvious to anyone who drops in just about any time to the Bluebird Cafe. One recent night featured four writer-singers in the round—Mike Reid, Gary Burr, Beth Nielsen Chapman, and Lisa Silver. A

night of memorable song and melody. A few nights later a newcomer named Chuck Cannon wowed the audience with his songs, including the powerful ballad "Even The Shadows Join The Dance," co-written with Gary Lloyd. And on Feb. 20, Fred Knobloch hosted a Bluebird benefit for Jessi-

ca Barnett, the daughter of a Bluebird employee. The money went to medical expenses, present and future, incurred from an auto accident. Knobloch teamed up with his former SBK cohorts—Thom Schuyler and Craig Bickhardt for "Ain't No Easy Horses." Schuyler then sang one of the best songs to come out of Nashville in recent years, "This Old House," while Knobloch countered with "Life's A Bitch And Then You Die." Don Schlitz sang a wonderful song titled "Through My Eyes." Mark Irwin performed a number he co-wrote with Alan Jackson, "Here In The Real World" (Jackson's first chart single). Ashley Cleveland and Dave Olney added their talents with Olney giving a wry touch to his "Love's Been Linked To The Blues." Michael Johnson excelled on "That's That," and Vince Gill followed with a dedication to Jessica—"Sight For Sore Eyes." One of the greatest talents ever to grace any stage, Janis Ian, performed her classic "At 17" and introduced a great new song about a cosmopolitan girl. "Little Boy Blue" was done to perfection by Marshall Chapman, another Nashville megatalent. Russell Smith wailed a song about a man whose support group is headed by Jack Daniels, George Dickel, and Jim Beam. With support like that, who needs a group? Smith also contributed a number that would launch Tipper Gore into orbit—"I'm Left With My Right Hand Again." (Knobloch later offered another deviant variation with "I Hate Every Bone In Her Body But Mine.") Jonell Mosser backed John Prine for a rousing version of Prine's "Angel From Montgomery." Gary Nicholson and Mike Henderson contributed their talents to this exceptional night of great music for a great cause. No wonder the Bluebird Cafe maintains its reputation as the premier Nashville venue for developing, encouraging, and spotlighting the best talents in the business.



by Gerry Wood



Hall Of Fame Exhibit Opens Showcases Items Used By Stars

NASHVILLE—"Country Music Backstage" is the theme of the newest exhibit at the Country Music Hall Of Fame here. The display focuses on items that were intimately involved in the careers of several old and new artists.

Housed in the Thomas Hart Benton Gallery, the exhibit includes such items as the headboard immortalized in the Highway 101 hit "The Bed You Made

For Me"; Keith Whitley's Harley Davidson motorcycle used in his music video "When You Say Nothing At All"; guitars belonging to Steve Earle, Joe Maphis, Gram Parsons, Les Paul, Merle Travis, Doc Watson, and Hank Williams; costumes worn by Elvis Presley, Rosanne Cash, the Judds, and Willie Nelson; and song manuscripts from Foster & Lloyd, K.T. Oslin, and Thom Schuyler.

TRACING THE 'OVERNIGHT' SUCCESS OF CLINT BLACK

(Continued from preceding page)

our best pitch. They don't have anyone like Clint, and I know that Joe Galante is just incredible at working product." Perna had met Galante when the RCA chief took a music publishing course from him. Answers Ham: "That's a good idea." Perna hangs up and immediately dials Galante. "Joe, this is Richard Perna, and I think we have a really strong country artist I'd like you to see." Galante says, "Why don't you bring him over right now?" Remembers Perna, "I

was blown away with that response." Enroute to RCA, Perna tries to ease Black's disappointment at the previous turndowns. 4:50 p.m.: Black and Perna sit down with Galante and play the four-song tape. Galante listens, nods his head to the music, and lifts his head every few seconds to glance at Black. "Are you playing guitar on that? Are you doing all the vocals? Did you write all these songs?" Finally, according to Perna, after the fourth song ends,

Galante looks at Black and says, "Clint, if you don't fart on stage, you've got a deal." RCA had a good act, Black had a good label, and everyone had a good laugh. Galante recalls saying, "I like it—let me live with it for a day or two and I'll call you back." Galante calls in two days, reaffirming he wants to make a deal, though before signing he'd like to bring some RCA staffers to a Houston showcase for Black.

Dec. 8, 1987: The RCA contingent

attends the showcase at the Backstage Bar. They are duly impressed. Later they go to dinner with Ham, Perna, and John Williams of Lone Wolf. Contract negotiations begin—along with the game plan for getting Black in the studio and on record.

The next week: RCA mails the contracts to Houston for signatures. March 1988: Work starts on the album at Digital Services studio in Houston. Tracks are cut in Houston, and then, says Stroud, "we

brought Clint to Nashville and sang him up here." Just as the album project is ending, Black and Nicholas write "Killin' Time." It is added as the final song.

August 1988: The album is played at RCA's national meeting in Rye, N.Y.

September 1988: The first of a series of RCA promotional bus tours with Galante and troops. Galante later notes, "We covered about three-quarters of what was the (Continued on next page)

FOR WEEK ENDING MARCH 10, 1990

Billboard® HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	10	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
2	4	7	7	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
3	1	2	13	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
4	6	5	13	FAST MOVIN' TRAIN S.HENDRICKS, T.DUBOIS, RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
5	3	1	14	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT CAPITOL 44527
6	8	14	10	SEEMIN' MY FATHER IN ME J.STROUD (POWERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
7	11	17	12	LITTLE GIRL J.BOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
8	13	19	9	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
9	9	16	12	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
10	7	12	16	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
11	5	3	14	SOUTHERN STAR B.BECKETT, T.ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
12	18	21	6	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
13	15	15	14	HEARTBREAK HURRICANE R.SKAGGS, S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
14	22	25	10	QUITTING TIME J.JENNINGS, M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
15	14	8	17	NOBODY'S HOME J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
16	21	27	9	HERE IN THE REAL WORLD K.STEGALL, S.HENDRICKS (A.JACKSON, M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
17	17	18	13	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS, R.SHARP (S.LEMAIRE, J.PENNINGTON)	◆ EXILE ARISTA 9911
18	10	6	16	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
19	27	36	5	STRANGER THINGS HAVE HAPPENED R.MILSAP, R.GALBRAITH, T.COLLINS (K.STEGALL, R.MURRAH)	RONNIE MILSAP RCA 9120-7
20	12	9	15	OVERNIGHT SUCCESS J.BOWEN, G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
21	23	23	16	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 76805
22	20	10	19	START ALL OVER AGAIN P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
23	25	29	8	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
24	19	13	19	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
25	16	11	16	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
26	41	55	4	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
27	31	37	4	MAYBE J.E.NORMAN, S.DORFF (B.RICE, M.S.RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
28	26	22	21	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
29	36	39	5	AIN'T NOBODY'S BUSINESS B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (J.J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
30	28	35	7	JUST AS LONG AS I HAVE YOU D.WILLIAMS, G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
31	24	20	20	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
32	35	49	5	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY, E.SEAY (R.MILLER, J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
33	42	46	6	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	◆ VERN GOSDIN COLUMBIA 38 73221/CBS
34	29	31	25	A WOMAN IN LOVE R.MILSAP, R.GALBRAITH, T.COLLINS (D.MILLET, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
35	32	34	26	TWO DOZEN ROSES R.HALL, R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
36	37	32	26	I'VE BEEN LOVED BY THE BEST D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
37	30	28	15	TIME'S UP SOUTHERN PACIFIC, J.E.NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
38	43	50	9	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	51	58	7	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
40	34	24	16	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
41	48	51	6	TIME FOR ME TO FLY R.SKAGGS (K.CRONIN)	DOLLY PARTON COLUMBIA 38 73226/CBS
42	50	53	6	BACK WHERE I COME FROM J.E.NORMAN, M.MCANALLY (M.MCANALLY)	◆ MAC MCANALLY WARNER BROS. 7-22662
43	44	40	23	IT'S YOU AGAIN J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
44	40	38	24	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084/CBS
45	57	61	4	SEE IF I CARE R.HALL, R.BYRNE (W.ALDRIDGE, R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
46	58	62	3	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
47	62	74	3	HELP ME HOLD ON G.BROWN (T.TRITT, P.TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-19918
48	45	41	22	IT AIN'T NOTHIN' G.FUNDIS, K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
49	52	44	24	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
50	49	48	25	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
51	55	63	3	BRING BACK YOUR LOVE TO ME R.SCRUGGS, E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
52	47	43	23	WHO'S LONELY NOW P.WORLEY, E.SEAY (K.BROOKS, D.COOK)	◆ HIGHWAY 101 WARNER BROS. 7-22779
53	65	—	2	I'M OVER YOU G.FUNDIS, K.WHITLEY (T.NICHOLS, Z.TURNER)	KEITH WHITLEY RCA 9122-7
54	46	45	22	MANY A LONG & LONESOME HIGHWAY R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38 73042/CBS
55	39	26	15	IF YOU WANT TO BE MY WOMAN M.HAGGARD, M.YEARLY, K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
56	54	47	25	THERE GOES MY HEART AGAIN H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
57	63	—	2	DID IT FOR LOVE R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CAPITOL/CURB 44483/CAPITOL
58	72	—	2	IF LOOKS COULD KILL T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73254/CBS
59	70	—	2	SILVER STALLION C.MOMAN (L.CLAYTON)	◆ WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
60	64	72	5	A BOTTLE OF WINE AND PATSY CLINE O.BRADLEY (L.GRAVELLE, T.ROCCO)	MARSHA THORNTON MCA 53762
61	61	68	3	MISTER DJ J.STROUD (C.DANIELS, T.CRAIN, T.DIGREGORIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
62	53	52	24	SHE'S GONE, GONE, GONE J.BOWEN, N.G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL CAPITOL 66024
63	66	71	5	SOMETHING WITH A RING TO IT D.JOHNSON, T.BROWN (M.COLLIE, A.TIPPIN)	◆ MARK COLLIE MCA 53778
64	NEW	1	1	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE, S.CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
65	67	59	23	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	◆ WILLIE NELSON COLUMBIA 38 73015/CBS
66	69	—	2	ONE STEP OVER THE LINE R.SCRUGGS, NITTY GRITTY DIRT BAND (J.HIATT)	N.G.D.B. FEAT. CASH & HIATT MCA 53795
67	68	65	23	WHEN IT'S GONE R.SCRUGGS, NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND MCA 66023
68	59	56	15	SHE'S A LITTLE PAST FORTY B.KILLEN, R.MCDOWELL, J.MEADOR (R.MCDOWELL, B.KILLEN, J.PENNINGTON)	RONNIE MCDOWELL CURB 76799
69	71	69	16	THE GREAT DIVIDE P.WORLEY, E.SEAY, G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
70	75	—	2	IF A MAN COULD LIVE ON LOVE ALONE J.BOWEN, S.EWING (S.EWING, R.LANE)	SKIP EWING MCA 53777
71	NEW	1	1	BLACK VELVET N.LARKIN (C.WARD, D.TYSON)	◆ ROBIN LEE ATLANTIC 3181-2
72	74	75	3	THE HIGHWAY F.FOSTER (T.CONNERS, R.WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS
73	NEW	1	1	I'VE GRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS, T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
74	NEW	1	1	WALKIN' AWAY J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS, D.GAY)	◆ CLINT BLACK RCA 2520-7
75	73	70	22	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGORIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS

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

COUNTRY CORNER



by Marie Ratliff

'CHAINS' PUTS A LOCK ON NO. 1: In just 10 weeks, **Patty Loveless** strides to the top with "Chains" (MCA). Loveless notched her first No. 1 song only last August, when "Timber I'm Falling In Love" went the distance.

"THIS SONG describes why I got into the radio business," says PD **Glen Garrett**, WCOS Columbia, S.C., referring to **Lionel Cartwright's** "I Watched It All (On My Radio)" (MCA). "I can relate to it so well—especially the part about hiding the radio under my pillow and listening to the long-distance stations late at night. I added it a little early because it's such a nice sing-along kind of tune that makes you feel good."

Cartwright's song jumps onto the Hot Country Radio Breakouts chart at No. 7 on the strength of big jumps at WIVK Knoxville, Tenn., and KEBC Oklahoma City, plus adds at KFKF Kansas City, Mo., WYRK Buffalo, N.Y., KYGO Denver, KCKC San Bernardino, Calif., KASE Austin, Texas, and WHOK Columbus, Ohio.

PROVING HE CAN CHARM A COUNTRY AUDIENCE as a singer as well as a hit songwriter, **Mac McAnally** makes a 50-42 chart move with "Back Where I Come From" (Warner Bros.) and registers good growth at WXTU Philadelphia, WLVK Charlotte, N.C., WCMS Norfolk, Va., WESC Greenville, S.C., KVOO Tulsa, Okla., KMPS Seattle, KEEN San Jose, Calif., WFLS Fredericksburg, Va., and KRAK Sacramento, Calif. It's new this week at WNOE New Orleans.

"Name recognition on Mac's record came very quickly with our audience," says PD **K.C. Adams**, KUZS Bakersfield, Calif. "We're getting real good response to it." PD **Griz England**, WDWZ Decatur, Ill., agrees. "Request action showed up early on this one. I think it will do quite well."

England is taking a chance with another new act as well, and predicts good response on "What Part of 'No' Don't You Understand" by **Andi & the Browns** (Door Knob). "We played their previous records and people called and asked for more. We've just added this one so it's too soon to tell what they think of it." Other stations airing it include KEEN San Jose and KVOO Tulsa.

"IN THE WORLD OF WEST TEXAS RADIO, 'Here In The Real World' is the best," says MD **Jay Richards**, KLLL Lubbock, Texas, of **Alan Jackson's** single. "I didn't expect it to be this strong, but he's really proven himself. We're getting tons of calls on it."

Jackson's second Arista single (his first, "Blue Blooded Woman," peaked at No. 45) sails well inside the top 20 to No. 16, with top-notch airplay credentials at WYNK Baton Rouge, La., WAMZ Louisville, Ky., WTQR Winston-Salem, N.C., KCKC San Bernardino, Calif., WKJN Baton Rouge, KNIX Phoenix, WSOC Charlotte, WBEE Rochester, N.Y., WLVK Charlotte, KPLX Dallas, KRAK Sacramento, and WIVK Knoxville. Adding it this week: WSSL Greenville, KWJJ Portland, and KSON San Diego.

RICKY VAN SHELTON'S "I've Cried My Last Tear For You" (Columbia) bursts onto the chart at No. 73 in the same week it is released on a wave of early adds at KXXY Oklahoma City, WDAF Kansas City, KIKK Houston, WCMS Norfolk, KASE Austin, WTQR Winston-Salem, and WMIL Milwaukee.

Shelton's third album, aptly titled "RVS III," is in its second week at No. 1 on the Top Country Albums chart. Shelton's first two albums are platinum sellers and still on the chart, too. His debut package, "Wild Eyed Dream," is at No. 51 after 157 weeks, while "Loving Proof" has racked up 73 chart weeks and is currently at No. 21.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. CROCODILE TEARS LEE ROY PARNELL ARISTA
2. THE DOMINO THEORY STEVE WARINER MCA
3. PARDON ME MOE BANDY & BECKY HOBBS CURB
4. WALKIN' IN THE SUN GLEN CAMPBELL CAPITOL
5. HOLLYWOOD SQUARES GEORGE STRAIT MCA
6. BETTER BE HOME SOON JENNIFER McCARTER WARNER BROS.
7. I WATCHED IT ALL (ON MY RADIO) LIONEL CARTWRIGHT MCA
8. THE SCENE OF THE CRIME JO-EL SONNIER RCA
9. BLACK COFFEE LACY J. DALTON CAPITOL
10. WALKING HEARTACHE IN... THE STATLER BROTHERS MERCURY

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

COUNTRY



A Moving Experience. ASCAP's Nashville leaders bid farewell to their old digs as they move down the street to 66 Music Square West, where they will be located for the next 18 months. The old ASCAP building was opened Oct. 14, 1969. ASCAP plans to rebuild where the old ASCAP building is situated. Pictured, from left, are Jerri Carter, John Briggs, Merlin Littlefield, Dona Spangler, Judy Gregory (seated left), Pat Rolfe (seated right), Charline Wilhite, Tom Long, Southern director Connie Bradley, Shirley Washington, Karen Shelton, Mary Self, Lois Fleming, Eve Vaupel, and Shelby Kennedy.

TRACING THE 'OVERNIGHT' SUCCESS OF CLINT BLACK

(Continued from preceding page)

Billboard panel at that time." Programmers and retailers are brought in for showcases. Black plays sets at Handleman and Lieberman distribution centers.

Dec. 31, 1988: During a New Year's Eve show, a video is shot of "Better Man."

January 1989: The video airs on Country Music Television. Later, his first record, "Better Man," is released.

Feb. 10, 1989: RCA hosts a luncheon for the Nashville trade and entertainment media. Black is introduced, grins like Roy Rogers for photos, the tape is played, and the media are impressed.

Feb. 13, 1989: Black debuts on TNN's "Nashville Now" show.

Feb. 18, 1989: "Better Man" hits the Billboard country singles chart.

May 26, 1989: The first album ships.

June 10, 1989: "Better Man" hits No. 1, the first debut single by a country male artist to become No. 1 in 15 years.

June 21, 1989: "Killin' Time," the second single, is released. Black's venues and crowds are larger. He begins to make network TV shows and national media.

September 1989: The album is certified gold and goes to No. 1 for a long run. The single of the same title becomes his second No. 1 single.

October 1989: Black performs at a sellout Carnegie Hall in New York with K.T. Oslin, wins the prestigious CMA Horizon Award for most promising newcomer, and debuts his third single, "Nobody's Home," on "The Tonight Show."

January 1990: "Nobody's Home" hits No. 1. Black is named best new country artist at the American Music Awards. He receives two Grammy nominations and sells more than 55,000 tickets for a performance at the Houston Livestock Show and Rodeo. He begins work on a second album.

February 1990: The debut album is certified platinum, plans are laid for a busy touring schedule with top acts, and Galante tells Billboard, "Clint has the best shot of all the acts out of this town to become an international act." Black tells Billboard, "With the master plan between Joe Galante and Bill Ham, I've got a foundation that should last me the rest of my life. I've got the wildest dreams—and with everything that happens, they just get wilder and bigger."

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

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

SHEET MUSIC AGENTS

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

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

Billboard® Home Video

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Int'l Sell-Through Market Spurs Smiles At AFM Meet

■ BY PAULA PARISI

LOS ANGELES—The emergence of an international video sell-through market was the big news at the 10th American Film Market here, where waning interest in the B-titles that had been the mainstay of the annual meet was replaced by enthusiasm for specialty titles and low-priced movies overseas.

More than 600 program buyers representing 253 international companies are estimated to have racked up \$448 million in sales of theatrical, videocassette, and television rights at this year's annual AFM meet, which ran February 22 to March 2 at the Beverly Hilton Hotel.

The confab was marked by expanded sell-through activity in European countries, including Spain, France, Germany, and Scandinavia. In addition, Pacific Rim territories, notably Korea and Japan, exhibited a meaningful interest in low-priced product.

"Sell-through has been around for a while in Japan, but distributors there are just starting to accept it," said Media Home Entertainment VP of foreign sales Ted Rosenblatt.

As in the U.S. market, Rosenblatt points out, the Japanese were initially reluctant to abandon the large margins of rental-priced product, but to a large extent, foreign distributors are being forced to explore their options because the major U.S. studios are driving harder deals on their A-title fare, upping their royalties to as much as 50%, Rosenblatt said.

While Korea and Taiwan

emerged as the big spenders at this year's AFM, buying up both A and B fare to fuel their burgeoning markets, it was the sell-through activity in those Far East regions that made news.

"The learning curve has been shorter there. It's not taking five or six years to create a sell-through market like it did in Europe, it's taking two to three," Rosenblatt said. The U.K. continues to be the leader in foreign sell-through, which accounts for half of all industrywide revenue there, according to some estimates.

"In territories like the U.K., where sell-through is established, license fees are going through the roof," said International Video Entertainment's VP of ancillary sales, Vince Petrillo.

"In other territories, like France and Germany, we're starting to see some activity, and things that couldn't be sold there a few years ago are beginning to sell," explained Petrillo, who was brokering the "Teenage Mutant Ninja Turtles" and the World War II documentary series "War Chronicles," to the foreign sell-through markets.

In addition to boosting their presence in the foreign markets by exporting special interest, children's, and informational programs, independent U.S. video manufacturers are trying to carve a bigger slice of the foreign pie by tapping into the booming overseas television industry through acquiring broadcast and cable or satellite TV rights when purchasing titles for video distribution.

Media's Rosenblatt admits that
(Continued on page 57)

Vid Magazines Aim To Carve Niche Target Small But Dedicated Audiences

■ BY PAUL TAUBLIEB

NEW YORK—"Video publishing" is a term that has been used in the home video industry for several years, but for much of that time it has lacked a precise definition. Now, a host of entrepreneurs are trying to give the idea a more definite shape by closely modeling their video efforts on print magazines.

A handful of companies, such as Majestic Video Publishing and GoodTimes Home Video, are attempting to develop mass-appeal video magazines designed for single-copy sales at retail locations (Billboard, March 3).

But most video magazines on the market or in development are patterned on niche-market, subscription-driven print publications, with new issues appearing regularly and subscriptions sold on an annual basis. Like their print counterparts, most hope eventually to attract advertisers by reaching a core group of dedicated hobbyists with high levels of disposable income.

One effort in this realm that is being watched particularly closely by the fledgling video magazine industry is the recently launched "The Wide World Of Golf," a bimonthly video publication that debuted in January. Published by Video Magazines International as part of a joint venture with ABC Sports and Jack Nicklaus Productions, it represents one of the slickest and best-funded efforts in this area to date (Billboard, March 3).

VMI's goal is 40,000 subscribers at \$99.95 each by the end of the year. Toward that end, VMI recently sent out 3 million direct-mail solicitation pieces. No results were available at press time.

With funding secure, thanks to the association with ABC and Nicklaus, the biggest problem VMI faces is one that's shared by all video magazines: an identity crisis. As VMI president John Morris explains, "The concept of a video magazine is something we have to educate people about. They don't understand what we are. First they need to understand we're a magazine come to life on video. But then they have to realize they can't com-

television, or anywhere else," says Phil Boyer, publisher of "ABC's Wide World Of Flying."

Boyer, and many video publishers like him, are willing to forgo a large subscription base (both golf magazines are hoping to break into the six-figure range within the next few years) in exchange for a relatively small but dedicated and affluent audience willing to pay, in Boyer's case, \$99.95 for four issues.

"Passion, and the profile of the flying enthusiast, make flying a home run for a video magazine," says Boyer, whose publication, which debuted in 1987, is backed by Cap Cities/ABC.

Flying, however, was not actually Boyer's first choice for a video magazine. Intrigued by the idea of spending marketing dollars to generate a multitape subscription sale, versus selling a single-issue special-interest tape, Boyer hooked up with another magazine published at the time by Cap Cities, "Modern Photography," and tested the viability of a video magazine for that audience.

"The test was a success, but when we analyzed things, we realized that our core audience, professional photographers, was around 40,000 and was too small a universe; and the large number of amateurs was a different and less attractive demographic. Pilots, on the other hand, were large enough in number—and represented the top of the demographic pyramid. We tested it, and it was a home run, compared to, say, a double for photography."

While most video magazine pub-
(Continued on page 55)

*The concept of a
video magazine is
new to most people'*

pare us, pricewise, to a magazine. We're not something you pay a couple of bucks for; rather, people have to compare us to a special-interest tape, which in golf might cost as much as \$80."

While VMI shares this identity problem with other video magazine publishers, "The Wide World Of Golf," along with the other golf video magazine, "Golf Shots," faces an additional challenge. Both offer programming already widely available on both traditional broadcast and cable media, as well as special-interest home video. Perhaps the fanaticism of many golfers will make this venture prevail, but many in the video publishing business believe this type of effort is in the wrong direction.

"Ideally, I believe you want a video-starved demographic. You want to deliver something that's not available to those people on broadcast or cable

Moyers Is A Hot Prospect For Mystic Fire

■ BY CHRIS MCGOWAN

LOS ANGELES—Until Mystic Fire Video launched the six-part series "Joseph Campbell And The Power Of Myth, With Bill Moyers" on tape in October 1988, a special-interest video had to feature aerobics, sports, cooking, or Playboy bunnies to rack up large sales.

But the "Power Of Myth" tapes, which delved into the seemingly obscure subject of mythology, have sold more than 160,000 total units to date, according to Mystic Fire president Sheldon Rochlin, and continue to sell several thousand pieces a

month.

The small, New York-based label hopes to achieve a similar success with four new titles that were also conceived and hosted by Moyers: the three-part "Bill Moyers: World Of Ideas" and one-tape "A Gathering Of Men."

In regard to the marketing of the above titles, Rochlin says, "There are similarities with the Campbell videos. We're reaching a lot of the same people, and going through a lot of the same distribution routes, such as many bookstores."

In the "Power Of Myth" series, veteran TV journalist Moyers and

renowned mythologist Joseph Campbell discussed common themes in myths and stories from around the world, relating them to our needs, dreams, and potential, and the evolution of human consciousness (Billboard, Nov. 19, 1988).

First aired on PBS in June 1988, the often-rebroadcast series has been seen by more than 35 million TV viewers to date, and its companion book was on best-seller lists for more than a year.

Then came the video success, which included an American Video
(Continued on page 58)



Judds The Facts. Following their appearance on the American Music Awards, the Judds are presented with RIAA gold video plaques for the longform music video "Across The Heartland." Pictured, from left, are Sam Citro, executive VP of MPI Home Video; Wynonna Judd; MPI president Peter Blachley; Judds manager Ken Stilts; and Naomi Judd.

TOP VIDEOCASSETTES SALES™

Tales Of Dorf: A New Tape, A New Label, And A Lawsuit

Tim Conway's "Dorf" character returns for a fourth time in "Tim Conway's Comedy Review . . . Scue Me"—but not on the J2 label where the first three titles are believed to have racked up more than half a million units in sales. Lang Elliott, Conway's partner in Longshot Enterprises, acknowledges that there have been some legal entanglements between the Conway and J2 camps, saying that J2 brought suit last fall concerning another tape Conway did for a company called Producers Liaison Group. "It's public knowledge that there was a lawsuit trying to stop distribution of that tape," says Elliott. The suit claimed J2 had a right of first refusal on the next Dorf outing. "Ultimately, it was tossed out. I doubt there will be any further involvement with J2," he says.

But J2 VP David Bowers says his company "still has a great relationship with Tim Conway and we're having conversations about future tapes. We're just not going to be releasing this particular video." And Elliott adds: "J2 came up with some great marketing ideas, such as advertising on MTV. That created a kind of Pee-wee Herman cult following for Tim. The kids have taken to Conway because they think the character is funny. That generated a lot of sales."

This new tape, says Elliott, will be distributed by newly formed Performance Pictures, a company created by Elliott and Larry J. Lebow. "We're in the midst of finalizing negotiations for two more tapes and are planning three more of different types, including children's video. The plan is to do five to eight a year." Elliott anticipates an end-of-April release. The 30-minute, \$19.95-listed program "involves Dorf in sketches and Tim Conway as he normally does his act live."

On the distribution side, Elliott says, "We may be joint-venturing with another company to collaborate or we may do it ourselves. Our main focus is direct mail. PPI has a deal with Leonard Associates to be featured in Avon's Father's Day catalog."

NARM Watch: Where's The Video?

Despite the enormous presence of home video in record/tape combo stores, the area is given no formal status at the upcoming National Assn. of Recording Merchandisers convention March 10-13 in Los Angeles. A NARM spokesperson says the big issues in the record industry this year are censorship and DAT, thus major panels are devoted to those topics. Laserdisk, however, will be addressed in a "Merchandising Behind The Hits" session March 12, which is moderated by Show Industries' Mitch Perliss and has Phil Alexander of Warner Home Video as a participant. MCA Home Video's Mike Schayer is also slated for a display workshop session. Numerous home video executives are expected to be on hand at NARM to have meetings with the major record chains, some of which are direct accounts.

Playboy Vid Seeks New Distrib Channels

Perhaps in response to its distribution problems in the past, Playboy Home Video will embark on a campaign to develop "nontraditional" forms of distribution, Robert Friedman, president of Playboy Entertainment Group, said at a press luncheon in New York. Among the areas to be explored are liquor stores and direct mail. The company is also considering developing or acquiring a video magazine.

Playboy also hopes to exploit programming across various media, Friedman said, including developing programs for its new pay-per-view service that could later be marketed on cassette. Alternately, specialized product, such as a Playboy guide to the art of massage, could be released initially on home video before being exploited in other media.

Lowe Named VSDA Convention Chairman

Mitch Lowe, owner of Video Droid and president of the Northern California chapter of the Video Software Dealers Assn., was named convention chairman for the group's annual national trade show in Las Vegas. One of his first tasks will be to chair the convention committee meetings to develop a theme for this year's show.

Paramount Forecasting 'Rain' For April

Paramount Home Video has slated "Black Rain" for release April 19. The title has no suggested list price, an increasingly common practice for movies intended for the rental market. "Black Rain," which stars Michael Douglas, grossed \$45 million at the box office. The marketing campaign includes network TV spots and a promotional cassette containing movie clips and star interviews.

Crime Wave Due From Warner Home Vid

"Blue Velvet," "A Cry In The Dark," and "Dead Calm" lead Warner Home Video's Spine-Tingling Thrillers promotion due April 25. All 10 titles in the promotion have been repriced to \$19.98. Other titles included are "Cruising" and six Hitchcock classics, "Dial M For Murder," "I Confess," "Stage Fright," "Strangers On A Train," "The Wrong Man," and "Foreign Correspondent."

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	2	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
2	1	4	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
3	6	146	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
4	3	15	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
5	5	21	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
6	4	15	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
7	7	23	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
8	10	85	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
9	8	30	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
10	9	19	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
11	36	2	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
12	11	3	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
13	12	6	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
14	14	6	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
15	18	166	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
16	13	16	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
17	19	10	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
18	17	18	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
19	15	18	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
20	16	19	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
21	27	58	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
22	RE-ENTRY		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 8318	Harrison Ford Kate Capshaw	1984	PG	14.95
23	20	10	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
24	21	120	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
25	25	4	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
26	22	6	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
27	24	26	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
28	26	13	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
29	23	19	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
30	NEW▶		KATE BUSH- THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	NR	12.98
31	37	111	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
32	31	73	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
33	32	3	PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	29.99
34	NEW▶		GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
35	NEW▶		SUPERBOWL XXIV-NFC CHAMPS 1989 VIDEO YEARBOOK	Fox Hills Video M102553	Various Artists	1990	NR	19.95
36	34	5	PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95
37	30	157	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
38	NEW▶		HARD N' HEAVY VOLUME 5	MPI Home Entertainment MPI1 680	Various Artists	1990	NR	19.95
39	33	13	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
40	38	44	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1 059	Kathy Smith	1988	NR	19.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

VIDEO MAGS MULTIPLY

(Continued from page 53)

lishers lack Cap Cities' resources to conduct extensive market tests, most seek a similar high-income audience of serious devotees. These include:

- "EQ Equestrian Video Magazine," for riding fans, published quarterly at \$425 per year. So far in its first year it has garnered fewer than 1,000 subscribers;
- "Art Today" quarterly at \$495 per year, in its first year with about 800 subscribers;
- "Sailing Quarterly" at \$99.95 per year, finishing its first year with, says a company official, "under 5,000 subscribers."

Not all video magazines fit so neatly into this package. There is, for example, "RC Video Magazine," which is for radio control hobbyists. Established in 1984, it survives with around 2,000 subscribers receiving quarterly issues at \$69.95 per year; and there is the truly arcane "Bodyboarder's Video Magazine," which sells over 1,000 copies once a year at \$29.95 to fans of "boogie-boarding" surfing and hopes to double its frequency next year.

There's also "VideoFashion Monthly," which is actually the first video magazine ever created. The brainchild of Nick Charney, who started "Psychology Today," it was launched in 1977 as a twice-yearly fashion trade publication on 3/4-inch tape at \$495 per issue. It is now available to consumers at \$9.95 per monthly issue, or \$119 per year. The tape is also available to the trade at \$395 per year. Charney also publishes the quarterly "VideoFashion Men" and a host of specials.

"VideoFashion Monthly" is marketed to the public through direct-response mailings, as well as advertisements in targeted publications, the two methods video publishers say have been the most effective. Charney also sells his programming to places like shopping malls, beauty parlors, and cruise ships, where it's used as entertainment. In addition, he markets his tapes overseas where they're seen on television in 40 countries worldwide.

Judy Tarantino of "EQ" says her most effective way of selling subscriptions has been at equestrian events, where she rents a booth.

Passage Home Communications, however, has followed traditional patterns of marketing, not altogether successfully. A pioneer in the video magazine industry, it publishes two titles, "Sea Fans," for scuba divers, and "Set Sail," for recreational sailors. In addition, they're in the process of acquiring "Fly Fishing," which they plan on renaming "Angling."

That acquisition, however, as well as the fate of the company itself, is up in the air.

"We got too big too fast, and we got away from our core business. We started distributing all sorts of product, in addition to our own, to bookstores, libraries, and colleges," says marketing director Bob Barcik. "We also went public and got involved with stock warrants and a deal to distribute cable programming. Well, we weren't in tune with the real world."

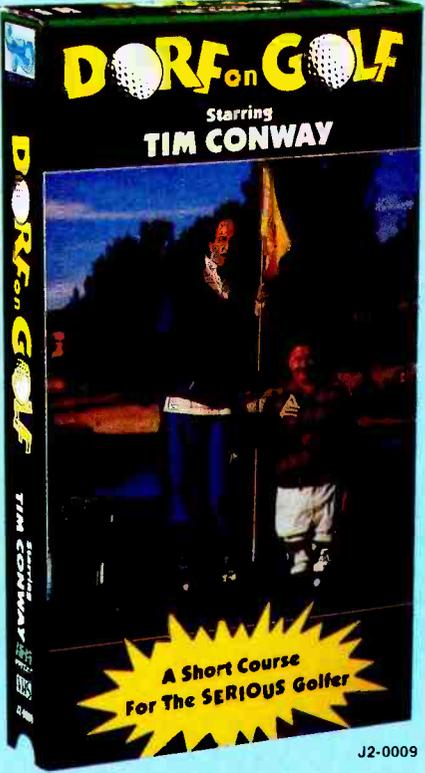
Last July, despite 7,500 subscribers for "Sea Fans" at \$99.95 each (with another 2,500-plus copies of each edition being sold at retail), plus 4,000 subscribers at \$59.95 for "Set Sail," Passage Home found itself in Chap-

(Continued on next page)



PRICE REDUCTION CELEBRATION

NOW EVERYBODY'S FAVORITE COMEDY VIDEOS ARE MORE AFFORDABLE THAN EVER!



ISBN 1-55875-009-6
UPC 16193-20009

The DORF

DORF on GOLF
Starring **TIM CONWAY**

A Short Course For The SERIOUS Golfer

J2-0009

The most successful original comedy video of all time—going stronger than ever

Starring the hilarious Tim Conway

~~\$29.95~~

EACH VIDEO PERMANENTLY REDUCED TO

\$19.95

SUGGESTED RETAIL

The side-splitting, record-breaking follow-up to *Dorf on Golf*

Starring Tim Conway and the legendary Sam Snead

~~\$29.95~~



ISBN 1-55875-042-8
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TIM CONWAY stars in **DORF'S GOLF Bible**

Dorf's hilarious all-new comedy video with special guest star **SAM SNEAD**

J2-0042

DORF TURNS THREE THIS YEAR!

And in keeping with our policy of constantly repromoting and energizing our product, we're having a price reduction celebration for these smash hit comedy videos!

IT'S A WHOLE NEW WAVE OF PROFITABILITY!

Over a half million *Dorf* videos have been sold at \$29.95. Now, for the first time, *Dorf on Golf* and *Dorf's Golf Bible* are being permanently reduced to \$19.95 each suggested retail. Stock your shelves today... because now that *Dorf* is lower than ever, your sales will be higher than ever!



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Watch for
SWING INTO SPRING
and
DORF FOR DAD
Consumer Promotions!

Winner
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1989
VIDEO
MAGAZINE
AWARDS

**Best Sports Entertainment
Program Award—**
American Video Conference,
Nominee

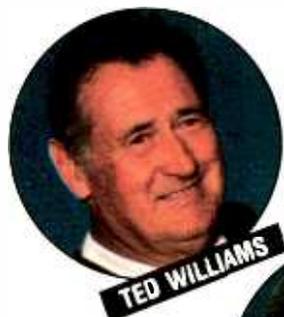
**Now At A
New Low Price
\$19⁹⁸**

Grand Slam!

"... a genuine superstar of a tape
that will be watched and enjoyed as long
as baseball is played."

—Billboard

Best Sports Program Award—
Video Review, ViRA Award,
Nominee



TED WILLIAMS



MICKEY MANTLE



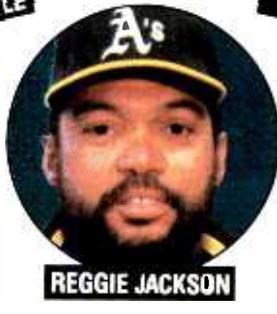
HANK AARON



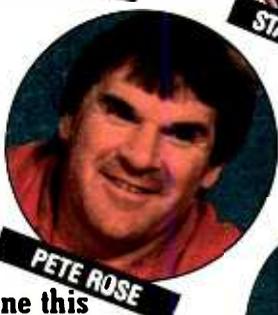
STAN MUSIAL



DAVE WINFIELD



REGGIE JACKSON



PETE ROSE



TOM SEAVER



JOHNNY BENCH

"... if you have time for only one this
season, make it 'GRAND SLAM!' It's feel good
baseball boosterism, pure and simple...
a real collector's item."

—Knight-Ridder syndication (200 papers nationwide)

"If a visitor from Mars asks for an explanation of what baseball is all about,
let 'GRAND SLAM!' do the talking. If you're a baseball fan
or a Martian this cassette is a good education."

—New York Times Sports Columnist Dave Anderson, for Video Review



Cat #7170. Approx. 98 Mins.
Color/B&W. Hi-Fi.

Buy 5 get 1 **FREE** plus \$5 **REBATE** coupon.
FREE 6-Unit Counter display. Cat #7171.



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2-pack.
Cat #7222.

GRAND SLAM! is an exciting **new** and original tribute
to baseball and 37 of its greatest living legends. Join
them, guest star **Billy Crystal** and host **Dick Schaap**
as they share opinions and surprising revelations
coupled with some of the most amazing action footage
you'll ever see! It's that rare kind of program that
leaves viewers wanting to see it over and over again.

Prebook: **MARCH 13**
Street Date: **MARCH 29**



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VIDEO MAGS MULTIPLY

(Continued from preceding page)

ter 11.
With its publishing efforts virtual-
ly at a halt, Barcik says, "Our future
depends on whether one of the nu-
merous people we've been talking to
decides to make a big investment in
us." Barcik won't disclose details of
the negotiations but says the price of
the company is based on Passage
Home having grossed just under \$2
million in sales last year.

While not being shy about admit-
ting Passage Home's management
mistakes, Barcik also insists the com-
pany did a lot of things right—things
that validate their initial effort and
video magazine publishing as a
whole.

"We were well on our way to hav-
ing 'Sea Fans' start paying off, and
'Set Sail' was growing," Barcik says.
"We wouldn't have gotten into trou-
ble if we had just stayed focused on
video publishing." Barcik points out
that the renewal rate for "Sea Fans,"
the flagship publication, was running
at over 70%—much higher than the
renewal rates enjoyed by most print
publications. "Until all this Chapter
11 garbage came along, we were also
close to a number of international
deals, and along with booming sales
of back issues and other ancillary
product culled from our library, we
were approaching break-even," Bar-
cik says.

Barcik attributes much of Passage
Home's early success to keeping pro-
duction costs to a minimum. "That's
critical," says Barcik. Passage Home
was able to get many of its location
trips gratis from tour operators and
would select locations where it could
film both diving and sailing. In addi-
tion, post-production was done at
night. By doing this, Passage was
able to keep total cost per edition well
under \$100,000.

For those thinking of starting a
video magazine—which Barcik is con-
vinced remains a viable industry—
Barcik has some specific advice:

"First, figure out what you think
you're going to need, right down to
the penny. Anticipate everything—
and then double the number you
come up with," he says.

"If possible," he continues, "devel-
op retail sales. Offer generous sales
bonuses to retailers and distributors.
Remember, every single copy you
sell is your best possible ad to get a
subscriber."

One thing that producers may
overlook, Barcik points out, is the
complexity of managing money from
subscribers. "You get the money up-
front, but it's not really yours.
They've bought issues you haven't
produced yet. It takes careful finan-
cial management."

Fred Johnson, a direct-marketing
management consultant, adds, "To
get those subscribers, you'll need to
identify your target audience, pur-
chase lists to reach them, and send
out direct-mail pieces. Keep in mind,
if you get a 1.5% response, you're do-
ing great."

The costs associated with direct-re-
sponse marketing are not insignifi-
cant, Johnson stresses. The price for
the one-time use of a list of names
compiled by a special interest maga-
zine, or other source, can run \$60-\$90
per thousand names, according to
Johnson. Letter shops typically get
about \$15 per thousand names to
(Continued on page 60)

ALL'S WELL AT 10th AFM

(Continued from page 53)

the acquisition and subsequent resale of TV rights is one way his company and other indies can continue to grow in wake of the shrinking B market. As foreign territories mature, they follow the same A-oriented sales patterns seen in the U.S., with only the emerging territories, like Taiwan and Korea, showing an interest in B and C fare.

"Sell-through is at the top of everyone's minds here," confirmed Richard Lorber, president of the international video sales firm Fox/Lorber Associates. "It's no secret there's been a dearth of top quality product at the film markets for the past couple of years, so we're finding a cadre of video buyers looking for sell-through and television rights."

Lorber attributes the shifting dynamics to "the law of conservation of shelf space—as we reach the saturation point in the rental market, sell-through becomes the only way to get product onto crowded shelves." His own company, he said, is concentrating on higher-quality fare.

In addition to brokering feature films from the Kings Road library, Fox/Lorber recently signed on to represent 150 Best Film & Video titles abroad. The company is also representing worldwide rights to "Lambada," an hour-long music video featuring Latin singer Tania Alves that Lorber said will be positioned... "Horizontally! No, only kidding, for sell-through!"

Menahem Golan's 21st Century Film Corp. (which has a domestic home video distribution deal with RCA/Columbia) is also smitten by the lusty Latin dance craze, with a feature, "Lambada! The Forbidden Dance," featuring Kid Creole and the Coconuts, and a follow up, "Naked Lambada! The Forbidden Dance Continues."

As for the major studios, RCA/Columbia has picked up domestic home video rights to 44 Arkoff International Pictures films from the '50s that will be exploited in the U.S. sell-through market, in which RCA/Columbia plans to expand its presence this year.

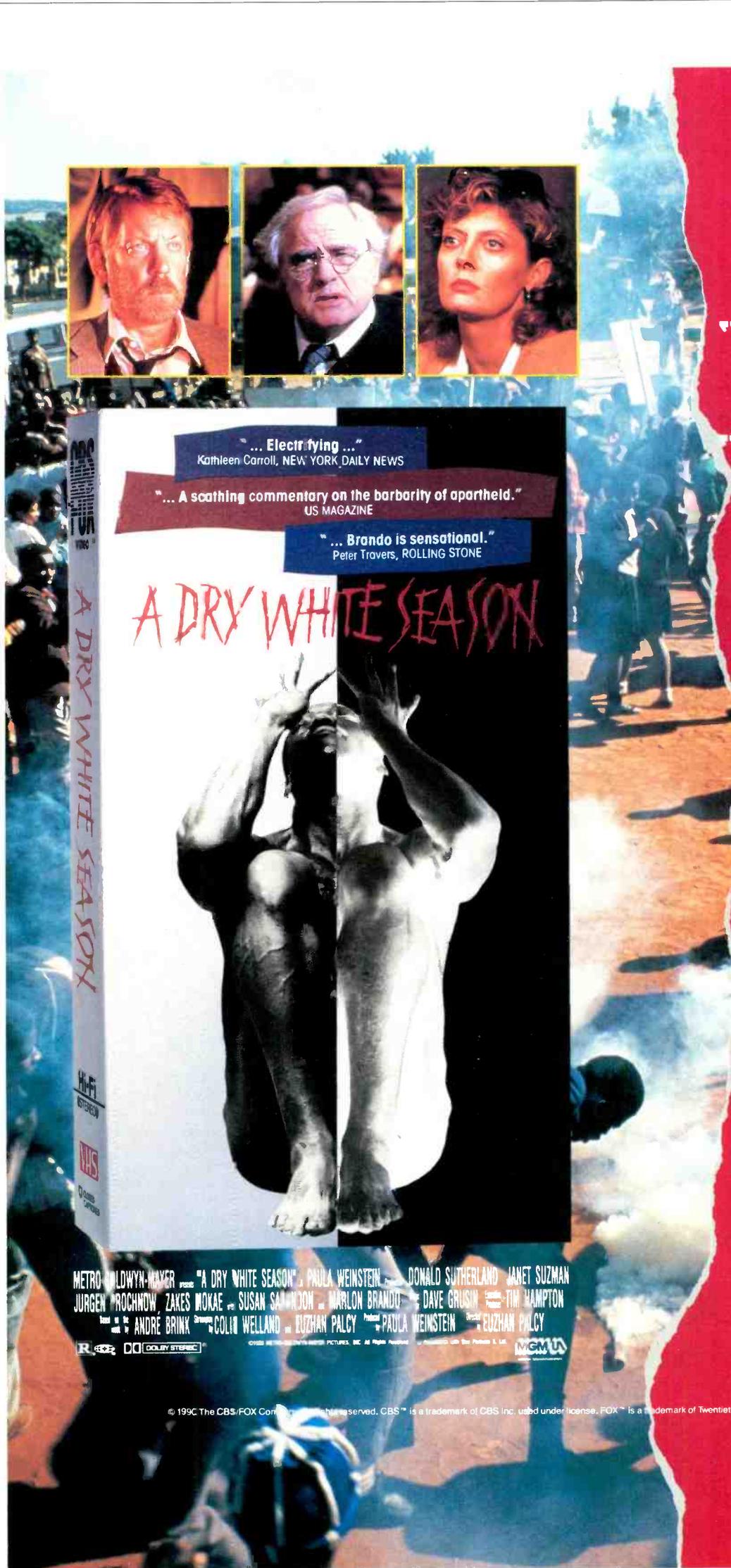
MGM/UA has acquired U.K. rights to 10 Brave World films, including "Family Business" with Dustin Hoffman and Sean Connery and Clive Barker's "Night Breed."

As far as rental product goes, studio reps are placing an increased emphasis on a significant theatrical release for feature acquisitions. "Let's just say the absence of [a theatrical release] has become increasingly painful," said RCA/Columbia international marketing and sales executive VP Chris Deering.

On the specialty front, Turner Home Entertainment is licensing worldwide rights to a 13-program series called "Rock 'n' Roll Home Movies," featuring performers like Elton John, Neil Young, Queen, and Marvin Gaye in video footage from their own personal archives.

The programs—each of which will contain at least three full-length songs, some of them never-before-seen renditions—will be priced between \$14.95 and \$19.95 when they come to market later this year, according to THE VP and general manager Steve Chamberlain.

As for the B titles, companies that
(Continued on page 62)



"TWO THUMBS UP!"

SISKEL & EBERT

**"★★★★½
... ELECTRIFYING ..."**

KATHLEEN CARROLL,
NEW YORK DAILY NEWS

**"... BRANDO IS
SENSATIONAL."**

PETER TRAVERS,
ROLLING STONE

**"... A POWERFUL AND
IMPORTANT FILM."**

ROGER EBERT,
SISKEL & EBERT

**AMAZING
STAR POWER!**

This is the film that brought Marlon Brando back to the screen for the first time in 9 years! Donald Sutherland is a veteran of over 60 major motion pictures. Susan Sarandon is the popular star of such recent blockbusters as *Bull Durham* and *Witches of Eastwick*.

**AUDIENCE
RESPONSE A+**

Apartheid in South Africa is a topic of current interest to every American. This powerful thriller is, by far, the most "audience-pleasing" film ever produced on that subject. A whopping 97% of the theatrical audience surveyed rated it a great film! * Men and women, young and old, are equally enthusiastic!

* CinemaScore

A Dry White Season took five years to bring to the screen. It is a film that will be viewed and talked about for decades.

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Suggested Retail

Price: \$89.98

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VIDEO**

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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	3	3	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
2	5	2	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
3	1	4	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
4	4	4	UNCLE BUCK	Universal City Studios MCA Home Video 80891	John Candy	1989	PG
5	12	2	PARENTHOOD	Universal City Studios MCA Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
6	2	9	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
7	6	7	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
8	7	4	THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
9	9	6	DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
10	8	8	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
11	10	4	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
12	11	9	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
13	14	3	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
14	13	10	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
15	16	3	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
16	15	14	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
17	17	9	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
18	18	10	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
19	26	2	RUDE AWAKENING	HBO Video 0352	Cheech Marin Eric Roberts	1989	R
20	20	5	EDDIE AND THE CRUISERS II: EDDIE LIVES!	IVE 62029	Michael Pare	1989	PG-13
21	21	4	UHF	Orion Pictures Orion Home Video 8739	"Weird Al" Yankovic	1989	PG-13
22	22	13	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
23	19	9	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
24	25	9	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
25	NEW		WIRED	IVE 68906	Michael Chiklis J.T. Walsh	1989	R
26	23	16	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
27	24	16	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
28	27	20	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
29	30	8	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
30	28	14	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
31	NEW		BLOODHOUNDS OF BROADWAY	RCA/Columbia Pictures Home Video 50273	Matt Dillon Jennifer Grey	1989	PG
32	NEW		SEE YOU IN THE MORNING	Warner Bros. Inc. Warner Home Video 657	Jeff Bridges Alice Krige	1989	PG-13
33	33	26	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
34	NEW		RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
35	31	20	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
36	38	25	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
37	NEW		BLOODFIST	MGM/UA Home Video 901671	Don "The Dragon" Wilson	1989	R
38	32	20	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
39	35	15	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
40	39	6	LISTEN TO ME	Weintraub Ent. Group RCA/Columbia Home Video 10323	Kirk Cameron Jami Gertz	1989	PG-13

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HOME VIDEO



The Gang Was All There. "Little Rascals" leader Spanky McFarland, left, dropped in recently at a Baker & Taylor Video's Dealer Appreciation Day in Los Angeles to visit the Republic Pictures Home Video booth. Shown, left to right, are McFarland; Clay Baxter, regional sales manager for Baker & Taylor; Mary Flynn, sales manager for Baker & Taylor; and Robert Scott, Western regional sales manager for Republic Pictures Home Video.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
THE ABYSS (PG-13) Ed Harris, Mary Elizabeth Mastrantonio, Michael Biehn CBS/Fox/\$89.98	3/13/90 (3/29/90)	\$54.2 (1,533)	Poster, Sellsheet
BEYOND THE STARS (PG-13) Martin Sheen, Christian Slater, F. Murray Abraham IVE/\$89.95	3/13/90 (3/23/90)	NA (NA)	Poster, Sellsheet, Admats
CASUALTIES OF WAR (R) Michael J. Fox, Sean Penn RCA/Columbia/\$89.95	3/6/90 (3/21/90)	\$18.7 (1,487)	Poster
CHOCOLAT (PG-13) Giulilia Boschi, Cecile Ducasse, Isaach De Bankole Orion/\$79.98	3/13/90 (3/29/90)	\$2.3 (30)	Poster
COOKIE (R) Emily Lloyd, Peter Falk, Dianne Wiest Warner/\$89.95	3/8/90 (3/28/90)	\$1.9 (200)	Poster
AN INNOCENT MAN (R) Tom Selleck, F. Murray Abraham HBO/\$89.95	3/13/90 3/27/90	\$19.8	(1,561) Poster, Standee
RIVERBEND (R) Steve James, Margaret Avery Prism/None	3/6/90 (3/29/90)	NA (NA)	Poster
STAYING TOGETHER (R) Sean Astin, Stockard Channing, Dermot Mulroney HBO/\$89.99	3/13/90 (4/4/90)	\$4.1 (1,045)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE ADVENTURES OF SHERLOCK HOLMES: THE ABBEY GRANGE Jeremy Brett MPI/\$24.98 Prebook cutoff: 3/12/90; Street: 3/28/90	MURMUR OF THE HEART Benoit Ferreux, Lea Massari Orion/\$79.98 Prebook cutoff: 3/13/90; Street: 3/23/90
BLOOD RED Eric Roberts, Giancarlo Giannini, Dennis Hopper Orion/\$89.98 Prebook cutoff: 3/8/90; Street: 3/28/90	RAPID FIRE Joe Spinell, Ron Waldron, Michael Wayne A.I.P./\$79.95 Prebook cutoff: 3/6/90; Street: 3/14/90
ENRAPTURE Kevin Thomsen, Ona Simms, Harvey Siegel Atlas/\$89.95 Prebook cutoff: 3/12/90; Street: 3/30/90.	THE SHOOTERS Ben Schick, Robin Sims, Aldo Ray A.I.P./\$79.95 Prebook cutoff: 3/6/90; Street: 3/14/90

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.

Vid Mag Targets Rental Racks 'Dad's' Is Ad-Supported Venture

NEW YORK—Stuart Karl, a home video pioneer, late of Karl-Lorimar Home Video and now with NAC Home Video, is entering the video magazine fray with a unique venture.

Unlike other video publishing ventures, which seek either to crack the mass market or develop a consumer subscription base, Karl hopes to place 50,000 units of his new advertising-supported "Dad's Video Magazine" into the video rental pipeline twice a year, beginning in mid-June or early July.

"Dad's," a publication about being a father, will be available to retailers to use as a low-priced sell-through item or, preferably, as a free rental. "We see it as added val-

ue for consumers and video stores. Retailers can offer it to their customers for free when they rent an 'A' title, maybe instead of taking home a 'B' movie," Karl says.

Without being specific, Karl says, "I don't think we'll have any trouble attracting advertisers. We've targeted seven advertisers for the first issue." With rental turns, he believes he will be offering advertisers "millions of impressions."

Without naming names, Karl says he is talking to several magazine publishers about video versions of their publications, along with developing a number of other original video magazine projects for distribution into video stores.

PAUL TAUBLIEB

VIDEO MAGAZINES MULTIPLY

(Continued from page 56)

stuff and address envelopes. Postage costs add an additional expense.

All told, according to Johnson, publishers should figure on a minimum cost of \$235-\$250 per thousand names for a small mailing, and "most don't go out for less than \$350" per thousand names. An elaborate promotional piece using four-color artwork on glossy stock can raise the cost to \$500-\$600 per thousand names. A small mailing of 20,000 names, therefore, at \$350 per thousand names, means \$7,000 in marketing costs.

A 1% response rate to that mailing (typical for a direct-mail solicitation) would result in 200 subscribers, or \$35 per subscriber. Larger mailings, of course, would result in some economies of scale bringing the unit price of each piece down, but many would-be publishers have discovered that good production values don't amount to much if they lack the resources to invest in a substantial marketing effort.

Boyer of "ABC's Wide World Of Flying" points out, "Remember this is basically a marketing business. I spend 90% of my time on how to get and keep subscribers. I enjoy the creative production process, sure, but I spend as much time as possible in the marketing area."

Video publishers agree it takes a fairly sophisticated computer operation to keep track of new subscribers, reminders to people whose subscriptions are lapsing, and billing.

Fulfillment is also critical. "Remember, if you make a mistake in print magazine publishing and send an issue to the wrong person, that'll cost you maybe 50 cents," says Boyer. "If I make that mistake, it costs me as much as seven bucks."

One way to defer these costs and create a revenue stream besides subscriptions and retail sales is to sell advertising. With the exception of "The Wide World Of Golf," which wants to keep its editorial content free from advertisers' influence, virtually all the other video publications welcome advertisers with open arms.

While ads appear on a number of video magazines, few have yet managed to turn advertising into a significant source of revenue—or generate much excitement on Madison Avenue. Still, Barcik and others recommend making advertising part of the mix—even if you have to give the "space" away for the time being. "Establish that advertising is part of your format," Barcik says, "so when the day comes that you're able to charge advertisers, your viewers will accept it."

To date, probably the most successful in this area is "ABC's Wide World Of Flying," which has as much as 20 minutes of aircraft-oriented advertising, called the "video buyer's guide," at the end of the tape.

Also successful in selling ads is McGraw-Hill's "Aviation Week Video"—so successful that McGraw-Hill is currently looking for sales and marketing people to add to the staff. "EQ: Equestrian Video Magazine," based in Tampa, Fla., has sold some ads to Tropicana. EQ publisher Tarantino says there has been interest from a number of major companies to reach the magazine's select, upscale market, including car manufacturer Cadillac. She also hopes to establish classified ads.

Despite the problems encountered by Passage Home, most video magazine publishers are upbeat about the industry's future.

"I believe it will be the new printing press," says VideoFashion's Charney, echoing the sentiments of many. "Over the long haul, the costs of delivering information by video are going down, and publishers don't have to deal with union problems at printing plants. Video magazines are going to sprout up in virtually all trade and consumer special-interest areas. And they'll also be video complements to most major consumer magazines. It's a natural evolution."

Moreover, video magazine publishers hope that new technology, like the Sony Watchman, as well as developments with compact disks, will make video magazines portable in the not-too-distant future. In Japan, promotional auto magazines on 8mm video are sold in the six figures to Bullet-train commuters.

If that technology catches on here, the day may not be far off when you'll be able to take a video magazine into the bathroom. Clearly, by then, the medium will have arrived.

This was the second of a two-part series.

FOR WEEK ENDING MARCH 10, 1990

Billboard

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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
HEALTH AND FITNESS™					
Compiled from a national sample of retail store sales reports.					
1	1	57	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
2	2	165	CALLANETICS ♦	MCA Home Video 80429	24.95
3	10	5	JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98
4	7	165	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
5	4	165	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
6	6	69	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
7	5	165	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
8	3	19	BEGINNING CALLANETICS	MCA Home Video 80892	24.95
9	8	7	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video MO32466	19.95
10	9	165	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
11	12	103	START UP WITH JANE FONDA	Warner Home Video 077	19.95
12	14	71	SUPER CALLANETICS	MCA Home Video 80809	24.95
13	11	53	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
14	17	31	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
15	19	143	RICHARD SIMMONS AND THE SILVER FOXES	Warner Home Video 158	24.95
16	18	147	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
17	13	165	JANE FONDA'S EASY GOING WORKOUT ♦	Warner Home Video 058	29.98
18	20	53	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
19	RE-ENTRY		KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
20	15	47	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98

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FOR WEEK ENDING MARCH 10, 1990

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.						
★ ★ NO. 1 ★ ★						
1	1	21	BAMBI	Walt Disney Home Video 942	1942	26.99
2	2	23	THE LAND BEFORE TIME	Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	20	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	1989	14.95
4	3	73	CINDERELLA	Walt Disney Home Video 410	1950	26.99
5	6	79	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
6	8	56	TEEN MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	1989	14.95
7	11	41	TEEN MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	1987	14.95
8	7	10	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	1978	9.95
9	5	232	DUMBO ♦	Walt Disney Home Video 24	1941	29.95
10	9	71	TEEN MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	1988	14.95
11	10	19	WINNIE THE POOH: NEW FOUND FRIENDS	Walt Disney Home Video 902	1989	12.99
12	17	19	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY	Walt Disney Home Video 903	1989	12.99
13	15	125	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
14	16	177	ALICE IN WONDERLAND ♦	Walt Disney Home Video 36	1951	29.95
15	13	127	AN AMERICAN TAIL ♦	Amblin Entertainment/MCA Home Video 80536	1986	29.95
16	14	19	WINNIE THE POOH: THE WISHING BEAR	Walt Disney Home Video 920	1989	12.99
17	12	6	BEETLEJUICE VOLUME 1	Warner Home Video 11940	1989	14.95
18	18	15	RESCUE RANGERS: CRIMEBUSTERS	Walt Disney Home Video 923	1989	12.99
19	20	60	THE JETSONS MEET THE FLINTSTONES	Hanna-Barbera Home Video 1119	1987	29.95
20	19	4	BEETLEJUICE VOLUME 2	Warner Home Video 11941	1989	14.95
21	24	4	BEETLEJUICE VOLUME 3	Warner Home Video 11942	1989	14.95
22	22	41	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	1989	14.95
23	21	4	FRED FLINTSTONE WOOS AGAIN	Hanna-Barbera Home Video 1170	1990	9.95
24	23	4	BEDROCK WEDLOCK	Hanna-Barbera Home Video 1171	1990	29.95
25	25	4	BIG SCREEN SWEETHEARTS	Hanna-Barbera Home Video 1172	1990	29.95

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VIDEO
REVIEWS

"Chicago Bears: The Winning Attitude," MPI Home Video, 40 minutes, \$14.95.

For anyone unfamiliar with the routines of a professional football team, this program might be an eye-opener. Viewers are taken to the summer camp of the NFL's Chicago Bears, where they meet the players and coaches. They also watch the rigorous training sessions the Bears go through as they prepare for their season.

However, in life, sports, and video, timing is everything. If this program had been produced two years ago, the numbers might have been extraordinary. In fact, it is possible, given the allure of the Bears and the Ditka mystique—not to mention the Super Bowl Shuffle—that the program might have even done well outside the environs of the Windy City. However, the past season proved to be a major disaster for coach Mike Ditka's club, so while there is still strong potential in Bear strongholds, everyone else can keep

on looking for a program with more of a local slant.

RICHARD T. RYAN

"Harry Connick Jr., Do You Know What It Means To Miss New Orleans?" V.I.E.W. Video, 72 minutes, \$29.95.

Harry Connick Jr. is an enormously talented 20-year-old pianist who knows what jazz and the blues are all about. Performing such standards as "Sweet Georgia Brown," "Up A Lazy River," "Blue Skies," and "Goody Goody," Connick imparts his own unique sound on the tunes of Cole Porter, Hoagy Carmichael, and others. Although he is less talented as a vocalist, Connick still manages to get through such numbers as "East Of The Moon" and "Whispering Grass" with a degree of panache.

Unfortunately, the audio is a lit-

tle suspect at times. However, there is still a great deal here that can be enjoyed and savored.

Should Connick realize his enormous potential, he may well become a major star. Retailers that do well with boogie-woogie and the blues should definitely consider finding shelf space for this title.

R.T.R.

"Elvis Stories," Rhino Video, 30 minutes, \$14.95.

Ostensibly a sendup of the tabloids exploiting the "sightings" of Elvis, this program is short on laughs and long on tedium. Among the topics covered is an attempt to prove that Elvis and John Lennon were the same person. There is also a segment on an Elvis channeler. Unfortunately, of the half-dozen stories, only one is amusing.

This is one title that deserves to vanish forever. Even the vendors at Graceland are going to have trouble moving this program once the word gets out.

R.T.R.

FOR WEEK ENDING MARCH 10, 1990

Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	4	3	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
2	NEW		LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
3	NEW		BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
4	2	3	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Pioneer LDCA, Inc. LV32044	William Shatner Leonard Nimoy	1989	PG	24.95
5	1	5	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
6	5	9	WHEN HARRY MET SALLY...	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
7	3	5	BAMBI	Walt Disney Home Video Pioneer/Image Ent. 940	Animated	1942	G	29.99
8	6	3	DO THE RIGHT THING	Universal City Studios Pioneer/Image Ent. 40894	Danny Aiello Ossie Davis	1989	R	34.98
9	14	3	UNCLE BUCK	Universal City Studios Pioneer/Image Ent. 40900	John Candy	1989	PG	34.98
10	8	25	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
11	7	13	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50166	Bill Murray Dan Aykroyd	1989	PG	24.95
12	12	41	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	49.98
13	17	27	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
14	10	27	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
15	9	17	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
16	13	7	ROAD HOUSE	MGM/UA Home Video Pioneer LDCA, Inc. ML101703	Patrick Swayze Ben Gazzara	1989	R	24.95
17	19	25	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
18	NEW		ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50156	John Neville Eric Idle	1989	PG	39.95
19	15	71	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
20	11	7	WORKING GIRL	CBS-Fox Video Pioneer LDCA, Inc. 1709-80	Melanie Griffith Harrison Ford	1989	R	39.98

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Will New Music Titles
Attract Younger Buyers?

BY CHRIS MCGOWAN

MUSIC VIDEOS ON DISK: In the laserdisk market, music videos have rattled and hummed, but have yet to moonwalk. In other words, the genre has enjoyed steady sales on disk, but has failed to produce any megahits. All that may change, however—perhaps as soon as this year.

Among 1989's big laserdisk hits, music videos were conspicuous in their absence. In Billboard's Top Videocassettes Sales chart for last year, six music video titles were in the year's top 20 ("Moonwalker,"

"U2 Rattle And Hum," "Pink Floyd: Delicate Sound Of Thunder," "Michael Jackson: The Leg- end Continues," "Bruce Spring- steen Anthology: 1978-1988," and "Def Leppard: Historia").

But on Billboard's Top Videodisks chart for 1989, no music video titles made the top 20.

That doesn't mean the genre is not important. "In laser, music video is about 25% of total sales," according to Steven Galloway, manager of the Pioneer Artists label. Why this paradox? "There are a lot of music titles available," adds Galloway. Pioneer Artists alone has more than 250 such titles in its catalog.

As laser hardware prices drop and the format goes more mainstream, the many moderate successes in music video may soon be joined by some big hits. A&M's "Janet Jackson's Rhythm Nation 1814," which hit the videodisk top 20 Feb. 10, may presage that change. Says Galloway, "Classical titles were a big part of the birth of the laser business in its early years. But the titles that pull the big, big numbers are those targeted for younger audiences." He adds, "We are seeing new demographics beginning to evolve."

"You are going to see younger people buying the format as the price differential shrinks between CD players and combi players," notes Bruce Venezia, VP of programming and production for Image Entertainment.

Image recently made a pact with CBS Music Video (CMV) to exclusively license and distribute 40 of the latter's upcoming music video titles. Included are "The Who Live: Featuring The Rock Opera Tommy," "New Kids On The Block: Hangin' Tough Live," "25 X 5: The Continuing Adventures Of The Rolling Stones," and "Luther Vandross: Live At Wembley."

In addition, the deal includes several "video singles" (i.e., two-to-five-song programs) that will be released by Image on 8-inch disks. The first two are "Kate Bush: The Sensual World" and "Alice Cooper: Video Trash," both to bow in

late March. "Kaoma: Lambada" and "Liza Minnelli: Results" will follow in April. The 8-inch disks will cost \$14.95-\$19.95.

Image's sales reflect the format's demographics. "We are selling more copies of traditional rock acts, such as the Who, Michael Jackson, Bruce Springsteen. We are selling numbers on heavy metal, but not like we will for the 'Tommy' concert," says Venezia.

He is confident about the genre's growth in 1990. "The level of retail interest in music video laserdisks is definitely higher. Because of the digital sound and better resolution, some of these

newest shows look and sound so good on disk that it's better than going to the concert."

Two hot new

Pioneer Artists releases are "Bobby Brown: His Prerogative" and "Jody Watley: Video Classics, Vol. 1." Both are 12-inch disks. As far as 8-inch titles are concerned, Pioneer's Galloway says, "I haven't released one in a while, but we have about 30 in the catalog."

Upcoming music video compilations shorter in length will probably be released by Pioneer on 12-inch rather than 8-inch, says Galloway. Some titles may appear in the CAV format, which allows for more special effects, perfect still-framing, and a variety of slow and fast speeds for viewing.

"When we release a Milli Vanilli dance video, it might be interesting to have it in CAV so that you could learn the dance steps," says Galloway. Such a programming strategy, once dance-crazy teenagers found out about it, might be a big success. At slow speeds, it would be much easier to decipher the complex footwork of Michael Jackson, Fred Astaire, and Bobby Brown. One could even figure out the sexy moves of lambada.

While Galloway mulls the possibility of CAV short-program laserdisk releases, he is firmer about another Pioneer strategy: co-productions, simultaneous multiformat releases, and tour sponsorships. "We are exploring all the options and pooling resources with the record companies. What we want to do is much more than just licensing. We want to take it to the next level," says Galloway.

COMING IN APRIL: MCA Home Video will launch "Sea Of Love," the erotic thriller starring Al Pacino and Ellen Barkin, and "Sullivan's Travels," the Preston Sturges comedy classic with Joel McCrea and Veronica Lake (\$34.98 each). Also that month, Warner Home Video will bow "Second Sight," in which a hard-nosed detective teams with a zany psychic to solve crimes, and "Next Of Kin," which features Patrick Swayze in a police adventure tale (\$24.98 each).

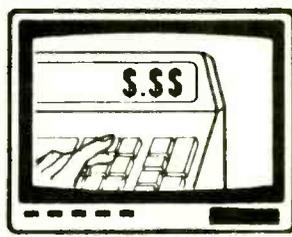
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SCANS

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	Driving Miss Daisy (Warner Bros.)	6,107,836	1,432 4,265	10	53,290,516
2	Hard To Kill (Warner Bros.)	5,428,384	1,508 3,600	2	27,529,359
3	Madhouse (Orion)	3,425,960	1,554 2,205	1	9,563,299
4	Revenge (Columbia)	2,868,512	1,382 208	1	10,015,170
5	Born on the Fourth of July (Universal)	2,513,160	1,432 1,755	9	56,828,014
6	Men Don't Leave (Warner Bros.)	2,007,156	802 2,503	3	2,288,337
7	Nightbreed (Fox)	1,837,278	1,488 1,235	1	6,191,002
8	Glory (Tri-Star)	1,682,720	809 2,080	10	18,395,102
9	Stella (Buena Vista)	1,668,676	1,291 1,293	3	15,573,870
10	Steel Magnolias (Tri-Star)	1,207,930	1,214 995	14	72,828,100
11	Little Mermaid (Buena Vista)	1,048,730	1,157 906	14	75,689,932
12	War of the Roses (Fox)	942,372	779 1,210	11	80,553,364
13	My Left Foot (Miramax)	907,637	279 3,253	15	4,439,388
14	Internal Affairs (Paramount)	726,295	464 1,565	6	24,846,085
15	Look Who's Talking (Tri-Star)	699,825	651 1,075	18	131,442,096
16	Tango & Cash (Warner Bros.)	636,178	696 914	9	58,619,546
17	Enemies, A Love Story (Fox)	556,406	264 2,108	10	6,102,346
18	Where the Heart Is (Buena Vista)	530,893	235 2,259	—	530,893
19	Always (Universal)	514,280	559 920	9	40,466,700
20	Blood of Heroes (New Line Cinema)	471,775	318 1,484	—	471,775
21	Back To The Future Part II (Universal)	469,955	487 965	13	114,908,596
22	Stanley & Iris (MGM/UA)	445,847	550 811	2	4,759,592
23	Tremors (Universal)	390,115	451 865	5	14,442,940
24	Christmas Vacation (Warner Bros.)	364,904	497 734	12	70,450,879
25	Loose Cannons (Tri-Star)	362,080	584 620	2	4,463,085
26	Henry V (Goldwyn)	354,157	76 4,660	14	4,401,843
27	Ski Patrol (Triumph)	311,483	387 805	6	6,759,361
28	Angel Town (Taurus)	300,000	55 5,455	—	300,000
29	Roger & Me (Warner Bros.)	290,614	203 1,432	9	5,581,690
30	Courage Mountain (Triumph)	259,039	493 525	1	1,071,056
31	All Dogs Go to Heaven (MGM/UA)	219,152	425 516	14	25,338,413
32	Music Box (Tri-Star)	216,216	168 1,287	9	5,417,303
33	Flashback (Paramount)	134,862	179 753	3	6,237,006
34	Cinema Paradiso (Miramax)	129,381	16 8,086	2	384,274
35	Camille, Claudel (Orion Classics)	112,753	24 4,698	9	1,297,821
36	Crimes and Misdemeanors (Orion)	89,683	118 760	19	17,715,913
37	Heart Condition (New Line Cinema)	76,052	146 521	3	4,035,364
38	Mountains of the Moon (Tri-Star)	66,683	2 33,342	—	66,683
39	Harlem Nights (Paramount)	55,234	52 1,062	14	59,776,492
40	Drugstore Cowboy (Avenue)	50,733	24 2,114	20	4,115,302

HOME VIDEO

STORE MONITOR



by Earl Paige

RENTAL CLEANUP: Renting head-cleaning tapes is nothing new but the service is picking up due to all the emphasis on defectives, says **Ed Eagle**, product manager at **Baker & Taylor**, which is mounting a major promotion in its current accessories catalog. "Offering head cleaners for rent is a great incentive to consumers to keep their machines in good shape," he says. Also, the **Video Software Dealers Assn.** is in the midst of a major project on defectives, including an educational push. Some prerecorded product is already showing up with a commercial emphasizing maintenance. Dealers typically rent head-cleaning tapes at \$1 daily, Eagle says.

BLOCKBUSTER ADDS L.A.: With television ads and billboards opening the media blitz, **Blockbuster Entertainment** is placing large grand-opening newspaper ads touting its steady expansion in Los Angeles; the ads identify 32 locations across a huge footprint from Laguna Niguel on the southern side of Orange County above San Diego to Santa Monica along the coast and inland toward San Bernardino in cities like Azusa, Ontario, and Rancho Cucamonga. The full list: Anaheim (2); Azusa; Baldwin Park; Buena Park; Cerritos; Fullerton; Hawaiian Gardens; Hawthorne; Huntington Beach; Laguna Niguel; Lakewood; Long Beach; Manhattan Beach; Newport Beach; Ontario; Orange; Pico Rivera; Placentia; Rancho Cucamonga; Rancho Palos Verdes; Santa Ana; Santa Monica (2); Silverlake; Stanton; Torrance; Upland; West Los Angeles; Westminster; and Whittier. As it does in many markets, Blockbuster is stressing its three-evening rental plan, as in, "Should you pick up your video on a Friday night after you get off work, it is due back on Sunday before midnight." Also highlighted—a 24-hour "Quik Drop" movie return. The chain also touts **Image Entertainment** videodisks for sale rather than rental.

While franchisee **UI Video Store** outlets are tagged in TV spots, none are identified in the print campaign, "merely because there are separate budgets," says **Liza Penley**, marketing manager at the Denver firm now boasting 48 stores nationally. Penley says a new unit is opening in Monterey Park, bringing **UI** to eight Southern California units (Arcadia, Burbank, El Monte, La Canada/Flintridge, La Puente, Mission Hills, and San Gabriel). The **UI** stores plus the 32 corporate outlets, which include **Major Video** units that were converted following Blockbuster's merger with the Las Vegas

chain, are starting to add up. There are also new franchisee units filling in along L.A.'s northern rim in the Antelope Valley from **M.V. Entertainment**, headed by **Hank Cartwright**, founder of **Major Video**, and in the Victorville area, where former **Major Video** president **Gary Moore** heads a franchise. With all these stores enjoying the greater Los Angeles **ADI** media coverage, nearly 50 **Blockbuster** stores are now laced throughout the market. It's the first such major inroad into Southern California by an out-of-state chain, note native store operators, and this fueled much discussion at recent dealer events sponsored by **Baker & Taylor** and **Commtron Corp.** The expansion is creating a particular buzz from independent store operators like **Barbara** and **Ami Ben-naim**, who run two **New Wave Video** outlets, one directly across from **Blockbuster's** just-opened Santa Monica Blvd. and Bundy Drive location. "We immediately expanded our adult section," says Barbara, who notes that husband **Ami** also operates an adult video wholesale outlet. She says, "Adult is one area where you can work against [**Blockbuster**] but you have to be careful to present it tastefully. We have a separate room."

HOOCH A TURN-ON: Sometimes a video promotion is a little too good. **Peggy** and **Don Lake**, partners in **Country Home Video**, Sanger, Calif., had to show some restraint when it became possible to do a "Turner & Hooch" promotion built around one of the canine actors in the film (the puppy at the end of the movie). It all started, says **Peggy**, who heads the **Central California Chapter** of **VSDA**, when a customer said the dog was owned locally. "We had to be careful not to publicize it too much," she says, admitting that at first her regard for **Allan Caplan**, a **VSDA** director and champion of promotions, "had us thinking of calling all the TV stations and newspapers. But someone had already tried to steal **Napoleon**," she says, willing to identify the dog but not the owner. At any rate, it wound up as a great one-day affair and pleased a lot of children and parents. Because **Napoleon** is a registered French mastiff, he could be located by the studio and his owner received a desperate late-night call once the producers hurriedly "decided to add the part about puppies to soften the impact" of the main character's death in the film. **Napoleon's** owner, a house roofer, "thought it was a crank call at first," says **Lake**. What did **Napoleon** think of all the excitement? "With all the kids, flash cameras, strobe lights, and excitement, **Napoleon** proceeded to lie down and fall sound asleep," writes **Lake** in a story she submitted to the chapter newsletter. **Napoleon** can still be seen riding around in the back of a pickup truck in the area around Fresno. His owners hope that a sequel might find **Napoleon** landing an adult part. "They used four different dogs for that part," **Lake** adds, thanking **V.P.D., Video Trend**, and **Walt Disney Home Video** rep **Tracey Tutthill** for support in the in-store opportunity.

INTERNATIONAL SELL-THROUGH VIDEO MARKET SPURS SMILES AT 10th AFM MEET

(Continued from page 57)

have carved their niche in that area have found they've had to maintain an especially strong "hook" to make their product stand out.

The crowd was standing-room-only in the **Gaga Communications** suite, where titles like "Twilight Of The Cockroaches" and "Chopper Chicks In Diamond Town" were being brokered. Similarly, at **Troma Inc.**, there was lively interest in "Dialing For Dingbats" and "A Nymphoid Barbarian In Dinosaur Hell."

Vestron just picked up domestic rights to **Troma's** "The Toxic Avenger III: The Last Temptation Of Toxie."

"It takes either big stars or big attention to get your product into stores, and we've been getting big attention," said **Bob Aft**, director of international sales for **Troma Inc.** "This has been the best market we've had in a long time," he said, adding that his company often still sells titles straight to video.

Troma is hoping, however, to land a theatrical release for the comedy thriller "Death By Temptation," starring **Kadeem Hardison** of TV's "A Different World." "The soundtrack, on **Capitol EMI** records, is the really big kicker on this one," **Aft** said, nam-

ing **Freddie Jackson**, **Melba Moore**, and **Ashford & Simpson** among the artists.

"People are stopping us in the hall and saying 'We hear you've got a real movie!' We're finally getting some respect."

MOYERS' 'MYTH' IS A HIT FOR MYSTIC FIRE

(Continued from page 58)

same magnitude of sales as the **Campbell** tapes."

In "A Gathering Of Men" (\$39.95), which bowed in video stores Feb. 1, **Moyers** interviews American poet **Robert Bly**, who leads seminars for men in which male identity, emotions, and spirituality are explored.

It is **Bly's** premise that men in American society are often confused about their feelings, needs, and roles and that they need a modern initiatory process that will substitute for tribal rituals that once integrated

men into their culture and society.

"A Gathering Of Men" first aired on **PBS** in early January and generated a strong response. "We had direct off-the-air sales of more than 6,000 tapes in the first month," says **Rochlin**. "It definitely will be a big hit."

Speaking of **Mystic Fire's** **Moyers** catalog, which now totals 10 tapes, **Rochlin** adds, "It is a question of reaching the people any way we can, finding every possible market, and then it all adds up."

New Game Ties In To Action Videos' 'Body Counts'

BY TRUDI MILLER

NEW YORK—The success of an action/adventure movie in video stores has always correlated pretty closely with the body count compiled between the opening and closing credits. Now, a Canadian company is trying to capitalize on that phenomenon by marketing a game that plays unabashedly on the appeal of the genre.

The game, called "Body Count," can be played with any action video. Each player predicts the number of characters that will be killed during the course of the movie, and sets his game piece on the number on the board corresponding to his guess.

The game, which retails for \$29.95 in Canada (about \$24.95 in U.S. dollars), is designed in part to help video stores move older rental inventory, says Bob Pope, president of Vancouver, British Columbia-based West Coast Cinema Games, which created "Body Count." "When people play the game, they rent old movies they already like, like 'Goldfinger,'" Pope says. "Or they think: God, I'd love to play this with 'Raiders [Of The Lost Ark]!' It's an excuse to rent those wonderful old movies that you don't usually think of picking up at the video store. So there's a real potential to move product that's just sitting on the shelf."

Each time a character is killed without the use of a gun, players receive a "Creative Kill" card; after an hour, the movie is stopped and the players are allowed to readjust their positions using the cards, which allow them to move varying amounts of spaces. At the end of the movie, the players take turns picking quiz cards and answering trivia questions about the film.

Pope, who is also a special events programmer for the city of Penticton in British Columbia, came up with the idea about a year ago, along with a fellow recreation coordinator and two other friends.

The fledgling company brought its idea to Custom Games and Packaging in Vancouver, which helped design the cards, game pieces, board, and packaging. Then the partners brought a prototype to the Video Software Dealers Assn. convention in Las Vegas and got "positive feedback," Pope says. Next, they went to Focus On Video, the Canadian version of the VSDA convention.

Since September, the game has sold 1,000 units. The company's small, independent status is a problem, Pope admits.

But the project is slowly picking up steam, Pope says. The game is being carried by Canada's largest video chain, Roger's Video (60 stores), and two distributors, Team Play Promotions and Bellview Distributors. All in all, Pope says, the game is being sold in about 150-200 stores.

"So it's starting to roll. We haven't moved into the States yet—we wanted to do it well in Canada, and then move in. We're just now sending copies to distributors in the States," Pope says.

West Coast Cinema Games can be reached at 604-492-0455.

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NEW PRODUCTS

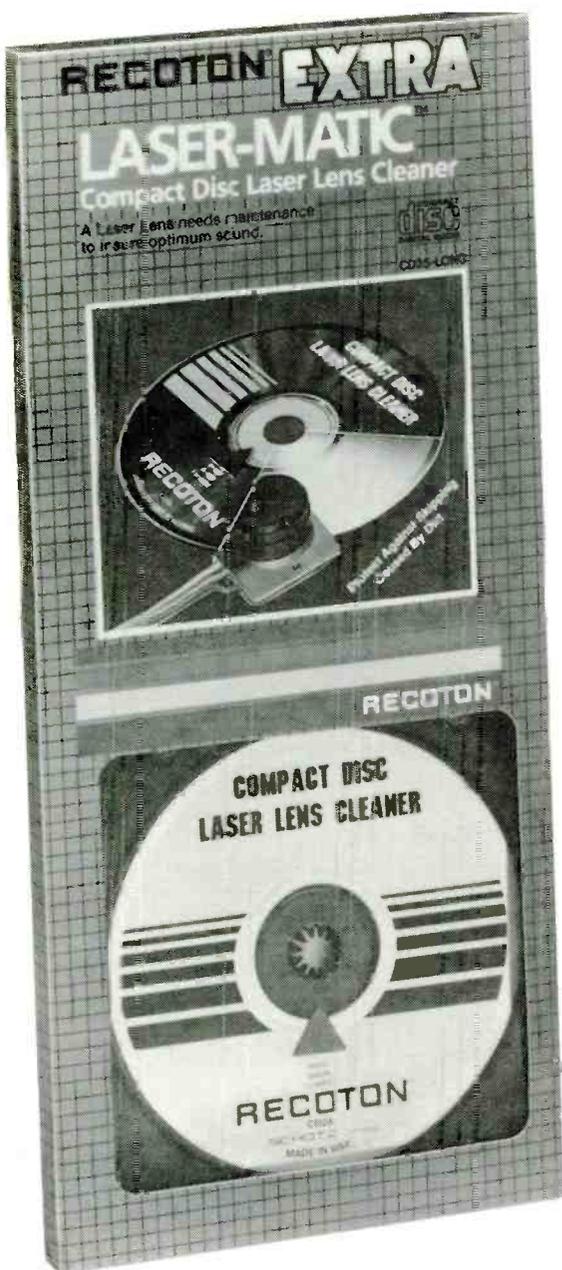
Compiled by Trudi Miller



Taping For Tots. KIDdesigns introduces the Playskool Electronics model PS-450 Sing-A-Long cassette recorder/player for children. The unit features a permanently attached microphone so the child can sing along with a tape, a volume limiter switch so the parent can regulate the maximum volume, and color-coded knobs with symbols for easy use. Suggested retail: \$39.99-\$49.99. Contact KIDdesigns in Jersey City, N.J., at 201-434-0716.

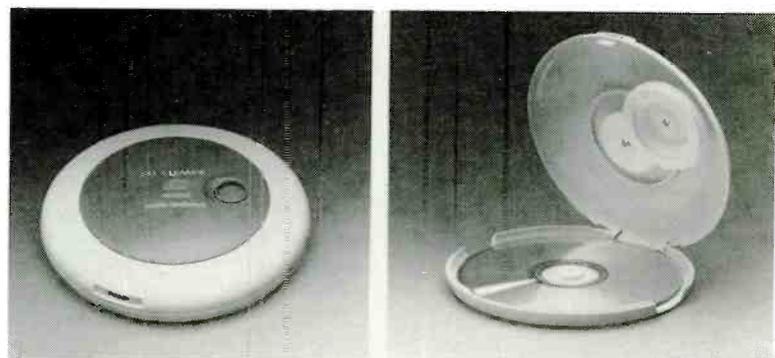
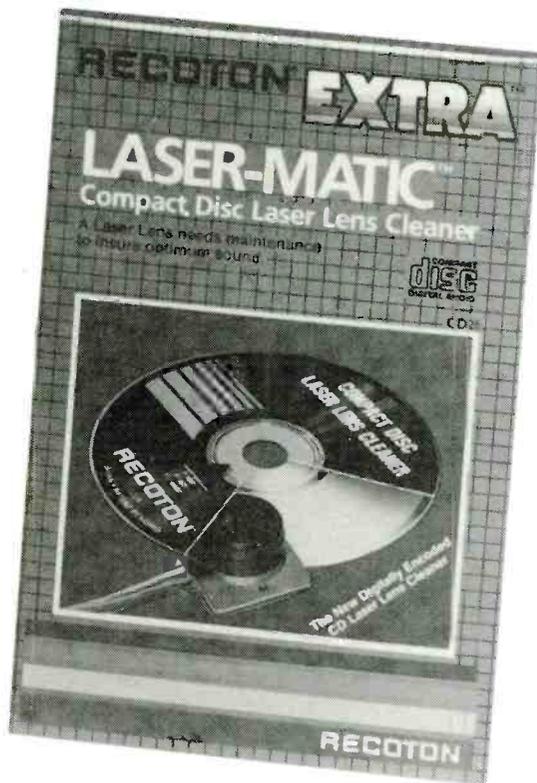


Case In Point. Case Logic offers the CD-60, a soft-sided compact disk carrying case that holds up to 60 CDs. Suggested retail is \$35.95. Contact Case Logic in Boulder, Colo., at 303-530-3800.

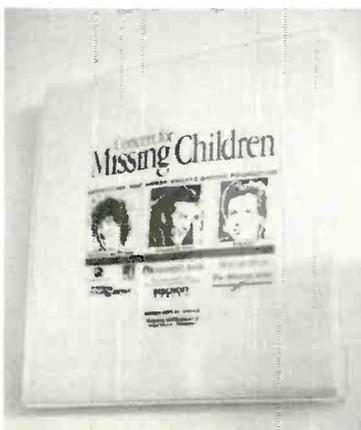


The Cabinet Is In Session. Case Logic introduces its new line of solid-pine CD cabinets. The cabinets are available in three sizes: model PCD-50 holds 50 CDs and retails for \$19.95; PCD-75 holds 75 CDs and retails for \$24.95; and PCD-100 holds 100 CDs and retails for \$29.95. Contact Case Logic in Boulder, Colo., at 303-530-3800.

Cleanse That Lens. Recoton Photo introduces the Laser-Matic compact disk laser lens cleaner. The Laser-Matic disk is inserted into the CD player and automatically cleans the lens with a laboratory-grade brush. Suggested retail is \$29.95. Contact Recoton in Long Island City, N.Y., at 718-392-6442.



Round And Round She Goes. Audio-Technica U.S. Inc. introduces the AT6090 rotary CD cleaner. The CD is placed in the circular case. Cleaning fluid (included in the package) is applied, and the lid is closed. The indentation in the lid allows the top to be rotated like a telephone dial; inside the lid, a cleaning ring likewise rotates, cleaning and buffing the CD. Suggested retail is \$24.95. Contact Audio-Technica in Stow, Ohio, at 216-686-2600.



Show Off Your Shirt. Identity Associates introduces the Shirt-On-A-Wall Holder, a unit designed to appeal to the concertgoer's desire to display T-shirts purchased at such events. The Holder is made of high-quality clear acrylic, measures 18 inches wide by 18 inches tall by 1 inch thick, and holds a medium, large, or extra-large T-shirt. A corrugated cardboard form holds the T-shirt securely inside the acrylic frame. Suggested retail is \$19.95. Contact Identity Associates in Fremont, Calif., at 415-657-2658.

Retail

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Quonset Hut Chain Thrives In Ohio Burgeoning Market Makes Room For All

BY PAT HADLER

ARLINGTON, Ohio—Pete Olsen, president of the four-unit Quonset Hut chain, is glad that rival Camelot Enterprises has never embraced the attitude that "this town ain't big enough for both of us."

Quonset Hut is headquartered in nearby Canton, which serves as the backyard for the 246-unit, N. Canton-based Camelot. Olsen realizes that Camelot is "huge," and that "they could have killed us at any point," so he is especially thankful that "they have never, at any one time, come at us in any way, shape, or form—they've just let us alone."

In addition to big brother Camelot, Quonset Hut competes with National Record Mart, Record Revolution, Coconuts, and Record Theatre. Despite the heavy competition, Quonset Hut celebrates its 20th anniversary this year with a thriving business. In 1989, when the chain had three stores open, it posted \$4.5 million in gross sales.

Olsen offers no magic formula for his company's success. "A lot of it's gut feeling," he says, "and a lot of it's what the computer tells us at the end of the month."

The chain began as a hippie clothing boutique located in a Quonset hut, hence the name. When area retailers began stocking similar clothing, business began to slide. Olsen and his original partner, now retired, began selling records as a means to stay afloat.

"Gary Wright's 'Dream Weaver' probably saved our lives. People would buy it, wear it out, and come back for another copy. It was a big shot in the arm," recalls Olsen. "We didn't have much knowledge of the music business up until then, and it was basically learn as you go."

Clothing was phased out as more and more space was devoted to records. Today the chain carries a small selection of T-shirts and jewelry. Accessories account for about 15% of sales and humorous greeting cards make up 4%.

"The holidays really help our sales," says treasurer Mark Kratzner. "Now, when music sales are off, a holiday like Valentine's Day really helps. We sold about 1,000 cards a store a day, which is nothing to sneeze at. Overall, it's about 4% of our business but about 6% of our gross profit."

Kratzner adds that "greeting cards draw a lot of adults in the 35-50 range, who are normally tough to grab. When they are in the store, they look around and maybe buy some music."

Quonset Hut also stocks dart supplies, a sideline Olsen decided to carry after seeing a dart tournament. "Even I laughed when we tried this," says Kratzner. But the seasonal product line now accounts for 3%-4%

of sales.

"We're not afraid to get into anything," says Olsen. "If we think something's going to work, we'll give it a try and eliminate something that's weak."

In 1985 the chain began to expand, adding one store every two years. The original store is freestanding; the other three are located in strip centers. All are located within a 30-mile radius and each unit measures 4,000 square feet. A fifth location is scheduled for 1991, tentatively in the Cleveland area.

Olsen views the company's expansion plans as conservative at best. "We're just going to go with the flow. We don't want it to get uncomfortable. Everybody's making a good living, and no one is complaining about anything," he says. "When you get to the size of some of our competitors, that's when you can get in trouble. You can lose touch with everything. It even happens to us on our level."

"You lose track with your customers, your employees, and your business. You have to maintain control and keep working at staying in touch. It's scary when you see people you think had it together lose the business."

In addition to Kratzner, Olsen now has two other partners to help run Quonset Hut: VP Mark Schiefer and secretary Karl Kalk. "In 1974 we were broke . . . as we made the transition into music. These guys worked for months for free to get this thing turned back around again," says Olsen.

Chainwide, CDs account for 60% of music sales, up 49% from last year. Conversely, cassettes have dropped from 39% to 36%, and vinyl from 12% to 4%. Says Olsen: "We could sell more LPs, but they're just not available. It's sad to see because there's a lot of die-hard vinyl people out there."

He continues, "The bottom line is that CDs are much better quality, and if you have kids, you know how easily vinyl gets destroyed. CDs are the best thing that's ever happened to the business."

The chain carries more than 10,000 CD titles and whatever it can still get on vinyl. "The CD phenomenon really affected our business," says Olsen. "We saw our customer mix change. We still have the teenagers in blue jeans coming in, but now we get the doctors and lawyers buying their classical CDs."

Quonset Hut also rented videos but phased out that part of the business three years ago. It stocks some rock and concert videos for sale. "Rentals started to swell up too much of our space, and we were getting more profit with other things," says Olsen. "Besides, everybody and his brother were opening video stores. We decided to let them rent the videos and we'd go back to what had worked in

the past."

Price points are what give Quonset Hut the edge, he says. CDs are priced at an average of \$11.99, with tapes and vinyl \$2 less than the \$9.99 list. Also, the store was one of the first music chains to employ a point-of-sale system, having had one in place for

(Continued on page 70)

1990 Forecast Is Bright For Trans World

BY TRUDI MILLER

NEW YORK—After experiencing "something of a nightmare" in 1989, Trans World Music Corp. is in the midst of a comeback, according to a research report issued by Goldman Sachs.

For fiscal 1990, Goldman Sachs, a New York-based brokerage, predicts the Albany, N.Y.-based, 443-unit chain will ring up sales of \$347 million, a 13% increase on the previous year. The projected \$347 million will be driven by 70 new stores and a 4% increase in sales of stores that have been opened for more than a year.

In addition, Goldman Sachs predicts that Trans World, which operates under such names as Coconuts, Good Vibrations, Record Town, and Great American Music, will generate 15%-20% earnings growth, to \$1.90 per share.

The upturn in the company's fortunes is buoyed by the potential of its new Saturday Matinee concept, a seven-store chain which specializes in sell-through video.

The company experienced five major problems in 1989, each compounding one another, according to the report, which was prepared by David A. Bolotsky and John E. Heinbockel. Trans World overreached itself, ex-

Trans World Inks For \$40 Mil Credit

NEW YORK—Trans World Music Corp. has reached agreements providing it with \$40 million in revolving credit. The credit lines are equally provided by Manufacturers Hanover Trust and National Westminster Bank USA, both based in New York.

In a statement, Jim Williamson, VP of finance and chief financial officer for the 450-unit, Albany, N.Y.-based chain, says the company enjoys an ongoing relationship with Manufacturers. "We are delighted to add NatWest" to the list of banks the company does business with, he added.



playin' and singin'. Kevn Kinney, left, leader of drivin' n' cryin', performs with R.E.M.'s Peter Buck for 200 fans at Atlanta CD. Kinney's new Island solo album, "MacDougal Blues," was produced by Buck.

panding at a rate of 45% during fiscal 1988, which ended January 1989. In the midst of the expansion, the company's VP of stores resigned. Another painful blow was delivered by the bankruptcy and closing of Crazy Eddie, for which Trans World operated 43 licensed music/video departments. The closing of that electronics chain cost Trans World 9 cents per share, or a total charge against earnings of \$900,000.

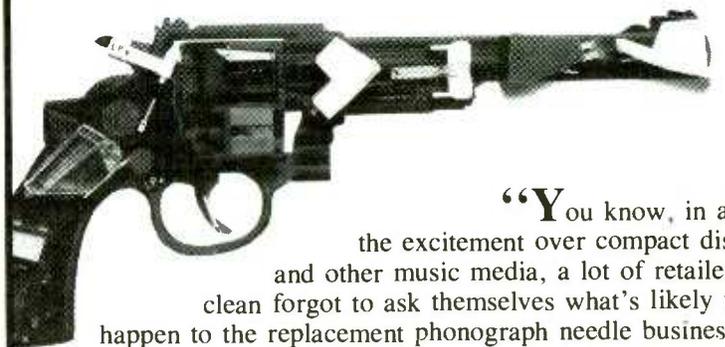
The company also became embroiled in a bitter trademark infringe-

ment lawsuit with Peaches Entertainment Corp., which tied up the time and energy of its senior management. Trans World lost the first round of its Peaches lawsuit and took a 17 cents per share charge to earnings, but says it will appeal.

All of the company's internal problems were inflamed by a slump in music sales during the year. In the first half of 1989, sales were flat, after showing 20% growth in 1987 and 12% in 1988.

(Continued on page 70)

"Go ahead,
make YOUR day . . ."



"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business."

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . . and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

Well? Do ya?''

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RETAIL TRACK



by Geoff Mayfield

POST-GRAMMY GLOW: It's safe to say that awards shows—whether they be the Oscars, the Emmys, the Grammys, or whatever—can often be dreadfully long and boring affairs, but the general consensus of those who attended the Feb. 22 Grammy Awards presentation at the Shrine Theatre in Los Angeles was that this year's was a first-class show. And the main reason for the quality of the event was, simply, that there was a lot of great music released in 1989.

The field for album-of-the-year honors, for example, included the strongest slate of nominees that I can recall in that category in recent years. Similar strength showed up in many other categories, too, which means that producer Pierre Cossette and his crew had a lot to work with when they assembled the awards telecast, including performances by all five record-of-the-year candidates.

The irony in all this was that throughout 1989, retailers complained that there were no big selling hits to drive business. True, the year had no mega-seller, which only goes to show that quality music is not necessarily rewarded with high-quantity sales. Which is exactly why the music biz will *always* remain an inexact science.

The year 1989 will be remembered for its lackluster numbers, but the many bright musical moments that punctuated this year's Grammy Awards seemed to prove that the artists, at least from a creative point of view, held up their end of the bargain.

POST-GRAMMY BUZZ: A big topic at the post-Grammy parties was the ongoing threat of legislation in several states that would impose stickering, and other restrictions, on the sale of many albums. Placed on tables at the WEA and MCA parties were cassettes posted with the stickers that have been proposed in the bill now pending in Iowa, similar to the ones being considered in the much-talked-about Pennsylvania bill, which really showed how impractical and unfair (not to mention unconstitutional) these well-intended legislative solutions would be if enacted.

A huge problem, from the music store's perspective, is that the Iowa stickers would cover virtually the entire front of a cassette package. When one considers that cassettes are by far our industry's biggest selling configuration, the elimination of those front covers means that stores would be robbed of a lot of merchandising oomph.

Absurd, too, is the fact that if an album contains one song that subtly suggests one of a dozen topics, it would be branded with a warning label that lists all 12 topics that apparently bother Iowa legislators. In other words, these stickers would not be reserved for the minority of albums that glorify gory violence or irresponsible sexual attitudes, but would also show up on many titles that are prominent in the pop mainstream.

So, since Tom Petty's "Last Night" on the big-selling *Traveling Wilburys*' album contains a passing reference to nudity, the entire album would be branded in Iowa as possibly containing lyrics that refer to "sodomy," "incest," "bestiality," "sodomasochism," and other topics that are wholly absent from its songs. The subject of "murder" also appears on Iowa's bad list, which I guess means that an album containing the classic '60s hit "Abraham, Martin, And John," Dion's moving tribute to assassinated U.S. leaders, would also be stickered. Call it a pound of pre-

(Continued on next page)

Important Sends Sampler Tape To Mom & Pop Stores

BY BRUCE HARING

ONE of the Ten Commandments reminds us to honor thy father and thy mother, a credo the *Relativity/Combat/In-Effect* label troika of **Important Record Distributors** is heeding this month by running a special promotion that aims to affirm its ties with mom-and-pop retailers.

IRD is distributing 10,000 cassettes this month to mom-and-pop retailers for use as bag stuffers. The 16-track "Something For Nothing" cassette features artists from all three IRD labels, including Joe Satriani, Shotgun Messiah, Billy Sheehan, DBC, Forced Entry, 24-7 Spyz, and Nuclear Assault.

"The mom-and-pops are responsible for breaking a lot of our bands," says Jim Genova, Relativity director of national marketing and promotion. "You can't bite the hand that feeds you. As you grow, you get more involved in promotions with chains, but you can't lose your base with the mom-and-pops that actually gave you your start."

If, as expected, the sampler proves a hit at retail, IRD plans to make the mailers a quarterly feature, perhaps adding some exclusively distributed labels to future samplers.

As a further sign of its commitment to small retailers, IRD has added Lorenzo Mameli as mom-and-pop retailer promotions manager. His assignment, Genova says, will be to coordinate activities with mom-and-pops, including in-stores and other artist development programs. A West Coast counterpart to Mameli will also be added shortly, Genova adds.

Small retailers who would like to become a part of the IRD sampler giveaway should call Genova at 718-740-5700.

SEEDS AND SPROUTS: Profile Records president Cory Robbins manned the turntables at a February birthday party for label A&R manager Gary Pini held at Manhattan's Big Haus. Among the revelers were "Live With Regis & Kathie Lee" TV star Victoria Lang. Grandmaster Robbins was reportedly well-received... **Nastymix Records** is offering a Mercedes Benz 190E as the first prize in a sweepstakes tied to **BET Network's Rap City** show. Winner will be announced on the show April 19 from among entries answering five Nastymix-related questions... **Powerhouse Records** of Falls Church, Va., plans an April release

for "Blazing Telecasters," a live album from dueling guitar-slingers **Danny Gatton** and **Tom Principato**. Recorded in 1984, the album features cuts culled from a dozen club dates the highly regarded duo played over a three-month period. More info on the coming selection is available from Powerhouse at 703-534-9179.

GALAXIE TRIPPING: Grass Route ferried across the Hudson River recently to catch a smokin' set by **Rough Trade's Galaxie 500** at the fabled Maxwell's nightclub in Hobo-



ken, N.J. True to form, the trio of **Dean Wareham**, **Naomi Yang**, and **Damon Krukowski's** neo-psychedelic sound-wave was slow, somber, and intense, building to a higher plane of mind alteration with nothing more hi-tech than a wah-wah pedal.

Although England raves were the norm during Galaxie's recent British tour, extensive roadwork is on hold for the moment; drummer Krukowski has to schedule the club work between his teaching duties at **Harvard Univ.**

To carry fans through the rest of the school year, Rough Trade has issued a four-song, self-titled EP on the band that includes a cover of **New Order's "Ceremony."** Unfortunately, the 12-inch is available in the U.S. only as an import. But copies of the acclaimed second Galaxie 500 album, "On Fire," are more easily obtainable. More info from Rough Trade at 212-777-0100.

ADVANCE WORD: An interesting crop of releases has blown in the door here at Grass Route, a wholly owned subsidiary of Billboard.

Atlanta's **Ichiban Records** offers three hot new releases via its distribution: First up is the return of soul master **Curtis Mayfield**, who advises "Take It To The Streets" on **Curtom Records**. Mr. Superfly's first record in five years includes Grass Route's latest favorite cut, "Who Was That Lady."

Also causing Ichiban waves is **Vanilla Ice**, one of the vanguard of white suburban rappers sure to emerge on the scene over the next year. Ice, a 22-year-old former nation-

(Continued on next page)

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP™ Compiled from a national sample of retail sales reports.					
★ ★ NO. 1 ★ ★ 5 weeks at No. 1					
1	1	1	56	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
2	2	2	15	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
3	4	3	29	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
4	3	4	23	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
5	20	—	25	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
6	8	9	5	ALANNAH MYLES ALANNAH MYLES	ATLANTIC 81956-2
7	5	5	19	BILLY JOEL STORM FRONT	COLUMBIA CK44366
8	25	—	2	BASIA LONDON WARSAW NEW YORK	EPIC EK45472
9	7	7	44	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
10	14	14	7	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
11	6	6	48	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
12	12	13	20	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
13	11	11	16	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
14	10	12	24	AEROSMITH PUMP	GEFFEN GHS2-24254
15	9	8	13	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
16	13	10	14	KENNY G LIVE	ARISTA A2CD-8613
17	RE-ENTRY	—	26	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
18	17	17	20	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217
19	15	18	4	KAOMA WORLD BEAT	EPIC EK46010
20	NEW ▶	—	1	INGO BOINGO DARK AT THE END OF THE TUNNEL	MCA MCAD-6365
21	18	19	3	ROXETTE LOOK SHARP!	EMI E2-91098
22	23	23	26	SKID ROW SKID ROW	ATLANTIC 2-81936
23	NEW ▶	—	1	JOHN LEE HOOKER THE HEALER	CHAMELEON D2-74808
24	16	15	14	BOBBY BROWN DANCE! ... YA KNOW IT!	MCA MCAD-6342
25	NEW ▶	—	1	MICHEL'LE MICHEL'LE	RUTHLESS 91282-2/ATCO
26	24	25	42	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
27	19	16	5	TECHNOTRONIC PUMP UP THE JAM - THE ALBUM	SBK CDP-93422
28	29	27	12	HARRY CONNICK, JR. MUSIC FROM "WHEN HARRY MET SALLY ..."	COLUMBIA CK 45319
29	21	—	2	MICHAEL PENN MARCH	RCA 9692-2-R
30	22	24	3	CHICAGO GREATEST HITS 1982-1989	REPRISE 2-26080

Compact disks with the greatest sales gains this week.

RETAIL TRACK

(Continued from preceding page)

vention to cure an ounce of ills.

Searching for a light side in this mess, some music industry types drew laughs from one another at the post-Grammy bashes by pointing out their "favorite" offensive lyric topics, an exercise in the dark humor that evolves from fear. As underlined by the comments made during the Grammy telecast by Mike Greene, president of the National Academy of Recording Arts and Sciences, the proposed bills in various states represent a threat that indeed warrants fear—and action.

POST-GRAMMY REFLECTIONS: Living Colour won the Grammy for hard-rock performance and Metallica won in the metal category. Think maybe it's time we let NARAS off the hook for giving Jethro Tull last year's hard rock/heavy metal Grammy? ... On numerous occasions, Bonnie Raitt, this year's undisputed Grammy champ, has been quick to badmouth Warner Bros., her previous label. It's easy to understand how parting one's career-long label could evoke ill feelings in an artist, but I think it is only fair to report here that on the night of the awards, many Warner Bros. and WEA execs seemed genuinely thrilled that Raitt collected four Grammys ... Sadly, it is not often that sales and distribution folks get mentioned at the Grammys. Kudos, then, to pop-vocal winner Michael Bolton for including CBS Records Distribution senior VP Danny Yarborough and Columbia VP of sales Rich Kudolla in his list of people to thank during his acceptance speech.

CONVENTION SEASON Update: To paraphrase an old Fifth Dimension hit, convention-circuit travelers will find "one less bell to answer, one less flight to catch" in 1990 because Spec's Music & Video has decided to forgo a confab this year. Joe Andrules, VP of sales for Miami-based Spec's, says that the chain prefers to devote the expense and energy to growth, although it's certainly possible the web will resume conventioning in future years. Last October's meet in Tampa was the Spec's crew's fourth.

GOOD QUESTION: More and more, labels fearful that their album sales are being cannibalized by cassette singles are deleting singles while hit titles are still charting, a trend that began late last summer. The president at one major chain tells me his

company is perplexed by this practice because, like many stores, his outlets merchandise singles according to where they fall on Billboard's Hot 100 Singles chart. So, the question is, what does one do with the display gaps caused by these early deletions?

FUN FACT: Analyst Craig Bibb, who used to crunch numbers and follow trends for Prudential-Bache Securities, points out that during a three-year span in the late '80s, the average annual dollars spent by 20-24-year-olds on music purchases more than doubled. In 1985, the age bracket spent \$31.03 on music; in 1988, no doubt goosed by the higher cost of the growing CD configuration, 20-24-year-olds invested an average of \$69.67 on music purchases.

GOTTA HAVE FAITH: Retail Track heard from Faith Raphael, the former advertising director at Strawberries Records, Tapes, & Compact Discs. In 1989, she held a similar post with Video World, a Connecticut-based video chain, but she's now returned to the Boston area, where she plans to produce a rock opera. Raphael is also managing the career of her sister, Dani Raphael, an aspiring opera singer who has already been featured in productions in New York and Boston.

BACK TO OHIO: During a recent trek through Ohio, I had a chance to visit two of Camelot Enterprises' Camelot Music Superstores—one of the Columbus-area units, which is located at the corner of Route 161 and Cleveland Avenue, and the half-year-old Cincinnati location in the Prince-

ton Plaza, just down the street from Tri-County Mall (which houses the only Cincinnati location of The Record Bar and one of Trans World Music Corp.'s local Record Town stores). Much has been written about Camelot's large stores in previous issues of Billboard, so I won't go into great detail here other than to say the stores looked great and had lots of traffic. And, I was downright impressed by the attentive service that I found in both locations. It rather laid to rest the notion that someone ran by me that big stores have difficulty offering friendly assistance to shoppers ... Among the offerings at Camelot's Cincinnati superstore were hats and shirts featuring the logos of the city's two professional sports teams, the Reds and the Bengals. If you understand the politics of Camelot, the latter is a mild shocker.

Camelot president Paul David is known throughout the industry for his devotion to the Bengals and their mentor, Paul Brown. Dayton, Ohio-based district supervisor Dan Switalski, who oversees the Cincinnati market, lives and dies for both the Reds and the Bengals. But, most of David's executive team, including executive VP Jim Bonk and senior VPs Larry Mundorf and Joe Bressi, are ardent Cleveland Browns fans. Given the strong rivalry that exists between Ohio's two NFL teams, I would love to have been a fly on the wall overhearing the discussion over whether the Cincy store would stock those Bengals goods.

Assistance in preparing this column was provided by Ed Christman.

GRASS ROUTE

(Continued from preceding page)

al motocross champion, has passed credibility muster via performances with N.W.A., Rob Base, and Public Enemy, among others. His album is "Hooked" on Ultra Records, espousing a nonprofane, anti-drug and -violence message.

The other side of the coin is presented courtesy of the X-rated talk of rap godfather Andre Williams, whose rap track leans way back to the '50s—remember "Bacon Fat"?—predating the birth of most of today's stars. After years of behind-the-boards work for Motown and the likes of Tina Turner and Edwin Starr, he returns with "Directly From The Streets," a definitely adults-only affair on S-D-

E-G Records. More info on all the albums is available from Ichiban at 404-926-3377.

Minneapolis' Slave Raider, which had a one-album stint on Jive Records, is back to the indie camp with new personnel and new energy, as captured on "Bigger, Badder, & Bolder." More info at 612-432-3102 ... Gods With Guns offers the only proper warning sticker Grass Route has seen: "Gods With Guns will not assume damage to personal property or bodily injury while record is in motion." The album is a hardcore funk attack in the 24-7 Spyz/Chili Peppers tradition, distributed through Antim Music, 213-542-6430.

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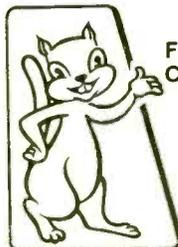
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PolyGram Italy Pushes New Age Music

Europe Seen As Fertile Market For Soothing Sounds

BY DAVID STANSFIELD

ROME—New age music is being given a major exclusive boost by PolyGram Italy. The company, already a sales leader with the specialist Windham Hill label and claiming 35% of Europe's total market share, is putting out a special compilation exclusive to this territory.

Giovanni Arcovito, PolyGram Italy A&R product manager, says, "Windham Hill gave us permission to select the tracks, then print the product locally. We hope to give a lead to other European countries in this type of marketing.

"Alongside TV advertising, we're co-promoting the album, 'Emozioni In Musica,' with specialist commercial broadcaster Radio Monte Carlo."

That station, which reaches some 1.5 million listeners daily, introduced new age music to its programming in November 1988, playing one track on the hour through the daytime but devoting its late-night airplay to the program "New Age & New Sounds."

The station will air advertising spots for the compilation and have its logo displayed on all products. Says Arcovito, "Radio Monte Carlo is Italy's leading broadcaster of new age music. We're booking 252 spots on it

and its sister station Rete 105."

He confirms prerelease sales figures of 10,000-plus for the 10-track compilation, which includes such acts as Montreaux, Michael Hedges, and the Purple Island String Quartet. Moreover, Arcovito stresses it was a different story five years ago when PolyGram took on Windham Hill.

PolyGram's Stefano Zappaterra says, "The buildup of Windham Hill started in my office. We believed in the music, even though the label had no promotion before we took over."

To establish a customer profile, he sent out a questionnaire to people already on the Windham Hill mailing list. "The majority of buyers seemed to be young professionals," he says.

"Commercial radio has not generally been interested," says Zappaterra. "When Radio Monte Carlo developed its own programs, it was a major boost, not only for Windham Hill but also for other specialist labels."

Italy's new age music market is different from those in other countries, says Zappaterra. "In some territories, an artist like Pat Metheny would be labeled fusion. An act such as Tuck & Patti would be regarded as jazz. In Italy, customers think of them as new age, and there's an audience for them within that category. Their first album sold 20,000 units and their second, 'Love Warriors,' has topped 25,000."

"It wasn't so long ago," he adds, "that New Age acts could sell no more than 1,000 units." Artist tours have helped, along with previous Windham Hill compilations.

Zappaterra says, "The sampler is the best way of introducing artists. It's a vital tool in showcasing an entire catalog. It represents the cream of the catalog and can only help on future sales of individual releases from the acts involved."

Stuart Karl is trying a new marketing tact with his video magazine—putting it into the rental market ... see page 60



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FOR WEEK ENDING MARCH 10, 1990



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NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	43	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH 27 weeks at No. 1
2	2	47	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	5	9	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
4	4	73	CRISTOFORI'S DREAM NARADA 61021/MCA	DAVID LANZ
5	7	15	GARDEN CITY CYPRESS YD 0133	JOHN TESH
6	3	25	NIKI NANA PRIVATE MUSIC 2056	YANNI
7	9	41	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
8	8	57	WATERMARK ● Geffen 24233	ENYA
9	6	25	ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN
10	12	7	ABACUS MOON SONIC ATMOSPHERES 80026	DON HARRISS
11	10	13	THEMES POLYDOR 839 518-2	VANGELIS
12	23	3	CHAPTER II NOUVEAU A 381-2	CELESTIAL NAVIGATIONS
13	13	73	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
14	15	51	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
15	18	45	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
16	11	21	AND IT RAINED ALL THROUGH THE NIGHT NOUVEAU 228	BILL WOLFER
17	17	13	BIG MAP IDEA ECM 839 253	STEVE TIBBETTS
18	22	5	MOMENTS, DREAMS & VISIONS SILVER WAVE SD509	PETER KATER
19	16	69	DECEMBER ▲ ² WINDHAM HILL 1025/A&M	GEORGE WINSTON
20	NEW	▶	SET FREE HEARTS OF SPACE HSI1016-2	CONSTANCE DEMBY
21	24	13	INSTRUMENTS OF PEACE SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR
22	19	37	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
23	NEW	▶	MIDNIGHT ECHOES SILVER WAVE SD-507/OPTIMISM	STEVE HAUN
24	14	17	LILY ON THE BEACH PRIVATE MUSIC 2057	TANGERINE DREAM
25	NEW	▶	THE GREAT WHEEL MUSIC WEST MW-180	JAMES ASHER

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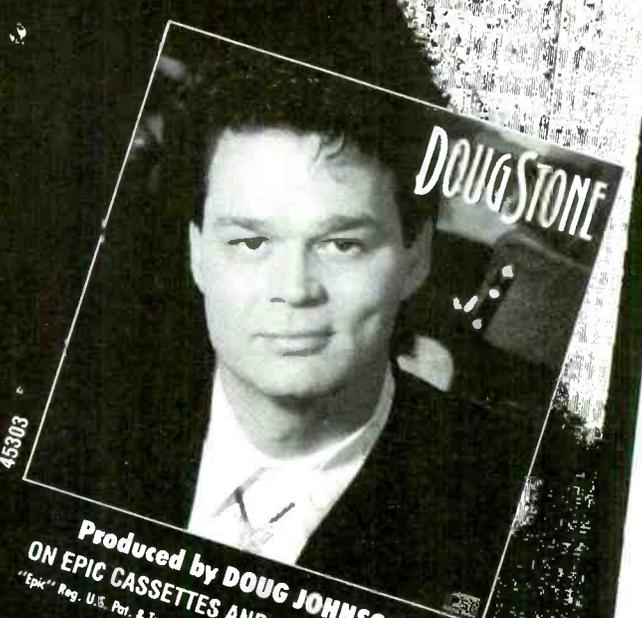
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ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.
▲=Simultaneous release on CD.

POP/ROCK

BEL CANTO Birds Of Passage

▲ LP I.R.S. IRS-82031/NA
CA IRSC-82031/NA

PETER BLAKELEY Harry's Cafe de Wheels

▲ LP Capitol C1-90412/NA
CA C4-90412/NA

BODY Easy To Love

▲ LP MCA MCA-6373/NA
CA MCAC-6373/NA

TROY HINTON Troy Hinton

▲ LP MCA MCA-6299/NA
CA MCAC-6299/NA

JIM HORN Work It Out

▲ CD Warner Bros. 2-25911/NA
CA 4-25911/NA

HOUSE OF LOVE House Of Love

▲ LP PolyGram 842293-1/NA
CA 842293-4/NA

JANATA Janata

▲ LP PolyGram 842258-1/NA
CA 842258-4/NA

ELLIOT JOFFREY View From A Leaf

▲ CD Forum 31260-2/NA
CA 31260-4/NA

THE KINGSNAKES Trouble On The Run

▲ CD Blue Wave BW-114 \$15.98
CA BW-114/\$9.98

LITTLE ANGEL Don't Prey For Me

▲ LP PolyGram 843073-1/NA
CA 843073-4/NA

BRETT LOVER Time To Make Love

▲ LP MCA MCA-6364/NA
CA MCAC-6364/NA

NICK LOWE Party Of One

▲ LP Reprise 1-26132/NA
CA 4-26132/NA

NITZER EBB Showtime

▲ LP Geffen 1-24284/NA
CA 4-24284/NA

THE NOTTING HILLBILLIES Missing ... Presumed Having A Good Time

▲ LP Warner Bros. 1-26147/NA
CA 4-26147/NA

TOMMY PAGE Paintings In My Mind

▲ LP Sire 1-26148/NA
CA 4-26148/NA

ROD STEWART Downtown Train: Selections From The Storyteller Anthology

▲ LP Warner Bros. 1-26158/NA
CA 4-26158/NA

TRAVIS TRITT Country Club

▲ CD Warner Bros. 2-26094/NA
CA 4-26094/NA

THE WILD FLOWERS

Tales Like These

▲ LP Slash 1-26133/NA
CA 4-26133/NA

PETER WOLF Up To No Good

▲ LP MCA MCA-6349/NA
CA MCAC-6349/NA

ZAN Zan

▲ LP Warner Bros. 1-26010/NA
CA 4-26010/NA

JAZZ/NEW AGE

JOEY DEFRANCESCO Where Were You

▲ LP Columbia FC-45443/NA
CA CT-45443/NA

KEVIN EUBANKS Promise Of Tomorrow

▲ CD GRP 9604/NA
CA 9604/NA

BELA FLECK Bela Fleck And The Flecktones

▲ CD Warner Bros. 2-26124/NA
CA 4-26124/NA

CARLOS GUEDES & DESVIO Churun Meru

▲ CD OxyMoron OXCD-3006/NA
CA OXMC-3006/NA

MICHAEL LEE THOMAS Voyager: Grand Tour Suite

▲ CD Bainbridge BCD-2503/NA
CA BTC-2503/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, 9107 Wilshire, #700, Beverly Hills, CA 90210.

TRANS WORLD EXPECTED TO LEAVE TROUBLES BEHIND

(Continued from page 65)

Trans World was able to solve or neutralize many of its problems. For one thing, expansion has been curtailed: Trans World opened 67 stores in 1989, compared with 137 in fiscal 1988. In May 1989, Trans World hired new VP of stores Ed Marshall, with a mandate to control costs. Under his tighter controls, the expense ratio remained stable at 31%, after six quarters of rising SG&A expenses (at an average increase of 2% per quarter), according to the report.

Goldman Sachs says it is optimistic about the rollout of Saturday Matinee, a mall-based video sell-through chain. By Jan. 31, the company was expected to have seven units in place, with possibly as many as 100 coming

on-line over the next two years. The chain occupies a good niche, says Goldman Sachs, because it is one of only two chains focusing on sell-through video—the other being Suncoast Pictures, which is run by The Musicland Group in Minneapolis.

After experiencing a same-store sales decline of 8%-10% in July and 1%-3% in August, Trans World's turnaround began in the company's fiscal third quarter, when revenues rose 13% in total, while same-store sales increased by 2%. The company showed an 11% increase in operating

profits during that period.

The upswing was even more noticeable in the fourth quarter: same-store sales rose 7% in November/December. Goldman Sachs did not yet have the fourth-quarter totals but predicts that the fourth quarter would show an 8% total sales gain, 6% same-store, and a 10% increase in net income, with earnings of \$1 per share vs. 91 cents a year ago.

The final 1989 figures, Goldman Sachs predicts, will show Trans World generating an 8% earnings gain from operations.

OHIO'S QUONSET THRIVES

(Continued from page 65)

nearly five years. However, Olsen feels that the web's approach to the customer is what has built loyalty—and thus sales—through the years.

"We regard our customers in a very personal way," he says. "We may not know their names, but we recognize them and let them know we do. Basically, we're a mom-and-pop type of store. It's a low-key, easy-going kind of place. When we hire employees, they've got to have two qualities first—are they honest, and can they be friendly to customers?"

Olsen believes small chains and indies need to maintain a spirit of cooperation to survive and grow. "If a competitor has something we don't, we'll send our customers there," he says. "I'd rather be friends with these people than try to cut their throats and see them go out of business."

'Little Mermaid' Is Big Success Track Push Pays Off In Platinum

■ BY JIM BESSMAN

NEW YORK—In January, Walt Disney Records scored a platinum album for the movie soundtrack to "The Little Mermaid," thanks largely to a strong push at retail and loyalty from the movie's fans.

Despite the fact that Disney did not release a single from the album, it went platinum nine weeks after its Nov. 17 release, which was the same day the animated film opened, says Disney Records' marketing manager, Michael Bessolo.

Disney, which declines to reveal expenditures, backed the soundtrack with its biggest marketing campaign ever. Central to the push was a \$1 rebate offer and the opportunity for customers to send \$3.99 and a soundtrack proof-of-purchase

receipt for a special Water Watch premium featuring the movie characters and a starfish inside a "water dome." The offers were advertised in-store through floor and counter product displays and via newspaper inserts. Video further promoted the product in-store.

"The theme was 'Relive the magic on audiocassette and CD,'" says Bessolo of the vinyl-less soundtrack's promotion.

While the rebate and watch offers expired Jan. 31, Bessolo says Disney continues to see "good movement" on the soundtrack. But he adds that the rebate response was actually below projections.

"Those who saw the film fell in love with it and wanted the music," he says. "The soundtrack sold itself."

Veteran Grammy Crew Delivers Award-Worthy Sound

BY SUSAN NUNZIATA

NEW YORK—Fourteen acts with sometimes less than a minute between performances, combined with countless speeches, announcements, and awards presentations, could have made this year's Grammy Awards ceremony an entertainment event for a sound team to sweat over.

But the veteran crew that handled this year's show kept cool even when technical difficulties plagued Stevie Wonder's setup three minutes before he was set to start the downbeat for Paul McCartney at the Shrine Auditorium in Los Angeles on Feb. 21. The problems were fixed with seconds to spare, and the show went on.

Universal Recording's Murray Allen served his sixth year as sound designer for the Grammy Awards and his 11th involved with the event. He worked with Pierre Cossette Productions, CBS, and the National Academy of Recording Arts and Sciences to assess the audio needs of the event, then assembled a team that consisted of Burns Audio for house sound with Greene Crowe and Record Plant/L.A. trucks providing audio and video feeds for television.

Bruce Burns, head of the Burbank, Calif.-based Burns Audio, has been personally involved with the Grammys for 10 years, and his company has won the bid for the show six times. This year, the house crew consisted of three mixers: orchestra mixer Patrick Baltzell, who also served as sound systems designer; Capitol Records' mixer Leslie Ann Jones, who handled live band mixes; and Steve Kibbons, covering vocal and podium mixes. Kevin Wapner and Mike Abbott put in their second consecutive year as monitor mixers.

For home viewers, last year's Emmy-award winning team of music mixer Ed Greene, production mixer Don Worsham, and audio mixer Paul Sandweiss reunited for this year's show.

"Everything went great, just sensational," says Allen. "It was the best show we ever had."

It took a crew of approximately 20, more than 250 microphones of many varieties, three house consoles, two monitor boards, and approximately 53 channels of parametric EQ to accomplish the Grammy sound. Four days of rehearsals, including a day-and-a-half of band rehearsals alone, went into the event, which started preplanning in early February.

Eleven of the 14 acts performed live, with the remaining three half-tracked (using some prerecorded tracks), and even the one-minute switching time between some performances did not daunt the crew.

Each act was set up on its own rolling platform, with an individual mike and monitoring system. The bands rehearsed during soundchecks and the setups were left exactly as they had been during rehearsal.

Sets were rolled on stage as needed, and large latchpin connectors were used to hook up to the sound system.

Among the mike array were a number of Vega Dynex 3 RF wireless units, and a technician was flown in from New York to ensure they were all in working order, notes Burns.

Two relatively new technologies

were used on the event. For the second consecutive year, Apogee Sound Inc.'s new Correct equalization system was utilized in the house and, for on-air viewers, Shure HTS' Stereo-surround system was put to the test.

The Apogee EQ system, used in conjunction with its new loudspeakers, Klark Teknik parametric equalizers, Crest amplifiers, and Ramsa and Yamaha house consoles, allowed for constant equalization throughout the performance.

Correct is designed to constantly analyze the sound in a room, through a series of microphones placed in various locations, before people arrive, when the audience is seated, and as the humidity and temperature change. The analysis is run through a Hewlett Packard sound-processing unit, with the operator adjusting for

changes as they occur.

It is similar in concept to Meyer Sound's SIM (source independent measuring) system introduced several years ago (Billboard, Oct. 7, 1989).

During the Grammys, Ken DeLoria, president of Apogee Sound, operated Correct, a prototype of which was used at last year's ceremonies.

"The Grammys are the biggest sound event of the year and the sound has to be good because everybody in the audience is a producer, recording engineer, or an artist," says Burns. "It was probably the biggest success we've had to date; the phone hasn't stopped ringing. Not only was the show good but the sound system was the best we've ever installed."

Used last year, the Shure Stereo-surround system was again brought in for air mixes. Stereo-surround is de-

signed to recreate the acoustic ambience and spatial realism of the actual event for home viewers with surround decoding equipment.

"[The mixers] were trying to create the sense that you [as a TV viewer] were a member of the audience at the Shrine, so you would have a sense of space, ambience, and the feel of an audience around you," says Bob Schulein, GM of Shure HTS. "The tools involve normal mixing techniques plus an encoding device which allows them to take any particular sound they like and move it around within a four-channel format."

Two-dozen mikes were concentrated throughout the hall to pick up ambient sound for the broadcast. Designed as a format-identifier, rather than an exclusive system, Stereo-surround is compatible with other sur-

round-sound decoders, including Dolby's, says Schulein.

Stereo-surround has also been used recently for a number of sporting events, including the Super Bowl.

"We were set up for monitoring in two different ways," explains Schulein. "Don [Worsham] had a surround format monitoring scheme in the Record Plant truck. We had a separate complete monitoring system in the Shrine isolated from the stage where we could talk to Don."

The balanced signal was fed, encoded, from the Record Plant truck to the Shure team along with the video feed that went on-air.

"We don't overdo it [with Stereo-surround]," says Allen. "We just put a touch in so that when you listen you have a feeling that you're sitting in the audience."

AUDIO TRACK

LION SHARE RECORDING in Los Angeles sees a jungle cat's share of studio business here.

The facility, originally ABC/Dunhill Records, was purchased in 1979 by MCA Records. After two more changes in ownership and name, Kenny Rogers purchased, rebuilt, and renamed the operation Lion Share.

He then sold the three-room facility to Terry Williams, Jay Antista, and Don Chickering, who have expanded it into television, video, and film.

Film projects include "Born On The Fourth Of July," "Sea Of Love," "Coming To America," "Turner And Hooch," and "Ghostbusters II." TV sessions include "Growing Pains," "Just The Ten Of Us," "China Beach," and "MacGyver."

The lure of video notwithstanding, Lion Share's album-recording business stays strong.

The Pointer Sisters worked on cuts in Studio A with producer James Carmichael. John Robinson and Carmichael Da Costa guested on the album, engineered by Cal Harris with an assist from Guy DeFazio.

Studio A, a 20-by-24-foot space with a 20-by-12-foot iso room, houses a Neve 8108 56-input/48-buss console with GML moving-fader automation and two Studer A800 analog 24-tracks with TimeLine Lynx synchronizer.

Belinda Carlisle tracked, overdubbed, and mixed the song "Bless The Beasts And The Children" for P.E.T.A. (People For the Ethical Treatment Of Animals) in Studio B.

The room offers a Neve 8128 48-input/32-buss console with GML automation, two Studer A800 analog machines, and CIPHER Digital Soft-Touch synchronizer. Eric Presley produced Carlisle's project for Island Records, with engineer Ray Pyle at the board.

Gerry Beckley, former member of America, cut guitar/keyboard tracks and overdubs in Studio C with producer John Boylan. Pyle assisted engineer Paul Grupp.

Studio C offers New England Digital (NED) Synclavier System and Direct-To-Disk, as well as an API console and Otari tape machine.

Barbara Weathers (formerly of Atlantic Star) worked lead vocals and mixes in Studio C, with Paul Klingberg engineering. The Warner Bros. project was produced by Maurice White and Billy Meyers, and DeFazio assisted at the board.

Timothy Schmit (former Eagles member) worked on his MCA album with producer Boylan, tracking engineer Paul Grupp, and mix engineer David Cole. Pyle, DeFazio, and Jesse Kanner assisted.

DeFazio assisted producer/engineer Joel Moss on mixes for "Pretty Woman," a Disney film project, in Studio B. Songs include "It Must Have Been..." by Roxette, "Fallen" by Lauren Wood, "Wild One" by Chris Otcasek, "Wild Women Do" by Natalie Cole, and "King Of Wishful Thinking" by Go West.

Richard Marx was in Studio B with producer David Cole remixing the tune "Too Late To Say Goodbye," from his "Repeat Offender" album (EMI). Cole engineered; DeFazio assisted.

NEW YORK

THE NEW CHERYL "PEPSI" Riley album was mixed at Battery Studios for CBS. Full Force produced, with Maserati at the board. Kings Of The Sun tracks were mixed by David Thoenner for RCA. Chris Floberg recorded vocals for the MCA/Mechanic metal band Trixter. Loris Holland cut vocals and worked on mixes on Marva Hicks for PolyGram. Jonathan Butler tracked material for his new Jive album. Steve Peck was in mixing a Sweet Sensation track for Atco in the Neve room. Producers Michael Baker and Axel Korell completed two tracks for Chrysalis/U.K. act Brother Brother at Simple Simon Studios. Mark Plati recorded and mixed both tracks, assisted by Steve "Dweeb" Doria.

LOS ANGELES

GROUP IV RECENTLY OPENED a new production room for sound effects and electronic music. The "Pablo Room" is equipped with an Emulator II + HD, Macintosh IIX, as well as 3/4-inch and 1/2-inch video with SMPTE lockup and capability to

transfer to 24-track. Score projects engineered by Rick Winquest include "Mancuso: FBI" (Dennis McCarthy, composer); the "Rich Men, Single Women" score, an Aaron Spelling production (Charlie Fox, composer); and Lorimar's "Paradise" and "Perfect Strangers." D.J. Jazzy Jeff & the Fresh Prince cut their version of the "Mary Poppins" tune "Supercalifragilisticexpialidocious" for Walt Disney's "35th Anniversary Special." George Belle recorded and mixed. Belle engineered album projects for guitarist Joe Pass and the Claude Williams Trio.

Mic Murphy completed tracking Jasmin Guy's Warner Bros. release, "Justify," at Hollywood Sound. The project is slated for mixing at New York's Science Lab.

Femi Jiya mixed tracks for Devo at Master Control, using Eventide's H3000 and AMS' delay on the project.

Paul Lani mixed tracks at the Grey Room for the upcoming Red Hot Chili Peppers live-footage video.

Steve Harvey was in Studio A at Ray Parker's Ameraycan Studio working on the track "Cindy" for the debut album by Small Change (PolyGram). Ross Hogarth engineered, using the facility's new Studer A-827s and G-series SSL.

Bill Drescher and David Kershenbaum mixed Sonny Southon's Virgin debut at Cresthill's digital facilities.

Producer Mark Opitz was in Take One Recording (formerly Kendun Studios) working on Redhouse's album debut for SBK. Marc DeSisto engineered in the new SSL room (G-series 4000), assisted by Steve Montgomery.

David Bianco was in Hollywood Sound with Rick Rubin to mix Danzig tracks for Def American. They used Studio A's 8068 Neve console with Necam I automation. Martin Schmelzle assisted.

Keith Cohen was in Studio A at Larrabee (SSL G-Series with Total Recall) mixing Was (Not Was) tracks. John Chamberlin and Andy Batwinas assisted.

Danny Kortchmar worked on cuts by Barney Bentall and the Legendary Hearts in the Complex's Studio C. Paul McKenna engineered and David Levy assisted.

NASHVILLE

BOBBY GOLDSBORO stopped in at the Soundshop to work on overdubs for an Opryland Productions TV special. Tim Tappan produced, with Mike Bradley at the board. Tim Ryan mixed an album project with producer Buddy Killen for CBS; Bradley engineered. Producer Norro Wilson and engineer Pat McMakin cut overdubs for Angela Wilson's project.

Anne Murray was in Music Mill working on tracks for Capitol with producer Jerry Crutchfield. Jim Cotton, Paul Goldberg, and Dave Boyer engineered. George Jones cut tracks and vocals for CBS with producer/engineer Billy Sherrill. Cotton and Goldberg also engineered. Waylon Jennings worked vocals and mixes for CBS with producer Ritchie Albright. Joe Scaife and Mike McCarthy engineered.

Take 6 tracked a new Warner Bros. album at Eleven-Eleven. The band produced; Don Cobb engineered. The Goldens cut tracks and overdubs for Capitol with producer/engineer Blake Chancey; Rodney Good also engineered.

OTHER CITIES

STUDIO A in Dearborn Heights, Mich., recently installed an SSL 6000E 40-input mixing console with G-Series pre-amps and a Sony 25-inch XBR Pro monitor. David Kuluka and Rodney Lovett of Studio Electronics handled the installation. Additions to Studio A's Synclavier/MIDI room include a MacIntosh SE with Opcode Editor/Librarians (D-50, M-1, DX7II, and Matrix 6), KMX MIDI switcher/Studio 3 MIDI interface, and Korg M-1 rack mount.

Master Sound, Atlanta, had producer Gene Griffin in working with R&B artist Artie Hoyle. Bret Richardson engineered. Force M.D.'s put down tracks on the single "Jive Time Sucka." Griffin produced, with Bill Esses and Richardson at the board.

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

MTV & MVPA Meet To Talk Terms

On-Screen Credits, Quality Discussed

BY MELINDA NEWMAN

NEW YORK—For the first time in two and a half years, MTV officials and members of the Music Video Producers Assn. sat down together Feb. 22 to discuss creative issues.

"It seemed like it was time to get together and not go through the record company as interpreters," says Abbey Konowitch, MTV senior VP, talent and music. Traditionally, producers and the channel have had little contact as the labels have acted as the intermediary between the two.

Also attending the meeting from MTV were chairman and CEO Tom Freston; president John Reardon; senior VPs Doug Herzog and Judy McGrath; directors of talent relations John Cannelli and Rick Krim; clip coordinator Sheri Howell; and director of talent Steve Leeds. The MVPA was represented by more than 100

'Both MVPA and MTV feel on-screen credits would improve the production of clips'

producers and directors.

Among the issues on the MVPA's agenda were product placement, MTV's standards and practices rules, on-air broadcast quality, MTV awards, and on-screen credit for directors and producers.

Reiterating a position the channel has long held, Konowitch said that giving chyron credit to producers and directors was fine with the channel pending approval by labels.

Though MTV's endorsement was not new, MVPA officials say it's the first time that the OK has been so cogently expressed to them and that they've been organized enough to move forward with this priority. "This is the first time that we've ever been told directly by MTV that it's fine," says MVPA president and Calhoun Productions head John Diaz. "We've always been kind of led to believe . . . that MTV wasn't looking that favorably at on-screen credits."

MTV may have given its blessing to the idea, but the MVPA has a much bigger barrier to cross with record companies.

Reaction to the idea from pop labels ranges from somewhat tacit consent to refusal. Among the reasons cited for not including directors and producers are the feeling that the chyrons are already too crowded, that the general public doesn't care who directs the video, and the mere fact the director and producer have been hired to do a service and are paid handsomely to do their job well.

However, country departments at labels seemingly have no resistance to the idea, nor do many country outlets. Country music channel CMT routinely flashes the chyron with director, producer, and songwriter after each clip when that information is made available by the label.

"Evidently the record companies would like to keep directors' and producers' names off videos, and until now they've been kept off," says

Diaz. "But it's something we feel we should have, and it's something we're going to chase. But we know it's going to be difficult.

"Both the MVPA and MTV feel that on-screen credits would improve the production of clips by virtue of directors having to put their names on them," Diaz says. "We're willing to put our names on the line and any little perk, like MTV's support on this, goes a long way." However, although it has voiced its approval, MTV has made it clear that any action toward making the goal a reality is the MVPA's responsibility.

Though the MVPA has been in existence since 1983, it wasn't until last summer that it came together as a real entity, according to Diaz. Therefore, the newly revamped organization gives producers and directors clout as a trade body that it did not have before. "Right now we are introducing ourselves to all the record company business affairs departments and video people as an association, although they know many of us as independent companies," Diaz says. "We're going to send out a letter to discuss things regarding our industry that are important to both sides. And getting the producers and directors credit is paramount to us."

Other issues discussed:

●Standards & Practices: Directors and producers expressed their disappointment over MTV's perceived lack of consistent guidelines and the number of clips returned that often have to be re-edited at the producer's expense. Konowitch maintained, as he has done previously, that MTV has to remain flexible but that its guidelines generally reflect that of any responsible broadcaster. The channel does not want to glorify violence, drugs, or crime.

●Product Placement: Konowitch said that blatant advertising would not be allowed, but that signs used in background shots, such as those in Times Square, were not a problem as long as they were not obviously favored.

●Broadcast Quality: Many directors had expressed concern over the on-air quality of the picture and often the sound. Konowitch said the channel was already in the process of switching to a D-2 digital format that would clear up any such problems.

●MTV Music Awards: Producers expressed skepticism over the fairness of the awards. Konowitch explained the current voting procedure, which allows three votes per record company, one vote per production company (that has had a clip aired on the channel), the remaining votes being split between press and vendors.

Though both MTV and MVPA officials agree that there was nothing spectacularly revelatory about the meeting, the feeling of good will was a needed bonus for the MVPA. "The meeting wasn't eye-opening, and there was nothing stated that really floored anybody," Diaz says, "but it was really great to have the biggest video entity come in and pat us on the back and say you're doing a great job and we'll support you. Heretofore, we've felt like the bastard children in the music business."

Konowitch adds that the meetings will be held twice a year and that a

similar get-together in New York with East Coast-based directors will take place before the end of March.

Diaz stresses that although the meeting was held just with MTV, it is not ignoring the other video outlets. "In no way do we look at MTV as the only outlet. But it was important for our first meeting to be with them since they are the largest one. I'm sure we'll get similar support from the country channels and BET."



Positively Overstreet. RCA recording artist Paul Overstreet, center, flanks himself with family members for the shooting of his latest video, "Seein' My Father In Me." Pictured, from left, are Overstreet children Nash and Summer, his father, Bill, and another child, Chord.

THE EYE



by Melinda Newman

GRAMMY GRUMBLINGS: The 32nd annual Grammy Awards were a delight, if only to see **Bonnie Raitt** finally get the recognition she deserves. There were some strange moments, however, like the pairing of **Randy Travis** and **Exposé**, neither of whom looked like they knew who the other one was, to present an award. And, as always, the presenters' scripts were abysmal. The silence was deafening as joke after joke fell flat. Speaking of which, **Garry Shandling** did a good enough job hosting, though he doesn't seem to be as hip to the music business as **Billy Crystal**. But, overall, the show was well paced and moved quickly. The awards ranged from the very surprising—**Milli Vanilli** winning as best new artist—to the somewhat surprising—**k.d. lang** and **Lyle Lovett** (who *did* break his Grammy by dropping it) snaring best country female and male vocal honors. And on a really swell note, for the first time the Grammys were close-captioned by the Caption Center thanks to a generous donation by Pepsi-Cola. Overall Grammy grade: B.

ON THE MOVE: **Dave Cagner** of **Orion Video** is switching to **EMI**, where he will handle local video promotion. He replaces **Gary Fisher**, who has moved to **Columbia** as manager of local video promotion. **Debbie DeVoogd** has left **RCA's** video department for **HA! The Comedy Channel**.

On the production side, **Rocky Morton** and **Annabel Jankel**, the pair who brought the world **M—M—Max** **Headroom**, have joined **Red Car** as music video directors. Among the videos the duo has under its belt are **Miles Davis'** "Decoy," **Talking Heads'** "Blind," **Donald Fagen's** "New Frontier," and **Elvis Costello's** "Accidents Will Happen." They also have their work shown every week on "Friday Night Videos"—the pair did the show's title sequence.

On the programming side, **Bill Bowen**, who has served as music director at **Hit Video USA** since its inception four years ago, has been upped to program director. He fills the shoes of **Lou Robinson**, who is now at **EMI**. Bowen says that the channel has no immediate plans to hire a new music director. Instead, **VJ Todd Stevens** will act as a music assistant. He also adds that viewers shouldn't expect any major changes at the station. "We're absolutely not making changes," he says. "Lou had us set up really well."

NOT ONLY IS CBS Music Video determined to make video the fourth configuration, but the fifth format as well. It has inked a deal with **Image Entertainment** to release 40 titles on laserdisk. The pact includes "The Who Live: Featuring The Rock Opera Tommy," "New Kids On The Block: Hangin' Tough Live," "25x5: The Continuing Adventures Of The Rolling Stones," and "Luther Vandross: Live At Wembley." The music video "format naturally lends itself to the high qualities produced on laerdisk," says CMV's VP **Jerry Durkin**.

"CMV's product has surpassed sales goals in the home video arena, and we anticipate the same positive results in the laserdisk marketplace."

EYESIGHT: **Janice Ginsberg**, formerly with **DIR Radio & Television**, has left the syndicator to form **Future Vision International** in New York, with associate **Patricia Stein** heading the L.A. office. FVI's goal is to develop and syndicate music programming to service the burgeoning international broadcast arena. Ginsberg has worked in a producer or talent coordinator capacity for several music television specials, including **Cinemax's** "Les Paul, He Changed The Music," and pay-per-view shows "The Who's Tommy" and "Anderson Bruford Wakeman Howe: An Evening Of Yes Music Plus." Stein has record-company and management experience, including stints at **Atlantic Records**, **Breakout Management**, **Starstruck Management**, and **Avnet Management**. Ginsberg can be reached at 212-877-3645; Stein at 818-349-7160.

EVER WONDER WHAT happens to those wacky prizes that people win in **MTV's** or **VH-1's** wildly creative promotions? Well, according to New York Newsday, **Dennis Amodeo**, last October's winner of 36 Corvettes from **VH-1**, has sold the three-dozen cars to painter **Peter Max**. Though he probably knew he couldn't keep the car collection, which has an estimated value of \$1 million, it looks like Amodeo was pretty smart when he decided to take the 36 cars rather than \$200,000 and a new Corvette convertible. As he said in the article, "For this contest, you had to be rich to begin with to keep the prize." Maybe so, but it doesn't look like he fared too badly in the long run. I wonder what the people who won **Jon Bon Jovi's** house are doing?

PROFESSOR LEEDS: **Steve Leeds**, MTV's director of talent relations, is teaching a music and media course at The New School in New York. The 13-week course goes through May and "focuses on the music industry and the various ways different media utilize musical output," says Leeds. The class features different guests from the industry.

CONDOLENCES to the family of **Jim Thompson**, 32, former principal of Chicago-based **VideoPool**, who died of AIDS Feb. 21. Thompson started **VideoPool** in 1984 and remained there until he sold his portion in 1986. As the company's senior VP, he supervised distribution, promotion, and marketing of music videos to nightclubs, retail outlets, colleges, and hotels. Following his departure, he created **Thompson Network**, a consulting firm. His last position was as director of special projects for **College Satellite Network**. His responsibilities included acting as liaison to record companies, developing the club market, and creating promotions and promotional materials. In the late '70s, he served as **Warner Bros.' regional manager of dance promotion.**

The family is asking that contributions be sent to **Northwestern Memorial Hospice Program** or any **AIDS support organization.**

Survivors include Thompson's mother, **Liz Walton**; grandmother, **Hope Buck**; brothers, **Mark Thompson** and **Brian Walton**; sister, **Jenny Kardoes**; and lover, **Paul Stein.**

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>ADDS</p> <p>Aerosmith, What It Takes Black Crowes, Jealous Again The Blue Nile, The Downtown Lights Michael Bolton, How Can We Be Lovers Lou Gramm, True Blue Love John Wesley Harding, The Devil In Me Don Henley, Heart Of The Matter Michelle, No More Lies The Mission U.K., Deliverance Red Hot Chili Peppers, Taste The Pain Slaughter, Up All Night Rod Stewart, This Old Heart Of Mine Stone Roses, I Wanna Be Adored Tears For Fears, Advice For The Young At Heart Tesla, The Way It Is Wilson Phillips, Hold On</p>	<p>ADDS</p> <p>Bela Fleck, Sinister Minister Poco, Nature Of Love Diane Reeves, Never Too Far Chunky A, Sorry Texas, I Don't Want A Lover</p> <p>FIVE STAR VIDEO</p> <p>Shawn Colvin, Steady On Everything But The Girl, Driving Julia Fordham, Manhattan Skyline Nanci Griffith, I Don't Want To Talk About It John Lee Hooker, In The Mood k.d. lang, Pullin' Back The Reins Sinead O'Connor, Nothing Compares 2 U</p>	<p>ADDS</p> <p>Tyler Collins, Girls Nite Out Eric Gable And Tamika Patton, Your Precious Love B B D, Poison Keith Robinson, Just What You Wanted Young M.C., I Come Off Whistle, Always And Forever</p>
<p>BUZZ BIN</p> <p>The Jesus & Mary Chain, Head On Peter Murphy, Cuts You Up They Might Be Giants, Birdhouse In Your Soul</p>	<p>ARTIST DEVELOPMENT</p> <p>Basia, Cruisin' For Bruisin' David Byrne, Dirty Old Town Tim Finn, Not Even Close Sara Hickman, Simply Kaoma, Lambada Daniel Lanois, Still Water Notting Hillbillies, Your Own Sweet Way Chris Rea, The Road To Hell Vonda Shepard, Don't Cry Liene Lisa Stansfield, All Around The World</p>	<p>HEAVY</p> <p>Paula Abdul, Opposites Attract Salt-N-Pepa, Expression Soul II Soul, Jazzie's Groove Quincy Jones, Secret Garden Miki Howard, Love Under New Management Big Daddy Kane, I Get The Job Done Lisa Stansfield, All Around The World The Good Girls, Love Is An Itching</p>
<p>STRESS</p> <p>The Beloved, Hello Jane Child, Don't Wanna Fall In Love Sinead O'Connor, Nothing Compares 2 U</p>	<p>RECORD GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>MEDIUM</p> <p>David Peaston, We're All In This Together Michelle, No More Lies Earth, Wind, & Fire, Heritage The Good Girls, Your Sweetness Club Nouveau, No Friend Of Mine Regina Belle, Make It Like It Was Heavy D. & The Boyz, Gyrz, They Love me The Chimes, 1-2-3 Barry White, I Want To Do It Good To You Mantronix, Got To Have Your Love Janet Jackson, Escapade</p>
<p>EXCLUSIVES</p> <p>Midnight Dil, Blue Sky Mine Mötley Crüe, Without You</p>	<p>CURRENT</p> <p>Red Hot Chili Peppers, Taste The Pain Steve Salas, The Harder They Come B.A.D., Free De La Soul, Buddy Faith No More, Epic Bad Brains, Soul Craft Del Fuegos, Breakaway Black Crowes, Jealous Again Gun, Better Days Raindogs, I'm Not Scared Shaking Family, Tic Toc Whitesnake, The Deeper The Love Tesla, The Way It Is Warrant, Sometimes She Cries Michael Monroe, Man With No Eyes Lenny Kravitz, I Built This Garden For Us Lilac Time, American Eyes Kid-N-Play, Funhouse Biz Markie, Just A Friend Young M.C., I Come Off Rob Base, Get Up And Have A Good Time Boo Yaa Tribe, Raid</p>	<p>NEW YORK</p> <p>DEBORAH HARRY'S brightly-colored "Sweet & Low" video draws on the creative genius of fashion designer Stephen Sprouse and fashion photographer Steve Meisel. The pair directed Harry's latest clip, taken from her Reprise/Sire/Red Eye release "Def, Dumb, and Blonde." A hi-tech coloring process leaves a silk-screened effect on this new, visually arresting video. Loretta Farnb produced for Scorched Earth. Mustapha Khan directed Timmy Gatling's "Rock Me Good" video with Black & White Television pro-</p>
<p>HEAVY</p> <p>Paula Abdul, Opposites Attract B-52's, Room Eric Clapton, Bad Love Phil Collins, I Wish It Would Rain Down Janet Jackson, Escapade Billy Joel, I Go To Extremes Kiss, Forever Richard Marx, Too Late To Say Goodbye Alannah Myles, Black Velvet Michael Penn, No Myth Roxette, Dangerous The Smithereens, A Girl Like You Warrant, Sometimes She Cries</p>	<p>ACTIVE</p> <p>Britny Fox, Dream On D-Mob, C'Mon And Get My Love Depeche Mode, Personal Jesus Enuff Z'nuff, Fly High Michelle The Front, Fire Lenny Kravitz, Various Track Michael Monroe, Man With No Eyes Tom Petty, A Face In The Crowd R.E.M., Get Up</p>	<p>NEW YORK</p> <p>DEBORAH HARRY'S brightly-colored "Sweet & Low" video draws on the creative genius of fashion designer Stephen Sprouse and fashion photographer Steve Meisel. The pair directed Harry's latest clip, taken from her Reprise/Sire/Red Eye release "Def, Dumb, and Blonde." A hi-tech coloring process leaves a silk-screened effect on this new, visually arresting video. Loretta Farnb produced for Scorched Earth. Mustapha Khan directed Timmy Gatling's "Rock Me Good" video with Black & White Television pro-</p>
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<p>MEDIUM</p> <p>Bad English, Price Of Love Rod Stewart, Downtown Train Great White, House Of Broken Love Gun, Better Days Kevin Paige, Anything I Want Rush, The Pass UB40, Here I Am (Come And Take Me Away)</p>	<p>POWER</p> <p>Janet Jackson, Escapade Paula Abdul, Opposites Attract Roxette, Dangerous Billy Joel, I Go To Extremes Bad English, Price Of Love Gloria Estefan, Here We Are Warrant, Sometimes She Cries Cover Girls, We Can't Go Wrong D-Mob, C'Mon And Get My Love Seduction, Two To Make It Right Expose, Tell Me Why Michael Penn, No Myth Michelle, No More Lies Kiss, Forever Alannah Myles, Black Velvet</p>	<p>NEW YORK</p> <p>DEBORAH HARRY'S brightly-colored "Sweet & Low" video draws on the creative genius of fashion designer Stephen Sprouse and fashion photographer Steve Meisel. The pair directed Harry's latest clip, taken from her Reprise/Sire/Red Eye release "Def, Dumb, and Blonde." A hi-tech coloring process leaves a silk-screened effect on this new, visually arresting video. Loretta Farnb produced for Scorched Earth. Mustapha Khan directed Timmy Gatling's "Rock Me Good" video with Black & White Television pro-</p>
<p>BREAKOUTS</p> <p>Eurythmics, Baby's Gonna Cry Faster Pussycat, House Of Pain Havana Black, Lone Wolf Kix, Cold Blood Whitesnake, The Deeper The Love</p>	<p>POWER</p> <p>Janet Jackson, Escapade Paula Abdul, Opposites Attract Roxette, Dangerous Billy Joel, I Go To Extremes Bad English, Price Of Love Gloria Estefan, Here We Are Warrant, Sometimes She Cries Cover Girls, We Can't Go Wrong D-Mob, C'Mon And Get My Love Seduction, Two To Make It Right Expose, Tell Me Why Michael Penn, No Myth Michelle, No More Lies Kiss, Forever Alannah Myles, Black Velvet</p>	<p>NEW YORK</p> <p>DEBORAH HARRY'S brightly-colored "Sweet & Low" video draws on the creative genius of fashion designer Stephen Sprouse and fashion photographer Steve Meisel. The pair directed Harry's latest clip, taken from her Reprise/Sire/Red Eye release "Def, Dumb, and Blonde." A hi-tech coloring process leaves a silk-screened effect on this new, visually arresting video. Loretta Farnb produced for Scorched Earth. Mustapha Khan directed Timmy Gatling's "Rock Me Good" video with Black & White Television pro-</p>
<p>OTNN</p> <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>ADDS</p> <p>Giant, I'll See You In My Dreams Taylor Dayne, Love Will Lead You Back Slaughter, Up All Night Richard Marx, Too Late To Say Goodbye Red Hot Chili Peppers, Taste The Pain The Rave-Ups, Respectfully King Of Rain A'me Lorain, Whole Wide World Inner City, Watcha Gonna Do With My Lovin' Lenny Kravitz, I Built This Garden For Us Tommy Page, I'll Be Your Everything</p>	<p>NEW YORK</p> <p>DEBORAH HARRY'S brightly-colored "Sweet & Low" video draws on the creative genius of fashion designer Stephen Sprouse and fashion photographer Steve Meisel. The pair directed Harry's latest clip, taken from her Reprise/Sire/Red Eye release "Def, Dumb, and Blonde." A hi-tech coloring process leaves a silk-screened effect on this new, visually arresting video. Loretta Farnb produced for Scorched Earth. Mustapha Khan directed Timmy Gatling's "Rock Me Good" video with Black & White Television pro-</p>
<p>ADDS</p> <p>Highway 101, Walkin' Talkin' Cryin' Barely... Robin Lee, Black Velvet Tanya Tucker, Walking Shoes Kelly Willis, I Don't Want To Love you Lacy J. Dalton, Black Coffee Steve Wariner, The Domino Theory Clint Black, Walkin' Away The Highwaymen, Silver Stallion Travis Tritt, Help Me Hold Me</p>	<p>HEAVY</p> <p>Janet Jackson, Escapade Alannah Myles, Black Velvet Billy Joel, I Go To Extremes Bad English, Price Of Love B-52's, Room</p>	<p>NEW YORK</p> <p>DEBORAH HARRY'S brightly-colored "Sweet & Low" video draws on the creative genius of fashion designer Stephen Sprouse and fashion photographer Steve Meisel. The pair directed Harry's latest clip, taken from her Reprise/Sire/Red Eye release "Def, Dumb, and Blonde." A hi-tech coloring process leaves a silk-screened effect on this new, visually arresting video. Loretta Farnb produced for Scorched Earth. Mustapha Khan directed Timmy Gatling's "Rock Me Good" video with Black & White Television pro-</p>
<p>CURRENT</p> <p>Paul Overstreet, Seeing My Father In Me Ricky Van Shelton, Statue Of A Fool Jann Browne, Tell Me Why Wild Rose, Go Down Swingin' Restless Heart, Fast Movin' Train Oak Ridge Boys, No Matter How High Kathy Mattea, Where've You Been Exile, Keep It In The Middle Of The Road Patty Loveless, Chains Alan Jackson, Here In The Real World Mark Collie, Something With A Ring To It Kentucky Headhunters, Dumas Walker Mac McAnally, Back Where I Came From Chunky A, Sorry</p>	<p>MEDIUM</p> <p>Michelle, No More Lies Cover Girls, We Can't Go Wrong Gun, Better Days Lisa Stansfield, All Around The World Sadao Watanabe, Any Other Fool Rolling Stones, Almost Hear You Sigh Kevin Paige, Anything I Want Jane Child, Don't Wanna Fall In Love David Peaston, We're All In This Together McAuley Schenker Group, Anytime</p>	<p>NEW YORK</p> <p>DEBORAH HARRY'S brightly-colored "Sweet & Low" video draws on the creative genius of fashion designer Stephen Sprouse and fashion photographer Steve Meisel. The pair directed Harry's latest clip, taken from her Reprise/Sire/Red Eye release "Def, Dumb, and Blonde." A hi-tech coloring process leaves a silk-screened effect on this new, visually arresting video. Loretta Farnb produced for Scorched Earth. Mustapha Khan directed Timmy Gatling's "Rock Me Good" video with Black & White Television pro-</p>

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

ROCKER DAVE EDMUNDS IS "Closer To The Flame" in the title-track video from his new Capitol outing. **Michael Salomon** directed the performance clip, highlighted by various pyrotechnics and fire imagery. **Martin Fischer** produced for **High Five Productions**. Fischer also produced the latest clip from country rockers **Foster & Lloyd's** "Faster and Louder" album on RCA. **Bud Schaeztle** directed "Is It Love," a fantasy performance clip.

Gloria Estefan strolled the beaches of Malibu to lens the video ballad "Cuts Both Ways," a new AWGO production directed by **Tom Grubbs**. **Kevin Harrows** produced the title-track video to Estefan's Epic album. Meanwhile, AWGO director **Greg Masuak** reeled **Tommy Page's** "I'll Be Your Everything," a conceptual performance clip staged at the Warner Grand Theater in San Pedro. **Tim Harbert** produced the video, culled from Page's "Paintings On My Mind" album on Sire.

NEW YORK

DEBORAH HARRY'S brightly-colored "Sweet & Low" video draws on the creative genius of fashion designer **Stephen Sprouse** and fashion photographer **Steve Meisel**. The pair directed Harry's latest clip, taken from her Reprise/Sire/Red Eye release "Def, Dumb, and Blonde." A hi-tech coloring process leaves a silk-screened effect on this new, visually arresting video. **Loretta Farnb** produced for **Scorched Earth**.

Mustapha Khan directed **Timmy Gatling's** "Rock Me Good" video with **Black & White Television** pro-

ducer **Jeff Switzer**. The **Tommy Boy** single comes from Gatling's "Help" album. In addition, **Cosby kid Malcolm-Jamal Warner** has wrapped a **Black & White Television** video for the **Black Flames**. The **Def Jam** artists cover the **Slave** tune "Walking Down The Street Watching The Ladies." **Marjorie D. Clarke** executive-produced and **Michelle Boissiere** managed production.

The **Black Rebel Film Posse** is behind **EPMD's** socially conscious "You Had Too Much To Drink" video, directed by **Tony Puryear** and produced by **Brian Greenbaum**. **L.L. Cool J** and the **IBM Dancers** appear in the comedic clip, which is the third release from the band's **Sleeping Bag/Fresh** album, "Unfinished Business."

OTHER CITIES

AEROSMITH RIPPED UP the Longhorn Ballroom in Dallas to lens "What It Takes," the latest video from the **Geffen** album "Pump." **Wayne Isham** directed the concept clip and **The Company's Curt Marvis** and **Jeff Tannebray** produced.

Mark Knopfler & Co.'s Notting Hillbillies have wrapped three U.K.-based clips for the forthcoming **Warner Bros.** album "Missing... Presumed Having A Good Time." **Neil Abramson** directed "Your Own Sweet Way," "Will You Miss Me," and "Feel Like Going Home." **Larry Perel** produced the videos for **Satellite Films**.

Columbia's Toad The Wet Sprocket and **DNA** director **Piers Plowden** recently reeled "Come Back Down," a new single from the band's major-label debut. **David Naylor** executive-produced the Santa Barbara-based performance clip and **Fiona Prendergast** produced for **DNA, Inc.**

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Believe/MCA
Don Powell/Twin-Town Sound
J.C. Bagdadi

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The Rhythm
Information To Raise A Nation/Motown
Raphael Valentin/Classic Concept
Lionel C. Martin

POI DOG PONDERING

000 Li La Loo
Poi Dog Pondering/Columbia
Ben Whittaker/LimeLight
Jay Brown

SEDUCTION

Heartbeat
Nothing Matters Without Love/Vendetta
Mike Bodnarczuk/Propaganda Films
Michael Bay

SOUL II SOUL

Get A Life
Keep On Movin'/Virgin
Jeremy Barrett/VIVID
Big TV

STEVE WARINER

The Domino Theory
Larudo/MCA
Martin Fischer/High Five Productions
Jerry Simer

AFTER 7

Ready Or Not
After 7/Virgin
Joe Charbanic, Lyn Healy/VIVID
D.J. Webster

BELINDA CARLISLE

Runaway Horses
Runaway Horses/MCA
Charles Duncan/AWGO
Greg Masuak

THE CHURCH

Metropolis
Gold Afternoon Fix/Arista
Chris O'Brien/Propaganda
David Hogan

PHIL COLLINS

Do You Remember
But Seriously/Atlantic
Paul Flattery, Irene Cirnita/FYI Inc.
Jim Yukich

GSP (GANGST*RR POSSE)

Read The Label
Read The Label/B Down
Ron Carrington/Cheshire Assoc.
Ron Carrington, Steve Tringali

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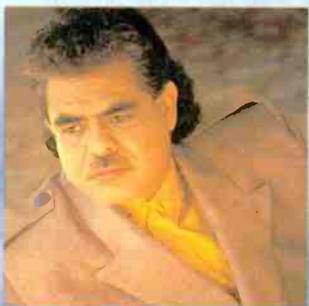
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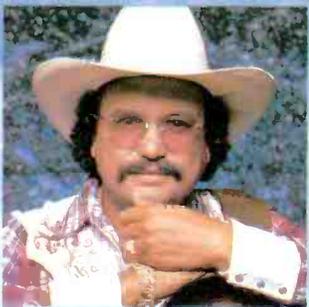
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Latin Notas



by Carlos Agudelo

DISCOS CBS HAS RELEASED LUIS ANGEL'S new album, "Señales De Vida," the first record by the Argentinian singer/composer since the demise of the Latin division of A&M Records. Angel composed all the songs, which are straight ballads. The first single is "Flor Dormida" . . . Discos CBS also reports that it has agreed amicably to end its recording contract with singer **Lunna**, another A&M casualty. Lunna's only album on CBS was "Sere Tuya Esta Noche" . . . **Jorge Pino**, the Argentinian-born ex-manager of the Latin division of RCA in the U.S., is back in the recording business, this time working in marketing and international affairs for TH-Rodven of Miami . . . A top Capitol/EMI Latin executive denies all rumors reported in a past Notas column about EMI-Capitol chasing around TH-Rodven artists and personnel. In some cases, it seems to be the other way around. Nevertheless, the company still has a big announcement to make about its signing of a top tropical big shot. I guess we'll have to wait until the official word is out.

LATIN GRAMMY AWARDS WENT TO José Feliciano—his fifth—in the pop category for his performance on the song "Cielito Lindo" (Capitol/EMI), a cut from the album "Never Gonna Change," his first English-language release in a long time; **Celia Cruz** and **Ray Barretto** for their album "Ritmo En El Corazón" (Fania); and **Los Lobos** for its "La Pistola Y El Corazón," a remarkable record on Warner Bros.

It seems that the trick to getting nominated and

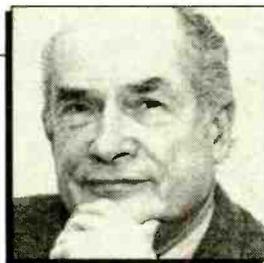
winning is crossover recognition. That will be the case as long as more discriminating and knowledgeable members of the Latin music community don't belong to NARAS. Meanwhile, each Latin Grammy award has enormous value as recognition for many musicians' careers, not necessarily for those who deserved them more or less—for all deserved them—but for those who have been there to get the nominations into the pipeline.

RADIO TURMOIL CONTINUES IN MIAMI: On Feb. 19, station WXDJ-FM, now known as Radio

Luis Angel has a new album out on Discos CBS

Ritmo, changed its signal to 95.7 and its power to a whopping 100,000 watts. The station is now part of Viva America Radio Network, which also includes WAQI-AM (Radio Mambi), also in Miami, and affiliates KLVE-FM and KTNQ-AM in Los Angeles. PD for the network is **Adrian Lopez**, who replaces **Carlos Grillone**, and who has programmed KLVE for several years with significant success. He will be assisted by **Sury Rodriguez**. Among the new station personnel is **Javier Romero**, previously in the popular morning slot "Desayuno Musical" at WCMQ-FM, also known as FM92. The format, according to Lopez, will continue the KLVE line of top 40 contemporary hits in Spanish, with a few modifications to account for regional differences. Thus far, Lopez has been one of the few Latin PDs to stick consistently to a badly needed "hit" radio format in Spanish.

Classical KEEPING SCORE



by Is Horowitz

GRAMMY GRUMBLES: Classical music, along with a number of other "minority" musics, is even more firmly segregated in the back of the Grammy TV bus. Two-and-a-half hours into this year's show, the genre finally surfaced for a few moments in the spotlight.

Even so, as if the Grammy producers feared alienating the prime-time audience, they chose to present music that none would find objectionable, or "difficult." It's no putdown of Gershwin's "Porgy and Bess" to note that "Summertime," no matter how charmingly sung by **Harolyn Blackwell**, is hardly representative of classical music today, yesterday, or a couple hundred years ago.

It smacks of the same timidity to have **Julia Migenes** make her entrance to read off the classical Grammy winners to the sounds of "Mack the Knife." True, as the winning names were screened we did hear some Mozart. But it was the opening bars of his Symphony No. 25, elevated to safe crossover popularity by its prominent use in "Amadeus."

It's not elitist to deplore this almost apologetic sampling of "classics" on a show that claims to recognize the best in recorded music. If a more reasonable attention to classical music is incompatible with high ratings on national television, why not take the next logical step: remove it entirely and seek another way to call public attention to the winners. It's ironic that the most innovative classical segment on the show came in a Pepsi commercial.

For the record, Deutsche Grammophon led the Grammy parade with four classical titles, followed by Telarc with three, Nonesuch with two, and CBS and London with one each. Telarc also scored in the children's category, Nonesuch in traditional folk, and BMG only in

original cast. Among the majors, Angel and Philips drew blanks.

LEONARD BERNSTEIN, an exclusive DG artist since 1981, has extended his pact with the label. Contract-signing ceremonies took place Feb. 27 in Vienna, where he had just completed recording the Sibelius Symphony No. 1 with the Vienna Philharmonic. Still remaining to be recorded in his Sibelius cycle are the Third and Sixth Symphonies. But they won't be laid down until some time next year. Also scheduled with the Vienna is a Bruckner Ninth, says **Karen Moody**, DG VP.

A Pepsi ad provided best classical music of the night

Other Bernstein recording plans call for live tapings with the New York Philharmonic, Bavarian Radio Symphony, Israel Philharmonic, and the London Symphony Orchestra. Among titles fixed with the NYP are the Mahler Symphony No. 8, the Shostakovich Symphony No. 5, Mendelssohn's "Elijah," and Bernstein's "Arias and Barcarolles." Moody also cites a Mozart Mass with the Bavarian Radio Symphony among future plans.

PASSING NOTES: Erato will record **John Corigliano's** Symphony No. 1 this month in live performances by the Chicago Symphony conducted by **Daniel Barenboim** . . . Chinese cellist **Jian Wang** has been signed by Delos. His first recording, due out next August, will include works by Barber, Schumann, and Chopin, with **Carol Rosenberger** as pianist. Concerto recordings with **Gerard Schwarz** and the Seattle Symphony are scheduled for next season.

In an unusual cross-plug ploy, WCLV Cleveland is airing spots promoting area NPR station WCPN in return for mentions, calling attention to WCLV's classical format, on NPR's "All Things Considered." . . . The Dallas Symphony, which moved into its new Meyerson Hall last fall, reports its first sold-out season in history. Ticket sales hit a high of 155,442.

FOR WEEK ENDING MARCH 10, 1990

Billboard

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TOP LATIN ALBUMS™

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

	THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	7	KAOMA	LAMBADA	EPIC 46010
	2	2	57	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	3	4	9	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	4	7	21	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	5	3	15	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	6	14	9	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/CAPITOL-EMI LATIN
	7	9	39	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	8	5	41	JULIO IGLESIAS	RAICES	CBS 80123
	9	6	3	JOSE LUIS RODRIGUEZ	JOSE LUIS RODRIGUEZ/MARIACHI VARGAS	POLYGRAM LATINO 842085/POLYGRAM-LATINO
	10	8	41	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	11	10	21	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
	12	13	15	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162
	13	21	9	XUXA	XUXA	GLOBO 9113
	14	11	7	BRAULIO	LOS EXITOS DE BRAULIO	CBS 80185
	15	23	31	EMMANUEL	QUISIERA	CBS 80124
	16	12	61	CHAYANNE	CHAYANNE	CBS 80051
	17	16	7	TERESA GUERRA	LOS CREADORES DE LA LAMBADA	TH-RODVEN 2678
	18	—	1	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	19	17	33	LOS BUKIS	Y PARA SIEMPRE	FONOVISSA 8828
	20	15	5	CAMILO SESTO	EL AMOR DE VIDA	GLOBO 9942
	21	18	35	MARISELA	MARISELA	ARIOLA 9577
	22	—	7	MARISELA	15 EXITOS	FONOVISSA 8836
	23	20	9	RAPHAEL	MARAVILLOSO CORAZON	CBS 80250
	24	25	37	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	25	19	77	YOLANDITA MONGE	VIVENCIAS	CBS 10552
TROPICAL/SALSA	1	2	27	LUIS ENRIQUE	MI MUNDO	CBS 80146
	2	1	17	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	3	3	7	LALO RODRIGUEZ	SEXSACIONAL!	TH-RODVEN 2661
	4	4	27	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	5	5	9	LA PATRULLA 15	EL CANTINERO	TTH 00-1
	6	8	7	BOBBY VALENTIN	AQUI ESTA LA SALSA	SONOTONE 21501
	7	14	17	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
	8	7	5	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
	9	11	13	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
	10	6	61	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	11	16	19	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	12	10	31	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	13	13	17	GRUPO NICHE	GRANDES EXITOS	GLOBO 9878
	14	19	13	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	15	17	29	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	16	12	7	VARIOS ARTISTAS	LOS GRANDES DEL MERENGUE	KAREN 128
	17	—	19	JOSE ALBERTO	MIS AMORES	RMM 1684
	18	—	35	LA COCO BAND	COCO BAND	KUBANEY 20011
	19	15	5	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/POLYGRAM-LATINO
	20	9	39	EL GRAN COMBO	AMAME	COMBO 2060
	21	23	27	HANSEL SOLO	SOLO	CBS 80148
	22	—	1	SERGIO VARGAS	LAMBADA (SERGIO VARGAS)	CBS 463-210
	23	—	27	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
	24	—	37	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	25	20	31	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
REGIONAL MEXICAN	1	1	27	BRONCO	A TODO GALOPE	FONOVISSA 8830
	2	3	9	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPITOL-EMI LATIN
	3	2	33	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	4	4	29	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	5	6	19	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
	6	23	23	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	7	8	15	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	8	24	69	BRONCO	UN GOLPE MAS	FONOVISSA 8808
	9	16	9	JOHNNY HERNANDEZ	NO ME HAGAN MENOS	CAPITOL-EMI LATIN 42134
	10	9	19	LOS FLAMERS	LOS FLAMERS	RCA 9857
	11	11	17	LOS YONICS	A TU RECUERDO	FONOVISSA 8832
	12	7	37	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	13	10	13	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN 42138
	14	14	11	SELINA Y LOS DINOS	SELINA	CAPITOL-EMI LATIN 421-44/CAPITOL-EMI LATIN
	15	5	21	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISSA 8831
	16	12	57	LA MAFIA	EXPLOSIVO	CBS 80072
	17	18	3	LOS IRACUNDOS	12 INVOLVIDABLES	GLOBO 9732
	18	13	9	LOS HUMILDES	NI ME VIENE NI ME VA	FONOVISSA 8827
	19	20	115	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	20	19	65	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	21	17	25	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	22	21	13	VARIOS ARTISTAS	DE LO NUESTRO LO MEJOR	CBS 80156
	23	—	1	JUAN VALENTIN	16 CORRIDOS DE EXITOS CON BANDA	CAPITOL-EMI
	24	15	17	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
	25	25	17	ANTONIO AGUILAR	15 CORRIDOS NORTENOS	MUSART 2074

(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.

French Market Healthier Than Ever Sales Of CDs, Cassettes Up; Vinyl Down

■ BY PHILIPPE CROCC

PARIS—French sound carrier sales were up 29% at \$857 million (at an exchange rate of 5.68 French francs to the dollar) in 1989, according to figures released by the Syndicat National de l'Edition Phonographique (SNEP). With a 35.7% increase in sales recorded in 1988, this means that the market has grown by 75% in the last two years.

Spearheading the growth has been the compact disk, with sales increasing 53.6% from \$273 million in 1988 to almost \$420 million in 1989. Cassette sales also registered a healthy increase—up 38.8% from \$186 million in 1988 to \$258 million last year.

The decline of vinyl album sales, from a modest 2.1% in 1988, acceler-

ated sharply last year, dropping 17.2% from \$105 million in 1988 to just under \$88 million in 1989. And singles were down 16.8% from \$97 million in 1988 to \$80.7 million last year.

Music video sales were up more than 400% from \$2.74 million in 1988 to \$11 million in 1989.

CDs now account for almost half the French industry's revenue, the boost in sales of the carrier being provided predominantly by compilation CDs. Of the 14 double-platinum (600,000 unit sales) albums last year, seven were compilations: Edith Piaf's "Disque d'Or" (EMI); Dire Straits' "Money For Nothing" (Vertigo); "Compilation NRJ" (PolyGram); Coluche's "Les Interdits" (Lederman/BMG); "Lambada" compilation (CBS); Coluche compilation

(PEM/EMI); and Tino Rossi's "Noel" (Columbia/EMI).

Of the 38 platinum albums in 1989 (300,000 unit sales), 18 were compilations.

Mixed with the satisfaction at the market's expansion are some industry reservations that, by overloading the compilation bandwagon, there could be some jeopardy to the sale of current repertoire.

Patrice Fichet, head of SNEP, says the growth of the French market over the last two years should be seen in the context of the country's slow response to the introduction of the CD. "It is a catching-up exercise," he explains, "which really took off with the reduction in value-added tax and the advent of television advertising."

Fichet professes a cautious optimism for 1990 and expects to see the market growth-rate slow. He notes that to maximize its potential, the industry must continue to work on a number of fronts: improving its public image and its relations with the media; campaigning for a further reduction in value-added tax; and coordinating its efforts to boost exports of French recorded music.

The decline of the single in France over the last six years has been dramatic. From selling 68 million units in 1983, the industry has seen the carrier wither to 35.5 million in 1989.

Today, singles sales account for less than 10% of industry revenue, and the slump is disquieting because the single remains the most effective tool for the introduction of new artists and the promotion of album sales. Unlike the situation in neighboring West Germany, France has not seen any substantial compensatory sales of the 3-inch or 5-inch CD single.

French Singles Stats Show Steady Decline In Sales

PARIS—Despite the fact that there are more than 10 million conventional record players in French homes compared with 3.56 million CD players, the single in France has been in steady decline for the last six years.

From 68 million unit sales in 1983, the market has contracted to 61.1 million in 1984, 57.6 million in 1985, 49.7 million in 1986, 45.7 million in 1987, 36.2 million in 1988, and 35.5 million in 1989.

In sales terms, the volume has dropped from 666 million francs (\$116.8 million) in 1983 to 458.7 million (\$80.7 million) in 1989.

Although the vinyl LP has also

been in decline for some years, the rate of attrition has slowed since 1987, the year in which value-added tax on records was slashed from 33% to 18%.

From an annual decline of about 20%, the LP market has stabilized, and last year the industry's income from this carrier was down by only a couple of percentage points. Another factor in the deceleration of the LP sales decline has been television advertising of albums, which has promoted a revival of interest in competitively priced vinyl LPs, such as the Jacques Brel and Edith Piaf collec-

(Continued on page 80)

Aussie Record Assn. Vows CD-Rental Battle Lobbies For Legal Support As Outlets Proliferate

■ BY GLENN A. BAKER

SYDNEY, Australia—The Australian Record Industry Assn. is bracing itself for a long and difficult battle against CD rental outlets, which have begun to proliferate in metropolitan areas.

At least 10 have opened in this city alone over the past year and some video rental shops have indicated that they intend to expand their activities to embrace sound recordings.

Technically speaking, the stores are legal. Although the First Sale Doctrine of contract law allows a record company to stipulate to a retailer that lending, hiring, or public broadcast is illegal, the contract does not apply once that record is purchased by another party.

This means that the industry is faced with the prospect of having to lobby the government of the day (a federal election is due March 24) for protection from the practice. "I think," says ARIA executive director Emmanuel Candi, "we've got a hard job ahead of us."

The federal government has recently passed a blank-tape levy into law and the record industry has taken a test case to the Copyright Tribunal for the purpose of establishing a rate. Due to be determined before midyear, the levy is expected to be around 70 cents per 90-minute cassette.

To many, this will be seen as sufficient relief for the home taping that will inevitably be facilitated by the CD rental outlets.

ARIA's attitude is that the levy is compensation for a regrettable but uncontrollable copyright-infringement practice and should not be seen as an encouragement or justification for further infringement.

"Rental is a corruption of copyright material," says Candi. "Copyright owners have a right to prevent their works from being broadcast or publicly performed without remuneration. Obviously they should also have the right to prevent it being rented or hired."

The CD libraries have done their legal homework and have placed warn-

ing stickers on the rental containers saying that taping the contents is illegal. This seems motivated more by a desire to throw responsibility back on their customers than any concern for the artists or their record companies.

Rental is not an entirely new phenomenon in this part of the world. For some years now, record rental shops have operated in the far-flung western city of Perth. Perversely, they have been supported by government grants as a means of solving youth unemployment. "It's a bit like the Wild West out there," says Candi. "Anything goes."

Until recently, the situation seemed confined to Perth. Now it is creeping across the continent and, as Candi candidly admits, "our guys are petrified at the moment."

"This could stuff the market for new releases. We need to get a legal yes or no on this as soon as possible, even if it means changing the Copyright Act."

In the current climate here, that seems like a particularly remote possibility.

Pioneer LDC Plans Full-Scale Assault On Music Software Biz

TOKYO—Pioneer LDC, subsidiary of Pioneer Electric Corp., makes a full-scale entry into music software in April. President Yasuo Aomi says the firm will produce original music software for sale as well as marketing product from Humming Bird, a midsize record company. A special division has been set up for the extension of Pioneer LDC's activities, which already include movie production and computer software. The first release is the debut of rock singer Katsumi, April 25, on laserdisk, CD, and audio- and videocassette. Aomi says four more artists, new and established, will be signed for release later this year.

SHIG FUJITA

Britain's Capital Radio Ratings Soar

LONDON—Capital Radio has scored heavily again in the latest JICRAR ratings here, with a 55% increase in total hours and an 8% improvement in audience reach. Capital FM has maintained the station's presplit figure of a 30% reach, while the Capital Gold AM service, launched in November 1988, bows in with an impressive 19%. Private research by Capital, London's leading indie station, shows it is winning its new audience from BBC Radio 2 and LBC, the news/talk station.

PAUL EASTON

Hanover Band Snags Fonoforum Honor

HAMBURG, West Germany—The Hanover Band's five-CD set of the complete Beethoven symphonies, played on authentic period instruments and released on the U.K. Nimbus label, has been voted "Record Of The Year, 1989" by readers of Fonoforum, Germany's leading audiophile magazine. The Hanover Band starts its 10th anniversary season March 28 with a dinner/concert at London's Guildhall. Following German, Portuguese, and French concerts, the band will tour the U.S. in November.

WOLFGANG SPAHR

3 British Rock Bands Play Romania

BUCHAREST, Romania—Three U.K. rock bands, Crazyhead, Skin Games, and Jesus Jones, are in Romania celebrating the country's revolution with concerts in Timisoara, Brasov, and Bucharest. Their tour is sponsored by the British Council, the Station Agency of London, and the Romanian ministry of youth culture. There is a new zest for modern, unrestricted entertainment for young people here following the removal of the Ceausescu dictatorship and the long-running ban on rock music nationwide.

OCTAVIAN URSELESCU

Belgian Label Launching Rock Outlet

BRUSSELS, Belgium—Belgium's Play It Again, Sam label launches a rock subsidiary in March under the title G-ROX-P. The first two acts signed are Belgian bands Ze Noiz and the Romans. Sonia van der Straeten, PIAS promotion chief, says the label signed several rock acts and decided to separate them from other PIAS acts by starting a new label outlet. Ze Noiz's single "G.G.Y.Y." is just out, and an album, "Thy Will Be Done," will follow.

MARC MAES

France Aims To Increase Cable Audience

PARIS—Paul Quiles, France's post and telecommunications minister, has launched a campaign to multiply the number of French cable television subscribers fivefold during the next two years. Audience target figure is now 1.3 million, and the aim is to increase the number of available channels by 10-30 by 1992. France Telecom, which owns and installed the country's cable networks, has earmarked \$2 billion (exchange rate, 5.7 francs to the dollar) over the next four years to establish further fiber-optic links. The campaign follows the disappointing results of its predecessor in 1982, which aimed for 900,000 subscribers by 1988 but fell far short of that mark. Neighboring West Germany already has 6 million homes receiving cable broadcasts.

PHILIPPE CROCC

Goodman Group Goes All Out For Video

LONDON—The Goodman Group, having disposed of its footwear and clothing interests, is changing its name to the Video Stores Group and expanding its interests in this field with the acquisition of another 21 retail stores for \$5 million. Goodman started its video involvement last August and, with the latest acquisitions, will have 68 outlets. The companies being acquired are Wonday, with 12 stores, and Top Tape, with nine. Goodman recently finalized a deal with West Coast Video Enterprises of the U.S. to act as its U.K. head franchise.

NIGEL HUNTER

All-Star Aussie Concert Raises Quake Relief Funds

BY KATHERINE TULICH

NEWCASTLE, Australia—It was one of the biggest lineups of top bands ever seen in Australia. Spy V Spy, Ian Moss, Noiseworks, the Angels, Split Enz, Crowded House, Johnny Diesel & the Injectors, Jimmy Barnes, and Midnight Oil—all participating in an eight-hour benefit concert at the International Sports Centre here, Feb. 18, to raise money for the victims of the earthquake that struck this city last year on Dec. 28.

The event attracted 42,000 people—the biggest-ever pay concert of Australian acts in Oz history, raising \$A900,000 for the city's relief fund.

The largest gathering for an outdoor concert in Australia was last year's free Turn Back The Tide show in Sydney on March 24, which attracted 240,000 in an event devised to raise public awareness of the problems of water pollution.

The Newcastle benefit was initiated by the bands Crowded House and Split Enz, which were scheduled to play Newcastle on the evening of the earthquake. They lost their truck driver, who was crushed while loading gear into the local Workers' Club, the building that had the most casualties during the

tragedy.

The relief concert marked the last time that Split Enz will play together. The band, originally from New Zealand, became one of the biggest bands in Australia in the early '80s with the "True Colours" album, which sold 300,000 units. It disbanded in 1985 and the brothers Tim and Neil Finn went on to pursue separate careers, Tim as a solo act and Neil forming Crowded House. Crowded House's single "Don't Dream It's Over" went top 5 and the debut disk top 10 on the U.S. charts in 1987.

The band reunited at the end of last year for three shows only, though the relief show extended the re-formation. Now Crowded House is recording a third album for Capitol and Neil and Tim are planning a Finn Brothers' record for Capitol later this year.

The Earthquake Relief concert also marked the first performance by Midnight Oil in 15 months. Its seventh album, "Blue Sky Mining," through CBS, had worldwide pre-orders of 1 million (400,000 in the U.S.) before its global release Feb. 23.

Midnight Oil embarks on a worldwide tour in April, starting in Europe and ending back in Australia in September.

Assn. Formed To Fund Arts 14 Japanese Firms Join Forces

TOKYO—The International House of Japan, an international exchange organization, has linked with a group of 13 leading Japanese companies to set up a nonprofit association to promote private funding of cultural activities nationwide.

One main target will be to put pressure on the government to grant tax exemptions for many cultural promotions.

The new association is titled Kigyo Mecenat Kyogikai, otherwise the Assn. for Corporate Support of the Arts, and the chairman is Haruo Suzuki, honorary chairman of Showa Denko K.K., with Yoshiharu Fuku-

hara, president of Shiseido. Its secretariat is based in the Asahi Shimbun Kinenkan Hall in the Yurakucho Mullen center here.

The association is to "promote international exchange as a key way to ease world trade friction, pointing out the importance of culture in improving corporate image and in marketing products."

Top Japanese companies these days are involved in sponsorship of everything from operas and stage musicals to jazz festivals and big-name rock concerts. The new group will itself sponsor symposiums and

(Continued on next page)

defining
the
British
music
market

the
sharper
image



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ISSUE DATE: April 28
AD CLOSING: April 3

Jung Retiring From EMI Music Central European Director Post

COLOGNE, West Germany—After 40 years of service to the company, Wilfried Jung, managing director of EMI Music, Central Europe, is to retire March 31. As from April 1, Helmut Fest, EMI-Electrola managing director of marketing, will also assume the newly created position of regional managing director for Germany, Austria, and Switzerland.

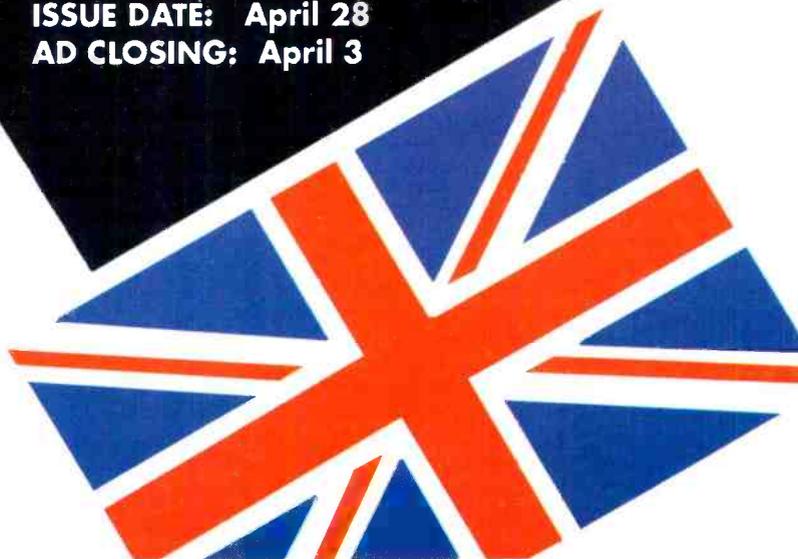
Jung will continue to work for EMI-Electrola as Central European consultant at least until the end of the year.

It was in February 1950 that Jung joined Electrola in Frankfurt as a stock hand. He then applied

for, and obtained, a sales representative's job, continuing in this role until 1956. He then became branch manager and in 1962 transferred to Cologne to become national sales manager. Four years later he was made director of sales and marketing and in 1969 became joint managing director of EMI Electrola.

In 1972 he assumed full control of all operations as managing director and in 1979 was appointed regional director, Central Europe, with responsibility for Germany, Austria, and Switzerland and the Benelux countries.

Billboard®



Rimini Set To Stage International Technology Exposition In April

RIMINI, Italy—SIB '90, the eighth International Exhibition of Equipment & Technology for Discoteques and Dancehalls, will take place in this coastal resort April 1-4.

SIB started out as a domestic affair, but the trade-only event has grown fast and developed into the sector's leading meeting place.

Major manufacturers from the U.K., U.S., Spain, France, West Germany, and Japan are all well represented. SIB is organized by the Rimini Trade Fair Corp. in collaboration with SILB, the Italian dancehall owners' syndicate, which represents 6,000 owners nationwide.

The four-day annual event is held at Rimini Trade Fair Center which boasts 30,000 square meters of comprehensive services and facilities.

Some 350 companies exhibited in 1989, and the organizers are predicting a larger attendance this year. Visitors can preview the latest research results on all aspects of dance venues. Lighting and lighting controllers, effects lighting, special effects, amplification and PA systems, furnishing, suspended ceilings, dance floors, soundproofing material, safety and security systems, fire prevention, stage props, choreographic material, video installations, and projection equipment will all be on display.

The range of trade-only visitors

includes distributors, dealers, designers, installers, architects, technicians, club owners and managers, DJs, VJs, and promoters.

Running alongside SIB '90, the MAGIS exhibition of equipment and technology for theaters, cinemas, and other entertainment venues, offers exhibitors and visitors greater contact with the technological supply and demand within the entertainment industry.

MAGIS exhibitions include ADS of Belgium (lighting controllers), Artick (lighting control desks, dimmers, etc.), Neithammer (lighting), Rosco of the U.S. (color filters and special effects), John Moncreiff (optics), Teatro (lighting), and, among Italian companies, ARRI, Desisti, and Ianiro, plus Philips (specialist lamps), Quartzcolor, and Spotlight (lighting and effects lighting).

SIB consultant Mike Clark confirms the presence of the whole Italian club and theater equipment manufacturing industry, as well as leading international firms.

COEMAR (lighting and effects lighting) and CLAY PAKY (effects lighting) will preview new units. Also, Lampo (effects lighting); Led (effects lighting, luminaires, and special effects); Quasar; SGM (effects lighting and controllers); SLE (effects lighting); Symas (lighting control systems); and TAS (luminaires,

effects lighting, special effects, trussing, and stage components).

Three companies exhibiting for the first time are Griven, of Castelfreddo, BlueRed of Morciano, and Teclumen.

Foreign exhibitors confirmed so far include the U.S. companies Hi End Systems (effects lighting and controllers) and Laser Media. The U.K. is, among other firms, represented by Anytronics (controllers and effects), Pulsar (lighting and controllers), Laserpoint, Light Processor (controllers) and Tomcat (luminaires). Sapro is one major French firm represented and Spain's Fresnel will be showcased.

The West German presence this year will be increased by exhibition first-timers EPOC (lighting and la-

cers) and Adlite (effects and controllers), joining Lobo, Tarm, and Datronik (laser manufacturers).

Names like LEM, FBT, and CTM will represent the audio sector.

Italy's APIAD, the trade group of Italian disco and theater equipment manufacturers, is maintaining its usual high profile at this year's event. Formed in 1986, APIAD has been instrumental in helping to promote the European Federation of Entertainment Technology, an organization set up to take care of individual territorial industry interests at a pan-European level.

Nicola Ticozzi, APIAD chairman, confirms that member companies, including Artick, CTM, Music & Light Production, Lite Beam, Studio Due, and Technitron, will be at SIB

with a total stand space of 350 square meters.

The association will also have a stand designed by its two newest members, Studio Tazani and Silvestro Lolli's club design studios.

SIB exhibitions are not limited to lighting, effects, and audio sectors. All other club-related equipment and fitting sectors are represented by leading Italian and international manufacturers. Design, installation, manufacture, and distribution groups will be aiming to attract attention with joint booths designed to represent real venues, complete in every possible detail—including dancers.

The organizers provide a range of services, including a foreign visitors' lounge, banking facilities, telex, fax, telex and phone services, travel/hotel information and booking, computerized expo information, and a press room. There's also a free coach shuttle service to and from Bologna, the nearest airport.

SIB '90 information center: Rimini Trade Fair Corp., Via della Fiera 52, 47037 Rimini, Italy. Phone: 0541 782000; fax: 0541 774313; telex: 550844Fierim I.

P'Gram Clips Malaysian CD Cost Reduces List Prices By 10%-25%

BY Y.S. MING

KUALA LUMPUR, Malaysia—PolyGram has reduced its CD list prices here by between 10% and 25% across the full range of its product in a bid to gain more market share.

Full-price disks are now \$12 for classical titles (reduced from \$13.50), \$10.75 for pop albums (\$12.50), and \$10 for Chinese titles (\$12). Budget CDs are now listed at \$7.75 (Chinese titles), \$8 (international repertoire), and \$9.25 (classical). Telarc titles will now cost \$15, a reduction from \$18.50.

According to PolyGram marketing manager Eric Yeo, the revised prices were introduced after exhaustive research showed that the growth potential for CDs here was promising.

"We also realized that our CD prices were more costly compared with PolyGram prices in the other Far East countries," he says.

PolyGram has been improving since last October its line of regular

CD supplies. "We worked out various dealer incentives during this period and demand increased proportionately. The new price structure has been implemented now that we are assured of receiving stock on time."

Yeo admits that CD prices here are slightly higher than in Singapore, but observes that "people won't mind paying a little extra as long as our prices are competitive with the other majors."

The PolyGram executive believes that the days of huge profit margins on CD sales are over. "Prices have dropped while demand has grown, helped along by the availability of more affordable hardware in the market."

Yeo says the CD has lost its luxury-goods status now that it is replacing vinyl as a major sound carrier. With the new price structure, he is forecasting a 60% increase in CD sales, which last year accounted for between 15% and 20% of the company's gross sales.

JAPANESE FUND ARTS

(Continued from preceding page)

seminars to discuss the development of the improving relationship between cultural groups and commercial companies.

Vice presidents of the group: Keizo Saji, president of Suntory; Koichi Tsukamoto, chairman of lingerie firm Wacoal; Seiji Tsutsumi, of the Seibu Saison group; and Shinichi Nishio, chairman of Daichi Life Insurance Co.

Among the directors: Norio Ohga, president of Sony; Rokuo Tshikawa, chairman of Kajima Corp.; Michio Nagai, president, International House of Japan; Gaishi Hiraiwa, chairman, Tokyo Electric Power Co.; and Toshitada Nakee, president, Asahi Shimbun.

Everyday People Makes 'News'; Deacon Blue To Play Benefit

HEADLINE PEOPLE? SBK Records signing *Everyday People*, who impressed many people during their recent showcase gig at MIDEM in Cannes, have their own headlining tour lined up to promote the release of their debut single, "Headline News."

The Sheffield-based band, whose avowed intent is to bring "honesty and real songs" to the '90s, includes singer **Desy Campbell** and bassist **Shaun Ward**, two former members of acclaimed soul/funk band **Floy Joy**. *Everyday People* are putting emphasis on live work and this week play an important showcase gig at London's Cafe de Paris.

BITS & PIECES: *Deacon Blue* will be among the rock acts appearing at the John Lennon Scholarship Concert set for Liverpool, May 5... *Transvision Vamp* is currently in the studios working on a new album for MCA Records... *Then Jericho's* lead singer **Mark Shaw** has quit the band and is rumored to be signing a solo deal with EMI Records while his erstwhile band will continue with a new vocalist. Virgin Records band **Danny Wilson** has also announced its breakup.

HITTING THE ROAD: Former *Altered Images* singer **Claire Grogan** has formed a new band, **Universal Love School**, and is playing several low-key dates during March... *That Petrol Emotion* has a series of dates lined up to promote its single "Abandon" on Virgin, which has been produced by **Scott Litt**, noted for his work with **REM**... Acts confirmed for this year's Glastonbury CND festival include the **Happy Mondays**, **Sinead O'Connor**, and **Deacon Blue**... the **Stranglers**, a veteran punk/new wave band that is back on the charts with "96 Tears" is also on the road.

WRITERS' SHOWCASE: The Performing Right Society here has lined up a series of showcases at one of London's main railway centers, Waterloo Station, promoting up-and-coming songwriters. The weekly events, featuring some five or six unknown singer/songwriters, are being staged at Cafe de Piau on the station concourse and, apart from railway commuters, the copyright collection society hopes that record and music publisher executives who use the station will drop in to catch one or two of the acts.



by Chris White

FRENCH SINGLES ON THE WAY OUT; VINYL GOING THE WAY OF THE DINOSAURS

(Continued from page 78)

tions, which sell for less than the French franc equivalent of \$14.

Despite the impact of the Top 50 on the 15-25 age group, and despite the proliferation of videoclips on television, the single is running out of steam.

"An average sale today," says Jean-Paul Commin, international director of WEA, "is between 5,000 and 10,000 units. The top 20 records in the Top 50 could sell between 100,000 and 200,000 if they stay in the list for five to eight weeks. And the top 10 disks can sell upwards of 300,000. 'Johnny Come Home' by the WEA group *Avalanche*, for example, sold more than 400,000 units last year, whereas three years or so ago the same record would easily have gone platinum with 800,000 sales."

Last year, there were only three platinum single awards: Francis Lalonde's soundtrack from the film "Le Passage" (EMI), the charity disk "Pour Toi Armenie" (Trema), and Kaoma's "Le Lambada" (CBS),

the latter selling more than 1.8 million units in France, representing 5% of total sales in 1989.

Last year, there were 15 gold single awards (400,000 unit sales), compared with 22 in 1988.

Despite the continuing slump in single sales, Barclay Records president, Philippe Constantin, believes that the carrier will continue to play an important part in the market in 1990, "because it is still the best medium for launching an artist. It helps promote album sales and to bring the public to concert performances. Without the promotion effect of singles, album sales might well be halved."

Says Francis Caussou (DCG-Madison): "The situation of the single is a complex one, because of the special structure of the French retail business. The vinyl single is sold principally in hypermarkets serviced by rackjobbers, and at 14 francs (\$2.45) it is a mass market, impulse-bought item, whereas the three-title five-inch CD, selling at

the equivalent of \$6 is only bought after a certain amount of reflection."

Despite their attractive presentation, neither the two-title three-inch CD, selling at 20 francs (\$3.50) nor the five-inch single has replaced the vinyl single with the 15-25 age group, since most CD players are owned by an older segment of the population.

The most recent Rod Stewart single, for example, sold 200,000 units in vinyl and only 20,000 on three-inch CD.

Jean-Paul Commin says that the industry would be seriously at fault in not doing its best to stem the decline of the vinyl single, because by reacting with complacency to the steady erosion of the format it risks losing an important section of the market, a clientele which is either not yet ready, or does not have the means, to buy singles in the optical disk format.

PHILIPPE CROCC

French-Language Radio Given French-Music Quota

■ BY KIRK LaPOINTE

OTTAWA—Starting July 1, French-language radio stations seeking a broadcast license will have to promise that at least 65% of all the vocal music they play will be in French.

In the second beneficial ruling in three days for Canadian artists and record companies—and the second loss for broadcasters—the Canadian Radio-television and Telecommunications Commission (CRTC) restored the 65% French vocal quota for French-language stations that it softened in 1986. AM stations and many FM stations had been allowed to reduce levels to 55%, and the commission had to get tough in enforcing even that limit.

The ruling benefits Quebec-based French-Canadian record businesses, because it gives their products a significant foothold at radio, making almost every French-Canadian recording an instant playlist item. That, with the help of strong print media support and a Quebec music video network, will propel many French-Canadian recordings to gold and platinum status.

But, at the CRTC hearing into the issue of French vocal music on radio last November, many industry groups worried that French-Canadian music might lose some of its competitive strength if the commission declined to reintroduce the 65% quota.

The CRTC said the drought in French-Canadian music is over, that there is a "notable improvement" in the quality of music coming out of French Canada, and that a return to the quota is "justified, irrespective of station format or market."

It noted broadcast industry concerns that French stations were losing their audiences to English stations, but said the trend was not widespread and appeared confined to three Montreal FM outlets aiming for the 18-34 market—French stations CKMF and CKOI and English station CHOM. The CRTC noted that CHOM's ratings have slipped recently, while CKMF and CKOI have improved their audience levels without decreasing the amount of French music they played.

The CRTC acknowledged, howev-

er, that the radio industry must be viable. It opted to make scheduling of French music flexible; thus, stations have weekly quotas only and not daily or four-hour quotas as proposed by some groups at a commission hearing last November into the issue.

The CRTC also declined to impose a stronger-than-usual Canadian content quota on stations, which draw their French music from France, Belgium, and countries other than Canada. It merely "encouraged" stations to achieve a 50% level of Canadian content of French-language popular music selections.

A review of playlists at 30 French stations found that between 42.9% and 55.1% of the French music played was Canadian, and it is "doubtful whether an intervention on the part of the commission is necessary to ensure that these levels are maintained."

Some stations had argued that French-music quotas for English-language stations be raised from the current 5%, so that audiences would not be lured away by playlists that include a larger number of English hits. But the commission declined to act. It said English stations operating in a primarily francophone market have "first and foremost to provide a service to the anglophone residents of that area."

The commission also welcomed the proposed formation of a liaison committee between the French broadcast and recording industries.

"It is great news," says Andre Menard, head of ADISQ, the Quebec music industry trade group. "We are very encouraged."

The commission, relying on data compiled by the Radioactivite trade magazine and confirmed by the music business, noted that the number of French-language recordings hadn't really increased since 1985. But both radio and record industries "say that the quality of the material available is considerably higher."

The decision will take effect in two phases. Starting July 1, all AM stations will adopt the 65% French vocal rule, as will the 10 FM stations that last year were given an extension on their licenses to play less than 65%. But other stations will have to adopt the rule when licenses expire.

MAPLE BRIEFS

THE FEDERAL BROADCAST regulator has turned down an application by The National Broadcast Reading Service to launch a national audio programming network for the blind, visually impaired, and print-handicapped. But it has encouraged applications for such a service, saying the network is greatly needed in Canada.

LATENT RECORDINGS, the label co-founded eight years ago by Michael Timmins, guitarist for Cowboy Junkies, has signed a manufacturing/distribution deal with BMG Music Canada (the label that signed Cowboy Junkies in the first place) to release three albums a year. First up was the Feb. 26 release of "Tell Your

Friends There's Friends Around" by The Corndogs. Timmins now is the sole owner and operator of the label, which will have full autonomy on who is signed and on all finished recording masters.

RITA McNEIL, four times nominated this year for Juno awards, has been signed to Polydor U.K. to a worldwide deal outside of Canada (where she remains on Virgin Records) and Australia and New Zealand (where she is on the Festival label). A compilation of her first two albums will be issued in May, followed by an October release of "Rita," her current release in Canada.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/3/90

This Week	Last Week	SINGLES
1	2	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
2	1	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN
3	5	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
4	3	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC FEATURING YA KID K SWANYARD
5	4	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA
6	6	ENJOY THE SILENCE DEPECHE MODE MUTE
7	NEW	THE BRITS 90 VARIOUS ARTISTS RCA
8	NEW	ELEPHANT STONE THE STONES ROSE SILVERTONE
9	27	INFINITY GURU JOSH deCONSTRUCTION/RCA
10	16	DOWNTOWN TRAIN ROD STEWART WARNER BROS.
11	7	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
12	8	WALK ON BY SYBIL PWL
13	22	ROOM AT THE TOP ADAM ANT MCA
14	19	STRONGER THAN THAT CLIFF RICHARD EMI
15	31	BLACK BETTY RAM JAM EPIC
16	13	STEAMY WINDOWS TINA TURNER CAPITOL
17	11	JUST LIKE JESSE JAMES CHER GEFEN
18	9	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN
19	17	96 TEARS THE STRANGLERS EPIC
20	29	DUDE LOOKS LIKE A LADY AEROSMITH GEFEN
21	12	GOT TO HAVE YOUR LOVE MANTRONIX FEATURING WONDRESS CAPITOL
22	NEW	MOMENTS IN SOUL JT AND THE BIG FAMILY CHAMPION
23	33	TALKING WITH MYSELF ELECTRIE 101 MERCURY/PHONOGRAM
24	24	TELL ME THERE'S A HEAVEN CHRIS REA EAST WEST
25	10	LIVE TOGETHER LISA STANSFIELD ARISTA
26	14	INSTANT REPLAY YELLI FANFARE
27	36	WALK ON THE WILD SIDE JAMIE J MORGAN TABU
28	15	TEARS ON MY PILLOW KYLIE MINOGUE PWL
29	37	I MIGHT SHAKIN STEVENS EPIC
30	18	TOUCH ME 49ers 4th & B'WAY/ISLAND
31	NEW	NATURAL THING INNOCENCE COOLTEMPO/CHRYSALIS
32	NEW	A LOVER SPURNED MARK ALMOND SOME BIZARRE/PARLOPHONE
33	NEW	LOVE SHACK B-52'S REPRISSE/WARNER BROTHERS
34	NEW	LILY WAS HERE DAVID A. STEWART AND CANDY DUFFER RCA
35	20	NOTHING EVER HAPPENS DEL AMITRI A&M
36	NEW	ADVICE FOR THE YOUNG AT HEART TEARS FOR FEARS PHONOGRAM
37	NEW	HERE WE ARE GLORIA ESTEFAN EPIC
38	28	BAD LOVE ERIC CLAPTON DUCK/WARNER BROS.
39	25	HELLO THE BELOVED WEA
40	23	18 AND LIFE SKID ROW ATLANTIC
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	3	LISA STANSFIELD AFFECTION ARISTA
3	5	TECHNOTRONIC PUMP UP THE JAM SWANYARD/TOTAL
4	2	ERIC CLAPTON JOURNEYMAN REPRISSE/BUCK
5	8	CHRIS REA THE ROAD TO HELL WEA
6	12	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
7	7	CHER HEART OF STONE GEFEN
8	11	TINA TURNER FOREIGN AFFAIR CAPITOL
9	26	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
10	NEW	IRON MAIDEN WOMEN IN UNIFORM TWILIGHT ZONE EMI
11	NEW	LLOYD COLE LLOYD COLE POLYDOR
12	6	DEL AMITRI WAKING HOURS A&M
13	9	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
14	NEW	THE BELOVED HAPPINESS EAST WEST
15	25	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
16	19	SOUL II SOUL CLUB CLASSICS VOLUME ONE 10/VIRGIN
17	4	ORIGINAL LONDON CAST MISS SAIGON GEFEN
18	24	PROJECT D THE SYNTHESIZER ALBUM TELSTAR
19	35	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
20	13	MARTIKA MARTIKA CBS
21	16	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
22	22	DIONNE WARWICK LOVE SONGS ARISTA
23	33	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
24	28	KYLIE MINOGUE ENJOY YOURSELF PWL
25	29	EURYTHMICS WE TOO ARE ONE RCA
26	30	SIMPLY RED A NEW FLAME ELEKTRA
27	21	SYBIL SYBIL PWL
28	14	TANITA TIKARAM THE SWEET KEEPER EAST WEST
29	32	THE STONES ROSES THE STONES ROSES SILVERTONE
30	36	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
31	NEW	THE FALL EXTRICATE COG SINISTER/PHONOGRAM
32	18	MANTRONIX THIS SHOULD MOVE YA CAPITOL
33	15	CHRISTIANS COLOUR ISLAND
34	38	SKID ROW SKID ROW ATLANTIC
35	17	EVERYTHING BUT THE GIRL THE LANGUAGE OF LIFE BLANCO Y NEGRO/EAST WEST
36	NEW	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/PHONOGRAM
37	23	QUIREBOYS A BIT OF WHAT YOU FANCY PARLOPHONE
38	10	IRON MAIDEN RUNNING FREE/SANCTUARY EMI
39	20	MISSION CARVED IN SAND MERCURY/PHONOGRAM
40	31	QUINCY JONES BACK ON THE BLOCK QWEST/WARNER BROS.

CANADA (Courtesy The Record) As of 3/5/90

		SINGLES
1	1	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
2	3	DANGEROUS ROXETTE CAPITOL/CAPITOL
3	4	TWO TO MAKE IT RIGHT SEDUCTION VENETTA/A&M
4	5	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
5	2	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
6	6	ALL OR NOTHING MILLI VANILLI ARISTA/BMG
7	15	GET UP! TECHNOTRONIC SBK/EMI
8	7	I GO TO EXTREMES BILLY JOEL COLUMBIA/CBS
9	9	PRINCIPAL'S OFFICE YOUNG M.C. ISLAND/WEA
10	12	ESCAPADE JANET JACKSON A&M/A&M
11	NEW	LAMBADA KAOMA CBS/CBS
12	8	BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
13	13	HOW I AM SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON COLUMBIA/CBS
14	11	RHYTHM NATION JANET JACKSON A&M/A&M
15	14	HELENE ROCH VOISINE STAR/STAR
16	16	THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK COLUMBIA/CBS
17	10	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
18	17	TELL ME WHY EXPOSE ARISTA/RCA
19	NEW	JAZZIE'S GROOVE SOUL II SOUL VIRGIN/WEA
20	18	WOMAN'S WORK SHEREE RCA/BMG
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
2	2	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
3	3	AEROSMITH PUMP GEFEN/WEA
4	4	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	5	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
6	6	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
7	7	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
8	9	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
9	8	JIVE BUNNY & THE MASTERMIXERS SWING THE MOOD ATCO/WEA
10	11	TOM PETTY FULL MOON FEVER MCA/MCA
11	12	BILLY JOEL STORM FRONT COLUMBIA/CBS
12	10	COSMIC THING THE B-52'S REPRISSE/WEA
13	15	MAESTRO FRESH-WES SYMPHONY IN EFFECT LMR/ATTIC
14	14	TRAGICALLY HIP UP TO HERE MCA/MCA
15	13	CHER HEART OF STONE GEFEN/WEA
16	16	LINDA RONSTADT CRY LIKE A RAINSTORM... ELEKTRA/WEA
17	17	ALICE COOPER TRASH EPIC/CBS
18	NEW	SKID ROW SKID ROW ATLANTIC/WEA
19	NEW	ERIC CLAPTON JOURNEYMAN REPRISSE/WEA
20	19	SOUL II SOUL KEEP ON MOVIN' VIRGIN/A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 27/2/90

		SINGLES
1	1	PUMP AB DAS BIER WERNER SIRE
2	2	GET UP BEFORE THE NIGHT IS OVER TECNOTRONIC BCM
3	6	GOT TO GET LEILA & ROB'N RAZ ARISTA
4	4	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
5	5	RICH IN PARADISE F.P.J. PROJECT ZYX
6	NEW	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG/ARIOLA
7	NEW	TOUCH ME 49ERS BCM
8	9	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
9	3	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
10	NEW	HIROSHIMA SANDRA BMG/ARIOLA
11	7	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
12	18	ENJOY THE SILENCE DEPECHE MODE INTERCORD
13	10	THE MESSAGE IS LOVE ARTHUR BAKER & THE BACKBEAT DISCIPLES A&M/POLYDOR
14	NEW	I DON'T KNOW ANYBODY ELSE BLACK BOX POLYDOR
15	13	BAKERMAN LAID BACK ARIOLA
16	8	NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM
17	12	EASY ICE MC ZYX
18	NEW	THE POWER SNAP BMG/ARIOLA
19	11	GET A LIFE SOUL II SOUL VIRGIN
20	NEW	LENINGRAD BILLY JOEL CBS
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY WEA
2	2	LISA STANSFIELD AFFECTION ARISTA
3	3	TANITA TIKARAM THE SWEET KEEPER WEA
4	4	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
5	5	CHRIS REA THE ROAD TO HELL MAGNET
6	8	FISH VIGIL IN A WILDERNESS OF MIRRORS EMI
7	12	QUINCY JONES BACK ON THE BLOCK QWEST
8	10	BILLY JOEL STORM FRONT CBS
9	9	TINA TURNER FOREIGN AFFAIR CAPITOL
10	7	WESTERNHAGEN HALLELUJA WEA
11	6	TRACY CHAPMAN CROSSROADS ELEKTRA
12	17	TECHNOTRONIC PUMP UP THE JAM BCM
13	11	ROXETTE LOOK SHARP EMI
14	16	PHILLIP BOA AND THE VOODOO CLUB HISPANOLA PMV
15	13	ROD STEWART THE BEST OF ... WARNER BROS.
16	15	STAR INC. SYNTHESIZER GREATEST VOLUME II ARCADE
17	14	MILLI VANILLI ALL OR NOTHING HANSA
18	NEW	JOHN LEE HOOKER THE HEALER BMG/ARIOLA
19	NEW	SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
19	NEW	RICHARD MARX REPEAT OFFENDER EMI

JAPAN (Courtesy Music Labo) As of 2/12/90

		SINGLES
1	NEW	NO TITLIST RIE MIYAZAWA CBS SONY/FUJIPACIFIC
2	1	KOUYA NO MEGAROPOLIS HIKARU GENJI PONY CANYON/FUJIPACIFIC
3	NEW	PRESENT JITTERIN JINN COLUMBIA
4	5	IMA SUGU KISS ME LINDBERG TOKUMA JAPAN/FUJIPACIFIC
5	3	KUCHIBIRU KARA BIYAKU SHIZUKA KUDO PONY CANYON/ROOTS ONGAKU
6	10	EGAO NO YUKUE DREAMS COME TRUE EPIC/SONY
7	7	YUME WO SHINJITE HIDEAKI TOKUNAGA APOLLON/ROH
8	4	AINIKI I NEED YOU GO-BANGS PONY CANYON/FUJIPACIFIC
9	2	NIJI NO MIKAO E HIROSHI TAKANO TOSHIBA/EMI
10	NEW	YUUKI NO SHIRUSHI SABUROTA USHIWAKAMARU EPIC/SONY
		ALBUMS
1	4	SOUTHERN ALL STARS SOUTHERN ALL STARS VICTOR
2	1	BUCK-TICK HURRY UP MODE VICTOR
3	2	CHAGE ASUKA THE STORY OF BALLAD PONY CANYON
4	5	BUCK-TICK AKU NO HANA VICTOR
5	7	YUMI MATSUTOYA LOVE WARS TOSHIBA/EMI
6	3	KINNIKUSHOUJOTAI CIRCUS DAN PANORAMATOU E KAERU VAP
7	9	MIKI IMAI IVORY FOR LIFE
8	8	PRINCESS PRINCESS LOVERS CBS/SONY
9	NEW	ROLLING STONES STAR BOX CBS/SONY
10	NEW	DREAMS COME TRUE LOVE GOES ON EPIC/SONY

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 3/3/90

		HOT 100 SINGLES
1	2	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
2	1	GET UP! TECHNOTRONIC ARS
3	5	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
4	3	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
5	10	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA/BMG
6	6	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN/WEA
7	7	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM
8	NEW	ENJOY THE SILENCE DEPECHE MODE MUTE
9	4	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
10	8	HELENE ROCH VOISINE GM/BMG ARIOLA
11	16	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
12	NEW	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
13	19	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON
14	13	PUMP AB DAS BIER WERNER CBS
15	14	GET A LIFE SOUL II SOUL 10/VIRGIN
16	NEW	TOUCH ME 49ERS 4TH & B'WAY
17	20	GOING BACK TO MY ROOTS FPI PROJECT RUMOUR
18	9	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
19	NEW	LIVE TOGETHER LISA STANSFIELD ARISTA/BMG
20	NEW	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
		HOT 100 ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	2	LISA STANSFIELD AFFECTION ARISTA/BMG
3	3	TANITA TIKARAM THE SWEET KEEPER WEA
4	4	CHRIS REA THE ROAD TO HELL WEA
5	5	TECHNOTRONIC PUMP UP THE JAM ARS
6	7	ERIC CLAPTON JOURNEYMAN WEA
7	6	TINA TURNER FOREIGN AFFAIR CAPITOL
8	10	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
9	8	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
10	11	FISH VIGIL IN A WILDERNESS EMI
11	12	THE CHRISTIANS COLOUR ISLAND
12	9	TRACY CHAPMAN CROSSROADS ELEKTRA
13	15	QUINCY JONES BACK ON THE BLOCK QWEST
14	NEW	SOUNDTRACK MISS SAIGON MISS SAIGON WEA
15	NEW	BILLY JOEL STORM FRONT CBS
16	17	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
17	13	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
18	18	ROXETTE LOOK SHARP PARLOPHONE
19	14	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
20	NEW	CHER HEART OF STONE GEFEN

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/25/90

		SINGLES
1	NEW	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
2	1	JANIE'S GOT A GUN AEROSMITH WEA
3	6	BLACK VELVET ALANNAH MYLES WEA
4	7	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
5	2	LOVE SHACK B-52'S WEA
6	3	CRYING IN THE CHAPEL PETER BLAKELEY EMI
7	5	RIDE ON TIME BLACK BOX BMG/RCA
8	8	WHEN I SEE YOU SMILE BAD ENGLISH CBS
9	4	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY POSSUM/BMG
10	11	DON'T KNOW MUCH LINDA RONSTADT WEA
11	9	ALL AROUND THE WORLD LISA STANSFIELD BMG
12	12	BLUE SKY MINING MIDNIGHT OIL CBS
13	15	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
14	10	I WANT THAT MAN DEBORAH HARRY EMI
15	13	ITALO HOUSE MIX ROCCO VIRGIN/EMI
16	14	PLEASE SEND ME SOMEONE TO LOVE JOHNNY DIESEL & THE INJECTORS MUSHROOM/FESTIVAL
17	NEW	SACRIFICE ELTON JOHN POL
18	NEW	ROAM THE B-52'S WEA
19	18	LET THE NIGHT ROLL ON THE ANGELS WEA
20	NEW	TEARS ON MY PILLOW KYLIE MINOGUE MUSHROOM/FESTIVAL
		ALBUMS
1	1	AEROSMITH PUMP WEA
2	3	MILLI VANILLI ALL OR NOTHING (U.S. REMIX) BMG
3	2	THE B-52'S COSMIC THING WEA
4	4	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
5	NEW	THE 12TH MAN 12TH MAN AGAIN EMI
6	5	PHIL COLLINS ... BUT SERIOUSLY WEA
7	9	ALANNAH MILES ALANNAH MILES WEA
8	7	LISA STANSFIELD AFFECTION BMG
9	8	CHER HEART OF STONE WEA
10	11	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
11	6	MARTIKA MARTIKA CBS
12	15	BELINDA CARLISLE RUNAWAY HORSES VIRGIN/EMI
13	10	DEBORAH HARRY DEF, DUMB & BLONDE EMI
14	14	ADEVA ADEVA EMI
15	NEW	THE BEACH BOYS STILL CRUISIN' EMI
16	18	KATE CEBERANO BRAVE REGULAR/FESTIVAL
17	NEW	LINDA RONSTADT CRY LIKE A RAINSTORM... WEA
18	13	BILLY JOEL STORM FRONT CBS
19	12	BAD ENGLISH BAD ENGLISH CBS
20	19	ALICE COOPER TRASH CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 2/23/90

		SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR CHRYSALIS
2	6	DAAR GAAT ZE CLOUSEAU HKM
3	4	SACRIFICE ELTON JOHN ROCKET
4	3	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
5	2	GET UP! TECHNOTRONIC ARS/CLIP RECORDS
6	14	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
7	10	KING KONG 5 MANO NEGRA VIRGIN
8	9	FOOLS GOLD STONE ROSES SILVERSTONE RECORDS
9	5	ME SO HORNY THE 2 LIVE CREW BITE RECORDS
10	NEW	LOOK AWAY CHICAGO REPRISSE
		ALBUMS
1	2	PHIL COLLINS BUT SERIOUSLY WEA
2	1	SUPERTRAMP THE VERY BEST OF ... ARCADE
3	5	CHICAGO THE HEART OF ... WEA
4	4	VARIOUS ARTISTS TURN UP THE BASS VOL. 3 ARCADE
5	3	THE CHRISTIANS COLOUR ISLAND
6	NEW	HOEZO? CLOUSEAU HKM
7	6	UB40 LABOUR OF LOVE II VIRGIN
8	7	ROD STEWART THE BEST OF ... WARNER BROS.
9	9	TANITA TIKARAM THE SWEET KEEPER WEA
10	8	VARIOUS ARTISTS TOP 40 VAN 1989 EVA

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 2-3, BMI New Music Showcase: Portland, sponsored by BMI with the Portland Music Assn., Key Largo, KGON-FM, and Willamette Week. Key Largo nightclub, Portland, Ore. 213-659-9109.

March 2-4, Intercollegiate Broadcasting System (IBS) National Convention For College Radio Broadcasters, New York Penta Hotel, New York. Jeff Tellis, 914-565-6710.

March 5-7, Great Southern Video Show, presented by Hampton International Communications Inc., Marriott Marquis, Atlanta. Don Blick, 212-682-7320.

March 10-13, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, Audio Engineering Society Inc. Convention, Congress Center, Montreux, Switzerland. 212-661-8528.

March 13-17, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 14, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

March 14-18, International Tape/Disc Assn. (ITA) 20th Annual Seminar: "The Impact Of Technology And Marketing On The Global Market Of The '90s," Doubletree Resort at Desert Princess Country Club, Palm Springs, Calif. 212-643-0620.

March 14, Fourth Annual Soul Train Awards, Shrine Auditorium, Los Angeles. Sharon Lang, 312-

263-2500, or Ramon Hervey, 213-858-6016.

March 14-18, South By Southwest Music And Media Conference, hosted by the Austin Chronicle and BMI, Hyatt Regency, Austin, Texas. 512-477-7979.

March 15, National Assn. Of Black Owned Broadcasters (NABOB) Sixth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 15, American Women In Radio And Television 15th Annual National Commendation Awards Ceremony, Waldorf-Astoria Hotel, New York. Diane Waldon, 202-429-5102.

March 16-17, The Record's Music Canada Conference And Awards, Royal York, Toronto. 416-533-9417.

March 17, 13th Annual Bay Area Music Awards, San Francisco Civic Auditorium, San Francisco. 415-864-2333.

March 17, "That's What Friends Are For: Arista Records' 15th Anniversary Concert To Benefit Gay Men's Health Crisis And AIDS Organizations Nationwide," Radio City Music Hall, New York. Yon Elvira, 212-333-7728.

March 17, Third Annual Bowling Bash Fund Raiser, presented by the Los Angeles Chapter of NARAS, Sports Center Bowl, Studio City, Calif. Susan Butler, 818-784-5559.

March 24, Lionel Hampton 60th Anniversary Gala Concert, featuring Carmen McRae and Bill Cunliffe, to benefit the Thelonious Monk Institute, Duke Univ., Raleigh, N.C. Doug Moore, 919-687-4300.

March 26-28, Sponsor's Edge, conference on sponsorship, presented by International Events Group Inc., Chicago Hilton and Towers, Chicago. 312-944-1727.

March 28-31, National Assn. of Black Owned Broadcasters (NABOB) 14th Annual Spring Broad-

cast Management Conference, Marriott Marquis Hotel, Atlanta. 202-463-8970.

March 31, 1990 SKC New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

March 31-April 3, National Assn. of Broadcasters Annual Convention, Georgia World Congress Center, Atlanta. 202-429-5444.

LIFELINES

BIRTHS

Boy, Raymond Rempfer, to Jay and Patty Whitehouse, Jan. 17 in Chicago. He is owner of indie label Over Easy Records, and guitarist/arranger for recording group the Indigos.

Girl, Nettie Rose, to Lance and Judy Freed, Jan. 18 in Los Angeles. He is president of Almo/Irving Music and Rondor Music International.

Girl, Robin Beth, to Steve and Julie Lipsius Riskin, Jan. 22 in New York. She is president of Hit & Run Music Publishing and Lipservices.

Boy, Kevin Harrison, to Mark and Brenda Grindle, Feb. 2 in San Pedro, Calif. He is account service representative for PolyGram Records.

Girl, Samantha Aaren, to David and Priscilla Moore, Feb. 3 in Poughkeepsie, N.Y. They own and operate Record City, a record, tape, and CD store there.

Boy, Ian Richard, to Richard and Ashley Butler, Feb. 7 in Nashville. He is director of operations for the DiLeo Group/Nashville.

Boy, Randall Blake, to Randall and Darlene Chambers, Feb. 8 in Galla-

APRIL

April 1, Second Annual New York Reggae Awards, presented by Tamika Productions Inc., Manhattan Center, New York. Clinton Lindsay, 212-231-7016.

April 5-8, Impact Super Summit Conference IV, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

April 6, Music Business Monthly Music Conference 1990, World Trade Center, Boston. 617-426-

8078.

April 18, Direct Response Entertainment Marketing: Techniques and Tools for Boosting Profits in the 1990s, presented by EPM Communications, the Halloran House, New York. Riva Bennett, 718-469-9330.

April 25, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

tin, Texas. He is national sales director of MGM/UA Home Video.

Girl, Kristen Elizabeth, to Rick and Vicky Peters, Feb. 13 in Fort Lauderdale, Fla. He is VP of programming for Sconnix Broadcasting. She is account executive at WLYF in Miami.

Boy, Ken Linh, and girl, Mai Lan, to Niels Lan and Valentine Doky, Feb. 15 in Paris. He is a Milestone recording artist.

MARRIAGES

Bill See to Kelly Mayfield, Jan. 20 in Los Angeles. He is a musician/songwriter. She is director of advertising/production relations for the L.A. Weekly.

Bryan Burchfield to Deidra Harris, Jan. 27 in Gardendale, Al. He is a songwriter with ASCAP.

Philip MacConnell to Maggie Zipse, Feb. 3 in Burbank, Calif. He is manager of Sunset Sound Factory Recording Studios in Hollywood.

DEATHS

Bertram A. Oshins, 65, after a long illness, Feb. 11 in Miami. Oshins was a theatrical agent who helped book the Beatles into the Orange Bowl in 1964. He also worked with Frank Sin-

atra, Julio Iglesias, Bill Cosby, Rip Taylor, Connie Francis, Herman's Hermits, and the Jackie Gleason Show. In the '60s, Oshins opened a Miami office for General Artist Corp., one of the country's biggest talent representatives. While at GAC, Oshins was the agent responsible for Nat King Cole, Perry Como, Tony Bennett, and other artists. After leaving GAC, Oshins joined Associated Booking Corp., where he represented such artists as Louis Armstrong and Shirley Bassey. In 1972 he formed his own company, Music Talent Agency, booking much of the talent for record company TK Productions. Oshins retired in 1977, but two years later helped his protegee Fred J. Montilla build FJM Productions, which books entertainment for casino showrooms and concert halls. Oshins is survived by his brother, Milton, and two daughters, Meryl and Lynn.

Johnnie Ray, 63, of liver failure, Feb. 24 in Los Angeles. Ray was one of the English-speaking world's most popular singers in the '50s, known for such hits as "Cry" and "The Little White Cloud That Cried." See story, page 11.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 2/16	Close 2/26	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	850.3	15	15 1/4	+1/4
CBS Inc.	273.2	181 1/4	178 1/4	-2 1/4
Capital Cities Communications	261.3	510 1/4	503	-7
Carolco Pictures	75.2	10 1/4	9 1/4	-1/4
Coca-Cola	3125	68 1/2	69 1/4	+3/4
Walt Disney	1991.8	109 1/4	107 1/4	-2 1/4
Eastman Kodak	4359	38 1/4	37 1/4	-1 1/4
Handieman	1236.8	20 1/4	19 1/4	-1 1/4
MCA Inc.	1025.6	54 1/4	52 1/4	-1 1/4
MGM/UA	165	11 1/4	11 1/4	.....
Orion Pictures Corp.	211	22 1/4	20 1/4	-2
Paramount Communications Inc.	1510	44 1/4	42 1/4	-1 1/4
Pathe Communications	33.1	4	4	.....
Polygram NV	86.1	18 1/4	16 1/4	-1 1/4
Sony Corp.	265.4	58 1/2	52 1/2	-6
TDK	12.6	43	38 1/2	-4 1/2
Time Warner	1948.3	100 1/4	92 1/4	-8 1/4
Vestron Inc.	237.7	1	1	.....
Westinghouse	1440.2	70 1/2	70 1/4	-1/4
AMERICAN STOCK EXCHANGE				
Commtron	16.3	6	6 1/4	+3/4
Electrosound Group Inc.	5.5	7/8	7/8	.....
Nelson Holdings Int'l	5	8 1/4	8 1/4	.....
New World Pictures	.....	.....	.....	.....
Price Communications	30.8	5 1/4	5 1/4	-1/4
Prism Entertainment	2	3	3	.....
Unitel Video	9.4	10	9 1/4	-3/4
OVER THE COUNTER				
Acclaim Entertainment	.....	6 1/4	6 1/2	+1/4
Certron Corp.	.....	1 1/2	1 1/2	.....
Dick Clark Productions	.....	5 1/4	5 1/4	.....
LIN Broadcasting	.....	108 1/2	110 1/4	+2 1/4
LIVE Entertainment	.....	14 1/4	14 1/4	.....
Recoton Corp.	.....	3	3 1/4	+1/4
Reeves Communications	.....	.....	.....	.....
Rentrak	.....	1 1/4	1 1/4	.....
Satellite Music Network, Inc.	.....	.....	.....	.....
Scripps Howard Broadcasting	.....	.....	.....	.....
Shorewood Packaging	.....	22 1/4	22 1/4	.....
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	6 1/2	6 1/2	.....
Starstream Communications Group, Inc.	.....	1/2	1/2	.....
Trans World Music	.....	23 1/4	23 1/4	.....
Video Jukebox Network	.....	7 1/4	7 1/4	+1/4
Wall To Wall Sound And Video	.....	3	2 1/4	-1/4
Westwood One	.....	5 1/4	5 1/4	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	143	138	-5
Pickwick	.....	252	246	-6
Really Useful Group	.....	238	236	-2
Thorn EMI	.....	733	705	-28

LABELING LAWS VIOLATE U.S. CONSTITUTION

(Continued from page 13)

ample, someone reviewing the song "Me And Mrs. Jones" would have to alert the factory that all albums being shipped to Florida, Iowa, Oklahoma, and Missouri require a warning label because the song is "descriptive of" adultery.

Next, the factory would have to keep a variety of stickers around to ensure that each label complies with each state's requirement for the size of type and language that must be used (one of the many ludicrous aspects of the statutes is that, even if the record describes only one of the proscribed activities, the sticker must state the entire laundry list of activities as being possibly contained in the lyrics of that album). Then the manufacturers would have to decide exactly which albums, tapes, and CDs were going to which states and apply the appropriate labels; after that, they could finally shrink-wrap them and ship them.

But wait, that's not the final step. The retailer must then determine if all the albums he received are properly labeled. Why? Because it is the retailer who is being held liable for failure to comply, not the manufacturer.

In three states, each album found not to be in compliance and each day that album is for sale constitutes a separate offense. For example, in Oklahoma, a retailer who displays

five copies of "Me So Horny" for three days without proper labels has committed 15 separate offenses. With each offense punishable by up to one year in prison and a \$500 fine, that retailer would be facing a potential exposure of 15 years in jail and a \$7,500 fine.

So the prudent retailer who does not relish spending time in jail will have to review each and every item in his store to make sure that, in his opinion, he is in compliance with the statute. (Maybe he should play it really safe and ask for everything to be labeled, since his individual opinion will not guarantee that he is going to stay out of court.) Should he find something that is not in compliance, then he will have to ship it back to the factory. Why? Because the label has to be under the shrink-wrap, which is something that he cannot do in his own store.

This scenario does not consider the nightmarish effect on the cutout market. Nor does it consider the effect upon record clubs (will the catalogs have to be labeled, too?).

When you add up the extra cost that all of this will entail, you can begin to understand what an undue burden on interstate commerce this looks like. And it's not just a situation where you can say, "Well, there's no label law in my state, so why should I

care?" If a single state is successful in passing this legislation in its present form, it will affect the entire industry.

Granted, these are only proposed statutes, and the legislators with whom I spoke realize that in the committee process, many points will have to be traded away. However, trading will occur only if pressure is brought to bear on those persons who have introduced the legislation. And, without an organized effort, no pressure can be exerted.

These proposed statutes should frighten the entire industry. But, if they are passed, it is the retailer who would bear the greatest burden. Since no one else has come forward with a fully organized effort in opposition to the bills, it is the retailers who must cover their own asses.

It is incumbent upon you, the retailer, to voice your opposition to your local legislators now. Organize on a local level to send someone to your state capital to represent your interest. Get petitions signed in your stores; send massive piles of mail; involve your local radio stations; get mad as hell and don't take it anymore!

If you don't take a stand now, you may end up looking at life through gray-colored bars.

RAITT ALBUM BOOSTED BY GRAMMY GRAB

(Continued from page 1)

creased significantly after the Grammy broadcast Feb. 21, with both award winners and performers showing big sales surges. But just as she stole the Grammy show, Raitt is the biggest winner at the cash register.

Most retailers say Raitt's album—named album of the year on Grammy night—has catapulted into at least their “top three,” with some saying it made No. 1.

Dave Roy, senior buyer at Albany, N.Y.-based Trans World Corp., says he can sum up the post-Grammy sales blitz in two words: “Bonnie Raitt.” Her album bolted from No. 34 to No. 2 at the 440-unit chain.

In Durham, N.C., Jim Thompson, buyer at the 173-unit The Record Bar, says Raitt sold more albums in the four days following the Grammy show than she had in the eight weeks prior to the show.

Roy Burkert, a buyer for the 30-store Harmony House Records & Tapes chain in Troy, Mich., says, “I’d say Bonnie’s sales have tripled in one week’s time. A lot of people didn’t know who she was.”

Howard Appelbaum, VP at 33-unit Kemp Mill Records in Beltsville, Md., says, “I got double-shipped Bonnie Raitt on CD by mistake but I’m keeping all of it. When she won four awards, things went crazy.”

Raitt jumps to No. 22 this week on the Billboard Top Pop Albums chart, up from No. 40 last week. The album, now in its 48th week on the chart, had previously peaked at No. 22, but had slipped to No. 119 in late December.

Most retailers agreed with Trans World’s Roy, who praised Capitol for being on top of the exploding demand for Raitt albums. Roy says, “Hats off to Capitol on this one.”

The day before the show, Capitol offered retailers a special on the Raitt album—a 5% discount, with 30 additional days to pay. Lou Mann, Capitol’s VP of sales, says the label was “pretty confident that Bonnie would get one or two Grammys.” Russ Bach, president of label distributor CEMA, adds that even before the Grammys, the company was “no-

where through working the Bonnie album. So when she swept, we were well positioned to handle the business.”

Not only were Capitol and CEMA prepared to handle demand, now they are aggressively working to capitalize on it, say Bach and Mann. Capitol is gearing up a major advertising campaign, which should be rolling out shortly.

By the time of the Grammys, the Raitt album already had gone platinum, Bach notes. Now Capitol is shooting for double-platinum, which they hope to reach by mid-March.

“We believe there is another couple of singles on the album,” says Bach.

While most retailers say “Nick Of Time” is abundantly available, Permitt Records & Tapes, a 15-unit chain based in Atlanta, Harmony House, and J&R Music World, an independent store in New York, reported they had backordered the Raitt album. Capitol’s Mann says the company has plenty of albums in the warehouse and that the few retailers without Raitt product are “blips” in the system.

Kemp Mill’s Appelbaum says retailers have more to be thankful about than Raitt. He says he wishes they had a Grammy show every week. “Business absolutely exploded. We had a four-day monster surge. Now, business is back to what it had been before the show.”

The Grammys created a huge impact on sales, agrees Jeff Cohen, assistant buyer at Strawberries, the 90-store chain, based in Milford, Mass. “Across the board, winners and performers were affected by the show. Sales increased all the way down, even to Miles Davis. Any media event like this entices people into stores.”

At the 11-unit Record Den in Cleveland, George Tunder, director of operations, says, “We ran a pre-Grammy ad, and it increased sales about 30% on [the titles advertised]... After the winners were announced, we increased on those particular items 30% to 50% [over sales the week before].” (Continued on page 98)

COUNTRY PDs RESIST GRAMMY WINNERS LYLE & LANG

(Continued from page 14)

the other end of the bar asking if that was a guy or a girl on screen.”

Hunter acknowledges that “the image lang projects scares the living hell out of country radio. She doesn’t have hair piled on top of her head. She doesn’t look like the rest of them and that intimidates people. On the record before the last one, some people softened. But an artist with a longer track record in country music could have gotten a lot of the same songs played.”

As for Lovett, MCA/Curb is planning a video on his next single, “Here I Am.” But whether the song will be worked to country radio, or whether Lovett is still worked as a country artist depends on whom you ask. Around Music Row, the word is that Lovett has been moved to MCA’s Los Angeles roster, just as Nanci Griffith and Steve Earle—two other artists who faced resistance from country radio—were moved to MCA’s New York roster in 1988.

But MCA is trying to downplay any such move. A label spokesperson says that whatever change may have occurred is less pronounced than the Griffith and Earle switches. “The L.A. and New York offices have

worked with Lyle since ‘Pontiac.’ With the next release, that involvement may be greater. But that’s based on the company’s commitment to Lyle as an artist.”

The spokesperson also says that Lovett will continue to record in Nashville, and will continue to have ties with Music Row because of his status as a Curb artist.

And unlike Earle and Griffith, who have not had country chart records since switching rosters, Shelia Shipley, VP of national country promotion for MCA, says that under the new arrangement, “If Lyle provides us with a cut that we think we can get on country radio, by all means we’ll continue to support it.”

Shipley says Lovett became a harder sell at country radio after his 1986 debut because “the music on his first album was more geared to what country could play. As his albums took a broader approach, there was less that fit country radio. I’ve had a couple of radio guys tell me they were proud that Lyle won the Grammy, but as far as a country Grammy, his first album should have won. I’m glad he was recognized regardless of which album it was.”

FOR WEEK ENDING MARCH 10, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK		LAST WEEK		TITLE	ARTIST
1	1	ESCAPADE		JANET JACKSON	
2	4	C'MON AND GET MY LOVE		D-MOB	
3	2	NO MORE LIES		MICHELLE	
4	3	OPPOSITES ATTRACT		PAULA ABDUL	
5	5	JUST A FRIEND		BIZ MARKIE	
6	9	LOVE WILL LEAD YOU BACK		TAYLOR DAYNE	
7	7	GET UP! (BEFORE THE NIGHT IS OVER)		TECHNOTRONIC	
8	8	WHOLE WIDE WORLD		A'ME LORAIN	
9	11	LOVE ME FOR LIFE		STEVIE B	
10	13	ALL AROUND THE WORLD		LISA STANSFIELD	
11	15	I'LL BE YOUR EVERYTHING		TOMMY PAGE	
12	12	KEEP IT TOGETHER		MADONNA	
13	10	HERE AND NOW		LUTHER VANDROSS	
14	6	WE CAN'T GO WRONG		THE COVER GIRLS	
15	16	HERE WE ARE		GLORIA ESTEFAN	
16	19	DON'T WANNA FALL IN LOVE		JANE CHILD	
17	24	SENDING ALL MY LOVE		LINEAR	
18	17	REAL LOVE		SKYY	
19	—	WHIP APPEAL		BABYFACE	
20	22	IF YOU LEAVE ME NOW		JAYA	
21	25	HEARTBEAT		SEDUCTION	
22	23	I WANNA BE RICH		CALLOWAY	
23	21	IF U WERE MINE		THE U-KREW	
24	20	I'LL BE THERE		JOYCE "FENDERELLA" IRBY	
25	29	GOT TO GET		LEILA K WITH ROB 'N' RAZ	
26	18	TWO TO MAKE IT RIGHT		SEDUCTION	
27	—	ROOM		THE B-52'S	
28	26	DAANGEROUS		ROXETTE	
29	14	ALL OR NOTHING		MILLI VANILLI	
30	30	YOU'RE THE ONLY WOMAN		THE BRAT PACK	

THIS WEEK		LAST WEEK		TITLE	ARTIST
1	1	SOMETIMES SHE CRIES		WARRANT	
2	2	BLACK VELVET		ALANNAH MYLES	
3	3	PRICE OF LOVE		BAD ENGLISH	
4	7	THE DEEPER THE LOVE		WHITESNAKE	
5	9	I WISH IT WOULD RAIN DOWN		PHIL COLLINS	
6	5	TOO LATE TO SAY GOODBYE		RICHARD MARX	
7	10	FOREVER		KISS	
8	8	I GO TO EXTREMES		BILLY JOEL	
9	6	ROAM		THE B-52'S	
10	14	NO MYTH		MICHAEL PENN	
11	4	DAANGEROUS		ROXETTE	
12	15	ANYTIME		MCAULEY SCHENKER GROUP	
13	12	A GIRL LIKE YOU		THE SMITHEREENS	
14	18	WITHOUT YOU		MOTLEY CRUE	
15	19	FLY HIGH MICHELLE		ENUFF Z'NUFF	
16	17	PERSONAL JESUS		DEPECHE MODE	
17	21	ALMOST HEAR YOU SIGH		ROLLING STONES	
18	22	HOUSE OF PAIN		FASTER PUSSYCAT	
19	25	A FACE IN THE CROWD		TOM PETTY	
20	11	DOWNTOWN TRAIN		ROD STEWART	
21	13	JANIE'S GOT A GUN		AEROSMITH	
22	23	WHAT IT TAKES		AEROSMITH	
23	30	BLUE SKY MINE		MIDNIGHT OIL	
24	27	TRUE BLUE LOVE		LOU GRAMM	
25	20	I REMEMBER YOU		SKID ROW	
26	24	DIRTY DEEDS		JOAN JETT	
27	16	HOUSE OF FIRE		ALICE COOPER	
28	29	THE HEART OF THE MATTER		DON HENLEY	
29	28	BAD LOVE		ERIC CLAPTON	
30	—	THE WAY IT IS		TESLA	

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

HOT 97FM

New York P.D.: Joel Salkowitz

- 1 Technotronic, Get Up! (Before The)
- 2 Michelle, No More Lies
- 3 Janet Jackson, Escapade
- 4 Kyze, Stomp (Move Jump Jack Your)
- 5 D-Mob, C'mon And Get My Love
- 6 Fascination, Remember
- 7 The Cover Girls, We Can't Go Wrong
- 8 Doug Lazy, Let The Rhythm Pump
- 9 Taylor Dayne, Love Will Lead You
- 10 Gloria Estefan, Here We Are
- 11 Seduction, Hearbeat
- 12 Tommy Page, I'll Be Your Everything
- 13 Biz Markie, Just A Friend
- 14 Paula Abdul, Opposites Attract
- 15 Stevie B, Love Me For Life
- 16 A'me Lorain, Whole Wide World
- 17 Madonna, Keep It Together
- 18 Lisa Stansfield, All Around The World
- 19 Seduction, Two To Make It Right
- 20 Bettina, Destiny
- 21 Inner City, What Cha Gonna Do With
- 22 Jaya, If You Leave Me Now
- 23 Timmy Tee, Time After Time
- 24 Tonasia, Games Of Love
- 25 Pajama Party, Hide And Seek
- 26 Jay Williams, Sweet
- 27 Roxette, Dangerous
- 28 Joey Kid, Counting The Days
- 29 Soma, You'll Never Stop Me
- 30 Sybil, Walk On By
- 31 Jane Child, Don't Wanna Fall In Love
- 32 Tony Moran, Dance With Me
- 33 Linear, Sending All My Love
- 34 India, Right From The Start
- 35 EX Anytime, Living In Oblivion
- EX Young MC, I Come Off
- EX Ale, Stop Me If I Fall In
- EX Two Without Hats, The Breeze
- EX Leila K With Rob 'N' Raz, Got To Get
- EX EX The Brat Pack, You're The Only
- EX EX Calloway, I Wanna Be Rich
- EX EX Shana, You Can't Get Away
- EX EX 49er's, Touch Me

93.9 FM

Chicago P.D.: Dave Shakes

- 1 Janet Jackson, Escapade
- 2 Stevie B, Love Me For Life
- 3 Paula Abdul, Opposites Attract
- 4 D-Mob, C'mon And Get My Love
- 5 Jaya, If You Leave Me Now
- 6 The Cover Girls, We Can't Go Wrong
- 7 Michael Bolton, How Am I Supposed
- 8 Biz Markie, Just A Friend
- 9 Luther Vandross, Here And Now
- 10 A'me Lorain, Whole Wide World
- 11 Technotronic, Get Up! (Before The)
- 12 Tommy Page, I'll Be Your Everything
- 13 Taylor Dayne, Love Will Lead You
- 14 Madonna, Keep It Together
- 15 Michelle, No More Lies
- 16 Lisa Stansfield, All Around The World
- 17 Gloria Estefan, Here We Are
- 18 Billy Joel, I Go To Extremes
- 19 Seduction, Two To Make It Right
- 20 Jane Child, Don't Wanna Fall In Love
- 21 The B-52's, Room
- 22 The Brat Pack, You're The Only
- 23 Roxette, Dangerous
- 24 Seduction, Hearbeat
- 25 Babyface, Whip Appeal
- 26 The U-Krew, If U Were Mine
- 27 Inner City, What Cha Gonna Do With
- 28 Regina Belle, Make It Like Was
- 29 Linear, Sending All My Love
- 30 Calloway, I Wanna Be Rich

Power 106FM

Los Angeles P.D.: Jeff Wyatt

- 1 Janet Jackson, Escapade
- 2 Paula Abdul, Opposites Attract
- 3 D-Mob, C'mon And Get My Love
- 4 Michelle, No More Lies
- 5 Linear, Sending All My Love
- 6 Jaya, If You Leave Me Now
- 7 Gloria Estefan, Here We Are
- 8 The Cover Girls, We Can't Go Wrong
- 9 Babyface, Tender Lover
- 10 Yvonne, There's A Party Going On
- 11 Timmy Tee, Time After Time
- 12 Seduction, Two To Make It Right
- 13 Biz Markie, Just A Friend
- 14 A'me Lorain, Whole Wide World
- 15 Milli Vanilli, All Or Nothing
- 16 Stevie B, Love Me For Life

Pirate Radio 100.3 FM

Los Angeles P.D.: Scott Shannon

- 1 Skid Row, I Remember You
- 2 Alanna Myles, Black Velvet
- 3 The B-52's, Room
- 4 Warrant, Sometimes She Cries
- 5 Rod Stewart, Downtown Train
- 6 Bad English, Price Of Love
- 7 Faster Pussycat, House Of Pain
- 8 Roxette, Dangerous
- 9 Depeche Mode, Personal Jesus
- 10 The Smithereens, A Girl Like You
- 11 ENUFF Z'NUFF, Fly High Michelle
- 12 Kiss, Forever
- 13 Richard Marx, Too Late To Say Good
- 14 Michael Penn, No Myth
- 15 Phil Collins, I Wish It Would Rain Do
- 16 Belinda Carlisle, Summer Rain
- 17 Motley Crue, Without You
- 18 Whitesnake, The Deeper The Love
- 19 Great White, Angel Song
- 20 McAuley Schenker Group, Anytime
- 21 Midnight Oil, Blue Sky Mine
- 22 EX Michael Bolton, How Can We Be Lov
- A Adam Ant, Room At The Top
- EX Tesla, The Way It Is
- A Oingo Boingo, Out Of Control
- EX EX Billy Joel, I Go To Extremes
- EX EX Joan Jett, Dirty Deeds
- EX EX Peter Murphy, Cuts You Up

97.1 KROL

Dallas P.D.: Joel Folger

- 1 Phil Collins, I Wish It Would Rain Do
- 2 Warrant, Sometimes She Cries
- 3 Depeche Mode, Personal Jesus
- 4 The B-52's, Room
- 5 Bad English, Price Of Love
- 6 Alanna Myles, Black Velvet
- 7 Billy Joel, I Go To Extremes

Q102

Philadelphia P.D.: Mark Driscoll

- 1 Biz Markie, Just A Friend
- 2 Paula Abdul, Opposites Attract
- 3 Lisa Stansfield, All Around The World
- 4 Technotronic, Get Up! (Before The)
- 5 Depeche Mode, Personal Jesus
- 6 The B-52's, Room
- 7 Michelle, No More Lies
- 8 Stevie B, Love Me For Life
- 9 Madonna, Keep It Together
- 10 The U-Krew, If U Were Mine
- 11 L'Inim, Drop The Bottom
- 12 Taylor Dayne, Love Will Lead You
- 13 EX Regina Belle, Make It Like Was
- 14 EX Tommy Page, I'll Be Your Everything
- 15 EX A'me Lorain, Whole Wide World
- 16 EX Cool C, Glamorous Life
- 17 EX Janet Jackson, Escapade
- 18 EX Richard Marx, Too Late For Goodbye
- 19 EX Regina Belle, Make It Like Was
- 20 EX Soave, Crying Over You
- 21 EX Jody Watly, Precious Love
- 22 EX Jane Child, Don't Wanna Fall In Love
- 23 EX Michael Bolton, How Am I Supposed
- 24 EX Michael Penn, No Myth
- 25 EX Roxette, Dangerous
- 26 EX Billy Joel, I Go To Extremes
- 27 EX Kaoma, Lambada
- 28 EX Calloway, I Wanna Be Rich
- 29 EX Kevin Paige, Anything I Want
- 30 EX Seduction, Hearbeat
- 31 EX Smoke Robinson, Everything U
- 32 EX Mr. Lee, Get Busy
- 33 EX Mantronic, Got To Have Your Love
- 34 EX Leila K With Rob 'N' Raz, Got To Get
- 35 EX Babyface, Whip Appeal
- EX EX Young Caprials, I'm Not Satisfi
- EX EX Imagination, I'll Be Th
- EX EX Linear, Sending All My Love
- EX EX Heavy D & The Boyz, Griz They Love
- EX EX Inner City, What Cha Gonna Do With
- EX EX The Brat Pack, You're The Only

KTML 105.9 FM

San Francisco P.D.: Keith Naftaly

- 1 Michelle, No More Lies
- 2 Joyce "Fenderella" Irby, I'll Be Th
- 3 Janet Jackson, Escapade
- 4 Digital Underground, Humpty Dance
- 5 D-Mob, C'mon And Get My Love
- 6 Babyface, Whip Appeal
- 7 Skyy, Real Love
- 8 A'me Lorain, Whole Wide World
- 9 Lisa Stansfield, All Around The World
- 10 Mantronic, Got To Have Your Love
- 11 EX Quincy Jones, Secret Garden
- 12 EX Oaktown 3-5-7, Juicey Gotcha Krazy
- 13 EX Madonna, Keep It Together
- 14 EX Technotronic, Get Up! (Before The)
- 15 EX Heavy D & The Boyz, Griz They Love
- 16 EX MC Hammer, Help The Children
- 17 EX The U-Krew, If U Were Mine
- 18 EX Smoke Robinson, Everything U
- 19 EX Taylor Dayne, Love Will Lead You
- 20 EX Seduction, Hearbeat
- 21 EX Tommy Page, I'll Be Your Everything
- 22 EX Stevie B, Love Me For Life
- 23 EX Jane Child, Don't Wanna Fall In Love
- 24 EX Timmy Tee, Time After Time
- 25 EX Impedance, Tainted Love
- 26 EX Calloway, I Wanna Be Rich
- 27 EX Sait-N-Pepa, Expression
- 28 EX Tommy Page, What Cha Gonna Do With
- 29 EX After 7, Ready Or Not
- 30 EX The Brat Pack, You're The Only
- EX EX Nancy Martinez, Everlasting
- EX EX Electronic, Getting Away With It
- EX EX Leila K With Rob 'N' Raz, Got To Get
- EX EX Ruby Turner, It's Gonna Be Alright
- EX EX Linear, Sending All My Love
- EX EX Regina Belle, Make It Like Was

HUBBUB OVER VSDA SPONSORSHIPS

(Continued from page 1)

Pam Horovitz, VSDA's executive director, plays down the hot rumors and reports, indicating that studios still have sufficient time before definitely committing to an event. She says the Los Angeles meeting at the Bel Age Hotel was more of a "brainstorming session" where numerous VSDA issues, including this year's possible theme, were discussed.

While acknowledging the Orion move, Horovitz says that there may well be some changes in sponsored events this year but characterizes any changes as more of an "evolution" in the show's growth as both VSDA and studios reflect on how they allocate funds.

IFPI 'INSULTED' BY CHARGES ON ANTI-PIRACY EFFORTS

(Continued from page 6)

was not up to SUIA to wage the struggle against pirates who copy legal phonograms and have them licensed by SUIA. Surely it's for the benefit of its members that SUIA should ensure the safeguarding of the copyrights of the music used.

"Switzerland has a law concerning unfair competition, UWG, which provides adequate means of preventing the production and dissemination of pirate products. These are classified by law as unfair and can, thanks to that law, be seized and destroyed because they are illegal."

Rordorf says pirates can sell their products without concern as long as they have the "appearance of legality"—this via the stamp of the copyright society featured on the label."

He adds: "Unfortunately, many of these recordings have been licensed by SUIA. The consumer would be unaware that CDs, LPs, or cassettes entering the market could be illegal when they bear the SUIA logo. IFPI Switzerland rightly and emphatically demands the copyright society's solidarity on this issue, but that is not always forthcoming."

"It's important to the author and publisher whether his work is exploited legally or illegally, and their work should be produced subject to the observance of the rights of all interested parties."

"Recordings should not change hands furtively and cheaply because they are unfairly produced in breach of the law."

Rordorf says IFPI Switzerland rejects the SUIA accusation of "criminal inactivity." Everything was done to preserve the legality of the phonogram market; and, all interested parties in Switzerland know the producers who make illegal transfers, he says.

"IFPI Switzerland has suggested to SUIA that in the case of obviously unreliable producers, proof should be demanded, before granting the license, that the phonograms notified, particularly CDs, are not illegal," says Rordorf.

"The sad fact remains that the legal producer only comes across pirate product when it is on the market—too late, with licensing already granted."

He adds that IFPI Switzerland and SUIA have started "more intense and purposeful cooperation including, on SUIA's part, a revision of its licensing practice."

"Given these positive developments, the SUIA statement is both ill-timed and unnecessary."

Orion Home Video president Len White confirms sending a letter dated Feb. 15 to Dave Mount, VSDA convention committee chairman and head of IVE, that outlined his company's position. Carbon copies of that letter were sent to other leading studio executives and VSDA planners.

In the letter, White stressed that Orion will not renew sponsorship of its breakfast; that it may use those funds instead to enhance its booth; that it is willing to participate in a group-sponsored function; that it is not opposed to any of the "H," "U," or "X" exhibitor configurations currently under discussion; that it favors a lottery

Mark Kingston, press officer at IFPI headquarters in London, revealed this week that the raids carried out at MIDEM in January on two stands allegedly displaying unauthorized recordings (Billboard, Feb. 10 and 17) were the culmination of an initiative that began at the 1989 MIDEM when the late Nesuhi Ertegun, then president of IFPI, toured the Palais des Festivals with IFPI's anti-piracy coordinator, Ian Haffey, and noted at least nine stands with suspect product on display.

Ertegun confronted one of the exhibitors and charged that he was displaying illegal recordings. An argument ensued, which was filmed and documented by IFPI officials.

Then, in September last year, the IFPI arranged a meeting with MIDEM executive Brigitte Chaintreau to explore ways to exclude from MIDEM dealers in suspected pirate recordings. Chaintreau explained that under French law MIDEM could not refuse exhibition space to pirate companies.

Subsequently Haffey wrote to the French group of the IFPI asking what action could be taken under French law to prevent pirates from using MIDEM as a marketplace for illicit product.

On the opening day of this year's MIDEM, Haffey toured the Palais des Festivals and noted Beatles recordings on the Swingin' Pig label displayed on the stand of TNT Enterprises GmbH of West Germany.

He notified EMI solicitors. The following day, Guy Marriott, EMI director of business affairs, worked with Haffey to collate documentation to satisfy police that a raid on the stand should be made.

IFPI's Kingston said a further raid was arranged on the stand of Swiss company Baur Productions, which was displaying suspect Quincy Jones and George Benson repertoire on the Drive label, after the IFPI had secured affidavits from the artists concerned.

IFPI director general Ian Thomas says that, contrary to SUIA's slur, the Federation had been extremely active and successful in dealing with compact disk piracy in various parts of the world—"operations which have been reported in detail in Billboard in recent years."

He cites numerous CD piracy raids in the last year in Italy, Holland, West Germany, France, Spain, the U.K., and U.S. that "have prevented millions of dollars' worth of illegal CDs reaching the market."

to pick booth space; and that the company is opposed to preferential treatment given to any one supplier whether they sponsor an event or not.

"This is the unilateral opinion of Orion and is not intended to influence the decision of VSDA or of any other supplier," says White. "We will not be sponsoring an event this year. What other studios do is their business. We rent our space on the convention floor. Only 4,000 can attend a meal function and only about a third of them are retailers or customer types. The time has come [for VSDA] to do it themselves if they want a meal function."

White stresses that Orion's decision reflects internal business considerations, adding that if preferential treatment for sponsoring companies is maintained, "it won't change our decision" about sponsoring an event. "It might affect what we do with the booth. If we're going to spend hundreds of thousands of dollars on the floor, it's sort of redundant to spend more on a meal function," he says.

The show structure issue of sponsored events and related floor-space allocation was the subject of spirited and guarded debate during an early-February VSDA board and manufacturer huddle in Orlando, Fla.

Traditionally—by virtue of their sponsorship of meal events—the major suppliers have enjoyed prominent space in the exhibit floor's front row. The policy has irked many smaller suppliers, who have complained the system is discriminatory since they do not have the resources to sponsor an event.

Several proposals for reconfiguring the exhibit floor have surfaced, as well as a suggestion to eliminate preferential treatment for event sponsors. The three leading proposals, known as the "H," "U," and "X" configurations, are designed to spread floor traffic more evenly throughout the show.

Apparently there is no consensus among the major exhibitors, according to VSDA insiders who say that some suppliers may elect

SCOTT YOUNG QUITS VSDA BOARD

(Continued from page 4)

VSDA's nominating committee is gearing up for its first meeting, a huddle in Los Angeles at the conclusion of the March 10-13 NARM convention.

"I think they will go back to the idea of someone from a large chain, although they might appoint anybody to fill out Young's remaining six months," says Steve Rosenburg, head of three-store Premiere Video in Atlanta, a high profile incumbent who lost his seat in the last election.

"We still think the appointment policy will work, that it was the right decision," says Jack Messer, head of Gemstone Entertainment in Lancaster, Ohio, and a veteran VSDA board member.

At its convention last August in Las Vegas, VSDA implemented the current appointment policy when the 12 elected directors named Young along with Rockhold and Pasquarelli.

Historically, VSDA members prefer leaders from small-size chains, if not single-store operators. Last year all five electees came from firms with

to capitalize on vacated sponsor slots and shifts if they do occur.

One board member, speaking anonymously, says, "You can't use the phrase 'the studios.' If they all wanted basically the same thing, we'd have no problem. The trouble is what some want is diametrically opposed to what others want."

The issue has arisen at a time when suppliers are voicing concerns over the cost of attending and exhibiting at an increasing number of trade shows, a situation that found VSDA earlier taking over management of certain regional shows and advising its chapters on exhibit limitations at meetings.

Observers also note the show-structure issue can be seen in the context of VSDA's maturation along with an evolving change in leadership as board veterans rotate off and staff shifts occur at VSDA's headquarters.

Amid all the hubbub, certain costs of events in Las Vegas and financial considerations in general have come under debate. One principal asking not to be identified says, "We keep feeding the same 3,000 people every year and we don't get shit for it. I spent \$275,000 last year and nobody even knew who sponsored the damn thing. Meanwhile, there are 12,000 other people sitting outside with their fingers up their noses."

Estimates run from \$35,000 for sponsorship of a breakfast to \$85,000 for a dinner for just the food—"no audio, no talent, no nothing else," another source says.

Says another studio executive: "We said at Orlando and it's still our position that we're willing to take part in a shared event with other studios."

"A decision to pull out of event sponsorship has nothing to do with the configuration of the show floor. Nobody lacks for traffic because of where they are. So long as the process is fair and done by lottery, I have no problem with an H or U configuration," he continues.

four or fewer stores. A year before, in 1988, voters rejected candidates from large West Coast-based chain Music Plus and Erol's, another large web on the East Coast. In 1987, the membership rejected a representative from the large New York chain RKO Warner Video.

VID FIRMS NIX MERGER

(Continued from page 4)

of Major Video and Video Trend's intention to merge, Sacramento, Calif.-based Video Products Distributors and St. Louis-based Sight & Sound Distributors also announced a proposed merger, creating the No. 5 wholesaler (Billboard, Nov. 18).

A VPD spokesman says the parties expect to have that merger completed within "a few weeks." At the time of the original announcement, VPD and Sight & Sound said they plan to seek additional partners for the combined entity—plans the spokesman says are "still alive." PAUL SWEETING

Firm's Stock Rises As PPV Posts Profits

NEW YORK—Shares of Independent Entertainment Group Inc., a holding company formed last year, have nearly doubled in value since the company went public on the Nasdaq exchange in December.

Independent was formed with the merger of Choice Entertainment, a leading U.S. distributor of pay-per-view TV programming, and Video Publishing Industries, a producer of video magazines on music.

Shares of the Los Angeles-based holding company began trading at \$1.50 each; recently they have been selling for \$2.50-\$2.75.

For the six months that ended Oct. 31, the PPV company posted a net profit of \$37,935 on revenues of \$4.62 million. Operating income was \$533,662.

Lew Eisaguirre, senior VP, says the company plans to expand through acquisitions of small- to medium-size entertainment companies.

"We're aggressively pursuing that business," says Eisaguirre. "We're going after the home entertainment business of the '90s."

A study by Paul Kagan & Associates shows that 14 million homes nationwide have "addressable converters" that allow cable users to receive PPV programs.

Eisaguirre believes the PPV business will thrive "because of the economics. It's extremely profitable." The 1992 Olympics will be on pay-per-view, and Eisaguirre believes that the Super Bowl also will be "by the end of the decade."

Choice Entertainment programmed its first music event, "Fabian's Good Time Rock & Roll Concert," in 1985. The following year it broadcast a Neil Young concert. Programming last year included concerts by LaToya Jackson and Wayne Newton.

Video Publishing Industries produces two video magazines on music: Metal Head and Slammin'—The Rap Video Magazine. The company has inked a distribution deal with GoodTimes Home Video to sell the magazines on videocassette to consumers.

Independent also has a small movie production company, Vision Pictures, whose first film, "The Borrower," has not been released yet.

The company's top officers are brothers Thomas Coleman, chairman, president, and chief executive officer; Daniel Coleman, executive VP; and William Coleman, senior VP and chief operating officer. Thomas Coleman was previously chief executive of Atlantic Entertainment, an independent movie production company.

DON JEFFREY

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A LITTLE LOVE SINGLE (50239) IN STORES MARCH 6TH

BANG! ALBUM (92513) IN STORES APRIL 3RD



ALBUM REVIEWS

POP

▶ THE MISSION U.K.

Carved In Sand
 PRODUCER: Tim Palmer
 Mercury 842251

English combo is more focused and less self-consciously gloomy on latest release. However, songs retain a powerful and dark undertow. "Deliverance," current top 10 Modern Rock track, will move the record along; crackling numbers like "Amelia" and "Butterfly On A Wheel" have the strength to prolong its chart life.

★ LUKA BLOOM

Riverside
 PRODUCER: Jeffrey Wood
 Reprise 26092

Irish singer/songwriter makes a big impression on first stateside release. Numbers like "Delirious" show off Bloom's acoustic-based but pop-inflected edge as a writer, while songs such as "An Irishman In Chinatown" reflect a knowing humor that keeps the proceedings light. Superior album will most likely take off from a modern rock base.

★ DEL AMITRI

Waking Hours
 PRODUCERS: Mark Freegard, Hugh Jones, Gil Norton
 A&M 5287

Five years after the release of its sadly overlooked Chrysalis debut, Scottish foursome returns with another well-played brace of smartly rocking tracks. Performance and writing are both straight-ahead but reward repeated listening. "Kiss This Thing Goodbye" and "Stone Cold Sober" would enhance any playlist from modern rock to album rock.

TOAD THE WET SPROCKET

Pale
 PRODUCER: Marvin Etzioni
 Columbia 46060

Title is unfortunately descriptive of second album by this California quartet. While such songs as "Don't Go Away" exhibit a sporadically attractive moodiness, it's often hard to shake the feeling that the Sprockets are little more than a poor student's R.E.M. The college and alternative faithful will grab at it, but this ethereal stuff may have a hard time at more demanding outlets.

RAGE TO LIVE

Blame The Victims
 PRODUCERS: Glenn Morrow, Rich Grula
 Bar None/Restless 72622

Second album from Rage leader and Bar None principal Morrow is another collection of catchy and diverse rock songs, unified by thoughtful popcraft and full-tilt delivery. Highlights include the hard-hitting garage psychedelia of "Joker's Punch" and "Countdown On My Imagination," the warm pop melodies of "Again & Again" and "Love Is Hard Work," and the clarion-call guitars of "My Heroine." Set also includes a rough-edged cover of CSN's "Suite: Judy Blue Eyes."

THE TAIL GATORS

Hide Your Eyes
 PRODUCERS: Don Leady & Mike Stewart
 Restless 72343

Album cut "Let's Have Some Fun"

could be the anthem of this Austin, Texas, trio, which percolates more effortlessly entertaining roots-rock on latest sortie. Guitarist/vocalist Leady lays down his fiddle and accordion this time for hot blues/rockabilly flashes like "Hoodoo" and "Rockin' In The 1990's." Great for harder-edged modern rockers.

THE CHANT

Two Car Mirage
 PRODUCERS: The Chant, John Keane, James Klotz
 Safety Net/DB Records 12

Georgia-based group shows off solid sense of straight-ahead rock-pop on collection of 1987-88 recordings featuring two slightly different editions of the band. While still not quite possessing a truly distinctive voice, band is capable of bigger things, judging from strong tracks like "Wild Blue Yonder" and "I Don't Ask For Much."

MICHAEL DOUCET

Beau Solo
 PRODUCERS: Michael Doucet & Chris Strachwitz
 Arhoolie 321

Beausoleil leader waltzes and two-steps his way through a sprightly 22-track selection of Cajun originals and oldies, performed solo on accordion and in duets with guitarist David Doucet. Definitely for enthusiasts of the form and not for the casual listener, who will be better rewarded initially with albums by Doucet's band.

NEW AND NOTEWORTHY

THE BELOVED

Happiness
 PRODUCERS: Martyn Phillips, Paul Staveley
 O'Duffy
 Atlantic 82047

Last year's club hit "Your Love Takes Me Higher" offered only a glimpse into the artistic depth this U.K. duo possesses. Full-length debut is rife with thought-provoking lyrics and infectious melodies that bridge the gap between dance and modern rock, thus increasing multiformat possibilities. Current single, "Hello," has begun gathering deserved radio attention, while future prospects lie in the futuristic house vibe of "The Sun Rising" and the soulfully sweet "Time After Time."

GUNBUNNIES

Paw Paw Patch
 PRODUCER: Jim Dickinson
 Virgin 91340

Crisp production and old-fashioned pop songwriting sensibilities mark this Little Rock, Ark., band's excellent debut, which is one of those rare sets that fits neatly into both alternative and mainstream rock radio formats. Nuances from influences like Johnny Cash and Levon Helm infuse singer Chris Maxwell's own distinctive delivery, bringing poignancy to "The Killing Frost" and raucous mischief to "Put A Tail On Your Kite." A most impressive introduction.

ALAN JACKSON

Here In The Real World
 PRODUCERS: Keith Stegall, Scott Hendricks
 Arista 8623

Another spirited, traditionally turned country artist bolts from the starting gate with Kentucky Derby fervor. Bracketed by solid, no-frills production emphasizing voice/guitar/bass/drums, Jackson shows exceptional skill on such cuts as "She Don't Get The Blues," "Home," and his No. 21 bulleted debut single, "Here In The Real World." Jackson, a 32-year-old from Newman, Ga., wrote or co-wrote most of these songs.

ROB TYNER

Blood Brothers
 PRODUCERS: Rob Tyner & Pete Bankert
 R&A 10601

As might be expected, solo debut by the immortal MC5's lungmaster hurls up immense chunks of hi-watt Detroit rock'n'roll—most of which are about rock'n'roll. Tyner is in good vocal form, punching across a strong cover of the Stones' "It's Only Rock And Roll" and originals like (surprise) "Let's Rock" and "Disturbing The Peace." Contact: 313-646-8638.

GIANT SAND

Long Stem Rant
 PRODUCER: Howe Gelb, Eric Westfall, & John Convertino
 Homestead 148

Arizona-bred, L.A.-based group has pared itself down to the duo of singer/guitarist/writer Gelb and drummer Convertino. Sound is still bracingly abrasive, sort of a to-the-bone version of Tom Waits' latter-day caterwaulings. Tough stuff for most outlets, although Sand cultists (they exist) and far-left modern rockers will find it rewarding.

BARRACUDA

Open Fire
 PRODUCERS: Barracuda
 Rock Hard 324

Independent metallic debut has its chances for mainstream acceptance dashed by amateurish production. A shame since lead singer Patrick Pulver's Geddy Lee-inflected vocals on catchy tunes like "In The City" and "Superhero" sound ripe for radio. Contact: 914-698-8721.

CHARLIE BURTON AND THE HICCUPS

Green Cheese
 PRODUCER: Phil Shoemaker
 Wild 4

Nebraskan indie-rockers Burton's stock-in-trade is bar-band boogie with a serious sense of fun—very much in evidence on his newest release. Best of a stompin' set includes "Major Turnoff," "Mom's Side," and "Anyone I Know?" Humorous highlights come from the scatological payoff of "Without My Woman" and the rockin' take on Beethoven's "Für Elise," called "(You're Not Playing Fair) Elise" (for which Ludwig Van is given a co-writing credit). Contact: Box 80222, Lincoln, Neb. 68501.

BLACK

▶ NANCY WILSON

A Lady With A Song
 PRODUCERS: Kiyoshi Itoh, Sami McKinney, others
 Columbia 45378

Any reigning R&B or jazz vocal diva would most likely list Wilson among her inspirations. On this, her 52nd album, the song stylist's distinctive gift continues to engross while the sophisticated, jazz- and pop-flavored R&B provides the perfect atmosphere. A stellar support cast guests most notably on the single "Heaven's Hands," but don't miss "Do You Still Dream About Me," "Other Side Of The Storm," and the classic "Don't Ask My Neighbors." Classy set brims with plenty of jazz and AC potential.

JAZZ

SUPERBLUE

2
 PRODUCER: Don Sickler
 Blue Note 92997

Straight-ahead is the direction of this octet date led by trumpeter/arranger/producer Sickler and featuring label stars Renee Rosnes on piano and Bobby Watson on alto. Despite the talented composers in the group, the material is only covers—including a delicious version of Monk's "'Round Midnight" and a more complex take on Prevert/Kosma/Mercer's

SPOTLIGHT



M.C. HAMMER

Please Hammer Don't Hurt 'Em
 PRODUCERS: M.C. Hammer, James Early & Felton Pilot
 Capitol 92857

Clean-cut rapper who landed in double-platinum terrain his first time out stands to hit the nail on the head again. "Help The Children," Hammer's update of Marvin Gaye's socially conscious work, has already entered the black top 20 and promises to follow suit at pop; cops from the Chi-Lites ("Have You Seen Her") and Prince ("She's Soft And Wet") and rapper's own originals stand to push this one up the charts.



MIDNIGHT OIL

Blue Sky Mining
 PRODUCERS: Wayne Livesey & Midnight Oil
 Columbia 45398

No less passionate or political than 1988's "Diesel And Dust," the Aussie band's latest is lacking some of the blistering anger that made that platinum effort so intense. In its stead are several tunes that scream, and deserve, radio play. Among them are first single, the percolating gem "Blue Sky Mine," the gracefully effective "One Country," and toetapper "Bedlam Bridge."

"Autumn Leaves." Other tracks to listen for: Duke Jordan's "Flight To Jordan," Horace Silver's "Nica's Dream," and Sonny Clark compositions "Blue Minor" and "Cool Struttin'."

CHET McCracken

Flight To Moscow
 PRODUCER: Chet McCracken
 Voss 72902

Ex-Doobie Brothers drummer makes a startlingly potent transition away from the rock mainstream with this well-produced debut. Comprised of instrumentals, set should entice fusion fans, as well as adventurous new ageists. McCracken's insinuating melodies are well executed by his supporting band, most notably Danny Pelfrey, whose sax and flute work fuels the stomping "Big City Chester" and the lush "Velvet Touch."

DENNIS COFFEY

Under The Moonlight
 PRODUCERS: Dennis Coffey & John Jaszcz
 Orpheus 75617

"Scorpio" guitar man drops in with a featherweight selection of mainly instrumental numbers. While Coffey's chops are tasteful, compositions never ascend above the ordinary, leaving this a proposition mainly for fusion-oriented jazz markets.

COUNTRY

▶ JENNIFER McCARTER AND THE McCARTERS

Better Be Home Soon
 PRODUCERS: Paul Worley, Ed Seay
 Warner Bros. 25896

The three sisters tinsel a variety of strong material with their sparkling Appalachian harmonies, including such standouts as "Shot Full Of Love," "I Haven't Got A Prayer," and "Slow Country Dance."

▶ JANN BROWNE

Tell Me Why
 PRODUCER: Steve Fishell
 Curb 10630

Browne has one of the most knowing, agile, and exciting voices to come along in years. Add to this advantage the fact that her material here is uniformly strong and you have a blockbuster breakthrough.

★ MAC McANALLY

Simple Life
 PRODUCERS: Jim Ed Norman, Mac McAnally
 Warner Bros.

A premier writing talent, McAnally shows similar promise on the performing side with this showcase of his own works. There's a James Taylor quality to his voice that's especially potent in ballads such as "Same Old Heart," the wonderful paybacks-are-swell song "Down The Road," and a stirring version of "She's Going Out Of My Mind," previously recorded by Jimmy Buffett. "Back Where I Come From" is already a bulleted 50 on the Hot Country Singles & Tracks chart.

CLASSICAL

▶ BEETHOVEN: SYMPHONY NO. 9 (ODE TO 'FREEDOM')

Bernstein in Berlin
 Deutsche Grammophon 429861

This is the live recording of the concert in Berlin last Christmas by an orchestra made up of musicians from East and West Germany, and the four occupying powers, as a celebration of newly won freedom in the east. Bernstein delivers a performance of near monumental scope, befitting the epic proportions of the event, that maintains musical tension despite an outsize duration of some 77 minutes. TV exposure and heavy label promotion will help move it along.

LISZT: PIANO CONCERTOS NOS. 1 & 2

DOHNANYI: VARIATIONS ON A NURSERY SONG
 Zoltan Kocsis, Budapest Festival Orchestra,
 Fischer
 Philips 422380

Brilliant solo playing by Kocsis. Whatever technical difficulties these scores contain, and there are many, are tossed off with an easy virtuosity that is thrilling on its own. Add an interpretation that treats the music as more than an opportunity for shallow display. Impressive all around.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **BASIA** *Cruising For Bruising* (4:08)
 PRODUCERS: Basia Trzecieleska, Danny White
 WRITERS: B. Trzecieleska, D. White
 PUBLISHER: Virgin
 Epic 34T-73239 (c/o CBS) (cassette single)

First single from the brilliant "London Warsaw New York" is a midtempo pop tune layered with a subtle jazz tone and understated vocalizing. Deservedly hitbound.

► **SINEAD O'CONNOR** *Nothing Compares 2 U* (5:09)
 PRODUCER: Sinéad
 WRITER: Prince
 PUBLISHERS: Controversy/WB, ASCAP
 Chrysalis 4JM-23488 (c/o CEMA) (cassette single)

Brilliant interpretation of the melancholic lament originally recorded by Prince could easily prove to be the ticket for pop and AC programmers to accompany its success at alternative.

► **AEROSMITH** *What It Takes* (4:08)
 PRODUCER: Bruce Fairbairn
 WRITERS: Steven Tyler, Joe Perry, Desmond Child
 PUBLISHERS: Swag/Desmoblie/SBK/SBK April, ASCAP
 Geffen 4-19944 (c/o Warner Bros.) (cassette single)

Slow and rhythmic featuring Tyler's bluesy vocals. Third release from bad boys' double-platinum "Pump" has already secured the top spot on the album rock chart, with pop attention imminent.

► **STARSHIP** *I'll Be There* (4:06)
 PRODUCERS: Tom Lord-Alge, Starship
 WRITERS: M. Thomas, C. Chaquico, S. Diamond
 PUBLISHERS: Z-Dog/Lunatunes, BMI/Diamond Street/Jobete, ASCAP
 RCA 9194-4-RS (c/o BMG)

Formulaic power ballad engages thanks to earnest sincerity of front man Mickey Thomas' delivery.

► **BABYFACE** *Whip Appeal* (4:33)
 PRODUCERS: L.A. & Babyface
 WRITERS: Babyface, P. Smith
 PUBLISHERS: Hip Trip/Kear, BMI/Jean-A-Bug, ASCAP
 Solar 74007 (c/o CBS)

From the singer/producer's sterling album comes this hypnotic, well-sung R&B ballad. Already hot at black radio and ripe with pop/AC crossover potential.

► **ADAM ANT** *Room At The Top* (4:09)
 PRODUCER: Andre Cymone
 WRITERS: Adam Ant, Marco Pirroni, Andre Cymone
 PUBLISHERS: Colgems-EMI/SBK April/Ultrawave, ASCAP
 MCA 53679 (12-inch reviewed Jan. 13)

► **TEARS FOR FEARS** *Advice For The Young At Heart* (4:46)
 PRODUCERS: Tears For Fears, D. Bascombe
 WRITERS: Holland, Orzabal
 PUBLISHER: Virgin, BMI
 Fontana 876 894-4 (c/o PolyGram) (cassette single)

Third single is lyrically inspirational and offers a vocal replete with poetic imagination. Intelligent and sophisticated pop.

► **LAURA BRANIGAN** *Moonlight On Water* (4:39)
 PRODUCER: Richard Perry
 WRITERS: A. Goldmark, S. Kipner
 PUBLISHERS: Nonpareil/EMI April/Stephen A. Kipner, ASCAP
 MIXERS: Keith Cohen
 Atlantic 4-87969 (cassette single)

Previewing the booming-voiced diva's new self-titled album is a sinfully fun popper reminiscent of earlier chart glories. Can't wait for the club remixes.

► **MARCIA GRIFFITHS** *All Over The World* (3:55)
 PRODUCERS: The Jerks

WRITER: J. Kpiaye
 PUBLISHER: Black Lion, ASCAP
 Mango/Island 98989 (12-inch version also available, Mango/Island 0-96491)

Not to be confused with Stansfield's "All Around The World," this peppy, reggae-flavored ditty should sustain songstress' recent chart resurgence. Contact: 212-995-7800.

► **PAJAMA PARTY** *Hide & Seek* (timing not listed)
 PRODUCER: J. Klein
 WRITERS: J. Klein, P. Sendars
 PUBLISHERS: Ensign/Mister Guy, BMI/Brooklyn Fox, ASCAP
 Atlantic 4-87973 (cassette single; 12-inch reviewed Feb. 17)

► **JUDY TORRES** *Missing Part* (3:16)
 PRODUCERS: Mickey Garcia, Elvin Molina
 WRITER: E. Lugo
 PUBLISHERS: Promuse/Love Kiss, BMI
 Profile PRO-7285 (12-inch single)

Stately pop ballad could introduce the club siren to a whole new audience. Contact: 212-529-2600.

► **GEOFFREY WILLIAMS** *Blue* (4:08)
 PRODUCER: Monroe Jones
 WRITERS: Geoffrey Williams, Jody Spence, George Cocchini, Monroe Jones
 PUBLISHERS: Hit & Run/Hidden Pun/Wholemeal/Tigerback/Monroe Jones, BMI/Copyright Control
 Atlantic 4-87998 (cassette single)

Spirited pop release with R&B undertones outshines Williams' previous releases and bodes well for finally finding his audience.

BLACK

► **JOHNNY GILL** *Rub You The Right Way* (4:09)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: James Harris III, Terry Lewis
 PUBLISHER: Flyte Tyme, ASCAP
 Motown MOT-1982 (c/o MCA) (12-inch version also available, Motown MOT-4657)

New Edition member Gill presents the first single from his forthcoming debut. Golden-throated singer exudes passion and vibrancy on this commercially viable new jack offering.

► **BELL BIV DEVOE** *Poison* (4:25)
 PRODUCER: Dr. Freeze
 WRITER: Elliot Straite
 PUBLISHER: Hi-Frost, BMI
 MCA 53772

Other New Edition members Michael Bivens, Ricky Bell, Ronnie DeVoe also preview their forthcoming album with the seductive groove of the title track.

► **NANCY WILSON** *Heaven's Hands* (4:30)
 PRODUCER: Kiyoshi Itoh, Sami McKinney
 WRITERS: Lorrin "Smookey" Bates, Larry Ball
 PUBLISHERS: Paperboy/Hitbus Columbia

The legendary Wilson offers an inspired socially conscious ballad ripe with AC potential and a stellar all-star choir. Don't miss this and the fab album "A Lady With A Song."

► **MAZE FEATURING FRANKIE BEVERLY** *Love's On The Run* (6:09)

PRODUCER: Frankie Beverly
 WRITER: F. Beverly
 PUBLISHER: Amazement, BMI
 MIXERS: Frankie Beverly, Bill Thompson
 Warner Bros. 0-21455 (12-inch single)

Chunky retro-soul vibe pumps while Beverly's rich vocal thrills. From the lovely "Silky Soul" project.

► **PATTI LABELLE** *I Can't Complain* (4:08)
 PRODUCERS: Raymond Jones, Sami McKinney
 WRITERS: S. McKinney, R. Jones
 PUBLISHERS: Avid One/Uncity/Zubaidah, ASCAP
 MCA 53774

Gospel-tinged ballad is driven by LaBelle's signature vocal acrobatics. Both black and AC programmers should take heed.

► **INNOCENCE FEATURING GEE MORRIS** *Natural Thing* (6:10)
 PRODUCERS: Jolley, Harris, Jolley
 WRITERS: Jolley, Harris, Jolley
 PUBLISHER: Irving, BMI
 MIXERS: Jolley, Harris, Jolley
 Profile PRO-7284 (12-inch single)

Sensuous R&B/dance nugget treading upon familiar Soul II Soul territory. Could find a home with programmers. Contact: 212-529-2600.

► **CHRIS McDANIEL** *Love Is A Game* (4:21)
 PRODUCER: Stewart Hanley
 WRITERS: C. McDaniel, S. Hanley
 PUBLISHERS: Baby Ann, BMI/Sir Terry, ASCAP

Mega Jam MJ-7279-7

Quiet and comforting slow number from Daniels whose voice is reminiscent of Jermaine Jackson's. Take note. Contact: 901-272-9380.

► **TONY LeMANS** *Cookie Crumbles* (4:04)
 PRODUCER: David Gamson
 WRITERS: T. LeMans, D. Gamson, J. Washington
 PUBLISHERS: LeMans/WB Music Corp./Gamson Songs/Happy Hope, ASCAP
 MIXERS: David Gamson, Ray Bardani
 Paisley Park 0-21495 (c/o Warner Bros.) (12-inch single)

Funk-shaded new jack swing could revive interest in newcomer's excellent album. Club jocks should check out the house remix of previous single "Higher Than High" on the flip.

► **MARK DEE** *Get A Hold Of Yourself* (4:04)
 PRODUCER: Dennis Kid, Michael Looks
 WRITERS: Titus Gerald, Mark Dee
 PUBLISHERS: Forty Plus/Look Kids, ASCAP
 MCA 53791 (12-inch version also available, MCA 24012)

A tuneful chorus backs a catchy techno-based rap.

► **CLUB NOUVEAU** *Under A Nouveau Groove* (4:35)

PRODUCER: Jay King
 WRITERS: J. King, K. Irving, V. Watson, G. Clinton
 PUBLISHERS: Exoskeletal/Warner-Tamberlane/Jay King IV/Everonely, BMI
 MIXERS: Greg "Ski" Royal, Rob Chiarelli, Derek Nakamoto
 Warner Bros. 0-21454 (12-inch single)

Spunky street beats could push group back atop the charts. More potent, however, is "Fonkin' With A Serious O!" on the flip.

COUNTRY

► **CLINT BLACK** *Walkin' Away* (2:47)

PRODUCER: James Stroud, Mark Wright
 WRITERS: Clint Black, Hayden Nicholas, Dick Gay
 PUBLISHER: Howlin' Hits, ASCAP
 RCA 2520-7-R

Black sings this colorfully penned treat with fire from the heart. Production and instrumentation boast flair and are blended to perfection with vocals.

► **TANYA TUCKER** *Walking Shoes* (2:35)

PRODUCER: Jerry Crutchfield
 WRITER: Paul Kennerley
 PUBLISHERS: Irving/Littlemarch, BMI
 Capitol B-44520

A catchy number gets a solid ride from Tucker. Good momentum and crystal-clear production spark this release from Tucker's upcoming album.

► **RICKY VAN SHELTON** *I've Cried My Last Tear For You* (2:28)

PRODUCER: Steve Buckingham
 WRITERS: C. Waters, T. King
 PUBLISHERS: Cross Keys/CBS, ASCAP
 Columbia 38-73263

Shelton sets his jaw and says "Enough!" in this canonical honky-tonk harangue.

► **JOHNNY CASH** *Boom Chicka Boom* (3:47)

PRODUCER: Bob Moore
 WRITER: John R. Cash
 PUBLISHER: Cinnamon Hill, ASCAP
 Mercury

"Boom Chicka Boom" is the album that this rural gem hails from—and it's also the sound powering the boisterous track behind Cash's distinctive voice.

► **VEGA BROTHERS** *It's Out Of My Hands* (3:32)
 PRODUCER: Herb Pedersen
 WRITERS: Chris Waters, Tom Shapiro, Lonnie Wilson
 PUBLISHERS: Cross Keys/Terrace/Zomba, ASCAP
 Curb B-76756

The Vegas' uncannily high and pure harmonies and the lyrical fatalism are bittersweetly impelling.

► **WAYNE NEWTON** *You Don't Know What You've Got (Until You Lose It)* (2:55)

PRODUCER: Michael Lloyd
 WRITERS: Paul Hampton, George Burton
 PUBLISHER: EMI U Catalog, ASCAP
 Curb B-76757

Newton's strongest outing since traveling a country road sounds like a country version of Jerry Butler's 1960 hit "He Will Break Your Heart." Masterfully performed, it's solid programming material.

GEORGE FOX Angelina (3:25)

PRODUCER: Brian Ahern
 WRITER: George Fox
 PUBLISHER: Balmur/Warner Chappell, CAPAC
 Warner Bros. 7-19896

Hailing from Canada, Fox sings of his dream girl with sensitive, yet hearty, crystal-clear talent. Ear-pleasing melody is medium-paced and well-polished.

► **RAY GRIFF** *Daybreak* (3:43)

PRODUCER: Ray Griff
 WRITER: Ray Griff
 PUBLISHER: Blue Echo, ASCAP
 ATI A0392

A powerful sinking-heart ballad receives a wondrous reading from Griff. An exceptional performance on an exceptional song. Contact: 416-294-5538.

► **KISS N' RYDE** *Diamond Blue Eyes* (3:05)

PRODUCERS: Ray Doggett, Jimmy Darrell
 WRITER: Donna Kiss
 PUBLISHER: Mighty Nineties, ASCAP
 ESU 1208

The lead singer sounds like Lacy J. Dalton (which is a nice sound to have) in this midtempo, image-filled tribute. Contact: 20 Music Square West, Nashville, Tenn. 37203

DANCE

► **DEPECHE MODE** *Enjoy The Silence* (4:15)

PRODUCERS: Depeche Mode, Flood
 WRITER: not listed
 PUBLISHER: not listed
 MIXERS: Francois Kevorkian, Daniel Miller, Phil Legg
 Sire/Reprise 0-21490 (c/o Warner Bros.) (12-inch single)

Previewing the upcoming "Violator" album is a more radio-viable effort than group's hard-won hit, "Personal Jesus." Track blends quintet's recognizable techno-pop melodies with trendy house grooves.

► **SHAKESPEAR'S SISTER** *Break My Heart* (6:43)

PRODUCER: Richard Feldman
 WRITERS: Fahey, Detroit, Feldman
 PUBLISHERS: Warner-Tamberlane/Warner-Chappell/Make-Z/Orca, BMI/ASCAP
 MIXER: Danny Tenaglia
 FRR 886 951-1 (c/o PolyGram) (12-inch single)

Third single release from the ill-fated but very good "Sacred Heart" project adopts an energetic house-ish persona in its new mixes. Discover the album version as well.

► **ERNEST KOHL** *Follow Your Heart* (7:30)

PRODUCERS: Steve Skinner, Ernest Kohl
 WRITERS: Carpenter, Kohl, Skinner
 PUBLISHER: Little Dexter, BMI
 Wide Angle WA-90121 (12-inch single)

Kohl's been taking a few tips from PWL and has come up with his most satisfying release to date. NRG-ized pop merits club and crossover radio support. Contact: 612-870-4933.

► **GINO LATINO** *Radi-YO* (4:15)

PRODUCERS: Henry Smith, Alice Gamret
 WRITERS: Javanotto, C. Cecchetto, L. Cersaismo
 PUBLISHERS: SRL/Wesaline, BMI
 MIXERS: Henry Smith, Ken Thomas, Noel Leon, Funky Luis Diaz, Danny Canary, Eddie Mix
 Harbor Light HL-1009 (12-inch single)

Instrumental jam is powered by hypnotic vocal effects and tasty guitar licks. Jocks should investigate the more club-friendly "Club-Yo" mix on the flip. Contact: 212-465-1560.

► **DIONNE** *Your Lies* (6:45)

PRODUCER: Komix
 WRITERS: A. Komis, H. Chen
 PUBLISHER: Komix
 Bigshot VS-140 (12-inch single)

Floating Eurohouse nugget could be a welcome after-1 a.m. relief. Contact: 416-748-3660.

► **ROCOO** *Italo House Mix* (7:10)

PRODUCERS: Hedges & Butler
 WRITERS: Various
 PUBLISHERS: Various
 MIXER: Dario Piretti
 Nastymix IGU 76985-1 (12-inch single)

A Euro-"Stars On 45" of sorts for the house set. Track is a montage of recent hits, including "French Kiss," "Pump Up The Jam," and "Ride On Time." Does anyone remember proper songwriting? Contact: 206-441-8802.

MODERN ROCK

► **ALPHAVILLE** *The Mysteries Of Love* (3:33)
 PRODUCERS: Klaus Schulze, Alphaville
 WRITERS: Alphaville
 PUBLISHERS: Rolf Budde Musikverlag/GMBH & Co./Jastian, ASCAP
 Atlantic 0-86231 (12-inch single)

Although this lushly textured synth-popper from the band's long-dormant "The Breathtaking Blue" comes with an appealing dance remix, best bet for attention lies with modern rockers who took "Forever Young" and "Big In Japan" to heart.

RAP

► **KID 'N PLAY** *Funhouse (The House We Dance In)* (4:25)

PRODUCERS: Hurby Luv Bug, Invincibles
 WRITER: Fingerprints
 PUBLISHERS: Hittage/Turnout, ASCAP
 Select FMS-62356 (12-inch single)

Funky, funky, funky. Mid-'70s soul vibe trails throughout while the trio keeps the rhymes live. Title track from the act's forthcoming album is also featured in the new film, "House Party." Contact: 212-691-1200.

► **MELLOW MAN ACE** *Mentiroso* (4:16)

PRODUCER: Tony G.
 WRITER: not listed
 PUBLISHER: Varry White, ASCAP
 MIXERS: Joe The Butcher, Tony G.
 Capitol V-15509 (12-inch single)

Bilingual rapper merits a crossover smash with this brilliant English/Spanish narrative that effectively utilizes Santana's "Black Magic Woman." Clubgoers should note the Steve Hurley remixed hip-house flip, "Welcome To My Groove."

► **JUNGLE BROTHERS** *What "U" Waitin' "4"* (4:29)

PRODUCER: Jungle Brothers
 WRITER: Jungle Brothers
 PUBLISHER: We Blows Up, BMI
 MIXERS: C.J. McKintosh, Dave Dorrell, Tony Humphries
 Warner Bros. 0-21477 (12-inch single)

Club veterans will recognize the "Do It Anyway You Wanna" rhythm riff while the JB's get busy with a bit of poetry. Jammin for the airwaves and the dance floors.

► **DOMINATION** *I Need Something Mellow* (4:05)

PRODUCER: Domination
 WRITERS: Kid Jazz, Kid Scratch
 PUBLISHER: O.G. Rhyme, BMI
 Syndicate/Epic 49 73144 (c/o CBS) (12-inch single)

Down-tempo, percolating romantic rhyme is a natural for radio, while rapid-fire power of "Move Your Body" on the B-side kicks hard.

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™

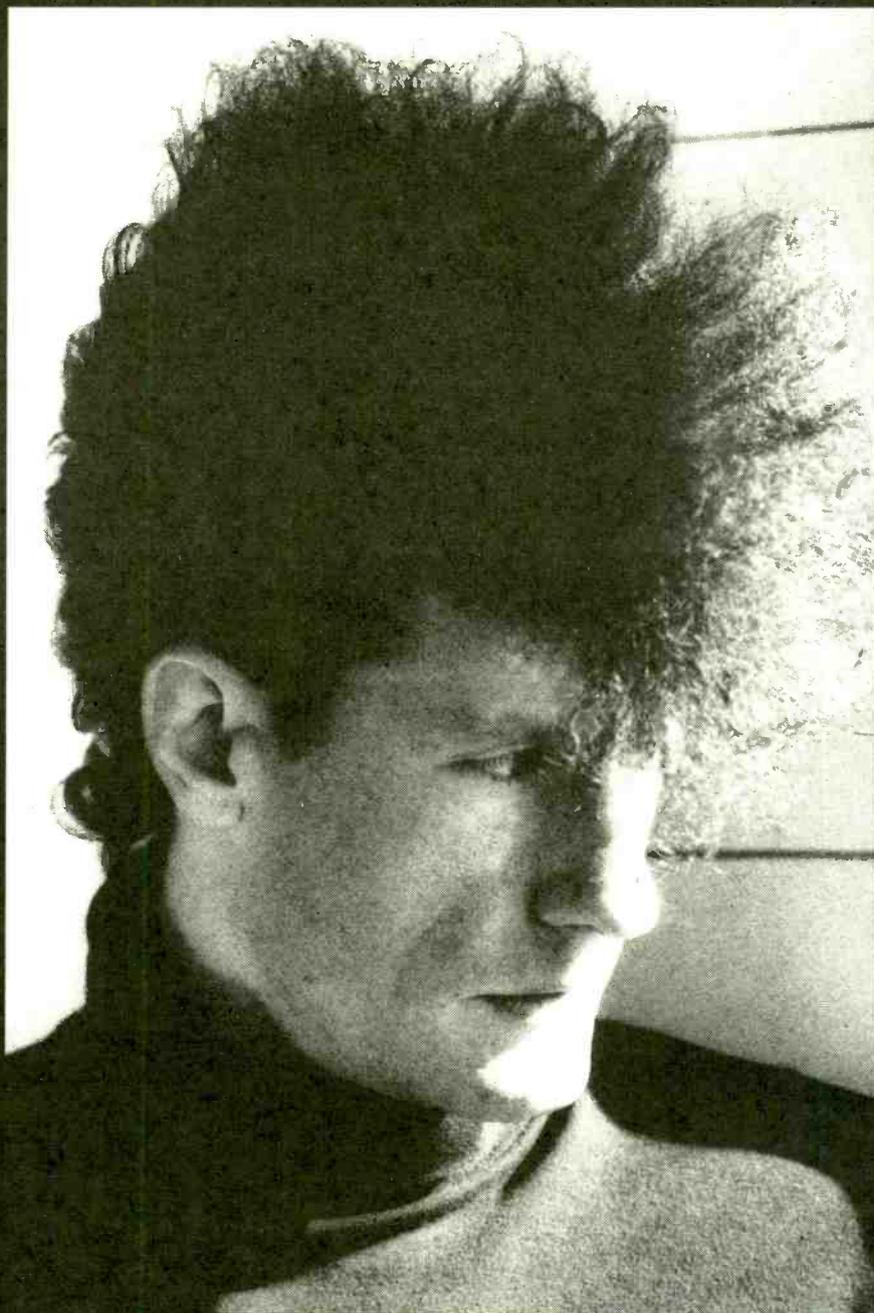
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	1	1	86	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD) 7 weeks at No. 1	FOREVER YOUR GIRL
2	2	2	23	JANET JACKSON ▲ ³ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	4	4	15	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
4	5	5	34	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
5	3	3	51	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
6	6	6	19	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
7	8	8	44	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
8	7	7	24	AEROSMITH ▲ ² GEFEN 24254 (9.98) (CD)	PUMP
9	10	10	34	MICHAEL BOLTON ▲ COLUMBIA OC 45012 (CD)	SOUL PROVIDER
10	12	12	21	LINDA RONSTADT (FEA. A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
11	11	11	14	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
12	9	9	15	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
13	19	26	9	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
14	15	17	12	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
15	18	18	25	MOTLEY CRUE ▲ ² ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
16	16	16	81	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
17	13	13	57	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
18	17	14	25	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
19	14	15	32	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
20	22	19	14	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
21	21	22	33	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
22	40	42	48	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
23	20	20	16	ERIC CLAPTON ● DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
24	23	23	47	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
25	24	25	43	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
26	26	24	16	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
27	27	27	19	LUTHER VANDROSS ● THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE EPIC E2-45320 (CD)	
28	25	21	36	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
29	37	37	35	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
30	28	29	26	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
31	29	31	17	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
32	39	39	8	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
33	30	30	35	BAD ENGLISH ● EPIC OE 45083 (CD)	BAD ENGLISH
34	149	—	2	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
35	41	46	16	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
36	32	32	13	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
37	36	36	6	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
38	33	33	51	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
39	38	38	20	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
40	34	34	34	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
41	35	35	33	THE 2 LIVE CREW ▲ SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
42	49	54	9	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
43	46	47	17	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
44	31	28	10	JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
45	45	45	54	WARRANT ▲ ² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
46	42	43	32	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
47	52	56	7	KAOMA EPIC 46010 (CD)	WORLD BEAT
48	50	55	26	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
49	48	48	23	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
50	57	63	6	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
51	43	40	17	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
52	51	50	37	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
53	47	44	31	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
54	53	49	15	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	44	41	14	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
56	56	51	30	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
57	69	70	53	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
58	58	64	13	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
59	59	57	15	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
60	84	86	60	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
61	54	53	6	RICKY VAN SHELTON COLUMBIA 45250 (CD)	RVS III
62	63	58	14	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
63	55	52	15	SCORPIONS ● MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
64	62	77	38	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
65	60	65	49	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
66	159	—	2	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY
67	73	79	19	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
68	65	62	16	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
69	NEW ▶	—	1	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
70	79	78	20	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
71	80	87	3	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
72	71	69	9	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
73	72	71	40	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
74	61	60	21	NEIL YOUNG ● REPRISE 25899 (9.98) (CD)	FREEDOM
75	75	74	23	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
76	66	61	19	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
77	70	75	4	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE
78	87	100	23	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
79	64	66	26	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
80	67	59	15	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS ... SOUND OF MONEY
81	81	81	5	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
82	90	94	4	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
83	76	72	26	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
84	74	67	21	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
85	82	85	22	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
86	96	118	3	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
87	93	93	26	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
88	86	84	21	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
89	83	82	7	D-MOB FRFR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
90	68	68	15	ROD STEWART ● WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
91	77	73	23	BONHAM ● WTG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
92	78	76	86	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
93	94	101	24	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
94	89	92	8	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
95	88	83	24	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
96	107	110	4	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
97	97	90	17	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
98	92	108	6	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
99	95	95	16	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
100	100	106	15	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
101	146	138	39	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
102	131	—	2	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
103	91	89	18	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
104	85	80	21	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS ... AND MORE
105	115	127	5	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
106	118	125	14	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
107	98	91	37	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
108	111	115	7	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
109	101	99	13	XYZ ENIGMA 73525 (9.98) (CD)	XYZ

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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1990

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- FEMALE ROCK VOCAL*
- FEMALE POP VOCAL*
- TRADITIONAL BLUES*
 (with John Lee Hooker)

BRUCE HORNSBY

- SONG OF THE YEAR
- RECORD OF THE YEAR
- BLUEGRASS RECORDING*

DELBERT McCLINTON

- CONTEMPORARY BLUES

RAY BENSON

- (ASLEEP AT THE WHEEL)
- COUNTRY INSTRUMENTAL

*GRAMMY WINNERS

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Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	119	121	16	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
111	112	116	13	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
112	99	88	25	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
113	108	117	14	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
114	104	98	16	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
115	153	150	3	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
116	106	107	54	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
117	NEW ▶		1	OINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
118	138	151	4	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
119	116	104	22	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
120	NEW ▶		1	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
121	110	113	18	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
122	120	114	13	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	NOTHING FACE
123	124	135	7	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
124	128	128	3	TANITA TIKARAM REPRISE 26091 (9.98) (CD)	THE SWEET KEEPER
125	126	123	25	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
126	114	112	58	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
127	139	—	2	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
128	193	—	2	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
129	125	137	6	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
130	134	130	9	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
131	121	119	66	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
132	102	103	18	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
133	103	97	14	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
134	113	102	23	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
135	130	122	13	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
136	105	96	16	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
137	129	126	12	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
138	145	146	75	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
139	NEW ▶		1	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
140	123	120	45	GREAT WHITE ▲² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
141	117	105	67	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
142	158	182	19	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
143	161	161	3	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLET
144	122	109	21	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
145	132	124	13	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
146	NEW ▶		1	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
147	151	133	20	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
148	154	152	108	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
149	136	148	55	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
150	135	132	18	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
151	109	111	133	GUNS N' ROSES ▲⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
152	164	170	20	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
153	127	141	30	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
154	147	143	17	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
155	137	131	17	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	196	198	51	TRAVELING WILBURYS ▲² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
157	133	136	15	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
158	157	157	59	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
159	142	147	37	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
160	141	139	13	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
161	NEW ▶		1	ORIGINAL LONDON CAST GEFEN GHS 23271 (19.98) (CD)	MISS SAIGON
162	169	153	37	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
163	185	—	2	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
164	184	188	3	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
165	177	180	26	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
166	167	172	77	METALLICA ▲² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
167	140	140	46	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
168	165	158	37	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC OE 45024 (CD)	IN STEP
169	163	159	5	DEAD ON SBK 93249 (9.98) (CD)	DEAD ON
170	148	129	16	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
171	156	149	21	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
172	173	160	8	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
173	174	179	22	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
174	143	134	9	WRECKS-N-EFFECT SOUND OF NEW YORK 6281/MOTOWN (8.98) (CD)	WRECKS-N-EFFECT
175	188	193	3	GRAHAM PARKER RCA 9876-1-R (9.98) (CD)	HUMAN SOUL
176	152	145	75	BON JOVI ▲⁹ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
177	175	169	21	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
178	182	166	7	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
179	168	181	3	THE SILENCERS RCA 9960-1-R (9.98) (CD)	A BLUES FOR BUDDA
180	150	142	43	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
181	160	—	43	BILLY JOEL ▲² COLUMBIA 40121 (CD)	GREATEST HITS VOL. I & II
182	144	144	12	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
183	NEW ▶		1	BLACK UHURU MESA 79021/RHINO (9.98) (CD)	NOW
184	155	163	6	THE OCEAN BLUE SIRE 25906/WARNER BROS. (9.98) (CD)	THE OCEAN BLUE
185	162	164	20	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
186	179	178	42	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
187	170	176	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 3089* (9.98) (CD)	YELLOWSTONE: THE MUSIC OF NATURE
188	180	183	18	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
189	176	156	5	OFRA HAZA SIRE 1-25976/WARNER BROS. (9.98) (CD)	DESERT WIND
190	191	171	23	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
191	190	189	16	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
192	178	154	14	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
193	172	167	22	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
194	199	187	3	NUCLEAR VALDEZ EPIC FE 45354 (CD)	I AM I
195	NEW ▶		1	THE MIGHTY LEMON DROPS SIRE 26017/REPRISE (9.98) (CD)	LAUGHTER
196	194	185	15	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
197	187	195	4	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
198	166	155	13	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
199	171	174	19	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
200	197	—	2	THE CREATURES GEFEN GHS 24275 (9.98) (CD)	BOOMERANG

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

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3rd Bass 59	Kate Bush 76	The Desert Rose Band 197	Otra Haza 189	K.D. Lang & The Reclines 101	Original London Cast/Phantom 120, 148	Ricky Van Shelton 61	Randy Travis 85
7 Seconds 199	By All Means 172	D.R.I. 182	Heavy D. & The Boyz 52	Madonna 65	Original London Cast/Saigon 161	Michelle Shocked 121	Troop 130
Paula Abdul 1	Belinda Carlisle 88	Duran Duran 133	Don Henley 29	Mannheim Steamroller 187	Ozzy Osbourne 66	Shotgun Messiah 171	The U-Krew 118
Aerosmith 8	Paul Carrack 188	John Lee Hooker 78	John Lee Hooker 78	Biz Markie 70	The Silencers 179	Sir Mix-A-Lot 97	UB40 72
After 7 177	Tracy Chapman 84	Earth, Wind & Fire 77	Hooters 157	Richard Marx 25	Skid Row 17	Slaughter 82	Luther Vandross 27
The Alarm 173	Cher 40	Miki Howard 163	Ian Hunter/Mick Ronson 185	Kathy Mattea 102	The Smithereens 43	Soul II Soul 28	VARIOUS ARTISTS
Animal Logic 106	Chicago 55	Enuff Z'Nuff 93	Ice-T 147	McAuley Schenker Group 98	The Smeagles 43	Soundgarden 108	Happy Anniv., Charlie Brown 132
Adam Ant 127	Jane Child 128	Erasure 150	Janet Jackson 2	Paul McCartney 64	Soundgarden 108	SOUNDTRACKS	Make A Difference 160
The B-52's 4	Chunky A 198	Gloria Estefan 21	Jermaine Jackson 196	Metallica 166	Beaches 60	Beaches 60	Stevie Ray Vaughan & Double 168
Babyface 19	Eric Clapton 23	Melissa Etheridge 75	Jesus And Mary Chain 110	Michel'le 42	Born On The Fourth Of July 32	The Little Mermaid 36	Voivod 122
Babylon A.D. 100	Andrew Dice Clay 167	Eurythmics 95	Joan Jett 37	The Mighty Lemon Drops 195	The Little Mermaid 36	Lisa Stansfield 139	Warrant 45
Bad English 33	Joe Cocker 79	Expose 107	Jive Bunny & The Mastermixers 44	Milli Vanilli 5	Lisa Stansfield 139	Stevie B 186	Whitesnake 26
Bang Tango 159	Phil Collins 3	Faith No More 164	Joan Jett 37	Eddie Money 80	Stevie B 186	Rod Stewart 90	Hank Williams, Jr. 71
Rob Base 62	Shawn Colvin 111	Faster Pussycat 142	Elton John 48	The Moody Blues 192	Rolling Stones 30	The Stone Roses 94	Wrecks-N-Effect 174
Rob Base & D.J. E-Z Rock 138	Harry Connick, Jr. 56	Fine Young Cannibals 57	Van Morrison 162	Lorrie Morgan 123	Linda Ronstadt 10	Barbra Streisand 104	XYZ 109
Basia 34	Alice Cooper 53	Fiona 191	Motley Crue 15	Michael Penn 35	Roxette 24	Sybil 144	Neil Young 74
Regina Belle 87	The Cover Girls 113	Julia Fordham 96	Peter Murphy 50	Tom Petty 7	Rush 54	Tears For Fears 49	Young M.C. 18
Pat Benatar 136	The Creatures 200	The Journey 129	Alannah Myles 13	Poco 112	Rush 54	Technotronic 14	
Clint Black 73	The Cure 180	Kenny G 20	N.W.A. 116	The Primitives 137	Rush 54	Tesla 38	
Black Uhuru 183	D-Mob 89	Giant 193	New Kids On The Block 16, 46	Queen Latifah 145	Rush 54	They Might Be Giants 81	
The Blue Nile 115	D.J. Jazzy Jeff/Fresh Prince 155	Gipsy Kings 135	Nine Inch Nails 105	Bonnie Raitt 22	Rush 54	Tanita Tikaram 124	
Michael Bolton 9	The D.O.C. 153	Lou Gramm 103	Nuclear Assault 154	Red Hot Chili Peppers 83	Rush 54	Too Short 149	
Bon Jovi 176	The Charlie Daniels Band 114	Great White 140	Nuclear Valdez 149	Restless Heart 86	Rush 54		
Bonham 91	Taylor Dayne 31	Guns N' Roses 151	The Ocean Blue 184	Rolling Stones 30	Rush 54		
Britny Fox 99	Dead On 169			Linda Ronstadt 10	Rush 54		

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BMG Signs With A Penn. BMG Songs VP/GM Danny Strick, second from right, congratulates RCA recording artist Michael Penn, second from left, on the success of his debut album, "March," and single, "No Myth." Penn recently signed a worldwide co-publishing deal with BMG Songs. Shown, from left, are Nanci M. Walker, director of talent acquisitions, BMG Songs; Penn; Strick; and Patrick Warren of Penn's band.

Spec's Profit Rises 2% 2nd-Qtr. Revenues Increase 23%

NEW YORK—Spec's Music & Video, the 53-store Miami-based chain, chalked up \$15 million in revenues in its second fiscal quarter, which ended Jan. 31, a 23% increase over the year-earlier figure. But net earnings went up only 2% to \$1.08 million.

The stock market reacted negatively to the news Feb. 28, as Spec's shares dropped a half a point to \$6.50 each.

Same-store sales during the quarter increased by 4%, year-to-year.

Spec's has been on an aggressive expansion campaign, opening 12 stores, in the past year. The company said in a release: "The costs associat-

ed with new stores contributed to higher operating expenses during the current quarter."

In the first six months of fiscal 1990, total revenues were \$24.9 million, an increase of 22% over the same period the previous year. Same-store sales during the first six months increased by 5%.

Net earnings, before a change in accounting methods, decreased by 11% to \$1.19 million, or 22 cents-per-share, compared to \$1.3 million, or 25 cents-per-share, for the comparable period the year before.

ED CHRISTMAN

N.Y. LAW MAY BE TICKET TO LOWER SERVICE CHARGE

(Continued from page 11)

fends the implementation of such charges. "A person can go to the outlet or the box office or order by phone. If they don't want to pay the service charge, they can go to the box office."

But Richard M. Kessel, executive director of the State Consumer Protection Board, contends that the various charges are excessive. "The fact of the matter is that more and more people are availing themselves of this service. There are many instances where people can't get to the arena and have to deal with the ticket agency to purchase tickets. I think there has to be some control over the amount of money they charge. We certainly aren't saying they aren't entitled to charge a fee and make a profit, but it's getting out of control."

Although the proposal calls for a 10% service charge cap, Kessel says that figure is subject to change. "We're certainly willing to sit down

[with the ticket companies], and if they can show me different numbers, we'll certainly be flexible on arriving at what we think is a fair price. The problem is that there's no uniformity and that it's entirely up to the ticket company and the arena to decide the charge."

Service charges are set by the ticket company and the venue. A spokesperson for New York City's Madison Square Garden says that the two parties "identify certain parameters to arrive at a fair and equitable charge that we feel is commensurate with the convenience provided." The spokesperson adds that telephone sales for several events, including the circus, are experiencing a sharp increase, despite the service charges.

Spokespersons at Telecharge would not comment on the proposed legislation. Calls to Ticketron were not returned.

BMG INKS DISTRIBUTION PACT WITH OCEANA LABEL

(Continued from page 4)

with "Joy & Pain" in early 1989. The label also fields R&B/pop singer Nicole, pop/rocker Kathy Wilson, and two rap groups, Too Close and The Woman.

Oceana is owned by veteran record producer and industry executive Carl Maduri, who has produced sessions for Maureen McGovern, Liza Minnelli, Donnie Iris, and Wild Cherry, and served as president of Sweet City Records.

I Am Records, previously distributed by Word/A&M, records the Barrett Sisters, the Soul Children of Chicago, Jessie Dixon, Dorothy Norwood, and Pop Staples. An album from the Rev. Stanley Keeble, "Can't You Love Him," will be the first title distributed by BMG.

In its five-year history, I Am, which is headed by Jun Mhoon, has earned five Grammy nominations, among other awards.

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BDSI9109

GRAMMY AWARDS BRING RETAIL REWARDS

(Continued from page 85)

fore]."

In addition to Raitt, retailers report big movement for Michael Bolton, Don Henley, and Linda Ronstadt.

Other Grammy participants also are enjoying a comeback. At the 73-unit Music Plus in Los Angeles, Mitch Perliss says the Traveling Wilburys' album jumped from No. 103 to No. 51 on the chain's chart. He adds that in the week of the Grammy show, the "Beaches" soundtrack sold three times as much as it did in the previous week, thanks to Bette Midler winning record of the year for "Wind Beneath My Wings," a song on the album.

At 265-unit Warehouse Entertainment in Torrance, Calif., John Lee Hooker's album, "The Healer," jumped from No. 61 to No. 37. Hooker won a Grammy for the duet he performed with Raitt on "I'm In The Mood."

k.d. lang, who performed on the show and won the country-female-vocal category, also benefited handsomely as her album, "Absolute Torch And Twang," went from 131 to 51 at Warehouse. (See related story, page 14.)

Retailers also cited Kenny G, Billy Joel, and Fine Young Cannibals as enjoying sales increases in the wake of the Grammys.

Reports from retailers about individual albums are confirmed by Billboard's charts. On this week's Top Pop Albums chart, many Grammy winners and performers saw strong upward movement. The following albums all earned bullets:

• Bolton's "Soul Provider," up one

spot to No. 9.

• Ronstadt's "Cry Like A Rainstorm, Howl Like The Wind," (featuring Aaron Neville), up two spots to No. 10.

• Kenny G's "Live," up two spots to No. 20.

• Henley's "The End Of The Innocence," up 8 notches to No. 29.

• The "Beaches" soundtrack, up 24 spots to No. 60.

• Fine Young Cannibals' "The Raw & The Cooked," up 12 spots to No. 57.

• Hooker's "The Healer," up nine positions to No. 78.

• k.d. lang & the recluses' "Absolute Torch And Twang," up 45 slots to No. 101.

• The Traveling Wilburys' eponymous album, up 40 spots to No. 156.

Rap music—and its artists—seemed to be the only genre highlighted at the show that did not benefit by sales gains, according to surveyed retailers.

Cohen added that he thought the Grammy show was one of the most successful in years. But Jim Dobbe, VP of sales and merchandising at Warehouse, says he remembers that business was pretty good in the years when "Whitney Houston and Paul Simon won." On the other hand, business was better than after last year's Grammy show, he says.

Phil McConnell, head buyer at the 33-unit Waxie Maxie in Washington agrees, adding, "The performers this year were for the most part mainstream, which impresses the television audience more. Last year you had acts like Metallica play."

Labeling Bills Hit Snags In Tenn., Md.

■ BY BILL HOLLAND

WASHINGTON, D.C.—The record labeling bills introduced recently in Tennessee and Maryland appear to be running into serious snags, according to local sources.

In Tennessee, a bill modeled on Missouri lawmaker Jean Dixon's prototype labeling bill was introduced Feb. 6 and scheduled for a tentative hearing date (Billboard, March 3).

However, the state commission that oversees changes in the criminal code now has asked the state attorney general to review the constitutionality and "vagueness" of the bill.

Jean Stone, a staff attorney with the Tennessee Sentencing Commission, says her group has "some serious questions about the language of the bill, such as the part where manufacturers would have to sticker an album but a clerk at Tower Records could be arrested for selling it." Stone also cites concerns about a section of the bill that talks about "encouraging and promoting suicide."

The commission has asked the Tennessee Attorney General's office for an expedited opinion on the pending bill. "We expect to have something back in two weeks or so," Stone says.

In Maryland, a record-labeling bill is scheduled for hearing Thursday (8). That bill contains provisions against racist and defamatory lyrics as well as the sex, violence, and drug-oriented lyrics of the prototype Missouri bill and its close copies.

The measure was introduced Jan. 4 by Delegate Judith Toth; its penalties are less severe than those in the Missouri bill, prohibiting only sales to mi-

nors.

A source close to Toth's office is not optimistic about the bill's chances of passage during this legislative session, and says "there has been virtually no response yet" to two written requests sent to witnesses asked by the legislator to testify in favor of the bill.

The source also contends the bill may have been purposely placed "late in the hearing schedule" by Maryland legislative leaders "who won't do anything on this, it being an election year."

In another action related to the Maryland bill, the Recording Industry Assn. of America and the Maryland-District of Columbia-Delaware Broadcasters Assn. has hired Annapolis lobbyist Bruce Bereano to oppose the legislation. Bereano helped the RIAA defeat a similar Toth bill in 1985.

The radio group's involvement marks the first instance of a broadcast organization opposing a record-labeling bill. A spokesman for the group cited concerns over the legal implications for radio if the labeling bills pass as the basis for its support.

Bereano says the "chances for the passage of the bill this late in the session aren't too good, but we're going to have to keep a close eye on it."

Meanwhile, in Arizona, where a hearing on Rep. Janice Brewer's bill—a copy of the Missouri legislation—is set for Monday (5), a Brewer

spokesperson says the state senate's rules attorney has also "suggested changes and new language." The spokesperson could not provide specifics of the rules attorney's concerns.

Brewer was recently the victim of a hoax that apparently backfired on local bill opponents, according to the spokesperson.

A writer "from some local rag" called the representative, and "impersonated a well-known reporter," the spokesperson says. In the course of the interview, the writer got Brewer to read some of the offending lyrics on the phone.

"They took this tape they'd made of her reading these lyrics, set it to rap music, got a sound system, and showed up here and played it out in the [assembly] quadrangle."

The spokesperson says that "everyone was appalled, and now we're getting all kinds of calls."

A news source at a Phoenix daily says the attention may have inadvertently created added momentum for the bill. "Before, the bill had no chance," the source says. "It was just another silly bill that wouldn't have gone anywhere. But now, there's been enough on it in the media that people are aware of it."

While there is no witness list for the Arizona hearing, Brewer's spokesperson says that "out-of-towners from the record industry are among those who will testify."

HAMMOND'S WIN

(Continued from page 1)

speaking from his Taking Home The Hits record store. "But at least the people know now that I wasn't out there pushing smut."

Notoriety came suddenly to Hammond. He admits he never listened to the tapes of 2 Live Crew's "Move Somethin'" and "2 Live Crew Is What We Are" before his arrest for selling them to an undercover detective (Billboard, July 16, 1988).

"I wanted to see what I had been arrested for, and after listening to the tapes, I thought it was terrible," Hammond says. "It was not my kind of music, and I would not want a teen or young person to buy it. But I think it should be left up to the parent in the home to monitor it. I do not think retailers should be obligated whatsoever as to who buys. We certainly can't monitor it, and who are we to be the judge as to who buys what?"

After being convicted of selling obscene recordings and fined \$500 (Billboard, Aug. 20, 1988), Hammond says his decision to appeal sprang from a belief in the First Amendment.

"We might be hard-working country folks here in Alex City, but we're one of the first to holler about First Amendment rights," Hammond says. "And a majority of the people here feel the same way."

"At the time, I had no idea anyone considered any music to be obscene," he adds. "But one of my firm beliefs is that if an adult wants to hear something, it's nobody's business. There's too many small groups of people telling other people what they should listen to."

Hammond had 38 tapes confiscated by the police upon his arrest in 1988, all of them by rap artists. Today, he carries about 36 rap tapes marked for explicit lyrics and just over a dozen other explicit tapes of various genres. He is extremely careful about his

stock.

"I'll sell them until I run out," Hammond says. "But I'm not sure if I'll restock. The ones I have I go over, especially the ones I think might have explicit lyrics. I put a flag on it with a red label so clerks can see it at a glance, and I will not sell it to people under 18. If they don't have an identification card, even if they look 25, I won't sell it to them. I don't think it should be that way, but I have to do it."

Throughout his two-year legal tussle, Hammond claims he didn't lose any friends in the community. And the law enforcement officials that busted Hammond bear him no malice, he claims. "The chief of police came up to me after the trial, shook my hand, and told me he didn't fight me as a personal thing. I told him I'd work with him in any way I could. If he had complaints, if he would personally come to me, I would work with him. If there's a tape in question, I will take it to an attorney."

Ironically, Hammond's older brother, Bob, was also involved in an arrest last year involving sales of an explicit audio product to a minor at his Breezeway Records in Sylacauga, about 35 miles from Alexander City.

Convicted in municipal court under a different law, Bob Hammond was fined \$1,500 for contributing to the delinquency of a minor and \$1,500 for possessing the tape with intent to sell. There was no appeal in that case.

Despite his long ordeal, there has finally been some ray of sunshine in Tommy Hammond's life stemming from his case. Hammond claims that business on the Saturday after his appeal trial "was one of the best since I opened up. People were coming in to congratulate me on the battle. Not just young people, but middle-aged and older people."

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Billboard

ALABAMA RETAILER CLEARED IN OBSCENITY CASE

(Continued from page 1)

who co-defended Hammond.

Because the case was originally tried in municipal court, the verdict set no legal precedent, Johnson said. But, she added, it might give others an indication of how hard it is to successfully prosecute obscenity. She noted that Alexander City, a town of about 14,000 that sits 70 miles southeast of Birmingham, is a typically conservative Southern community with deep religious values.

"Maybe prosecutors will think: 'If you can't get a conviction in Alexander City, then you can't get it anywhere,'" she said.

Hammond said he thought the case was important, but added that he did not feel he should have been the center of attention.

"I think it was publicity that was deserved, but I don't feel like I personally had anything to do with it," he said. "I didn't start it. I was just in the middle of it."

Alexander City Attorney Danny Brown said he knew the case would be "tougher than normal" to prosecute because of the "nebulous question" surrounding the definition of obscenity.

"Even the Supreme Court said: 'I can't tell you what it is, but I know it when I see it,'" Brown said.

Before the trial began, Judge Avery instructed the jury that "the legal definition [of obscenity] and the man-on-the-street definition are not the same."

Under Alabama law, a work is considered obscene only after it fulfills three guidelines: It must appeal to the prurient—sick, morbid, or shameful—interests of the average person applying community standards; it must depict sexual activity in a "patently offensive manner"; and it must have no "literary, artistic, political, or scientific value."

In opening arguments, lawyer Bobby Segall, who co-defended Hammond, said "Move Somethin'" was "disgusting, shocking" and "repulsive," but that did not make it obscene under Alabama law.

Brown said the tape was ob-

"This has been a historic case. It will guide people in the future on how to approach this thing"

scene under a law the city adopted in 1983. Its sexually explicit lyrics violated the community's standards, he said.

Testimony in Hammond's case took four days, with 11 witnesses called to the stand. The heart of the prosecution's case was the tape itself, which was played for the jury.

"That's all we needed to do," Brown told the jury in his closing arguments. "You heard it. You know whether or not it's obscene."

In his closing arguments, Segall

described Hammond as "a scapegoat."

"[The prosecutors] saw him as a sacrificial lamb," Segall told the jury. "They said, 'Let's take us a human sacrifice to send a message to the other citizens.'"

To prove that similar material was available in Alexander City at the time of Hammond's arrest, the defense had city police officers read sexually explicit passages from Philip Roth's "Portnoy's Complaint" and James Jones' "The Merry Month Of May," both of which were checked out of the Alexander City Public Library. They also played a videotape of Eddie Murphy's "Raw," which played at the local movie theater in 1988.

The defense also brought in several expert witnesses, including New York Newsday music critic John Leland; a Rhodes scholar; and a college professor who teaches courses in the criminal investigation of aberrant sexual crimes. Each of them said "Move Somethin'" did not fulfill the requirements of the state's obscenity law.

Leland testified that "Move Somethin'" has "serious artistic value" because it is one of the best examples of "bass rap," a dance-oriented music that came out of the Liberty City housing project in Mi-

ami.

Carlton Long, a Rhodes scholar with a master's degree in comparative cultures, said the language used on "Move Somethin'" "is common to the black American culture. Long, who is black, said much of the sexually explicit lyrics are examples of "playing the dozens," a form of verbal sparring that often occurs between black males. One male will insult the other, starting a game of one-upmanship, Long explained. Quite often the insults become sexually graphic, but that is acceptable within that community, which sees the game as humorous, Long said.

"Do the homework, because if you understand a culture, then you will know how to respond," he testified. "What I might hear may be very different from what you might hear if we're from different cultures."

The sexually explicit lyrics on the tape are too repulsive to be arousing, testified Lyle Shook, an assistant professor at Auburn Univ. at Montgomery. Shook teaches courses in criminal justice at the university.

"If the jury is aroused by these lyrics, then there probably are 12 sex offenders right here," he said.

Miami Party Scene Set Rappers' Sound

NEW YORK—The 2 Live Crew is just one part of a distinctive rap genre known as Miami Bass. As the name suggests, the music is bottom-heavy, usually synthesizer-based, up-tempo, and not unlike Afrika Bambaataa's influential "Planet Rock" single of a decade ago.

Such groups as Maggotron, Young & Restless, and the Rhythm

Radicals are among the groups making up the scene, which dates back to the early '80s. At the time, weekend block parties were a key part of the social scene in Miami, and the entertainment centerpiece at each gathering was usually a huge, bass-heavy sound system.

Among the huge systems was Luther Campbell's Ghetto Style DJ's, a bass monster that generated parties so loud that the MC's ended up just chanting a phrase over the beat instead of competing with a lengthy rhyme.

John Leland, a music critic for New York Newsday who served as an expert witness at Tommy Hammond's Alabama obscenity appeal (see story, page 1), says the Miami Bass sound grew out of the stereo wars between residents of the Liberty City housing projects in Miami.

"From what I can gather, it's analogous to the way hip hop start-

ed in New York," Leland says. "It began with the DJs, and the rappers came on later. It's really dance music, and like any kind of dance music, the beat is the most important thing."

The popularity of the throbbing bass in Miami may have grown from two New York records by Original Concept, "Get A Little Stupid" and "Pump That Bass," both expanding the ideas already germinating in Florida, Leland says.

Other Miami acts use explicit language, Leland says, but "the 2 Live Crew go a little further than some of the acts." Leland notes that it is possible to have a Miami Bass record without explicit language. L'Trimm had a national hit on Atlantic with "Cars That Go Boom."

This story was prepared by Bill Coleman and Bruce Haring.

2 Live Crew: A Sampler A Taste Of 'Nasty' Lyrics

Here are randomly chosen excerpts of three cuts from 2 Live Crew's "As Nasty As They Wanna Be." The lyrics are reprinted with permission of Luke Skyywalker Records. Expletives deleted by Billboard.

"Me So Horny"

Sitting at home with my d*** gone hard
So I got the black book for a freak to call
Picked up the telephone and dialed the seven digits
Said "yo, it's Marquis are you down with it?"
I arrived at her house, knocked on the door
Not having no idea of what the night had in store
I'm like a dog in heat, a freak without warning
I have an appetite for sex, cause me so horny.

"Put It In The Buck"

It's a position in sex that's done by the masters
It's ain't the 69, or what you've

learned in class
It increases the intensity of a f***
Legs up high, known as the buck.

It's the only way to give her more than she wants
Like a doggy style, you get all the c***

Cause all men try real hard to do it
To have her walking funny, we try to abuse it
A big stick, a p**** can't do it all
So we try real hard to bust the wall
It's like this . . . now put it in the buck.

"Come On Babe"

B**** is down to spend the night
Let's walk the beach in the moonlight
Holding each other like lovers do
When the p****'s wet, I know what to do
Making love, holding you near
Screams and moans is all I hear
Quick is your tongue, soft is your lips
S**** it b****, cause you can do this.

SKYWALKER RECORDS A RICO VIOLATOR?

(Continued from page 6)

file charges. Although we may have a reputation as a roughshod justice state because of all the strange cases down here, I have confidence that the prosecutors will act thoughtfully."

Skywalker Records has told its retailers and distributors that its albums should not be sold to anyone under 18, Rogow says. "They have the constitutional right to make the records; the problem is in distribution."

To ensure that the product will not be sold to minors, Skywalker president Luther Campbell sent a letter to retailers Feb. 23 offering additional stickers for the label's unedited product. Skywalker product already contains a warning printed on the cover of records, tapes, and CDs containing

explicit language.

The new stickers state: "Warning: Explicit language contained. Parental discretion advised. 18 and older only."

Campbell's letter states, "We have never hidden the fact that some of our product contains explicit language; in fact, we voluntarily label all such product so that parents, retailers, etc., are made aware of this fact and can act accordingly."

Published reports say Campbell admitted in an interview with a Miami radio station that 30% of 2 Live Crew's music is sold to people under age 18. "As Nasty As They Wanna Be" has been certified platinum; its edited version, "As Clean As They Wanna Be," is outsold 9-1 by "Nasty," according to Campbell.

HIT FACTORY TO LONDON

(Continued from page 6)

but The Hit Factory will open charge accounts at West End restaurants for the benefit of clients. "There will be a gymnasium and work-out room on the premises for their benefit also," says Germano. "It won't be a cheap studio but it won't be out of reach in terms of cost, either."

The Rooftop and a mastering service are available now, and all three studios will be in full action by September, with mastering, post-production and other ancillary services. Decisions on the type of equipment to feature have not been finalized, according to Troy Germano.

Ed, Janica, Troy, and Danielle Germano will be commuting regularly between New York and London to build up the Whitfield Street operation on a par with its New York equivalent.

"What excites us most of all is we're right in the middle of the action in London," says Ed Germano. "We're going to give service like they've never seen here before on a 24-hour, seven-day-a-week basis, with 24-hour maintenance."

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RIAA LEADS ANTI-STICKERING CONTINGENT

(Continued from page 6)

metal music.

Cash countered by performing "Another World," a sensitive song depicting abuse of a child by her father, noting it would be subject to a lyric sticker as "descriptive of" a violent act.

Dixon, conceding that a song can describe objectionable behavior without advocating it, says she would consider amending the bill's wording in response.

"That was interesting," says Democratic State Rep. Vernon Scoville, chairman of the civil and criminal justice committee, which held the hearing. "The song obviously was meant as a social statement against child abuse."

Crowell, in turn, performed his Grammy-winning song "After All This Time," explaining how it also would be stickered. "I was telling [the legislators] that words are my tools; don't take them away from me. I would say to my fellow performers and record company heads that it's very easy for us to get insulated," he tells Billboard. "But this thing could blow up on us in a hot minute."

According to Scoville, the legislators heard more opposition to the bill at this hearing than in earlier discussions, including comment on its constitutionality and economic impact on record retailers. The committee must decide by April 1 whether to send the bill to the Missouri House of Representatives for consideration before the legislature adjourns in May.

Cash's and Crowell's participation in the hearing followed by a week commitments that the RIAA and NARAS, the recording academy, received from record labels, publishers, and managers to seek artist and songwriter support in the fight against record-labeling legislation (Billboard, March 3).

"What we have to do is target those artists [to aid efforts] in states where they will be taken seriously," says NARAS president Mike Greene. "We've got two jobs on our hands. One is to raise the consciousness of the entire industry and, on the other side, we have to do the same with the local statehouse legislators."

Dixon's proposal, House Bill 1406, would require fluorescent yellow warning labels on recordings with lyrics deemed objectionable and impose criminal penalties on retailers who sell noncomplying product. It would also make concert promoters criminally liable for admitting anyone under 18 to performances of objectionable songs. Similar bills have been filed in seven states and are under consideration in 15 others.

"We are trying to get artists for statements and for lobbying," says Trish Heimers, RIAA VP of public relations. "We are so under the gun on this."

Among others who agreed to testify at the hearing in Jefferson City were retailer Darren Snow of West End Wax, an independent record store in St. Louis; promoter Steve Litman of Fox Concerts in St. Louis; Bill Shapiro, a Kansas City attorney and host of the National Public Radio legal program "Cyprus Avenue"; representatives of the American Civil Liberties Union and People for the American Way; and Doug Linder, a professor of constitutional law at the Univ. of Missouri.

"From a First Amendment standpoint, the law is overbroad and vague," Linder tells Billboard. "I think the sponsors have tried to say this is not a censorship issue. But the Constitution says there shall be no abridgement of freedom of speech. In many different ways, this law seeks to abridge speech," he says, citing the cost to record companies of complying with the bill if it becomes law, resistance by some retailers to carrying stickered product, and interference with album graphic design.

From the promoters' viewpoint, Litman says, the bill would threaten the live concert business in Missouri. "A lot of people would take a hard look at playing this state," he says. "This is way, way overkill."

RIAA and NARAS officials sought to rally industry and artist support for the anti-labeling cause at a meeting Feb. 20 at Warner Bros. headquarters in Burbank, Calif. At that summit, label executives "all pledged to recruit artists to lend their names to this effort," says Bob Merlis, director of national publicity for Warner Bros.

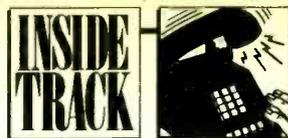
Jay Morgenstern, executive VP of Warner/Chappell Music, says music publishers "would rally behind any organized effort to get these bills defeated or turned around."

The companies represented at the Feb. 20 meeting—including Warner Bros., Geffen, Azoff Entertainment, CBS, Capitol, and Virgin—have not yet announced any specific activities planned by their artists.

Greene says he expects artists to participate in an as-yet-unspecified awareness-raising event in Los Angeles later this month during the National Assn. of Recording Merchandisers convention. Greene and Heimers will be among the participants in a panel discussion on record labeling March 12 during the NARM meeting.

Distributors, on the other hand, had mixed results. Handleman, the leading rackjobber in the U.S., had a 12.2% increase in net profit to \$15.1 million. Commtron posted a slight profit gain, about 2.4%, to \$3.08 million. But Certron, a leading supplier of blank video and audio tapes, reported a \$47,000 loss in the quarter, compared with a gain of \$83,000 the year before.

Radio broadcasters also were among the winners and losers. Showing the most strength were the conglomerates and station owners Capital Cities/ABC and Westinghouse Electric. Capital Cities/ABC's net



ed to the defense of First Amendment rights.

LOOK FOR A MAY 18 STREET DATE on the release of "The Little Mermaid" on **Disney Home Video**, with a suggested list of \$26.

ERVIN S. DUGGAN was sworn in as FCC Commissioner on Feb. 27.

IN & OUT: Broadway cast albums are in no hurry to get marketed these days after completion of the studio sessions. **Hugh Fordin's DRG** label will release the Broadway original-cast recording of the stage version of "Meet Me In St. Louis" two weeks after completion of sessions in RCA's Studio C in New York, which start March 5. Fordin is co-producing the album with **Louis Burke**.

OUT BEFORE IT'S IN: **RCA Victor** plans to release "romantic and dramatic" highlights from the score of a new musical, "Jekyll And Hyde," before its world premiere in Houston May 23. The album of the **Frank Wildhorn/Leslie Bricusse** songs is due in mid-April, with the label also planning a special CD promotional single featuring three tracks and two videos for **VH-1** and retail. **Linda Eder**, featured in show, performs on the recording along with **Colin Wilkinson**.

DISNEY DILEMMA: A fraudulent press release on **Walt Disney Co.** stationery—or, more precisely, on **Disneyland** stationery—arrived at several of the West Coast trades Feb. 26 bearing unbelievably big news: **Michael Jackson** had signed an exclusive five-year deal with Disney that would see him star in three studio films (the first of which would also involve **Steven Spielberg**, **George Lucas**, and **Francis Ford Coppola**) and develop five new attractions for various Disney theme parks. The kicker: **Jackson** was negotiating to move to Disney's **Hollywood Records** division since his contract with **Epic** had ended upon the release of "Bad." Quoted in the bogus release were **Hollywood Records** president **Peter Paterno**, top-level Disney executives **Michael Eisner** and **Jeffrey Katzenberg**, and **Jackson** himself. Though Disney sent out a statement declaring the initial release counterfeit by the next day—and announcing the studio's intent to "take full action against the person or persons responsible"—it came one day too late for the **Hollywood Reporter**, which that day ran a front-page story based on the fake release. Confusing the issue even more: At the same time, **Jackson's** parents, **Joe** and **Katherine Jackson**, were in the news, simultaneously kicking off new label **Jackson Records** and a multipicture deal with independent film distributor **Intercontinental Releasing Corp.**

GEFFEN THIS WEEK: Rumors abound—and at least one printed report says—that the new **Geffen Records** label will be called **DGC**, for the **David Geffen Co.** Such a move implies to some that the **Asylum** name wasn't available—which would likely be the case if **Geffen** left **WEA** for **EMI**, as many suspect he will. . . . At the same time, further rumors see **EMI** as central to ongoing, high-level negotiations with **MCA** regarding either a post-**WEA** International overseas distribution deal or—even more intriguing—a larger deal that might cause a delay or actual rethinking of any sort of **EMI-Geffen** deal.

OUT OF THE BOX: Because the **Video Software Dealers Assn.** is taking over regional shows, the first such event was eagerly awaited as the **West Coast Video Expo**

(Continued from page 102)

in Reno, Nev., Feb. 27-27, drew 132 exhibitors purchasing 140 booths and 2,000 attendees. The event was a success, says **Mitch Lowe**, a San Francisco area retailer and head of one of three sponsoring **VSDA** chapters. The show was moved after three years in the Oakland area.

NEW JAZZ SOUNDS are due from veteran producer **Bob Thiele** for his new New York-based production company, **Hollywood Broadway Jazz Records Ltd.** In a co-producing effort with **Tom Frost**, generally found making classical product, Thiele is making an album with jazz violinist **Stephane Grappelli** for release on a label yet to be determined. Thiele and Frost are actually reuniting after having both toiled for the old **Decca** (now **MCA**) label years ago. Thiele himself is producing, for Japan's **Disc Union**, an album featuring **David Murray**, who won a Grammy a few years ago for the tenor saxist's Thiele-produced **Impulse!** package, "A Tribute To John Coltrane." Track hears that another industry vet, **Ken Glancy**, may figure in the new production entity. Thiele can be reached at 212-903-5858.

MOVE: **Atco Records'** staff of 25 is now at larger quarters in New York at 1290 Avenue of the Americas (Sperry Rand Building). While the label's phones are the same, for the time being the label's mailing address remains at 75 Rockefeller Plaza. The label is currently enjoying its first top 10 singles hit, "No More Lies" by **Michelle**.

MAJOR MOVE: **Major Bill Smith**, the Fort Worth, Texas-based producer/writer over the past 30 years, is in front of the mike on a new single release from his **LeCam** label. Sides are "Freddy The Disco Frog" b/w "It All Started With Bob," a tribute to country great **Bob Wills**.

BACK IN ACTION: **Mike Medavoy**, who just exited **Orion Pictures** as head of film production (Billboard, March 3) after 16 years, has resurfaced a week later—as chairman of **Tri-Star Pictures**, a unit of **Sony's** newly acquired **Columbia Pictures Entertainment**. Medavoy will be named to Columbia's board and report to its new co-chairmen, the much-publicized "Batman" producers, **Peter Guber** and **Jon Peters**.

WONDER WROTE IT: A federal jury has rejected a \$25 million claim that **Stevie Wonder** stole the 1984 Oscar-winning hit "I Just Called To Say I Love You" from songwriter **Lloyd Chiate**. The songwriter's lawyer, **Herbert Dodell**, suggested to the jury that Wonder had subliminally plagiarized "I Just Called To Say," a song Chiate co-wrote with **Lee Garret** in 1976. Wonder, who testified in court, said he wrote most of the song on July 16, 1976, while returning from his mother's house in the San Fernando Valley, long before he heard the Chiate-Garret composition.

A SINGULAR EVENT: **Esparanza/Atlantic Records** and **Robert Plant** will present the live world premiere of "Hurting Kind," the first single from Plant's new album, "Manic Nirvana." The March 7 satellite feed will originate in New York at 9:55 a.m., 12:55 p.m., and 3:55 p.m. EST.

THE SPEAKERS: **Billboard's** deputy editor **Irv Lichtman** and associate director of retail research **Geoff Mayfield** are among guest speakers this semester at the New York Univ. music business and technology degree program. Mayfield made his presentation Feb. 28, while Lichtman speaks March 15.

ENTERTAINMENT FIRMS SHOW 8.8% 4TH-QUARTER DROP

(Continued from page 4)

Toys subsidiary.

Retailers, with one major exception, did not fare as well in the quarter as they had the year before. The exception was **Blockbuster Entertainment**, whose net income soared 188% to \$15.6 million, because of rapid expansion of its chain of video stores.

Music retailers posted weak results. **Spec's Music** had a flat quarter, with net profit up only 2.4% to \$1.084 million. **Trans World Music's** net profit fell 17.6% to \$1.88 million. And, **Wall To Wall Sound** and **Video** saw its net loss widen to \$494,000, from \$394,000 in the year-earlier period.

Distributors, on the other hand, had mixed results. Handleman, the leading rackjobber in the U.S., had a 12.2% increase in net profit to \$15.1 million. Commtron posted a slight profit gain, about 2.4%, to \$3.08 million. But Certron, a leading supplier of blank video and audio tapes, reported a \$47,000 loss in the quarter, compared with a gain of \$83,000 the year before.

Radio broadcasters also were among the winners and losers. Showing the most strength were the conglomerates and station owners Capital Cities/ABC and Westinghouse Electric. Capital Cities/ABC's net

rose 29.8% to \$182 million. **Westinghouse**, parent of **Group W Broadcasting**, coincidentally also posted a 29.8% profit gain, but its net was \$270 million.

Four other radio broadcasters in the survey reported losses. The biggest was by **Viacom**; its net loss widened to \$29.1 million from \$8.63 million in the year-earlier period. **Viacom** also operates the **MTV Networks**.

Westwood One, which is burdened with high interest and amortization charges from acquisitions of radio stations, reported that its quarterly net loss mushroomed to \$4.06 million from \$1.31 million the year before. **Ja-**

cor Communications cut its loss slightly to \$2.69 million from \$2.8 million. And, **Osborn Communication** also showed a little improvement; its loss was \$872,034 compared with \$1 million in 1988's fourth quarter.

MGM/UA Communications, a film and home video company, shrunk its losses during the fourth fiscal period, too, from \$39.4 million in 1988 to \$2.02 million in 1989.

Also included in the 18-company survey was **Electrosound**, which operates an audiocassette duplicating unit. Its net income was \$202,000 in the quarter. The year before, it posted a \$5.15 million loss.

FOR THE RECORD

In the March 3 issue of **Billboard**, incorrect figures were provided in the distributor chart share table covering the **Top Black Albums** chart for 1988. The correct percentages are **WEA** (23.94%), **CBS** (19.51%), **MCA** (16.02%), **Independents** (14.20%), **BMG** (12.77%), **CEMA** (9.74%), and **PolyGram** (3.79%).

Contrary to a report in the Jan. 6 issue of **Billboard**, there are no plans for songwriter **Diane Warren** to tour with artist **Taylor Dayne**.

PINK FLOYD EARNS 11-TIMES PLATINUM

(Continued from page 11)

in the U.S.

Platinum perennial Luther Vandross landed his first double-platinum album with "The Night I Fell In Love," his acclaimed 1985 release.

Alice Cooper landed his first platinum in more than 15 years with his Epic debut, "Trash."

Michael Bolton capped a month that most artists just dream about by landing his first platinum album, "Soul Provider." Also in February, Bolton won his first Grammy Award, landed his first top 10 album, and wound up a three-week run at No. 1 on the Hot 100 with his first top-charted single.

Harry Connick Jr. also had a pretty fair month, landing his first gold album and his first Grammy for "Music From 'When Harry Met Sally ...'"

Salt-N-Pepa landed its second gold single in February with "Expression." The duo's 1987 release, "Push It," went platinum last fall. "Expression" has been No. 1 on the Hot Rap Singles chart for eight weeks and reached the top 10 on the Hot Black Singles chart, but it only this week enters the Hot 100. The single thus went gold before it hit the pop chart—a very rare occurrence.

Three catalog albums went gold: Tower Of Power's eponymous 1973 album (which features the sublime "So Very Hard To Go"), the 1975 original-cast album to "The Wiz," and Andreas Vollenweider's 1982 album, "... Behind The Gardens—Behind The Wall—Under The Tree ..."

Here is the complete list of February certifications.

MULTIPLATINUM ALBUMS

Pink Floyd, "The Dark Side Of The Moon," Har-

vest/Capitol, 11 million.

Billy Joel, "The Stranger," Columbia, 7 million.
Janet Jackson, "Janet Jackson's Rhythm Nation 1814," A&M, 3 million.

Luther Vandross, "The Night I Fell In Love," Epic, 2 million.

PLATINUM ALBUMS

Pink Floyd, "The Dark Side Of The Moon," Harvest/Capitol, its eighth.

Alice Cooper, "Trash," Epic, his fourth.

Michael Bolton, "Soul Provider," Columbia, his first.

GOLD ALBUMS

Rolling Stones, "Singles Collection—The London Years," Abkco, their 33rd.

Rod Stewart, "Storyteller/Complete Anthology: 1964-1990," Warner Bros., his 14th.

Neil Young, "Freedom," Reprise, his 11th.

Scorpions, "Greatest Hits—Best of Rockers N' Ballads," Mercury/PolyGram, their seventh.

Andreas Vollenweider, "... Behind The Gardens—Behind The Wall—Under The Tree ...," CBS, his fourth.

Stevie Ray Vaughan & Double Trouble, "In Step," Epic, their third.

Rick Astley, "Hold Me In Your Arms," RCA, his second.

Megadeth, "so far, so good... so what!," Capitol, its second.

Harry Connick Jr., "Music From 'When Harry Met Sally ...,'" Columbia, his first.

Jive Bunny & the Mastermixers, "Jive Bunny—The Album," Music Factory/Atco, their first.

Tower Of Power, "Tower Of Power," Warner Bros., its first.

"The Wiz," original cast album, Atlantic.

Various Artists, "A Winter Solstice, Vol. 2," Windham Hill.

GOLD SINGLES

Salt-N-Pepa, "Expression," Next Plateau, their second.

Biz Markie, "Just A Friend," Cold Chillin'/Warner Bros., his first.

Kix, "Don't Close Your Eyes," Atlantic, its first.

Tesla, "Love Song," Geffen, its first.

Muscovites Hanker To Hear Floyd, Jackson

BY JIM BESSMAN

NEW YORK—Muscovites polled last December named Michael Jackson, Pink Floyd, the Beatles, and heavy metal band Man O' War as the Western rock groups/singers they would most like to see in concert.

The poll, which was commissioned by Stolichnaya vodka, found that Jackson was cited by 7% of the 400 Moscow adults aged 18-39 interviewed by phone. Pink Floyd was named by 6%, while 4% chose the Beatles and Man O' War.

Tied at 3% were Deep Purple, Queen, and a female artist named Sandra, though Stolichnaya suggested that this might actually be Sade. Queen, Paul McCartney, the Rolling Stones, Scorpions, Bon Jovi, Metallica, Status Quo, Madonna, and Billy Joel each drew a 2% response—the same amount as those who preferred Soviet groups or expressed no choice.

For 24%, the question was too difficult, while the remaining 25% were not interested. Additionally, 59 artists received either 1% or less.

"It really came as no surprise to us that Soviets are familiar with our music, but what was interesting about the responses was the depth of their knowledge and the variety of the more than 73 groups mentioned," says John Swanhaus, president of PepsiCo Wines & Spirits International, which supplies Stolichnaya to the U.S.

Vladimir Mostovets, a New York-based correspondent for the Soviet news agency Tass who regularly covers Western rock, is not surprised that Jackson and Floyd topped the poll.

"It shows the tastes of two generations: middle-age Russians who have known Pink Floyd a long time, and the younger generation who know Michael Jackson, and who got acquainted with Pink Floyd during their concert in Moscow last year,"

says Mostovets.

Mostovets notes that of those artists garnering 2% or more of the responses, only Pink Floyd, Bon Jovi, Billy Joel, and the Scorpions have performed in Moscow. "I'm surprised Elton John was absent. We all know him and he's played here."

John was among the many artists named by 1% or less.

But, otherwise, Mostovets found little surprise in the poll.

"It's not surprising because our young people are fond of rock music very much, and it wasn't completely underground because you weren't punished for listening to it, but you couldn't find it on Soviet records. All these names are very familiar for us, except, for me, Man O' War."

Mostovets was also not surprised to see so many British artists listed, since England is closer to Russia than the U.S. is. And he suggested that the artist named Sandra was possibly Italian, and not Sade.

WILLIAMS, BLACK LEAD LIST OF ACM NOMINEES

(Continued from page 11)

Top female vocalist: k.d. lang, Mattea, McEntire, Parton, and Tanya Tucker.

Top vocal group: Alabama, Highway 101, Restless Heart, the Statlers, and Shenandoah.

Top vocal duet: Baillie & the Boys, Hank Williams Jr./Hank Williams Sr., Sweethearts Of The Rodeo, the Judds, and Buck Owens and Ringo Starr.

Top new male vocalist: Black, Garth Brooks, and Lionel Cartwright.

Top new female vocalist: Daniele Alexander, Mary Chapin Carpenter, and Jann Browne.

Top new vocal duet or group: the Kentucky Headhunters, Shenandoah, and Wild Rose.

Single record of the year (presented to the artist, producer, and record label): "Better Man," by Clint Black, produced by James Stroud and Mark Wright, on RCA; "If Tomorrow Never Comes" by Garth Brooks, produced by Allen Reynolds, on Capitol; "I'm No Stranger To The Rain" by Keith Whitley, produced by Whitley and Garth Fundis, on RCA; "There's A Tear In My Beer" by Hank Williams Jr. and Hank Williams Sr., produced by Williams Jr., Barry Beckett, and Jim Ed Norman, on Warner/Curb; and "Timber I'm Falling In Love" by Patty Loveless, produced by Tony Brown, on MCA.

Song of the year (presented to the artist, composer, and publisher): "After All This Time," written and recorded by Rodney Crowell, published by Granite, Coolwell; "If Tomorrow Never Comes," recorded by Garth Brooks, written by Brooks and Kent Blazy, published by Evanlee, Major Bob; "Killin' Time," recorded by Clint Black, written by Black and Hayden Nicholas, published by Howlin' Hits; "There's A Tear In My Beer," recorded by Hank Williams Jr. and Hank Williams Sr., published by Acuff-Rose, Hiram; and "Where've You Been," recorded by Kathy Mattea, written by Jon Vezner and Don Henry, published by Wrensong, Cross Keys.

Album of the year (artist, producer, and record label): "Diamonds & Dirt" by Rodney Crowell, produced by Tony Brown and Crowell, on Columbia; "Killin' Time" by Clint Black,

produced by James Stroud and Mark Wright, on RCA; "Old 8x10" by Randy Travis, produced by Kyle Lehnig, on Warner Bros.; "Will The Circle Be Unbroken, Vol. II" by the Nitty Gritty Dirt Band, produced by the Dirt Band and Randy Scruggs, on Universal-MCA; and "Willow In The Wind" by Kathy Mattea, produced by Allen Reynolds, on Mercury.

Video of the year (artist, producer, and director): "Cathy's Clown" by Reba McEntire, produced by Narvel Blackstock, directed by Jon Small; "High Cotton" by Alabama, produced by Tammara Wells, directed by Jack Cole; "Planet Texas" by Kenny Rogers, produced by Amanda Temple, directed by Julian Temple;

"There's A Tear In My Beer" by Hank Williams Jr. and Hank Williams Sr., produced by Joanne Gardner, directed by Ethan Russell; and "Why'd You Come In Here Lookin' Like That" by Dolly Parton, produced by Tammara Wells, directed by Jack Cole.

Final ballots will be mailed Friday (9) to the Academy's voting members. The video winner will be determined following a screening of the nominees by the board of directors. Yet to be announced are the nominations in the instrumentalist/band categories. Other awards to be presented include radio station of the year, DJ, and country nightclub.

GERRY WOOD

EXECUTIVE TURNTABLE

(Continued from page 6)

urban promotion; and manager of special marketing in black music for the label.

Tom Vickers is named director of A&R at Wing/PolyGram Records in Los Angeles. He was associate director, West Coast, at Capitol Records.

Chrysalis Records in New York appoints Richard Sarbin East Coast director of artist and product development. He was president of Richard Sarbin Associates.

Derek Graham is named national sales director at I.R.S. Records in New York. He was director of marketing and sales, Eastern region, for the label.

Virgin Records in Los Angeles appoints Larry Silver controller. He was controller for Elektra Records.

PolyGram Records in New York makes the following appointments: John Rotella, product manager; Oscar Yong, manager of catalog development; and Stacy Nick, publicist. They were, respectively, a sales representative; coordinator of creative services; and an assistant to the national director of communications at the label.

A&M Records names Chris Boyd West Coast A&R manager. He was an assistant to Jerry Davis at ASCAP.

PUBLISHING. Jerry Love is promoted to director of A&R for the Famous Music Publishing Company in New York. He was creative director for the company.

PRO AUDIO. Lisa Schrami is appointed manager of marketing and sales at JVC in New York. She was New York marketing director at Americ Disc.

JBL Professional in Northridge, Calif., names Lance Korthals VP of market development. He was president of the Edge Technology Group.

APRS, the Professional Recording Assn. in Rickmansworth, U.K., appoints Rodger Bain chairman and Dave Harris deputy chairman. They retain respective positions as director of CBS Recording Studio, and director of AIR Studios.

Matt Ruhlen is named project engineer for Electro-Voice in Buchanan, Mich. He was project engineer at Rockford-Carboneau.

DISTRIBUTION. Joe Kleinhandler is appointed director of distribution at CEMA Distribution in Los Angeles. He was director of operations at NTN Communications.

RELATED FIELDS. Greg Sill is named VP of music at Lorimar Television in Culver City, Calif. He was director of television and film music for Warner/Chappell Music.

JOHNNIE 'MR. EMOTION' RAY, 63, DIES IN L.A.

(Continued from page 11)

Sun," "(Here Am I) Broken Hearted," "What's The Use," "Walkin' My Baby Back Home," and "Just Walkin' In The Rain."

But, despite a background that suggested he could enter the rock'n'-roll era with contributions of his own, Ray's recording career cooled down and by the '60s he was no longer a part of the recording scene. At the height of his career, he had achieved

the status of a superstar, even to the point of starring in a major Hollywood musical from 20th Century Fox, "There's No Business Like Show Business," which featured old and new songs by Irving Berlin.

Ray's biggest successes are available on a Columbia compact disk.

A native of Oregon, Ray became partially deaf due to an accident in his youth. He is survived by a sister.

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INSIDE TRACK



Edited by Irv Lichtman

IT'S OFFICIAL: As previously reported by Track, MCA Music Entertainment Group officially announced its acquisition of GRP Records Inc. on Feb. 28. The move saw MCA acquire all outstanding common shares of GRP for shares of MCA common stock valued at \$40 million. GRP, founded by Larry Rosen and Dave Grusin, will remain headquartered in New York, with Rosen taking on the title of president and Grammy-winner Grusin now executive VP. No changes will be made in GRP's management or staff as now structured, according to a release MCA sent out announcing the buy. Unannounced, but anticipated, are significant changes to come in MCA's jazz department as a result of GRP's arrival. GRP, which has been distributed via MCA branches since 1987, was formed by Rosen and Grusin seven years ago and has annual billings of about \$20 million.

LOSE SOME, REFUSE SOME: Fine Young Cannibals eschewed the U.K. BRITS Awards, where they won two trophies, to appear at the Grammy Awards, where they didn't win anything. But that's not their only slight, for they sent back the two BRITS awards—for best British act and best album—declaring, "It is wrong and inappropriate for us to be associated with what amounts to a photo opportunity for Margaret Thatcher and the Conservative Party."

AFTER A DECADE AT ASCAP, Ken Sunshine will leave his post as manager of public relations to join New York's City Hall as senior special assistant to Mayor David Dinkins. Sunshine, who joins the mayor's staff March 19, has known Mayor Dinkins for many years and played a key advisor's role in the mayor's successful campaign last year. Sunshine's responsibilities include all scheduling and access to the mayor, and he will be in charge of public and special events and speech writing for both the mayor and other administration officials.

NARM'S NEW 'VISION': Sony Classical, the new name for CBS Masterworks, effective in April, will screen an HDTV presentation at the convention of the National Assn. of Recording Merchandisers in Los

Angeles. Said to be the first high-definition program made by the recording industry, it will feature a sampling of material already made for release this year on conventional prerecorded formats due from the label, including appearances by Isaac Stern, Itzhak Perlman, Daniel Barenboim, and Murray Perahia, among others. Sony Classical is installing a special 120-inch screen and audiophile monitoring system for the NARM screening, set for continuous showings from 2-6 p.m. on March 11.

PGD, MEET BMG, CEMA, WEA, MCA, AND CBS: PolyGram's new distribution arm, which it has yet to formally acknowledge, will be called PolyGram Group Distribution. The new company will handle distribution for A&M and Island, as well as the other labels under the PolyGram umbrella. Speaking of the new additions to the family, PolyGram reportedly took brass from the two labels on the road to show them the branch offices, which presumably will become a part of PGD.

TRACK GOT THE WORD that Don Henley liked what he heard when he saw the MTV screening of the Wilson-Phillips debut single on SBK Records, "Hold On." He requested a few copies of their self-titled album and hopes are that he might bring them along on an upcoming tour.

STICKING UP FOR FREE EXPRESSION: Steve Gottlieb of TVT Records in New York has an idea to counteract campaigns to legislatively mandate the sticking of albums that supposedly contain obscene lyrics. His idea, a sample of which appears here, is to manufacture a sticker that would appear over a two-month period on all industry albums. Below the 'X' is the statement: "Reflects Personal Beliefs Of Creative Individuals; May Be Objectionable To Certain Politicians And Pressure Groups." Gottlieb's sticker also notes that a portion of the album's selling price will be donated to an agreed-upon group dedicat-



(Continued on page 100)

New Kids To Perform On Pay-Per-View Format Targets Teen-Girl Market For First Time

■ BY SUSAN NUNZIATA

NEW YORK—Pay-per-view, a format dominated by sporting events, movies, and classic rock concerts, broadens its horizons this month with a performance by teen idols New Kids On The Block.

The event has another twist: For the first time, the share of gross revenue given to local cable operators carrying the New Kids show March 15 from Nassau Coliseum in Uniondale, N.Y., is contingent upon their marketing support of the event. Additionally, a variety of new promotional avenues are being used to make viewers aware of the PPV broadcast.

The Nassau show will also mark the first time a comparatively new act—and one with a predominantly teen female audience—is using the format.

During concerts on the current New Kids tour, a rapper onstage prior to the band's appearance will inform the audience about the PPV program, and fliers promoting the event will be handed out at New Kids concerts and at local shopping malls.

Local media promotions are being handled by Billboard's Entertainment Marketing Group, which has enlisted a promotional sponsor, Oxy Nightwatch. The promotion effort includes a radio contest in the top 30 PPV/Oxy Nightwatch markets that awards winners with an all-expenses-paid trip to New York to see the March 15 show.

The contest will also run on USA Networks' "Dance Party USA" show.

In addition, fliers promoting both the PPV special and Oxy products will be placed in the 6,000 audio and video retail stores that have the Billboard Media Wall, a point-of-purchase display of the magazine's Hot 100 chart.

The New Kids 900 number, which gets about 125,000 calls per day, is also being used to promote the PPV, and full-page advertisements are being taken out in major teen-oriented magazines.

The New Kids concert, produced by SBK Records Group and RBM Television Corp. in conjunction with the band's management, Dick Scott Entertainment Inc., will be available

to about 13 million-14 million households, one of the biggest potential audiences for a musical PPV event.

Reiss Media Productions—which supplies Request TV, Cable Video Store, and stand-alone systems—and Viewer's Choice will distribute the show.

"We're very optimistic about this because it not only is a new audience for us, but it's a very devoted audience," says Bruce Karpas, president of Reiss Media Productions.

Although the show is not expected to exceed market share gained by earlier PPV events, it is seen by distributors as an opportunity to expand PPV to a previously untapped market—teen females.

Jim English, senior VP of programming with Viewer's Choice, expects the concert to gain 1.5%-2% of the PPV universe, or between 195,000-280,000 households. He estimates the show could turn between \$2.4 million and \$4.8 million in gross revenue.

The concert will also serve as the debut for three songs off New Kids' next album, due out this spring.

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