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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 5, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Hot Acts On The Burner For May Release

BY MELINDA NEWMAN

NEW YORK—Out-of-the-box hits by Sinead O'Connor and Public Enemy last month only whetted retailers' and programmers' appetites. Now comes the rest of the feast.

Fourteen releases from artists whose last records went gold or platinum—ranging from Madonna to Alabama to Soul II Soul—are hitting stores this month. And with releases from New Kids On The Block and Anita Baker, among others, just around the corner in June, the temperature isn't the only thing heating up.

The artist returning after the longest absence is Billy Idol, who follows 1986's platinum "Whiplash Smile" with "Charmed Life," due out Tuesday (1). The Chrysalis

(Continued on page 78)

Indies Give New Zip To Maxicassette Tape Format Replacing 12-Inch Sales

BY KEN TERRY and THOM DUFFY

NEW YORK—About a year and a half after most record companies and retail chains gave up on the configuration, the maxicassette single is making a quiet comeback.

Not surprisingly, it is streetwise independent labels that are leading the way on this portable counterpart to the 12-inch single, with major labels bringing up the rear.

According to Tom Silverman, president of Tommy Boy Records (which distributes much of its product independently), maxicassettes now account for 59% of his label's sales of extended-play product, up from 19% a year ago and 10% the year before.

On the current "Humpty Dance" by Digital Underground, for example, Silverman reports sales of 105,000 12-inch singles and 167,000 of what he calls "12-inch cassettes." While these numbers are overshadowed by the 400,000 cassette singles of "Humpty Dance" that Tommy Boy

claims to have sold, it should be remembered that the list price on the maxicassette is \$4.98, \$2 higher than that of the cassette single.

Next Plateau president Eddie O'Loughlin says that fully half of his extended-play sales come from maxicassettes and that his label has moved more than a million maxi units in the past six months. For example, he notes, "Don't Make Me Over" by

Sybil and "Expression" by Salt-N-Pepa each have sold in excess of 300,000 12-inch singles and maxicassettes.

Another big maxi seller—and the one that seems to have convinced some labels that a real market exists for the format—was Tone-Loc's "Wild Thing," last summer's smash hit on Delicious Vinyl/4th & B'way

(Continued on page 87)

Public Enemy Mailing On Race Theories Invites New Heat

PAGE 8

Strait, Black Are Top ACM Honorees

PAGE 8

Majors Cool Toward Ban-The-Box Group

PAGE 9

700 Films May Face Copyright Scrutiny

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court ruled April 24 that the distributors of Alfred Hitchcock's "Rear Window" must share profits from the film's rerelease with the owner of the copyright to the short story on which the film was based. The decision could cost producers and distributors of classic movies millions of dollars in payments and could per-

haps lead to the removal of many films based on copyright material from video retail shelves.

According to movie industry lawyers, the 6-3 decision could also dissuade studios and distributors from putting many old films back on the market because of added payment costs to owners of literary works on which films were based, many of them not yet known. Distributors would be required to research and

track down the whereabouts of such copyright owners.

A lawyer for the winning complainant downplayed the financial impact of the decision, saying that fewer than 700 films would be affected.

The case now goes back to U.S. District Court in Los Angeles, where a determination will be made of how much is owed to Sheldon Abend, a New York literary researcher who paid \$650 for rights to Cornell Woolrich's 1948 short story, "It Had To Be Murder," on which was the movie was based.

(Continued on page 86)

Time Warner/Pathé Murmurs Cast Pall Over NAVD Meet

BY JIM McCULLAUGH

LOS ANGELES—Time Warner's offer to bankroll Pathé's proposed acquisition of MGM/UA is expected to cast a long shadow across Indian Wells, Calif., this week as about 400 program supplier and independent wholesaler principals gather at the Grand Champions Resort there for the seventh annual National Assn. of Video Distributors conference.

The prospect that Time Warner, through its Warner Home Video subsidiary, could end up distributing MGM/UA product—as called for in Time Warner's offer to Pathé—has

(Continued on page 86)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ NOTHING COMPARES 2 U	(ENSIGN)
TOP POP ALBUMS	
★ I DO NOT WANT WHAT I HAVEN'T GOT	(ENSIGN)
HOT BLACK SINGLES	
★ POISON	(MCA)
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	(CAPITOL)
HOT COUNTRY SINGLES	
★ LOVE ON ARRIVAL	(CAPITOL)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	(RCA)
TOP VIDEO SALES	
★ HONEY, I SHRUNK THE KIDS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ DEAD POETS SOCIETY	(TOUCHSTONE HOME VIDEO)

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Nothing com

musicland

Musicland

- 1 Sinead O'Connor
- 2 M.C. Hammer
- 3 Public Enemy
- 4 Janet Jackson
- 5 Paula Abdul
- 6 Pretty Woman
- 7 Technotronic
- 8 Depeche Mode
- 9 Heart
- 10 New Kids OTB
- 11 Aerosmith
- 12 Alannah Myles
- 13 Michael Bolton
- 14 Bonnie Raitt
- 15 Tommy Page

SOUND WAREHOUSE

Sound Warehouse

- 1 Sinead O'Connor
- 2 Depeche Mode
- 3 Bonnie Raitt
- 4 Michael Bolton
- 5 M.C. Hammer
- 6 Pretty Woman
- 7 Heart
- 8 Lisa Stansfield
- 9 Basia
- 10 Robert Plant
- 11 Bell Biv Devoe
- 12 David Bowie
- 13 Don Henley
- 14 Eric Johnson
- 15 Kenny G

WHEREHOUSE

WHEREHOUSE ENTERTAINMENT, INC.

The Wherehouse

- 1 Sinead O'Connor
- 2 M.C. Hammer
- 3 Public Enemy
- 4 Depeche Mode
- 5 Heart
- 6 Janet Jackson
- 7 Michael Bolton
- 8 Digital Underground
- 9 Pretty Woman
- 10 Paula Abdul
- 11 Alannah Myles
- 12 Bonnie Raitt
- 13 Basia
- 14 Bell Biv Devoe
- 15 Babyface

Trans World Music Corp.

Transworld

- 1 Public Enemy
- 2 Sinead O'Connor
- 3 M.C. Hammer
- 4 Paula Abdul
- 5 Janet Jackson
- 6 New Kids OTB
- 7 Heart
- 8 Bonnie Raitt
- 9 Michael Bolton
- 10 Technotronic
- 11 Bell Biv Devoe
- 12 Pretty Woman
- 13 Aerosmith
- 14 Phil Collins
- 15 Hi Tek 3



HANDLEMAN COMPANY

Handleman

- 1 Paula Abdul
- 2 New Kids OTB
- 3 "New Kids" OTB
- 4 Milli Vanilli
- 5 Aerosmith
- 6 Janet Jackson
- 7 Michael Bolton
- 8 Motley Crue
- 9 Phil Collins
- 10 Heart
- 11 Skid Row
- 12 Hi Tek 3
- 13 Pretty Woman
- 14 Whitesnake
- 15 M.C. Hammer



National Record Mart

- 1 Public Enemy
- 2 Sinead O'Connor
- 3 M.C. Hammer
- 4 Digital Underground
- 5 Paula Abdul
- 6 Heart
- 7 Slaughter
- 8 Damn Yankees
- 9 Janet Jackson
- 10 Pretty Woman
- 11 Bell Biv Devoe
- 12 Bonnie Raitt
- 13 Don Henley
- 14 Michael Bolton
- 15 New Kids OTB

Sam Goody

WEST COAST

Sam Goody West Coast

- 1 M.C. Hammer
- 2 Sinead O'Connor
- 3 Janet Jackson
- 4 Public Enemy
- 5 Depeche Mode
- 6 Paula Abdul
- 7 Pretty Woman
- 8 Heart
- 9 Alannah Myles
- 10 Technotronic
- 11 Aerosmith
- 12 Michael Bolton
- 13 Bonnie Raitt
- 14 Bell Biv Devoe
- 15 Tommy Page

RAINBOW RECORDS

Rainbow

- 1 Sinead O'Connor
- 2 M.C. Hammer
- 3 Bonnie Raitt
- 4 Alannah Myles
- 5 Digital Underground
- 6 Public Enemy
- 7 Janet Jackson
- 8 Pretty Woman
- 9 Paula Abdul
- 10 Depeche Mode
- 11 Michael Bolton
- 12 Lisa Stansfield
- 13 Rodney O - Joe Cooley
- 14 Bell Biv Devoe
- 15 Quincy Jones

Sam Goody

EAST COAST

Sam Goody East Coast

- 1 Sinead O'Connor
- 2 Public Enemy
- 3 M.C. Hammer
- 4 Janet Jackson
- 5 Paula Abdul
- 6 Bonnie Raitt
- 7 New Kids OTB
- 8 Pretty Woman
- 9 Aerosmith
- 10 Michael Bolton
- 11 Technotronic
- 12 Heart
- 13 Depeche Mode
- 14 Gloria Estefan
- 15 Tommy Page

be the distribution company of the 90's. Now, April 1990

parens to this...



Title Wave

- 1 Sinead O'Connor
- 2 Public Enemy
- 3 Kitaro
- 4 Heart
- 5 2 Live Crew
- 6 M.C. Hammer
- 7 Pretty Woman
- 8 Fleetwood Mac
- 9 Bonnie Raitt
- 10 Digital Underground
- 11 Janet Jackson
- 12 Chris Rea
- 13 Technotronic
- 14 Wilson Phillips
- 15 Slaughter



Roundup

- 1 Sinead O'Connor
- 2 Heart
- 3 Bonnie Raitt
- 4 Michael Bolton
- 5 Paula Abdul
- 6 Alannah Myles
- 7 Janet Jackson
- 8 Milli Vanilli
- 9 Pretty Woman
- 10 Depeche Mode
- 11 Technotronic
- 12 Aerosmith
- 13 New Kids OTB
- 14 Robert Plant
- 15 Roxette



RTI

- 1 Public Enemy
- 2 Johnny Gill
- 3 Sinead O'Connor
- 4 Pretty Woman
- 5 M.C. Hammer
- 6 Suzanne Vega
- 7 Damn Yankees
- 8 Digital Underground
- 9 2 Live Crew
- 10 Bell Biv DeVoe
- 11 Heart
- 12 Fleetwood Mac
- 13 Faster Pussycat
- 14 Babyface
- 15 Little Feat

SEA PORT ONE STOP

Seaport

- 1 Sinead O'Connor
- 2 Heart
- 3 Digital Underground
- 4 Bonnie Raitt
- 5 2 Live Crew
- 6 M.C. Hammer
- 7 Technotronic
- 8 Alannah Myles
- 9 Bell Biv DeVoe
- 10 Pretty Woman
- 11 Depeche Mode
- 12 Paula Abdul
- 13 Aerosmith
- 14 Slaughter
- 15 Robert Plant



CML

- 1 Public Enemy
- 2 Robert Plant
- 3 Sinead O'Connor
- 4 Heart
- 5 Slaughter
- 6 Michael Bolton
- 7 Don Henley
- 8 Damn Yankees
- 9 Depeche Mode
- 10 Pretty Woman
- 11 2 Live Crew
- 12 Eric Clapton
- 13 Technotronic
- 14 Midnight Oil
- 15 Motley Crue

BAKER & TAYLOR VIDEO

Baker & Taylor

- 1 Public Enemy
- 2 Sinead O'Connor
- 3 Fleetwood Mac
- 4 M.C. Hammer
- 5 Little Feat
- 6 Hi Tek 3
- 7 Lisa Stansfield
- 8 Slaughter
- 9 Andrew Dice Clay
- 10 Damn Yankees
- 11 Little Mermaid
- 12 Alannah Myles
- 13 Pretty Woman
- 14 Digital Underground
- 15 Heart

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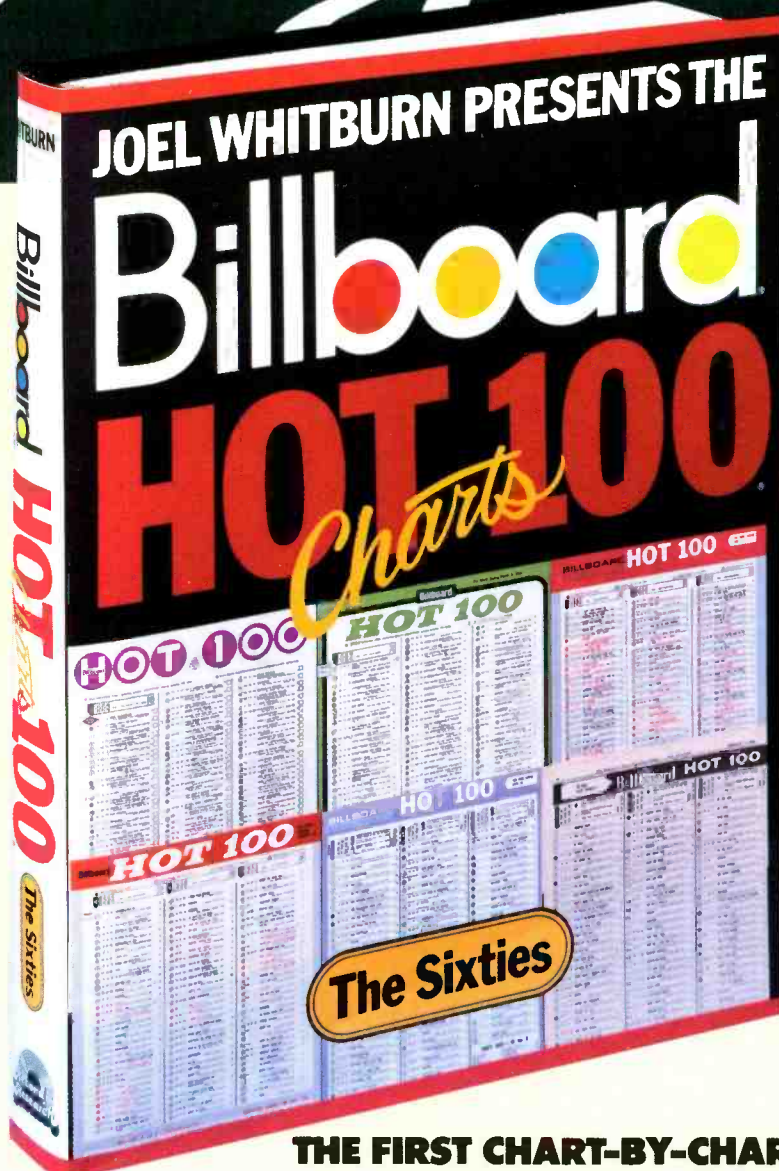
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MAY 5, 1990

FBI CRACKS DOWN ON CD PIRACY

In a raid of the U.S. Optical Disc plant in Sanford, Maine, the FBI confiscated more than 76,000 allegedly pirated CDs. The seizure is believed to be the largest of its kind in the nation's history. **Page 8**

WHAT ON EARTH DAY DID WE DO?

How much of the Earth Day rhetoric translates into action in the music industry? Billboard talent editor Thom Duffy pondered this question after attending the April 22 event in New York's Central Park. Also, pro audio editor Susan Nunziata reports on the technical success of a similar festival at Maryland's Merriweather Post Pavilion. **Pages 36, 67**

NARM PREZ: DOWN WITH THE STICKERS

Patricia Moreland, the new president of the National Assn. of Recording Merchandisers, vows to make sure the issue of governmental album stickering is "permanently out of the way." The industry, she asserts, cannot afford to let down its guard on this matter, which has "come and gone" throughout the decade. Ed Christman reports. **Page 55**

FROM FRIDAY TO SATURDAY

The producers of NBC's "Friday Night Videos" are adding a show targeted to America's youth. To air Saturday afternoons beginning Sept. 8, the new program is expected to double the audience of "FNV." **Page 62**

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Retailers Ask: Is \$10.98 List Here?

Madonna's 'Breathless' To Sell At Higher Price

■ BY ED CHRISTMAN

NEW YORK—Has a \$10.98 list price for hit LP and cassette product become a reality? That's the question retailers are asking, but so far, most major labels are sidestepping the issue.

The new Madonna album, "I'm Breathless," due May 22, will command a \$10.98 list, and the upcoming New Kids On The Block disk, "Step By Step," is also widely rumored to be coming out at that price point.

But a Warner Bros. official categorizes the Madonna album as a soundtrack, a genre that often retails with a \$10.98 list. Meanwhile, CBS officials will not comment on the price of the upcoming New Kids album.

"We have three albums coming out at the \$10.98 list price," says Lou Dennis, Warner Bros. senior VP/director of sales. "The first, which just came out, is the 'Wild Orchid' soundtrack. In addition, the 'Dick Tracy' soundtrack, and the Madonna album will also list at \$10.98.

"The Madonna album contains music from and inspired by the 'Dick Tracy' movie. So we are not the first label to release an album at \$10.98, because other soundtracks already are at that price."

However, Warner Bros. earlier released a Prince album inspired by the "Batman" movie at \$9.98 list, and the "Batman" soundtrack came out at the same price. So it would appear that the label has raised its price on the same kind of titles by \$1 in the

case of "I'm Breathless" and "Dick Tracy."

Dennis adds that the CD configuration for the Madonna album will carry a \$15.98 list, like other WB front-line CDs. Furthermore, Dennis points out that if Warner Bros. were committed to a \$10.98 list price for superstar product, Fleetwood Mac or Anita Baker would be perfect titles to test the waters. But the former album, which came out last month, and the latter, due out in June, carry a \$9.98 list, he says.

Some executives with other major

labels and buyers for one-stops and retailers, however, say they regard the new Madonna album as a pop title and its \$10.98 list as a price hike. Moreover, some one-stop operators say they have been told by label representatives that the upcoming New Kids title will carry a \$10.98 list price equivalent.

For instance, David Stanton, buyer for Music Merchants, a one-stop in Cranston, R.I., says he had been soliciting orders from his customers for the New Kids album at the \$9.98 list.

(Continued on page 89)

Racism Tract Invites New Heat For Public Enemy

■ BY CHRIS MORRIS and JANINE McADAMS

LOS ANGELES—Public Enemy is once again courting public debate. The rap group's official spokesman recently sent a booklet by a Washington, D.C.-based psychiatrist advancing controversial theories about the roots of white supremacy and racism to journalists who had received advance tapes of the group's new album.

"Fear Of A Black Planet," Public Enemy's third album, was released last month by Def Jam/Columbia.

In only its second week on Billboard's Top Pop Albums chart, it climbed 21 slots to No. 19.

In April, near the album's release date, Public Enemy's "director of enemy relations" and media contact Harry Allen, a New York-based journalist who has written about hip-hop for The Village Voice and New York black newspaper The City Sun, sent copies of "The Cress Theory Of Color-Confrontation And Racism (White Supremacy)" to music writers.

The 15-page pamphlet, first published last month by Def Jam/Columbia. (Continued on page 88)

VSDA Meeting Meal Events Up For Grabs

Radical New Look Seen For Exhibit Show Floor

■ BY PAUL SWEETING

NEW YORK—The decisions by several major studios to eschew sponsorship of meal events at the Video Software Dealers Assn. annual convention in August will result in radically different looks for both the exhibit show floor and the traditional meal-time functions.

With at least four major program suppliers deciding not to renew their options on last year's events, many of the meal functions for this year's show are now up for grabs.

This has already led to some re-

shuffling of events and sponsors, as Buena Vista Home Video moved quickly to snare the historically well-attended opening night dinner, which traditionally had been sponsored by RCA/Columbia. Under the rules of the convention, RCA/Columbia had first refusal rights on the opening night, due to its past sponsorship of that event, but decided not to renew its option for this year. Since it is doing the dinner, Buena Vista will not sponsor its traditional lunch.

Moreover, as booth space allocation on the exhibit floor is determined partly on the basis of whether a com-

pany is sponsoring a major event, the positions of many of the major studios' booths are likely to change. In past years, the major program suppliers all enjoyed prime first- or second-row real estate on the show floor by virtue of their willingness to underwrite lavish meal functions and stage shows.

That willingness has flagged, however, in the face of the escalating costs involved in sponsoring events and growing concern among the studios over whether the money spent at VSDA and other trade shows is returned in the form of additional sales (Billboard, March 10).

To date, Orion Home Video, CBS/Fox, RCA/Columbia and IVE have notified VSDA they will not sponsor the same events they did at last year's show. At press time, no official word one way or the other had been received from Paramount Home Video or MCA, according to well-placed sources.

At least some of the companies that declined to renew their sponsorships have indicated a willingness to participate in an event jointly sponsored by several studios. According to several sources, a proposal for such an event, involving a circus-themed party, has been circulated by Paramount Home Video and has been favorably received by at least one other company.

Paramount senior VP/GM Eric Doctorow will say only that Paramount "is exploring a variety of options for sponsoring meal functions

(Continued on page 87)

Northwest Dealer Launches Six-State Sticker Policy

This story was prepared by Chris Morris in L.A., Edward Morris in Nashville, Bruce Haring in N.Y., and Maurie Orodener in Philadelphia.

LOS ANGELES—Fred Meyer Music Market, a 100-store general merchandiser based in Seattle, has joined the ranks of other music retailers who have instituted a policy of stickering music product with their own parental advisories—even in cases where the albums in question bear individual labels' own advisory stickers.

The stickering decision at Fred Meyer Music Market is among a number of new developments resulting from local pressures against audio and video retailers. In some instances, the retailing community is mounting counteroffensives.

Don Jensen, senior buyer for Roundup Music Distributors Inc., the Seattle-based firm that racks Meyer outlets in six Western and Northwestern states, emphasizes that the policy is strictly an advisory and in no way restricts the sale

(Continued on page 81)

CBS Adopts Incentive Price Plan Sets 20% Breakeven For 'Best Value' Line

BY ED CHRISTMAN

NEW YORK—CBS Records has implemented an incentive/disincentive policy on its Best Value line, establishing a 20% breakeven point. The policy applies to the cassette and CD configurations.

Except for full-line product, most of CBS' pop catalog now falls under an incentive/disincentive policy. The other major distributors apply incentive/disincentive policies across the

board, but CBS still maintains a return ceiling and a return processing charge for front-line product, without a built-in purchase incentive.

Last September, CBS applied the incentive/disincentive formula to its Nice Price line. In early 1990, the company adopted the policy for the Best Value music video line, and it did the same when it announced its newer video line, Snapshots, at the National Assn. of Recording Merchandisers convention in March.

CBS also placed cassette singles and 12-inch singles under the policy. But in January, CBS, responding to objections from the account base, abandoned the policy for 12-inch singles (Billboard, Jan. 27).

In establishing the 20% breakeven point for the Best Value line, CBS is providing a 2% incentive on purchases and a 10% disincentive on returns. The new policy required the label to raise wholesale prices by just more than 1%, according to a CBS statement.

The bulk wholesale price for cassettes in the Best Value line was raised to \$4.05 from \$4.00. For CDs, that increase resulted in a new price of \$7.88, up from \$7.78. The cost levels on the two configurations make them equivalent to product with list prices of \$6.98 and \$11.98, respectively.

In addition, the incentive/disincentive formula and the slight price increase apply to the company's Best Value Plus line, which is composed of twofer titles. Vinyl will continue to be sold at the current prices and under the current exchange policy. The company charges a 15% return processing fee on vinyl.

"Our account base asked us to adopt the incentive/disincentive policy," says Danny Yarbrough, senior VP of sales and distribution for CBS. "With catalog product, it is much easier to predict how titles will sell, so it's easier to control returns."



A Thrill For Jackson. President George Bush congratulates Michael Jackson on being a positive role model and humanitarian. The president joined with the White House staff and Friends of the Capital Children's Museum in naming Jackson "Entertainer of the Decade." Shown from left: Barbara Bush, Jackson, and President Bush.

On Eve Of Launch, Azoff Label Is Already A Giant

BY BRUCE HARING and DAVE DiMARTINO

NEW YORK—Giant Records is the moniker finally chosen by Irving Azoff for his new WEA-distributed label, expected to release new product shortly.

In addition to the choice of a new name come reports that Azoff will soon announce yet another label—an independently distributed imprint devoted to "baby bands" called Incubator, likely to go through Important.

The Giant Records name—which Azoff has termed in a press

release "a perfect name for a new, independent label starting up in the '90s"—in fact did not come without a price: Azoff had to acquire rights to it in a transaction with the New York-based, Dutch East India-distributed indie of the same name.

According to Debbie Southwood Smith, label manager for what has until now been known as Giant Records, Azoff "bought our name from us. He did a name check and we came up. He contacted us three weeks ago, and I think we transferred rights to him last week.

(Continued on page 89)

West Germany Hit Peak Sales In '89 Compact Disk Shipments Zoom By Almost 50%

BY WOLFGANG SPAHR

HAMBURG, West Germany—West Germany, the world's third-largest music market, delivered a robust performance in 1989. Figures released April 24 by the record manufacturers' trade group, BPW, show that trade deliveries of CDs increased almost 50% last year, and that even the ailing single deferred its demise with a 2% improvement in units compared to 1988.

The statistics also confirm initial BPW projections (Billboard, Feb. 17) that the wholesale value of the market would reach an all-time peak of \$1.82 billion (3.1 billion deutsche-marks). That represents an 11% improvement on the previous year's result.

West Germany ranks behind the U.S. and Japan in terms of total units and market value, and ahead of the U.K. BPW member firms account for 84% of the total market, and the association figures include shipments to record clubs and direct mail companies. The 1989 results in detail:

- CD shipments were 56.9 million units, a 46% increase over the previous year's 39 million.

- Cassettes dropped marginally to 58.3 million units, compared to 59.8 million in 1988.

- LPs tumbled to 48.3 million units from 57.6 million, falling behind the CD in units for the first time.

- Singles climbed to 32.3 million units from 31.6 million the year before. The boost was entirely attributed to the CD single, which jumped to 6.5 million units from 2.1 million. Sev-

en-inch vinyl singles dropped to 16 million from 18.8 million; 12-inch vinyl singles dipped to 9.8 million from 10.7 million.

- Sell-through music video (350,000 units) and laserdisk (50,000 units) played only a marginal role in the BPW results.

- Total units were 195.8 million, compared to 188 million in 1988.

The BPW publishes the overall value of manufacturer shipments but does not break out configuration by value.

WEA managing director Manfred

Zumkeller, chairman of the BPW, says growth prospects for the German market are strong. "We certainly haven't reached the saturation point with the CD, because only 20% of West German households have a CD player. More than 1 million CD players are sold every year, and German record companies are expecting further huge growth in the CD software market." The East German market also offers growth prospects, Zumkeller notes.

The BPW chief does express several

(Continued on page 87)

Dexter Gordon, Legendary Tenorman & Actor, Dies

BY JEFF LEVENSON

NEW YORK—Tenor saxophonist and actor Dexter Gordon, a leading architect of modern jazz and an Academy Award nominee for his starring role in the feature film "Round Midnight," died April 25th of kidney failure in Philadelphia. He was 67 years old.

Gordon was known to be ill the past few years, yet few of his intimates understood the severity of his condition. He was hospitalized for treatment of carcinoma of the larynx in March and remained in his doctor's care until his death.

Known for his rich, robust sound

and behind-the-beat phrasing—owing much to the styles of Lester Young, Coleman Hawkins, and Charlie Parker—Gordon was an important figure in the development of jazz saxophone. His stylistic trademarks were adopted by fellow tenormen, especially John Coltrane and Sonny Rollins. "His language on the instrument was very slick," remarked saxophonist Jackie McLean, who regarded Gordon as a spiritual forbear. "He was there on the ground floor of modern jazz."

Gordon, a native of Los Angeles, got his start in 1940, in the touring-band of vibist Lionel Hampton. He

(Continued on page 88)

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in Los Angeles promotes **Bruce Resnikoff** to senior VP of special markets and products. He was VP of special markets and products.

Lisa Chamberlain is appointed chief financial officer of Motown Records in Los Angeles. She was senior manager at Ernst & Young.

Chrysalis Records in New York names **Michael Green** VP of sales. He was director of sales and marketing at CBS Records.

Epic Records in New York makes the following appointments: **Lamont Boles**, national director of black music promotion; **Vivian Scott**, national director of A&R, black music; and **Awanda Booth**, national marketing coord-



RESNIKOFF



CHAMBERLAIN



GREEN



SCOTT

inator, black music. They were, respectively, Northeast regional promotion, Epic; East coast director of A&R, PolyGram; and marketing coordinator at WEA.

Columbia Records in New York makes the following appointments: **Dennis Venturino**, director of finance; **Todd Bisson**, national promotion manager of alternative music; and **Josh Rosenthal**, regional promotion manager of alternative music. They were, respectively, director of finance at Arista Records; national promotion manager of college radio at Virgin Records;



WILLIAMS



KELLY



ROWLEY



BARTLETT

and music director at WCDB in Albany.

Aileen R. Williams is promoted to director of black music marketing at A&M Records in Los Angeles. She was product manager for the label.

EMI Records in New York promotes **Glynice Coleman** to national director of urban promotion, and **Nancy Brizzi** associate director of production. They were, respectively, director of urban promotion, Northeast, and manager of production for the label.

Cledra White is promoted to national director of artist development at Virgin Records in New York. She was East Coast director of artist development for the label.

Island Records makes the following appointments: **Dave Yeskel**, national sales director in New York; **Fred Kelly**, national sales director of special projects in New York; **Julie Freeman**, national retail director in Los Angeles; and **Lisa Scott**, national director of urban retail in New York. They were, respectively, director product development, Island; manager of special projects, Island; regional sales director at Enigma Records; and director of black music at Best Performances.

Jim Powers is promoted to director of A&R at BMG International in New York. He was manager of A&R for the label.

Capitol Records in New York appoints **Domenique Leomporra**, director of East Coast Media and artist relations, and **Joanne Brown**, manager of East Coast Media and artist relations. They were, respectively, manager of East Coast Media and artist relations for the label, and editorial publicity manager for the Cable Guide.

Lisa Dulebohn is promoted to manager of video production at Atlantic

(Continued on page 89)

GOLD AFTERNOON FIX MASS ACCLAIM FOR THE CHURCH!



"The Church combine 12-string guitar, bass and drums with dreamy images to make an elegant surface of sound. Few rock bands construct their sound with such meticulous order or with such scrupulous sensitivity to what each member is playing."

—NEW YORK TIMES

"Gold Afternoon Fix, with its dreamy lyrics, chiming guitar and moody vocals is a strong follow-up to their breakthrough album, 1988's Starfish. The new album boasts some of The Church's finest songs, including 'Disappointment,' 'Russian Autumn Heart' and 'Grind.'"

—ROLLING STONE
Syndicated Record Reviews



"Well worth the two-year wait since the almost-but-not-quite-Gold Starfish, these cuts strike an even deeper vein, mining the most satisfying and cohesive effort since the band's very earliest crusades."

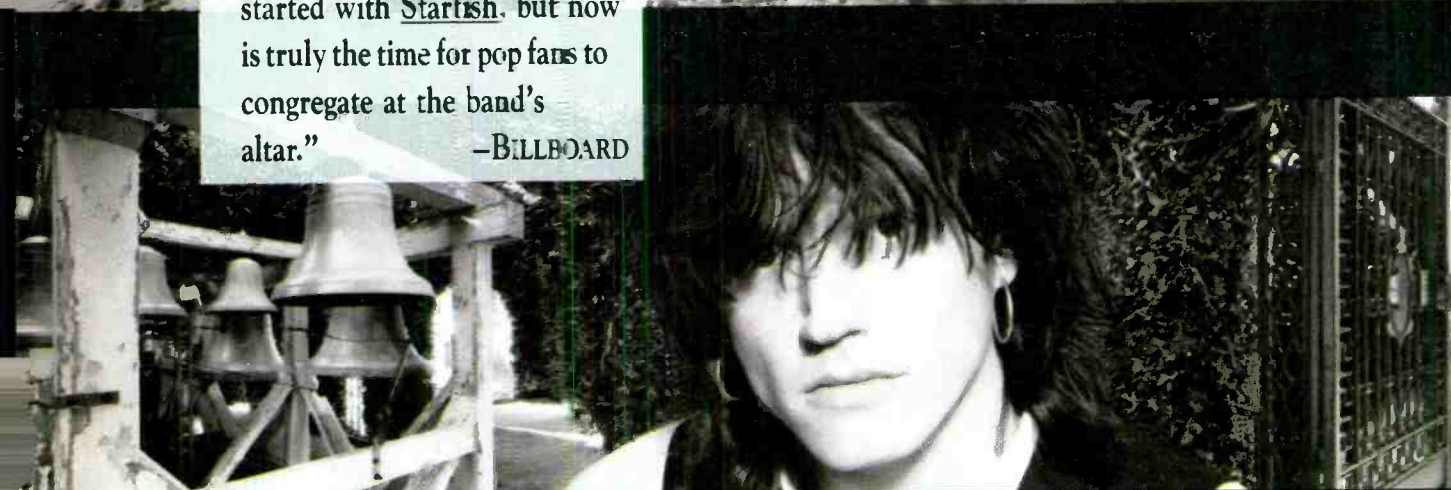
—SPIN

"Sterling effort radiates strong tunes and intelligent lyrics. The mainstream breakthrough started with Starfish, but now is truly the time for pop fans to congregate at the band's altar."

—BILLBOARD



Gold Afternoon Fix, the critically acclaimed new album from The Church, more than half-way to Gold in only a few weeks! Includes the #1 Alternative and Top 10 Rock track "Metropolis," now building strongly at Top 40. Their major U.S. tour begins May 31st.



Produced by Waddy Wachtel & The Church

Direction: Michael J. Lembo/Jill Christensen, Mike's Artist Management, New York

ARISTA

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ARISTA. THE COMMITMENT CONTINUES...

Strait, Black Top ACM Awards

'New' Winners: Headhunters, Carpenter

■ BY GERRY WOOD

LOS ANGELES—The 25th annual Academy of Country Music Awards provided a night of new achievement for George Strait, named the ACM's entertainer of the year for the first time, and Clint Black, who scorched a red-hot trail toward the top with a record-breaking awards debut with four trophies.

Strait's victory gives him a solid claim to the throne of country's reigning king, since it comes on the

heels of last year's similar accolade at the Country Music Assn. awards. Black, who won only one CMA—the prestigious Horizon Award for dramatic career achievement—made major strides toward being one of the most awarded artists on the country music scene. The RCA star scored four awards, more than any newcomer in the quarter-century history of this event.

Telecast over NBC-TV, April 25, from the Pantages Theatre in Hol-

lywood, the ACM awards also provided victories for the Kentucky Headhunters, top new vocal group; Restless Heart, top vocal group; and Mary Chapin Carpenter, top new female vocalist.

The ACM's entertainer of the year for the past three years, Hank Williams Jr., settled for an award that probably meant as much to him as the previous awards—video of the year for his state-of-the-art duet with his late father on "There's A Tear In My Beer," produced by Joanne Gardner and directed by Ethan Russell.

Kathy Mattea and her husband took home a pair of awards. PolyGram's Mattea won top female vo-
(Continued on page 88)



Twin Sons Of Different Mothers. Actor/comedian Dan Aykroyd, left, joins Curb recording artist Delbert McCClinton onstage at the Club Lingerie in Los Angeles. The duo performed "B Movie Boxcar Blues," a McCClinton composition that Aykroyd recorded with the late John Belushi on their Blues Brothers album. McCClinton's current album is "I'm With You."

FBI Raid Nets Largest U.S. Haul Of Alleged Bogus CDs

■ BY SUSAN NUNZIATA

NEW YORK—More than 76,000 allegedly pirated CDs have been seized by FBI agents at U.S. Optical Disc, a manufacturing plant in Sanford, Maine. The seizure was the largest of its kind in the U.S.

Artists whose material was involved include the Beatles, Paul McCartney & Wings, Frank Sinatra, Stevie Wonder, Diana Ross, Elton John, Boz Scaggs, Billy Joel, Bob Dylan, Sarah Vaughan, Herbert von Karajan, the Eagles, Deep Purple, and Jimi Hendrix.

The seized disks—most combined the artists' material in "best of" compilations—are valued by the FBI at

more than \$1 million.

The March 28 action was the culmination of a six-month investigation by law enforcement officials aided by the Recording Industry Assn. of America (RIAA) and the Canadian Recording Industry Assn. (CRIA).

The allegedly pirated product was manufactured by U.S. Optical Disc Inc., at the request of Tony "Anthony" Harrington and T.H.E. Co., and was to be shipped from the manufacturing plant to Japan, according to the RIAA.

No arrests have been made in the case, although the U.S. Attorney's Office in Portland, Maine, is reviewing the matter.

(Continued on page 78)

Latin Music Conference To Be Held May 23 In Fla.

■ BY CARLOS AGUDELO

NEW YORK—A distinguished array of panelists will discuss the latest developments affecting the marketing and programming of Latin music during the first Billboard Latin Music Conference, to be held May 23 at the Hyatt Hotel in Miami.

The conference sessions are divided into four specific topics: retail/distribution, radio, piracy/copyright, and music television. Here is a complete list of the panelists:

• **Retail/distribution.** Maximo Aguirre, BMG, Los Angeles (moderator); Gustavo Bello, Jerry Bassin Inc., a Miami-based distributor; George

Zamora, CBS, Miami; Debra Villalobos, Warehouse, Los Angeles; and Edwin Aponte, Aponte Distributors, Puerto Rico.

• **Radio.** Adrian Lopez, program director, KLVE, Los Angeles (moderator); Guillermo Prince, WOPA, Chicago; Art Doty, Spanish International Marketing, Los Angeles; Miguel Franco, KCOR, San Antonio, Texas; Mike Missile, BMG, Los Angeles; and Joe Lopez, Arbitron, Los Angeles.

• **Piracy/copyright.** Bill Velez, BMI, New York (moderator); Guillermo Santiso, Fonovisa, Los Angeles; Rudy Perez, composer, Miami; Steve D'Onofrio, Recording Industry
(Continued on page 89)

Dave Dexter Jr. Dies At 74

Author/Exec Produced Top Acts

■ BY ELIOT TIEGEL

LOS ANGELES—Dave Dexter Jr., who as an author and record executive had close associations with many masters of pop and jazz, died in his sleep April 19, in his Sherman Oaks, Calif., home. He was 74.

Dexter's work as a jazz journalist led him to a career as a producer and A&R executive with Capitol Records for 30 years before an early retirement in 1974. He joined Billboard in Los Angeles that same year as copy editor. Dexter contributed many fea-

ture stories and record reviews for Billboard. His colorful way with words was evident in the profiles of Woody Herman, Lawrence Welk, Stan Kenton, and Bing Crosby by he did for the then-popular series, "A Day In The Life Of."

"Dex," as he was known to friends and associates, had been in poor health during the last years of his life, having undergone open heart surgery and suffering a stroke. But while his eyesight was diminished, his mind was alert, and he wrote liner notes for specialty
(Continued on page 80)

Enemy, Hammer Albums Climb Pop Chart; Aerosmith Has 'What It Takes' To Go Top 10

PUBLIC ENEMY's "Fear Of A Black Planet" leaps from No. 40 to No. 19 in its second week on the Top Pop Albums chart, proving once again that controversy never hurts sales. The group's current single, "911 Is A Joke," jumps from No. 12 to No. 6 on the rap chart and climbs from No. 40 to No. 32 on the Hot Black Singles chart, but has not yet registered on the Hot 100.

The album's first single, "Welcome To The Terror-dome," reached No. 3 on the rap chart and No. 15 on the black chart in March, but never made the Hot 100.

Another hot rap act, **M.C. Hammer**, this week becomes the first rapper to reach the top five on the pop albums chart since **Tone Loc** hit No. 1 in April 1989 with "Loc-Ed After Dark." Hammer achieves the feat as his second album, "Please Hammer Don't Hurt 'Em," jumps from No. 6 to No. 4.

It doesn't take a genius to know that both the Hammer and Public Enemy albums will be in the top 10 in a week or two. It will mark the first time that two rap albums have been in the top 10 simultaneously since October 1987, when **L.L. Cool J** scored with "Bigger And Deffer" and the **Fat Boys** weighed in with "Crushin'."

FAST FACTS: Capitol Records has three albums in the top 10 on the pop chart for the first time in 13 years. In addition to the aforementioned M.C. Hammer album at No. 4, the label has **Bonnie Raitt** at No. 6 and **Heart** at No. 8. The last time Capitol had three albums in the top 10 was March 1977, when it scored with releases by **Wings**, the **Steve Miller Band**, and **Bob Seger & the Silver Bullet Band**. All three of these veterans are still signed to Capitol today.

There's also good news for Capitol's sister label, SBK Records, which has three hot albums in the top 50. **Technotronic's** "Pump Up The Jam" dips to No. 15, the **"Teenage Mutant Ninja Turtles"** soundtrack jumps from No. 46 to No. 31, and **"Wilson Phillips"** leaps from No. 66 to No. 46.

Fleetwood Mac's "Behind The Mask" recovers from a tepid debut by leaping from No. 70 to No. 30 in its second week on the pop albums chart. But the first single, "Save Me," is struggling on the Hot 100. It holds at a bulletted No. 35 for the second week.

Madonna's "Vogue" vaults from No. 12 to No. 4 in its fourth week on the Hot 100. It looks like Madonna will be the one to send **Sinead O'Connor** packing, most likely two weeks from now.

Aerosmith's "What It Takes" jumps to No. 9 on the Hot 100, becoming the third straight top 10 single

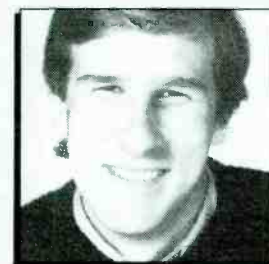
from the band's "Pump" album. No previous Aerosmith album yielded more than one top 10 hit.

Janet Jackson's "Alright" jumps to No. 10 on the Hot 100, becoming the fourth straight top 10 hit from her "Rhythm Nation 1814" album. It's also the album's fourth straight No. 1 hit on the Hot Dance Music Club Play chart.

Sweet Sensation's remake of **Diana Ross & the Supremes'** "Love Child" jumps to No. 15 on the Hot 100. No surprise there. But who expected the album of the

same name to explode like it has? In its second week, it vaults from No. 174 to No. 88 on the pop albums chart.

Bell Biv DeVoe's "Poison" jumps to the top of the black singles chart and advances from No. 24 to No. 18 on the Hot 100. Group members **Ricky Bell**, **Michael Bivins**, and **Ronald DeVoe**



by Paul Grein

have topped the black singles chart four times with **New Edition**. The quintet scored with "Candy Girl" in 1983, "Cool It Now" in 1984, "Mr. Telephone Man" in 1985, and "Can You Stand The Rain" last year.

Taylor Dayne and **Alannah Myles** shoot for their second straight No. 1 pop hits as their follow-up singles enter the Hot 100. Dayne's "I'll Be Your Shelter" is the top new entry at No. 56; Myles' "Love Is" opens at No. 88. Both songs were written and produced by the same people who did the honors on the artists' recent chart toppers.

En Vogue's "Hold On" enters the Hot 100 at a potent No. 61. The single, which climbs to No. 7 on the black chart, was produced and co-written by **Thomas McElroy** and **Denzil Foster**, who coproduced **Club Nouveau's** 1987 smash, "Lean On Me."

Louie Louie's "Sittin' In The Lap Of Luxury" vaults from No. 97 to No. 65 on the Hot 100. It's the first single by the Latino pop star whose debut WTG album, "The State I'm In," was released last week. Check out **Dizzy Gillespie's** trumpet solo on the single.

WE GET LETTERS: William Simpson of Los Angeles and Tony Cardone of Camden, N.J., note that **Sinead O'Connor's** "Nothing Compares 2 U" is the second No. 1 hit not available as a 7-inch single. It follows **Roxette's** "Listen To Your Heart."

Mike Perini of Ann Arbor, Mich., notes that all four members of the seminal English band **Bauhaus** have made the Hot 100 in the past year. **Peter Murphy**, who sang lead in Bauhaus, climbs to No. 55 with "Cuts You Up." The other three members of the group, reconfigured as **Love & Rockets**, reached No. 3 in August with "So Alive."

Time Warner Music Unit Posts Big Qtr. Profits

NEW YORK—Despite a huge net loss attributed to its megamerger last year, Time Warner Inc. reports that its recorded music and music publishing division made \$149 million in operating profit during the first quarter on \$719 million in revenues.

The numbers indicate a 12% jump in music profits and a 9.7% increase in sales over the same period last year. The comparisons are on a pro-forma basis, meaning that they are computed as if Time and Warner had merged on Jan. 1, 1989. The companies actually merged last July.

Noting the rise in music revenues and profits, the company said unit sales of compact disks had risen 24% over the same period last year. Among the top-selling recording artists in the quarter were the B-52's, Alannah Myles, Paula Abdul, Motley Crue, Phil Collins, Rod Stewart, and Eric Clapton.

Time Warner's filmed entertainment division scored even stronger year-to-year gains. Operating profit rose 35.3% to \$92 million on a 9.9% increase in revenues to \$696 million. The studio's big box-office hit of the quarter was "Driving Miss Daisy," which earned four Oscars.

In addition, the company said it had "record worldwide home video sales." Time Warner operates Warner Home Video and HBO Video.

Time Warner's recorded music businesses include Warner Bros. Records, Elektra Entertainment, At-

(Continued on page 78)

New Kids Give MCA Inc. Boost In 1st Quarter

NEW YORK—MCA Inc. reports that New Kids On the Block, the pop phenomenon that records for rival Columbia Records, contributed mightily to its music division's revenues and profits in the first quarter.

Music sales and profits include results from Winterland Concessions, a company that manufactures T-shirts and other paraphernalia licensed from pop music acts. MCA says that New Kids On The Block merchandising produced "record first-quarter results" for the music division.

Music Entertainment revenues were \$208.5 million in the quarter that ended March 31, a 35.3% rise from the same period last year. Operating income for the music division rose 8.1% to \$12.6 million.

The best-selling album artists for MCA in the quarter were Tom Petty and Bobby Brown.

The company points out that music entertainment revenues also include fees earned from the domestic distribution of prerecorded videocassettes.

Home video and pay television revenues together totaled \$169.4 million in the quarter, a 48.2% increase over last year. The biggest hits on videocassette were "Field Of Dreams," "Parenthood," and "Uncle Buck."

Operating income for the Filmed Entertainment division, which includes profits from home video as well as feature films, increased 77.8% (Continued on page 78)

Majors, Retail Cool Toward Ban-The-Longbox Group

BY PHYLLIS STARK

NEW YORK—The Ban The Box Coalition, recently formed by artists, independent labels, and record industry groups to push for the abolition of 6-by-12-inch CD packaging, has received a mixed reaction from the industry.

Island president Mike Bone, a member of Ban The Box, has denounced the longbox as "garbage" and has even put up some of his own money to pay for the group's advertising. But most other major label executives, even those who openly oppose the longbox, have been less enthusiastic.

RCA executive VP/GM Rick Dobbis attributes this lack of enthusiasm to an awareness of the concerns of retailers. "I hope the longbox goes away within a reasonable amount of time," Dobbis says, "but I'm also very aware of the concerns of our customers. It's a complicated issue and I don't think [the coalition] offers a solution that works. I don't think our customers are crying wolf on this one."

Critics of the longbox say it is an unnecessary waste of paper and harmful to the environment. But longbox defenders, who are found primarily among the retail ranks, say

the elimination of the carton would mean increased theft and the expense of reconfiguring stores to accommodate the new packaging.

Ban The Box, which recommends shrink-wrapped jewel boxes as an alternative to the longbox, has already proposed a number of alternative ways to display the jewel box, some of which address the concerns of retailers. These solutions include reusable 6-by-12 plastic frames, covers to display CD booklets, and a flip system in which empty jewel boxes could be displayed.

Group founders Gary Stewart, VP of A&R for Rhino Records, and Mar-

tin Folkman, president of the New York public relations firm the Kita Group, both admit that their main opposition is coming from retail. But Folkman says other retailers, particularly the ones who already display CDs without the longboxes, have been very supportive. And, Stewart says, "With the tide turning, I think a lot of label heads will come around."

In its mission statement, Ban The Box states that its aim is to develop a plan "agreed on by retailers and record companies that will eliminate longboxes in the first half of 1991." Stewart says this goal is "very realistic, especially if enough artists come forward and ask their labels for this."

Some artists may already be starting to do just that. During a press conference before last month's Earth Day concert at the Merriweather Post Pavillion, both Natalie Merchant of 10,000 Maniacs and Billy Bragg voiced opposition to the longbox.

Other members of the coalition include record labels Rykodisk, Rounder, I.R.S., Fantasy, Dog Gone, Smithsonian/Folkways, SST, and Global Pacific as well as the Grateful Dead, Kris Kristofferson, R.E.M., Belinda Carlisle, Raffi, Olivia Newton-John, Earth Communications Office, Q-Prime Inc., Original Artists president Linda Goldstein, and artist manager Danny Goldberg.

Waters To Perform Berlin 'Wall' Concert

Former Floyd Front Man Mounts Superstar Benefit

BY HUGH FIELDER

WEST BERLIN—The \$6 million production costs for staging Pink Floyd's "The Wall" at Berlin's Potsdamer Platz July 21 will be funded from the advance sale of rights for the concert.

Radio Vision International has acquired the worldwide TV and radio rights for the show, which will be performed by a band led by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 19 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The concert, expected to draw an audience of 200,000, will be televised live across Europe, and Radio Vision is already dealing with one "substantial" U.S. offer and a Japanese bid rumored to be among the highest ever made for a rock event.

The potential international TV audience is forecast to be 1 billion, the same figure claimed by the BBC for the Nelson Mandela International Tribute April 16 at Wembley (Billboard, April 28).

The occasion is part of a major charity project commemorating the hundreds of millions who died in two world wars and subsequent conflicts. The goal is to raise \$815 million for a worldwide disaster fund headed by former bomber pilot Group Captain Leonard Cheshire of Cheshire Homes fame. This will seek to alleviate the effects of calamities wherever they occur.

"We want the entire ticket price of \$20 to go direct to the charity, plus

the difference between the production costs and the sale of rights," says fund representative Mike Wood. Deals are also being negotiated for video, album, and merchandising rights.

A 60-foot-high and 600-foot-long wall will be rebuilt for the show on the site of the Berlin Wall in the former no man's land of the Potsdamer Platz by 300 soldiers from East and West Berlin. There will be giant inflatable objects designed by cartoon-

ist Gerald Scarfe and planes and helicopters adding to what is billed as "the world's largest and most spectacular live event."

Waters, who is without a European deal although he is signed to CBS in the U.S., is already rehearsing the show. A number of guest stars will be announced shortly, and negotiations are under way for a leading orchestra—rumored to be the Berlin Philharmonic—and a Soviet military choir to perform at the concert.



Taking A "Stand." Actor/activist Billy Barty, third from left, presents his foundation's 12-inch single, "From Where I Stand," to CEMA executives. All proceeds from the single, which was released on Chameleon Records, will go to benefit the Billy Barty Foundation, which supports the causes of both little people and the handicapped in general. Shown from left: Bill Meehan, VP of sales, Chameleon; Dennis Hannon, national sales manager, CEMA; Barty; Russ Bach, president, CEMA; songwriter Marilyn Berglas, who penned the song; and Joe McFadden, VP of sales, CEMA.

Creditors Force Airborne To Shut Down

NASHVILLE—Airborne Records, a 2-year-old label here financed by a penny-stock offering, has closed its doors.

The move follows a petition for involuntary bankruptcy filed by four of the company's creditors on Jan. 11.

None of Airborne's officers could be reached for comment, but the rental agent for the firm from which Airborne leased its offices said the quarters were shut down "around March 25."

The petition for a Chapter 11 bankruptcy was filed jointly by Georgetown Masters, which said it was owed \$5,670 for record mastering; record promoter John B. Detterline, owed \$2,000; and producers Peter Ni-

gel Olssen and William D. Sherrill, each owed \$6,500.

According to bankruptcy court records, two attorneys representing Airborne asked on separate occasions to be excused from the case because label officials would not cooperate in providing them with information.

At various times, Airborne had such country artists as Mickey Gilley, the Sanders, Stella Parton, Mickey Newbury, and Curtis Wright, urban pop singer Bob Bailey, rap act Society's Threat, and rock singer Rosey Carter.

First American Bank in Nashville, which stated that Airborne owed it \$18,956.98 on a secured loan, asked on March 22 for a trustee to be ap-

pointed to handle the case "due to the mismanagement of the affairs of Airborne."

Among the 106 unsecured creditors cited in the bankruptcy documents are Larry Butler Productions, owed \$22,500 for producing a Mickey Gilley album, and Sound Stage, owed \$8,475 for office rent.

Listed among the priority creditors on Airborne's payroll are label director and president Frank Jones, owed \$43,333.46, and former VP John Lomax III, owed \$14,166.70.

The bankruptcy proceedings are still in progress. The documents do not cite Airborne's estimated total assets and liabilities.

EDWARD MORRIS

Daniels Quits As President Of ABC Nets

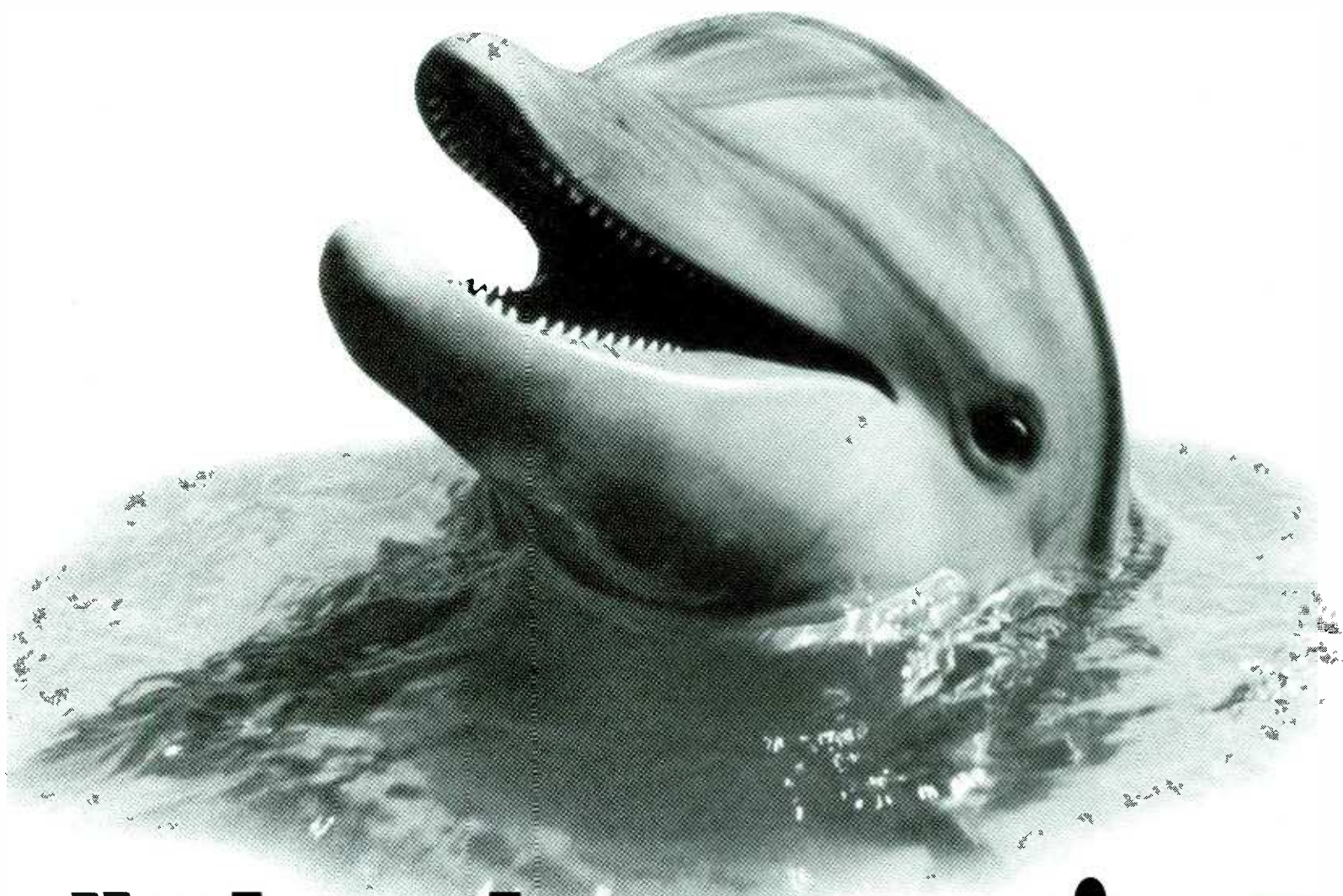
LOS ANGELES—Aaron Daniels has resigned from his post as president of the ABC Radio Networks, making him the second key executive to exit the No. 1 radio network in recent months. Daniels' resignation comes less than two months after VP/entertainment programming Tom Cuddy left to become VP/programming at ABC's WPLJ New York (Billboard, March 31).

Daniels, who will be 55 this month, says he is leaving ABC after 27 years to take an early retirement. He will stay on until Capital Cities/ABC Radio president Jim Arcara names a replacement, or through June 30. After he leaves his post, Daniels will work as a consultant to the network.

According to Arcara, Daniels' resignation and Cuddy's recent departure are not connected and the transition should not affect daily network business.

Prior to his departure, Daniels says he will "definitely" name a replacement for Cuddy.

During his four-year stint as president of the network, ABC has managed to continue its run as the No. 1 radio network, despite several changes, among them the controversial decision to not renew Casey Kasem's contract as host of "American Top 40." In 1988, Kasem was replaced by radio/television veteran Shadoe Stevens. In 1989, ABC Radio Networks acquired the Satellite Music Network. CRAIG ROSEN



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Adults Have Wide Musical Tastes

BLACK/URBAN RADIO SHOULD BROADEN OUT

BY DON MIZELL

"Churban" stations—which combine elements of black/urban and top 40 formats—are now drawing away a significant portion of the black audience by programming only certain limited styles of black music without a corresponding commitment to the black community. And, in an effort to compete with churban radio, black/urban stations have forsaken a large part of the black musical heritage as well as black-oriented news, public affairs, and community involvement as an integral part of their programming. As a result, a number of black/urban stations in each market fight over a shrinking corner of the black listening audience.

The recent apparent upsurge in black/urban radio popularity may have created the dangerous illusion that the black/urban format has successfully met the challenge of the churbans and therefore could be sending programmers the wrong message. In many cases, black/urban outlets have made progress only by returning to the sort of community-oriented music programming and station positioning they had previously abandoned in their haste to respond to the churban challenge.

Currently, black/urban is also largely counterprogramming churban successfully by offering more of the same dance/R&B music that churban has co-opted. Arbitron's recent ethnic reweighting formula has also helped contribute to the turnaround of the black/urban format. However, if the churbans respond by becoming more urban (which has already happened in Los Angeles at KKBT), the black radio audience will be further diluted and fragmented.

Although it is widely assumed that fragmentation of formats dictates a tightening of playlists, black/urban radio could play a broader variety of music styles, tempos, and selections and not lose its audience if it understands what the numbers and trends are saying. By doing so, in fact, these stations might even increase their listenership.

There is evidence that programming the very best tracks from the best LPs of rap, contemporary jazz, fusion, modern blues, contemporary gospel, reggae world beat, soca zouk, Afro-pop, Latin, and other African-influenced styles may be a crucial but overlooked key to long-term success. Further, this programming's already-proven success in other pop markets strongly suggests its potential to cross over to mainstream black/urban radio. These musical styles should, therefore, be more carefully considered and tested and should be programmed much more often than they are now.

Today, black people are essentially being forced to choose between formats featuring teen-oriented pop and R&B dance music only and black adult contemporary/mellow R&B/pop music only. Yet there is a wide variety of great music in between these two formats that has great appeal. Black adult radio could and should play the key up-tempo tracks from such black music artists as Ziggy Marley, Kassav, Sippo Ma-

buse, Milton Nascimento, UB40, Salfi Keita, Youssou N'Dour, Ernie Isley, and others. Furthermore, in certain markets, salsa and other Afro-Latin music with a groove are not a problem for the black adult.

In many cases, the presumption that these types of black music are poor audience generators is based on dated perceptions. A successful station today can play Robert Cray,

and programming KJLH with just such an adult-skewed Time Spent Listening (TSL) approach, which made it the No. 1 black/urban station in the Los Angeles market. (Barry Mayo has been doing something similar in Chicago; Frankie Crocker is clearly a fellow pioneer at WBLS; and WHUR was a trailblazer in D.C. in the '70s.)

In contrast to a come-oriented "hits"-only strategy, the TSL strate-

sic. It gave us a singular, distinctive "sound" in the market (and forced our competition to counter-program into their format these same musical elements).

This approach strengthened our overall numbers as well as our image position with advertising agencies. While dayparting the relatively more conventional, commercial mainstream R&B-type "hits" for drive time but otherwise offering a more loosely structured rotation, we offered both broad stylistic variety and continuity, and our audience listened for extremely long periods of time.

At the same time, we emphasized on-air community-service-support activity. To the utter surprise of most experts, for the first time in the history of black radio, a station went No. 1 with almost no black teen listenership. Not coincidentally, we had also quadrupled gross income within 18 months!

TSL is the key if you must narrow-cast to compete successfully. But there is good TSL and bad TSL. For example, if a black/urban station with a limited signal and promotional budget targets a small audience segment and plays too tight a rotation, it will tire out its listeners too quickly. Such a "hits"-only strategy is an example of bad TSL. A good TSL programming strategy offers a less-than-tight music rotation to a broadly

(Continued on page 31)

'Some rappers are emerging with music that has adult appeal'

Don Mizell is an entertainment attorney/strategic planner who presently consults the Walt Disney Co. He was formerly VP/GM/PD of KJLH-FM Los Angeles.



Steel Pulse, Lenny Kravitz, Gilberto Gil, Wayne Shorter, the Winans, Neneh Cherry, and Morey Kanté, if it is done with resolve, taste, and care. And rap is continuing to evolve. Some rappers, including M.C. Hammer, Heavy D., and De La Soul are emerging with music that appeals to adults.

A few years ago, I was managing

I pursued at KJLH enabled us to broaden successfully the spectrum of great material being played in a structured format to better attract and hold for longer periods a diverse core of highly desirable adult demographics. We played a smooth blend of music covering the gamut of R&B dance, pop, jazz, fusion, modern blues, reggae, and other types of mu-

Letters to the Editor

NOT A 'BLACK' AND 'WHITE' ISSUE

I am writing in response to Adam Dobrin's letter (Billboard, Feb. 3) criticizing Janine McAdams' comments about the presence of New Kids On The Block on the black charts.

I am a musician who is directly opposed to the color labeling of music and other art forms. Labeling in America leads to naive stereotypes, and since this country seems to be based on separation and stereotypes, then this case is no different. For as long as I've known, so-called "white" artists have always had much success on so-called "black" charts.

I don't consider artists like George Michael, New Kids On The Block, Dino, etc., white artists. Nor do I consider the charts they often visit black. These charts should be called "urban contemporary" or "soul."

Concerning Dobrin's letter about bands like Living Colour hitting white charts, our music has always been labeled as a "black thing," but Living Colour, as well as Lenny Kravitz, Tracy Chapman, and other black artists, don't even get played on black radio stations and don't hit black charts, presumably because they're not perceived as being "black" enough.

We as a nation are so tied up into racial subdivisions that everything must be labeled by color for the masses to identify! I guess racism sells everything. Or maybe not racism, but certainly brainwashing and ignorance.

Music labeling by race is just another way to say that Americans are still far behind in wisdom and too used to archaic tradition.

Hal Cobb Jr.
Memphis

ALARMED BY TREND

Although my state is not affected (yet) by the recent state sticker bills, I am deeply concerned by the growing trend toward censorship in the U.S.

I am an assistant manager of a Musicland outlet in Washington State. I see people come into the store every day and tell me that the other stores in the area will not sell them the albums they want because they are not 18. As of yet, Musicland does not have such a rule. But just the fact that these people are being refused by other retailers borders on the frightening.

Do we really want a pack of inquisitors ("music police") raiding our stores? Where will it stop? I'm waiting for the day when it becomes illegal to own the albums. Will listening to condemned music be grounds for getting pulled over, like speeding or driving drunk? Will our homes be raided in the search for "bad" records?

C'mon, people, grow up. If you don't want to hear naughty words or hear about realities like drugs, violence, hatred, or racial intimidation, then listen to Lawrence Welk and leave the rest of us out of it.

(Even old Lawrence isn't safe, though: Those tiny bubbles may be a vague reference to champagne, and we wouldn't want any teenage "fans of Welk-alcoholics" running around

terrorizing little old ladies and forcing them to polka, would we?)

Censorship is wrong. It violates everything that this country was founded upon. I think we need to open our eyes and see this for what it is: an attempt to control the minds of our youth and to squelch individuality. Grow up, people.

M. Nastasi
Federal Way, Wash.

VERSATILE SARAH

Although the great Sarah Vaughan was unquestionably a jazz legend, she was equally loved by the pop-rock music fans. Her many hit recordings included such hip-shaking tunes as "Please Mr. Brown," "You're My Baby," and "Broken Hearted Melody." Versatility was Vaughan's middle name, as demonstrated by her "Banana Boat" and "I've Got A New Heartache" recordings. At the very top of my personal list are "C'est La Vie," "Fabulous Character," and "How Important Can It Be?"

Sarah has gone, but the true brilliance of her artistry lives on in her music. Oh, if only her wish, "April, Give Me One More Day," had been granted.

Glenn Slade
Brooklyn, N.Y.

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BMG Delegates Flock To Monte Carlo

More than 120 BMG delegates, representing 30 countries, met in Monte Carlo recently for the BMG International Marketing Conference. The convention was co-chaired by Heinz Henn, senior VP, A&R/marketing, and Chris Stone, VP, A&R/marketing. President/CEO Rudi Gassner's keynote speech set the theme of the conference: "Our concentration on creating stars will always be the dominant factor in BMG's longterm philosophy," he said. During the four-day-long event, delegates enjoyed new albums by BMG artists from around the world, a multimedia presentation on BMG Video, and performances by Kenny G, the Jeff Healey Band, Leo Kottke, Michael Penn, Hugh Masekela, Titiyo, Rob'N'Raz with Sheila K., Plan B, and other BMG artists.



Members of the Jeff Healey Band mingle with BMG executives. Shown, from left, are Roy Lott, senior VP, Arista U.S.; Chris Stone; Tom Stephen, the Jeff Healey Band; Rudi Gassner; Healey; Morti Lueftner, president/CEO, A&R, Bertelsmann Music Group; Heinz Henn; Arnold Bahlmann, senior VP, Central Europe, BMG International; Joe Rockman, Jeff Healey Band; and Valerie Jack, manager, international, A&R/marketing.



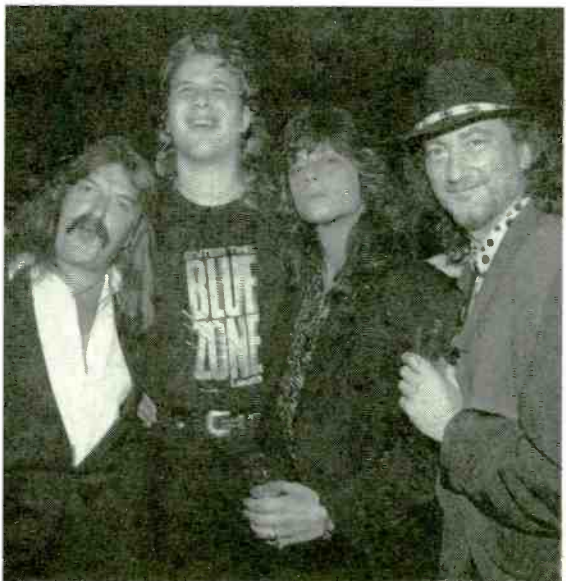
Delegates meet and greet at the convention. Shown, from left, are Stuart Rubin, product development manager, BMG Arista/Ariola Ltd., Australia; Nancy Farbman, VP, marketing and promotion, BMG International; and Jim Campbell, manager, artist marketing, Canada.



Heinz Henn, left, chats with recording artist Michael Penn, center, and Bob Buziak, president, RCA Records U.S.



Recording artist Eros Ramazzotti, left, chats with Monti Lueftner at the convention's closing gala dinner at the Hôtel de Paris.



It's a meeting of the bands as Jeff Healey relaxes with members of Deep Purple. Shown, from left, are Jon Lord, Deep Purple; Healey; and Joe Lynn Turner and Roger Glover, Deep Purple.



Delegates from BMG Victor Inc. Japan talk with American and Australian representatives. Shown in the back row, from left, are Fumimaru Kawashima, manager, international marketing, BMG Victor Inc. Japan; Kenny G; Chris Stone; Roy Lott; and Stuart Rubin, product development manager, BMG Arista/Ariola Ltd., Australia. In front is Hitoshi Yoshimura, manager, international promotions, BMG Victor Japan.



A truly international affair, the convention gave representatives from different countries a chance to get to know one another. From left are Franz von Auersperg, director A&R, BMG Ariola, Hamburg, West Germany; recording artist Sheree, BMG Canada; and Dietmar Glodde, director, international, RCA Victor—Japan.



Enjoying the convention are, from left, Roy Lott; Heinz Henn; recording artist Kenny G; Dennis Turner, Kenny G's manager; Eliza Brownjohn, VP, international operations, Arista New York; Chris Stone; Doe Phillips, manager, international operations, Arista New York; and Stuart Rubin, product development manager, BMG Arista/Ariola Ltd., Australia.



Artists meet with executives at the conference. Shown, from left, are Rudi Gassner; recording artists Rick Astley and Kenny G; and Roy Lott.

Radio

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Potash Gains Confidence At RAB Accepts Much Of Blame For Bad Press

BY PHYLLIS STARK

NEW YORK—It was just over a year ago that the outspoken Warren Potash became the president/CEO of the Radio Advertising Bureau amid a rash of resignations, internal rumblings, and bad press. But, despite his detractors, Potash says radio advertising is still healthy, his confidence in his position has grown, and the RAB is a "fun" place to work.

While the characterization of RAB as "fun" will undoubtedly raise some eyebrows today, absolutely nobody would have accepted it a year ago. At that time, Potash's staffers were sending anonymous letters to industry trade publications detailing his alleged shortcomings. And a rambling, extemporaneous, and perhaps too open speech at last year's National Assn. of Broadcasters convention also hurt his reputation.

Potash now admits that much of his bad press was his own fault. When he came to RAB, he says, "I wasn't terribly presidential. I didn't conduct myself the way I should have. A year ago I didn't have the confidence that I have now.

"I feel good about myself now. I may never be terribly good at [this], but I'm better at it than I was a year ago. I still make mistakes every day, and so [does anybody else]."

Although Potash says the reaction from his staff and the press "wasn't fun," he adds, "I didn't lose one night's sleep over it."

By the next NAB meet, six months later, Potash's prepared remarks were brief and much of his presentation consisted of handoffs to other RAB officials. It was a toned-down Potash who emerged there, and at last month's NAB confab in Atlanta. But Potash denies any pressure to change his style from the RAB Board of Directors or anyone else.

"The most supportive people I've run into here are the people on the board of directors starting with [chairman] Carl Wagner," Potash says. "I don't know what my style is [but] I don't get the impression that people have trouble with it. There was no book of RAB style on the shelf when I moved into this office."

POISON IN THE WELL

Potash says relations with his staffers have improved a great deal in the last year. A lot of that is because the people who most objected to Potash left quickly. "There isn't as much poison in the well," he says. "Of course, the snakes aren't there to spew the venom any more."

Numbering 70 staffers when Potash came in, the RAB now consists of fewer than 50. And Potash says he has no plans to build it back up. "This is not the Pentagon," he says. "This is a trade association. More is not necessarily better."

Despite those cuts, Potash dismiss-

es as "bullshit" reports that he plans to lease some of the now available RAB office space. "That's a rumor circulated by one of the people who like to shoot poison darts at my neck," Potash says.

Potash admits to bringing a realtor through the office for an estimate (\$17 a foot) on the offices. But he says, "[At this time] I don't have any intention of leasing the space. But if I thought we didn't need the space you can bet I'd rent it out."

Some key RAB exiles complain that Potash now runs the bureau as a one-man show. Potash contends, "I don't have time to do my own job, let alone everybody else's." Potash says that one of his goals is to leave the RAB with a strong management staff after he is gone—a goal, he says, that is not accomplished by giving all the orders.

To illustrate this point, Potash keeps on his desk the now famous picture of a Chinese man stopping a line of tanks in Beijing's Tiananmen Square. When RAB staffers come to Potash with a problem, they are likely to be told, "You think you have a problem? This man has a problem. Now go solve your problem."

To boost morale at RAB, Potash says he took down a wall full of pictures of the RAB executive committee—"none of whom were particularly attractive anyway"—and replaced them with thank-you letters from RAB member stations. This move indicates both his eagerness to get feedback from "out there where the rubber meets the road," and his desire to let his workers "know they are being appreciated."

But would staffers say working for the RAB is fun? Potash says, "I don't know what people say when they leave this office. I care but I can't control that. [But] nobody here is doing it for the money."

DRIVE MY CAR SALES

"We're feeling good about the business," Potash says when asked about the state of local and national sales. But, by his own admission, the RAB is doing little about three areas that concern the industry: the decline of automotive advertising, the fact that K-mart and Wal-Mart use little radio advertising, and increasing competition from cable advertising.

Automotive advertising, which is down industry-wide, admittedly concerns the RAB, but Potash says "it's not a problem unique to radio. The money hasn't been moved [to another medium], it's been cut."

Asked if he thinks automotive advertising will rebound, Potash offers "the presidential answer. It will come back, but I don't know when." Potash says radio can help things along by joining forces to pitch local auto dealerships, something the networks have already done.

As for the two retail giants that ne-

glect radio, Potash says he has personally called on Wal-Mart, and been told "maybe," but has not pitched K-mart. "I pick the calls where I think the opportunities are," he says. "The phone book is full of businesses. We'll never call on them all."

Cable TV is not a major concern of the RAB, Potash says, because "cable is competing more against radio than radio against cable. I don't get too worked up over it. I'd rather chase newspapers."

"The thrust of the cable sales presentation is tonnage. You can buy it for a dollar an hour. [Cable salespeople say] 'We don't know who's watching. We can't prove it works. We just know it does. Radio isn't in the tonnage business. We're in the targeting business... [The cable approach] sounds like me selling radio in 1958.'"

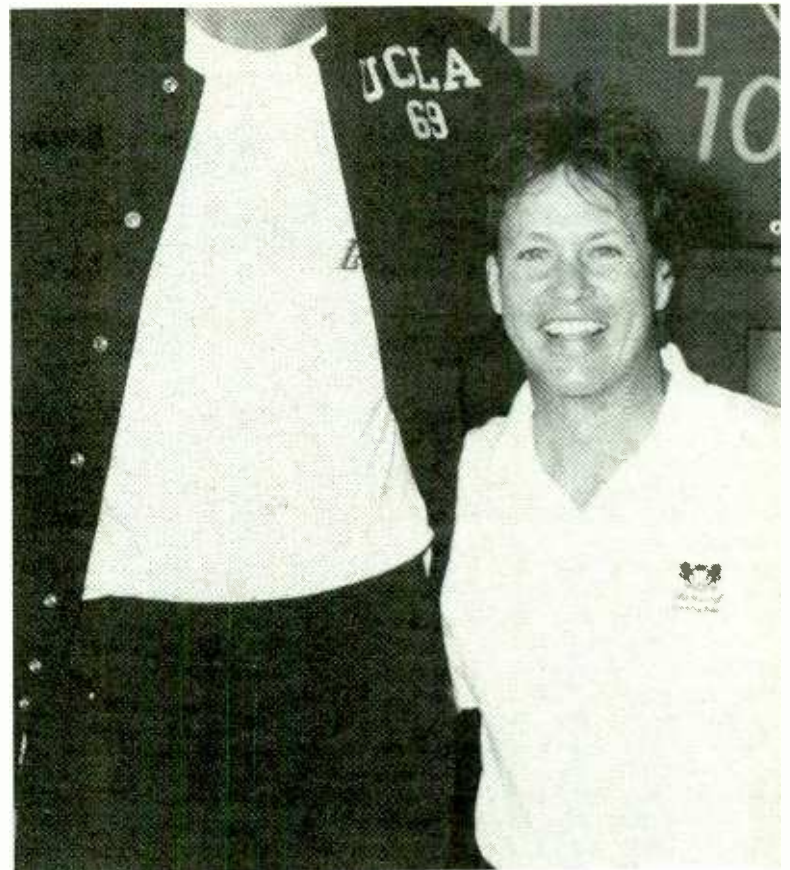
Potash is also not overly concerned about radio losing some of its best salespeople to cable. "If the people are real good and someone wants to steal them, so be it," he says. One thing he suggests that radio can do is to make selling radio fun by using more incentive contests and recognizing outstanding work.

One area where Potash feels the RAB has been successful recently is in helping hard-to-sell formats. RAB has formed urban and Hispanic task forces "in an attempt to bring the operators of those formats into the industry association," Potash says, adding that "we are making progress."

He also says that urban and Hispanic formats have been given quantitative data sales pieces profiling their format and indicating the typical appeal of that format against the population. Overall, he says, in the last year "our work here has been relevant to our stations in helping them generate revenue."

Despite this, Potash is still concerned about the issue of stations using negative selling on each other. Potash says this hurts the industry although he admits to doing it himself 20 years ago. Potash likens negative selling to the drug problem, which some experts say will not go away until it is socially unacceptable. The negative-selling problem, Potash says, will have to start with one salesperson.

On the other hand, Potash encourages radio salespeople to go after newspaper advertisers, but not in a negative way. Instead, he says, go in armed with facts and figures showing the power of radio in combination with print. This is the only way to win over advertisers who use only newspapers. "I consider that a positive because the whole thrust of it is that we are here to help our advertisers," Potash says. "I think negative selling is not smart, it's not dignified, and it's not thoughtful. There are no positives to that."



Where's The Rest Of Me? Kareem Abdul-Jabbar recently promoted his autobiography, "Kareem," by guest-joking with KISS Los Angeles morning man Rick Dees. Dees, right, is pictured here with some of the 7-foot, 2-inch superstar.

Potash-Bashing Appears, After 1 Year, To Subside

NEW YORK—One sign that Warren Potash could be settling in as president of the Radio Advertising Bureau is that the hailstorm of criticism that accompanied his first months seems to have died down.

A year ago, Potash supporters were few and far between, even on the RAB board. But when Billboard surveyed the heads of broadcast groups and rep firms—many of whom are on the RAB board—it was hard to find anybody willing to criticize Potash, even anonymously.

Consider the following:

"There were people that didn't like his style," says Les Goldberg, president of Interep, "but I think that's pretty much to bed now. The turmoil and bad press at the beginning is pretty much behind [him]."

"I think Warren has made great strides," says Herb McCord, former group VP/radio of Greater Media. "[Former RAB president] Bill Stakelin started things going in the right direction and I think Warren has continued that."

"Potash will bring a lot of prudent management and vision to the RAB in the '90s," adds Edens Broadcasting president Gary Edens. "I'm very much a supporter of him."

"There's no question that there was some politics [involved in] his appointment," says Frank Wood, former president/CEO of Jacor. "[But] he's doing a good job. Warren is a force to be dealt with and I think he's proven that... RAB is a

**BILLBOARD RADIO
Fresher News &
The Most Hit Music**

very useful thing for the industry; they accomplished the transition well and stared down the critics."

WRDU Raleigh, N.C., GM Phil Zachary says Potash "has done a superb job of bringing stations back into the fold. You only have to spend five minutes with him to realize how committed he is to helping radio grow. I have a great deal of respect for this man."

Zachary is one of the few broadcasters contacted for this story who even tempers his praise of the RAB president. While he thinks Potash "has turbo-charged the in-

"The turmoil and bad press is pretty much behind him"

dustry," he doesn't believe the RAB is doing a better job of helping stations to sell themselves. "As far as day-to-day useful assistance, not much has changed [in the last year]."

Zachary also believes the RAB should do a better job of marketing itself to members. "I really don't know what they are doing," he says. "If they are making strides, I'm not aware of it."

But otherwise, broadcasters were bullish on the bureau as a product, also. "There has been a change of focus from the RAB telling stations what [to do] to listening to them and responding to that," says McCord. "Most stations perceive that the RAB is doing a good job."

"They've upgraded their services and accessibility," says Edens. "Our stations are using the RAB services more."

PHYLLIS STARK

Buffalo Radio Wars Go 'Round The Outside; New York Gets Z-Rock; Hegwood To WYLD?

IT WAS ONLY a matter of time until the Power Pig-ism kicked in again between new Jacor research client WMJQ (Majic 102.5) Buffalo, N.Y., and top 40 rival WKSE. WMJQ was one of the stations that had been forced by Epic to drop "Angel Of Love" by Ana & Jordan Knight. Then, on the weekend of April 21-22, the station put the song back on the air as an "anti-censorship" gesture. When the second C&D order arrived the following Monday, WMJQ pulled the song again, but not before accusing WKSE of calling the "record police" on the station. WKSE PD Mike Edwards admits to getting some phone calls, "but not as many as you would expect," he says.

The New Kids also figure into a radio wars story involving KBEQ Kansas City, Mo., and rival KXXR. When KBEQ p.m. driver Chuck Nasty went on the air and gave listeners KXXR's number to call for New Kids tickets, KXXR responded by telling those listeners to show up at KBEQ, which about 75 did. KBEQ PD Karen Barber is now looking for some way to make good on what its listeners were promised. One of the problems is that some listeners were promised backstage passes, others front-row seats. Few of them will be satisfied with just New Kids tickets, she says.

And in this week's obligatory slogan controversy, Chip Nelson & John Stewart, after stints at WZRR Birmingham, Ala., and WGFN Nashville, have joined album WGCX (Rock 104) Mobile, Ala., and are using the name they once used at nearby WTKX Pensacola, Fla., "The Breakfast Flakes." Problem is that WTKX is reportedly using that name too for its morning show, Tommy Robinetti & Dave Collins.

Elsewhere on the slogan wars front, WQAL Cleveland, one of the stations in that market dueling over the term "Soft Hits," has dropped the phrase. Mary Catherine Sneed, who began using "Soft Hits" at WSB-FM Atlanta in 1980, has that term federally registered and currently is licensing it to five stations. Sneed says she is willing to work out nominal terms for anybody using the slogan now but wants to protect the term; call her at 404-394-0707.

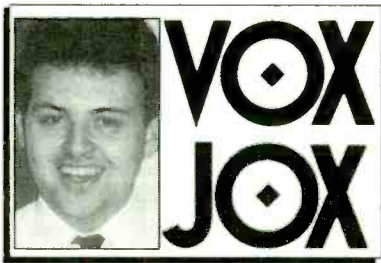
PROGRAMMING: NEW YORK Z-ROCKS

After 25 years as a Spanish-language station of some sort, WJIT New York becomes the first of the city's four AMs to abdicate the format following the addition of an FM last year and the possible arrival of another later this year. By the time you read this, WJIT will be Satellite Music Network Z-Rock affiliate WZRC, giving the Apple its first hard-rock station. Ten-year station veteran Frank Flores stays on as GM. WXRK PD Mark Chernoff will oversee WZRC's programming and promises that SMN's Lee Abrams will be personally involved with the station. The station will be launched with an all-Led-Zeppelin weekend.

At press time, KHYS Houston PD Steve Hegwood had been named OM at WYLD-FM New Orleans. The possible catch is that Hegwood would be competing with WQUE-FM, which,

like KHYS, is owned by Clear Channel Communications, but that should be worked out by the time you read this. Brian Wallace, who had been acting PD, becomes PD officially. Elsewhere in the Crescent City, acting PD Al Nassar is now officially PD at classic rock WCKW-FM.

At adult alternative Whisper 98.3, WRTO Miami (formerly WAQI-FM, formerly WXDJ), Jim Kelly is the new PD, replacing Shirley Maldonado, now with rival WLVE. Tom Caminetti, one of the adult alternative staffers during its WXDJ incarna-



by Sean Ross with
Craig Rosen & Phyllis Stark

tion, rejoins the station for afternoons. Elsewhere in Miami, night jock Rogelio Alfonso is promoted to PD for Spanish combo WCMQ-AM-FM Miami. And Julio Mendes is upped from OM to station manager at Spanish WQBA-AM-FM, following the completion of its sale from Susquehanna to Tichenor. Agostino Costa, who has been acting PD for the FM for several months, is now official.

At urban KRNB Memphis, p.m. driver Ronald Sly is now PD; Johnnie Walker becomes promotions director. Across town, urban radio veteran Nate Russell is promoted to PD at R&B/oldies hybrid WXSS, replacing T. Smith.

Ron Bowen, previously PD of KRSP-FM (Rock 103) Salt Lake City, is the new group PD for Great Scott Broadcasting. He will also be PD of album WZBH Ocean City, Md., where John Powell exits. In consultant news, Alan Burns replaces Jerry Clifton at top 40/dance WBBM-FM (B96) Chicago; meanwhile, Alan Sneed joins Jeff Pollack in working with album KAZY Denver.

For a while, Salt Lake City had two adult alternative outlets. Then it had none. Now onetime Unistar Niche 29 affiliate KKWY (Y98), which has gone dark twice, is due back on the air in a week or so with the Breeze's adult alternative format. Don Hill, currently PD for full-service sister station KLO, will be PD.

Santa Fe, N.M., on the other hand, loses its unusual three-way adult alternative race. One-time Breeze affiliate KKBZ is now Satellite Music Network Pure Gold affiliate KNLA (LA101). AC KRBB Wichita, Kan., morning man Brett Harris adds PD duties, replacing Dean Taylor, now with Drake-Chenault. The station still has a jock and an ND opening.

In yet another story involving an unusual marriage of convenience, WFBC Greenville, S.C., owner Multimedia has received FCC approval for its purchase of nearby WORD Spar-

tanburg, S.C., a legendary AM that is currently dark. When Multimedia turns WORD up in four or so months, the station will simulcast WFBC's N/T format.

Tom Connelly from AC KLCY Salt Lake City is the new PD at WVMX (Oldies 106) Richmond, Va. ... Midday jock Bobby Mitchell adds PD stripes at top 40 KYRK (Power 97) Las Vegas.

Several prominent medium-market PD jobs are open this week: Top 40 KKHT Springfield, Mo., PD J.J. McKay heads to KHYI (Y95) Dallas to be APD/middays, although Waylon Richards—who had been doing that job on a temporary basis—will remain at the station TPN. Top 40 WRQN Toledo PD John O'Rourke is heading to top 40/dance WRBQ (Q105) Tampa, Fla., to be promotions director. Urban WBLX Mobile, Ala., PD Tony Brown goes to urban KMJQ Houston as APD/promotions director. And at country KOLT Santa Fe, N.M., PD Tomm Rivers is now concentrating on mornings; T&R to GM Chuck Hammond.

Urban WIQI Tallahassee, Fla., is now WFHT (Hot 101.5) and has upped its power from 3,000 to 50,000 watts under new PD Lee Armstrong, previously of KKMGM Colorado Springs.

Michael Cruz, PD of AC WAHR Huntsville, Ala., is the new PD of similarly formatted WHOM Portland, Maine. WAHR morning man Fred Holland has also gone across town to WKQD-FM for sales. Acting PD John Moschitta gets the official nod at album WRCN Long Island, N.Y., which will double its power from 3,000 to 6,000 watts following owner Gary Starr's purchase of \$12.5 million purchase of WFAS-AM-FM White Plains, N.Y., from CRB Broadcasting.

After nine months in AC, KJMO Jefferson City, Mo., has gone oldies under PD Warren Krech. MD Bob Ely is promoted to PD at album KILO Colorado Springs, replacing OM Rich Hawk, who becomes GM. Night jock Craig Kane is named MD.

PEOPLE: STERN TV

After an abortive pilot for the Fox Network that never aired, WXRK New York/WYSP Philadelphia/WJFK Washington, D.C., morning man Howard Stern finally gets a TV show. Superstation WWOR New York, which reaches 27% of the country on cable, has inked a deal with Stern for four one-hour shows this summer. WWOR VP/program development Bob Woodruff says the show will be, basically, Stern's "radio show with pictures."

Stern, meanwhile, has announced a mock funeral for WMMR Philadelphia PD/morning man John DeBella on Thursday, May 10, similar to the one Stern held for Don Imus after beating him in New York. This will be Stern's first appearance in Philly since his simulcast began in 1986; Stern had promised for years to come to town when he finally beat DeBella, which he did in the winter Arbitron.

Toya Beasley is promoted from programming assistant to MD at urban WRKS New York. She had been

newsline...

JOYCE BARTON is upped from GSM to station manager at WYLL Chicago, replacing former owner Vernon Merritt.

LINN HARRISON is the new GM of easy WEZE-FM Pittsburgh, replacing George Hart. He was previously with Bonneville Broadcasting Systems.

LUIS ALBERTINI, previously GM of WRBQ Tampa, Fla., is now GM of religious WTIS Tampa, replacing Simon Rosen.

TONY RENAUD, GM of WBT Charlotte, N.C., has resigned to become VP of promotion for the Charlotte Hornets. No replacement has been named.

AT XHRM SAN DIEGO, GM Lee Miribal—who joined the station several weeks ago—has exited. AE Terry Cox has been upped to GSM; no GM will be named. Staffers now say that XHRM will remain a top 40/dance station and will not return to urban, as previously announced.

WLVB-FM HARTFORD, which had originally been scheduled for a sale from Sage Broadcasting to First City for \$7.6 million, is now going to Multi-Market Communications, a new concern headed by First City's David Pearlman for \$6.4 million. Pearlman says First City principal Norman Drubner will ease out of radio with the sale of First City's remaining stations while Pearlman will eventually concentrate on his new company.

OTHER CHANGES: Bob Ryder is out as station manager of KWOD Sacramento, Calif.; GSM Nicholas Paras promoted to GM at WTAG/WSRS Worcester, Mass.; KILO Colorado Springs, Colo., OM Rich Hawk to GM, replacing Jones Fuquay; Capital Radio Companies R&D director Kerry Fink to GM at WLET/WZLI Toccoca, Ga.; Arbitron names Ken Wollenberg executive VP/sales & marketing and Marshall Snyder executive VP/operations & research.

handling those duties on an interim basis ever since Vinny Brown was promoted to PD. Across town, David Isreal is the new MD at AC WNSR (Mix 105) New York, replacing Greg Dunkin. Isreal was most recently the morning show producer at WSSX Charleston, S.C.

Gary Hamilton (ex-WTMX, WFYR Chicago) joins AC WLIF Baltimore for middays. Debbie Vaughn, who had been with WLIF-AM's predecessor, WFBR, is now doing the late-night slot that had been voice-tracked. After three months at N/T WIOD Miami, p.m. driver Alex Bennett is out after an on-air clash with part-timers Rick & Suds, who are now handling that slot.

Sorry to report the death at 42 of Unistar AM Only night jock Tony St. James after a brief illness. St. James had been on the air at KWIZ Anaheim, Calif., in the news department at KHJ Los Angeles, and most notably as the partner of Bruce Chandler in mornings at KIQQ L.A. in the mid-'80s.

Midday man Jeff Christie moves to mornings at easy WXEZ Chicago, replacing Randy Thomas. Weekender Dave Osborne moves to middays, and Donna Mullen joins from cross-town WKQX for weekends. Also in Chicago, Kurt Schaffer, from the Satellite Music Network, joins adult standards WJJD for late nights.

After eight years as a duo, WLOL Minneapolis morning team John Hines & Bob Berglund break up this week with the latter exiting. Midday jock Pam Lewis is on the morning show for now, but a permanent replacement is being sought. KJYO (KJ103) Oklahoma City morning man Jim "Catfish" Prewitt is out. Danny Douglas, PM driver at WKLQ Grand Rapids, Mich., is his replacement.

Pam Ivey is off the morning show at country KIKK-FM Houston; Joe Ladd & Charlie O'Neal will carry on as a duo for now. Across town, KNRJ (Energy 96.5) Houston night jock Paco Lopez goes to KKFR Phoenix for nights and programming

duties, replacing J.J. Morgan.

Former WPZZ Indianapolis PD Eric Mychaels joins urban KMJM (Majic 108) St. Louis as production director. Madison Chase, who left WSTR Atlanta to return to WMJJ Birmingham, Ala., several months ago, has left WMJJ to return to WSTR, where she will do middays.

Acting MD Mike Monahan gets the official duties at album WNOR Norfolk, Va. ... WPDH Poughkeepsie, N.Y., MD/midday jock Pam Brooks exits for identical duties at similarly formatted WHCN Hartford, Conn., replacing Kim Alexander.

Kelly O'Brien, previously a part-timer at album WFYV Jacksonville, Fla., is the new midday person at country WQYK Jacksonville, which has shortened its shifts. George Klein is out of afternoons at top 40 WHBQ Memphis, but will continue his Elvis Presley show on weekends.

EVENTS: CAR PHONE TAG

WKRZ Wilkes Barre, Pa., GSM Dave Davies has become something of a national celebrity after being given a \$25 ticket last week for talking on his car phone while driving. Davies was cited under the same rules that prohibit using a Walkman or other earphone devices in traffic. Davies, who is awaiting a court date, has been on all three local TV affiliates and in USA Today.

Esquire magazine is conducting a national search for the most obnoxious radio DJ in America. The ballot, which appears in the May issue, seeks to identify "shock jocks" in various markets, asking readers to specify why they find the jocks so offensive. The results will be revealed in the late summer/early fall.

If you've been trying to find a copy of the 2 Live Crew parody "Me So Hungry," the song is the work of Stuart Garrett's Too Large Crew. Call 818-349-910. WKIP Poughkeepsie, N.Y., celebrates its 50th anniversary in June. Former staffers contact Joe Ryan at 914-471-2300.

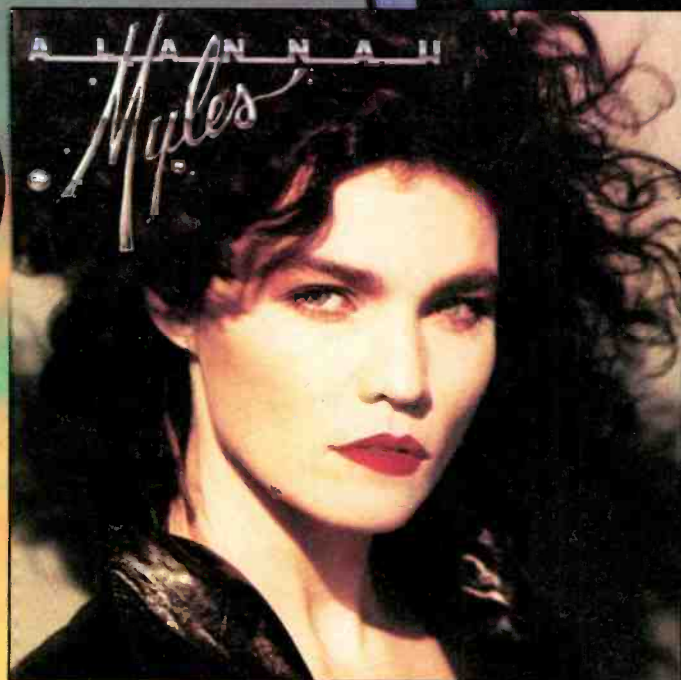
WINTER 1990 ARBITRONS

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

Call	Format	'89	'89	'89	'90	Call	Format	'89	'89	'89	'90
DALLAS/FT. WORTH—(7)											
KSCS	country	6.9	6.6	7.6	8.8	WINZ	N/T	3.2	3.0	2.9	3.4
KVIL-AM-FM	AC	8.6	7.9	10.2	7.2	WAXY	AC	3.2	2.8	3.4	3.1
KKDA-FM	urban	5.9	5.6	5.4	6.3	WLVE	adult alt.	2.4	3.0	2.5	2.9
KPLX	country	7.3	5.5	6.1	5.6	WQBA-FM	Spanish	2.7	2.6	2.6	2.8
KJMZ	urban	4.3	5.4	4.7	5.2	WEDR	urban	1.4	2.7	2.7	2.6
WBAP	country	6.6	7.3	4.4	4.6	WTMI	classical	2.0	2.3	3.1	2.3
KHYI	top 40	4.3	4.2	3.2	4.5	WZTA	cls rock	1.7	2.5	1.7	2.3
KRLD	N/T	4.3	5.3	6.3	4.5	WNWS	N/T	2.5	3.6	2.9	2.2
KTXQ	album	3.6	3.8	3.4	4.3	WSHE	album	2.4	2.9	2.5	2.2
KEGL	top 40	4.4	4.0	3.4	4.2	WGTR	album	3.5	2.9	2.1	2.0
KMEZ-FM	easy	4.0	4.3	4.0	3.8	WXDJ	Spanish	1.7	1.7	2.5	2.0
KLTY	religious	2.8	3.5	2.9	3.3	WEAT-AM-FM	easy	1.3	1.5	1.8	1.5
KLUV	oldies	3.1	3.4	3.1	3.0	WCMQ	Spanish	1.8	1.1	1.1	1.1
KZPS	cls rock	2.7	2.9	2.6	3.0	WMBM	religious	1.4	.8	1.1	1.1
KOAI	adult alt	3.3	3.4	3.3	2.9	ATLANTA—(12)					
KAAM	adult std	1.6	1.3	1.8	2.5	WVEE	urban	9.9	14.4	13.1	14.0
KLIF	N/T	2.7	2.6	3.5	2.5	WSB-FM	AC	9.6	9.5	8.6	10.9
WRR	classical	1.4	1.7	2.0	2.4	WAPW	top 40	9.4	9.5	8.1	9.4
KQZY	AC	2.8	2.7	3.0	2.1	WPCB	easy	8.1	6.6	8.7	8.1
KESS	Spanish	.7	1.0	1.0	2.0	WSB	N/T	7.3	5.8	7.6	7.1
KHVN	religious	1.8	2.0	1.3	2.0	WKLS	album	5.8	6.8	7.0	5.4
KKDA	urban/AC	2.6	1.8	1.2	1.9	WFOX	oldies	5.2	5.3	5.8	5.3
KMGC	AC	2.3	2.8	2.6	1.8	WKHX-FM	country	7.7	7.1	4.7	5.3
KDGE	modern	1.4	1.1	1.4	1.3	WZGC	cls rock	5.7	6.1	4.7	3.8
KKWM-FM	AC	2.2	1.6	2.1	1.3	WYAY	country	5.0	3.6	4.2	3.7
WASHINGTON, D.C.—(9)											
WPGC-FM	urban	6.4	5.8	6.7	7.4	WGST	N/T	3.4	2.6	3.5	3.5
WKYS	urban	5.0	4.6	5.3	7.0	WAOK	religious	2.8	3.4	3.7	3.4
WGY	easy	6.0	7.1	7.7	6.2	WSTR	AC	3.3	4.5	3.8	2.8
WMZQ-AM-FM	country	6.0	6.4	6.5	5.8	WYAI	country	3.2	1.0	1.3	1.1
WMAL	AC	5.3	5.5	5.4	5.0	SEATTLE—(14)					
WASH	AC	4.0	3.6	3.3	4.5	KIRO	N/T	9.6	9.7	8.7	9.0
WCXR	cls rock	3.8	5.2	3.7	4.3	KPLZ	top 40	7.0	7.2	9.1	8.0
WAVA	top 40	4.7	5.3	4.8	4.0	KMP5-AM-FM	country	5.0	7.4	5.8	6.8
WHUR	urban	3.7	4.1	3.8	3.9	KUBE	top 40	7.0	8.7	6.0	6.3
WTOP	N/T	4.1	4.5	3.7	3.9	KOMO	AC	6.0	4.5	5.3	4.7
WRQX	top 40	4.2	4.7	4.0	3.4	KISW	album	4.7	6.0	4.7	4.4
WMMJ	urban/AC	2.9	3.3	2.4	3.2	KXRX	album	4.1	4.6	4.2	4.2
WHFS	modern	2.2	1.9	1.9	3.1	KBRD	easy	4.7	4.4	5.3	4.1
WLTT	AC	3.3	3.1	3.7	3.1	KING-FM	classical	3.7	2.9	3.5	4.0
WXTR	oldies	3.0	3.1	3.4	3.1	KBSG-AM-FM	oldies	3.6	2.9	3.3	3.7
WGMS-FM	classical	2.7	2.7	2.4	2.5	KLSY-AM-FM	AC	3.7	3.2	2.9	3.3
WWDC-FM	album	3.8	2.8	3.1	2.5	KING	N/T	2.8	2.4	2.8	3.2
WOL	urban	2.0	1.2	1.0	2.1	KNUA	adult alt	2.5	1.8	1.8	3.1
WJFK	cls rock	1.4	1.5	2.2	1.8	KSEA	AC	2.2	2.3	2.5	3.1
WWRC	N/T	2.5	2.8	2.4	1.8	KLTX	AC	3.3	2.8	2.9	2.9
WDJY	urban/AC	2.3	1.7	1.9	1.3	KZOK-FM	cls rock	2.3	2.0	3.2	2.9
HOUSTON—(10)											
KILT-FM	country	8.2	7.5	7.3	8.6	KIXI	AC	2.8	4.6	3.7	2.6
KIKK-FM	country	6.5	6.9	7.1	7.7	KRPM-FM	country	2.5	3.5	3.0	2.6
KMJQ	urban	9.1	8.6	8.1	7.7	KCMS	religious	1.6	1.4	1.8	1.9
KLLO	album	7.0	6.0	5.8	7.6	KJR	oldies	2.0	1.1	1.6	1.7
KODA	easy	5.9	5.0	5.6	5.3	KVI	oldies	1.6	1.5	1.8	1.7
KLTR	AC	4.2	5.5	6.2	5.2	KEZX-FM	AC	1.5	1.5	1.3	1.6
KTRH	N/T	5.8	5.9	5.0	5.1	KMGI	AC	2.7	2.0	2.5	1.5
KQVE	AC	3.8	3.7	3.2	4.5	KCIS	religious	.6	.5	.8	1.2
KKBA-AM-FM	top 40	6.6	6.7	6.1	4.0	ST. LOUIS—(15)					
KRBE	top 40	5.5	4.6	3.5	3.7	KMOX	N/T	21.2	22.3	18.8	16.3
KLDE	oldies	2.9	3.2	3.5	3.4	KSHE	album	9.7	9.3	8.4	8.8
KZFX	cls rock	3.3	3.5	3.5	3.4	KMJM	urban	5.7	7.6	7.0	7.9
KFMK	AC	3.6	3.5	2.2	2.9	KEZK	easy	8.1	6.4	9.5	7.6
KPRC	N/T	2.3	3.2	2.8	2.9	KSD	cls rock	5.1	4.9	6.0	6.7
KNRJ	top 40/dance	3.2	3.3	2.6	2.7	WKBQ	top 40	6.1	8.5	6.7	6.6
KHYS	urban	1.3	1.4	2.2	2.4	WIL-FM	country	5.8	4.4	5.4	5.8
KQKQ	Spanish	.4	.6	1.3	1.4	KYKY	AC	4.7	5.5	5.5	5.3
KLAT	Spanish	.8	1.0	1.7	1.1	KLOU	oldies	5.2	3.5	4.3	3.8
KWVJ	religious	.7	.4	1.1	1.0	KATZ	urban/AC	2.1	1.6	2.0	2.5
KXYZ	Spanish	1.5	1.1	1.5	1.0	WKXK	country	1.8	1.7	3.5	2.5
KYOK	urban/AC	1.2	1.0	1.0	1.0	KHTK	top 40	.8	.6	1.0	2.4
MIAMI—(11)											
WHQT	urban	9.0	8.3	8.0	8.2	KRJJ	AC	2.5	2.5	2.5	2.3
WLYF	easy	8.7	7.4	7.7	8.2	WEW	adult std	1.0	1.3	1.3	1.9
WAQI	Spanish	3.8	3.5	3.5	4.9	KATZ-FM	urban/AC	1.4	1.1	1.6	1.6
WPOW	top 40/dance	5.0	4.4	5.1	4.7	KFUO	classical	1.6	2.0	1.2	1.6
WKIS	country	3.2	3.3	4.1	4.6	WSNL	AC	.8	1.2	1.5	1.4
WJQY	AC	3.4	3.4	4.4	4.5	KUSA	country	2.0	1.5	2.3	1.3
WMXJ	oldies	5.1	4.1	4.8	4.5	KSTZ	AC	1.2	1.4	1.0	1.0
WHYI	top 40	4.7	3.8	3.6	4.2	BALTIMORE—(17)					
WCMQ-FM	Spanish	3.9	4.0	3.7	4.1	WXYV	urban	7.6	7.3	9.1	8.4
WIOD	N/T	4.7	5.1	5.2	3.8	WLIF-FM	AC	8.6	9.1	7.9	8.0
WQBA	Spanish	4.4	5.0	4.0	3.7	WBAL	N/T	9.6	9.7	7.5	7.8
						WPOC	country	6.5	6.4	5.3	6.7
						WWMX	AC	7.3	6.1	7.5	6.5
						WYIY	album	6.7	6.2	6.4	6.2
						WBSB	top 40	6.0	5.2	6.6	5.5

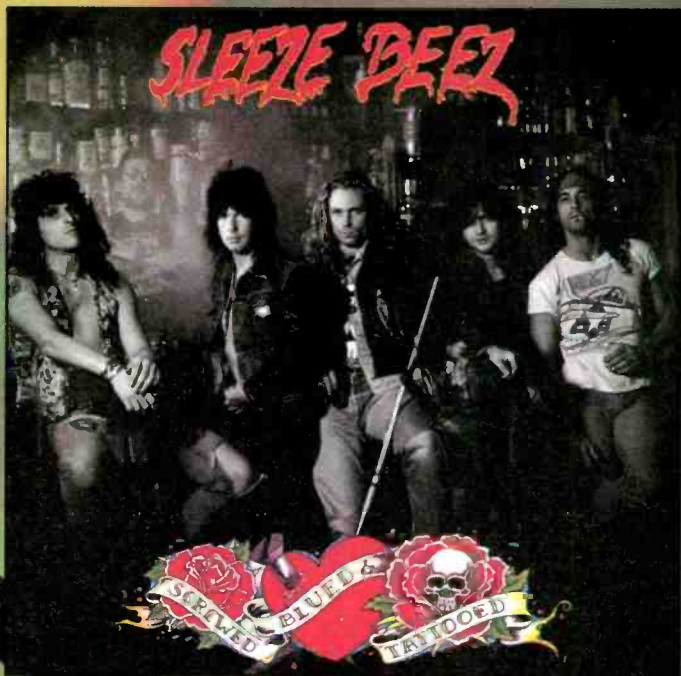
Call	Format	'89	'89	'89	'90	Call	Format	'89	'89	'89	'90
WQSR	oldies	2.8	4.1	5.3	4.8	KOOL-FM	oldies	3.0	3.3	4.5	4.0
WCBM	N/T	2.6	2.9	3.2	3.3	KOPA/KSLX	cls rock	4.5	4.3	3.3	4.0
WBGR	religious	2.1	3.0	1.9	2.9	KESZ	AC	3.0	2.7	2.6	3.2
WWIN-FM	urban/AC	2.0	2.0	2.1	2.9	KOY	adult std	3.0	2.2	3.3	3.2
WYST-FM	AC	2.3	2.3	3.1	2.8	KZFP	top 40	9.0	7.0	6.4	2.9
WGRX	cls rock	2.0	3.2	2.0	2.4	KAMJ	AC	2.7	2.3	1.6	2.2
WRBS	religious	1.2	1.2	1.5	2.2	KFYI	N/T	3.3	3.6	3.7	2.1
WITH	adult std	1.5	1.5	1.2	1.8	KLFF	adult std	2.1	1.8	2.8	1.8
WCAO	country	1.5	1.7	2.0	1.5	KCWW	country	1.4	.8	.8	1.5
WPGC-FM	urban	2.0	2.7	1.0	1.5	KOOL	oldies	2.2	2.2	1.4	1.4
WHFS	modern	2.3	2.7	2.0	1.4	KONC	classical	1.2	1.4	1.2	1.3
WRQX	top 40	1.3	1.2	1.4	1.4	KUKQ	modern	1.1	1.0	1.1	1.2
WWDC-FM	album	1.6	1.3	1.6	1.4	DENVER—(24)					
WHUR	urban	1.4	1.2	1.2	1.3	KOA	N/T	6.2	6.1	8.4	7.8
WWIN	urban/AC	1.7	1.7	2.0	1.3	KRXY-AM-FM	top 40	7.0	7.5	7.5	7.0
WBBB	urban	1.3	.8	1.0	1.0	KOSI	AC	6.3	5.8	7.1	6.5
MINNEAPOLIS/ST. PAUL—(18)											
WCCO	AC	16.4	17.9	18.4	16.8	KBCO-AM-FM	album	8.2	6.9	7.4	6.2
WLTE	AC	7.5	7.3	6.9	8.8	KYGO-FM	country	6.5	6.3	5.8	6.0
KEEY	country	6.1	6.0	8.0	8.4	KQKS	top 40	4.9	5.1	5.3	5.8
KQRS-AM-FM	album	8.6	9.9	9.1	8.3	KXKL-AM-FM	oldies	7.6	7.6	6.3	5.6
KDWB-FM	top 40	6.8	6.6	7.4	8.2	KBPI	album	3.5	4.0	3.8	4.6
KSTP-FM	AC	7.7	6.5	8.1	7.6	KSYI	AC	2.7	4.0	4.0	4.3
WLOL	top 40	7.0	5.8	6.1	5.2	KAZY	album	6.3	5.4	4.7	4.2
KTCZ	album	4.2	4.0	4.6	4.4	KHOW	AC	3.2	3.4	2.9	4.2
KQQL	oldies	4.5	3.8	3.8	3.8	KXLT	AC	4.2	5.3	5.0	4.1
KSTP	N/T	2.8	3.1	2.7							

BREAKING



ALANNAH MYLES
"Black Velvet" and "Love Is"
from the album ALANNAH MYLES

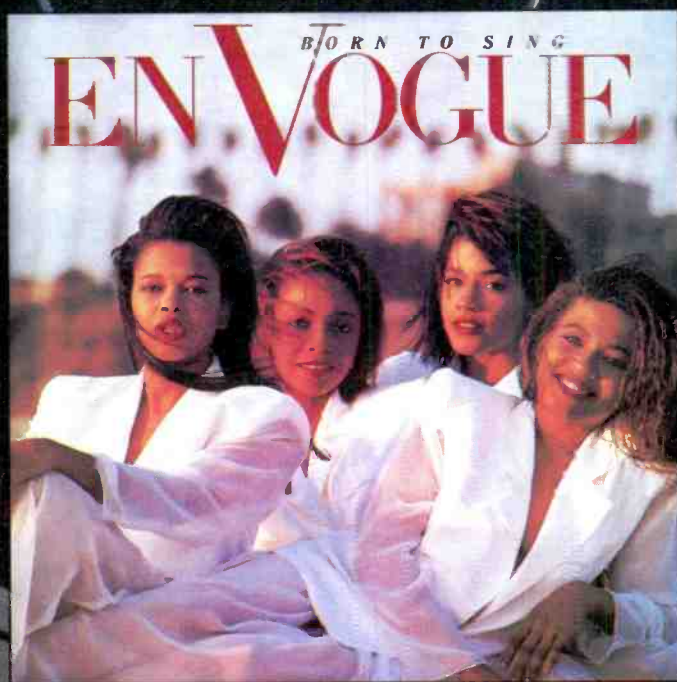
SOON TO BE DOUBLE PLATINUM!



SLEEZE BEEZ
"Stranger Than Paradise"
from the album SCREWED BLUE & TATTOOED

AOR BLOWOUT!

NEW GROUND FOR THE '90s



(82064)

EN VOGUE

"Hold On"

from the album BORN TO SING

THE HOTTEST RECORD ON THE STREET!



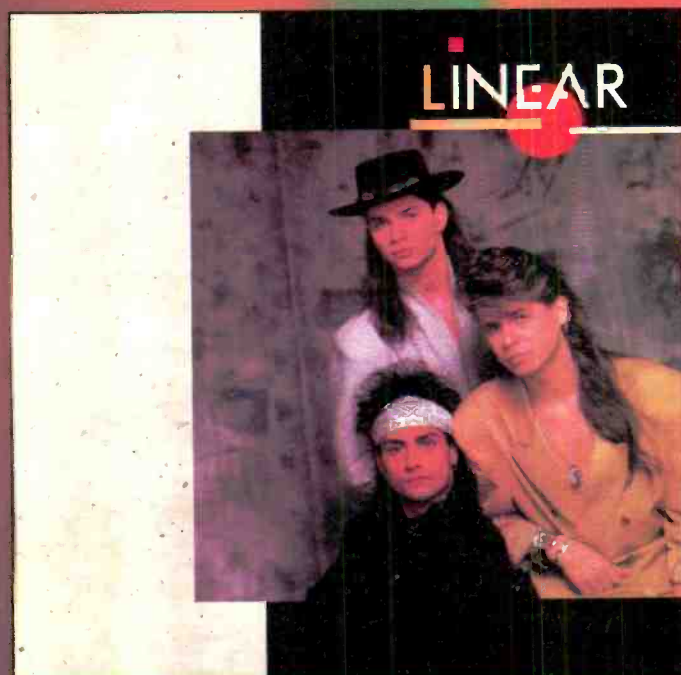
(83067)

EVERYTHING BUT THE GIRL

"Driving"

from the album THE LANGUAGE OF LIFE

OVER 200,000 SOLD AND HEADED TO GOLD!



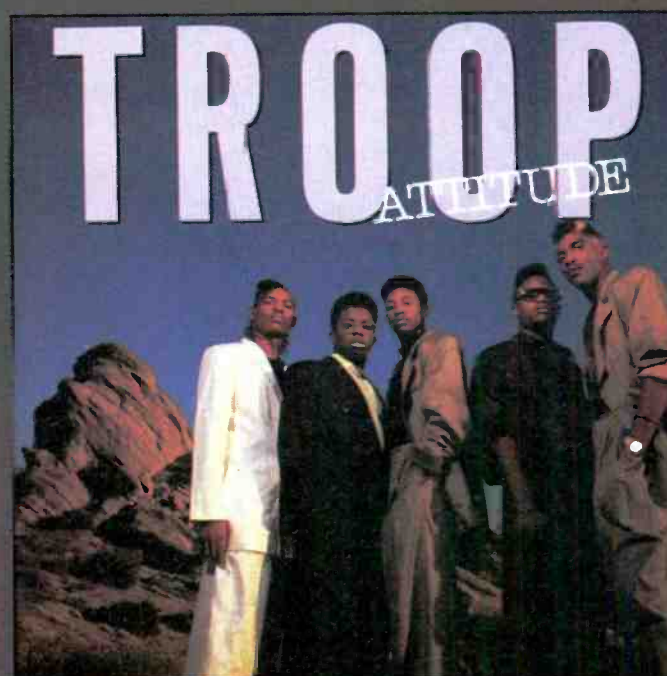
(82090)

LINEAR

"Sending All My Love"

from the album LINEAR

**SINGLE HEADED TO #1
ALBUM HEADED TO GOLD!**



(82048)

TROOP

"All I Do Is Think Of You" and

"Spread My Wings"

from the album ATTITUDE

500,000 SOLD!

ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS



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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	1	7	THIS OLD HEART OF MINE WARNER BROS. 4-19883	ROD STEWART/RONALD ISLEY 3 weeks at No. 1
2	5	13	6	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSAIS	SINEAD O'CONNOR
3	4	7	10	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
4	3	4	9	HOW CAN WE BE LOVERS COLUMBIA 38-73257	MICHAEL BOLTON
5	8	8	9	CRUISING FOR BRUISING EPIC 34-73239	BASIA
6	11	16	7	HOLD ON SBK 07322	WILSON PHILLIPS
7	2	2	11	EVERYTHING YOU TOUCH MOTOWN 2031	SMOKEY ROBINSON
8	9	12	8	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
9	6	3	15	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
10	18	29	3	CLUB AT THE END OF THE STREET MCA 53818	ELTON JOHN
11	7	5	12	MAKE IT LIKE IT WAS COLUMBIA 38-73022	REGINA BELLE
12	13	18	8	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
13	27	—	2	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
14	20	24	6	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
15	15	17	11	HOW 'BOUT US RCA 9163	GRAYSON HUGH & BETTY WRIGHT
16	10	6	12	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
17	21	25	5	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
18	19	15	21	HERE AND NOW EPIC 34-73029	LUTHER VANDROSS
19	12	10	16	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
20	17	14	14	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
21	16	11	14	HAVE A HEART CAPITOL 44501	BONNIE RAITT
22	14	9	13	LOOK ME IN THE HEART CAPITOL 44510	TINA TURNER
				★★★ POWER PICK ★★★	
23	28	37	4	PUT IT THERE CAPITOL 44570	PAUL MCCARTNEY
24	22	22	8	IF I GET LUCKY MCA 53767	LITTLE RIVER BAND
25	24	28	8	ADVICE FOR THE YOUNG AT HEART FONTANA 876 894-4/MERCURY	TEARS FOR FEARS
26	35	43	3	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
27	23	21	21	HERE WE ARE EPIC 34-73084	GLORIA ESTEFAN
28	34	38	4	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
29	32	35	6	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	QUINCY JONES
30	31	39	6	HEART OF STONE Geffen 7-19953	CHER
31	33	36	4	OYE MI CANTO (HEAR MY VOICE) EPIC 34-73269	GLORIA ESTEFAN
32	38	44	3	THROUGH THE TEST OF TIME GRP 3032	PATTI AUSTIN
33	25	19	13	ESCAPADE A&M 1490	JANET JACKSON
34	29	27	17	STARTING OVER AGAIN EMI 50235	NATALIE COLE
35	44	—	2	I WANNA BE RICH SOLAR 4-74005/EPIC	CALLOWAY
36	30	23	16	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
37	26	20	13	BODYGUARD WARNER BROS. 7-19997	BEE GEES
38	36	34	24	ANY OTHER FOOL ELEKTRA 7-69254	SADAO WATANABE/PATTI AUSTIN
				★★★ HOT SHOT DEBUT ★★★	
39	NEW	1		WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
40	NEW	1		CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
41	37	32	25	SACRIFICE MCA 53750	ELTON JOHN
42	43	46	3	WHIP APPEAL SOLAR 4-74007/EPIC	BABYFACE
43	49	—	2	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	BILLY JOEL
44	39	33	20	GOING HOME ARISTA 9913	KENNY G
45	NEW	1		IF YOU REMEMBER ME ARISTA 9948	BARRY MANILOW
46	NEW	1		VOGUE SIRE 7-19863/WARNER BROS.	MADONNA
47	42	26	27	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	MICHAEL DAMIAN
48	50	—	2	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
49	46	45	4	NEVER TOO FAR EMI 50242	DIANNE REEVES
50	41	42	23	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM

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

RADIO

Broadcaster Coalition's Reply Comments Rip Into FCC's Proposed Indecency Ban

BY BILL HOLLAND

WASHINGTON, D.C.—In blistering reply comments on the FCC's ongoing legal proceeding to determine support for a 24-hour ban on the broadcast of indecent material, the 17-member organization opposing the ban has ripped into the small amount of support the commission received this winter in opening comments from the public.

"Even assuming a blanket ban on protected speech ever could be justified, the opening comments submitted to the commission fail to establish either that complete suppression is the least restrictive means of regulation or that a compelling interest exists that could justify such a suppression," says the coalition, which includes the National Assn. of Broadcasters, the Recording Industry Assn. of America, the Radio TV News Directors Assn., the Motion Picture Assn. of America, TV networks ABC, CBS, and NBC, Na-

WASHINGTON ROUNDUP

tional Public Radio, and Infinity Broadcasting.

Nor, say opponents of the ban, did opening comments provide any "credible data" to show that children are harmed by indecent material. "Such harm must be proven; it cannot simply be asserted." The group also says the comments show that the FCC has provided broadcasters with "wholly inadequate guidance as to what material will be considered indecent."

The FCC under law is charged with carrying out the 24-hour ban, pushed through Congress by Sen. Jesse Helms, D-S.C. However, the law is being reviewed by the U.S. Appeals Court here on constitution-

al grounds, and the court ordered the FCC last year to accumulate a record of support—so far slight—for such a ban.

MEET ME AT A LOCKBOX IN PITTSBURGH

It is not the FCC's fault, so blame the new Omnibus Budget Reconciliation Act of 1989, but the commission has amended its rules on fees collected for such services as call sign changes, rule waivers, and ownership reports. Not only have the fees been increased, but now station lawyers will have to deposit the fees and applications in lockboxes located in Pittsburgh as of May 21, in accordance with U.S. Treasury methods. A receipt must then be filed with the FCC secretary's office in Washington, D.C. There will be daily couriers. Filers must also now use a new Fee Form, 155, in addition to the forms now used for the service required, and send that to Pittsburgh as well.

ARBITRON RATINGS

(Continued from page 15)

Call	Format	'89	'89	'89	'90	Sp	Su	Fa	W	Call	Format	'89	'89	'89	'90	Sp	Su	Fa	W
KSFM	top 40/dance	7.4	7.1	7.1	6.6					WMGG	cls rock	5.2	5.1	4.7	4.1				
KZAP	album	6.0	6.4	6.9	6.5					WBBY	adult alt	2.1	1.6	1.6	2.3				
KXOA-FM	AC	6.9	7.8	8.1	6.1					WMNI	country	2.6	2.5	2.8	2.3				
KHYL	oldies	5.1	5.5	4.7	5.8					WCOL	adult std	1.9	2.8	2.3	2.1				
KQPT	adult alt	4.1	4.9	3.9	5.6					WCKX	urban	1.0	1.6	1.1	1.9				
KAER	AC	3.4	4.7	4.1	4.7					WXLE	oldies	2.0	1.5	2.3	1.8				
KYMX	AC	7.9	7.6	7.4	4.7					WXXM	AC	—	1.8	1.6	1.7				
KWOD	top 40	3.8	3.4	2.5	3.3					WBNS	AC	1.0	.9	2.5	1.5				
KRAK	country	4.3	3.5	2.8	3.2					WCLT-FM	country	.7	.8	1.1	1.5				
KROY	top 40	3.1	3.3	3.3	2.9					WSWZ	oldies	—	—	.4	1.3				
KKTC	easy	1.9	.8	1.1	1.9					WLW	AC	2.0	2.6	1.5	1.2				
KFCR	adult std	1.5	2.4	1.7	1.9					NEW ORLEANS—(35)									
KGO	N/T	1.8	1.4	1.2	1.3					WYLD-FM	urban	9.3	13.3	15.1	15.1				
CINCINNATI—(31)										WEZB	top 40	12.4	11.1	10.8	10.1				
WLW	AC	12.0	13.4	8.4	9.7					WQVE-AM-FM	urban	10.3	10.9	10.0	8.6				
WKRQ	top 40	10.6	9.7	10.5	9.5					WLTS	AC	7.8	6.2	4.6	6.3				
WEBN	album	10.2	11.9	10.3	9.0					WLMG	AC	5.0	5.1	5.4	6.2				
WWEZ	easy	7.1	5.6	8.6	6.9					WNOE-FM	country	3.1	3.4	3.5	5.6				
WZFX	urban	4.0	4.4	5.9	6.6					WN/T	N/T	4.8	6.1	6.3	5.4				
WWNK	AC	6.2	5.6	5.7	5.8					KQLD	oldies	1.7	2.5	4.6	5.3				
WGRR	oldies	4.3	4.5	3.8	5.5					WBYU	adult std	5.4	5.0	4.6	4.6				
WRRM	AC	6.1	5.3	4.7	5.2					WBOK	religious	4.7	1.0	4.8	4.2				
WKRC	AC	5.0	4.1	6.1	5.0					WBKW-FM	album	3.9	2.8	3.5	3.8				
WUBE	country	4.8	5.3	5.2	5.0					WRNO	album	4.8	3.0	3.8	3.6				
WOFX	cls rock	6.0	5.9	5.4	4.9					WYLD	religious	1.7	2.1	1.9	2.1				
WCKY	N/T	3.8	3.0	4.8	4.8					WYLD	AC	2.8	3.3	2.7	1.9				
WMLX	adult std	1.9	1.8	3.0	3.4					WSMB	N/T	1.4	1.1	1.6	1.8				
WBVE	country	2.8	2.5	2.5	1.9					WKHM	oldies	2.5	2.6	2.5	1.3				
WSAI	oldies	1.2	1.4	1.2	1.5					WNOE	country	1.0	.9	.9	1.2				
WAKW	religious	1.3	.7	.7	1.0					WADU	easy	1.0	.9	.8	1.0				
NORFOLK, VA.—(32)										SAN ANTONIO, TEXAS—(36)									
WNOR-AM-FM	album	6.6	7.8	6.6	9.0					KCYF	country	8.4	9.0	10.3	10.9				
WFOG	easy	9.0	6.6	10.0	8.9					KTFF	top 40/dance	6.0	6.6	7.7	6.9				
WCMS-AM-FM	country	9.8	7.4	8.8	8.5					KCOR	Spanish	5.2	3.6	5.1	6.8				
WAFX	cls rock	11.7	6.8	8.1	8.2					KITY	top 40/dance	6.8	7.6	6.5	6.1				
WOWI	urban	7.3	6.9	6.3	8.2					KAJA	country	5.6	5.3	5.0	5.9				
WJQI-AM-FM	AC	5.1	5.6	5.5	5.5					KSMG	oldies	6.4	7.3	4.5	5.1				
WNVZ	top 40	7.6	5.3	6.2	5.4					WQAI	N/T	6.0	4.7	5.7	5.1				
WNYK	urban	5.6	3.9	5.4	5.1					KQXT	easy	4.7	4.2	4.4	4.7				
WNIS	N/T	2.6	3.5	3.1	4.3					KTSA	adult std	3.4	4.2	4.2	4.2				
WWDE	AC	4.4	6.0	6.8	3.8					KZEP-FM	cls rock	3.1	4.2	3.6	4.2				
WGH-FM	top 40	3.4	4.9	4.1	3.5					KSAQ	top 40	3.1	4.4	4.8	4.0				
WLTY	oldies	4.4	4.7	3.1	3.5					AC	AC	5.1	4.5	5.5	3.9				
WPCE	religious	2.4	3.3	2.9	2.9					KKYX	country	5.4	5.1	4.6	3.8				
WTAR	adult std	2.9	2.6	3.0	2.9					KONO	oldies	3.1	3.3	2.5	3.8				
WBSK	urban/AC	2.1	3.4	2.1	2.7														

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
★ ★ NO. 1 ★ ★					
1	2	2	8	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES 1 week at No. 1
2	5	5	5	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT
3	3	4	5	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
4	1	1	8	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
5	6	7	11	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
6	9	12	7	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
7	10	11	6	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
8	4	3	6	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
★ ★ ★ FLASHMAKER ★ ★ ★					
9	NEW ▶	1	1	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
10	8	8	12	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
11	12	15	8	METROPOLIS ARISTA 9944	THE CHURCH
12	14	26	4	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
13	7	6	11	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
14	16	25	4	WILD CHILD CAPITOL LP CUT	HEART
15	17	21	6	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
16	23	49	3	YER SO BAD MCA LP CUT	TOM PETTY
17	11	10	12	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
18	18	18	7	7 O'CLOCK CAPITOL 44513	LONDON QUIREBOYS
19	19	19	6	ONLY MY HEART TALKIN' EPIC 34-73268	ALICE COOPER
20	22	27	4	MONKEY ON MY BACK GEFFEN LP CUT	AEROSMITH
21	21	22	10	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
22	29	30	7	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
23	25	28	6	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
24	28	32	6	THIS AND THAT RCA 9180	MICHAEL PENN
25	20	14	13	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
26	32	34	4	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
27	24	17	17	WHAT IT TAKES GEFFEN 4-19944	AEROSMITH
28	34	47	3	FORGOTTEN YEARS COLUMBIA 38-73336	MIDNIGHT OIL
29	26	23	6	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
30	15	13	12	THE WAY IT IS GEFFEN 4-19948	TESLA
31	33	36	5	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
32	35	38	4	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
33	37	40	4	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	BILLY JOEL
34	27	16	12	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
★ ★ ★ POWER TRACK ★ ★ ★					
35	45	—	2	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
36	NEW ▶	1	1	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
37	41	50	3	STRANGER THAN PARADISE ATLANTIC LP CUT	SLEEZE BEEZ
38	13	9	9	LIFE IN DETAIL EMI 50293	ROBERT PALMER
39	38	41	4	I BELIEVE RELATIVITY LP CUT	JOE SATRIANI
40	30	24	10	THE PASS ATLANTIC 4-87986	RUSH
41	31	20	12	BETTER DAYS A&M 1482	GUN
42	39	35	6	NEW ORLEANS IS SINKING MCA LP CUT	THE TRAGICALLY HIP
43	40	48	3	HIGH LANDRONS CAPITOL LP CUT	ERIC JOHNSON
44	44	39	5	I CRIED ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
45	NEW ▶	1	1	ALL LIPS N' HIPS ATCO LP CUT	ELECTRIC BOYS
46	NEW ▶	1	1	NOW YOU'RE GONE GEFFEN LP CUT	WHITESNAKE
47	43	31	15	A FACE IN THE CROWD MCA 53781	TOM PETTY
48	NEW ▶	1	1	DROP THE GUN RCA LP CUT	KINGS OF THE SUN
49	NEW ▶	1	1	LE MOTION COLUMBIA LP CUT	THE FRONT
50	49	—	2	TALL, DARK HANDSOME STRANGER CAPITOL LP CUT	HEART

ARBITRON RATINGS

(Continued from preceding page)

Call	Format	Sp '89	Su '89	Fa '89	W '90
WTDR	country	5.3	6.2	3.7	5.3
WBT-FM	AC	3.8	3.8	4.8	4.8
WWMG	oldies	3.6	4.5	4.8	4.7
WZZG	top 40	4.9	5.6	4.3	3.8
WGSP	religious	1.0	1.0	.4	1.7
WRDX	AC	1.3	1.4	.8	1.3
WXRC	album	.6	.3	1.2	1.2

MEMPHIS—(42)

WHRK	urban	13.1	14.3	16.2	13.3
WGKX	country	10.5	9.9	10.9	12.0
WDIA	urban/AC	9.4	9.5	11.2	9.6
WRVR	AC	9.1	6.4	7.4	9.3
WEGR	album	7.6	8.8	8.6	8.4
WMC-FM	top 40	6.1	6.8	8.2	7.5
WLOK	religious	5.6	4.6	4.4	5.6
WEZI	easy	4.5	6.5	3.1	4.0
KRNB	urban	6.1	6.0	4.1	3.8
KMPZ	top 40	4.1	4.4	5.2	3.4
WMC	N/T	3.3	3.9	4.8	3.3
WREC	adult std	3.4	1.7	2.1	2.5
WCRV	religious	.8	.8	1.0	1.4
WODZ	oldies	1.9	1.0	1.0	1.3
WXSS	black	1.2	.9	.8	1.2

ROCHESTER, N.Y.—(45)

WCMF	album	17.4	15.6	15.7	16.7
WBEE-FM	country	8.9	9.0	10.2	11.3
WHAM	AC	8.7	7.4	7.6	9.3
WPXY-FM	top 40	11.3	10.7	10.7	9.3
WVOR	AC	11.0	10.1	8.1	9.0
WRMM-FM	AC	5.5	5.9	6.9	6.7
WKLX	oldies	5.8	7.0	7.6	6.4
WZSH	AC	4.7	6.7	6.6	5.2
WDKX	urban	6.2	5.6	4.2	4.9
WRMM	AC	2.9	2.7	3.6	2.2
WBBF	adult std	.6	.9	.8	1.3
WPXY	adult std	.3	.1	.4	1.2
WWWG	religious	.9	.9	.8	1.2
WMJQ	top 40	.8	1.5	1.3	1.0

NASHVILLE—(46)

WYHY	top 40	13.8	17.3	11.6	13.4
WSIX-FM	country	9.4	8.9	12.4	10.5
WSM-FM	country	10.4	8.2	9.2	8.8
WZEF	AC	6.8	7.0	5.6	8.8
WKDF	album	10.7	9.0	7.9	8.3
WLAC-FM	AC	7.6	6.8	6.6	8.0
WQOK	urban	5.9	7.1	7.2	6.8
WGFX	cls rock	5.8	4.5	5.7	5.2
WLAC	N/T	1.5	2.6	3.1	4.6
WRMX	oldies	5.4	6.8	6.1	3.7
WSM	country	4.1	4.0	3.5	3.3
WMDB	urban	.8	.5	1.2	1.6
WVOL	urban/AC	4.1	1.7	3.2	1.6
WSIX	N/T	.4	.6	1.3	1.4

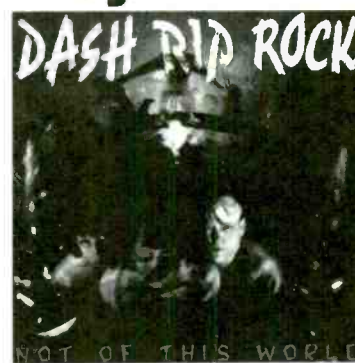
OKLAHOMA CITY—(47)

KXXY-AM-FM	country	14.9	15.6	14.0	14.9
KKNG	easy	7.8	8.8	8.1	11.4
KJYO	top 40	10.1	8.7	9.2	9.2
KEBC	country	6.5	5.7	6.4	7.2
KATT	album	7.5	4.7	7.6	7.0
KZBS	top 40/dance	6.4	5.9	7.7	6.9
KMGL	AC	6.4	4.6	5.0	5.9
KTOK	N/T	5.9	8.7	8.2	5.7
KLTE	oldies	4.0	3.7	4.0	5.4
KOMA	oldies	5.7	7.0	5.9	4.6
KRXO	cls rock	5.4	6.8	6.6	4.4
KWKY	country	2.4	3.0	4.0	2.5
KPRW	urban	3.3	3.4	1.6	2.0
KNLT	N/T	.7	1.2	1.0	1.8
WWLS	N/T	.4	1.0	.9	1.1

DAYTON, OHIO—(48)

WHKO	country	8.4	8.5	8.5	10.6
WGTV	top 40	7.3	9.5	9.7	10.2
WTUE	album	9.2	10.1	8.3	9.7
WHIO	AC	8.8	7.1	8.9	7.0
WAZU	album	7.3	7.8	5.7	6.2
WVUD	AC	6.1	5.3	5.8	6.2
WWSN	AC	6.5	7.8	6.5	5.9
WYMJ	oldies	2.9	3.8	3.4	5.8
WONE	country	4.7	3.3	5.4	4.3
WDAO	urban	1.9	2.5	2.8	3.8
WLW	AC	4.9	5.0	3.9	3.4
WCLR	easy	2.7	3.0	4.0	3.0
WOFX	cls rock	1.2	1.2	1.8	1.7
WBVE	country	2.2	1.8	.7	1.5
WPFB-FM	country	.5	.6	.5	1.5
WGRR	oldies	5.6	3.3	3.5	1.1
WPFB	adult std	.7	1.2	1.1	1.1
WFJC	religious	.8	1.8	1.3	1.0
WING	oldies	2.3	1.1	2.6	1.0
WWEZ	easy	1.5	.9	.6	1.0

NOT OF THIS WORLD by Dash Rip Rock



The biggest record to come out of the Bayou since Earl Bronie's 32-pound bass.



CATCH DASH IN MAY EAST COAST TOUR

The Veldt's debut "Marigolds" to bloom in June



FOR WEEK ENDING MAY 5, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from Commercial and College Radio Airplay Reports.					
★ ★ NO. 1 ★ ★					
1	1	1	9	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE 3 weeks at No. 1
2	3	4	10	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	THE HOUSE OF LOVE
3	2	2	10	METROPOLIS ARISTA 9944	THE CHURCH
4	4	13	5	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
5	6	14	5	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
6	5	6	7	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
7	8	20	3	HERE'S WHERE THE STORY ENDS DGC LP CUT	THE SUNDAYS
8	9	9	5	PURE MCA 53816	THE LIGHTNING SEEDS
9	10	15	3	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
10	11	17	5	SHOW ME YOUR SOUL EMI 50311	RED HOT CHILI PEPPERS
11	14	23	3	HEY VENUS VIRGIN LP CUT	THAT PETROL EMOTION
12	15	12	3	BOOK OF DREAMS A&M 18018	SUZANNE VEGA
13	20	10	9	THIS AND THAT RCA 2512	MICHAEL PENN
14	12	11	8	SUN COMES UP, IT'S TUESDAY... RCA LP CUT	COWBOY JUNKIES
15	13	19	7	LET IT BE ME EPIC LP CUT	SOCIAL DISTORTION
16	17	8	16	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
17	21	25	4	HEAVENLY POP HIT SLASH LP CUT/WARNER BROS.	THE CHILLS
18	7	3	13	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
19	NEW ▶	1	1	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
20	24	22	3	PICTURES OF YOU ELEKTRA 4-64974	THE CURE
21	18	18	8	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
22	23	26	4	TWISTING ELEKTRA LP CUT	THEY MIGHT BE GIANTS
23	NEW ▶	1	1	DRAG MY BAD NAME DOWN COLUMBIA 38-73243	THE 4 OF US
24	25	21	9	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
25	NEW ▶	1	1	WHEN THE RIVER RUNS DRY ATLANTIC 4-87929	HUNTERS & COLLECTORS
26	NEW ▶	1	1	WAY DOWN NOW ENSIGN 23522/CHRYSALIS	WORLD PARTY
27	30	—	2	BUTTERFLY ON A WHEEL MERCURY LP CUT	THE MISSION U.K.
28	28	—	2	LIGHTNING MAN GEFFEN 0-21465	NITZER EBB
29	22	16	13	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
30	27				

A Smaller DIR Broadcasting Is 'Aggressively Staying' In Radio

LOS ANGELES—Months after DIR Broadcasting's financial problems forced it to give up its most popular radio program, "Rick Dees Weekly Top 40," president Robert Meyrowitz claims his company is back on track.

"There was a period where we were wondering if we should stay in radio or not," says Meyrowitz. "But now we are very aggressively staying in."

Despite that, DIR will remain a smaller operation than it was before. "A large percentage of our business was 'Rick Dees'. Without it we did not need as many people," he says.

Meyrowitz says 70% of DIR's efforts will go into radio. The remainder will be devoted to its RBM Television Productions, which after recent success with a New Kids On The Block pay-per-view concert has landed 13 episodes of the Graham Nash-hosted "The Ring" on cable TV's Arts & Entertainment Network.

"It's been a tough time in many respects for radio, but in the past I've learned when it's a tough time, it's a good time to do new things," Meyrowitz says. Those "new things" include a slimmed-down one-hour version of "The World Of Rock With Scott Muni" on CD, a country and possibly an AC version of "Live Cuts," and the new Financial Times Of London Network, set to kick off Sept. 17.

The new financial programming will be delivered live from the U.K. 16 times daily, and DIR hopes to have 75-100 affiliates signed on by that time. "The financial world is now one world," says Meyrowitz. "Something that happens in Japan is as important as what happens on the Dow. We will start at 5 a.m. with the first live report from Europe."

As for DIR staple "King Biscuit," Meyrowitz claims the show is alive and well, despite reports that it was on the block a few months ago. He says new live dates, including the recent Dave Edmunds Rock'N'Roll Revue, have been recorded for the series.

ABC SIGNS WRNN

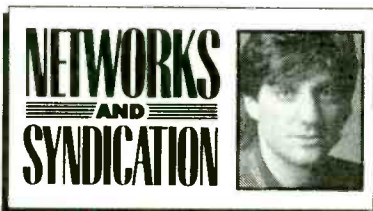
ABC Radio Networks has signed to carry the World Rock News Network, a new news service headed by ABC London correspondent Jonathan Ashby.

Ashby calls WRNN a "Reuters Of Rock" that, unlike other wire services, will not treat "entertainment news as a third priority." The WRNN concept sprang from a casual conversation he had five years ago at Live Aid with Bob Geldof. The singer/event organizer convinced Ashby, then an ABC freelancer, that rock'n'roll had evolved into a sort of global language and it should be covered that way. To that end, Ashby has enlisted correspondents in Los Angeles, New York, Rome, Dublin, Israel, Paris, Moscow, Tokyo, Sydney, and Rio de Janeiro.

ABC isn't the only organization associated with WRNN. The BBC in the U.K., Ireland's RTE, and Channel 3 in the U.S.S.R. are also subscribers. WRNN has also inked deals with various newspapers including the New York Daily News, USA Today, the London Daily Express, and the youth version of Pravda.

ABC's WRNN reports could pro-

vide some stiff competition to the new radio version of "MTV News," which Westwood One launched April 2 (Billboard, Feb. 10). Ashby claims his service will be better because "we're not spotty-faced kids that have a job retelling gossip. We are news reporters and treat stories in a



by Craig Rosen

much more in-depth way." Ashby also claims that WRNN will deliver the news within 24 hours, unlike MTV's radio reports, which he alleges are "three days late."

OLYMPIA EXPANDS

The network radio comedy explosion continues. Just last week Premiere Radio Networks president Steve Lehman revealed plans for a third comedy network (Billboard, April 28). Now Olympia Radio Networks is set to roll out its fourth comedy network. The St. Louis-based networks, home of the "Rock Comedy Network," "Contemporary Comedy Network," and "Adult Comedy Network," will roll out the CD-delivered "Hit Comedy Network" on June 25.

According to Olympia president Steve Bunyard, the new service will be "much more top 40 oriented, much

more female oriented, and a lot less sexist than the 'Album Comedy Network.'" The service will consist of 22 bits a week, including song and commercial parodies and a cast of characters.

Olympia, which launched the weekly syndicated live "Comedyline" Feb. 4, is one of several networks heavily involved in the radio laugh business. The network also offers the weekly "Comedy Show With Roy Firestone." Says Bunyard, "If you look around there is a comedy club explosion. MTV and HBO have new 24-hour comedy channels. Interest in comedy has never been greater. In every format in radio, morning shows are trying to be funny."

Nashville-based Emerald Entertainment has also expanded into comedy with its "Emerald Comedy Company." The service, which kicked off on April Fool's Day, features Gerry House's familiar cast of characters doing 10-15 bits a week and is delivered via satellite which, president Dale Moore says, will "keep the humor as topical as possible."

AROUND THE INDUSTRY

Chicago-based PIA Radio Sports, which recently signed a four-year deal with the NBA, has signed a four-year agreement with the Hall Of Fame Bowl Assn. to broadcast the New Year's Day bowl game live from Tampa Stadium. WFLA Tampa, Fla., will remain the official Hall Of Fame Bowl station for the Tampa Bay area, but PIA will produce the broadcast

and syndicate it nationally. The Hall of Fame Bowl joins PIA's College Football package, which last year consisted of 30 games carried by 160 affiliates.

CBS Radio Networks, which recently offered its more than 100 country affiliates a 12-part shortform Academy Of Country Music Awards preview hosted by Charlie Daniels, plans a similar series in the fall for the Country Music Awards... Look for Cutler Productions to roll out its first album rock program in 1991. The show will be designed for weekend mornings.

CALENDAR

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

- May 4-5, Roxette, On The Radio, Westwood One Radio Networks, one hour.
- May 4-6, Kiss, The Weekly Special, Unistar Radio Networks, 90 minutes.
- May 4-6, Monkees, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.
- May 4-6, Randy Travis, The Stories Behind The Songs, Unistar Radio Programming, one hour.
- May 4-10, Mandela Day, Rock Over London, Radio Ventures, one hour.
- May 5, Herman's Hermits, Solid Gold Saturday Night, Unistar Radio Programming, five hours.
- May 5, Merle Haggard, Country Gold Saturday Night Live, Unistar Radio Programming, five hours.



Ant Party. Adam Ant, right, recently co-hosted Cutler Production's show "Party America" with Fast Jimi Roberts of WPLJ New York. Ant is pictured with show producer Barbara Roberts.

May 5, Darlene Love/Gloria Estefan/Alec Baldwin, Cruisin' America, CBS Spectrum, three hours.

May 6, Diane Reeves/Whistle/Howard Hewett, RadioScope, Bailey Broadcast Services, one hour.

May 6, Technotronic/Alannah Myles, Hitline U.S.A., James Paul Brown Entertainment, one hour.

May 7-13, Mother's Day, Dr. Demento, Westwood One Radio Networks, two hours.

May 7-13, Aerosmith, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Stations Throw Down (Typewriters) For Sec'y Day

BY PHYLLIS STARK

NEW YORK—Many of the stations that celebrated Secretaries Day on April 25 took advantage of the day's client tie-in.

AC WQMX Akron, Ohio, had 10 secretaries throw typewriters from the roof of a downtown building at a bull's eye on the ground below. The winner received a diamond solitaire ring and an IBM typewriter. Classic rock WAFX Norfolk, Va., which ran

a similar stunt last year, repeated it this year as well.

In Philadelphia, adult standards WPEN asked secretaries to mail or fax in letters explaining why they deserved to win dinner and a bouquet of flowers. Five winners were selected. Sister AC WMGK (Magic 103) teamed with Prism, a local cable company that is currently airing the film "Working Girl," to give two listeners and their guests makeovers, dinners, and \$103 gift certi-



by Phyllis Stark

ates.

AC WRRM Cincinnati gave away a prize package every hour from 9 a.m. to 5 p.m. on Secretaries Day. Included were a Sunday brunch, a floral arrangement, and eight free hours of secretarial or clerical help. Winners were selected from faxes collected earlier in the week.

Country WKHK (K95) Richmond, Va., asked bosses for letters about their secretaries; 225 randomly selected winners received K95 beer mugs full of flowers.

Top 40 KIIS Los Angeles, which last year hosted "the world's largest secretarial pool" complete with free lunch inside a dry swimming pool, this year did a live remote from the parking lot of a major office complex. The station tied in with clients for free makeovers, free Helene Curtis products, and a free lunch attended by more than 1,000 people.

JUST SAY PSAs

According to newly released National Assn. of Broadcasters figures, 1989 public service campaigns focused on drunk driving and alcohol abuse more than any

other topic. A recent telephone survey of 750 radio and TV stations found that 57% of the radio stations and 48% of the TV stations numbered drug and alcohol campaigns among their top three campaigns for the year.

The top six PSA topics for radio stations were drunk driving and alcohol abuse (56.5%), drug use and abuse (49.2%), community-oriented information and fund-raising drives (20%), AIDS (15.1%), medical fund-raising (13.7%), and cancer (10.2%).

The NAB recently produced a series of PSAs on what will likely be one of next year's hot topics—literacy. The PSAs feature First Lady Barbara Bush and the governor's spouse of 14 different states. The PSAs were produced in association with the White House, the National Governors' Assn., and Capital Cities/ABC. For more information, call NAB at 202-429-5350.

IDEA MILL: DIVING FOR SHARKS

WAFX morning man Jeff Alan submerged himself in a pool of live sharks during a live Easter Seal Telethon television broadcast. Wearing only a snorkel, mask, and flippers for protection, Allen waded into 6 inches of water in a kiddie pool filled with harmless three inch tiger sharks. Thanks in part to Alan's heroics, the telethon raised more than \$200,000.

In conjunction with its early May rerelease of eight early Frank Zappa/Mothers Of Invention record-

(Continued on page 25)



Ernest Goes To Hell. Actor Jim "Ernest" Varney, center, and WAVA Washington, D.C., Morning Zoo producer Frank Murphy, right, hit a local 7-Eleven store after Varney's visit to the station. WAVA's morning guests make a ceremonial run through the 7-Eleven and have 30 seconds to take whatever they want. The event is broadcast live on the air. Varney and Murphy are pictured with a 7-Eleven clerk.

POWER PLAYISTS™

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

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

PLATINUM

Z100 New York

O.M.: Steve Kingston

1	2	Motley Crue, Without You
3	1	Sinead O'Connor, Nothing Compares 2 U
4	1	Madonna, Vogue
5	5	Babyface, Whip Appeal
6	8	Calloway, I Wanna Be Rich
7	7	Jane Child, Don't Wanna Fall In Love
8	10	Partners In Kryme, Turtle Power
9	4	Lisa Stansfield, All Around The World
10	13	Sweet Sensation, Love Child
11	16	Taylor Dayne, Love Will Lead You Back
12	11	Tommy Page, I'll Be Your Everything
13	12	Kyze, Stomp (Jump Jack Your Body)
14	17	Michael Bolton, How Can We Be Lovers
15	21	Perfect Gentlemen, Ooh La La (I Can't)
16	19	Rod Stewart With Ronald Isley, This O
17	20	Janet Jackson, Alright
18	15	Gloria Estefan, Here We Are
19	22	Salt-N-Pepa, Expression
20	25	Linear, Sending All My Love
21	23	Expose, Your Baby Never Looked Good I
22	24	A'me Lorain, Whole Wide World (From "
23	28	Bell Biv Devo, Poison
24	14	Phil Collins, I Wish It Would Rain Do
25	16	Luther Vandross, Here And Now
26	29	M.C. Hammer, U Can't Touch This
27	3	Janet Jackson, Alright
28	2	Heart, All I Wanna Do Is Make Love To
29	27	Technronic, Get Up! (Before The Nig
30	26	Alannah Myles, Black Velvet

POWER 95.7 New York

P.D.: Tom Cuddy

1	4	Sinead O'Connor, Nothing Compares 2 U
2	3	Jane Child, Don't Wanna Fall In Love
3	6	Madonna, Vogue
4	6	Lisa Stansfield, All Around The World
5	2	Sweet Sensation, Love Child
6	9	Calloway, I Wanna Be Rich
7	10	Taylor Dayne, Love Will Lead You Back
8	15	Perfect Gentlemen, Ooh La La (I Can't)
9	11	Motley Crue, Without You
10	13	Luther Vandross, Here And Now
11	17	Phil Collins, I Wish It Would Rain Do
12	7	Michael Bolton, How Can We Be Lovers
13	14	M.C. Hammer, U Can't Touch This
14	22	Rod Stewart With Ronald Isley, This O
15	8	A'me Lorain, Whole Wide World (From "
16	18	Tommy Page, I'll Be Your Everything
17	21	Salt-N-Pepa, Expression
18	19	Janet Jackson, Alright
19	27	Aerosmith, What It Takes
20	27	Expose, Your Baby Never Looked Good I
21	22	Adam Ant, Room At The Top
22	25	Linear, Sending All My Love
23	24	Babyface, Whip Appeal
24	29	Heart, All I Wanna Do Is Make Love To
25	30	Bell Biv Devo, Poison
26	31	Partners In Kryme, Turtle Power
27	32	Phil Collins, Do You Remember?
28	EX	Roxette, It Must Have Been Love (From
29	EX	Wilson Phillips, Hold On
30	EX	Basia, Cruising For Brusing
31	EX	Madonna, Vogue
32	EX	Andrew Ridgeley, Shake
33	EX	Nikki, Notice Me
34	EX	Brent Bourgeois, Dare To Fall In Love
35	EX	Laura Branigan, Moonlight On Water

KIISFM 102.7 Los Angeles

P.D.: Gerry DeFrancesco

1	1	Sinead O'Connor, Nothing Compares 2 U
2	5	M.C. Hammer, U Can't Touch This
3	6	Calloway, I Wanna Be Rich
4	2	Jane Child, Don't Wanna Fall In Love
5	11	Madonna, Vogue
6	3	Luther Vandross, Here And Now
7	12	Janet Jackson, Alright
8	4	Tommy Page, I'll Be Your Everything
9	7	Lisa Stansfield, All Around The World
10	9	Linear, Sending All My Love
11	13	Adam Ant, Room At The Top
12	14	Salt-N-Pepa, Expression
13	8	Taylor Dayne, Love Will Lead You Back
14	15	Phil Collins, I Wish It Would Rain Do
15	19	Babyface, Whip Appeal
16	17	Depeche Mode, Enjoy The Silence
17	10	Alannah Myles, Black Velvet
18	21	Rod Stewart With Ronald Isley, This O
19	23	Bell Biv Devo, Poison
20	22	Heart, All I Wanna Do Is Make Love To
21	25	Expose, Your Baby Never Looked Good I
22	15	A'me Lorain, Whole Wide World (From "
23	EX	Phil Collins, Do You Remember?
24	EX	Sweet Sensation, Love Child
25	EX	Motley Crue, Without You
26	EX	Wilson Phillips, Hold On
27	EX	Nikki, Notice Me
28	EX	Seduction, Heartbeat
29	EX	A'me Lorain, Whole Wide World (From "
30	EX	D-Mob, That's The Way Of The World
31	EX	The Cover Girls, All That Glitters Is
32	EX	Perfect Gentlemen, Ooh La La (I Can't)

108 FM Boston

P.D.: Sunny Joe White

1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Michael Bolton, How Can We Be Lovers
3	17	Madonna, Vogue
4	4	Seduction, Heartbeat
5	5	M.C. Hammer, U Can't Touch This
6	6	Calloway, I Wanna Be Rich
7	8	Rod Stewart With Ronald Isley, This O
8	9	Linear, Sending All My Love
9	10	Sweet Sensation, Love Child
10	11	Laura Branigan, Moonlight On Water
11	12	Bell Biv Devo, Poison
12	13	Heart, All I Wanna Do Is Make Love To
13	14	Jimmy Somerville, You Make Me Feel (M
14	15	Janet Jackson, Alright
15	16	Wilson Phillips, Hold On
16	17	Perfect Gentlemen, Ooh La La (I Can't)
17	18	Adam Ant, Room At The Top
18	19	Sonia, You'll Never Stop Me

WZOU 94.3 Boston

P.D.: Steve Rivers

1	1	Sinead O'Connor, Nothing Compares 2 U
2	3	Jane Child, Don't Wanna Fall In Love
3	4	Bell Biv Devo, Poison
4	2	Lisa Stansfield, All Around The World
5	10	Linear, Sending All My Love
6	7	Seduction, Heartbeat
7	8	Aerosmith, What It Takes
8	11	Calloway, I Wanna Be Rich
9	5	A'me Lorain, Whole Wide World (From "
10	12	Babyface, Whip Appeal
11	14	Sweet Sensation, Love Child
12	13	M.C. Hammer, U Can't Touch This
13	17	Michael Bolton, How Can We Be Lovers
14	6	Technronic, Get Up! (Before The Nig
15	15	Adam Ant, Room At The Top
16	22	Luther Vandross, Here And Now
17	20	Rod Stewart With Ronald Isley, This O
18	18	Motley Crue, Without You
19	21	Expose, Your Baby Never Looked Good I
20	23	Madonna, Vogue
21	24	Perfect Gentlemen, Ooh La La (I Can't)
22	9	Phil Collins, I Wish It Would Rain Do
23	25	Janet Jackson, Alright
24	27	Wilson Phillips, Hold On
25	EX	Phil Collins, Do You Remember?
26	30	Roxette, It Must Have Been Love (From
27	29	Heart, All I Wanna Do Is Make Love To
28	EX	Michelle, Nicely
29	EX	The Smithereens, Blues Before And Af
30	EX	Jude Cole, Baby, It's Tonight
31	EX	Giant, I'll See You In My Dreams
32	EX	The U-Krew, If U Were Mine
33	EX	Nikki, Notice Me
34	EX	Richard Marx, Children Of The Night

B-94 FM Pittsburgh

P.D.: Todd Fisher

1	5	Sinead O'Connor, Nothing Compares 2 U
2	1	Calloway, I Wanna Be Rich
3	4	Motley Crue, Without You
4	6	Aerosmith, What It Takes
5	7	Wilson Phillips, Hold On
6	8	Michael Bolton, How Can We Be Lovers
7	14	Lisa Stansfield, All Around The World
8	11	Rod Stewart With Ronald Isley, This O
9	12	Sweet Sensation, Love Child
10	13	A'me Lorain, Whole Wide World (From "
11	16	Janet Jackson, Alright
12	15	Adam Ant, Room At The Top
13	18	Madonna, Vogue
14	19	Don Henley, The Heart Of The Matter
15	18	Babyface, Whip Appeal
16	20	Seduction, Heartbeat
17	2	Warrant, Sometimes She Cries
18	3	Jane Child, Don't Wanna Fall In Love
19	10	D-Mob, Introducing Cathy Dennis, C'Mon
20	26	Roxette, It Must Have Been Love (From
21	23	Alice Cooper, Only My Heart Talkin'
22	24	Heart, All I Wanna Do Is Make Love To
23	25	M.C. Hammer, U Can't Touch This
24	27	Fleetwood Mac, Save Me
25	29	Linear, Sending All My Love
26	30	Expose, Your Baby Never Looked Good I
27	EX	Phil Collins, Do You Remember?
28	EX	The B-52's, Deadbeat Club
29	EX	Perfect Gentlemen, Ooh La La (I Can't)
30	EX	Partners In Kryme, Turtle Power
31	EX	Richard Marx, Children Of The Night
32	EX	Jude Cole, Baby, It's Tonight
33	EX	Slaughter, Up All Night
34	EX	Taylor Dayne, I'll Be Your Shelter

EAGLE-106 Philadelphia

P.D.: Todd Fisher

1	1	Technronic, Get Up! (Before The Nig
2	2	Lisa Stansfield, All Around The World
3	3	Sinead O'Connor, Nothing Compares 2 U
4	6	Madonna, Vogue
5	7	Jane Child, Don't Wanna Fall In Love
6	8	Michael Bolton, How Can We Be Lovers
7	11	Phil Collins, I Wish It Would Rain Do
8	14	Partners In Kryme, Turtle Power
9	13	Calloway, I Wanna Be Rich
10	4	Alannah Myles, Black Velvet
11	15	Heart, All I Wanna Do Is Make Love To
12	5	Tommy Page, I'll Be Your Everything
13	16	Seduction, Heartbeat
14	17	Rod Stewart With Ronald Isley, This O
15	18	Linear, Sending All My Love
16	12	Roxette, Dangerous
17	22	Aerosmith, What It Takes
18	23	Janet Jackson, Alright
19	21	Perfect Gentlemen, Ooh La La (I Can't)
20	25	Madonna, Vogue
21	24	Adam Ant, Room At The Top
22	22	Phil Collins, I Wish It Would Rain Do
23	EX	Babyface, Whip Appeal
24	A24	M.C. Hammer, U Can't Touch This

Q107 Washington

P.D.: Lorrin Palagi

1	5	Michael Bolton, How Can We Be Lovers
2	7	Calloway, I Wanna Be Rich
3	10	Sinead O'Connor, Nothing Compares 2 U
4	1	Jane Child, Don't Wanna Fall In Love

WAPA 405 Washington

P.D.: Matt Farber

1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Calloway, I Wanna Be Rich
3	7	Michael Bolton, How Can We Be Lovers
4	3	Salt-N-Pepa, Expression
5	6	Madonna, Vogue
6	3	Jane Child, Don't Wanna Fall In Love
7	4	Lisa Stansfield, All Around The World
8	11	Rod Stewart With Ronald Isley, This O
9	8	Motley Crue, Without You
10	12	Perfect Gentlemen, Ooh La La (I Can't)
11	14	M.C. Hammer, U Can't Touch This
12	13	Adam Ant, Room At The Top
13	16	Wilson Phillips, Hold On
14	15	Aerosmith, What It Takes
15	5	Luther Vandross, Here And Now
16	21	Heart, All I Wanna Do Is Make Love To
17	22	Janet Jackson, Alright
18	20	Seduction, Heartbeat
19	8	Taylor Dayne, Love Will Lead You Back
20	25	Partners In Kryme, Turtle Power
21	23	Basia, Cruising For Brusing
22	26	Expose, Your Baby Never Looked Good I
23	26	Bell Biv Devo, Poison
24	28	Roxette, It Must Have Been Love (From
25	27	Linear, Sending All My Love
26	29	After 7, Ready Or Not
27	30	Richard Marx, Children Of The Night
28	EX	Perfect Gentlemen, Ooh La La (I Can't)
29	A29	Phil Collins, Do You Remember?
30	A30	Depeche Mode, Enjoy The Silence
31	A	Digital Underground, The Humpty Dance

POWER 99 FM Atlanta

P.D.: Rick Stacy

1	6	Madonna, Vogue
2	2	Calloway, I Wanna Be Rich
3	3	Michael Bolton, How Can We Be Lovers
4	4	Babyface, Whip Appeal
5	5	Luther Vandross, Here And Now
6	12	Heart, All I Wanna Do Is Make Love To
7	1	Sinead O'Connor, Nothing Compares 2 U
8	13	Rod Stewart With Ronald Isley, This O
9	10	Aerosmith, What It Takes
10	13	Linear, Sending All My Love
11	15	Wilson Phillips, Hold On
12	20	M.C. Hammer, U Can't Touch This
13	16	Adam Ant, Room At The Top
14	18	The B-52's, Deadbeat Club
15	7	A'me Lorain, Whole Wide World (From "
16	19	Seduction, Heartbeat
17	8	Lisa Stansfield, All Around The World
18	11	Kiss, Forever
19	18	Jude Cole, Baby, It's Tonight
20	23	Janet Jackson, Alright
21	24	Whistle, Always And Forever
22	25	Depeche Mode, Enjoy The Silence
23	28	After 7, Ready Or Not
24	28	Bell Biv Devo, Poison
25	29	Brent Bourgeois, Dare To Fall In Love
26	30	Expose, Your Baby Never Looked Good I
27	EX	Sweet Sensation, Love Child
28	EX	Louie Louie, Sittin' In The Lap Of Lu
29	EX	D-Mob, That's The Way Of The World
30	EX	Phil Collins, Do You Remember?
31	EX	Richard Marx, Children Of The Night
32	EX	Depeche Mode, Enjoy The Silence
33	EX	Digital Underground, The Humpty Dance

Q105 TAMPA BAY Tampa

P.D.: Chuck Beck

1	1	Sinead O'Connor, Nothing Compares 2 U
2	3	Calloway, I Wanna Be Rich
3	4	Lisa Stansfield, All Around The World
4	7	Michael Bolton, How Can We Be Lovers
5	6	A'me Lorain, Whole Wide World (From "
6	5	Luther Vandross, Here And Now
7	9	Babyface, Whip Appeal
8	10	Seduction, Heartbeat
9	13	Madonna, Vogue
10	12	The U-Krew, If U Were Mine
11	2	Jane Child, Don't Wanna Fall In Love
12	14	Heart, All I Wanna Do Is Make Love To
13	15	Linear, Sending All My Love
14	16	M.C. Hammer, U Can't Touch This
15	19	Janet Jackson, Alright
16	16	Rod Stewart With Ronald Isley, This O
17	17	Sweet Sensation, Love Child
18	18	Expose, Your Baby Never Looked Good I
19	21	Partners In Kryme, Turtle Power
20	22	Perfect Gentlemen, Ooh La La (I Can't)
21	23	Whistle, Always And Forever
22	24	Basia, Cruising For Brusing
23	26	Roxette, It Must Have Been Love (From
24	28	Bell Biv Devo, Poison
25	29	Technronic, Get Up! (Before The Nig
26	29	Phil Collins, Do You Remember?
27	30	Nikki, Notice Me
28	11	Tommy Page, I'll Be Your Everything
29	EX	Louie Louie, Sittin' In The Lap Of Lu
30	EX	After 7, Ready Or Not

FOX Detroit

P.D.: Chuck Beck

1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Madonna, Vogue
3	3	Faster Pussycat, House Of Pain
4	5	Digital Underground, The Humpty

95.3 FM RADIO WHYY Detroit

P.D.: Rick Gillette

1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	M.C. Hammer, U Can't Touch This
3	3	Madonna, Vogue
4	8	Salt-N-Pepa, Expression
5	11	Janet Jackson, Alright
6	7	Linear, Sending All My Love
7	23	Young & Restless, "B" Girls
8	9	Calloway, I Wanna Be Rich
9	4	Motley Crue, Without You
10	10	Jane Child, Don't Wanna Fall In Love
11	5	Digital Underground, The Humpty Dance
12	6	Lisa Stansfield, All Around The World
13	24	Rod Stewart With Ronald Isley, This O
14	EX	Depeche Mode, Enjoy The Silence
15	15	Sweet Sensation, Love Child
16	EX	Perfect Gentlemen, Ooh La La (I Can't)
17	EX	Aerosmith, What It Takes
18	22	Adam Ant, Room At The Top
19	20	Seduction, Heartbeat
20	21	Michael Bolton, How Can We Be Lovers
21	EX	Partners In Kryme, Turtle Power
22	EX	Bell Biv Devo, Poison
23	EX	Faster Pussycat, House Of Pain
24	EX	Nikki, Notice Me
25	EX	49er's, Touch Me
26	EX	Slaughter, Up All Night
27	EX	The B-52's, Deadbeat Club
28	EX	Linda Costello, Here And Now
29	EX	EX TeK 3 Featuring Ya Kid K, Spin It
30	EX	EX Electronic, Getting Away With It
31	EX	EX Taylor Dayne, I'll Be Your Shelter

THE NEW Q95 FM Detroit

P.D.: Gary Berkowitz

1	1	Alannah Myles, Black Velvet
2	5	Michael Bolton, How Can We Be Lovers
3	3	Taylor Dayne, Love Will Lead You Back
4	2	Linda Ronstadt (Featuring Aaron Nev
5	6	Don Henley, The Heart Of The Matter
6	8	Sinead O'Connor, Nothing Compares 2 U
7	10	Rod Stewart With Ronald Isley, This O
8	4	Phil Collins, I Wish It Would Rain Do
9	9	Luther Vandross, Here And Now
10	11	Elton John, Sacrifice
11	11	Sadco Watanabe, Any Other Fool
12	13	Heart, All I Wanna Do Is Make Love To
13	12	Billy Joel, I Go To Extremes
14	19	Roxette, It Must Have Been Love (From
15	17	Fleetwood Mac, Save Me
16	18	Wilson Phillips, Hold On
17	22	Elton John, Club At The End Of The St
18	20	Basia, Cruising For Brusing
19	25	Phil Collins, Do You Remember?
20	26	Lisa Stansfield, All Around The World
21	A20	Madonna, Vogue
22	24	Richard Marx, Children Of The Night
23	A22	Billy Joel, The Downstater "Alexa"
24	A23	Gloria Estefan, Oye Mi Cancion (Hear My
25	A24	Jude Cole, Baby, It's Tonight
26	A25	Brent Bourgeois, Dare To Fall In Love

KDWB 7103 Minneapolis

P.D.: Brian Philips

1	2	Sinead O'Connor, Nothing Compares 2 U
2	3	Michael Bolton, How Can We Be Lovers
3	1	Calloway, I Wanna Be Rich
4	4	Tommy Page, I'll Be Your Everything
5	15	Heart, All I Wanna Do Is Make Love To
6	18	Madonna, Vogue
7	8	Jane Child, Don't Wanna Fall In Love
8	8	Wilson



Baltimore		P.D.: Steve Perun
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Taylor Dayne, Love Will Lead You Back
3	3	Calloway, I Wanna Be Rich
4	4	Phil Collins, I Wish It Would Rain Do
5	5	Jane Child, Don't Wanna Fall In Love
6	6	Michael Bolton, How Can We Be Lovers
7	7	Salt-N-Pepa, Expression
8	8	Motley Crue, Without You
9	9	Luther Vandross, Here And Now
10	10	Madonna, Vogue
11	11	Elton John, Sacrifice
12	12	Whistle, Always And Forever
13	13	Lisa Stansfield, All Around The World
14	14	Janet Jackson, Escapade
15	15	Perfect Gentlemen, Ooh La La (I Can't)
16	16	Kiss, Forever
17	17	Partners In Kryme, Turtle Power
18	18	M.C. Hammer, U Can't Touch This
19	19	Michelle, No More Lies
20	20	Tommy Page, I'll Be Your Everything
21	21	Paula Abdul (Duet With The Wild Pair)
22	22	Technronic, Get Up! (Before The Nig
23	23	Heart, All I Wanna Do Is Make Love To
24	24	Bell Biv Devoe, Poison
25	25	Rod Stewart With Ronald Isley, This O
26	26	Babyface, Whip Appeal
A27	—	Paula Abdul, Knocked Out
28	28	New Kids On The Block, My Favorite Gi
29	29	Janet Jackson, Alright
30	30	Rob Base & D.J. 3-K, Rock, Joy And Pai
A	—	Wilson Phillips, Hold On
A	—	Phil Collins, Do You Remember?
EX	EX	Richard Marx, Children Of The Night
EX	EX	Roxette, It Must Have Been Love (From
EX	EX	Exposé, Your Baby Never Looked Good I
EX	EX	Seduction, Heartbeat



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



Tampa		P.D.: Marc Chace
1	2	Sinead O'Connor, Nothing Compares 2 U
2	4	Seduction, Heartbeat
3	6	Michael Bolton, How Can We Be Lovers
4	5	The U-Krew, If U Were Mine
5	7	Janet Jackson, Alright
6	1	Calloway, I Wanna Be Rich
7	8	Linear, Sending All My Love
8	12	M.C. Hammer, U Can't Touch This
9	9	Babyface, Whip Appeal
10	10	Wilson Phillips, Hold On
11	11	Rod Stewart With Ronald Isley, This O
12	12	Madonna, Vogue
13	13	Sweet Sensation, Love Child
14	15	Exposé, Your Baby Never Looked Good I
15	18	Timmy T, Time After Time
16	21	Bell Biv Devoe, Poison
17	3	Ame Lorain, Whole Wide World (From "
18	20	Shana, You Can't Get Away
19	25	Perfect Gentlemen, Ooh La La (I Can't)
20	22	Adam Ant, Room At The Top
21	23	Gloria Estefan, Oye Mi Canto (Hear My
22	24	The Cover Girls, All That Glitters Is
23	23	Jane Child, Don't Wanna Fall In Love
24	24	Tyler Collins, Girls Nite Out
25	25	Roxette, It Must Have Been Love (From
26	27	Richard Marx, Children Of The Night
27	31	Robbie Myncha, Can't Get Enough Of U
28	32	Beats International, Dub Be Good To M
29	38	Young & Restless, "B" Girls
30	39	Nikki, Notice Me
31	35	After 7, Ready Or Not
32	34	Jaya, Shadow Love
33	EX	Partners In Kryme, Turtle Power
34	36	Hi Tek 3 Featuring Ya Kid K, Spin Tha
35	—	Phil Collins, Do You Remember?
A35	—	Michelle, Nicety
37	EX	Louie Louie, Sittin' In The Lap Of Lu
38	EX	D-Mob, That's The Way Of The World
A39	—	Whistle, Always And Forever
A40	—	En Vogue, Hold On
A	—	The Chimes, I Still Haven't Found Wha
A	—	Taylor Dayne, I'll Be Your Shelter
A	—	Ana, Got To Me Something



Columbus		P.D.: Dave Robbins
1	1	Sinead O'Connor, Nothing Compares 2 U
2	4	Jane Child, Don't Wanna Fall In Love
3	2	Michael Bolton, How Can We Be Lovers
4	6	Wilson Phillips, Hold On
5	3	Janet Jackson, Alright
6	7	Heart, All I Wanna Do Is Make Love To
7	12	Calloway, I Wanna Be Rich
8	14	Madonna, Vogue
9	10	Don Henley, The Heart Of The Matter
10	3	Lisa Stansfield, All Around The World
11	5	Alannah Myles, Black Velvet
12	13	Ame Lorain, Whole Wide World (From "
13	17	Aerosmith, What It Takes
14	9	Phil Collins, I Wish It Would Rain Do
15	18	Exposé, Your Baby Never Looked Good I
16	19	Gloria Estefan, Oye Mi Canto (Hear My
17	23	Richard Marx, Children Of The Night
18	20	Roxette, It Must Have Been Love (From
19	22	Phil Collins, Do You Remember?
20	21	Babyface, Whip Appeal
21	24	Paul Cotton, I Can Hear Your Heartbea
22	—	Giant, I'll See You In My Dreams
A22	—	Billy Idol, Cradle Of Love
A23	—	



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



Cincinnati		P.D.: Dave Allen
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Don Henley, The Heart Of The Matter
3	4	Giant, I'll See You In My Dreams
4	3	Michael Bolton, How Can We Be Lovers
5	5	Calloway, I Wanna Be Rich
6	8	Luther Vandross, Here And Now
7	6	Kiss, Forever
8	9	Jane Child, Don't Wanna Fall In Love
9	13	Heart, All I Wanna Do Is Make Love To
10	10	Adam Ant, Room At The Top
11	14	Wilson Phillips, Hold On
12	11	Technronic, Get Up! (Before The Nig
13	15	Aerosmith, What It Takes
14	15	Ame Lorain, Whole Wide World (From "
15	9	Tommy Page, I'll Be Your Everything
16	17	Lou Gramm, True Blue Love
17	21	Madonna, Vogue
18	20	Sweet Sensation, Love Child
19	22	Fleetwood Mac, Save Me
20	23	Rod Stewart With Ronald Isley, This O
21	24	Alannah Myles, Black Velvet
22	24	Motley Crue, Without You
23	25	Corey Hart, A Little Love
24	28	M.C. Hammer, U Can't Touch This
25	27	Laura Branigan, Moonlight On Water
26	12	Linda Ronstadt (Featuring Aaron Neville),
27	16	The Smithereens, A Girl Like You
28	31	Natalie Cole, Wild Women Do (From "Pr
29	26	Elton John, Sacrifice
30	32	Roxette, It Must Have Been Love (From
31	34	Janet Jackson, Alright
32	34	Phil Collins, Do You Remember?
33	34	Jude Cole, Baby, It's Tonight
34	29	Taylor Dayne, Love Will Lead You Back
A35	—	Richard Marx, Children Of The Night



Milwaukee		P.D.: Mike Berliak
1	1	Elton John, Sacrifice
2	3	Don Henley, The Heart Of The Matter
3	2	Sinead O'Connor, Nothing Compares 2 U
4	5	Michael Bolton, How Can We Be Lovers
5	6	Phil Collins, I Wish It Would Rain Do
6	2	Gloria Estefan, Here We Are
7	9	Wilson Phillips, Hold On
8	10	Jane Child, Don't Wanna Fall In Love
9	4	Taylor Dayne, Love Will Lead You Back
10	15	Roxette, It Must Have Been Love (From
11	19	Calloway, I Wanna Be Rich
12	20	Madonna, Vogue
13	13	Luther Vandross, Here And Now
14	14	Basia, Cruising For Bruising
15	16	Rod Stewart With Ronald Isley, This O
16	16	Heart, All I Wanna Do Is Make Love To
17	17	Corey Hart, A Little Love
18	11	Alannah Myles, Black Velvet
19	21	Jude Cole, Baby, It's Tonight
A20	—	Phil Collins, Do You Remember?
A21	—	Exposé, Your Baby Never Looked Good I



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



St. Louis		P.D.: Lyndon Abell
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Calloway, I Wanna Be Rich
3	5	Heart, All I Wanna Do Is Make Love To
4	6	Linear, Sending All My Love
5	7	Wilson Phillips, Hold On
6	12	Roxette, It Must Have Been Love (From
7	9	Aerosmith, What It Takes
8	20	Madonna, Vogue
9	11	Corey Hart, A Little Love
10	8	Adam Ant, Room At The Top
11	15	Faster Pussycat, House Of Pain
12	14	Sweet Sensation, Love Child
13	17	Rod Stewart With Ronald Isley, This O
14	18	Janet Jackson, Alright
15	19	Phil Collins, Do You Remember?
16	4	Jane Child, Don't Wanna Fall In Love
17	25	Jude Cole, Baby, It's Tonight
18	22	Electronic, Getting Away With It
19	23	Kiss, Forever
20	24	Babyface, Whip Appeal
21	23	Fleetwood Mac, Save Me
22	20	Ame Lorain, Whole Wide World (From "
23	27	Giant, I'll See You In My Dreams
24	26	Technronic, Get Up! (Before The Nig
25	29	Richard Marx, Children Of The Night
26	30	Seduction, Heartbeat
27	31	The 4 Of Us, Drag My Bad Name Down
28	16	Calloway, I Wanna Be Rich
A29	—	Alannah Myles, Love Is
30	32	Grayson Hugh & Betty Wright, How 'Bou
31	EX	Don Henley, The Heart Of The Matter
32	34	Exposé, Your Baby Never Looked Good I
33	37	John Farnham, You're The Voice
34	36	The B-52's, Deadbeat Club
35	21	The Beloved, Hello
36	38	After 7, Ready Or Not
37	33	Midnight Oil, Blue Sky Mine
38	30	M.C. Hammer, U Can't Touch This
39	35	The Smithereens, A Girl Like You
A40	—	Partners In Kryme, Turtle Power
EX	EX	Nikki, Notice Me
EX	EX	Louie Louie, Sittin' In The Lap Of Lu



San Diego		P.D.: Garry Wall
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Calloway, I Wanna Be Rich
3	4	Salt-N-Pepa, Expression
4	10	M.C. Hammer, U Can't Touch This
5	6	After 7, Ready Or Not
6	15	Madonna, Vogue
7	8	Exposé, Your Baby Never Looked Good I
8	9	Digital Underground, The Humpty Dance
9	3	Jane Child, Don't Wanna Fall In Love
10	12	The U-Krew, If U Were Mine
11	7	Babyface, Whip Appeal
12	14	Whistle, Always And Forever
13	5	Lisa Stansfield, All Around The World
14	20	Bell Biv Devoe, Poison
15	17	Janet Jackson, Alright
16	11	Tommy Page, I'll Be Your Everything
17	18	Seduction, Heartbeat
18	13	Sweet Sensation, Love Child
19	13	Alannah Myles, Black Velvet
A20	—	Mellow Man Ace, Menestrosa
21	25	Perfect Gentlemen, Ooh La La (I Can't)
22	22	The Cover Girls, All That Glitters Is
23	24	Basia, Cruising For Bruising
24	26	Depeche Mode, Enjoy The Silence
25	25	Nikki, Notice Me
26	29	Partners In Kryme, Turtle Power
A27	—	Johnny Gill, Rub You The Right Way
28	16	Taylor Dayne, Love Will Lead You Back
29	EX	Tyler Collins, Girls Nite Out
30	33	Rod Stewart With Ronald Isley, This O
A	—	Snash, Not A Day
A	—	Howard Hewett, Show Me
EX	EX	Roxette, It Must Have Been Love (From
EX	EX	Michelle, Nicety



Seattle		P.D.: Tom Hutyler
1	2	Calloway, I Wanna Be Rich
2	1	Sinead O'Connor, Nothing Compares 2 U
3	3	Michael Bolton, How Can We Be Lovers
4	11	Rod Stewart With Ronald Isley, This O
5	21	Madonna, Vogue
6	7	Don Henley, The Heart Of The Matter
7	8	Motley Crue, Without You
8	9	Adam Ant, Room At The Top
9	10	Wilson Phillips, Hold On
10	12	Babyface, Whip Appeal
11	17	Janet Jackson, Alright
12	15	Heart, All I Wanna Do Is Make Love To
13	14	Seduction, Heartbeat
14	16	Aerosmith, What It Takes
15	18	Basia, Cruising For Bruising
16	19	Sweet Sensation, Love Child
17	20	Exposé, Your Baby Never Looked Good I
18	22	Fleetwood Mac, Save Me

The Digital Master.



If the music is going to end up on a CD, it only makes sense to master on a Panasonic SV-3500 Recorder.

Unlike "consumer" DAT machines, the fully professional SV-3500 offers a sampling rate of 44.1 kHz—the rapidly emerging standard for digital audio. In fact, if you use any other sampling rate, you'll eventually have to go through a sampling rate converter, (a degenerative process) to master your CD.

The SV-3500 is a full-function studio DAT recorder with both 44.1 (from analog) and 48kHz sampling rates. And it's from a company known for its full-service support of audio professionals.

Take a look around your studio. Are you equipped to answer your customer's demands for the new standards of this digital era? If not, visit a Panasonic dealer and hear the SV-3500.

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Panasonic
Professional Audio Systems

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **ABC**, Jackson 5, MOTOWN
2. **Let It Be**, Beatles, APPLE
3. **Spirit In The Sky**, Norman Greenbaum, REPRISÉ
4. **American Woman/No Sugar Tonight**, Guess Who, RCA
5. **Instant Karma (We All Shine On)**, John Ono Lennon, APPLE
6. **Love Or Let Me Be Lonely**, Friends Of Distinction, RCA
7. **Love Grows (Where My Rosemary Goes)**, Edison Lighthouse, BELL
8. **Come And Get It**, Badfinger, APPLE
9. **Vehicle**, Ides of March, WARNER BROS.
10. **Turn Back The Hands Of Time**, Tyrone Davis, DAKAR

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **Bridge Over Troubled Water**, Simon & Garfunkel, COLUMBIA
2. **Deja Vu**, Crosby, Stills, Nash & Young, ATLANTIC
3. **Hey Jude**, Beatles, APPLE
4. **Santana**, COLUMBIA
5. **Chicago**, COLUMBIA
6. **Led Zeppelin II**, Led Zeppelin, ATLANTIC
7. **I Want You Back**, Jackson 5, MOTOWN
8. **Live**, Steppenwolf, DUNHILL
9. **Psychedelic Shack**, Temptations, GORDY
10. **American Woman**, Guess Who, RCA VICTOR

COUNTRY SINGLES—10 Years Ago

1. **Are You On The Road To Lovin' Me Again**, Debby Boone, WARNER/CURB
2. **Beneath Still Waters**, Emmylou Harris, WARNER BROS.
3. **Two Story House**, George Jones & Tammy Wynette, EPIC
4. **Gone Too Far**, Eddie Rabbitt, ELEKTRA
5. **The Way I Am**, Merle Haggard, MCA
6. **Morning Comes Too Early**, Jim Ed Brown & Helen Cornelius, RCA
7. **Let's Get It While The Getting's Good**, Eddy Arnold, RCA
8. **A Lesson In Leavin'**, Dottie West, UNITED ARTISTS
9. **Startin' Over Again**, Dolly Parton, RCA
10. **Temporarily Yours**, Jeanne Pruitt, IBC

SOUL SINGLES—10 Years Ago

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

It's time to buy a world-class console. But until now, the two or three that you'd consider all carried price tags that you wouldn't.

Catch the M700, the console with unbelievable sound at a price you'll find hard to believe: About \$70,000*.

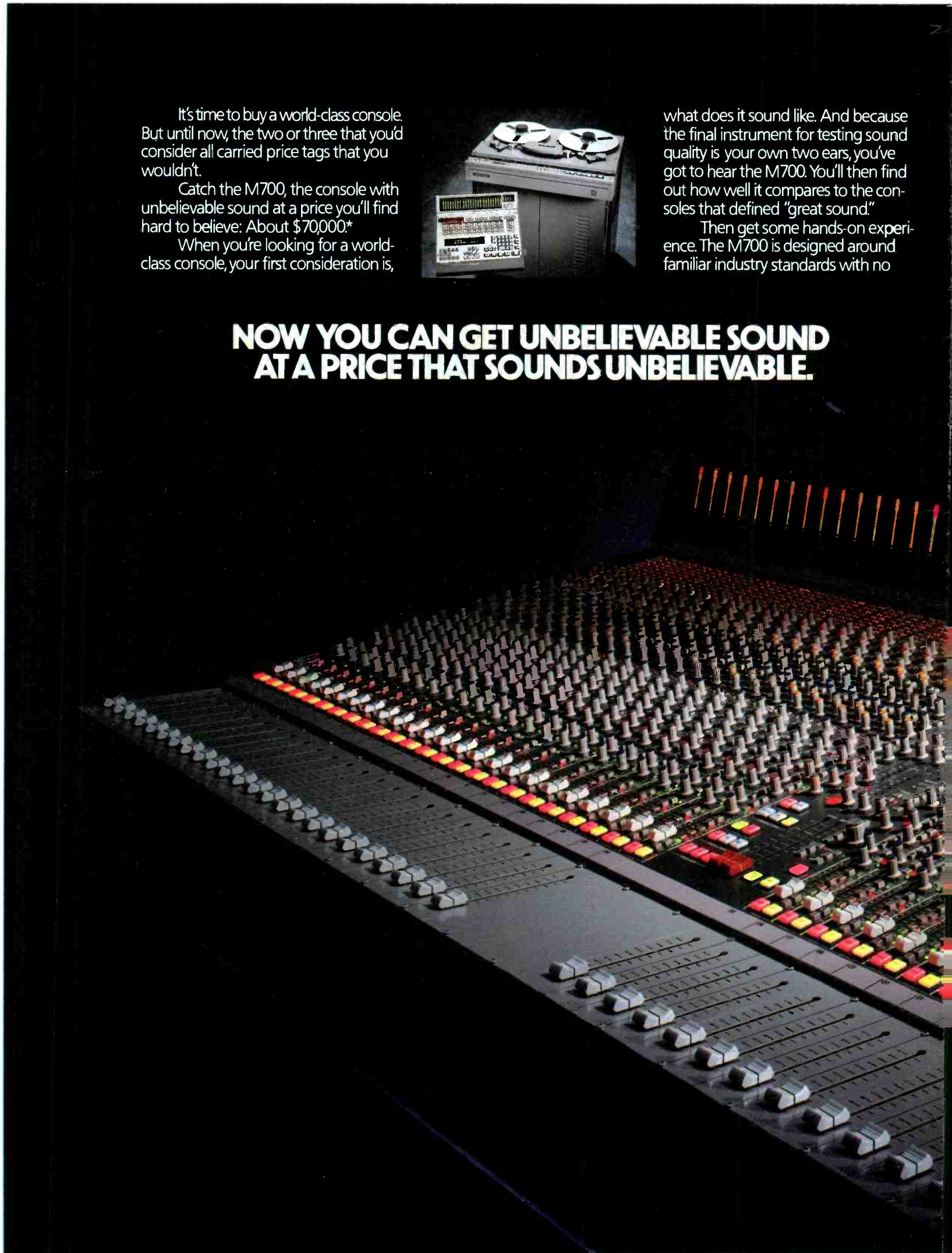
When you're looking for a world-class console, your first consideration is,



what does it sound like. And because the final instrument for testing sound quality is your own two ears, you've got to hear the M700. You'll then find out how well it compares to the consoles that defined "great sound."

Then get some hands-on experience. The M700 is designed around familiar industry standards with no

NOW YOU CAN GET UNBELIEVABLE SOUND AT A PRICE THAT SOUNDS UNBELIEVABLE.



PD OF THE WEEK

(Continued from page 22)

on music testing."

Would that policy change if New York got another oldies FM? (Already, suburban AM WVNJ has announced plans to sign on in August with the Kool Gold satellite format, which emphasizes doo-wop and early R&B oldies.) "We could tighten up if we wanted, but I worry more about what we do now than what somebody else is going to do. If someone comes in, they have to know they'd have a fight on their hands, just as if they came after [WHTZ] Z100 or WLTW, but I can't stop them from doing it."

"If you're the hot station and somebody comes in after you, everybody loses a little... But if you maintain the AQH, after a while, listeners will find out the other station is just a jukebox. And we've been playing this music for years, so it's not like somebody's going to come to town and do something new [against us]."

For the spring book, WCBS-FM is trying to get its announcers on the streets more. It is also giving away a karaoke system as the grand prize in a contest where listeners win \$101 by singing a verse from one of the songs in the station's all-time top 500. Although there are seven or so winners daily, McCoy emphasizes that this is not big money, either. "We're not giving away a house, a car, or \$100,000."

So having become New York's No. 1 station without a lot of TV, would heavier promotion make a difference? "Sure. Even after 18 years, there are still people who have no idea what we do. There are 15 million people in the area; we still get calls from people who have just moved into the area and discovered us."

SEAN ROSS

MARKETING

(Continued from page 20)

ings, Rykodisk is organizing a number of Mother's Day promotions for radio. More than 70 stations have already signed on including WKLS Atlanta, WIYY Baltimore, and WRIF Detroit. Promotions include giving away Zappa prize packages including cream cheese and dental floss, having listeners recite Mother's Day poems in the Zappa tradition, and having listeners name the next Zappa child. Contact Jim Neill at 508-744-7678.

For top 40 WQEN Gadsden, Ala.'s recent "Q104 doesn't like Bad English" promotion, callers were given sentences containing poor grammar. If they could correct the grammar, they were sent to see Bad English... Oldies KOOL-FM Phoenix honored national cable month in April by holding a trivia contest based on local cable programming.

PRO-MOTIONS

Sam Milkman has been named promotion director of top 40 WEGX Philadelphia. He was previously an attorney and held a part-time air shift at the station... Neil Roberts has been appointed to the newly created position of promotions/publicity director at top 40 WKHI Ocean City, MD. He was formerly head engineer at a local recording studio.

surprises to slow you down. Everything is where it should be, from full parametric EQ to its 12 auxiliary sends, which makes operating speed another of the M700's best features.

You'll get superb routing flexibility, with 40 in-line monitors, 80 inputs, 32 subgroupings and quad outputs.

When you decide to move up to digital, to accompany your console, one option to consider is the DASH format DA800 24-track digital recorder with award-winning ZD circuitry. Currently available for \$99,000*.

it's destined to be the best-sounding 24-track around.

So before you invest in any console, you owe it to yourself to hear the M700. We think you'll agree that the only thing more unbelievable than the sound of the M700 & DA800 combination is its price tag.

*Manufacturer's suggested retail price. Actual price may vary from dealer to dealer.

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Hammer Hits Harder With New Bustin' Label

BY JANINE McADAMS

NEW YORK—M.C. Hammer, one of the hottest rappers on the current Billboard charts, has extended his reach by establishing a record company with his label, Capitol Records.

Hammer's Bustin' Records has entered a 50-50 co-venture agreement with Capitol for the production of an array of rap/R&B artists. The Oakland, Calif.-based rapper whose second album, "Please Hammer, Don't Hurt 'Em" (Capitol), is No. 1 on the Top Black Album chart and is a top 10 hit on the pop chart, says Capitol's acts are "super hot right now" and that the label is "full steam ahead" on the project. He adds that seed money over the next four years is ap-

proximately \$10 million.

"It's no conflict," says Hammer of balancing performing with managing a label. "It's the same thing I've always been doing. I originally did all my own promotion and A&R, I wrote my own material. It's always a lot of work to achieve high goals, but I'm a hard worker. Plus, M.C. Hammer the performer likes to keep his hand in other things."

Bustin' Records, in conjunction with Hammer's Bust It Management, will handle Hammer, Oaktown, and 10 other groups, including quintet Special Generation, whose first single, "Love Me Just For Me," bows this month; and rappers One Cause One Effect, whose "How You Livin'?" is also due this month. The la-

pan, Australia, and the Caribbean. Meanwhile, Hammer has shaken up the charts with his latest single, "U Can't Touch This," which debuted on the Hot 100 at No. 27 last week. He has also created a stir with his contributions to the Earth Wind & Fire "Heritage" album (Columbia) and the current "Teenage Mutant Ninja Turtles" soundtrack on SBK (his "This Is What We Do" will be released as a single June 15).

Hammer the artist recently completed the 60-minute longform video, "Please Hammer Don't Hurt 'Em—The Movie," featuring five songs from the album. Hammer conceived the script, wrote it, produced it, and choreographed the dance numbers. "They're describing it as 'Do The Right Thing' meets 'West Side Story,'" enthuses Hammer. The video longform hit retail stores Monday (1).

A worldwide tour kicks off June 15, with Hammer and his troupe of 30 (live band, 10 backup singers, and about 15 dancers) off to Europe, Ja-

pan, Australia, and the Caribbean.

pan, Australia, and the Caribbean. Meanwhile, Hammer has shaken up the charts with his latest single, "U Can't Touch This," which debuted on the Hot 100 at No. 27 last week. He has also created a stir with his contributions to the Earth Wind & Fire "Heritage" album (Columbia) and the current "Teenage Mutant Ninja Turtles" soundtrack on SBK (his "This Is What We Do" will be released as a single June 15).

Hammer admits that he wasn't completely familiar with the popular cartoon characters when SBK Records called. "I had seen the cartoon, but then I began to do my homework. It was the biggest thing in America! 'Ninja Turtles' are all about a positive thing, saying things most cartoons don't get involved with. That turned

me on," says Hammer, who devotes his time to children's charities. He has established the Help The Children Foundation as well as the Help The Children Stay In School program, through which he runs essay contests that will award scholarship money and a personal appearance by Hammer to winning high schools.

Despite his sales successes, Hammer has been the target of hostility and sniping by some rap purists. "My rapping is no less rhythmic than anybody else's," he says. "There's only two or three really great rappers, like Big Daddy Kane, Rakim, and Young M.C. But all rappers have one thing in common: the ability to adapt to many different styles. Those who do are rappers extraordinaire. I just choose to do my style of rap."

A Message Of Peace Outta Compton Rappers Unite For Anti-Violence Project

GET WITH THE GANG: "I used to be a member of one of the largest gangs in Compton," says Michael Concepcion, president of newly formed Grand Jury Records. "I got tired of the killing and I was looking for ways to get the message to the youth today. So I decided to go personally to ask all these rappers who are good friends of mine to come along and do this charity thing and give the proceeds to help black youth." His crusade resulted in the rap single and video project, "We're All In The Same Gang," which features West Coast artists Tone Loc, Eazy E, N.W.A, Ice-T, M.C. Hammer, Young M.C., the D.O.C., Michelle, Def Jef, Body & Soul, Oaktown's 3-5-7, King Tee, J.J. Fadd, and Digital Underground. The message is anti-violence; the record, due for release in early June on Grand Jury/Warner Bros., is expected to benefit Project Build, a Los Angeles youth education organization. Reebok is sponsoring the video and will help channel proceeds from the record to black youth charities in 28 other states.

Concepcion proudly points out that Dr. Dre, who produced the record, has never before produced anything outside the Ruthless Records empire. Concepcion is also proud to count Eazy E among the participants. "Eazy was always the type of person to preach about getting into things, so this was a big turnaround for him to preach about stopping violence." The video, lensed by Fragile Films' Rupert Wainwright, is being shot in South Central Los Angeles' notorious Nickerson Gardens projects. Members of both the Crips and Bloods gangs were hired on as security without incident, says Concepcion, who is grateful to project residents and gang members for smoothing the way, as well as to the artists who participated. "I hope it generates a lot of money and we can get it to the people who really need it," he says of the record. If anybody can convince the black gangs, it's somebody who was in one."

Concepcion expects to premiere the "We're All In The Same Gang" video June 14 on "The Arsenio Hall Show." For more info, call Concepcion at 213-769-0198 or partner Eban Kelly (who has produced tracks for New Kids On The Block, among others) at 818-753-0597.

TWINKLE, TWINKLE, L.A. STAR: Profile's latest find, Bronx rapper L.A. Star, held court at a small "ladies lunch" tossed by the label for her and select press April 21 at N.Y.'s Tavern On The Green. The sharp-tongued Star regaled the table with tales of her early days as a competitive neighborhood MC, her signing by then-Profile A&R man Brian Chin (who showed faith by developing the artist over two years), and of her 9-to-

5 job as a collections agent for a sportswear firm. Her matter-of-fact pronouncements and lusty humor kept the ladies rolling. Though her debut album, "Poetess," is fast gaining attention for its no-holds-barred, feminist, reality-based lyrics and sharpshooter rap style, Star doesn't plan to leave her day job quite yet. This is one Star with her feet firmly on the ground.

HERE'S TO YOU: Legendary promotion man (and Malaco senior VP) Dave Clark will receive a much-deserved tribute at the 16th annual Jackson (Miss.) Music Awards, July 9 at the Holiday Inn in Jackson, Miss. Clark, for those who don't know, pioneered the field of R&B record promotion way back in 1938, when he traveled the country to make sure that records by such artists as Jimmy Lunceford, Louis Armstrong, Billie Holiday, and Cab Calloway were playing in jukeboxes and available in stores. The tribute committee of radio and label heavyweights is too long to list here; for more information, contact Sharon Getties or Thomisene Anderson at Malaco, 601-982-4522. . . The Super Salute To Jack Gibson has been rescheduled. It will take place during Black Music Month, June 22 in Washington, D.C., with a star-studded concert at Constitution Hall and a VIP reception at the Willard InterContinental Hotel. For tix and info, call Virginia Glover at 609-772-5677 or 609-665-3273.

STUFF: Azoff Entertainment has signed its first rap act: Full Swing, a quartet from "money-earnin'" Mount Vernon, N.Y., managed by Jimmy "Love" Jenkins, formerly national director of promotion at Uptown Enterprises. Production for the group is being handled by Al B. Sure! and Eddie F. (Heavy D. & the Boyz). Expect a first single in July. . . Following in the footsteps of former Shalamar mates Jody Watley and Howard Hewett comes Jeffrey Daniel, whose "Skinny Boy" album debuts on Solar/Epic this month. Daniel has become a much-sought-after choreographer—he worked with Michael Jackson ("Bad," "Smooth Criminal") and Paul McCartney (the film "Give My Regards To Broad Street"). "Skinny Boy" showcases his singing/songwriting/producing chops. First single, "She's The Girl," also sports a clip directed and choreographed by the artist. . . Polydor has signed State Of Art, which pairs Raymond Jones, who wrote and produced material for the "Do The Right Thing" and "School Daze" soundtracks (the fab "Never Explain Love" by Al Jarreau), and Norma Jean Wright, former singer with the disco funk outfit Chic. "Hero" is the first single.

The Rhythm and the Blues



by Janine McAdams

Billboard POWER PLAYLISTS FOR WEEK ENDING MAY 5, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Playlist	Station	Playlist
Cleveland	<p>93FM WZAK</p> <p>P.D.: Lynn Tolliver</p> <ol style="list-style-type: none"> 1 Digital Underground, The Humpty Dance 2 Howard Hewett, Show Me 3 Johnny Gill, Rub You The Right Way 4 The Winans, It's Time 5 Bell Biv DeVoe, Poison 6 Janet Jackson, Alright 7 Whistle, Always & Forever 8 The Jamaica Boys, Shake It Up! 9 Regina Belle, What Goes Around 10 Soul II Soul, Get A Life 11 The Good Girls, Love Is Like An Itching In My H 12 En Vogue, Hold On 13 Tyler Collins, Girls Nite Out 14 Michael Cooper, My Baby's House 15 Barry White, I Wanna Do It Good To Ya 16 Freddie Jackson, All Over You (From "Det By Tem 17 Tony! Toni! Toné!, The Blues 18 Naje, Tokyo Blue 19 Kid 'N Play, Fun House (From "House Party") 20 Full Force, Kiss Those Lips 21 Sybil (With Salt-N-Pepa), Crazy 4 U 22 Grayson Hugh & Betty Wright, How 'Bout Us (From 23 Grover Washington, Jr. Feat. Phyllis Hyman, Sac 24 Quincy Jones Feat. Tevin Campbell, Tomorrow (A 25 Ruby Turner, Paradise 26 By All Means, Do You Remember 27 M.C. Hammer, U Can't Touch This 28 Starpoint, I Want You - You Want Me 29 Christopher Williams, One Girl 30 Something Special, I Wonder Who She's Loving 31 Angela Winbush, No More Tears 32 Stacy Lattisaw, I Don't Have The Heart 33 Melba Moore & Friends, Lift Every Voice And Sin 34 Calloway, Sir Lancelot 35 Rob Base, Get Up And Have A Good Time 36 She Featuring Kim Waters, Hello Stranger 37 Randy & The Gypsies, Love You Honey 38 EX Phalon, Rising To The Top 39 EX Klymaxx, Good Love 40 EX Tashan, Black Man A Troop, All I Do Is Think Of You A Jane Child, Don't Wanna Fall In Love A The Chimes, I Still Haven't Found What I'm Look A Spunkadelic, Take Me Like I Am A Diane Reeves, Come In A The Black Flames, Watching You EX EX Glenn Jones, Stay EX EX Kid Creole And The Coconuts, The Sex Of It EX EX Def Con 4, Say U Love Me EX EX Lenny Williams, Here's A Ticket EX EX Tamika Patton, Number One EX EX Shades Of Lace, Why It Gotta Be Like That 	<p>WJLB 109.8</p> <p>P.D.: James Alexander</p> <ol style="list-style-type: none"> 1 Bell Biv DeVoe, Poison 2 After 7, Ready Or Not 3 Howard Hewett, Show Me 4 Regina Belle, What Goes Around 5 Johnny Gill, Rub You The Right Way 6 Body, Footsteps In The Dark 7 Digital Underground, The Humpty Dance 8 Grover Washington, Jr. Feat. Phyllis Hyman, Sac 9 Freddie Jackson, All Over You (From "Det By Tem 10 Tyler Collins, Girls Nite Out 11 Quincy Jones Feat. Tevin Campbell, Tomorrow (A 12 Angela Winbush, No More Tears 13 Michael Cooper, My Baby's House 14 Janet Jackson, Alright 15 Soul II Soul, Get A Life 16 En Vogue, Hold On 17 By All Means, Do You Remember 18 The Good Girls, Love Is Like An Itching In My H 19 The Winans, It's Time 20 Kashif, Ain't No Woman (Like The One I Got) 21 Starpoint, I Want You - You Want Me 22 Melba Moore & Friends, Lift Every Voice And Sin 23 Ruby Turner, Paradise 24 Tony! Toni! Toné!, The Blues 25 EX Klymaxx, Good Love 26 EX Perfect Gentlemen, Oh La La (I Can't Get Over 27 Patti Austin, Through The Test Of Time 28 Calloway, Sir Lancelot 29 EX Paul Jackson, Jr., Make It Last Forever 30 EX Robbie Mchals, Can't Get Enough Of U A Whistle, Always & Forever A Jane Child, Don't Wanna Fall In Love A Sybil (With Salt-N-Pepa), Crazy 4 U A Troop, All I Do Is Think Of You EX EX Beats International, Dub Be Good To Me EX EX Craig T. Cooper, Quality Time EX EX Dunn Pearson Jr., Programmed For Love EX EX Grayson Hugh & Betty Wright, How 'Bout Us (From EX EX Lenny Williams, Here's A Ticket EX EX Phalon, Rising To The Top 	

Every now and then a singer creates a work that reaches down into the soul . . .

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FOR WEEK ENDING
MAY 5, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	3	8	M.C. HAMMER CAPITOL 92857 (9.98) (CD) 2 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	5	9	5	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
3	2	1	40	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
4	4	6	34	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
5	3	2	21	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
6	6	4	31	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
7	7	5	25	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
8	8	8	8	LISA STANSFIELD ● ARISTA 8554 (9.98) (CD)	AFFECTION
9	10	11	34	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
10	9	7	25	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
11	13	15	6	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
12	17	28	4	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
13	79	—	2	PUBLIC ENEMY DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
14	14	14	10	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
15	11	10	27	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
16	16	21	4	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
17	12	12	18	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
18	24	43	4	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
19	15	16	22	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
20	26	33	5	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
21	19	22	20	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
22	18	13	42	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
23	23	23	8	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
24	37	58	3	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
25	44	—	2	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
26	27	26	38	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
27	22	19	20	KENNY G ▲ ARISTA 8613 (1 3.98) (CD)	LIVE
28	28	32	27	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
29	25	20	24	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
30	21	18	44	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
31	20	17	44	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
32	33	35	5	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
33	32	30	34	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
34	40	42	18	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
35	35	39	20	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
36	42	44	26	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
37	29	27	58	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
38	30	29	23	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
39	43	48	7	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
40	39	41	7	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
41	34	24	25	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
42	41	38	22	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
43	31	25	25	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
44	47	46	41	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
45	38	34	20	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
46	NEW ▶	1	1	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
47	49	45	26	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
48	91	—	2	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
49	46	40	22	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE


50	51	51	23	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
51	50	47	7	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
52	45	37	33	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
53	36	31	11	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
54	53	59	6	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
55	52	52	39	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
56	68	72	18	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
57	62	69	5	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
58	48	36	43	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
59	69	—	2	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
60	61	68	6	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
61	56	53	13	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
62	59	67	7	CURTIS MAYFIELD CURTON 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
63	55	55	16	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
64	57	49	92	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
65	89	94	3	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
66	73	71	16	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
67	66	66	8	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
68	60	62	10	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
69	64	64	36	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
70	65	57	31	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
71	54	50	32	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
72	82	91	3	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
73	71	75	6	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
74	77	76	9	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
75	95	—	2	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
76	87	—	2	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
77	85	—	13	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
78	72	73	6	DUNN PEARSON, JR. COMPOSE 9904 (8.98) (CD)	COLOR TAPESTRY
79	81	90	35	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
80	80	74	12	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
81	58	56	12	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
82	NEW ▶	1	1	THE JAMAICA BOYS REPRISE 26076 (9.98) (CD)	J BOYS
83	93	—	2	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
84	75	65	26	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
85	67	61	31	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
86	84	82	9	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
87	96	97	3	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
88	78	85	4	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
89	92	92	3	VARIOUS ARTISTS PETERS 1001 (8.98) (CD)	PETERS POSSE
90	90	93	21	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
91	88	81	20	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
92	63	60	32	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
93	74	63	8	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
94	70	54	22	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
95	100	98	3	LORD FINESSE & D.J. MIKE SMOOTH WILD PITCH 2003 (8.98) (CD)	FUNKY TECHNICIAN
96	86	77	59	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
97	RE-ENTRY	33	33	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
98	83	78	16	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
99	94	87	26	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
100	NEW ▶	1	1	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS

○ 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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FOR WEEK ENDING MAY 5, 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	1	POISON	BELL BIV DEVOE	1
2	3	THE HUMPTY DANCE	DIGITAL UNDERGROUND	10
3	4	ALL OVER YOU	FREDDIE JACKSON	4
4	7	RUB YOU THE RIGHT WAY	JOHNNY GILL	3
5	5	SHOW ME	HOWARD HEWETT	2
6	2	READY OR NOT	AFTER 7	6
7	14	HOLD ON	EN VOGUE	7
8	6	WHAT GOES AROUND	REGINA BELLE	5
9	12	GET A LIFE	SOUL II SOUL	9
10	10	GIRLS NITE OUT	TYLER COLLINS	8
11	13	ALWAYS AND FOREVER	WHISTLE	14
12	16	NO MORE TEARS	ANGELA WINBUSH	12
13	20	ALRIGHT	JANET JACKSON	11
14	17	LOVE IS LIKE AN ITCHING IN MY HEART	THE GOOD GIRLS	13
15	18	FUN HOUSE (FROM "HOUSE PARTY")	KID 'N PLAY	27
16	8	WHIP APPEAL	BABYFACE	25
17	9	SPREAD MY WINGS	TROOP	24
18	21	FOOTSTEPS IN THE DARK	BODY	15
19	24	GET UP AND HAVE A GOOD TIME	ROB BASE	28
20	22	MY BABY'S HOUSE	MICHAEL COOPER	18
21	26	911 IS A JOKE	PUBLIC ENEMY	32
22	15	ALL AROUND THE WORLD	LISA STANSFIELD	35
23	—	THE BLUES	TONY! TONI! TONE!	19
24	25	JUICY GOTCHA CRAZY	OAKTOWN'S 3-5-7	43
25	34	IT'S TIME	THE WINANS	21
26	27	SACRED KIND OF LOVE	GROVER WASHINGTON, JR.	22
27	38	WHY YOU GET FUNKY ON ME	TODAY	20
28	11	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	34
29	31	DO YOU REMEMBER	BY ALL MEANS	17
30	32	BLACK MAN	TASHAN	37
31	29	LOVE YOU HONEY	RANDY & THE GYPSYS	16
32	19	SOUL TO SOUL	THE TEMPTATIONS	46
33	—	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	23
34	—	SHAKE IT UP!	THE JAMAICA BOYS	29
35	28	THE SECRET GARDEN	QUINCY JONES	61
36	40	AIN'T NO WOMAN (LIKE THE ONE I GOT)	KASHIF	40
37	36	EXPRESSION	SALT-N-PEPA	69
38	—	DON'T WANNA FALL IN LOVE	JANE CHILD	33
39	—	CRAZY 4 U	SYBIL (WITH SALT-N-PEPA)	30
40	33	JINGLING BABY	L.L. COOL J	62

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	POISON	BELL BIV DEVOE	1
2	4	SHOW ME	HOWARD HEWETT	2
3	3	WHAT GOES AROUND	REGINA BELLE	5
4	5	RUB YOU THE RIGHT WAY	JOHNNY GILL	3
5	6	ALL OVER YOU	FREDDIE JACKSON	4
6	1	READY OR NOT	AFTER 7	6
7	7	GIRLS NITE OUT	TYLER COLLINS	8
8	12	HOLD ON	EN VOGUE	7
9	11	ALRIGHT	JANET JACKSON	11
10	8	LOVE IS LIKE AN ITCHING IN MY HEART	THE GOOD GIRLS	13
11	13	GET A LIFE	SOUL II SOUL	9
12	9	NO MORE TEARS	ANGELA WINBUSH	12
13	14	LOVE YOU HONEY	RANDY & THE GYPSYS	16
14	15	FOOTSTEPS IN THE DARK	BODY	15
15	17	DO YOU REMEMBER	BY ALL MEANS	17
16	19	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	23
17	23	WHY YOU GET FUNKY ON ME	TODAY	20
18	16	SACRED KIND OF LOVE	GROVER WASHINGTON, JR.	22
19	28	THE BLUES	TONY! TONI! TONE!	19
20	26	ALWAYS AND FOREVER	WHISTLE	14
21	20	THE HUMPTY DANCE	DIGITAL UNDERGROUND	10
22	27	IT'S TIME	THE WINANS	21
23	25	MY BABY'S HOUSE	MICHAEL COOPER	18
24	22	I WANNA DO IT GOOD TO YA	BARRY WHITE	26
25	30	LIFT EVERY VOICE AND SING	MELBA MOORE & FRIENDS	31
26	31	CRAZY 4 U	SYBIL (WITH SALT-N-PEPA)	30
27	34	I CAN'T TOUCH THIS	M.C. HAMMER	38
28	33	SHAKE IT UP!	THE JAMAICA BOYS	29
29	29	I WANT YOU - YOU WANT ME	STARPOINT	36
30	38	HOW 'BOUT US	GRAYSON HUGH & BETTY WRIGHT	41
31	39	SIR LANCELOT	CALLLOWAY	42
32	—	GOOD LOVE	KLYMAXX	48
33	—	DON'T WANNA FALL IN LOVE	JANE CHILD	33
34	10	SPREAD MY WINGS	TROOP	24
35	—	RISING TO THE TOP	PHALON	39
36	—	OOH LA LA . . .	PERFECT GENTLEMEN	45
37	—	GHETTO HEAVEN	THE FAMILY STAND	44
38	—	PARADISE	RUBY TURNER	50
39	32	AIN'T NO WOMAN (LIKE THE ONE I GOT)	KASHIF	40
40	36	SAY U LOVE ME	DEF CON 4	52

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FOR WEEK ENDING MAY 5, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	3	3	8	FUNHOUSE SELECT 62356 (C) ◆ KID 'N PLAY 1 week at No. 1	◆ ABOVE THE LAW
2	1	1	9	MURDER RAP RUTHLESS 49-73155/EPIC (C)	◆ DIGITAL UNDERGROUND
3	2	2	15	THE HUMPTY DANCE ▲ TOMMY BOY 944 (C) (M)	◆ PROFESSOR GRIFF
4	4	5	8	PAWNS IN THE GAME SKYYWALKER 131 (C) (M)	◆ D.O.C.
5	5	4	7	THE FORMULA RUTHLESS 0-96500/ATLANTIC (C)	◆ PUBLIC ENEMY
6	12	14	3	911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C)	◆ OAKTOWN'S 3-5-7
7	7	11	7	JUICY GOTCHA CRAZY CAPITOL 15510 (C)	◆ SALT-N-PEPA
8	6	6	21	EXPRESSION ◆ NEXT PLATEAU 50101 (M)	◆ TRIBE CALLED QUEST
9	9	12	8	I LEFT MY WALLET IN EL SEGUNDO ◆ JIVE 1300/RCA (C)	◆ L.L. COOL J
10	8	7	12	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	◆ YOUNG & RESTLESS
11	13	19	4	"B" GIRLS PANDISC 055 (C)	◆ LOW PROFILE
12	10	8	13	PAY YA DUES PRIORITY 02278 (C)	◆ POWER JAM FEATURING CHILL ROB G
13	21	21	3	THE POWER WILD PITCH 1018 (M)	◆ THE 2 LIVE CREW
14	15	17	5	THE FUNK SHOP SKYYWALKER 144 (C)	◆ KID SENSATION
15	14	15	9	BACK TO BOOM NASTY MIX 76981 (C)	◆ KENNY B DEVINE
16	18	22	4	BASS IN THE BOX PETERS 107 (C)	◆ M.C. SHY-D
17	19	20	4	DON'T SWEAT ME ON TOP 8067/JOEY BOY	◆ MC LYTE & DJ K ROCK
18	11	9	9	STOP, LOOK, LISTEN FIRST PRIORITY 96503/ATLANTIC (C)	◆ NICE & SMOOTH
19	22	—	2	FUNKY FOR YOU FRESH 80139/SLEEPING BAG (C)	◆ MARK DEE
20	23	—	2	GET A HOLD OF YOURSELF MCA 24012 (C)	◆ QUEEN LATIFAH
21	27	29	3	COME INTO MY HOUSE TOMMY BOY 948 (M)	◆ MISSY MIST
22	20	23	6	GETTIN' BASS NEVER STOP 1111/PANDISC	◆ SIR MIX-A-LOT
23	25	—	2	MY HOOPTIE NASTY MIX 76988 (C)	◆ RODNEY O - JOE COOLEY
24	17	10	14	SAY IT LOUD ATLANTIC 0-86243 (C)	◆ X-CLAN
25	NEW	1	1	RAISE THE FLAG 4TH & B WAY 4877/ISLAND (C)	◆ DE LA SOUL
26	16	13	18	BUDDY TOMMY BOY 943 (C) (M)	◆ HEAVY D. & THE BOYZ
27	29	—	2	BIG Tyme UPTOWN 24023/MCA (C)	◆ SNAP
28	NEW	1	1	THE POWER ARISTA 2014 (C)	◆ SPECIAL ED
29	30	27	4	I'M THE MAGNIFICENT PROFILE 7287	◆ M.C. HAMMER
30	28	30	9	DANCIN' MACHINE CAPITOL 15542 (C)	

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

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP/Sweet-Thom, ASCAP	ASCAP/Rahmat Olinga, ASCAP/Avid One, ASCAP
32 911 IS A JOKE (Def American, BMI)	ASCAP/Sweet-Thom, ASCAP	7 HOLD ON (Two Tuff-Enuff, BMI)	ASCAP/Rahmat Olinga, ASCAP/Avid One, ASCAP
100 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP/EMI Blackwood, BMI)	ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP/EMI Blackwood, BMI	41 HOW 'BOUT US (FROM "TRUE LOVE") (Irving, BMI) CPP	ASCAP/Avid One, ASCAP/Ackee, ASCAP/Whole Nine Yards, ASCAP/Dastard Deed, BMI)
40 AIN'T NO WOMAN (LIKE THE ONE I GOT) (Music Corp. Of America, BMI)	Music Corp. Of America, BMI	10 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)	61 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/MCA, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP) CPP/WBM/HL
35 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	BMG, ASCAP/Block & Gilbert, ASCAP) HL	71 HUNGRY FOR ME AGAIN (Nick-O-Vai, ASCAP)	85 THE SEX OF IT (Controversy, ASCAP/WB, ASCAP)
59 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI)	Stone Diamond, BMI/Gold Forever, BMI	84 I CAN'T COMPLAIN (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP)	29 SHAKE IT UP! (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI)
4 ALL OVER YOU (FROM "DEF BY TEMPTATION") (Auteur, BMI/Bocar, BMI)	Auteur, BMI/Bocar, BMI	80 I COME OFF (Varry White, ASCAP)	2 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI)
11 ALRIGHT (Flyte Tyme, ASCAP/Black Ice, BMI) WBM	Flyte Tyme, ASCAP/Black Ice, BMI) WBM	96 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)	42 SIR LANCELOT (Calico, BMI/Screen Gems-EMI, BMI/Solar, BMI)
14 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	Almo, ASCAP/Rodsongs, ASCAP) CPP	26 I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-Da-Da, BMI/Rustomatic, ASCAP)	81 SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)
64 "B" GIRLS (P-Man, BMI)	P-Man, BMI	36 I WANT YOU - YOU WANT ME (Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP)	46 SOUL TO SOUL (Dyad, BMI)
37 BLACK MAN (Def Jam, ASCAP/Fearse, ASCAP)	Def Jam, ASCAP/Fearse, ASCAP)	57 I WONDER WHO SHE'S LOVING (CBS, ASCAP/Sister Teresa, ASCAP/NutSty, ASCAP/Bridgeport, BMI)	75 SPIN THAT WHEEL (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM
19 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP)	Tony Toni Tone, ASCAP/Pri, ASCAP)	87 I'D LIKE TO GET TO KNOW YOU (Colgems-EMI, ASCAP)	24 SPREAD MY WINGS (Seelongsongs, ASCAP/Sarapis, ASCAP)
88 COMFORT OF A MAN (Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI) CPP	Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI) CPP	83 I'M THE MAGNIFICENT (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)	78 STAY (Kaptain K, ASCAP/MCA, ASCAP/Tutu, ASCAP)
30 CRAZY 4 U (S.T.M., BMI/Deronde Jay, BMI/Next Plateau, ASCAP/Gale Warnings, BMI)	S.T.M., BMI/Deronde Jay, BMI/Next Plateau, ASCAP/Gale Warnings, BMI)	73 IRRESISTIBLE (Abana, BMI/Virgin Songs, BMI)	63 SWEAT YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
17 DO YOU REMEMBER (Island, BMI/April Joy, BMI/Syient Partnor, BMI/Gabrielle, BMI)	Island, BMI/April Joy, BMI/Syient Partnor, BMI/Gabrielle, BMI)	21 IT'S TIME (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Donril, ASCAP/Zomba, ASCAP)	68 THROUGH THE TEST OF TIME (Art Street, BMI/Rashida, BMI)
33 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	Radical Dichotomy, BMI) WBM	62 JINGLING BABY (D&D, ASCAP/L.L. Cool J, ASCAP/DJ, ASCAP)	79 TOKYO BLUE (Najee, ASCAP/Bad Bunny, ASCAP)
93 DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	43 JUICY GOTCHA CRAZY (Bust-It, BMI)	23 TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Dooinit, ASCAP/WB, ASCAP/Black Chick, ASCAP)
74 DUB BE GOOD TO ME (Go! Discs)	Go! Discs	55 KISS THOSE LIPS (Forceful, BMI/Willesden, BMI)	99 TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
34 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	31 LIFT EVERY VOICE AND SING (Edward B. Marks, BMI)	91 TURTLE POWER (FROM "TEENAGE MUTANT NINJA TURTLES") (EMI Blackwood, BMI/Kikit, BMI)
69 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	13 LOVE IS LIKE AN ITCHING IN MY HEART (Stone Agate, BMI) CPP	38 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)
92 FFUN (Burrin Ave., ASCAP)	Burrin Ave., ASCAP)	66 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)	67 VOGUE (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP)
15 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	Bovina, ASCAP/EMI April, ASCAP)	16 LOVE YOU HONEY (Ranjack, BMI)	77 WATCHING YOU (Cotillion, BMI/Warner-Tamerlane, BMI)
89 THE FORMULA (Dollarz N Sense, BMI/Jobete, ASCAP)	Dollarz N Sense, BMI/Jobete, ASCAP)	82 LOVE'S ON THE RUN (Amazement, BMI)	90 WE CAN MAKE IT ALRIGHT (Rockwood, BMI/Good Choice, BMI/C Dub, ASCAP)
58 FRIEND OF A FRIEND (WE, BMI)	WE, BMI)	72 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	95 WE ROCK THE MIC RIGHT (Cal-Gene, BMI/Virgin Songs, BMI)
27 FUN HOUSE (FROM "HOUSE PARTY") (Hittage, ASCAP/Turnout, ASCAP)	Hittage, ASCAP/Turnout, ASCAP)	60 MERCY MERCY ME (THE ECOLOGY) (Jobete, ASCAP)	5 WHAT GOES AROUND (Reata, ASCAP/Peach Pie, ASCAP/Tunes-R-Us, ASCAP)
9 GET A LIFE (Virgin, ASCAP) CPP	Virgin, ASCAP) CPP	18 MY BABY'S HOUSE (Bee Germaine, BMI)	25 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
28 GET UP AND HAVE A GOOD TIME (Protoons, ASCAP/Hikim, ASCAP)	Protoons, ASCAP/Hikim, ASCAP)	53 MY HEART BEATS FOR YOU (Music Corp. Of America, BMI/Glitter & Gold, BMI)	54 WHY IT GOTTA BE LIKE THAT (Raycio, ASCAP)
44 GHETTO HEAVEN (EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP)	EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP)	76 NUMBER ONE (Ashfo, ASCAP)	20 WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") (Virgin Songs, BMI/Cal-Gene, BMI)
8 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	49 ONE GIRL (Treyce, BMI/Willesden, BMI)	97 WRAP-U-UP (Goldsongs, PRS/Colgems-EMI, ASCAP)
48 GOOD LOVE (Gradington, ASCAP/Ronnie Onyx, ASCAP)	Gradington, ASCAP/Ronnie Onyx, ASCAP)	45 OOH LA LA (I CAN'T GET OVER YOU) (Maurice Starr, ASCAP/EMI April, ASCAP) HL	
98 HARD UP (Ultra Tec, ASCAP/Bush Burnin', ASCAP)	Ultra Tec, ASCAP/Bush Burnin', ASCAP)	50 PARADISE (Zomba, ASCAP)	
65 HELLO STRANGER (Cotillion, BMI/Branntree, BMI/Lovelane, BMI)	Cotillion, BMI/Branntree, BMI/Lovelane, BMI)	1 POISON (Hi-Frost, BMI)	
47 HERE'S A TICKET (Kamalar, ASCAP/Let's Shine, ASCAP)	Kamalar, ASCAP/Let's Shine, ASCAP)	51 RADIO DRIVER (EMI Blackwood, BMI/Domino Theory, BMI)	
		6 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL	
		3 RISING TO THE TOP (Baby Ann, ASCAP/Sir Terry, ASCAP)	
		3 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP)	
		22 SACRED KIND OF LOVE (Colgems-EMI)	

BLACK/URBAN STATIONS

(Continued from page 11)

defined but clearly targeted demo. This has three advantages:

- *Counterprogram churban pop radio:* Audience ratings will not suffer because the approach permits black/urban radio to program what the competition can't. It will actually help with advertising agencies, because it will offer them *long-held* target audiences that no other stations can pull with impact.

- *Offer something unique:* A broader variety of smoothly blended music styles will bring in more listeners, period, including whites (everybody knows that yuppies love Motown, jazz, reggae, blues, etc.) Black adults and hip whites will then have a special, compelling reason to listen to the station for extended periods.

- *Stimulate the record industry.* Major record companies would be more eager to sign and develop more types of black artists who create in many more styles if the market for them was being nourished more responsibly by black/urban radio. This would stimulate a virtual renaissance in black musical culture instead of the limited, reductionist, and increasingly derivative system we are saddled with at present. As it stands now, black/urban radio is not being rewarded for breaking more black pop hits because it is not breaking them at the rate it could or should.

WHAT TO DO NOW

Black/urban radio should create more slots in programming rotations to try out more new categories of music on a regular, sustained basis. Careful testing of apparently "high risk" selections can be accomplished in off hours by asking for calls, etc. If a song gets a neutral/positive response after an adequate number of plays, give it more frequent rotation.

To work well, this approach requires a loosening of rotations; a bigger listening loop covering a broader-than-usual variety of musical styles and selections; and programming of the unfamiliar music over a longer-than-normal period to build familiarity with low risk. *The likely result within only three ratings periods will be a decisive improvement not only in market-share position, but also in the perception that the station is the new force to be reckoned with in the coming periods because it will clearly be the most innovative, trend-setting, and impactful presence in the market.*

This approach can also be promoted successfully as a community service, which it is. And, to encourage this direction, record companies should consider aggressively supporting related community service projects of stations moving toward this kind of programming flexibility.

Black/urban radio needs to scrutinize and revitalize itself as it reinvigorates the great black music tradition by expanding the scope of its musical presentations. Being the key information and cultural music resource of the black community heritage is its distinct privilege as well as the main source of its unique strength in the marketplace. Further, black/urban radio has an extra social responsibility because it serves a largely disadvantaged segment of society. It must serve its audience better in ways that no one else can or does. This is the key to success in the long term.



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When George Benson first heard the music of Bryan Loren he saw pictures. From G-Flat to A-Sharp, Bryan carefully builds layers of textured sound to create what he describes as "three-dimensional music" with electronics. It's what makes him a true innovator.

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HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ No. 1 ★★					
1	2	6	5	ALRIGHT (REMIX) A&M SP-18021	JANET JACKSON
2	5	31	3	VOGUE SIRE 0-21513/WARNER BROS.	MADONNA
3	3	4	5	SPIN THAT WHEEL SBK V-19706	HI TEK 3 FEATURING YA KID K
4	1	3	8	HEAVEN COLUMBIA 44 73171	THE CHIMES
5	6	13	4	THE POWER ARISTA ADI-2014	SNAP
6	4	1	7	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
7	8	15	5	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	DEPECHE MODE
8	23	48	3	DUB BE GOOD TO ME ELEKTRA 0-66654	BEATS INTERNATIONAL
9	14	19	7	STREET TUFF DESIRE 873 743-1/POLYGRAM	REBEL MC & DOUBLE THE TROUBLE
10	9	9	6	I WANT YOU - YOU WANT ME ELEKTRA 0-66643	STARPOINT
11	19	35	3	GET A LIFE/FAIRPLAY VIRGIN 0-96481	SOUL II SOUL
12	11	12	7	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21476	JANE CHILD
13	17	25	4	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	MELLOW MAN ACE
14	20	27	4	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
15	15	18	6	EVERY LITTLE WORD CAPITOL V-15556	FLESH FOR LULU
16	18	30	4	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	D-MOB
17	25	33	6	SWEET AND LOW SIRE 0-21492/REPRISE	DEBORAH HARRY
18	27	38	3	LOVE CHILD ATCO 0-96487/ATLANTIC	SWEET SENSATION
19	28	39	3	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
20	21	28	10	THE HUMPTY DANCE TOMMY BOY TB 944	DIGITAL UNDERGROUND
21	26	32	5	COME INTO MY HOUSE TOMMY BOY TB-948	QUEEN LATIFAH
22	13	10	8	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	SONIA
23	7	2	10	TOUCH ME 4TH & B'WAY 501/ISLAND	49ERS
24	31	—	2	POISON MCA 24003	BELL BIV DEVOE
25	10	8	7	WILD WOMEN DO (REMIX) EMI V-56161	NATALIE COLE
★★★ HOT SHOT DEBUT ★★★					
26	NEW ▶	—	1	PUMP THAT BODY JIVE 1337-1-JD/RCA	MR. LEE
★★★ POWER PICK ★★★					
27	43	—	2	HOLD ON ATLANTIC 0-86234	EN VOGUE
28	41	—	2	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	THE COVER GIRLS
29	47	—	2	LIGHTNING MAN GEFEN 0-21465	NITZER EBB
30	12	5	9	HELLO ATLANTIC 0-86235	BELOVED
31	30	40	3	LOVE ON LOVE VIRGIN 0-96486	EZEE POSSE FEATURING DR. MOUTHQUAKE
32	37	42	3	PACIFIC TOMMY BOY TB-949	808 STATE
33	32	37	5	THE OMEN COLUMBIA 44 73158	MYSTERIOUS ART
34	NEW ▶	—	1	N-R-G MCA 24015	ADAMSKI
35	34	41	3	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 873-1/POLYDOR	JIMMY SOMERVILLE
36	16	14	7	MOVE MCA 23998	SLAM SLAM
37	24	11	8	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
38	42	—	2	VISIONS 4TH & B'WAY 497/ISLAND	ROBERT OWENS
39	NEW ▶	—	1	WILL YOU BE THERE WESTSIDE (WEST GERMANY) IMPORT	CELEBRATE THE NUN
40	49	—	2	HALLELUJAH ELEKTRA 0-60945	HAPPY MONDAYS
41	NEW ▶	—	1	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
42	22	7	11	ROOM AT THE TOP MCA 23964	ADAM ANT
43	NEW ▶	—	1	NATURAL THING PROFILE PRO-7284	INNOCENCE FEATURING GEE MORRIS
44	NEW ▶	—	1	GET DUMB! (FREE YOUR BODY) VENETTA VE 7037/A&M	THE CREW
45	NEW ▶	—	1	GIVE ME LOVE ZYX 6268-12	FUN FUN
46	NEW ▶	—	1	BAD OF THE HEART COLUMBIA 44 73177	GEORGE LAMOND
47	29	24	14	ALL AROUND THE WORLD ARISTA ADI-9937	LISA STANSFIELD
48	NEW ▶	—	1	THE SEX OF IT COLUMBIA 44 69204	KID CREOLE AND THE COCONUTS
49	NEW ▶	—	1	FAME 90 EMI V-56163	DAVID BOWIE FEATURING QUEEN LATIFAH
50	NEW ▶	—	1	COME AND FLY WITH ME JIVE 1342-1-JD/RCA	DJ PIERRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	4	—	2	VOGUE SIRE 0-21513/WARNER BROS.	MADONNA
2	2	4	6	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	DEPECHE MODE
3	3	6	4	GET A LIFE/FAIRPLAY VIRGIN 0-96481	SOUL II SOUL
4	5	5	5	POISON MCA 24003	BELL BIV DEVOE
5	7	15	3	ALRIGHT (REMIX) A&M SP-18021	JANET JACKSON
6	1	3	13	THE HUMPTY DANCE TOMMY BOY TB-944	DIGITAL UNDERGROUND
7	8	14	5	LOVE CHILD ATCO 0-96487/ATLANTIC	SWEET SENSATION
8	6	1	13	ALL AROUND THE WORLD ARISTA ADI-9937	LISA STANSFIELD
9	14	31	4	HOLD ON ATLANTIC 0-86234	EN VOGUE
10	13	21	5	SPIN THAT WHEEL SBK V-19706	HI TEK 3 FEATURING YA KID K
11	9	7	8	TOUCH ME 4TH & B'WAY 501/ISLAND	49ERS
12	10	8	7	SENDING ALL MY LOVE ATLANTIC 0-86220	LINEAR
13	19	32	4	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	JOHNNY GILL
14	15	26	4	GETTING AWAY WITH IT WARNER BROS. 0-21498	ELECTRONIC
15	18	25	4	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	ERASURE
16	22	24	5	HEAVEN COLUMBIA 44 73171	THE CHIMES
17	21	28	5	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
18	11	9	11	ROOM AT THE TOP MCA 23964	ADAM ANT
19	29	37	3	COME INTO MY HOUSE TOMMY BOY TB-948	QUEEN LATIFAH
★★★ HOT SHOT DEBUT ★★★					
20	NEW ▶	—	1	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	JANE CHILD
★★★ POWER PICK ★★★					
21	38	—	2	DUB BE GOOD TO ME ELEKTRA 0-66654	BEATS INTERNATIONAL
22	16	10	17	EXPRESSION NEXT PLATEAU NP50101	SALT-N-PEPA
23	26	29	8	TIME AFTER TIME JAM CITY 63961-5003	TIMMY-T
24	33	34	5	LOVE IS LIKE AN ITCHING IN MY HEART MOTOWN MOT-4690	GOOD GIRLS
25	34	35	4	LIGHTNING MAN GEFEN 0-21465	NITZER EBB
26	17	20	6	HIDE AND SEEK ATLANTIC 0-86230	PAJAMA PARTY
27	23	17	11	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
28	24	11	10	GOT TO GET ARISTA ADI-9932	LEILA K WITH ROB 'N' RAZ
29	25	22	7	HELLO ATLANTIC 0-86235	BELOVED
30	44	—	2	THE POWER WILD PITCH WP-1018	POWER JAM FEATURING CHILL ROB G
31	36	36	3	PACIFIC TOMMY BOY TB-949	808 STATE
32	28	27	7	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	SONIA
33	NEW ▶	—	1	NICETY RUTHLESS 0-96480/ATCO	MICHEL'LE
34	NEW ▶	—	1	THE POWER ARISTA ADI-2014	SNAP
35	41	39	4	GIRL UPSTAIRS URO 100	DAIZE
36	43	—	2	STOP ME IF I FALL IN LOVE VENETTA VE-7035/A&M	ALE
37	NEW ▶	—	1	PUMP THAT BODY JIVE 1337-1-JD/RCA	MR. LEE
38	12	2	10	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
39	30	18	9	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
40	20	12	12	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	SEDUCTION
41	39	—	2	911 IS A JOKE DEF JAM 44 73179/COLUMBIA	PUBLIC ENEMY
42	45	—	2	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 973-1/POLYDOR	JIMMY SOMERVILLE
43	NEW ▶	—	1	BAD OF THE HEART COLUMBIA 44 73177	GEORGE LAMOND
44	42	46	3	FUN HOUSE (THE HOUSE WE DANCE IN) SELECT 62356	KID 'N PLAY
45	32	23	14	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	TECHNOTRONIC
46	NEW ▶	—	1	WHAT U WAITIN 4? WARNER BROS. 0-21477	JUNGLE BROTHERS
47	35	19	11	SECRET GARDEN QWEST 0-21459/WARNER BROS.	QUINCY JONES
48	27	13	10	BEACH BUMP SIRE 0-21440/WARNER BROS.	BABY FORD
49	NEW ▶	—	1	GHETTO HEAVEN ATLANTIC 0-86238	THE FAMILY STAND
50	NEW ▶	—	1	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	D-MOB

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



"BODY LANGUAGE" featuring the single, "GOT TO TELL ME SOMETHING" (written and produced by Maurice Starr, re-mixed by David Morales), "ANGEL OF LOVE" (a duet with Jordan Knight), plus songs by Debbie Gibson and Kiki Garcia. All songs fired with the extraordinary energy and youthful passion of ANA. "BODY LANGUAGE." A UNIVERSAL EXPRESSION. ON PARC/EPIC.

Management: Miguel Rodriguez
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Spring Fever: Happy Mondays, War Party & More

"It's a little bit scary . . . but fun."—Grace Jones

NEVER SAY NEVER: In the span of a little more than one week we received more than one dozen albums of distinction that merit your recognition.

On the alternative scene a number of fine, innovative offerings have popped up on the scene. **Happy Mondays** have served up a tasty seven-cut EP titled "Hallelujah" (Elektra). The popular Manchester,



by Bill Coleman

England, assemblage delivers its own warped-brand of dance music seemingly inspired by just about anything. Tracks like the brilliant "Rave On," "Clap Your Hands," and the title track possess a common thread but emanate varied energies. Remixes of "Rave On," "Hallelujah," and "Wrote For Luck" are included . . . "The Myth Of Rock" (Nettwerk/I.R.S.) from politically correct threesome **Consolidated** is further proof that there's a thin line between funk, industrial, rap, and rock. This West Coast-based act dips into all of the aforementioned and emerges with a spicy offering that can easily find a home in the bins that house **Public Enemy** and **N.W.A.**, not only musically, but in its staunch, occasionally humorous but always potent dialog. Discover the cuts "Love, Honor, And Respect," "Dysfunctional Relationship," "This Is A Collective," "America No. 1," "Josephine The Singer," "Poland," and "Weakness Pts. I & II." Very cool . . . The Amsterdam-based **Urban Dance Squad** lives up to its name with its "Mental Floss For The Globe" (Arista) debut. Like in any city or "urban" neighborhood, you're never surprised by what you might find. With UDS, that becomes an appropriate warning. The live band

HOT DANCE BREAKOUTS

CLUB PLAY

1. TALK ABOUT ROCKIN' 2 GIRLS CAPITOL
2. PROBABLY A ROBBERY/SPACE GLADIATOR RENEGADE SOUNDWAVE ENIGMA
3. MOONLIGHT ON WATER LAURA BRANIGAN ATLANTIC
4. WHAT U WAITIN 4? JUNGLE BROTHERS WARNER BROS.
5. PICTURES OF YOU THE CURE ELEKTRA

12" SINGLES SALES

1. FAME 90 DAVID BOWIE FEATURING QUEEN LATIFAH EM
2. ALL THAT GLITTERS ISN'T GOLD THE COVER GIRLS CAPITOL
3. PICTURES OF YOU THE CURE ELEKTRA
4. THE BLUES TONY! TONI! TONE! WING
5. WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") TODAY MOTOWN

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

combines rap with a hardcore and metal sensitivity, adding up to a unique, sometimes disturbing, but never dull, collection from the **Bad Brains/Red Hot Chili Peppers/Fishbone** school of thought. Check out "No Kid," "Piece Of Rock," "Fast Lane," "Prayer For My Demo," "Struggle For Jive."

BLAME IT ON THE BOOGIE: Warlock (212-979-0808) is right on target with its fierce two-record, various-artist compilation of house and underground tracks titled "War Party." Compiled by Al "T" McLaran, the set gives you a taste of all kinds of house: deep, acid, groovy, hip, and otherwise. Brilliant gems such as "Feel The Magic" by **Soul Fusion**; "After The Storm" and "Oh Baby Now" by **Nemesis**; and "Cannot Stop This Feeling" by **House Junkies** are complemented by such others as "I Love The Way You Shake" by **Frontline**, "You Keep Me Coming On" by **Body Work**, and the grossly overlooked "Rollin' With Rhama" by **Axis**. Sporting contributions from the likes of **Little Louie Vega**, **Jungle Brothers**, **Marley Marl**, **Freddy Bastone**, **Nelson Roman**, **Todd Terry**, **Johnny Dynell** and more. How could you go wrong? . . . "Let Them Eat Bingo" (Elektra) marks the debut of former **Housemartin** member **Norman Cook** and pals as **Beats International**. Featuring the smash single "Dub Be Good To Me," the package meshes a variety of stylings. Inspirations range from **Bohannon** to **Billy Bragg** highlighted by the sweet "Burundhi Blues," "The Ragged Trousered Percussionists," "Blame It On The Bassline," "Won't Talk about It,"

and "For Spacious Lies" . . . Beat & sample meisters **Musto & Bones** offer "The Future Is Ours" (Citybeat/Beggars Banquet, 516-223-6640). The acid-laced club collection is meant to be played loud and after about 3 a.m. Not all the cuts

New York's Micmac Label Makes Its Mark Indie Guided By Pros Caviano, Schlacter, Garcia

BY DAVID NATHAN

LOS ANGELES—Take the know-how and skill of executives Marvin Schlacter and Ray Caviano, whose work in the dance music field through the '70s and '80s marks them as pioneers, and add some of the innovative creative talent epitomized by label co-owner Mickey Garcia, who helped make New York the mecca for dance music, and you have the basic formula that has enabled Micmac Records to enjoy an unprecedented success rate in an era when the music industry is more corporate than ever.

Micmac was created some three years ago by Schlacter, whose distinguished career includes stints with the legendary Scepter Records and disco-era Prelude Records, and producer/mastermixer Garcia, who worked at KISS-FM in New York and at clubs like Illusions, when the two met at the New Music Seminar in 1987. The Gotham-based indie began to establish itself in 1988 with hits by acts like Cynthia & Johnny "O." More recently, Micmac has enjoyed success with major releases by Eileen Flores and Two Without Hats.

"We're the hottest New York dance

make the grade but "Don't Give Up On My Lovin'," "I'm So Confused," "Time Is Running Out" and "Give It Up Girl" are faves.

Adamski's much U.K.-hyped "Live And Direct" (MCA) album is out. The instrumental, primarily

acid house-based album from the "keyboard wiz" is good, but, quite honestly, we were expecting true fabness. There are some memorable moments, however, with the hooky "You. Me. House.," "Magik Piano," and "Rap You In Sound."

label on the street!" says Caviano, with characteristic exuberance. "Minimally, we have three or four records on New York radio on a station like [WRKS] Hot 97 at any given time. I joined the company because Micmac is the hottest label, bar none. Marvin's experience as a street record man and his A&R ear along with Mickey's real production sensitivity, sensibility, and his awareness of what the consumer wants as one of the pioneers of the Latin/pop freestyle sound himself—the combination is dynamic."

Caviano, the label's director of special projects, promotion, and marketing, joined Micmac after a stint with Sleeping Bag and is widely credited as one of disco's founding fathers through his work with TK Records in the '70s and later his own RFC label. He adds that "we're cleaning up right now," pointing to the recent launch of Cruzin' Nelson Records, home for hot New York producer/artist Nelson Cruz, and Micmac's expansion into the house music field via another new label, Martru Records, which is due soon.

"We're creating Martru primarily for that house/street/progressive club sound so that the consumers can differentiate from Micmac, which has become known primarily for its pop/crossover/freestyle sound," notes Caviano. Among artists whose records will appear on Cruzin' Nelson Records are Nelshouse, Darlene, Maribell, Baby Hec, and Nelson's Fast Forward Cruz (FFWD), which features Cruz as an artist.

In retracing Micmac's run of success, Caviano notes that the label kicked off in early '88 with "Love's Gonna Get You" by Vickie Ryan. Initial product by Cynthia & Johnny "O" sparked interest, as did Tonasi's "Wondering" and "Try Yazz" by Two Without Hats. Albums by Cynthia & Johnny "O" (co-produced by Garcia with partner Elvin Molina, who also produce Profile's Judy Torres) did well, and as Caviano points out, "Follow-up singles by Cynthia and John-

ny 'O' were well accepted by crossover radio."

Although he acknowledges that "New York is still the center of the dance music universe," Caviano says that breakout markets like Miami, Los Angeles, San Diego, Houston, and San Antonio, Texas, have all been responsible for Micmac's growth. "The radio and chart acceptance speaks for itself and when you can sell 50,000 12-inch singles without any radio play and take it to 100,000 at least, with airplay, you get some idea of what can happen with a growing company."

Caviano is clear that Micmac's continual growth has its roots in the label's commitment to making records, particularly in the Latin freestyle genre. "The Latin community will not abandon its artists. No one can say the freestyle sound has peaked when you have artists like Judy Torres, Exposé, the Cover Girls, Seduction, TKA, Coro, Pajama Party, and George LaMond doing well."

Micmac's current strategy is geared toward "the creation of better marketing campaigns for our album-oriented artists, which will include videos, national tours, and so on, and devising better methods to break our artists," says Caviano.



808 STATE: From left, Andy, Martin Price, Darren and Graham Massey

NEW ON THE CHARTS

From Manchester's underground club scene comes one of its hottest exports—808 State.

Previewing its forthcoming album "Ninety," with the hypnotic, now-classic house instrumental "Pacific" (which has been circulating on 12-inch import in various incarnations before securing a stateside deal with Tommy Boy), 808 State has been hailed in the U.K. as "one of the most talented groups in dance music."

The act consists of: Martin Price, 34, (owner of Eastern Bloc, a dance/indie shop in Manchester, where they all met); Graham Massey, 29, (formerly of funk noir experimentalists Biting Tongues), and two young DJs named Darren

& Andy. The band has been tagged everything from "new age house" and "ambient house" to "acid house" for its post-Kraftwerk techno and dance sensibilities. Massey simply states: "Why can't it just be left as dance music. To me all the 'new age' thing means is that there's a gentler sound available."

The stateside Tommy Boy release of "Ninety" will sport new remixes and a number of selections previously unavailable.

As for this new U.K. dance movement, Price says, "It's the best thing that's ever happened to this country. England is one damn funky place at the moment."

BILL COLEMAN

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IN THIS SECTION

Words & Music: Give Credit Where It's Due

Willie Dixon, At 74, On The Move

A&M's Del Amitri Breaks Through

New On The Charts: WTG's Louie Louie

Can Music Biz Move Past Earth Day Hype?; Hail Mariah; New York Gets The Chills

POP MUSICIANS helped rally the masses with remarkable results during Earth Day celebrations April 22. The Beat was on the scene in New York's Central Park where more than 750,000 sprawled and squeezed in for a day of celebrities' speeches, and songs from the likes of the B-52's, Edie Brickell & New Bohemians, the Roches, Hall & Oates, salsa star Willie Colon, Ben E. King, and South African artists Malathini & Mahotella Queens.

But the Beat, a seasoned veteran of feel-good, mega-events who was admittedly suffering a bout of skepticism, found the most fitting performance of the day the Roches' spirited cover of the Coasters' hit "Yakety Yak." For all too often, the professed concern with the environment by the industry's creative leaders—its artists—seems to translate to lip service at the business level; all yakety-yak and little action.

Or perhaps, this will be a start. Perhaps, by Earth Day 2000, retailers will find a way to securely stock and sell CDs without wrapping them in trash. Perhaps booking agents and tour accountants will consider the energy costs of extravagantly produced, dartboard-routed tours. Perhaps, entertainment corporations will embrace the idea of having environmentalists on their boards to guide how their actions affect the Earth. And perhaps, by then, radio stations and rock stars will find a way to celebrate Earth Day without trampling urban parks.

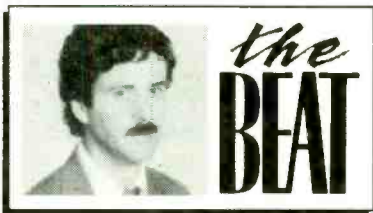
ON THE ROAD: Ex-Pink Floyd front man Roger Waters plans a benefit performance of his epic "The Wall" at the Berlin Wall July 21 with video and album to follow... The Mission U.K. had to cancel the first five dates of its "Deliverance" tour after guitarist Simon Hinkler was struck by rheumatic fever. The swing with the Wonder Stuff opened April 22 at the Metropolis in Montreal; Northeast U.S. dates were rescheduled... Billy Idol's tour to support his new Chrysalis disk "Charmed Life" is on hold pending his recovery from another operation April 18 to place a steel rod in the leg he injured in a February motorcycle spill... Way, way out West, UB40 open their Labour Of Love 1990 tour with dates May 4-9 on the Hawaiian islands.

ON THE BEAT: The voice comes in as a sultry hush, building slowly, confidently, to a soulful shout—growling, crying, and swooping with attention-grabbing dramatics. It is the voice of Mariah Carey on her debut single, "Vision Of Love," for Columbia Records, co-written

by this 20-year-old singer and produced by Rhett Lawrence and Michael Narada Walden, the latter known for his work with, among others, Whitney Houston. The single's production is slicker than need be, but Carey's voice is a commercial force to be reckoned with in any arrangement, as witnessed by the lovely, self-produced, gospel-like album track, "Vanishing." With a nine-city promo tour in early May, Carey will prep radio and retail for the single, which goes to pop and black outlets May 14, and her debut disk, "Mariah Carey," shipping June 5... If the Grammy-winning, chart-topping triumph of Bonnie Raitt eases the way for other roots-music artists, one overdue arrival may be that of Leigh Harris, a.k.a. L'il Queenie. This diminutive singer from New Orleans has garnered fans for more than a decade with her earthy, exuberant, blues-tinged style. She brought New Orleans to New York recently with a pair of jumping nights at Delta 88, showcasing tracks from a self-penned

demo, co-produced by Michael Wolff, musical director of "The Arsenio Hall Show," recorded in hope of a deserved shot at label attention. Contact Michael Reinert: 212-230-3195... Was it the frantic beat that had fans pogoing at the stage front? Was it the kaleidoscopic lights flashing around the band? Was it the pure pop intelligence of the material? Or was it that wonderfully cheesy, genuine, Farfisa organ, unwinding above the delightful din? Certainly all of above helped make the Chills date at Woody's in Manhattan's East Village a set to remember as the New Zealand band swung through town, showcasing its Slash/Warner Bros. album, "Submarine Bells," which has sent "Heavenly Pop Hit" into the top 20 on the Modern Rock Tracks chart. The group continues its U.S. tour with Midwest and Northwest club dates before reaching the Roxy in L.A. May 11.

CIRCLING SOLO: This was only the second time, Tom Kimmel admitted to the largely label crowd gathered at a private PolyGram showcase, "that I've played for a crowd that's been paid to like me." With just a second guitarist accompanying him at the Lone Star Roadhouse, Kimmel offered stripped-down versions of songs from his second PolyGram disk, "Circle Back Home." But those arrangements of such as "A Small Song," the album's current single, and "Grace Under Pressure" served to spotlight the muscle and craft of Kimmel's writing. For the company crowd, Kimmel was eager to please as he began one requested tune. "Two or three people asked me to do it," he noted, "who could drop me from the label if I didn't."



by Thom Duffy

Aerosmith Takes 5 At Boston Awards But New Kids, Gentlemen Get Audience Raves

BY DAVID WYKOFF

BOSTON—Although teen heartthrobs New Kids On The Block garnered the most attention, the fourth annual SKC Boston Music Awards, held here at the Wang Center April 19, proved notable for the range and quality of its honorees and live performances.

While they did not perform, the New Kids were the main attraction for the fevered teens who made up the majority of the 4,200-person sell-out audience. Every mention of their name or jaunt from their seats

brought deafening screams, and all-too-often drew attention away from other winners or presenters. And when the adulation over the group was answered by cat-calls—some offered in jest, some in response to the fans' hysteria—singer Donnie Wahlberg chastised the boo-birds from the stage.

The performances were the most consistently engaging in the show's four-year history, especially when Maurice Starr-protégés the Perfect Gentlemen danced through their current Columbia Records hit, "Ooh La La (I Can't Get Over You)." Also im-

pressive were a Young Nation video, the revamped Til Tuesday, the Jonesses, O-Positive, out-of-towner Shawn Colvin, and the Del Fuegos with their Beantown salute, "Move With Me Sister," joined by J. Geils members Magic Dick and Seth Justman.

The night's 43 awards were spread among national names and local notables. As a group and as individuals, Aerosmith led the way with five awards—best pop/rock album for their Geffen disk, "Pump"; best pop/rock band; best song/songwriter for

(Continued on page 39)



ONE TO ONE

Simon Potts, senior VP of A&R at Capitol, discusses his objectives

Simon Potts has been senior VP of A&R for Capitol Records since November; he joined the label in April 1987 as senior VP of worldwide A&R, following eight years in talent acquisition positions at Arista Records and Elektra Records in the U.K. He discusses Capitol's realigned A&R department and talent objectives with associate editor Chris Morris.

Q: How does the Capitol A&R organization stand now?

A: Basically, on the West Coast there is myself, [associate A&R director] Tim Devine, and [A&R director] Alison Donald. The three of us administer the pop roster. I've brought in three young guns here on the West Coast—Benjamin Malave, William Howell, and Amiel Morris. They're listeners cum talent scouts. On the East Coast, there's [A&R director] Josh Deutsch, who oversees the New York office for me. He's just hired a guy called Leigh Lust; he was the program director at [New York Univ.'s] radio station. In the U.K., I've retained an office, and Tony Newland, a DJ and producer, watches for new things.

Q: What was the rationale for the regional scouting system that you've devised?

A: When I first took on this job, I thought how ludicrous it was that most record companies are based in Los Angeles and New York and maybe Nashville, and there's a huge vacuum in between, where so many bands come from. I know from the U.K., 5% of the bands that break come from London—the rest come from the regions.

I wondered how we could get people out in the field finding bands and sending us information. You don't have to be a goddamn brain surgeon to be an A&R man—all you need is information, and you can sift through it and find out what you like and what you don't like.

It would get quite costly, putting up people all over the country, so we thought, how about doing something with colleges? Josh Deutsch suggested it. So we have 15 interns around America, in San Francisco, New Orleans, Austin, Minneapolis, Seattle, Boston, Miami, Philadelphia, Atlanta, Nashville, Chicago, and Detroit. Basically we chose people who are music fans. They're students; in many cases, they're involved with their university radio stations. The brief was to find people who just love to go out and see bands and listen to tapes, and have them let us know what's going on. It's a great network to have.

Q: There's also a regional sales staff that interfaces with A&R, correct?

A: The sales department has

what they call a field retail awareness manager [FRAM]. [Sales VP] Lou Mann has taken on four regional FRAMs, in Dallas, San Francisco, Boston, and Chicago. We've hooked into those people and said the same thing to them—"Listen, we don't want you to not do your job, but if you come across things that are happening in-store regionally, locally, let us know. Send things in, become part of our A&R team."

On the back of that, the interns that we've taken on, attached to the A&R department, will cross-pollinate with the FRAMs, too. These people are really going to be dealing with brand-new groups that we're putting out, where we want to tour the band in certain markets where they won't get the one-to-one coverage that they would when a salesman would deal with a record store. So we'll put this local person in place, and give him a bunch of records and cassettes and take them around to record stores and turn on the tastemakers in the area. It's somewhat of a marketing function as well, to try and expose our new artists at the ground level.

Q: What's your philosophy on new signings and long-term artist development at Capitol?

A: Since I took over in November, in all honesty, we haven't been signing a whole lot of artists. What we've been doing is going through the artist roster. We've elected to not pick up some options; we've dropped 15 or 20 artists on the pop side. We've dropped the numbers down so we can focus on the artists that we think have got long-term credibility.

What we've been able to do is say, "OK, we believe in these artists, let's think about this." We took everything off schedule, all these records that were about to come out, and said, "Let's not put that out now, because what the hell are we doing? Let's think about it for four months, launch the project in the right way, and we might get somewhere with that artist." You can't just fling out a record against the wall and see if it sticks. Our release schedule in the first quarter was smaller, and now our release schedule over the next year will be smaller. On the pop side we have 32 artists. That's the biggest artist roster I've ever worked with. On top of that, we have nine or 10 that come from the EMI group in the U.K., a couple from Germany, and that's it.

We're going to be really vamping on the product we've got, concentrating, making those records as good as possible, getting the best out of the artist in the studio.

Willie Dixon Still Going Strong At 74

BY MOIRA McCORMICK

CHICAGO—Most people are retired by their 70s, but blues patriarch Willie Dixon has not even slowed down. Now 74, Dixon—one of the most prolific songwriters in American music history—is writing, producing, recording, even acting in TV commercials, at a rate that would wear out people half his age.

Even the number of Dixon covers currently on the market is impressive. "I Ain't Superstitious" is the B side of Tesla's hit, "Love Song." Another Geffen hard rock act, Salty Dog, has a version of his classic "Spoonful"—which was a big song for Cream, whose bassist Jack Bruce covers Dixon's "Blues You Can't Lose" on his recent solo album. Dixon's songs also adorn boxed sets by Rod Stewart, Muddy Waters, the Allman Brothers, and the Rolling Stones.

"Since Willie moved to California from Chicago in 1984, he's been more accessible," says Nancy Meyer, who co-manages Dixon with partner Scott Cameron of the Cameron Organization. "Everyone's been taking advantage of that access, and he's really enjoying it."

Dixon, who won a blues Grammy last year, was nominated again this year in the same category for his soundtrack for the film "Ginger Ale Afternoon," on Varese Sarabande. He recently produced one side of the debut album by Athens, Ga., duo Chickasaw Mud Puppies for Wing/PolyGram (REM's Michael Stipe produced the other side).

"They're kind of wild-type youngsters," says Dixon, "with interesting ideas in their music." A new Dixon tune, "Moving So Fast," is included on the album.

Dixon co-wrote a song on a new Geffen album by singer Willi Jones (produced by Niko Bolas), and plans to record his "Dust My Bass" on Rob Wasserman's next MCA album, "Trios." He appeared in the independent film "Rich Girl" performing "Built For Comfort," and is awaiting the publication of "The Willie Dixon Songbook" by the Hal Leonard Co. His autobiography, "I Am The Blues," will be released in the U.S. this summer.

"There's no such thing as too much work," says Dixon. "It keeps you moving on."

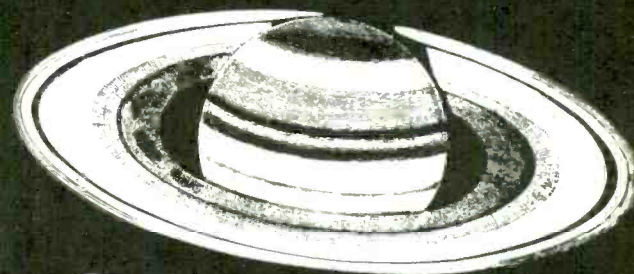
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ARTIST DEVELOPMENTS

PERFECT GENTLEMEN BOW

Can lightning strike thrice? Super-producer Maurice Starr, the founder of New Edition and New Kids On The Block, sets out to prove it can with his latest effort, Perfect Gentlemen. The trio of 12-year-olds, which includes Starr's son, Maurice, has entered the Hot 100 Singles chart with "Ooh La La (I Can't Get Over You)," the lead song from its debut album, "Rated PG," on Columbia Records.

Like Starr's other groups, Perfect Gentlemen is from Boston and its music mixes mainstream pop with elements of rap and R&B to create a

crossover sound that appeals to a wide audience. The threesome formed last year when Starr decided to act upon his desire to produce his son. He invited his neighbor, Corey Blakely, to join Starr Jr. and later introduced the pair to the third member, Tyrone Sutton, who had performed with other groups in the Boston area. A deal with Columbia immediately followed, and the act hooked up with the New Kids tour a few months ago for a limited num-

ber of opening dates.

"Maurice Starr created music that works for all formats," says Sandra Trim DaCosta, director of marketing at Columbia. "He's got a winning formula and he's capitalizing on it." Pop radio was first to court these Gentlemen and just one week after their tune entered the Hot 100, black stations followed. "Black radio is treating them as their own New Kids," continues DaCosta. "The buzz there is just as strong as pop."

Perfect Gentlemen has completed the video to "Ooh La La" and will once again open for New Kids on the road in June.

JIM RICHLIANO

DEL AMITRI'S 'KISS'

A&M Records is on a roll with Scottish rock. The quintet del Amitri joins the Blue Nile and Gun as the third successful Scottish signing by the label. The Glasgow-based group—composed of founding member Justin Currie, guitarists David Cummings and Iain Harvie, drummer Brian McDermott, and harmonica/keyboard player Andy Olston—has made its U.S. chart debut with the Modern Rock and Album Rock charts hit "Kiss This Thing Goodbye."

The current album from del Amitri, "Waking Hours," has brought the group the international attention it has struggled to attain since the early '80s. Seven years ago, the act released its first single, "Sense Sickness," on a Scottish indie label and soon crossed the Atlantic to gain an American following. In 1985, the group signed with Big Star, an offshoot of Chrysalis Records, and released an eponymous debut but was dropped a year later.

Since its worldwide signing with A&M, del Amitri is enjoying success in its homeland as well as in England. The first U.K. single, "Nothing Ever Happens," was a top 20 hit, and "Waking Hours" has been certified gold.

"Waking Hours" is an extremely accessible album," says A&M product manager Geoffrey Weiss. "It has a straightforward sound that will appeal to [album rock] radio, while the intricacy and intelligence of its lyrics will make it attractive to college stations." After the album is worked at both these formats, A&M will try to cross del Amitri over to pop audiences. "Top 40 hits are not too far in this band's future," predicts Weiss. "We have to succeed at college radio first, and the band has to get out there and make it in the clubs before [top 40] is ready for them." J.R.

COLIN HAY AT WORK

"My first solo record was a 'transitional' record—as they say when it stiffs," quips Colin Hay. "And after that didn't set the world on fire, I started working on new material and what came out had Scottish roots in it." Hay's new project with the Colin Hay Band displays a certain Celtic flair that was never evident during his days leading Men At Work.

"Wayfaring Sons," an album Hay says is as about "the emotional aspects of moving around," was recording in 10 days with a minimum of overdubs.

(Continued on next page)

NEW ON THE CHARTS

Louie Cordero—under his *nom de disk* Louie—makes his first appearance on the Hot 100 Singles chart with, "Sittin' In The Lap Of Luxury," the lead song from his WTG debut disk, "The State I'm In." The singer co-wrote all of the material on "State," which was produced by Frankie Blue and Les Pierce.

A native of Southern California, Louie's first break came in 1984 when he was chosen to play Madonna's boyfriend in her "Borderline" video. Soon after, he began writing songs for a demo and put together a live band that toured the L.A. club circuit. Among the singer's early admirers was Martika, who had recently signed with Columbia; she persuaded CBS executives to listen to his tape and Louie landed a record deal with WTG in 1988.

"He's very unique—you can give him a boom box and put him on a corner and he'll attract a crowd," says Jerry Greenberg, senior VP of

WTG Records. "I immediately signed him the first time I came to see him perform. I saw something different in him, something that came from the streets. It was kind of the same reaction the first time I heard Chic in the early '70s when I was with Atlantic."

A video for "Luxury" has been released and Louie Louie is currently rehearsing his live show, which will hit the road this summer.



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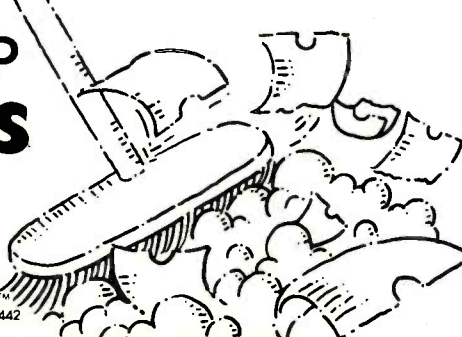
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
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FRANK SINATRA TOM DRESSEN	Fox Theatre Detroit	April 19-22	\$876,184 \$75/\$60.50/ \$40/\$15	22,890 sellout	Brass Ring Prods.
JANET JACKSON CHUCKII BOOMER	Joe Louis Arena Detroit	April 2-3	\$702,460 \$20	35,645 sellout	Brass Ring Prods.
ERIC CLAPTON	Carrier Dome Syracuse Univ. Syracuse, N.Y.	April 7	\$677,716 \$20.75	35,578 sellout	Metropolitan Entertainment
ERIC CLAPTON	Meadowlands Arena East Rutherford, N.J.	April 3	\$451,578 \$22.50	20,548 sellout	Metropolitan Entertainment
DIANA ROSS	Sunrise Musical Theatre Sunrise, Fla.	April 19-22	\$443,415 \$35	12,669 17,500	Cellar Door Prods.
ERIC CLAPTON	Palace of Auburn Hills Auburn Hills, Mich.	April 15	\$409,240 \$20	20,462 sellout	Belkin Prods. Cellar Door Prods.
MAZE FEATURING FRANKIE BEVERLY REGINA BELLE	Fox Theatre Detroit	April 12-14	\$375,785 \$32.50/\$27.50	14,255 sellout	Brass Ring Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Sun Dome University of South Florida Tampa, Fla.	April 19-20	\$371,599 \$22.75	16,334 sellout	Cellar Door Prods.
RUSH MR. BIG	Meadowlands Arena East Rutherford, N.J.	April 20	\$350,944 \$20/\$18.50	18,717 sellout	Metropolitan Entertainment
TOM JONES	Fox Theatre Detroit	March 29- April 1	\$338,990 \$50/\$37.50/ \$25/\$10	16,755 23,390	Brass Ring Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Miami Arena Miami	April 22	\$334,562 \$22.75	14,706 sellout	Cellar Door Prods.
YAN MORRISON MOSE ALLISON	Greek Theatre University of California-Berkeley	April 14-15	\$330,189 \$25/\$20.50	15,418 sellout	Bill Graham Presents in-house
MILLI VANILLI YOUNG M.C. SEDUCTION	Joe Louis Arena Detroit	April 7	\$304,980 \$20	15,529 sellout	Brass Ring Prods.
RUSH MR. BIG	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 22	\$302,391 \$20/\$18.50	15,546 sellout	Metropolitan Entertainment Larry Vaughan Presents
GALLAGHER	Fox Theatre Detroit	April 5-7	\$267,280 \$20	13,764 sellout	Brass Ring Prods.
RAP MANIA: BIG DADDY KANE 3RD BASS DIGITAL UNDERGROUND QUEEN LATIFAH M.C. LYTE ICE T	Joe Louis Arena Detroit	April 15	\$247,762 \$18.50/\$15.50	14,392 15,904	Brass Ring Prods.
MILLI VANILLI YOUNG M.C. SEDUCTION	The Spectrum Philadelphia	April 20	\$247,670 \$19.50	13,111 sellout	Electric Factory Concerts
MILLI VANILLI YOUNG M.C. SEDUCTION	Knickerbocker Arena Albany, N.Y.	April 17	\$235,417 \$19.50	12,439 sellout	Magic City Prods. Ron Delsener Enterprises
ERIC CLAPTON	Kiefer UNO Lakefront Arena University of New Orleans	April 23	\$192,719 \$19.50	10,120 sellout	Beaver Prods.
GEORGE STRAIT PATTY LOVELESS	Tingley Coliseum New Mexico State Fairgrounds, Albuquerque, N.M.	April 7	\$186,245 \$19.50	9,551 sellout	A.C.T.S.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Veterans Memorial Coliseum Jacksonville, Fla.	April 17	\$179,824 \$19.75	9,105 10,000	Cellar Door Prods.
MILLI VANILLI YOUNG M.C. SEDUCTION	Buffalo Memorial Auditorium Buffalo, N.Y.	April 18	\$169,865 \$19.50	9,122 10,000	Magic City Prods.
CAROLINA COUNTRY MUSIC FEST: RONNIE MILSAP RICKY SKAGGS EXILE RONNIE MCDOWELL ALAN JACKSON SUZIE BEATTY	Exchange Park Ladson, S.C.	April 22	\$168,000 \$14/\$10.50	15,500 sellout	Russo Prods.
MOTLEY CRUE FASTER PUSSYCAT	Broome County Veterans Memorial Arena Binghamton, N.Y.	April 10	\$145,140 \$20.50	7,200 sellout	Magic City Prods.

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ARTIST DEVELOPMENTS

(Continued from preceding page)

The first single "Into My Life," came and went quickly and is being followed by "Help Me."

In addition to the transitional side of life, much of the album's material deals with environmental concerns. "I don't think this is just the issue of the moment," Hay says. "You can tell it's a desperate thing when people on the street are talking about it."

The Colin Hay Band is preparing for a May club tour that will showcase the new material as well as Men At Work hits. "It makes sense to play them," Hay says. "I was proud and pleased to have played in that band. It's not like a heavy chain hanging around my neck."

However, Hay did learn some valuable lessons from his Men At Work tenure. "The biggest thing is not to get too emotionally involved with the whole concept of a band," he says. "Men At Work was a democracy, this is more a benevolent dictatorship." **MELINDA NEWMAN**

DOORS ON HOUSE OF LOVE

The House Of Love single, "I Don't Know Why I Love You," now winding its way up the Modern Rock Tracks chart, may well be this British group's first U.S. chart showing, but the group, which records for PolyGram's Fontana subsidiary, released its debut album here on Relativity in 1988. Guy Chadwick, the group's main singer/songwriter, estimates it might have sold "maybe 50,000" copies over here, "which isn't very many," he

adds, "but it's a start."

As Chadwick explains, there's an intriguing tale behind his band's attempt to follow up its '88 album. After several unproductive recording sessions, the group decided to run through some "inspirational" material in the studio—songs, that is, that bandmembers didn't write but which they particularly enjoyed. Among the artists they covered were Lou Reed (whose "I Can't Stand It" has already been issued here by PolyGram as a B side) and the

Doors, whose track "The Spy" contains the lyrical snippet "I'm a spy/In the house of love."

"We didn't know how to go about covering it," says Chadwick. "So we just stuck the actual Doors song on the multitrack, and then our drummer drummed along to it, wearing headphones. He just did one take and it was really dodgy—it almost fell to pieces at times. But we just picked up the arrangement one by one. And interestingly enough, it wasn't until the bass went down—and the Doors never

had a bass player—that it all started making sense. It was really great fun. It taught us a lot about making records."

The bulk of the tracks, he adds, were recorded and used as part of a British EP containing the "I Don't Know Why I Love You" track.

"It did us a lot of good," says Chadwick. "We got a lot of confidence back with that. We finished what had been some disastrous sessions and started recording straightaway again."

DAVE DIMARTINO

BOSTON MUSIC AWARDS

(Continued from page 36)

"Janie's Got A Gun," by Steven Tyler and Tom Hamilton; best guitarist, Joe Perry; and best bassist, Hamilton. The band, on tour, sent thanks on a videoclip.

New Kids tallied three awards—act of the year, best pop/rock single for "I'll Be Loving You [Forever]," and best video for "Hanging Tough"—while their behind-the-scenes svengali Maurice Starr was named outstanding producer. Awards went to: Bobby Brown as best male vocalist and R&B act; Bonnie Raitt as best female vocalist (neither Brown nor Raitt attended), Finest Hour as rising star, and Pat Metheny, whose awards as best jazz act and for best jazz album brought his total take of Boston Music Awards to nine in four years.

Many longtime local favorites and cutting-edge up-and-comers shared in the honors. The long list included: Atlantic signees the Joneses, for best indie label pop/rock single; the Walkers, best indie label pop/rock album; and the Lemonheads, best indie label video. The Pixies' disk "Doolittle" was cited as best debut pop/rock album. Barrence Whitfield & the Savages were named best club act for the second time; Gang Starr Posse was chosen as best rap act the third year running; and Rebecca Parris repeated as best jazz vocalist. Fiddler Johnny Cunningham, formerly of Silly Wizard and now with Ateo's Raindogs, won as best Celtic/Irish act. Other awards went to RCA's Bullet LaVolta, best hard rock/heavy metal act; Marlboro country talent search winner Angel Train, best country act; O-Positive's David Herlily, best local male vocalist; Patty Larkin, best folk act; and Bill Morrissey, best folk album for his Rounder/Philo release "Standing Eight."

The evening also featured a video tribute to Rounder Records and Distribution, which is celebrating its 20th anniversary this year. Indie label pop/rock album winner Jonathan Richman presented the award and also performed.

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Let's Remember Credits For Both Composer & Lyricist

BY IRV LIGHTMAN

NOTES BY ROMBERG: While songwriters are understandably lobbying the record industry these days to make sure they receive credit within the modest confines of cassette and CD packaging, due recognition of another sort still eludes the melody maker or lyricist, especially those from an era when the creative process of writing songs usually involved more than one person. Most aficionados of the musical theater know the story of the time **Dorothy Hammerstein**, the wife of lyricist/librettist **Oscar Hammerstein II**, informed someone who said that she greatly admired "Jerome Kern's 'Ol' Man River'" that it was her husband, after all, who wrote the words to "Ol' Man River," while composer Kern was responsible for "La-De-Dah-Dah." Well, in a turnaround that came to



Words & Music's attention the other day, it was the writer of a famous melody, with a lyric also by Hammerstein, who deserved to be heard from. A recent PBS radio broadcast had much praise for a jazz player's keyboard rendition of "Oscar Hammerstein's 'Softly, As In A Morning Sunrise.'" In this case, it was composer **Sigmund Romberg** who got shortchanged. Then, again, it was lyricist/librettist **Otto Harbach** who got lost in the shuffle when New York Times and New York Post critics recently reviewed the concertized revival of "Jerome Kern's 'The Cat & The Fiddle'" (which, by the way, does not have a title song). The lesson? Unless a writer has the skill to pen both words and music on his own, it's more often the case that at least two or more talents create a song, which is a melody to which is fashioned a lyric. Full credits, please.

THE GEFFEN REPORT: "With regard to our recent merger with MCA Inc., it's business as usual, with myself continuing to report to **The David Geffen Co.** president **Eric Eisner** and CEO **David Geffen**," **Ronny Vance**, president of **Geffen Music**, tells Words & Music. This autonomy still means that MCA Inc., with its ownership of MCA Music, is an even mightier force in music publishing than before its recent acquisition of Geffen's label and publishing units. Vance has headed the Geffen unit since it became a full-fledged company three years ago after a number of years as basically being a repository of Geffen's publishing interests. Proud that it's well into the black in so short a time, Vance notes that it all came together with one of the company's first signings, **Edie Brickell & New Bohemians**, who are now making a new album for the Geffen label. "We've just

had a top 40 hit with **Natalie Cole** doing **Matthew Wilder's** 'Wild Women Do,' from 'The Pretty Woman' soundtrack. **Madonna** performs three **Stephen Sondheim** songs on the 'Dick Tracy' soundtrack, which will also appear on her solo album, 'I'm Breathless.' And we've got songs on current albums by **Heart**, **Howard Hewett**, **Wilson Phillips**, **Laura Branigan**, **David Peaston**, **Christopher Williams** and **Randy Crawford**, along with sessions on upcoming albums by **Marc Jordan** and **Darrell Brown**, two Geffen writers, and **Michael McDonald**, **Sheena Easton**, **Bette Midler**, **Chicago**, and **REO Speedwagon**. And **Brenda Russell** is finishing her next solo album for A&M."

DEALS: Words & Music hears that **Windswept Pacific** is getting closer to a deal to acquire **Willie Nelson Music**... The material **Rick Astley** is writing for his next **RCA** album, due in the fall,

will be published by **BMG Music Publishing International** as a result of a worldwide publishing agreement he has just negotiated. Astley's previous publishing ties were with **All Boys U.S.A. Music** out of London... **MCA Music** has purchased songs from **High Wave Music** penned by writer/artist **Gary Wright**, including his '70s hits "Dream Weaver," "Love Is Alive," and "Really Want To Know You." Other acquired Wright materials have been recorded by **George Harrison**, **Spooky Tooth**, and **Digital Air**... **Warner/Chappell Canada** has acquired **Gordon V. Thompson Music**, a publisher formed in 1911 that specializes in educational and choral works. The buyout, for an undisclosed sum from **Canada Publishing Corp.**, is expected to realize greater exploitation of the catalog in the U.S. via **Warner/Chappell's** music print firm.

AND HE STAYS WIDE AWAKE: Record producer/musicologist **Milt Okun**, a lover of opera, has, via his **Cherry Lane Music**, provided funding for four April performances at the L.A. Opera of a new production of **Verdi's** "Don Carlo," starring **Placido Domingo**, that originated from the Lyric Opera of Chicago. Others who provided major funding are Mr. and Mrs. **Marvin Davis**—he's the businessman—and **Georgia Frontiere**, owner and president of the Los Angeles Rams.

PRINT ON PRINT: The following are the current best-selling folios at **Music Sales Corp.**:

1. **Depeche Mode**, *Violator*
2. **Fingerpicking Bob Dylan** (tablature)
3. **Pink Floyd**, *The Wall*
4. **Axes To Grind** (heavy metal songs)
5. **The Best Of AC/DC** (guitar tabulation).

TALENT IN ACTION

**MILLI VANILLI
YOUNG M.C.
SEDUCTION**

*Knickerbocker Arena,
Albany, N.Y.*

DESPITE THEIR status as critics' favorite whipping boys, and despite all the furor over whether or not they can really sing, one thing **Milli Vanilli** can do is put on a show that holds the full attention of a packed house of screaming fans.

Granted, maybe all the **Rob Pilatus-Fabrice Morvan** duo really had to do to please the crowd at Albany's new **Knickerbocker Arena** was show up. But they did a lot more than that, dishing up all the hits and then some from their multiplatinum **Arista** debut while flinging those famous braids and flexing those sexy pecs.

If their dancing amounted to little more than a Teutonic stomp and their stage patter could have used a little color, it didn't matter. They went after their music with a surprising energy, almost worthy of the artists they keep proclaiming themselves to be. And when they offered up a pumping version of the **Isley Brothers'** "It's Your Thing," they made it feel like it was.

The real story, however, was the success of opening acts **Seduction** and **Young M.C.**, both of whom delivered the best respective dance and

rap sets yet seen here.

Unlike so many of the female trios proliferating since the dawn of the dance music decade, **A&M Records'** **Seduction** has its entire act down cold from the ground up—with sharp singing, good stage sense, and drop-dead choreography.

Young M.C. busted a mighty move both on his own and with a dance squad that should be the envy of all other rappers. His high-speed "Fastest Rhyme" and "Principal's Office" were both hilarious and impressive. Lots of rappers sample **James Brown**, but this **Delicious Vinyl** act has also nicked the master's innate sense of how to drive a stage into a sweat with charisma, savvy, and hard work.

The hardcore may think **Young M.C.** is on the corny tip, but he's the one to watch. **MICHAEL ECK**

DAVE EDMUNDS' ROCK & ROLL REVUE
*Universal Amphitheatre
Universal City, Calif.*

MAYBE A BOYCOTT by nonsmokers accounted for poor attendance at this **Marlboro-sponsored** event, but, for whatever reason, the house was scarcely half-full for the spirited April 6 show.

Edmunds' concept was a worthy one: He sought to duplicate the fervor of the old rock'n'roll and R&B touring cavalcades of the '50s and '60s. The idea clicked for the most part, as the guitarist and co-headliners **Dion**, **Graham Parker**, and the

Fabulous **Thunderbirds'** **Kim Wilson** threw themselves into the production with verve.

The rotating frontmen were backed by a large all-pro band that included **Memphis** guitar legend **Steve Cropper**, drummers **Terry Williams** (of **Edmunds'** old group, **Rockpile**) and **Dave Charles**, and the **Miami Horns**. **Cropper** in particular was a standout all night, snapping off some whipsaw solos that put even **Edmunds'** formidable work in the shade.

After **Edmunds** kicked the evening off with a selection of tracks from his new **Capitol** album "Closer To The Flame," **Wilson** took command with a soulful slab of R&B ("Wasted Tears," "Tuff Enough," and more).

Parker was the odd man out; his program of his own personal, often bitter material seemed distinctly at odds with the celebratory style of the show, and the energy level flagged during his set.

Dion was in authoritative voice, tickling the audience with selections from his 1989 **Arista** solo album, "Yo Frankie!," and versions of old hits like "Abraham, Martin And John" and "The Wanderer."

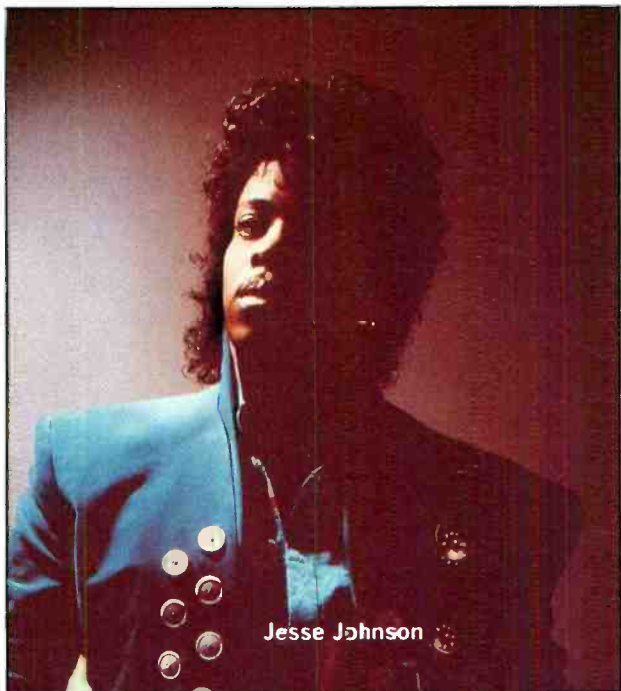
As the night drew to a close, **Edmunds** roused the generally restive crowd with a heated windup that included his 1970 hit "I Hear You Knockin'," a duet with **Parker** on the latter's "Crawling From The Wreckage," and encores of "Dock Of The Bay" (with a stellar solo by co-author **Cropper**), "I'm Ready," and "Keep A-Knockin'." **CHRIS MORRIS**

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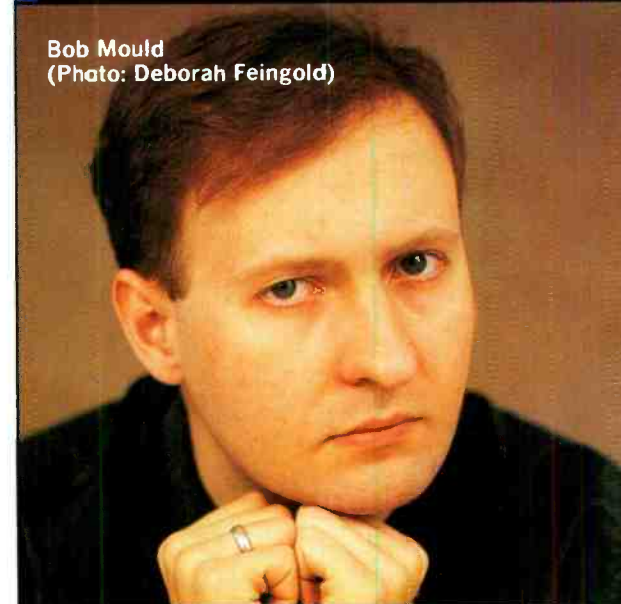
Jesse Johnson



The Jayhawks



Terry Lewis & Jimmy Jam
(Photo: Allen Beaulieu)



Bob Mould
(Photo: Deborah Feingold)

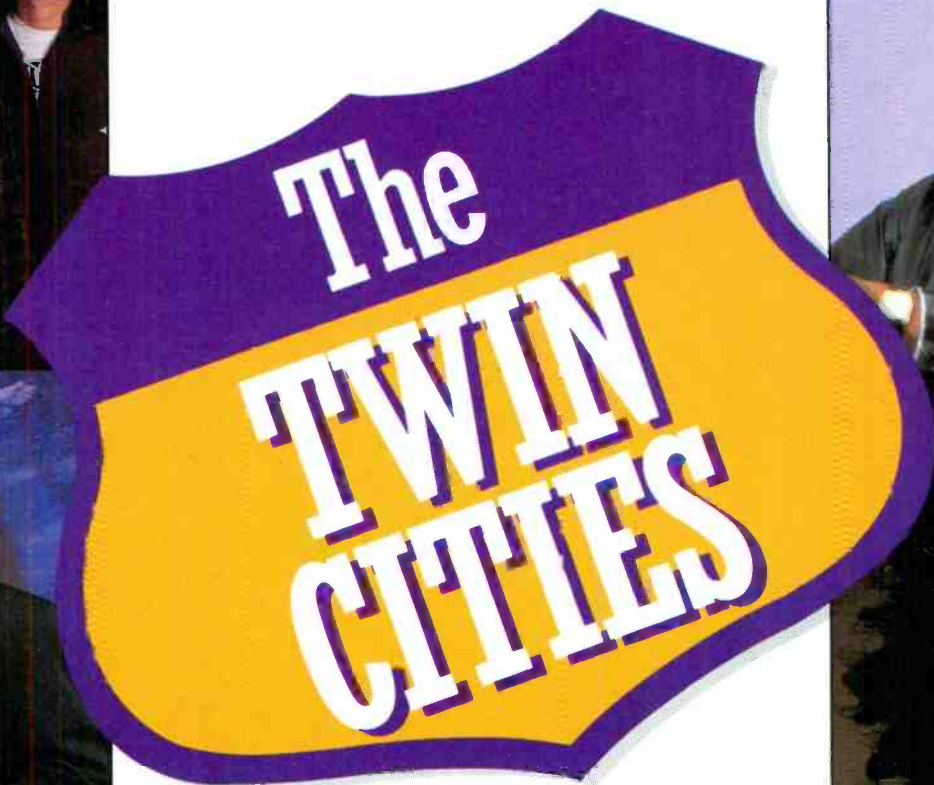
Spotlight

By JON BREAM

Before Prince, before Grammy-winning producers Jimmy Jam and Terry Lewis, before the Trashmen—even before Bob Dylan—there was a hit-making scene in the Twin Cities of Minneapolis and St. Paul. In the past three decades, more than 75 songs either recorded in Minnesota or made by artists based there have reached the top 40 on Billboard's Hot 100. More than half of the tunes ranked in the top 10 and 13 hit No. 1. (See chart page M-3.)

Most Billboard readers probably don't know that "Six Days On The Road," "Surfin' Bird" and "Furkytown" were made in Minneapolis. Or that one of the most powerful figures in the business, Amos Heilicher, resided in Minneapolis—a distributor who could make or break hits simply by determining which records were made available to thousands of retailers.

The story of the Land of 10,000 Grooves could begin with Minnesota's first national hit, the Fendermen's "Mule Skinner



Three Decades After 'Surfin' Bird' Flapped Its Wings Across the Country, the Hits Continue to Fly from the Dramatic Experiment in Isolation Some Call 'The Minneapolis Sound.'

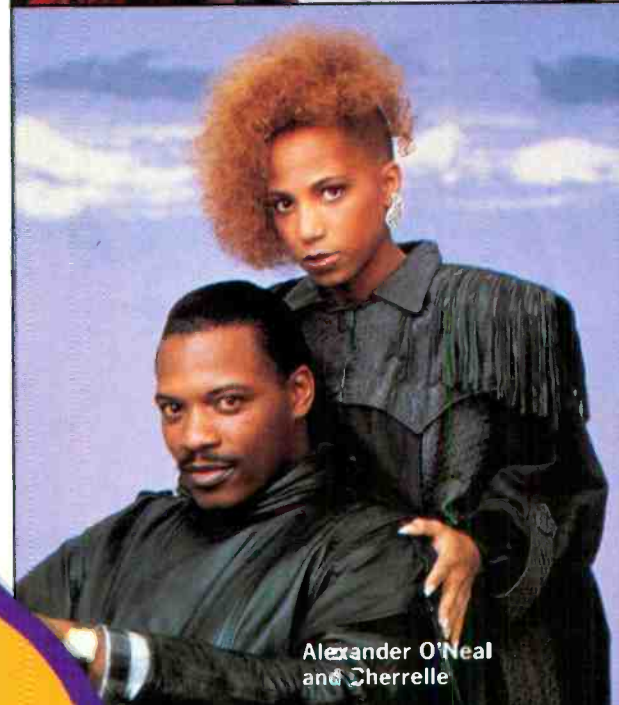
Blues" in 1960, or with the stacks of polka and jazz recordings made in Minnesota in the 1950s. But it should start with the entrepreneur who opened the first major professional studio in Minneapolis in 1955. His name is Bruce Swedien; he's probably better known for earning a Grammy for engineering Michael Jackson's "Thriller." The studio he set up in an old movie theater in south Minneapolis is still a recording facility; it's where Paula Abdul recorded two of her hits from the smash "Forever Your Girl." In fact, a couple of years ago the owners of the current Creation Audio presented Swedien with a piece of an egg carton that he'd glued to the ceiling for acoustical insulation (Swedien then had Jackson and Quincy Jones autograph it and it's now hanging in his home studio near L.A.)

Over the years, Swedien's studio changed owners and names, though it was mostly Kay Bank Studio in the '60s. The first pop record was cut there in 1959 for Heilicher's Soma label. Bobby Vee of Fargo, N.D., who had become famous by filling in for Buddy Holly in Moorhead, Minn. the night after Holly's fatal plane crash, recorded "Suzy Baby," which became a regional hit and led to his signing with Liberty.

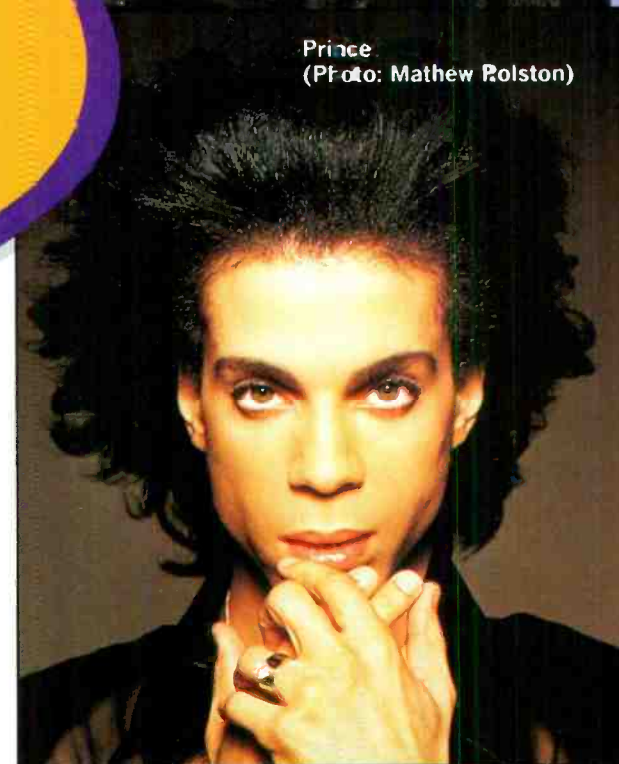
In 1960, two singer-guitarists from Medford, Wis. recorded a
(Continued on page M-6)



Gear Daddies
(Photo: Daniel Corrigan)



Alexander O'Neal
and Cherelle



Prince
(Photo: Mathew Rolston)



Coup de Grace
(Photo: Daniel Corrigan)

~~PINEAPPLE~~

janet jackson

~~UNFLAPPABLE~~

jimmy jam & terry lewis

~~MINI POLICE~~

jesse johnson

soul asylum

~~UBER ALLES~~

trip shakespeare

twin/tone records

~~METROPOLIS~~

~~AURORA BOREALIS~~

nothing

~~MINNIE PEARL~~

sounds

~~NINJA POLISH~~

like

~~MEGALOPOLIS~~

MINNEAPOLIS





At opening of Flyte Tyme Studios in Edina, Minn., left to right: Terry Lewis, Jimmy Jam, Jerome Benton, Morris Day and JellyBear Johnson, all former members of the Time.



Bobby Z, left, with producer and brother David Z at Metro Studio. (Photo: Jim Steinfeldt)

Platinum Sun Turns Night into Day in Producers' Paradise

By JON BREAM

Nashville of the North! Motown of the '80s! That's what observers were predicting about Minneapolis/St. Paul after the "Purple Rain" storm brought a flurry of signings of Minnesota artists to major-label contracts in the mid-'80s.

But the Twin Cities has not developed into quite the recording center that was forecast. There's no publishing scene, no BMI or ASCAP office, not even a NARAS chapter, and there's a dearth of big-time managers and entertainment lawyers.

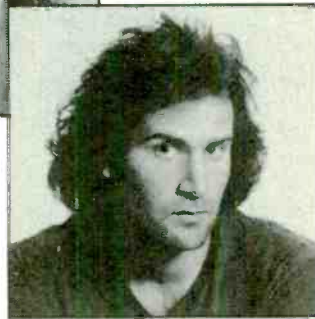
What has happened, though, is that Minneapolis/St. Paul has become a hot spot for producers. In the past year or so, six No. 1 singles on the Hot 100 have been recorded in the Twin Cities by four different producers.

David Z did "She Drives Me Crazy" for Fine Young Cannibals. Prince struck with "Batdance." Oliver Leiber scored with "Forever Your Girl" and "Opposites Attract" for Paula Abdul. And Jimmy Jam and Terry Lewis triumphed again with Janet Jackson's "Miss You Much" and "Escapade."



Producer/writer Oliver Leiber.

Peter Himmelman



"It's not coincidental. These people have been involved in making records before," says producer-engineer David Z (a.k.a. David Rivkin), who played guitar on regional hits in the '60s, wrote songs with Gram Parsons, and has been twisting the knobs for many Minneapolis successes—from Prince's demos that got him the Warner Bros. deal to Lipps Inc.'s "Funkytown" to Prince's "Kiss" and Jody Watley's "Looking For A New Love."

"It's like Alvin Toffler said in 'Future Shock.' Anyone with two wires can hook up with the rest of the world," Z continues. "We're living out that book."

Producers Leiber, Jesse Johnson, and Monte Moir have built high-quality studios in their homes. Jam and Lewis last year opened a \$3-million private recording facility. In 1988, Prince built the \$10-million Paisley Park Studios, which can be rented, as can Creation Audio and Metro Studios, among other studios.

"It's easier and more comfortable to have a studio where we
(Continued on page M-10)

Minnesota's Top 40 Motherlode

- Year—Artist, Song—Hot 100 Peak Position
- 1960
- The Fenderman, "Mule Skinner Blues" #—5
- 1963
- David Dudley, "Six Days on the Road" #*—32
- The Trashmen, "Surfin' Bird" #*—4
- 1964
- The Trashmen, "Bird Dance Beat" #*—30
- 1965
- Castaways, "Liar Liar" #*—12
- 1969
- Crow, "Evil Woman" #*—19
- 1971
- John Denver, "Take Me Home, Country Roads" #—2
- 1974
- Marilyn Sellars, "One Day At A Time" #—37
- 1975
- Bob Dylan, "Tangled Up In Blue" #*—31
- 1976
- Mary Macgregor, "Torn Between Two Lovers" #—1
- 1977
- Cat Stevens, "(Remember The Days Of) The Old Schoolyard" #*—33
- 1978
- Michael Johnson, "Bluer Than Blue" #—12

- 1984
- Prince & the Revolution, "When Doves Cry" #—1
- Prince & the Revolution, "Let's Go Crazy" #*—1
- Prince & the Revolution, "Purple Rain" #*—2
- Prince & the Revolution, "I Would Die 4 U" #*—8
- 1985
- The Time, "Jungle Love" #—20
- Prince & the Revolution, "Take Me With U" #—25
- The Time, "The Bird" #*—36
- Prince & the Revolution, "Raspberry Baret" #*—2
- Prince & the Revolution, "Pop Life" #—7
- Force M.D.s, "Tender Love" #*—10
- TaMara & the Seen, "Everybody Dance" #*—24
- 1986
- Janet Jackson, "What Have You Done For Me Lately" #*—4
- The Jets, "Crush on You" #*—3
- Prince & the Revolution, "Kiss" #—1
- Prince & the Revolution, "Mountains" #—23
- Janet Jackson, "Nasty" #*—3

- The Jets, "Cross My Broken Heart" #—7
- Herb Alpert, "Making Love In The Rain" #*—35
- Alexander O'Neal, "Fake" #*—25
- Prince, "U Got the Look" #—2
- The Jets, "I Do You" #—24
- Prince, "I Could Never Take The Place Of Your Man" #—10
- 1988
- The Jets, "Rockets 2 U" #—6
- Morris Day, "Fishnet" #*—23
- Prince, "Alphabet Street" #*—8
- The Jets, "Make it Real" #—4
- Information Society, "What's on Your Mind" #—3
- New Edition, "If It Isn't Love" #*—7
- Boys Club, "I Remember Holding You" #—8
- Cherelle & Alexander O'Neal, "Never Knew Love Like This" #*—28
- 1989
- Information Society, "Walking Away" #—9
- Fine Young Cannibals, "She Drives Me Crazy" #*—1
- Paula Abdul, "Forever Your Girl" #*—1
- Paula Abdul, "(It's Just) The Way That You Love Me" #*—2
- Janet Jackson, "Miss You Much" #*—1
- Prince, "Batdance" #*—1
- Prince, "Partyman" #*—18
- Prince (with Sheena Easton), "Arms Of Orion" #*—36



The Replacements



Soul Asylum
(Photo: Daniel Corrigan)



The Jets



Morris Day

- Michael Johnson, "Almost Like Being In Love" #—32
- 1979
- Michael Johnson, "This Night Won't Last Forever" #—19
- Prince, "I Wanna Be Your Lover" #—11
- 1980
- Lipps Inc., "Funkytown" #*—1
- 1983
- Prince & the Revolution, "Little Red Corvette" #*—6
- Prince & the Revolution, "1999" #*—12
- Prince & the Revolution, "Delirious" #*—8

- Janet Jackson, "When I Think of You" #*—1
- Human League, "Human" #*—1
- The Jets, "You Got It All" #*—3
- Janet Jackson, "Control" #*—5
- Cherelle & Alexander O'Neal, "Saturday Love" #*—26
- 1987
- Janet Jackson, "Let's Wait Awhile" #*—2
- Herb Alpert, "Diamonds" #*—5
- Prince, "Sign O' The Times" #—3
- Janet Jackson, "The Pleasure Principle" #*—14

- Janet Jackson, "Rhythm Nation" #*—2
- 1990
- Paula Abdul, "Opposites Attract" #*—1
- Janet Jackson, "Escapade" #*—1
- Janet Jackson, "Alright" #*—(see current Hot 100)

Key: # Artist based in Minnesota;
* Song recorded in Minnesota

COMPILED by JON BREAM

The Tip of Today's Twin Talent Impact—25 Acts Signed to Majors in '90

By JIM WALSH

At last count, the Twin Cities had generated some 25 major label-affiliated acts, and while things may not be as hot and heavy as they were five years ago, there's no indication that the music mine has yet been stripped.

As the dust clears from the decade that gave the world that somewhat nebulous moniker "The Minneapolis Sound," one thing is clear: The "Purple Rain" phenomenon that made the summer and autumn of '84 such a gas may never repeat itself, but even so, its legacy remains strong. And in some ways, the myopic attention "Purple Rain" foisted upon the Twin Cities music community was an aberration, for in the '60s and '70s, a strong foundation had already been built by performing rock, blues, jazz and folk musicians.

But the "Purple Rain" hubbub exposed the Twin Cities for what many long had known it to be—a hotbed of creative, hardworking musicians who embrace a multitude of disparate muses and styles. The point is, "Purple Rain" made a giant splash, but there had already existed a steady stream of Twin Cities talent before, after, and presently. Simply stated, the "Purple Rain" era was a tremendous source of civic pride to this musical melting pot, and for area artists, Prince's success (and assistance) served as a blueprint for what could be. Suddenly, anything seemed possible.

And suddenly, all hell broke loose.

From the seminal Prince/Time family came major-label albums by Bobby Z (Virgin), Madhouse and Morris Day (Warner Bros.), Brownmark (Motown), Jesse Johnson (A&M), Alexander O'Neal (Tabu), George Pettis (MCA), as well as Flyte Time producers Jimmy Jam and Terry Lewis. To drastically understate the situation, the Prince/Time camp has proven to be the most influential of all the Minneapolis musical styles.

Add to the above list the chart success of Tonga transplants the Jets (MCA), the soul-stirring pop gospel sounds of Jevetta Steele & the Steeles (Elektra), singer George Pettis (MCA); rappers T.C. Ellis (the first hip-hop artist on Paisley Park Records) and Derek Delite (whose alter ego M.C. Skat Cat appears on the Paula Abdul single and video "Opposites Attract"), and it gets a person to wondering if there isn't gold in them thar Minnesota yellow snow.

In addition to the plethora of musical and production talent, several inroads have been made in Twin Cities creative industry circles. Take, for example, the newly formed Multimedia Music, a talent scout/production pipeline in affiliation with PolyGram International Publishing, headed up by Minneapolis songwriters/producers Arlo Hennings and Marty Weintraub. Ten years ago, the notion of such a venture was only that—a notion. As symbolized by the "Purple Rain" film sequel "Graffiti Bridge" currently under way in Minneapolis, all aspects of the Twin Cities music industry have come full circle.

PolyGram A&R manager Bob Kranes cites a single ingredient that sets the Twin Cities apart from other musical hotbeds. "It's real," says Kranes, who signed Austin, Minn. country rockers the Gear Daddies to PolyGram in January. "When you look to sign a band, you don't look for people who just want to be rock'n'roll stars, you look for musicians that are artists."

"In Minneapolis, people don't have that big city thing where people are constantly watching over them," Kranes observes. "They don't have to worry about what's going on in the club next door, because they don't have to follow the traditional ways of getting in to [play in] the clubs. In cities like New York and L.A., there's a lot of sameness, because bands see what's successful and they follow that. But people [in Minneapolis] will give you more of a chance."

To be sure, the Minneapolis club scene has nourished a wide array of disparate styles and sounds; funk rock, gospel and Paisley pop aren't the only guns in town. Celtic rockers Boiled In Lead are internationally renowned; in Tokyo last fall, reggae stalwarts Ipso Facto won the title of "the world's greatest amateur rock band in the 'Yamaha Band Explosion '89'"; Leo Kottke (Private Music) and Steve Tibbetts (ECM) have been working their guitar wizardry for years, as has jazz sensation Ricky Peterson (Warner Bros.).

At the other end of the dial, the Twin Cities' ever-expanding
(Continued on page M-8)



Ipso Facto



Steve Tibbetts
(Photo:
Daniel Corrigan)



Powermad



The Rain Jackets



Morticia



The Willie Wisely Trio

Vanguard Independent Labels Patrol Land of 10,000 Grooves

Rock, rap, funk, folk, new age, new blues, classical, commercial and compact disk—the twin towns are loaded with musical styles and labels documenting it all. Since the 1950s and '60s, when Minnesota gave birth to grass-roots labels like Soma (who recorded the Land of 10,000 Lakes' own surf bums the Castaways and Underbeats), Twin Town (who had a minor hit with Gregory Dee & the Avantes' "The Grind"), and of course Garrett Records, who waxed the immortal "Surf-in' Bird" by Minneapolis' own Trashmen, Minneapolis/St. Paul record companies have sustained a strong "get down, get dirty and get into it" work ethic. Here's a capsule look at the area's most active record companies:

Twin/Tone Records. Since 1978, Twin/Tone has been the Midwest's chief spawning ground for original alternative rock. Early acts like the Commandos, Curtiss A, and the Suburbs laid the foundation for successes that would eventually come for fellow Minneapolis groups like the Replacements and Soul Asylum. Once deemed "America's most vital indie" by the Village Voice, Twin/Tone hooked up with A&M Records in 1987 and two years ago, Twin/Tone left the independent distribution ranks by aligning with Rough Trade. Over the years, Twin/Tone has expanded its geographic and stylistic boundaries, releasing works by Jonathan Richman, Agitpop, Das Damen, NRBQ's Al Anderson, and British rockers the Mekons and Robyn Hitchcock; recent signees include Minneapolis power trios Babes In Toyland and Toadstool.

Clean Records. Clean was created last year as a Twin/Tone spin-off label, its mission being to nurture local music. The future and focus of the label has yet to be fully outlined, but Clean has re-released the first two Trip Shakespeare albums with manufacturing and distribution assistance from Twin/Tone.

Amphetamine Reptile Records. AmRep began in 1986 by ex-marine Tom Hazelmeyer as a vehicle for his group, Minneapolis white noise warriors Halo Of Flies. AmRep has since expanded to some dozen acts, and last year Hazelmeyer hooked up with Twin/Tone on a pressing and distribution deal. In addition to Halo Of Flies, the label's roster includes Michigan's the God Bullies, Minneapolis's the Cows, N.Y.'s Helmet, San Francisco's Helios Creed, and Australia's King Snake Roost.

Red Decibel Records. Like Clean and Amphetamine Reptile, Red Decibel has found a comfortable niche under Twin/Tone's P & D umbrella. Formed by 19-year-old Minneapolis metal boy wonder Jake Wisely (who also acts as metal marketing and A&R consultant for Warner Bros.), Red Decibel recently released for the burgeoning speed metal scene: 7-inch singles by the Coup de Grace, Last Crack, the Libido Boyz, and Michigan's Drop Hammer, as well as an LP by Rapsallion.

Paisley Park Records. Paisley Park was launched in 1985 as a co-op project with Warner Bros. The label's first release was Paisley Park president Prince's "Around The World In A Day," but it wasn't until January 1989, when former Prince tour director Alan Leeds took over the label, that Paisley Park Records became a fully-realized label. "In my mind," says VP Leeds, "there was no label until January of last year. The label had received no hands-on, full-time administration; it was basically just managed out of Prince's management company. So when I took over in January '89, we wanted to turn it into a serious entity within the music community. We took a hard look at the roster and became more selective of the product we released. We now want things that will be critically and commercially successful."

In addition to Prince's work, Paisley Park has released records by Sheila E., George Clinton, Mavis Staples, and Tony LeMans. In 1990, Leeds' vision for Paisley Park will further reach its fruition, as it releases the Time's reunion album, the "Graffiti Bridge" soundtrack, albums by Twin Cities rapper T.C. Ellis, poet/songwriter Ingrid, Flash (featuring Minneapolis vet Margie Cox), a jazz project by Eric Leeds' group Madhouse, as well as new works by Clinton, Staples, and Jill Jones.

(Continued on page M-12)



Leo Kottke



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THE MINNEAPOLIS SOUND

(Continued from page M-1)

version of Jimmie Rodgers' yodeling tune "Mule Skinner Blues" in an hour at Kay Bank. With that single by the Fendermen, Heilicher Bros., the distributing company, learned how to motivate fellow distributors, promotion men, trades and DJs. The tune peaked at No. 5 on the Hot 100.

Dave Dudley was the bandleader at the Flame Cafe, a Minneapolis country bar. His combo recorded three tunes at Kay Bank and they still had 45 minutes of studio time left. So Dudley pulled out a tape of a new song given to him by Grand Ole Opry star Jimmy C. Newman. The players listened to the tape, a secretary jotted down the lyrics and then they recorded "Six Days On The Road" in two takes.

The Trashmen was a popular band on the Minnesota dancehall circuit in the early '60s. They had been singing "Surfin' Bird," which they had devised by putting together two tunes by the Rivingtons. In the era of the Beach Boys, "Surfin' Bird" became a national novelty hit on tiny Garrett Records. Its success encouraged scores of Minnesota bands to record singles, many of which became regional hits; only the Castaways' "Liar Liar" rose to national prominence.

It wasn't easy to get a national hit out of Minneapolis. "Everybody talks about 'going national' but no one knows how. The promotional agents and studios are not ready for it," says guitarist David Rivkin, who played with several local bands in the 1960s, told the Minneapolis Tribune in 1967. (Ironically, Rivkin, under the name David Z, would become a central figure in the Minneapolis scene of the '80s as a producer-engineer-arranger on such chart-toppers as "Funkytown," "Kiss" and "She Drives Me Crazy.") So a few bands, most notably Gypsy and Crow, headed to New York, Los Angeles or Chicago.

A folk scene was thriving near the Univ. of Minnesota concurrent with the aforementioned garage-rock boom in the ballrooms. It was here in 1961 that Bobby Zimmerman of Hibbing, Minn. got his start as Bob Dylan. (He had been a pianist in Bobby Vee's band for two gigs in '59.) The folk-blues trio Koerner, Ray & Glover became the first Twin Cities act to get a major record deal, signing with Elektra in '61. Later, transplants Leo

Kottke, the ace guitarist, and singer-guitarist Michael Johnson became part of that folk scene. Spider John Koerner collaborated with Minneapolis bluesman Willie Murphy on a mid-'60s Elektra album that attracted the attention of Radcliffe College blues-folkie Bonnie Raitt. She wanted Murphy to produce her Warner Bros. debut LP so he did in August 1971 in a farmhouse on an island in the biggest lake in Twin Cities.

"It never occurred to me that no one had ever done a national record here before," says Murphy, who now runs his own label in Minneapolis.

It wasn't hip back then to record in the Twin Cities, says guitar hero Kottke. Dylan didn't think about that when he re-recorded four tunes from his "Blood On The Tracks" album in 1974 with local players at Sound 80 Studios while he was in town during the winter holidays. Cat Stevens made his last successful album "Izitso" there in 1977 while Prince was in a studio across the hall with David Rivkin making the demo tape that landed him at Warner Bros.

In the spirit of Soma and the '60s garage-rock days, Twin/Tone Records was born in the 1978 and, as home to the Replacements, Soul Asylum and others, it grew to become one of the most respected American independent labels. Twin/Tone acts received critical attention, but the two most prominent national hits by Minnesota artists in the 1970s were recorded elsewhere—Mary Macgregor, a Twin Cities jingle singer, cut "Torn Between Two Lovers" in Muscle Shoals, Ala., and Johnson made "Bluer Than Blue" in Nashville. John Denver married a Minnesotan and lived in suburban Minneapolis when he made "Take Me Home, Country Roads" and his first RCA albums.

Prince's "I Wanna Be Your Lover," which was cut in L.A., climbed to No. 11 on the Hot 100 in late '79, but the song that turned it around for the Twin Cities as a recording center was "Funkytown" by Lipps Inc. in 1980. It took producer Steven Greenberg and engineer Rivkin more than 100 hours to make the single that went to No. 1 in 41 countries.

"Those two songs blasted open some sort of reality hole in our wall here," Rivkin says, "because everyone for 15 to 20 years before that had said, 'We got to get a national record happening.'"

Prince's "Purple Rain" catapulted the entire scene to prominence in 1984. Two of his disciples, Jimmy Jam and Terry Lew-

is, left the Prince-created Time to become producer-writers. They set up a studio and churned out smashes for Janet Jackson, Human League, Herb Alpert, New Edition and others. Suddenly, the Twin Cities was on the world map as a music center. The funk scene (Prince, the Time, Alexander O'Neal, the Jets, Jesse Johnson) was turning out hits and the garage-rock scene (Replacements, Husker Du, Soul Asylum) was garnering rave reviews. Meanwhile, the folk scene was getting attention via Garrison Keillor's "A Prairie Home Companion" radio program.

The seeds that had been planted three decades earlier by Swedien, Heilicher and others had truly blossomed. One constant over the years in the Twin Cities recording scene has been a willingness to experiment in the studio.

When the Trashmen cut "Surfin' Bird," producer George Garrett wanted to get a weird effect on the vocal bridge because it was what drove the fans wild at performances. "I actually put my pencil behind the tape and wiggled it as it passed through the heads to sort of add to that effect," says Tom Jung, who engineered the session. "We did this live as it went down. The pencil just seemed like the right thing to do at the time."

In more contemporary times, producers are just as adventurous. David Z says he and Prince talk about experimenting all the time, "how we'll do anything to make things sound different. We'll put guitars underwater. It has a lot to do with being in Minneapolis. We don't have any real technique to copy. Nobody knows how guitars or bass or snare is normally recorded [elsewhere]... That's why Minneapolis' sound is a little bit different. We'll try anything to make it work."

"You just kind of make your own rules," Jam says. "There's nobody to tell you, 'Oh, you can't do that.' We end up engineering a lot of our stuff and we do stuff backwards. We didn't know any better about recording [vocals for Jackson's "Control"] in the red [on the volume meter]. We learned it from Prince. Prince said, 'You record everything in the red and it sounds frantic.' We like to say our secret is a little bit of hiss and a little bit of distortion."

Says veteran folk-bluesman Dave Ray: "As big a music scene as we've had, we've always been operating in a vacuum here. We didn't tailor ourselves after the bands that we heard... I mean where else would you come up with 'the bird is the world,' except Minneapolis?"

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TODAY'S TWIN TALENT

(Continued from page M-4)

metal club scene features everything from comic rockers Slave Raider (RCA) and Letitia Rae, to Faces-styled party bands Funhouse and Attica, to the slick sonic sounds of White Widow and Regime, to Warner Bros. metal kings Powermad to current can't-miss kids the Coup de Grace, and countless others. Minneapolis metal, it would seem, is breeding at a staggering rate.

As are country outfits. Somebody once christened Minneapolis/St. Paul the "Nashville of the North," and in more ways than one, that hype seems to now be catching up with itself.

Coined in 1984 during the "Purple Rain" explosion, the Nashville tag wasn't a comment on stylistic similarities between the two musical meccas; rather, it was a statement on the enormous amount of talent coming out of the Twin Cities. But these days, the Nashville comparison has taken on added significance, for some of the most original country and country-influenced music is coming from this, the twangin' tundra.

From Hibbing, Minn. native Bob Dylan's folk beginnings, to the seminal early-'80s Minneapolis rockabilly group Safety Last, to the commercial country of Minnesota expatriates Michael Johnson and Paulette Carlson of Highway 101, Minnesotans have maintained an affectionate history for traditional country and original countrified rock. The current generation includes Minneapolis veterans the Jayhawks (whose sublime Twin/Tone album "Blue Earth" placed 50th on Village Voice dean Robert Christgau's 1989 year-end list), the aforementioned Gear Daddies (a country-rock outfit—emphasis on rock), Molly & the Heymakers (some good-time Wisconsin visitors who recently signed with Warner Bros.), Farm Accident (an as-yet unrecorded critics' fave), and a slew of others.

But if country is the newest old kid on the Twin Cities block, rock is still the neighborhood bully. If there's any doubt about the vaunted Minneapolis alternative music scene's staying power, consider the fact that five such rock acts were working on major label records as this issue of Billboard went to press. The Replacements (Sire), Bob Mould (Virgin), and Soul Asylum (A&M) were working on new albums, while Trip Shakespeare (A&M) and the Gear Daddies (PolyGram) were busy putting the finishing touches on their major-label debuts.

After nine releases (including last year's "Don't Tell A Soul") and 11 years worth of exhilarating live concerts, what's left to say about the Replacements that hasn't yet been said? Paul Westerberg remains one of the freshest, most consistently arresting songwriting voices in the land, and with producer Scott Litt (the dB's, R.E.M., Paul Kelly & the Messengers) at the helm for the group's latest album, the 'Mats' once again figure to be a force in 1990.

Along with the Replacements and R.E.M., Husker Du was the most acclaimed American rock band of the '80s. When the trio called it quits in 1988, two of post-punk's most revered songwriters—Bob Mould and Grant Hart—set out on solo careers. Hart signed with the Huskers old label, SST, released his debut solo LP "Intolerance," and formed the group Nova Mob. Mould, on the other hand, signed with Virgin Records and released his solo debut "Workbook" to critical raves. Both are currently working on new disks, while Husker Du bassist Greg Norton launched his new group Grey Area last month.

In 1988, Soul Asylum made the leap from Twin/Tone to A&M, and lost no steam in the process. Once deemed "the best live band in America" by the Village Voice, Soul Asylum's "Hustle Time" was the most resounding sound in Minneapolis rock, circa 1988. The fearsome foursome is currently putting the finishing touches on their A&M follow-up, with Keith Richards' "Talk Is Cheap" producer Steve Jordan manning the knobs.

Other rockers-done-good include expatriates Information Society (now based in N.Y.), who had a multi-platinum dance hit for Warner Bros. last year, and Peter Dinklage, former leader of the Minneapolis-based group Sussman Lawrence. Himmelman, who records for Island Records, continues to craft his deeply personal and sometimes acerbic songs in his adopted home of Los Angeles.

The Gear Daddies were only one of three rock acts that made up the Minneapolis "Class of '86." That year, Trip Shakespeare and Run Westy Run also sprang up from Minneapolis rock clubs, and all three continue to make some of the most significant original rock going in the Twin Cities. Trip is an impure pop group worth drooling over; frontman Matt Wilson may be the area's premiere eccentric tunesmith, and the band's soaring harmonies and atypical arrangements breath life into their classic pop-inspired material. The Westies, on the other hand, mix swampy guitar rock with psychedelic dirges, and—thanks in large part to manic singer Kirk Johnson—have garnered a reputation for being the most exciting live band in town. The Westies are presently working on their third SST Records release in Athens, Ga., with R.E.M.'s Pete Buck producing.

Undoubtedly, the Twin Cities' musical past has been rich, but what about the future? The Flyte Time and Paisley Park camps

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are as busy as ever, but, because they're primarily studio-oriented, are harder to get a handle on. As it stands now, the Minneapolis rock underground is the most visible and accessible for evaluation. That said, here's a guide to 20 of the newest, most promising unrecorded or unsigned (by the majors) artists in the Twin Cities:

•**The Coup de Grace.** The Coup and their socially concious thrash are, hands down, the odds-on favorite to make the loudest, most original metal noise to come out of Minneapolis since Powermad.

•**The Jayhawks.** Their Twin/Tone LP "Blue Earth" was a haunting, stark trip in which singer/songwriter Mark Olson matured into one of the freshest voices on the country folk scene, Minneapolis or otherwise.

•**The Funseekers.** Along with fellow Minneapolitans and '60s throwbacks the Mighty Mofos, these geeky archivists are among the twin towns' premiere live rock bands. The 'seekers are an imminently danceable outfit, and their Treehouse album "Frenzifying" demonstrates that their decidedly retro bent translates well in the '90s.

•**Dr. Mambo Combo.** Prince is a regular sit-in guest of this club favorite, a funk fusion outfit that features three of the Twin Cities' highest-profile vocalists, Cynthia Johnson, Melanie Rosales, and Margaret Cox.

•**Tom Hiel.** A George Winston-styled keyboard player, Hiel exhibits a flare for prudent arrangements and an appetite for pop melodies. His soaring synthesizer pieces are nearly indescribable.

•**Billy McLaughlin.** Like Hiel, guitar maestro McLaughlin has sometimes been labeled "new age," but his unique, restrained approach to fretboard playing, as well as his eclectic original compositions, defy categorization.

•**The Contras.** This four-year-old rock club staple, all but ignored by fickle underground audiences, combine clever Ramones-influenced punk and rockabilly and a generally clean-cut image to deliver some of the loudest, most infectious live sets in Minneapolis.

•**John Eller.** Next to the Gear Daddies' Martin Zellar, this blue-collar belter possesses what may be the hardest new rock'n'-soul voice on the Twin Cities' scene. To boot, Eller's originals and crack trio recalls classic outfits like Thin Lizzy, the Raspberries and even the Replacements.

•**The Leatherwoods.** Speaking of crack power pop trios and terrific singers, these Kansas transplants fit both bills neatly; their original material diligently genuflects at the altar of the punchiest Bachman Turner Overdrive and Revolver-era Beatles.

•**Inertia.** One of the Twin Cities' newest and freshest reggae/dub groups, Inertia's rock-influenced material is fueled by a ripping horn section, all of which is buoyed by the ever-sweet pipes of Jamaican singer Lyn Jackson.

•**Rhea Valentine.** While on the subject of sweet singers, Rhea Valentine features a spectacular one in Rhea (nee Wendy Jensen); after two years, the group is still one of the most consistent draws on the club circuit.

•**Bad Thing.** Led by Michael O'Neill, a former guitarist for N.Y.'s Honeymoon Killers and Saqqara Dogs, Bad Thing is an in-your-face guitar group that embraces blood-and-guts sweatrock.

•**Farm Accident.** Steered by the sultry, sullen vocals of singer Barb Cohen and some ironic (and sometimes twisted) country-flavored original ditties, Farm Accident has created a buzz within country-folk circles as well as alternative music scene fiends.

•**The Morganatics.** No Minneapolis garage band exhibits a more provocative live chemistry than these lefties. Like a recombinant version of Rare Earth and the Red Hot Chili Peppers, these hard funksters, led by wicked guitarist Scott Hampton, are just months old.

•**Swinging Uncle Jimmy.** Leader Mike Murray's witty tunes and deft wordplay are reminiscent of all things pop; his grab-bag contains everything from the Dave Clark Five and Kinks to the Jam and Generation X.

•**The Rain Jackets.** Like Murray, British transplant Simon Widowson is a prolific, socially-conscious songsmith who wears his heart on his sleeve and whose nimble phrasing recalls both Graham Parker and Van Morrison.

•**The Magnolias.** These Twin/Tone vets, purveyors of punk pop in the tradition of late '70s Brits the Buzzcocks and the Undertones, seem ready—for bigger and brighter things.

•**12 Angry Men.** Singer/keyboardist (and former leader of free jazz kooks 2i) Jay McHale is a true diamond in the songwriting rough—his delicate ballads and effervescent pop shuffles are delivered with poised passion.

•**The Picadors.** From the Trip Shakespeare side of the Gark tracks comes this quirky cornucopia of jazz and rock, led by an affable new character by the name of Chris Lynch. Given the players' unique mounting of the old horse pop (and their debut album, due out soon).

•**Something Fierce.** These veterans of the Minneapolis and college club circuit write catchy, clever pop-folk tunes that have garnered raves from critics and fans alike.

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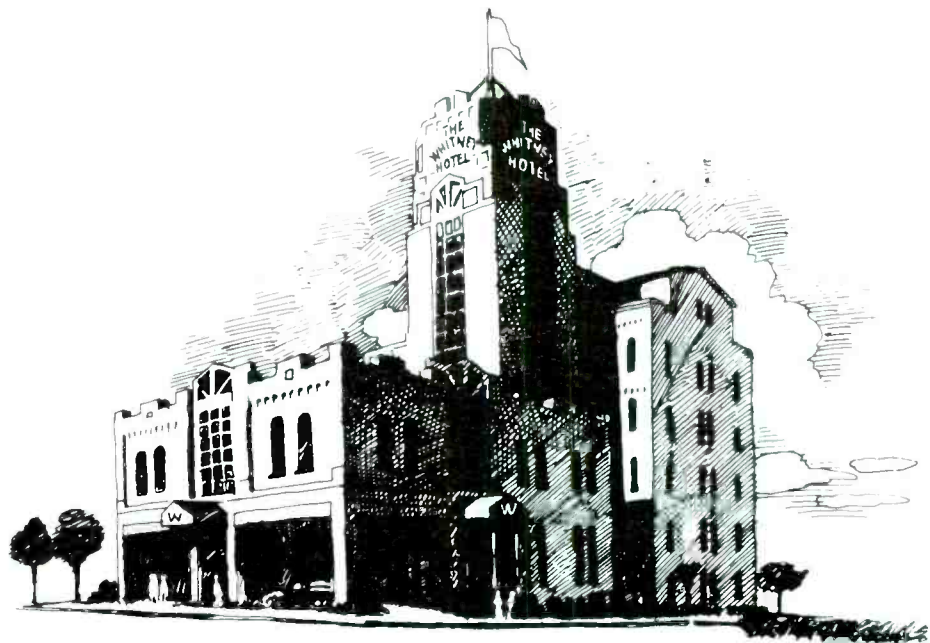
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PRODUCER'S PARADISE

(Continued from page M-3)

can create rather than using a studio for hire," says Jam. "Prince was a good example of what you could do out of your home [studio]. There's more personal attention to artists and not a lot of clock watching."

The Minnesota producers are watching the calendar—and the charts—rather than the clock. Most of their schedules are packed.

Jam and Lewis are booked for essentially the next year-and-a-half. Their policy is to work with new artists or veterans who need a boost; if they have success, they feel obligated to produce the ensuing album, too. They are finishing the fourth album by Minneapolis soul crooner Alexander O'Neal, a solo album by Johnny Gill of New Edition, and a reunion record by the Time, of which they are members. There are several other producer-writers at their Flyte Tyme Productions; among the artists being recorded are teenager Shanice Wilson, Lance Ellington of England, and three Twin Cities acts: A modern-rock group called King's English, the R&B band Mint Condition, and Sounds of Blackness, a choir that performs various styles of black music.

Jam and Lewis have been producing and writing since 1983. They were former members of the Time; when a snow storm prevented their returning to a Time gig from producing an S.O.S. Band session, Prince fired them from the Time, which he had created. So Jam and Lewis took to the studio and created smashes for S.O.S. Band, Janet Jackson, Human League, Herb Alpert, New Edition, and others. They earned a Grammy for best producer in 1987.

Jesse Johnson, a former member of the Time who has made three solo albums for A&M, has been working as a part-time producer for a half-dozen years. Working mostly in his own Jungle Love Studio, he has recorded TaMara & the Seen, Paula Abdul, Vanity (for the film "Action Jackson"), Debbie Allen, Cheryl Lynn, Mother's Finest, and da Krash. Among his forthcoming projects are Kool Skool, a couple of songs for Robert Townshend's movie, "Five Heartbeats," plus the Time reunion, and another solo album.

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Leiber is the son of legendary rock lyricist Jerry Leiber, who with his partner Mike Stoller, wrote "Hound Dog," "Kansas City," "Stand By Me," and "On Broadway," among others. Drummer-guitarist Leiber, who moved to Minneapolis from New York in '83, didn't learn about making records from his father, but rather from Johnson. He had played in the Johnson-created TaMara & the Seen. "I stumbled into producing," Leiber says. "It was the last thing on my mind. I thought I'd be an arena-rock drummer and never leave New York."

When he watched Johnson record "Crazy" four years ago, Leiber figured he could do that. So he bought himself a keyboard, even though he had never touched one. The second project he wrote and produced himself included three tunes for Abdul's "Forever Your Girl"; he scored two chart-toppers and a No. 2 on the Hot 100. Now he is preparing to work on her second album. Leiber's other projects include TV star Jasmine Guy, Denise Lopez, Elisa Fiorillo, and possibly Skat Kat (the animated character in Abdul's "Opposites Attract" video), and the Wild Pair, a couple of Minneapolis musicians who duet with Abdul on "Opposites."

Z is collaborating with Leiber on the Lopez and Fiorillo recordings. The veteran studio figure says Twin Cities producers recently have become closer. "There used to be separate camps with separate campfires," he says.

Now Prince and Jam and Lewis—and Johnson and Monte Moir—are working on the Time reunion and Prince's film "Graffiti Bridge," set for an August release. Prince, Z, and new producer Levi Seacer Jr., Prince's bassist who produced part of the Pointer Sisters new LP, are collaborating on songs for a None-such album by the Steeles, a popular Twin Cities gospel-oriented soul group who have sung backup vocals on many albums.

"The big rush is over. Everyone is settling down," says Z. "We're all still here and we're still doing records. It's not going to go away. Maybe it will get better if we collaborate."

Actually, many of the Twin Cities performers are turning down more projects than they are accepting. Clarence Avant, who handles Jam and Lewis' business affairs from Los Angeles, probably receives 10 requests a week—from working on Broadway plays to producing Spanish crooners—but the producers usually hear about only one of them, Jam says.

Prince typically receive a half-dozen inquiries a month, ac-

ording to Alan Leeds, VP of Paisley Park Records.

His most recent outside endeavors have included writing and producing two tunes for Patti LaBelle and six for Mavis Staples and writing a number for Kid Creole & the Coconuts. Prince initiated some of these collaborations, other times artists seek him out.

"Mica Paris was after him for help ever since they met in Europe," Leeds says. "He finally gave her a song."

Ironically, Paris' record will be produced by another Twin Cities producer, Monte Moir, a former keyboardist with the Time, who is best known for writing and producing "The Pleasure Principle" for Jackson. On his schedule are recordings with Nia Peeples, Mark V, and Labi Siffre, plus the Time reunion LP.

Z, who has the most versatile resume of the Twin Cities producers, is best known for his black-oriented records, but he is taking a "left turn" to projects with Henry Lee Summer, Crosby, Stills, & Nash, and possibly Foreigner. He is represented by L.A. manager Michael Lippman.

Other independent Twin Cities producers working regularly with national artists include Brownmark, Prince's former bassist who has a solo deal with Motown, and Ricky Peterson, David Sanborn's keyboardist who has a solo deal with Warner Bros.

None of the hit-making producers has a definitive explanation why the Twin Cities has become a center for producers. Leiber thinks it's a ripple effect from Prince's success. Jam suggests it's because the Twin Cities are comfortable and offer a creative atmosphere.

Although the producers are aware of each other's track records, they don't keep score. Z suggests there might be a little playful sparring, citing how Prince teased him about his Grammy nominations this year, or how Lewis may start singing Z's records when they encounter each other at the neighborhood health club.

"Everyone is friendly and professional," says Dan Brennan, an L.A. manager who has worked with Moir and Leiber and used to live in St. Paul. "Here [L.A.], everyone is real guarded. 'You can't go in that room. Someone famous is in there.'"

"There's enough to go around," says Leiber of the competition among Twin Cities producers. "There are 100 songs on the Hot 100 every week."

THIS NOTE'S FOR YOU

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10,000 GROOVES

(Continued from page M-4)

Rykodisc. In 1989, this CD-oriented label did something none of the "Minneapolis Sound" big names could: it scored a Grammy (for "best album packaging" for David Bowie's "Sound + Vision" CD box set). Founded in 1985 by CFO Rob Simonds, Boston retailer Don Rose, Philadelphia lawyer Arthur Mann and Los Angeles importer Doug Lexa, Rykodisc's main office is in Salem, Mass., but its sales and distribution office is located in Minneapolis.

Red House Records. Formed in 1984 by Bob Feldman, Red House's folk-oriented roster features 15 acts, including Greg Brown, Claudia Schmitt, Prudence Johnson, and John Gorka, who recently signed with Windham Hill Records. This year, Red House plans the release of 12 new projects, among which will be albums by Dembo Konte (an African kora player); the Chenille Sisters (a children's music favorite), Prudence Johnson (an album of Greg Brown songs), and the just released album "Legends Of Folk," featuring Spider John Koerner with Utah Phillips and Ramblin' Jack Elliot ("Legends" is Elliot's first recorded project in 22 years). Red House has recently branched out into world and children's music.

Treehouse Records. Formed in 1985 by local record retailer Mark Trehus, Treehouse sports one of the most eclectic rosters in the Twin Cities. Its roots are in progressive rock (TVBC, Cows, Babes In Toyland, the Bastards), but it also embraces '60s' retro garage rock (Bad Trip, the Funseekers, the Mighty Mofos and Cleveland punk legends the Pagans), as well as blues mainstays Ray & Glover.

Susstones/Prospective Records. Formed in 1985 by John Kass and Ed Ackerson, two aficionados of '60s psychedelic, beat and Mod groups. Ackerson's group the 27 Various has been the label's cornerstone, but the roster also includes like-minded acts from around the country. In all, Susstones/Prospective has released 30 titles, with 10 more releases planned for the spring.

Wide Angle Records. The Twin Cities' chief dance/hip-hop label, Wide Angle was created in 1983 by president Jerry Sylvers. Early releases by Minneapolis soul singer Doug May-

nard made a name for WA, as did 1984's regional radio hit "What You Really Want" by singer Melanie Rosales. During the mid-'80s, the label's main forte was 12-inch dance singles, and from January 1985 to February 1989, Wide Angle affiliated with Twin/Tone in a pressing and distribution deal. On the strength of their 1983 Wide Angle single "Running," dance mavens Information Society (INSOC) earned the group a deal with Tommy Boy/Warner Bros. In 1987, WA's resident house music pioneers Ex-sample's "And So It Goes" placed 18th on Billboard's national dance charts; last year, New York singer Ernest Kohl's WA single "To Save The Love" spent five weeks at No. 1 on the national high energy charts. Wide Angle recently signed an international pressing and distribution deal with Vista International, and are preparing to release Kohl's single "Follow Your Heart." In addition to artists from San Francisco, New York, and Philadelphia, Wide Angle is home to Twin Cities rappers Soul Purpose, Style Posse, and P.O.L.O.

Blackberry Way. In 1984, Blackberry Way Records was launched by Blackberry Way Recording Studios owners Mike Owens and Kevin Glynn, as a vehicle for their group the Idle Strand and other Blackberry Way acts like Idiot Savant and What If. Owens describes the label's sound as leaning toward "pop/rock; but I've been using that for 15 years now, so I'm not sure what it means." In 1985, BWR released its biggest seller to date, "Mini-Hits Of Minneapolis," a compilation that included cuts by the OH's, the Semantics, and Johnny Rey, which was followed by the "Mini-Hits, Vol. II" CD last year. In 1987, BWR signed a co-op deal with the German label Line Records, which is distributed by RCA. Upcoming projects include an album by Minneapolis pop stalwarts Swing Set, and from the ashes of Idiot Savant, the Fontanas.

Gark Records. The local label birthplace of current heavyweights Trip Shakespeare and the Gear Daddies, Gark began in 1980 by musician/producer Dave Pinsky and engineer Jay Leigh as a vehicle for seminal Minneapolis poppers E. Brown. Gark's catalog features some 12 titles by eight acts, including albums by A Few, the Widgets, the Bloods and the Thunderbats. New projects include records by the Toejammers, the Emmigrants and the Picadors, but Pinsky contends that Gark Records is "really more a production house than a label" and that he and Leigh's main focus is in Gark Recording Studios.

Ambient Records. Like Blackberry Way and Gark, Ambient Records is an outgrowth of a studio; in this case, Ambient Studios, which is headed up by owner Bob Cain. The label was launched in '79 with a single by pop rockers the Answers, and over the past 10 years, Ambient has released a handful of other albums by the Kingpins, Beat The Clock, and Language Club.

Atomic Theory Records. Atomic Theory began in 1986 by area blues and rock legend Willie Murphy as a vehicle for Murphy's solo album "Willie Murphy Hits Piano/Piano Hits." From there, the label has grown more eclectic, releasing records by country singer Becky Thompson, wacky roots group the Crops, world beat purveyors the New International Trio, as well as Murphy's "rock record" Mr. Mature and two albums by Celtic rockers Boiled In Lead. Atomic Theory spent most of 1987 and 1988 under Twin/Tone's distribution wing but then broke with Twin/Tone to affiliate with veteran Chicago folk label Flying Fish Records. Upcoming Atomic Theory releases include albums by acoustic guitarist Phil Heywood, local poet Roy McBride, and Boiled In Lead.

K-tel International. Long renowned for its hawking of compilation albums (Super Bad!; Hot Rockin!; 22 Explosive Hits) via late night television, K-tel in recent years has expanded to become a major independent label in its own right. Currently residing under the billowing K-tel umbrella are four labels, all of which have achieved considerable chart success: AJK (a pop/rock venture that includes Paul Hardcastle and the Marshall Tucker Band catalog); the dance/R&B-oriented Crush Music (featuring former Tower of Power lead singer Lenny Williams and rapper M.C. Smooth); Headfirst (a jazz label that includes Tom Coster, Jimmy McGriff and Gary Herbig), the new age-oriented Nouveau (Celestial Navigations, Bill Wolfer, Tommy Wiggins), and a new rap label, Cold Front, featuring its first release with hip hop upstart Ebony Lover.

Big Money Inc. A newly-formed label headed up by Rifle Sport/Black Spot frontman Chris Johnson, Big Money's forte thus far is garage power rock; the label's first three releases (the second LP by Black Spot and debut albums by Neomort and Tiltawhirl/Arcwelder) came in March. Along with Big Money, four up-and-coming alternative music labels are Channel 83, Skeen, and Pendulum. Other artist-generated labels include Proton Discs, Eardrum, and Echo Bay Music. **JIM WALSH**

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let's go scare al

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--Dave Marsh, **ROCK & ROLL CONFIDENTIAL** **Polydor**

GEAR DADDIES
let's go scare al

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Billboard[®] Home Video

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Seminar Offers Direct-Market Tips Vid Sales To Grow To \$1 Bil By 1995

■ PAUL SWEETING

NEW YORK—The list price value of prerecorded videocassettes sold through direct-response marketing in 1989 totaled \$450 million and will grow to \$1 billion by 1995. That forecast comes from EPM Communications, which staged a one-day seminar on direct marketing of entertainment products that drew about 150 people to the Holloran House hotel here April 18.

Prerecorded videocassettes currently account for 21% of the total \$2.1 billion direct-response entertainment business, according to EPM's numbers. Video's share will grow to 29% by 1995, as the total business expands to \$3.5 billion. By contrast, music recordings' share declines from its current 62% to 49% over the same period.

While the growth in direct-response marketing is being fueled by several factors—including the entry of women into the work force, the expanded use of credit cards and developments in computer technology allowing for more efficient management of order processing—direct-response video sales are also being spurred by the overall growth in the sell-through business.

According to Claire Gruppo, president of S.I. Video, a direct-mail catalog company, sell-through represented a \$2.7 billion business in 1989, compared with only \$1.6 billion in 1988. By 1989, 43% of all VCR households, or some 26 million households, had purchased prerecorded cassettes. Sell-through will grow to \$2.9 billion this year, she said.

Mail-order purchases accounted for 17% of all video purchases last year, according to Gruppo. Gruppo appeared on a seminar panel titled "Updating The Classics," which offered details on the risks and rewards of video clubs, catalogs, and continuity series.

S.I. Video itself is enjoying the fruits of that growth, projecting revenues of \$15 million this year after posting total sales of \$8.5 million in 1989, Gruppo said. In addition to its own catalog, S.I. manages video catalogs for American Express, HBO, and Time-Life. S.I. mails its own catalogs 10-12 times a year and maintains an in-house list of 105,000 names. That will grow to 160,000 by the end of this year, Gruppo said.

Another indication of the growth in the direct-response marketing of video is the entry of

Time-Life Video into the continuity-series business. Time-Life already operates a video club with 100,000 members and annual sales of \$3 million, but its continuity-series business has only become fully operational this year.

Time-Life has conducted extensive tests of various video continuity series over the past two years.

Unlike clubs or catalogs, where consumers select from a wide variety of titles, continuity series rely on locking consumers into a series of related tapes often covering 20 or more titles. Time-Life has been extremely successful marketing book-based continuity series for many years.

So far, Time-Life Video has marketed such series as "The World At War," a nature series from PBS, and James Bond and Clint Eastwood movie series.

"The continuity customer is very different from the catalog or

club customer," said Dan Markim, head of Time-Life Video and formerly director of special markets at Vestron. "The continuity customer is a serious collector, deeply interested in the subject matter."

Continuity marketers rely on the consumers' dedication since they typically do not break even on a series until the fourth or fifth title, according to Markim. A typical continuity series involves offering the first tape in the series at a significant discount on a trial basis. Subsequent tapes are shipped at regular intervals and paid for one at a time, although consumers can generally cancel at any time.

The attrition between the first and second titles in a series can be as high as 65%-75% in some cases, with additional fall off with each successive title, Markim said, making it both a risky and complex business. Time-Life, moreover, (Continued on page 49)

Cardboard Videocassette Poses Patent Questions

NEW YORK—In a move that could give the promotional cassette business a shot in the arm, a Maryland-based company has introduced a VHS videocassette made of cardboard that offers low-cost manufacturing and shipping.

The cassette, containing standard plastic hubs inside a cardboard shell, was developed by Philmax Inc., a privately held company based in Owings Mills, N.Y. Philmax, which will manufacture the cassettes itself, plans to be in limited commercial production by June, according to Carle Klupt, a principal of the firm.

The cassettes are designed to be played five to 10 times and then thrown away, Klupt says, although sample cassettes have reportedly been played as many as 100 times without mishap.

The key to the cassette's disposability is the low manufacturing cost. Philmax is quoting a price of \$1 per unit in lots of 1 million for 60-minute programs duplicated in the EP mode, and \$1.25-\$1.30 per unit in lots of 100,000. The prices include the printing of four-color artwork on the detachable paper tab that wraps around the shell and functions as a sleeve (Billboard, April 28).

The paper tab also functions as a shipping wrap. The 4-6 oz. cassettes can be mailed third class, bulk rate, for less than 15 cents apiece, Klupt

claims.

While the public unveiling of the cassettes sent an buzz of excitement through some segments of the industry, it also created potential controversy. The most likely obstacle standing in the way of the cardboard cassette's widespread adoption is JVC's proprietary interest in its patent on the VHS format and VHS cassettes.

Unlike most manufacturers of conventional plastic cassettes, Philmax is not using the VHS logo on the cardboard shells. The VHS logo is a registered trademark of JVC, which has recently become more aggressive in policing the use of the trademark. Using the logo without authorization from JVC could constitute an infringement on JVC's trademark.

JVC also holds patents on various operational aspects of VHS-format cassettes. If the Philmax cassettes duplicate those operations without authorization, that, too, could constitute a violation of JVC's patents.

At press time, JVC's patent attorney, Anthony LoCicero of the New York firm of Amster, Rothstein & Ebenstein, said he was aware of the Philmax cassette but had not yet seen one, making it inappropriate to comment.

Another problem is the potential for legal liability should a cardboard cassette be shredded inside a consumer's VCR. Philmax, however, re-



Play Ball! A recent screening of MCA Home Video's "Field Of Dreams" in Boston's Fenway Park was the backdrop for an announcement by Boston-based chain Videosmith that it will donate a portion of its proceeds from the film to the Dana-Farber Cancer Institute's Jimmy Fund. The Jimmy Fund raises money for cancer treatment and research. Shown, from left, are Mark Cummings, director of funds and contributions, the Jimmy Fund; Ellen Levine, Videosmith; Betsy Singer, Videosmith; Chet Furmanek, regional sales director, MCA Distributing Corp.; and Maureen Howlett, sales, MCA Distributing.

gards that as an unlikely scenario.

"The [cardboard] cassettes are a lot more durable than a lot of people would like to think," Klupt says. "They're more durable, in many cases, than plastic cassettes. Being cardboard, you could virtually twist it around and it will twist right back into shape."

Philmax is positioning the new

cassette primarily for the rapidly growing market for promotional or premium videos. While videos are increasingly popular as premium items, their cost is prohibitive for many promotionally minded companies.

Burger King, for example, recently sold more than 7 million "Teenage (Continued on next page)

Moviestar Bows In Canada European Vid Chain Expands

■ BY MOIRA McCORMICK

CHICAGO—European home entertainment chain Moviestar CD & Video made its North American debut April 7 in Edmonton, Alberta.

Moviestar, which comprises 65 stores in Switzerland, 40 in Germany, and 10 in Austria, opened its flagship Canadian location in a 12,000-foot store in the Heritage Village Strip mall. According to Bernard Burgener, who with partners Charles Gasser and Peter Steinegger owns Moviestar, the chain will need to expand to 20-25 stores—all planned for the next two years—before it makes inroads into the U.S. mar-

ket.

Burgener says another test store is planned for Edmonton, then two in Calgary, Alberta, and one in Vancouver, British Columbia, after which Moviestar plans to start selling franchises. "Then we expect to expand to 150-200 stores in Canada," he says.

Continued European expansion, meanwhile, is targeted at an eventual 150 stores in Germany, 110 stores in Switzerland, and 50 stores in Austria.

All but 27 of the European Moviestar locations are video-only stores, says Burgener. The rest are combined CD and video outlets, as is the Edmonton unit.

(Continued on page 45)

VIDEO PEOPLE

Cathy Mantegna is promoted to VP of marketing at Fries Home Video. She had been VP advertising and publicity.

Suzanne McFarlin is named marketing manager of Strand VCI Entertainment. Previously, she was Western regional sales manager for Hi-Tops Video.

RCA/Columbia announces several appointments in its marketing and sales departments. **Pam Rodi** is named senior creative director. She had been VP and a creative director for Werndorf and Associates. **Carol Lee** is named director of video and broadcast production. She had been VP of creative services for Media Home Entertainment. **George Anderson** is named senior manager of creative services. He had been manager of creative services at MGM/UA Home Video. **Elaine Perliss** is named marketing manager. She had been marketing manager at Show Industries.

In the sales department, **John Reina** is named director of sales/sell-through, based in Detroit. **Steve Okin** is named director of sales promotion, based in Burbank, Calif. **Jana De Zeeuw** is named a regional sales manager for South Central U.S., based in Houston. **Michael Vassen** is also named a regional sales manager for South Central U.S., based in Nashville. **John Tilkemeier** is named Canadian administrator, based in Burbank, Calif.

Robert Wittenberg is named VP of sales and marketing for Vidmark Entertainment. He had been VP of sales and purchasing for Video Products Distributors (VPD).

James R. Powell is named director of sales and marketing at New Star Video. He had been Western regional sales manager for New World.

CARDBOARD VIDEOCASSETTES

(Continued from page 41)

Mutant Ninja Turtles" cassettes in its restaurants at \$3.49-\$3.99 apiece (Billboard, April 28). As seemingly inexpensive as those tapes were, the same 20-minute programs duplicated in EP using cardboard cassettes could potentially have been offered for as little as \$2 apiece.

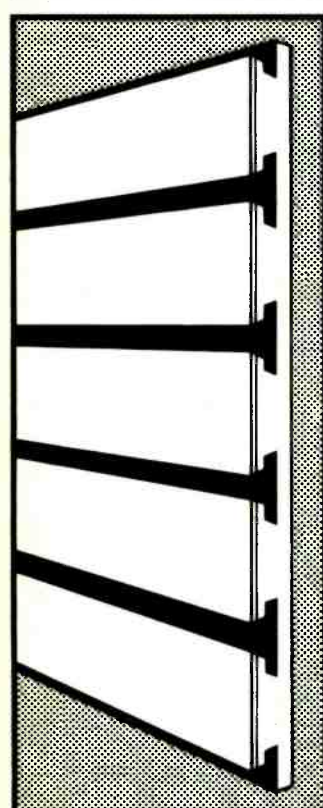
"I don't think these will replace plastic cassettes. I see this as a new medium for promotional uses," says George Spitzer, formerly head of Book of the Month Club's record and video division and now a direct-marketing consultant. Spitzer helped initiate a wave of interest in the cardboard cassettes by demonstrating a sample cassette at a direct market-

ing seminar sponsored by EPM Communications and held here April 28.

The emphasis on promotional uses is evident in Philmax's pricing schedule, which uses a 60-minute, EP-duplicated cassette as its basic product. "There's no limit on the recording time," Klupt says. "We could go up to six hours if need be, but that's not what we think the market will be."

Klupt also sees applications in the video magazine and video catalog areas. "Because its cheap and disposable, the economics are similar to publishing a print magazine or a print catalog," he says.

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FOR WEEK ENDING MAY 5, 1990

Billboard

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	3	4	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
2	2	6	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
3	1	6	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
4	8	3	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
5	4	10	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
6	NEW ▶		LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
7	6	4	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
8	7	4	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
9	5	10	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
10	9	12	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
11	10	12	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
12	11	11	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
13	12	8	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
14	14	5	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
15	13	17	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
16	16	4	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
17	15	14	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
18	21	3	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
19	17	16	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
20	23	3	BEST OF THE BEST	The Movie Group Taurus Entertainment Co.	Eric Roberts James Earl Jones	1989	PG-13
21	NEW ▶		JOHNNY HANDSOME	IVE	Mickey Rourke Elizabeth McGovern	1989	R
22	18	9	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
23	19	7	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG
24	27	2	STAYING TOGETHER	Hemdale Film Corp. HBO Video 0345	Tim Quill Sean Astin	1989	R
25	28	2	SECOND SIGHT	Lorimar Film Entertainment Warner Home Video 659	John Larroquette Bronson Pinchot	1989	PG
26	37	2	COMMUNION	New Line Cinema M.C.E.G./Virgin Home Entertainment	Christopher Walken	1989	R
27	NEW ▶		SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
28	25	22	K-9	Universal City Studios MCA/Universal Home Video 80880	James Belushi	1989	PG-13
29	26	18	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
30	29	15	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
31	22	11	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
32	30	5	APARTMENT ZERO	Academy Entertainment 1205	Hart Bochner Colin Firth	1989	R
33	31	6	THE PHANTOM OF THE OPERA: THE MOTION PICTURE	RCA/Columbia Pictures Home Video 77013-5	Robert Englund	1989	R
34	24	3	STEPFATHER 2: MAKE ROOM FOR DADDY	Millimeter Films HBO Video 0371	Terry O'Quinn Meg Foster	1989	R
35	33	8	BREAKING IN	Samuel Goldwyn Pictures HBO Video 0380	Burt Reynolds Casey Siemaszko	1989	R
36	39	11	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
37	36	17	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
38	20	5	LITTLE MONSTERS	MGM/UA Home Video 907292	Fred Savage Howie Mandel	1989	PG
39	NEW ▶		HEART OF DIXIE	Orion Pictures Orion Home Video 087341	Ally Sheedy Virginia Madsen	1989	PG
40	34	4	ROMERO	Vidmark Entertainment VM5228	Raul Julia	1989	R

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

Tour Sponsorship Earns Pioneer Madonna Laserdisk

■ BY CHRIS MCGOWAN

LOS ANGELES—Madonna is both a material girl and a laser-read recording artist. Accordingly, Pioneer Electronics (USA) Inc., Pioneer LDCA Inc., and Pioneer Electronic NV (Europe) have announced a multimillion-dollar agreement to sponsor Madonna's 1990 Blond Ambition world tour in North America and Europe. The Japanese electronics giant is hoping that its laserdisk hardware and software will gain valuable exposure through the association with the ever-newsworthy Madonna.

"We [Pioneer] are the exclusive sponsor, but we are presenting the tour in association with MTV," says Steven Galloway, who manages the Pioneer Artists laserdisk label. The tour kicks off Friday (4) at the Summit in Houston and will hit 12 cities in North America through June 24. Then Madonna flies to Europe for 22 dates, tentatively starting June 28 and ending sometime in early August. Berlin, Rome, London, Paris, and Madrid are among her European stops. Pioneer LDCA will have exclusive world laserdisk rights for the concert video to be shot during the tour.

Pioneer will implement a national advertising campaign and a regional marketing campaign to coincide with the tour dates. Retail promotions, dealer incentive programs, and regional consumer sweepstakes will be undertaken. "We are going to be running some sweepstakes," says Galloway, "and the grand prize will be a trip or trips for two to Nice for her last European event." Pioneer will also be giving away home and car entertainment systems, laserdisks and compact disks, custom tour jackets, and cassette carrying cases.

"We recognize Madonna as an artist who continues to grow creatively, and we have common interests in her being an audio-video performer and us being an audio-video producer. It's a great relationship for both of us. We like to think of ourselves at the forefront of home entertainment system technologies and Madonna at the forefront of creativity in music and entertainment."

Madonna's show for the Blond Ambition tour will include both her greatest hits and new material. The "Blond Ambition" laserdisk will be released in late '90 on Pioneer Artists (a music-video-dedicated label) simultaneously with the videocassette release. "We will have cross-marketing opportunities and a chance for cross-promotional campaigns. Plus we will also promote her movies on laserdisk."

A percentage of the Blond Ambition tour ticket proceeds will be donated to the charity organization Cities In Schools, a high-school drop-out prevention program. The charity will also be supported by Pioneer, which will donate interactive laserdisk hardware and educational laserdisk software to inner city schools. Among the software titles to be contributed will be Grolier's "Knowledge Disc" and the eight-volume Pioneer Encyclopedia Of Animals.

ONE OF THE YEAR'S 10 BEST!

3 ACADEMY AWARD® NOMINATIONS!

INCLUDING:

Best Supporting Actress—Anjelica Huston

Best Supporting Actress—Lena Olin

CRITICS HAIL ENEMIES!

"Two Thumbs Up!"—*Siskel & Ebert*

WINNER!

Best Director—Paul Mazursky and Best Supporting Actress—Lena Olin
—*New York Film Critics Circle*

★ ★ ★ ★

*New York Post, Boston Globe, USA Today, Detroit News,
Los Angeles Daily News, Bergen Record*

One of the most talked about and highly-acclaimed films of the year. *Enemies, A Love Story* is Oscar®-nominated director Paul Mazursky's poignant, funny, post-war portrait of a man who is facing a mid-life crisis: how to remain married to three women at one time.

- Directed by Paul Mazursky (*Down and Out in Beverly Hills, Moscow on the Hudson, An Unmarried Woman*).
- Starring Anjelica Huston (*Crimes and Misdemeanors, Gardens of Stone* and an Oscar® winner for *Prizzi's Honor*).
- Starring Tony Award-winning, Emmy-nominated Ron Silver (*Silkwood, Garbo Talks, and Semi-Tough*).
- Starring Lena Olin, the smoldering star of *The Unbearable Lightness of Being*.

PER-SCREEN BOX OFFICE LEADER!

Consistently ranks in the top 4 after 12 weeks

Per-Screen Box Office Rankings

- | | |
|-------------------------------|--------------------------|
| 1) Born on the Fourth of July | 3) Glory |
| 2) Driving Miss Daisy | 4) Enemies, A Love Story |

- Released by Twentieth Century Fox and backed by a \$7 million print and advertising budget.
- Has played continuously in theatrical markets since its December 13, 1989 release.
- National radio promotion in more than one hundred major markets.
- P-O-P: Full-color poster, counter card/mobile and standee available.
- National T.V. campaign and print advertising including *T.V. Guide*.
- Pay-Per-View Window: 30 days.
- Cable Window: 6 months.
- Price Guarantee: No price reduction for 9 months.

Order Date: June 26, 1990

Street Date: July 11, 1990

MEDIA

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DISTRIBUTED BY MEDIA HOME ENTERTAINMENT, INC. A Heron Communications, Inc. Company, Los Angeles, California.



M012613/Color, Approx. 121 Minutes/Drama

Rated R Restricted Under 17 Requires Accompanying Parent or Adult Guardian

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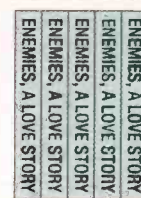
Suggested Retail Price: \$89.98

Price may be slightly higher in Canada.

Suggested Retail Price:

\$449.98

5-Pack Stock # M122356



Buy Enemies 5-Pack and receive a \$25 coupon good towards any Media movie in stock in your distributor's warehouse. 5-Pack offered only until street date. Hurry and order now! Offer redeemable from 7/11/90-8/10/90.

Catch even more interest with our mobile/counter card that features *Enemies, A Love Story* and *Nightbreed*.

Our 6-sided standee features two titles (*Enemies, A Love Story* and our second major summer release, *Nightbreed*) and can also be used as a wall collage in stores with limited floor space.

MORGAN
CREEK

Widescreen Or Pan-And-Scan For 'Black Rain,' 'Harlem Nights,' 'Future II' LDs

BY CHRIS MCGOWAN

FORWARD TO TWO FORMATS: Paramount is releasing Ridley Scott's "Black Rain" and Eddie Murphy's "Harlem Nights" on laserdisk in both widescreen (letterbox) and pan-and-scanned editions. Both "Black Rain" versions bowed in April and cost \$29.95 each, while the two "Harlem Nights" editions launch in May and retail for \$24.95 apiece.

Plus, MCA will launch "Back To The Future Part II" both ways in June (\$34.95 each). The double-format "Black Rain," "Harlem Nights," and "Future II" releases come on the heels of Paramount's double-format "Indiana Jones And

The Last Crusade" laserdisk release in February. The widescreen Jones disk has handily outsold the pan-and-scanned "Last Crusade," but having the latter option available seems to have pleased viewers who

LASER SCANS

hate letterboxing. Are we seeing the advent of double-format laser releases for widescreen films?

SEX, GROUCHO, & ROBIN: Criterion Collection has just released a special CAV widescreen edition of "sex, lies, and videotape," director

Steven Soderbergh's acclaimed feature debut that won the 1989 Cannes Film Festival. Included in the Criterion editions are a videotaped interview with Soderbergh, a deleted scene (of Ann and her therapist), a 14-minute film by Soderbergh, and the movie's complete screenplay. The movie stars James Spader, Andie McDowell, and Laura San Giacomo. Criterion's CAV edition costs \$124.95, while its CLV version (also widescreen, but without the supplementary material) retails for \$49.95. These disks are not to be confused with RCA/Columbia's \$34.95 edition of the title.

Also just launched by Criterion are CLV editions of "The Adventures Of Robin Hood" with Errol

(Continued on page 47)

NEWSLINE

S.E.C. Filing Smooths Path Of Pathe Comm.'s Buyout Of MGM/UA

One governmental stumbling block in the path of the \$1.2 billion buyout offer by Pathé Communications for MGM/UA Communications was removed April 23 when the Securities and Exchange Commission filed a procedural form that ends the waiting period required under the Hart-Scott-Rodino Antitrust Act. The waiting period gives the feds time to consider investigating proposals for antitrust violations. The filing indicates that MGM/UA has filed financial information required under the act, especially so in light of the intervention by Time Warner to front a \$650 million loan to Pathé to finalize the deal in return for worldwide distribution rights. However, both the Justice Department and the Federal Trade Commission can still initiate an inquiry should either agency find cause in the complicated rules connected with merger and buyout guidelines.

Commtron Names 3 After Rockhold Exit

Commtron, the industry's leading distributor, announced three appointments in the wake of the departure of former president Gary Rockhold. Vern Fross was named senior VP of video sales and marketing. Robert Martini, an executive with Commtron's parent company, Bergen-Brunswig, has been named interim president while the search for a permanent president is conducted. Steve Lacy, currently chief financial officer, has been named interim GM. In a separate announcement, Commtron said it plans to consolidate its executive, administrative, merchandising, and telemarketing operations into one facility in Des Moines, Iowa. The company's operations are currently spread over two separate facilities. The relocation into the new facility, an 85,000-square-foot former retail store, is slated for the fall.

ITA Appoints Four To Sit On Board

Four new members have been elected to the board of ITA. The four new members are Dr. Larry Zimmer, GM, small format optical media, Eastman Kodak Co.; Philip Micciche, president, Dysan International; James Fiedler, president, MCA Technology Management Inc.; and Peter Thomason, GM, American Sound & Video's Atlanta plant. All four members will serve until the ITA annual meeting in November, at which time their names will be submitted to a vote by the full membership.

Erik Says The Viking 'Buckle Up'

Orion Home Video will place a "buckle up" public service announcement at the beginning of its April release "Erik The Viking." As part of an ongoing program, Orion will put PSAs from selected nonprofit organizations on videotapes on a "pro bono" basis, with no charge to the organizations.

Warner To Bow 'Roger & Me' In June

The funny and controversial documentary "Roger & Me" will be released on cassette by Warner Home Video June 20 at \$89.95. The movie, produced and directed by Michael Moore, is alleged to be a documentary of Moore's attempts to interview Roger Smith, chairman of General Motors, and to persuade Smith to visit Moore's hometown of Flint, Mich., where the closing of several GM plants has led to hardship. The film initially won wide critical acclaim, appearing on many critic's 10-best lists for 1989. Subsequent criticism, however, has focused on Moore's alleged rearranging of events and distortions of certain incidents to make his case against Smith and GM. From the video retailer's perspective, all the controversy should only make people more interested in seeing the movie.

VSDA Aids Mich. Anti-Censorship Group

The Video Software Dealers Assn. has contributed funds to the Media Coalition for the production of a trailer on behalf of the Michigan Citizens Against Censorship. The Media Coalition is an anti-censorship group representing the American Booksellers Assn. and the Assn. of American Publishers as well as magazine wholesalers and distributors. The trailer, which will feature author/humorist Garrison Keillor, will run in video stores and theaters in Michigan to encourage consumers to sign petitions against a package of 12 bills that were introduced this year.

Nielsen Reports On TV Viewing Habits

According to Nielsen Media Research's "Report On Television 1990," women prefer to watch feature films, men prefer suspense and mysteries, and teens and children prefer situation comedies.

V.I.E.W. Announces 8mm Deal With Sony

V.I.E.W. Video, a purveyor of performing arts and cultural programming, announced an agreement with Sony to release 13 of its titles in the 8mm format. Included are five dance and ballet programs featuring among others the Bolshoi and Kirov ballets priced at \$39.95 each, five jazz titles at \$29.95 each, parts one and two of "Picasso: The Man And His Work" at \$39.95 each and "Massage Your Mate" at \$34.95.

FOR WEEK ENDING MAY 5, 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
			Compiled from a national sample of retail store sales reports.					
				★ ★ NO. 1 ★ ★				
1	3	11	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
2	2	5	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
3	NEW ▶		LOOK WHO'S TALKING	Tri-Star Pictures Pioneer LDCA, Inc. 70186	John Travolta Kirstie Alley	1989	PG-13	24.95
4	1	9	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
5	4	9	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
6	5	13	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
7	7	17	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
8	NEW ▶		DIAMONDS ARE FOREVER	MGM/UA Home Video Pioneer/Image Ent. 101741	Sean Connery	1971	PG	39.95
9	11	31	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◆	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
10	16	3	SHOCKER	Universal City Studios Pioneer/Image Ent. M40931	Michael Murphy Peter Berg	1989	R	34.98
11	8	11	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Pioneer LDCA, Inc. LV32044	William Shatner Leonard Nimoy	1989	PG	24.95
12	13	7	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
13	6	3	TURNER & HOOC	Touchstone Pictures Pioneer LDCA, Inc. 911AS	Tom Hanks	1989	PG	29.99
14	RE-ENTRY		GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
15	NEW ▶		PINK CADILLAC	Warner Bros. Inc. Pioneer/Image Ent. 11877	Clint Eastwood Bernadette Peters	1989	PG-13	29.98
16	15	3	NEW YORK STORIES	Touchstone Pictures Pioneer LDCA, Inc. 952AS	Woody Allen Rosanna Arquette	1989	PG	39.99
17	9	7	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video Pioneer/Image Ent. ML101739	Clint Eastwood	1968	NR	39.95
18	10	79	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
19	12	11	DO THE RIGHT THING	Universal City Studios Pioneer/Image Ent. 40894	Danny Aiello Ossie Davis	1989	R	34.98
20	20	49	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	49.98

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

MOVIESTAR

(Continued from page 41)

Ten of the combo stores are in Switzerland, with five in Germany and two in Austria. "The combined stores are in the major cities like Berlin, Munich, Zurich, and Vienna," says Burgener.

Founded as a video chain in 1981 in Switzerland, Moviestar began adding CDs to certain locations at the end of 1984. The combo stores average 12,000-13,000 square feet, adds Burgener.

The expansion to North America had its genesis in 1986, when Canadian businessman Karl Bodon, who, according to Burgener, was involved in video vending machines, met Burgener in Switzerland. "He visited the stores, and he said it would be a great idea if we came to Alberta," Burgener says. "We began working on a concept to open stores in Canada."

Edmonton was chosen in part because market studies showed Edmontonians to have more video players per capita than any other city in North America. The Edmonton Moviestar is also 10 minutes from the city's renowned West Edmonton Mall, a proven attraction.

The \$1.5 million Edmonton store features over 15,000 videos for sale and rental, as well as thousands of CD and cassette titles for sale. Rental rates are \$2.88 per tape for one day, and 99 cents for the second day.

Billed as a family-oriented store—no adult videos are carried—Moviestar offers an "interactive" play area for children. Burgener says the play area has games and other activities geared to children, and kid-size furniture. A special membership is offered to young customers, in which a parent buys a card for \$20, and the child can come in and rent his or her own videos.

Moviestar also offers a touch-screen computer, which helps customers choose movies. A customer may enter the name of a certain author or director, for instance, and be provided with a list of pertinent movies—along with their running times, plot summaries, and other information.

Customers can also shop in a movie merchandise area, which offers movie-related paraphernalia. A 56-station CD listening bar includes four stations where request CDs may be played, according to Burgener.

While the flagship store carries the steep \$1.5 million price tag, Burgener says that subsequent stores will not cost as much. "By the end of the year we'll have three to five test shops," says Burgener, "and 20-25 franchises within the following year. During that time, we'll be planning for our entrance into the U.S."

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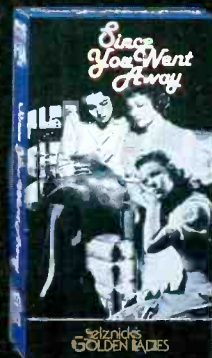
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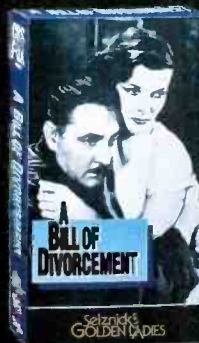
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Katharine Hepburn

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Jennifer Jones
Ethel Barrymore

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U.S. Firms Make Hay From Films Out Of East Bloc

■ BY TRUDI MILLER

NEW YORK—With Eastern Europe becoming a focus of attention and publicity due to the political upheavals taking place there, two video companies, Los Angeles-based European Video Distributors and Oakland, Calif.-based The Video Project, are positioning themselves to take advantage of renewed interest in that part of the world.

European Video Distributors, founded in 1983 by company president Bela Bunyik, has for the past six years acquired old Hungarian movies and released them on video, in their original language, for Hungarians living in the U.S. and Canada. Most of its films come from Hungaro Film, Hungary's largest film company, and Magyar Television, which does made-for-TV films.

The company also releases other original foreign-language movies. "We put out German movies, Polish movies. We had two Czech operas that did very well for us," says operations manager Bonnie Anderle. The company releases four titles per month, each of which sells about 300 units, says Anderle.

The videos are sold directly to customers via mail order. The company does some advertising in ethnic newspapers, but most of its business has been from word of mouth.

Now, however, EVD is looking beyond the ethnic market. The company has acquired "A Hungarian Fairy Tale," a critically acclaimed film that, for two weeks, was among the 50 top-grossing films in the U.S. EVD is releasing the video with subtitles and plans to put the film into video stores, hoping to attract a mainstream American audience as well as the traditional ethnic market.

"We're going to do an entire sweep with this one, selling it to video stores across the U.S.," Anderle says. The initial run of "A Hungarian Fairy Tale" will be about 3,000 units, she says.

Anderle sees a twofold business advantage in the recent events in Eastern Europe. With the world's attention increasingly focused on the region, people are getting interested in the life and culture of its inhabitants. At the same time, the relaxation of strict censorship rules has freed film makers to create more daring and innovative works.

"Until now, we mainly put out older, classic, nostalgic films," Anderle says. "Now, since there is such an explosion going on in Eastern Europe, the movies coming out now are fabulous. Our president, Bela Bunyik, just came back from a very successful trip to Hungary with something like 12 new acquisitions."

EVD plans to release four new, subtitled movies a month to video stores, as well as continuing its direct-mail ethnic releases.

The Video Project is a nonprofit company that acquires and distributes documentaries on social issues

(Continued on page 48)

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	1	6	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
2	4	4	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	2	10	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
4	3	12	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
5	5	23	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	7	154	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
7	10	27	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
8	8	38	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
9	6	10	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
10	9	29	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
11	12	23	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
12	13	18	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
13	16	27	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
14	11	31	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
15	17	3	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
16	20	14	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
17	14	93	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
18	24	6	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
19	19	9	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
20	18	26	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
21	15	24	PAULA ABDUL: STRAIGHT UP ▲	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
22	23	81	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
23	36	2	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
24	22	11	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
25	37	2	PICNIC	RCA/Columbia Pictures Home Video 90613	William Holden Kim Novak	1956	NR	19.95
26	31	5	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	19.95
27	25	5	THE B-52'S: 1979-1989	Warner Reprise Video 3-38160	The B-52's	1990	NR	19.95
28	NEW ▶		TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
29	30	14	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
30	26	14	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
31	NEW ▶		LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	NL
32	29	3	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG	89.95
33	RE-ENTRY		PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95
34	28	2	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13	89.95
35	39	25	MILLI VANILLI IN MOTION ▲	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
36	RE-ENTRY		GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
37	RE-ENTRY		THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	G	29.95
38	21	158	CALLANETICS ▲◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
39	33	4	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
40	40	6	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video 301465	Clint Eastwood	1968	NR	29.95

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

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
BLADES (R) Jeremy Whelan, Victoria Scott Media/\$89.99	5/8/90 (5/23/90)	NA (NA)	Poster
HARLEM NIGHTS (R) Eddie Murphy, Richard Pryor, Arsenio Hall, Danny Aiello Paramount/None	5/1/90 (5/17/90)	\$59.9 (2180)	Standee, Poster, Lightbox
THE LITTLE THIEF (R) Charlotte Gainsborough HBO/\$89.99	5/7/90 (5/30/90)	\$1.0 (30)	Poster
WHEN THE WHALES CAME (PG) Paul Scofield, Helen Mirren CBS/Fox/\$89.98	5/8/90 (5/24/90)	\$0.63 (10)	Poster
WORTH WINNING (PG-13) Mark Harmon, Lesley Ann Warren, Madeleine Stowe, Andrea Martin CBS/Fox/\$89.98	5/8/90 (5/24/90)	\$3.9 (1260)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE ELEMENT OF CRIME Michael Elphick, Esmond Knight, Jerold Wells Unicorn/\$79.95 Prebook cutoff: 5/2/90; Street: 5/16/90	THE SLEEPING CAR David Naughton, Kevin McCarthy, Jeff Conaway Vidmark/\$89.95 Prebook cutoff: 5/1/90; Street: 5/16/90
FINAL NOTICE Gil Gerard, Steve Landesberg, Louise Fletcher, David Ogden Stiers Paramount/None Prebook cutoff: 5/10/90; Street: 5/31/90	SMALL SACRIFICES Farrah Fawcett, Ryan O'Neal, John Shea Fries/\$89.95 Prebook cutoff: 5/3/90; Street: 5/29/90
FROM HOLLYWOOD TO DEADWOOD Scott Paulin, Jim Haynie Media/\$89.98 Prebook cutoff: 5/3/90; Street: 5/22/90	AN UNREMARKABLE LIFE Patricia Neal, Shelley Winters SVS/\$89.95 Prebook cutoff: 5/2/90; Street: 5/30/90

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.

LASER SCANS

(Continued from page 44)

Flynn (\$49.95) and the Marx Brothers romp "A Night At The Opera" (\$39.95).

GEMS, BUGS, & FIRST LADIES: LumiVision has just launched its "Smithsonian" laserdisk collection, a series of six one-hour \$29.95 titles: "The Flying Machines," "The National Zoo," "Dinosaurs," "Insects," "Gems And Minerals," and "First Ladies." Each "Smithsonian" disk is in the CAV format and close-captioned. The titles take the viewer behind the scenes of the U.S.' largest and most important museum, and affords a glimpse of some of its many treasures.

Coming from LumiVision in May is the 180-minute documentary "John Fitzgerald Kennedy: A Celebration Of His Life And Times" (CLV, \$59.95).

PIONEER ELECTRONICS (USA) Inc. will hold a press conference May 7 at the Plaza Hotel in New York to talk about "Home Theater-LaserDisc And Projection TV In 1990." Pioneer president Seiya Matsumoto and major movie studio executives will all be on hand for the event.

TOUCHSTONE will release "Dead Poets Society" with Robin Williams (\$39.99) and "An Innocent Man" with Tom Selleck (\$29.99) in May. Also that month, Warner will launch "In Country" with Bruce Willis as a

struggling Vietnam vet, "Penn & Teller Get Killed," and "National Lampoon's Christmas Vacation" with Chevy Chase as the hapless Clark Gisworld (\$24.98 each). MGM/UA will bow "The Alamo" with John Wayne (widescreen, \$39.95) and "Ziegfeld Follies" with Fred Astaire (\$34.95). RCA/Columbia will release "Cover Girl" with Rita Hayworth, "Old Gringo" with Jane Fonda, and "You'll Never Get Rich" with Astaire and Hayworth (\$34.95 each). Paramount will offer "Fat Man And Little Boy" with Paul Newman (\$39.95), and MCA will bow "Dad" with Jack Lemmon and Ted Danson (\$34.98).

*****WANTED*****

VIDEO PRODUCT

East coast manufacturer with national distribution seeks video properties for license or buyout. Will pay advance against royalties. All product considered. Features, music, special interest, kid vid, etc. Development projects considered. Attorney inquiries welcome.

Reply to:

Box #7849
Billboard Magazine
1515 Broadway
New York, NY 10036

GLASNOST

(Continued from page 46)

to schools and libraries. Recently, however, the company acquired the 22 films of the Glasnost Film Festival—a series of recent landmark Soviet films that toured the U.S. in 1989 to critical acclaim. The 25-city tour was sponsored by the New York-based Citizen Exchange Council and the American-Soviet Film Initiative of Moscow.

The Video Project has retained Chicago-based Facets Home Video to distribute the series to video stores.

"People are clamoring to see what is really going on in the Soviet Union," says executive director

Steve Ladd. "These films are the first to give people a view through the eyes of the Soviet people themselves, rather than filtered through an American film maker. When you see how much they're showing and how self-critical they are, showing alcoholism and other social problems, it's really amazing."

The tapes, released on the Video Project label, will retail for \$59.95 each, or \$575 for the entire series. Facets has just sent out a 30,000-piece mailing to video stores, telling them of the release, but it is too early to tell what the response will be, says Ladd.

New Marketing Company Throws Hat In Video Ring With Two Wrestling Titles

BY JIM BESSMAN

NEW YORK—Michael Omansky's sales spiel may be fever pitched, but it isn't forced.

The longtime pro wrestling maven, who left a top RCA Records slot in January to launch Worldwide Entertainment Marketing in conjunction with RCA's parent company Bertelsmann Music Group (Billboard, Jan. 20), is hyping his new venture's initial video releases with the breathless bombast of a wrestling promoter.

The releases, "Wrestling Classics, Volumes 1 and 2," contain classic bouts from pro wrestling's "Golden Age," and feature such '50s and '60s stars as Gorgeous George, Haystacks Calhoun, Buddy "Natureboy" Rogers, Killer Kowalski, and the Fabulous Kangaroos. Street date is May 25, with pricing for each at \$14.98 list.

The wrestling tapes represent the first product to be released on the WEM label. Omansky says both audio and video programs will be released on the label in coming months.

In soliciting his WEM debut, Omansky himself hosted an eight-minute promo tape of program highlights (including the Sheik throwing fire into the face of an opponent), which was sent out to BMG Distribution branch reps.

"The older ones knew me and knew what to expect," says Omansky of his appearance; "the younger ones were in shock."

Omansky, who had been RCA's VP of marketing management, has followed pro wrestling for more than 30 years. He wrote for national wrestling magazines while in high school, and put himself through college by publishing his own.

"I learned the lessons of basic marketing in childhood from the predecessor to today's World Wrestling Federation, Vince McMahon Sr., who ran a good local [wrestling] operation and was a master of timing and buildup."

To "educate" BMG distributors and video buyers as to both the nature of the product and the sport itself, Omansky wrote an informative Q&A piece detailing wrestling, the wrestling video market, and WEM's marketing strategy.

Additionally, a toll-free 800 number for BMG Distribution employees and the rest of the trade gives a two-minute wrap-up of the launch.

The phone message stars Omansky and wrestling great Captain Lou Albano. Albano also joins the legendary Bruno Sanmartino in a consumer 900-number phone-in wrestling trivia contest.

The promotion, which is "reinforced" with an entertaining spot inserted at both the front and back ends of the videos, offers a grand prize of a home entertainment system and wrestling video library.

Omansky pioneered music industry 900-number phone lines, setting up the hugely successful D.J. Jazzy Jeff & the Fresh Prince line for the Jive/RCA Records act. The trivia contest is an offshoot of a successful TV phone-in contest also star-

ring the two grapplers, but using a video-exclusive phone number and prizes.

Calling on his packaging background, Omansky has proudly flagged his cassette covers with a strip reading "In Genuine Black and White" to distinguish his line from the competition.

The wrestling video market, he notes, is dominated by Coliseum Video, which has the advantage of a tie-in with the World Wrestling Federation, but is also higher-priced, generally in the \$39.95-\$59.95 range.

"At the other end is inferior speed-table [duplication] stuff for the racks, at \$9.99 or less, but

these are matches that people don't want to see, with 'name' wrestlers from four-to-six years ago before they became big, or 'squash matches,' which pit a top wrestler against a 'jobber' who loses all the time. I don't want to be there, but I want sell-through, and at \$14.98 list you get a great rack and video store item."

If the first two volumes are successful, Omansky says he'll put out two more by the end of the year.

In addition to the wrestling tapes, Omansky says WEM is working on more music related 900-number promotions. (See related story, page 50.)

FOR WEEK ENDING MAY 5, 1990

Billboard

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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
1	4	4	★★ NO. 1 ★★ TEEN MUTANT NINJA TURTLES/COWABUNGA ... Family Home Entertainment 27319	1990	14.95
2	1	29	BAMBI Walt Disney Home Video 942	1942	26.99
3	2	28	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
4	3	31	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
5	5	81	CINDERELLA Walt Disney Home Video 410	1950	26.99
6	8	49	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
7	9	18	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
8	6	64	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
9	10	87	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
10	7	79	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
11	12	240	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
12	11	7	HERE COMES PETER COTTONTAIL Family Home Entertainment 27321	1971	14.95
13	13	27	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
14	16	135	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
15	19	185	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
16	23	48	VELVETEEN RABBIT Family Home Entertainment F1173	1985	14.95
17	14	8	MCTREASURE ISLAND Hi-Tops Video M022170	1989	9.95
18	17	27	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
19	RE-ENTRY		DAFFY DUCK & COMPANY Turner Entertainment Co./MGM/UA Home Video M201768	1990	14.95
20	21	27	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
21	24	2	BUGS VS. ELMER Turner Entertainment Co./MGM/UA Home Video M201767	1990	14.95
22	20	133	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
23	15	14	BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.95
24	18	126	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
25	22	99	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95

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

FOR WEEK ENDING MAY 5, 1990

Billboard

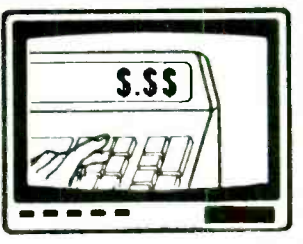
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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	1	173	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
2	4	13	JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98
3	5	173	CALLANETICS ◊	MCA/Universal Home Video 80429	24.95
4	10	77	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
5	3	15	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	19.95
6	2	65	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
7	6	27	BEGINNING CALLANETICS	MCA/Universal Home Video 80892	24.95
8	9	173	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
9	7	173	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
10	8	111	START UP WITH JANE FONDA	Warner Home Video 077	19.95
11	13	7	JUDI SHEPPARD MISSETT'S FITNESS NOW!	JCI Video 8119	14.95
12	11	61	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
13	14	75	KATHY SMITH'S TONEUP	JCI Video 8112	14.95
14	16	79	SUPER CALLANETICS	MCA/Universal Home Video 80809	24.95
15	12	173	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
16	20	39	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video M032223	19.95
17	RE-ENTRY		RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
18	NEW ▶		JUDI SHEPPARD MISSETT'S: STRETCH AND TONE	JCI Video 8115	19.95
19	RE-ENTRY		THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98
20	18	55	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98

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STORE MONITOR



by Earl Paige

DISTRIBUTOR PUSH: Maybe it's not an all-out distributor price war on top A titles, but sources on both sides of the will-call counter say competition is as strong in several regions as they've seen it in recent memory. "They're battling back and forth down here, usually in the range of \$60-\$61," says Barry Frielich, head of **Granada Video** in Ormond Beach, Fla., and also head of the **Video Software Dealers Assn.'s Florida Northeastern Chapter**. "We negotiated for a \$61 price and I thought that was pretty good, but now I'm hearing prices below that," Frielich goes on. Of reported buys at \$58, Frielich says, "No [distributor] can sustain at those prices." Other sources in Florida, however, do not see any out-of-the-ordinary competition. One buyer not wishing to be identified says she buys from only one of the three major wholesalers in Southern Florida, **Commtron Corp.**, **Ingram Video**, and **Baker & Taylor**. "If competition were as tough as all that, I would expect the other two to be after us. They aren't." Among other hotspots, Texas is often mentioned after Florida. "What you're hearing around here is reaction to the AVA price," says Herb Wiener, co-owner of **Home Video Plus Music** in Austin, Texas, in reference to the **American Video Assn.'s** \$58.99 deal with Baker & Taylor (Billboard, April 14). Wiener and others note that on three titles—"Back To The Future II," "Harlem Nights," and "Christmas Vacation"—ETD has met Commtron's price of \$60.99. However, Commtron offered a \$180-

value gold chain with every 18 units (minimum three of each title). Again, a rep with ETD, which is not offering an incentive, says, "These are the usual offers you find. It's nothing out of the ordinary," though this source does say there is a buzz generally regarding the AVA deal.

OPERATION NARM/VSDA: The joint **National Assn. of Recording Merchandisers/VSDA Operations Conference** April 19-20 in Los Angeles at the Radisson Plaza found the video contingent upbeat for various reasons, one being the increased focus on video. Two tours following the hi-tech confab allowed for a look at either the **Pioneer** laserdisk plant or the merchandising array for video platters at a **Music Plus** and **Tower Records/Tower Video** outlet. Where videodisk is headed came in for discussion at a roundtable led by **Lou Berg**, VSDA president and head of Houston two-store firm **Audio/Video Plus**. Both Berg and **Stuart Kallman**, VP at **Erol's**, said the installed base of players is a concern. Kallman, who has a hardware background, wondered about player rental. "We are definitely looking at videodisk," said Kallman, one of few video specialty retailers at what is a relatively new event for VSDA (see coverage elsewhere this issue).

8MM GROWING: "On some planes mine is the only one I see, and yet on other flights I'll see six or eight," says Berg of his Sony 8mm machine. "Flight attendants still aren't used to them. They will lean over and say TVs cannot be operated on board and then when they see this is a self-contained tape player, they end up watching the movie themselves," Berg says. In Houston, Berg has carried 8mm since its inception but has never offered it for rent. "It's a sale market," he says, enjoying its own special niche. "There is still a problem in product availability."

SEMINAR OFFERS DIRECT-MARKETING STRATEGIES

(Continued from page 41)

spends \$1 million-\$5 million marketing a single series over the course of a year. If a customer can be retained for an entire series of 20 titles, however, it can be extremely profitable.

A long wait for a payback is also endemic to mail-order clubs, according to George Spitzer, formerly head of Book Of The Month Club's record and video division and now an independent consultant. After the initial, heavily discounted offer to attract members, it generally takes three to six purchases for the club to break even,

Spitzer said.

One way direct marketers seek to alleviate some of the risks they face, the panelists concurred, is by controlling the cost of the product they acquire. "The cost of goods is more important than profits," Gruppo said. She noted that S.I. Video can predict fairly accurately its chance of being successful with a title based on its cost.

A title for which S.I. is paying 30% of the list price has a 75% chance of success, she said. At 40% of list price, the chances of success decline to 50%, and at 50% of list

the chances of success are 30%.

As a means of controlling costs, most mail-order clubs seek to license titles from the rights holder rather than paying wholesale prices for finished goods, Spitzer noted. "You want to keep your costs to about 30%" of list price, he said.

"A license can have many permutations," Spitzer continued. "In some cases, the club can do its own manufacturing [of prerecorded cassettes]. Or the manufacturing for the club can be tacked onto the program supplier's own runs."

DIRECT RESPONSE MARKETING, 1989

	'89 Est. No. of Buyers (000)	Est. Avg. Buy	Est. Current Annual Sales (000)
CBS Video Club	665	\$50	\$ 33,250
Publishers Central Bureau (Books/Music/Video Catalogs)	600	\$40	\$ 24,000
Reader's Digest (Video Catalogs/One Shots)	575	\$35	\$ 20,125
BMG Video Club	350	\$50	\$ 17,500
MGM/UA (Catalogs/Inserts)	220	\$50	\$ 11,000
SI Video (Catalogs)	100	\$80	\$ 8,000
Time-Life Video (Continuity Series/One Shots)	150	\$50	\$ 7,500
Critics Choice (Catalogs)	100	\$70	\$ 7,000
Express Music (Music/Video Catalogs)	100	\$50	\$ 5,000
Waldenbooks (Catalogs)	65	\$55	\$ 3,575
Time-Life Video Club	100	\$30	\$ 3,000

Source: F. Johnson Associates

Fred Johnson, president of F. Johnson Associates, a Ridgefield, Conn.-based direct marketing consultancy, calculates that the top 12 direct response marketers of entertainment software, including records, CDs, audio and videocassettes, and books, generated sales of \$944 million last year. Below are Johnson's "conservative" estimates for the number of buyers, average order, size and annual sales of selected, leading direct response marketers of prerecorded video. (Source: F. Johnson Associates)

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	Teenage Mutant Ninja Turtles (New Line)	9,797,376	2,377 4,122	3	89,059,553
2	Pretty Woman (Buena Vista)	8,323,687	1,707 4,876	4	71,725,472
3	Hunt for Red October (Paramount)	3,551,837	1,682 2,112	7	95,074,508
4	Miami Blues (Orion)	3,002,997	832 3,609	—	3,002,997
5	Ernest Goes To Jail (Buena Vista)	2,951,802	1,918 1,539	2	17,311,962
6	The First Power (Orion)	2,597,036	1,336 1,944	2	15,692,728
7	Crazy People (Paramount)	2,400,655	1,389 1,728	1	7,828,620
8	Driving Miss Daisy (Warner Bros.)	2,075,163	1,296 1,601	18	93,591,323
9	I Love You To Death (Tri-Star)	1,972,865	1,093 1,805	2	10,986,475
10	Lisa (MGM)	1,119,895	287 3,902	—	1,119,895
11	House Party (New Line Cinema)	870,517	616 1,413	6	21,137,878
12	Gods Must Be Crazy II (Columbia)	829,445	323 2,568	1	2,475,610
13	Cry-Baby (Universal)	752,000	940 800	2	6,878,700
14	Opportunity Knocks (Universal)	669,800	788 850	3	9,531,180
15	The Cook, The Thief (Miramax)	649,205	100 6,492	2	1,693,722
16	Joe Versus the Volcano (Warner Bros.)	621,639	654 951	6	35,369,930
17	Nuns on the Run (Fox)	547,986	512 1,070	5	8,604,214
18	My Left Foot (Miramax)	532,000	424 1,255	23	12,940,264
19	Little Mermaid (Buena Vista)	382,719	661 579	22	82,794,174
20	Lord of the Flies (Columbia)	357,503	507 705	5	12,898,472
21	Look Who's Talking (Tri-Star)	305,345	353 865	26	137,381,315
22	Glory (Tri-Star)	302,610	393 770	18	25,957,688
23	Cinema Paradiso (Miramax)	281,550	68 4,140	9	2,753,811
24	Steel Magnolias (Tri-Star)	271,760	316 860	22	79,880,299
25	Impulse (Warner Bros.)	267,883	84 3,189	2	1,442,350
26	Hard To Kill (Warner Bros.)	264,328	264 1,001	10	44,498,291
27	Body Chemistry (Concorde)	251,343	87 2,889	6	894,533
28	Henry V (Goldwyn)	234,493	124 1,891	22	8,270,913
29	Streets (Concorde)	193,039	77 2,507	13	1,317,603
30	Born on the Fourth of July (Universal)	187,425	441 425	17	68,232,419
31	Vital Signs (Fox)	179,728	270 666	1	711,399
32	Haunting of Morella (Concorde)	174,675	75 2,329	7	1,076,035
33	Handmaid's Tale (Cinecom)	172,209	79 2,180	6	4,308,640
34	Brain Dead (Concorde)	170,361	69 2,469	13	1,169,386
35	Madhouse (Orion)	143,111	251 570	9	20,219,265
36	Tango & Cash (Warner Bros.)	140,939	198 712	17	63,047,586
37	A Shock to the System (Corsair)	140,354	106 1,324	4	2,899,381
38	Bad Influence (Triumph)	130,478	176 741	6	12,248,288
39	Overexposed (Concorde)	92,160	48 1,920	6	476,015
40	Too Beautiful For You (Orion Classics)	90,695	13 6,976	7	414,616



Motley Crew. Those Dixie dregs from the Bluegrass state, Mercury's Kentucky wonders—the Kentucky Headhunters—hang out with WSIX/Nashville's Doug Baker before a benefit performance for the Oasis Center at the Cannery in Nashville. The concert raised some \$7,000 for the home, a haven for troubled teens. Pictured, from left, are Bobby Young, PolyGram national director of country promotion; Fred Young, Richard Young, Greg Martin, and Ricky Phelps of the Headhunters; Baker; and Headhunter Doug Phelps. (Photo: Beth Gwinn)

RCA Dials 900-Number Promotions

Alabama's First In Line For New Marketing Plan

BY EDWARD MORRIS

NASHVILLE—RCA Records here will open a 900 line May 15 to promote its entire roster and country product offerings. The system is being produced by Phone Programs, New York, and coordinated by Worldwide Entertainment Marketing, the New York-based company headed by ex-RCA VP Michael Omansky.

Phone Programs, which earlier this year produced a 900 promotion for RCA's Restless Heart, will advertise the new label-wide line on TNN, Country Music Television, USA Cable Network, and other national cable outlets. Additionally, RCA will tout the line via publicity and references in print ads in the consumer press.

Alabama, the first beneficiary of the setup, has already recorded a TV commercial for it. The group's "Pass It On Down" album will be the first specific product focus and will be featured from launch time until the album goes

*If successful,
we'll have a tool
for the long haul'*

into the stores May 25.

Callers, who will be charged \$2 for the first minute and \$1 for each subsequent minute, can choose from these listening options:

- Music samples from not-yet-released albums.
- Concert itineraries of RCA acts.
- "The Nipper Hot Pick Of The Week," which will spotlight an RCA single in heavy rotation on radio.
- A "featured artist" segment, with an interview with the artist.

Each caller may also register for a sweepstakes prize on each call by keying in his or her phone number. The prize is an expenses-paid trip for two to Nashville to attend the Country Music Assn. awards in October.

The album sample option will be updated every two weeks, and the "Hot Pick" will be changed every

week to 10 days. Fan club information will also be included in the featured artist option.

The system is set up so that no one option will take more than two minutes of phone time.

The program was pitched to RCA by Omansky, who left RCA in January to establish Worldwide Entertainment Marketing as a joint venture with the label's parent company, Bertelsmann Music Group (Billboard, Jan. 20).

As VP of marketing for RCA in New York, Omansky helped pioneer the 900 marketing concept, establishing the still-operating D.J. Jazzy Jeff & the Fresh Prince hotline two years ago.

Omansky admits that the Restless Heart effort failed to meet expectations: "It was an aesthetic success. It broke even from a financial standpoint. When you do 900 numbers and you use TV advertising, you need a lot of phone calls to pay that money back."

Phone Programs pays all the upfront production, advertising, and promotional costs and must recoup its expenses before any revenues are channeled to the label.

"If we're successful on this one," Omansky observes, "we'll have a tool that will be for the long haul. You can keep moving in and out with different artists on the line, depending on what needs to be supported at the time." RCA has 20 acts on its country roster.

May The Source(book) Be With You In '90

Latest Edition, Due In June, Has 4,000 Listings

FROM THE SOURCE: The newest edition of Billboard's **Country Music Sourcebook & Directory** will soon be going to press. Now in its 13th year, the Sourcebook is a who's who and what's what in the country music industry. More than 4,000 listings in 13 different categories create a handy reference tool for those needing names, numbers, and addresses of the key players in the country music world.

Among the improvements in the 13th annual Sourcebook are mini-bios and photos of the top country music artists of the year, a new listing of fan clubs, an updated awards section, and an expanded list of artists' birthdays. Information and listings are featured in such categories as booking agents, talent buyers, record and concert promoters, publishers, record companies, radio and TV program suppliers, key facilities, managers, artists, and radio stations.

The Sourcebook will be available in June and will receive bonus distribution at the Talent Buyers Seminar in Nashville this fall and the Country Radio Seminar here next winter. Billboard is committed to making the Sourcebook the No. 1 annual industry source for updated and accurate information in the fast-moving and fast-changing world of country music. Because the book is referred to frequently throughout the year by many users, advertisements gain in value. (This parenthesis is an undiluted advertisement: To reserve ad space contact **Lynda Emon** or **Carole Edwards** in the Billboard Nashville office, 615-321-4290, or call the Billboard sales departments in New York or Los Angeles. End undiluted advertisement.)

The Sourcebook will grow into an even more potent reference volume in the coming years. Response from readers and users regarding ideas for expansion and improvement are welcome.

TALENT WATCH: The red-hot talent march continues through Nashville. Recently two rising new acts showcased on the same night—the group **South by Southwest** at the Bluebird Cafe and **Donnie Marsico** at the Cannery. **Buzz Cason Productions** staged the Bluebird bash with appropriate Southwestern decor provided by Santa Fe Trails of Brentwood, Tenn. The group, consisting of **Michael Hearne**, **Eddie Lee**, and **Carmen Acciaiol**, who besides having more consecutive vowels in his last name than anyone in recent memory, is a fine musician who's at home with a vari-

ety of instruments. Lee played bass behind Hearne who sang lead and played guitar. The group kicked off with a singalong, "Ricochet," then displayed tight-knit harmonies enlivened by lusty bursts of harmonica and dulcimer, gaining spontaneous applause in the middle of "Mountain Melodies." The tender "Little Adobe House" was like a southwestern version of **Thom Schuyler's** wonderful "This Old House." South by Southwest displays the soulful flavor of **Michael Martin Murphey**, the sensitive singer-writer they often work with. Called back for an encore, the group closed with a rousing gospel number because, as Hearne advised, "Grandma said if you ever get in the music business and get an encore, you ought to do a gospel song." These guys are impressive.

From the Bluebird, Nashville Scene traveled north by northeast to the Cannery where Donnie Marsico was launching a torrid performance. With a raspy voice in the **Bob Seger** mold, Marsico scored quickly with a song he co-wrote, "Don't Let A Good Thing Die." The bluesy, bouncy balladeer followed with a sweat-breaking, rousing, emotional tour de force, "Love Can Hurt You, Haunt You, Heal You." He grew even stronger with his **Barn Burner Records** single "I Will Stand By You," written and co-produced by **Bob Corbin**. The **Eagles'** classic "Heartache Tonight" received an a cappella start and a riproaring finish. Backed by **Vaughn Lofstead** on lead guitar, **Curt Erickson**, utility guitar and keyboards, **Al Snyder**, keyboards, **Tommy Bellin**, bass, and a drummer who looked as though he might implode at any moment in the grand "Spinal Tap" tradition, **Ron Beitle**, Marsico and band played a delightful game of musical chairs—everyone swapping positions until Marsico ended up on drums. "Honky Tonk Blues" was an event on stage, and Marsico should benefit from his sizzling showcase.

HELP FOR THE HOMELESS: More than \$50,000 was raised April 7 in Nashville during the fifth annual Walk For The Homeless—with Warner Bros. Records playing a key role. During the past year Walk funds have moved some 300 homeless households consisting of more than 700 individuals into permanent housing by raising money for rent and utility deposits. **Bob Saporiti** and **Laura LiPuma** organized the WB participation, recruiting pledges and walkers for the event.



by Gerry Wood

19th Fan Fair Announces A Parade Of Performers

NASHVILLE—The Country Music Assn. has announced additional performers for the 19th annual International Country Music Fan Fair here, June 4-9 (Billboard, March 24). Except for the Grand Masters Fiddling Championship, which will be held at the Opryland USA amusement park, the performances are all set for the grandstand at the Tennessee State Fairgrounds in Nashville.

Acts remain to be selected for the bluegrass show (June 4, at 6 p.m.) and the Cajun show (June 8, at 3 p.m.). Fiddler/singer Doug Kershaw will host the latter event.

The "Super Star/Independent Label" program, June 5, 10 a.m., will feature performances by Dave & Sugar, Barbara Fairchild, Andi & the Browns, Donnie Marsico, Jeanne Pruett, Hank Sasaki, Jeanie Seely, Big Al Downing, Susi Beatty, Johnny Russell, and Helen Cornelius. Ralph Emery hosts.

Label-sponsors, times, and participants for remaining shows are:

- PolyGram Records, June 5, 2:30 p.m.; Daniele Alexander, Larry Boone, William Lee Golden, Rich Grissom, David Lynn Jones, Kathy Mattea, and Ronna Reeves.
- CBS Records, June 5, 7:30 p.m.; Mary-Chapin Carpenter, Charlie Daniels, Shelby Lynne, Ricky Van Shelton, Doug Stone, Les Taylor, and Zaca Creek.

- Capitol Records, June 6, 10 a.m.; Eddie Rabbitt, Garth Brooks, Sawyer Brown, Scott McQuaig, and Wild Rose.

- Warner Bros., June 6, 2:30 p.m.; Carlene Carter, Randy Travis, and Travis Tritt. John Davis hosts.

- MCA Records, June 6, 7:30 p.m.; the Bellamy Brothers, Vince Gill, McBride & the Ride, the Nitty Gritty Dirt Band, and Marty Stuart. Jerry Clower hosts.

- Atlantic Records, June 7, 10 a.m.; the Girls Next Door, Robin Lee, Neil McCoy, Billy Joe Royal, and Jeff Stevens & the Bullets. Nelson Larkin hosts.

- 16th Avenue Records, June 7, 2:30 p.m.; Canyon, John Conlee, Dianne Davis, Charley Pride, and Randy VanWarmer.

- RCA Records, June 7, 7:30 p.m.; the Judds, Lorrie Morgan, Paul Overstreet, and Prairie Oyster. Shelly Mangrum hosts.

- Arista Records, June 8, 10 a.m.; Asleep At The Wheel, Exile, Alan Jackson, Lee Roy Parnell, and Michelle Wright. Gerry House hosts.

- Curb Records, June 8, 1 p.m.; Jann Browne, Becky Hobbs, Delbert McClinton, Ronnie McDowell, and Wayne Newton. Eric Marshall and Bruce Sherman host.

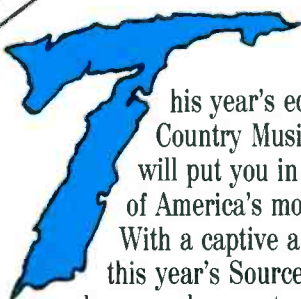
The International Fan Club Or-
(Continued on page 53)

Billboard

1990

COUNTRY MUSIC

SOURCEBOOK & DIRECTORY



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HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
★★ No. 1 ★★ 3 weeks at No. 1					
2	6	5	9	WALKIN' AWAY J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS, D.GAY)	◆ CLINT BLACK WARNER BROS. 7-19918
3	5	9	11	HELP ME HOLD ON G.BROWN (T.TRITT, P.TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-19918
4	4	8	13	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY, E.SEAY (R.MILLER, J.TUBB)	◆ HIGHWAY 101 WARNER BROS. 7-19968
5	2	2	13	STRANGER THINGS HAVE HAPPENED R.MILSAP, R.GALBRAITH, T.COLLINS (K.STEGALL, R.MURRAH)	RONNIE MILSAP RCA 9120-7
6	3	3	17	HERE IN THE REAL WORLD K.STEGALL, S.HENDRICKS (A.JACKSON, M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
7	7	11	12	SEE IF I CARE R.HALL, R.BYRNE (W.ALDRIDGE, R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
8	8	12	9	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS, T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
9	13	17	10	I'M OVER YOU G.FUNDIS, K.WHITLEY (T.NICHOLS, Z.TURNER)	KEITH WHITLEY RCA 9122-7
10	15	16	10	IF LOOKS COULD KILL T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73254/CBS
11	16	18	11	BRING BACK YOUR LOVE TO ME R.SCRUGGS, E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
12	23	25	9	BLACK VELVET N.LARKIN (C.WARD, D.TYSON)	◆ ROBIN LEE ATLANTIC 4-87979
13	18	23	9	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE, S.CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
14	17	19	14	BACK WHERE I COME FROM J.E.NORMAN, M.MCANALLY (M.MCANALLY)	◆ MAC MCANALLY WARNER BROS. 7-22662
15	20	20	11	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
16	10	14	14	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
17	22	22	7	I WATCHED IT ALL (ON MY RADIO) S.SMITH, T.BROWN (L.CARTWRIGHT, D.SCHLITZ)	◆ LIONEL CARTWRIGHT MCA 53779
18	21	26	7	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER CAPITOL 44520
19	9	7	14	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
20	11	10	15	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
21	26	28	8	THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53733
22	14	6	17	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
23	12	4	15	JUST AS LONG AS I HAVE YOU D.WILLIAMS, G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
★★★ Power Pick/Airplay ★★★					
24	52	—	2	PASS IT ON DOWN J.LEO, L.M.LEE, ALABAMA (T.GENTRY, R.OWEN, W.ROBINSON, R.ROGERS)	◆ ALABAMA RCA 2519-7
25	19	13	18	SEEIN' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
26	28	32	6	GUARDIAN ANGELS B.MAHER (N.JUDD, J.JARVIS, D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
27	31	39	5	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER, F.KOLLER)	KATHY MATTEA MERCURY 876746-4
28	25	27	10	SILVER STALLION C.MOMAN (L.CLAYTON)	◆ WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
29	27	21	18	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
30	30	35	7	IN ANOTHER LIFETIME P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53804/MCA
31	35	45	5	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
32	34	40	6	BLACK COFFEE J.BOWEN, J.STROUD, L.J.DALTON (E.STEVENS, H.KANTER)	◆ LACY J. DALTON CAPITOL 79962
33	68	—	2	LOVE WITHOUT END, AMEN J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 79015
34	33	30	21	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
35	24	15	13	AIN'T NOBODY'S BUSINESS B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
36	32	29	22	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT CAPITOL 44527
37	29	24	18	QUITTIN' TIME J.JENNINGS, M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
38	36	41	11	MISTER DJ J.STROUD (C.DANIELS, T.CRAIN, T.DIGREGORIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	47	63	4	WALK ON J.BOWEN, R.MCENTIRE (S.DEAN, L.WILLIAMS)	REBA MCENTIRE MCA 79009
40	37	34	21	FAST MOVIN' TRAIN S.HENDRICKS, T.DUBOIS, RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
41	38	36	25	NOBODY'S HOME J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
42	41	38	20	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
43	39	31	16	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
44	54	59	5	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE, R.GILES)	T. GRAHAM BROWN CAPITOL 44534
45	40	42	22	SOUTHERN STAR B.BECKETT, ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
46	44	37	24	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 76805
47	50	57	5	I GO TO PIECES SOUTHERN PACIFIC, J.E.NORMAN (D.SHANNON)	◆ SOUTHERN PACIFIC WARNER BROS. 7-19860
48	62	71	3	DANCY'S DREAM S.HENDRICKS, T.DUBOIS, RESTLESS HEART (M.POWELL, G.JENNINGS, T.DUBOIS)	RESTLESS HEART RCA 2503-7
49	43	43	24	LEAVE IT ALONE R.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
50	45	44	20	LITTLE GIRL J.BOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
51	46	47	24	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
52	61	62	4	PERFECT K.LEHNING (M.E.NEVIN)	◆ BAILLIE AND THE BOYS RCA 2500-7
53	55	64	4	FIT TO BE TIED DOWN J.BOWEN, C.TWITTY, D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 79000
54	58	68	3	ISLAND B.BECKETT (T.SEALS, E.RAVEN)	◆ EDDY RAVEN CAPITOL 79997
55	42	33	10	DID IT FOR LOVE R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CAPITOL/CURB 44483/CAPITOL
56	53	52	11	THE HIGHWAY F.FOSTER (T.CONNERS, R.WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS
57	51	54	5	IS IT LOVE B.LLOYD, R.FOSTER, R.WILL (R.FOSTER, B.LLOYD)	◆ FOSTER & LLOYD RCA 2502-7
58	57	51	24	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
59	56	53	23	OVERNIGHT SUCCESS J.BOWEN, G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
60	59	55	24	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
61	60	56	21	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS, R.SHARP (S.LEMAIRE, J.P.PENNINGTON)	◆ EXILE ARISTA 9911
62	64	65	7	GOODBYE, SO LONG, HELLO S.BERLIN (R.DECARLO, W.P.BENNETT)	◆ PRAIRIE OYSTER RCA 9124
63	66	60	22	HEARTBREAK HURRICANE R.SKAGGS, S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
64	72	72	4	NOBODY'S TALKING R.SCRUGGS, T.DUBOIS (R.SHARP, S.LEMAIRE)	◆ EXILE ARISTA 2009
65	63	70	4	DRIVE SOUTH W.WALDMAN (J.HIATT)	THE FORESTER SISTERS WITH THE BELLAMY BROTHERS WARNER BROS. 7-19874
66	71	74	3	HUMMINGBIRD R.SKAGGS, S.BUCKINGHAM (G.JENNINGS, T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
67	65	67	5	THE SCENE OF THE CRIME B.HALVERSON, J.LEO (D.LINDE)	◆ JO-EL SONNIER RCA 9123-7
★★★ HOT SHOT DEBUT ★★★					
68	NEW	—	1	THE DANCE A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL 79024
69	67	58	12	MAYBE J.E.NORMAN, S.DORFF (B.RICE, M.S.RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
70	69	61	8	CROCODILE TEARS B.BECKETT (L.R.PARNELL, L.PRESTON)	LEE ROY PARNELL ARISTA 9912
71	75	—	2	HILLBILLY ROCK R.BENNETT, T.BROWN (P.KENNERLEY)	◆ MARTY STUART MCA 79001
72	70	49	15	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
73	73	66	8	WALKIN' IN THE SUN J.BOWEN, G.CAMPBELL (J.BARRY)	GLEN CAMPBELL CAPITOL 79966
74	NEW	—	1	TOMORROW'S WORLD J.E.NORMAN (P.TILLIS, K.BROOKS)	◆ VARIOUS ARTISTS WARNER BROS. 4069
75	74	—	2	KNOWIN' YOU WERE LEAVIN' P.MCMAKIN (M.REID, T.ROCCO)	LES TAYLOR EPIC 34 73264/CBS

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

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

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

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
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COUNTRY CORNER



by Marie Ratliff

ALABAMA PRACTICES WHAT IT PREACHES: Many country artists are giving their time and talent to spread the "save our planet" message; Alabama becomes the first to devote a regular single record release to the movement. In keeping with the spirit of "Pass It On Down" (RCA), the four-color sleeve is made from recycled paper.

"We're very excited about it," says PD Greg Edwards, KIKF Anaheim, Calif., "and we're getting some tremendous audience reaction already. There have been some very close calls with two different oil spills in this area recently, so the people here have a very compelling reason to get behind this kind of thing."

"I was very nervous about adding this record," says MD H. David Allen, KRKT Albany, Ore. "I thought there was no way I could play it—the closing off of timberland to save the endangered spotted owl has resulted in the closing of a lot of sawmills in this immediate area, costing as many as 300 jobs a day. Don't get me wrong, these folks are very ecology minded, but logging is one of the biggest industries in Oregon, and so many jobs depend on it."

"It's such a great song though, so I decided to test it—and, surprisingly, I got no negative comments. In fact, it's working very well."

"Pass It On Down" was the Hot Shot Debut last week at No. 52 and becomes this week's Power Pick/Airplay with a tremendous move to No. 24. Among the early believers who already have it in heavy rotation are WYNY New York, WDAF Kansas City, Mo., and WPOC Baltimore. It's a strong mover at KPLX Dallas, WFMS Indianapolis; KCKC San Bernardino, Calif.; KEEY Minneapolis/St. Paul; WXTU Philadelphia; WMIL Milwaukee; WCMS Norfolk, Va.; WGAR Cleveland; and WZZK Birmingham, Ala.

It is added this week at WWWW Detroit; WAMZ Louisville, Ky.; KFKF Kansas City; KWEN Tulsa, Okla.; WBEE Rochester, N.Y.; KKAT Salt Lake City; KEBC Oklahoma City; WYRK Buffalo, N.Y.; KYGO Denver; WWKA Orlando, Fla.; WMZQ Washington, D.C.; KASE Austin, Texas; WSIX Nashville; KAJA San Antonio, Texas; WHOK Columbus, Ohio; and WQYK Tampa, Fla.

THANKS to PD Dave Poole, WTCR Huntington, W.Va., who passed along some information regarding Southern Pacific's a cappella version of "I Go To Pieces" (Warner Bros.), which we mentioned in a recent column as being possibly the first such country single.

Poole says, "Southern Pacific's is the biggest such hit on the country charts, but it isn't the only a cappella country hit. In 1983 Karen Taylor-Good took Tenderness Place to No. 42. It, too, was a cappella." "I Go To Pieces" moves to No. 47 on this week's chart.

"THE SONG IMAGE is the key to a hit record," says MD Ron Dini, WSIX Nashville. "First and foremost what I look for in choosing a record is the believability—it needs to conjure up an image of what that person is all about. Examples would be Travis Tritt's 'Country Club' [Warner Bros.] and the current Alan Jackson single.

"Of the new records, Marty Stuart's 'Hillbilly Rock' [MCA] fits into that category. He certainly is a current representative of the hillbilly rock genre that Carl Perkins pioneered. I think it will be a good record for him."

Others strong on the song, charted at No. 71, include WKJN and WYNK Baton Rouge, La.; KCKC San Bernardino; WTDR Charlotte, N.C.; WWYZ Hartford, Conn.; KEEN San Jose, Calif.; WCMS Norfolk; KVOO Tulsa; WDSY Pittsburgh; and WBVE Cincinnati.

Billboard HOT COUNTRY RADIO BREAKOUTS

- HELL STAYS OPEN (ALL NIGHT LONG) GEORGE JONES EPIC
- SEARCHIN' FOR SOME KIND OF CLUE BILLY JOE ROYAL ATLANTIC
- BABY, YOU'LL BE MY BABY OAK RIDGE BOYS MCA
- I DON'T WANT TO LOVE YOU (BUT I DO) KELLY WILLIS MCA
- WHITE LIMOZEEN DOLLY PARTON COLUMBIA
- MY ANNIVERSARY FOR BEING A FOOL HOLLY DUNN WARNER BROS.
- DIDDY ALL NIGHT LONG THE O'KANES COLUMBIA
- ROSEANNE JEFF STEVENS & BULLETS ATLANTIC
- PUTTIN' THE DARK BACK INTO THE NIGHT SAWYER BROWN CAPITOL
- TILL I SEE YOU AGAIN KEVIN WELCH REPRISE

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.



What's Your Sign? Celebrants are pictured at a recent Music Row Pisces Party honoring fun, freedom, music, and those who use their talent to benefit others. Pictured at the event held at the Exit In and Grapevine clubs in Nashville are, from left, Denny Brewington, an attorney and organizer of the event; Tina Walker; Julie Walker; songwriter Larry Henley; singer Troy Shondell; Deanna Walker; songwriter Bruce Channel; singer Razy Bailey; and, seated, rocker Tommy Tutone.

FAN FAIR SCHEDULE

(Continued from page 50)

ganization (IFCO) Show, for which a separate ticket is required, will be held at the fairgrounds grandstand June 8 at 8 p.m. Performers include Loretta Lynn, Crystal Gayle, Peggy Sue, Bill Anderson, Hoyt Axton, Joe Barnhill, Susi Beatty, Suzy Bogguss, Canyon, Paul Overstreet, Johnny Rodriguez, and Marty Stuart. Roy Clark and Lee Arnold will MC.

Ticket information on Fan Fair is available at 615-244-2840 and on the IFCO Show at 719-962-3543.

Schedules set for
Christian music fests
... see page 64

CMT Adds New Homes To Canadian Subscriber Base

NASHVILLE—Country Music Television has signed an agreement with Shaw Cablesystems of Canada that will make the around-the-clock programming service available to an additional 436,887 subscribers. Shaw covers Edmonton, Vancouver, and other cities.

According to a CMT press release, this addition increases the Canadian subscriber base to 738,000.

By CMT's count, it had a first-quarter increase of 961,720 sub-

scribers, a figure that improves its total cable-home audience to 11,118,977.

CMT, which is headquartered in Nashville and broadcast from Atlanta, programs only country music videos and interviews. Besides its cable subscriber base, it reaches 4.2 million homes via broadcast TV and an estimated 2 million homes through satellite dishes, giving it a total potential audience of about 17 million homes.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
35 AIN'T NOBODY'S BUSINESS (MCA, ASCAP) HL	ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP
12 BACK WHERE I COME FROM (Beginner, ASCAP)	1 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL
32 BLACK COFFEE (ESP, BMI)	17 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
12 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	13 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
11 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	10 IF LOOKS COULD KILL (Coolwell, ASCAP)
29 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM	44 IF YOU COULD ONLY SEE ME NOW (S.B.M., BMI/Kinetic Diamond, BMI/Edge O' Woods, BMI)
70 CROCODILE TEARS (PolyGram International, ASCAP/R-Bar-P, ASCAP/Bug, BMI/Whiskey Drinkin', BMI) HL	9 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)
68 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)	30 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI)
48 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP)	57 IS IT LOVE (BMG, ASCAP/Muckieroy, ASCAP/Careers, BMI/Kung Fu, BMI) HL
55 DID IT FOR LOVE (Zoo Crew, ASCAP)	54 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)
21 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	8 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL
65 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) CLM	23 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL
15 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	61 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL/WBM
40 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	75 KNOWIN' YOU WERE LEAVIN' (Lodge Hall, ASCAP/PolyGram International, ASCAP)
53 FIT TO BE TIED DOWN (Rick Hall, ASCAP)	49 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/CPP
19 FIVE MINUTES (BMG, ASCAP) CPP	50 LITTLE GIRL (W.B.M., SESAC)
62 GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie P. Bennett, BMI) HL	1 LOVE ON ARRIVAL (Pink Pig, BMI)
26 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP)	33 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI)
20 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	69 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL
63 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	38 MISTER DJ (Cabin Fever, BMI) WBM
3 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	34 NO MATTER HOW HIGH (ESP, BMI)
6 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	41 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP
56 THE HIGHWAY (J.D. Sandefer III, BMI)	64 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI)
71 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	22 NOT COUNTING YOU (Major Bob, ASCAP) WBM
66 HUMMINGBIRD (WB, ASCAP/Restless Heart,	43 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM
	36 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL
	60 ONE MAN WOMAN (Irving, BMI) CPP
	59 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP
	24 PASS IT ON DOWN (Maypop, BMI)
	52 PERFECT (MCA, ASCAP) HL
	37 QUITTIN' TIME (Grog, ASCAP)
	16 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP
	31 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtowne, BMI) HL
	67 THE SCENE OF THE CRIME (Linde Manor, BMI)
	7 SEE IF I CARE (Colgems-EMI, ASCAP) WBM
	25 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
	27 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrativ, BMI/Bug, BMI/Coburn, BMI)
	28 SILVER STALLION (Resaca, BMI) HL
	42 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) WBM
	45 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
	51 STATUE OF A FOOL (Sure Fire, BMI)
	5 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
	46 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
	72 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
	74 TOMORROW'S WORLD (Tree, BMI/Cross Keys, ASCAP)
	39 WALK ON (Tom Collins, BMI)
	2 WALKIN' AWAY (Howlin'Hits, ASCAP)
	73 WALKIN' IN THE SUN (Irving, BMI/Jeff Barry Intl, BMI)
	4 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
	18 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
	58 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM

SHEET MUSIC AGENTS

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

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

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	2	3	51	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME 12 weeks at No. 1
2	1	1	14	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III
3	3	4	25	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
4	5	5	8	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
5	7	8	6	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
6	6	6	29	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
7	4	2	11	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
8	8	10	7	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
9	9	7	46	LORRIE MORGAN ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
10	10	9	11	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
11	11	11	54	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
12	14	13	51	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
13	12	12	26	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
14	17	24	5	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
15	13	15	28	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
16	15	14	30	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
17	16	16	82	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
18	18	17	47	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
19	29	40	3	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
20	19	18	32	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
21	24	19	46	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
22	20	21	154	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	21	23	37	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
24	23	22	63	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
25	25	25	62	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
26	22	20	41	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
27	30	38	4	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
28	28	26	25	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
29	26	27	62	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
30	27	30	89	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
31	31	29	29	DWIGHT YOAKAM REPRIS 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
32	46	49	4	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
33	32	28	13	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
34	33	31	38	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
35	34	33	142	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
36	37	34	63	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
37	35	36	92	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
38	36	32	81	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	43	202	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
40	41	39	219	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
41	38	35	5	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
42	44	37	98	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
43	40	45	165	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
44	45	48	51	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
45	48	54	85	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
46	42	47	29	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
47	39	41	50	KENNY ROGERS ● REPRIS 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
48	47	42	54	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
49	50	52	136	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
50	51	59	5	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
51	49	53	12	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
52	52	50	9	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
53	54	55	233	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
54	53	44	10	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
55	59	67	310	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
56	62	61	17	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
57	57	57	50	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
58	70	62	98	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
59	58	—	530	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS (CD)	STARDUST
60	63	60	13	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
61	61	46	6	EXILE ARISTA 8624 (8.98) (CD)	STILL STANDING
62	55	51	50	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
63	74	70	18	K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BROS. (8.98) (CD)	ANGEL WITH A LARIAT
64	60	66	38	WILLIE NELSON COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
65	66	65	8	LARRY BOONE MERCURY 842 156 2 (CD)	DOWN THAT RIVER ROAD
66	56	56	61	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
67	RE-ENTRY	3	3	MAC MCANALLY WARNER BROS. 26136 (8.98) (CD)	SIMPLE LIFE
68	67	58	50	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
69	71	68	116	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
70	65	64	105	RODNEY CROWELL ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
71	64	63	43	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
72	68	69	27	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
73	RE-ENTRY	49	49	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
74	69	72	59	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
75	RE-ENTRY	30	30	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS

○ 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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- ROCK 'n' Roll
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MCA RECORDS

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California Dreamin'. California Distributors celebrates its victory for "Best Overall Campaign" in the National Assn. of Recording Merchandisers Advertiser Awards, given at NARM's March convention. From left, Columbia VP sales Rich Kudolla offers congratulations to George Hocutt, CRD president, and Ted Higashioka, VP marketing and promotion.

Cheetah Makes Chart Magic With D.J. Mike's New Rap

BY BRUCE HARING

THE THREE MOST important Magics in Orlando, Fla.: the Magic Kingdom, the Magic basketball team, and D.J. Magic Mike & the Royal Posse.

That last one may only be familiar if you've been following the progress of Cheetah Records on the Billboard Top Black Albums chart of late.

The 4-year-old label has been buzzing around the chart for the last 20 weeks with D.J. Magic Mike's self-ti-



tled rap album, which tries "to show people you can have a nice, clean style and still be funky," according to label co-owner Mike Hampton, aka D.J. Magic Mike.

"We let the artists do what they want, but if we don't want to put [a record] out, we'll recommend they take it elsewhere," Hampton says.

"Our philosophy is to put out music that's good, danceable, and delivers a positive message," adds label co-owner Tom Reich, a former independent promoter. "We don't want to have music about killing cops or dirty language. It's interesting sensationalism, but that's not what art is about. In our opinion, [art] is about putting out music that's good to the public."

That moderate philosophy seems to be mirrored in the music emerging from the booming and long-ignored Orlando scene. "It's more of a top 40,

middle-of-the-road city," Hampton says. "It's not really rap-oriented. The fact that the area has grown so much hasn't really mattered—the music is still the same."

(Continued on page 61)

New NARM Head Moreland: Emphasis On Recording

This is the debut of an occasional series on key figures in music and video merchandising.

NEW YORK—Although the danger of legislators attempting to regulate lyrical content appears to have subsided, Patricia Moreland, who assumed the presidency of the National Assn. of Recording Merchandisers on March 13, says the music industry cannot afford to let down its guard.

"This issue has come and gone throughout the 1980s," Moreland says. That's why she says her primary focus as NARM president will be fighting state legislation regarding lyrics and making sure the issue is "permanently out of the way."

Moreland, president of City One Stop, a unit of Los Angeles-based Show Industries, stresses that, just as labels and artists must be sensitive to community pressures, retailers must be aware that they are selling more than product; they are selling art. Moreland, 54, says, "The operative word in NARM is recording rather than merchandisers. All we are is a conduit between the artist, whose soul aches and soars, and

the consumer, whose soul is soothed and uplifted in the active listening of that art."

As NARM's president, her duties include the executive responsibility of leading the board of directors in dealing with whatever issues arise during her tenure and coordinating member services with the organization's executive staff.

Although now a merchandiser, Moreland began her career in the music industry as a part-time researcher at the

side of radio pioneer Gordon McClendon. Back in the '50s, station personnel would decide what songs to air, says Moreland. But while still attending Rice Univ., she researched record-store sales, and determined that the three top sellers—by Fats Domino, B.B. King, and Ike Turner—weren't being played at all on radio. As a result, "McClendon decided to play music that sold, rather than let the station personnel dic-

tate the playlist. That decision meant giving airtime to what was then referred to as 'race music,'" she says.

In addition, McClendon instructed Moreland to put together sales results for all records carried by retailers. But that task proved too difficult. Moreland says McClendon arbitrarily said, "Why don't you cut it off at 40?" And that was the way "Top 40" radio was born.

Moreland subsequently moved to California and married KRLA radio personality and programmer Dick Moreland, with whom she had three children. In 1964, Moreland moved out of radio into music wholesale, landing a job first with Tip Top/Record Service, the rackjobbing company founded by music industry pioneers Monroe Goodman and Larry Nunes, and then became controller for Sid Talmadge's Record Merchandising, a Los Angeles-based independent distributor.

In 1975, Sam Billis, the founder of

award for being named best retailer at NARM, he alluded to a vote of confidence given to Wherehouse by Adler & Shaykin. Although never officially confirmed, sources report that the New York-based firm was shopping Wherehouse late last year and early this year and ultimately decided to retain ownership. Young declines to comment on the rumors, instead saying, "Adler & Shaykin always had options. They decided that Wherehouse's business plan had more value than whatever outside options" the firm could explore.

As part of that vote of confidence, (Continued on page 58)

Retail

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Wherehouse Steady As She Goes Existing Stores Flourish As New Outlets Bow

BY ED CHRISTMAN

NEW YORK—Amid an aggressive expansion drive that would tax the resources of most chains, Wherehouse Entertainment has kept its existing stores running so smoothly that the company scooped up the best-large-music-retailer award at the National Assn. of Recording Merchandisers annual convention.

"The story under the current management is growth," says Scott Young, CEO and president for the Torrance, Calif.-based chain. "We opened new stores and grew business in existing stores. Our same-

store sales are very strong."

Young decline to reveal last year's same-store sales ratio. But overall, Wherehouse rang up sales of \$330 million in 1989, which was the first year in a five-year plan laid out by management after the chain underwent a \$190 million leveraged buyout in 1988.

That buyout was led by Adler & Shaykin, a New York-based financial firm invited in as a white knight by Wherehouse management, which at the time was attempting to avert a hostile takeover by Shamrock Holdings.

When Young accepted the chain's



City One Stop—at the time called Soul City—asked Moreland if she would like to become an owner. She made the decision to purchase the corporate stock, using a long-term payoff plan, and assume the responsibility for paying the company's debt.

Cashflow was tight, and at one point the business almost went under. At the last moment, David Marker, a founder of Music Plus, agreed that his chain would lend her money. That saved City One Stop; as her business strengthened, so did the relationship with Music Plus. In 1979, the two companies merged, and Moreland was named secretary/treasurer of the newly created firm, Show Industries.

In 1988, Shamrock Holdings, the company formed by the Roy Disney family, acquired Show Industries by buying out its five owners, including Moreland. Instead of taking the money and running, Moreland, recently widowed, remained aboard as City One Stop president.

In that position, Moreland's executive responsibilities include overseeing data processing, setting sales policies, helping to establish sales pro-

(Continued on page 60)

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RETAIL TRACK



by Geoff Mayfield

AROUND THE (RECORD) WORLD: There was a lot of action during Easter weekend at six Record World locations in Long Island, N.Y., as the Roslyn, N.Y., chain hosted in-stores by Raphael, one of the characters from the box-office film smash "Teenage Mutant Ninja Turtles." Each of the April 13-14 events pulled respectable crowds of kiddies and their parents, and some pulled amazingly big crowds. At the Roosevelt Field store, for example, the line snaked all the way through the mall concourse to the outside of the center, where visitors patiently waited as long as two hours in unseasonably cool weather.

Mind you, the center of attention was not the actor who played the role in the movie. It was merely warehouse staffer Gary Mayer wearing a Raphael suit that had been provided by video distributor Star Video.

Philly Purpero, the chain's senior director of advertising and promotions, says the in-stores sold "lots" of Family Home Entertainment's high-flying series of licensed Turtles posters, animated Ninja Turtles videos, and to a lesser extent, copies of the SBK soundtrack from the live-action movie.

"The 'Turtles' were bigger than any human [in-store] we've done," says Purpero. "I think Richard Marx and Michael Damian were upstaged," she adds, referring to what had previously been Record World's most successful appearances.

In a couple of cases, the volume of fans drawn by the Ninja Turtle character forced Record World's

stores to close temporarily. "It was out of control. We had 500 people in the store," Purpero reports.

The Ninja Turtle in-stores were orchestrated by advertising coordinator Jo-Ann Sodano. "After this, she says she can handle anything," says Purpero.

SQUARING OFF: Record World, by the way, has stepped up use of its Square Circle, which first debuted at a freestander in Brooklyn Heights, N.Y., a few years ago. To date, 24 of the chain's 83 units now run under the Square Circle banner. Virtually all of the company's new stores are opening with the new logo; one exception, though, is a Record World that will open soon at the Franklin Hills mall in the Philadelphia market. The web is going back to its original moniker there because that mall already houses a Square Circle. This will be the second center in which the chain operates stores under both brands.

APRIL FOOL: Before we leave Record World, I cannot resist pointing out the spirit of friendly competition that occurred in the April edition of The Street, the chain's monthly in-store mag. The staff box listed New York Metro rival Jay Rosenberg, head buyer of Brooklyn-based The Wiz, as the tome's honorary publisher. The April Fools' gesture was, in part, linked to a perception that there was a stretch last year when Beats, The Wiz's own monthly, resembled The Street.

Rosenberg, though, was no fool. He figured his honorary title was worth something and responded to the printed barb by sending Record World's mag a bill of \$12,000 for services rendered. In turn, Record World sent Rosenberg a check for that amount—unsigned and from an account at a nonexistent bank.

AFTER TAKING A COUPLE of weeks to himself to get things in order, Ira Derfler, former VP of sales at EMI, says he is actively seeking employment. He can

(Continued on next page)

ALBUM RELEASES

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

POP/ROCK

ANAKWAD
Eternal Journey
CA Kiderian KRP-89119/NA

MATT BYRNES
Prime Time
CA Kiderian KRP-113859/NA

THE CADILLACS
Best Of The Cadillac
CD Rhino R2-70952/NA
CA R4-70952/NA

NICKIE CALLIGARO
Nickie Calligaro
CA Kiderian KRP-113860/NA

NICK CAVE
The Good Son
CD Enigma 75423-2/NA
CA 75423-4/NA

DEAD MILKMAN
Metaphysical Graffiti
CD Enigma 73564-2/NA
CA 73564-4/NA

THE HEARTBEATS
Best Of The Heartbeats
CD Rhino R2-70952/NA
CA R4-70952/NA

JULIE HORVATH
Introducing Julie Horvath
CA Kiderian KRP-113861/NA

THE MARCELS
Best Of The Marceles
CD Rhino R2-70953/NA
CA R4-70953/NA

SUBTLE PLAGUE
inheritance
CD Heyday 85214-2/NA
CA 85214-4/NA
LP 85214-1/NA

DAVID SYLVIAN & HOLGER CZUKAY
Flux And Mutability
CD Caroline 1602-2/NA

BLACK

EDDY GRANT
Barefoot Soldier
CD Enigma 73561-2/NA
CA 73561-4/NA

COUNTRY

JOE BARNHILL

Joe Barnhill
CD Capitol C2-93913/NA
CA C4-93913/NA

GEORGE JONES
Hallelujah Weekend
CD Epic EK-46078/NA
CA ET-46078/NA

EDDIE RABBIT
Step By Step
CD Capitol C2-90531/NA
CA C4-90531/NA

LES TAYLOR
That Old Desire
CD Epic EK-45329/NA
CA ET-45329/NA

ROGER WHITTAKER
All Time Heart-Touching Favorites, Vol. 1
CD Capitol C2-90601/NA
CA C4-90601/NA

JAZZ/NEW AGE

SHANE ANTHONY
Follow The Dream
CA SA SA-90-001/\$8.98

ALBERT AYLER
Witches & Devils
CD Black Lion 741013/NA

BRANDON FIELDS
Other Places
CD Nova 9025-2/NA
CA 9025-4/NA

ROB MULLINS
Tokyo Nights
CD Nova 9026-2/NA
CA 9026-4/NA

JUAN CARLOS QUINTERO
Juan Carlos Quintero
CD Nova 9024-2/NA
CA 9024-4/NA

ROBERT SCHROEDER
Driftn'
CD Racket 71041/NA

ZOOT SIMS, BOB BROOKMEYER
Morning Fun
CD Black Lion 760914/NA

BEN WEBSTER
Gone With The Wind
CD Black Lion 760125/NA

PAUL WINTER
Earth: Voices Of A Planet
CD Living Music LD-0019/NA
CA LC-0019/NA

SOUNDTRACKS

MICHAEL NYMAN
The Cook, The Thief, His Wife, And Her Lover
CD Caroline 1603-2/NA
CA 1603-4/NA



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RETAIL TRACK

(Continued from preceding page)

be reached at 201-262-0283.

NEW YORK STORIES: Don't be too sure about rumors you might have heard regarding the status of Tower Records and Tower Video in the Big Apple, says chain founder and president Russ Solomon. One storyline suggests that Tower may leave, or be forced out of, its 18,000-square-foot satellite location near Lincoln Center, but Uncle Russ says, "We will probably be there forever."

Speculation about that store has been fueled by the fact that the facility in which the store sits is a prime candidate for development. "There's a five-story building there, and the developers have sky rights up to something like 30 floors." While Solomon acknowledges that development at that site might complicate the store's destiny, he says that it is locked into a lease for at least another "four or five years." It is not too surprising, considering its proximity to Lincoln Center—a haven for classical concerts—that the store ranks as the chain's leading classical outlet.

The other Gotham rumor has Tower losing its grip on its proposed Upper East Side location, but again, Solomon says the story is not as simple as it sounds. "The developer's in the midst of getting his financial act together," says Solomon. "Right now it's just a hole in the ground." The facility also has a lease with the Gap.

Further delay would give U.K. invader HMV even more of a head start on Tower in the East Side battle that looms between the two superstore titans. HMV's location should be open before the end of the year.

The possibility of complications with the two New York real estate situations leads Solomon to say, "This is the sad part of retailing, because you don't control your own destiny."

Meanwhile, Tower is bolstering its Eastern presence with new stores in Yonkers, N.Y., Cherry Hill, N.J., Northeast Philadelphia, and Paramus, N.J.; some of those sites are already under construction.

PAGING TOMMY: "It was frightening," says Dave Stein, Chicago-based regional marketing manager for Warner Bros., referring to a recent personal appearance by teen throb Tommy Page. The young chart-topper made two stops in Stein's region, one at Mainstream Records' megastore in Milwaukee, and the aforementioned "frightening" scene at a teen clothing department at Marshall Fields' downtown Chicago location.

Page's Milwaukee visit, which was tied in with radio station WLUM, drew approximately 800 fans. Stein says Mainstream moved a lot of Page product—"more cassette singles than anything else, which I guess isn't too surprising."

In Chitown, support by WBBM-FM (B96) helped the noteworthy department store draw 2,500-3,000 fans. "Marshall Fields spent a ton of money advertising it and B96 treated it as a station event," says Stein. Warner Bros. got price and positioning on Page's "Paintings In My Mind" album at local chain Rose Records. Stein noticed that an unusually high number of teens showed up at Marshall Fields equipped with LPs, as opposed to cassettes and CDs.



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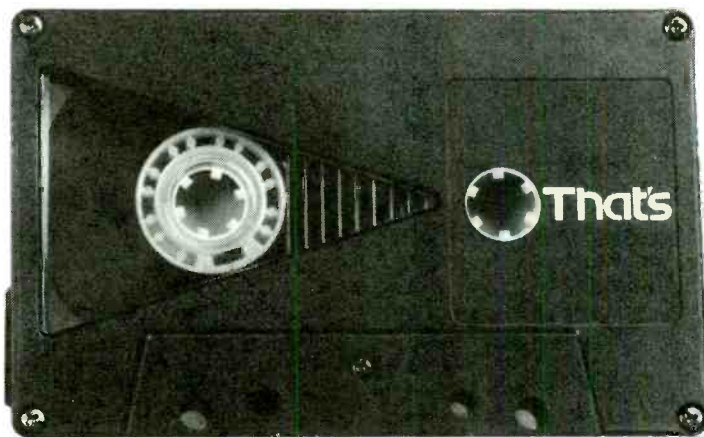
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ALASKA: Magnum Electronics (Anchorage) **ARIZONA:** Hassler (Phoenix) **ARKANSAS:** River City Compact Disc (Little Rock) **CALIFORNIA:** Compact Discs Unlimited (Costa Mesa, Santa Ana) Crystal Sonics (Glendale) Soundwaves (Capitola) Soundnet (Los Angeles) Mad Jacks (San Diego, Escondido, Oceanside, Chula Vista, La Mesa, Carlsbad) Digital Ear (Tustin) Radio Lab (Glendale) Genesis Audio (El Yora, Mission Viejo) Shoreline Audio (Mill Valley) Discount Sales (Upland) Fidelity Sound (Orange) **COLOADO:** Laserland (Denver) Music Disc (Denver) McGuckin Hardware (Boulder) Studio Soren (Denver) Soundtrack (Colorado Springs, Boulder) **CONNECTICUT:** Strawberries (All Locations) Record World/Square Circle (All Locations) Take 5 Audio (New Haven) County Hardware (Shamrock) Hi-Fi Stereo House Inc. (Newington) Sound Playground (Newington, Orange) **FLORIDA:** Coconut Grove Camera (Miami) Discontinics (Miami) Audio Visions (Tampa) Kuoons (Sarasota) Serious Sound Systems (Tampa) Stereo Sales (Tallahassee) **GEORGIA:** Camelot Music (Atlanta) Audio Warehouse (Savannah) **IDAHO:** (Niles, Schomburg, Palatine, Villa Park, Vernon Hills) Pearson's TV (Palatine) Audio Consultants (Evanston, Hinsdale, Libertyville) Laserland (Deerfield) Record Service (Champaign) Stereo Systems (Aurora) Compact Disc Stores, Inc. (Evanston, Vernon Hills, Chicago, Crystal Lake) **INDIANA:** Karma Records (Carmel, Marion, Columbus, Indianapolis, Anderson, Ft. Wayne, Warsaw, Muncie, Kokomo, Bloomington) Stereo Crafter, (Terre Haute) WaveLengths (Fort Wayne) Originals, Inc. (Homer) **KENTUCKY:** Sound Gallery (Louisville) **MAINE:** Strawberries (All Locations) New England Music (Scarborough) **MARYLAND:** Record World/Square Circle (All Locations) Saxtone Tapes (Beltsville) **MASSACHUSETTS:** Strawberries (All Locations) Record World/Square Circle (Holyoke) Harvard Coop (Harvard Square, Cambridge, Boston) Speakers, Etc. (Dorchester) Four Star Video (Northampton) **MICHIGAN:** Boogie Records (Kalamazoo) Records & Tapes Galore (Saginaw) Warehouse Records (Lansing) Hi-Fi Specialists (Farmdale) Sound Room (Traverse City) **MINNESOTA:** The Digital Only Store (Minnetonka, Roseville) Title Wave (Crystal, Roseville, Minneapolis, Bloomington) **MISSOURI:** Strawberries (All Locations) Camera Shop of Hanover (Hanover) Portsmouth Computer (Portsmouth) **NEW JERSEY:** Record World/Square Circle (All Locations) Strawberries (All Locations) Pana Sight & Sound (Scarborough) **MARYLAND:** Record World/Square Circle (All Locations) Saxtone Tapes (Beltsville) **MASSACHUSETTS:** Strawberries (All Locations) Record World/Square Circle (Holyoke) Harvard Coop (Harvard Square, Cambridge, Boston) Speakers, Etc. (Dorchester) Four Star Video (Northampton) **NEBRASKA:** Strawberries (All Locations) Horners Inc. 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RETAIL

WHEREHOUSE STORES STEADY AS EXPANSION CONTINUES

(Continued from page 55)

Scott Young was promoted to CEO, says Bruce Jesse, VP of advertising and sales promotion. Wherehouse was founded in 1970 by Lee Hartstone. After his death in 1981, Lou Kwicker helmed the company until 1988, when he was replaced by Young, who had been serving as the chain's senior VP of marketing.

"We are a company that is very lucky to have had high-level visionary leaders," Jesse says. Under Hartstone, Wherehouse moved into video in 1978. Kwicker subsequently brought the chain into the computer age by installing an automated checkout system, called MERLIN, and an automated replenishment system, called STAR. Under Young, the chain has installed MORE, which manages rental and used tapes.

"What Wherehouse has been able to do with its present management is capitalize on the business strategies and investments in systems made by Kwicker and Hartstone," says Young. "The time had come to take advantage of the changes enacted under Hartstone and Kwicker, and I hope we have done this."

Including the 50 stores opened in 1989, Wherehouse's five-year plan calls for 160 new stores, with a breakout of 50 in 1990 and 30, 20, and 10 in subsequent years. Although 50 stores are slated to open this year, limited real estate opportunities will probably truncate growth to about 35 stores, Young says. He adds the chain will likely make it up next year.

In total, the chain runs 263 stores and fields three store prototypes—the 2,000-square-foot mall store, the 6,000-square-foot combo store, and the 9,000-square-foot superstore. The chain operates 28 superstores, 42 mall stores, and the chain's bread and butter, 193 combo stores. Including the superstores, about 215 stores rent video.

About 75% of revenue are derived from sale product, including accessories, and the remainder from video rental, according to Jesse.

Currently, Wherehouse operates west of the Rockies, with Young saying that at some point the chain will move East. Wherehouse's five-year growth plan calls for in-filling locations in current trade areas, he



Wherehouse Entertainment management gather around CEO Scott Young, who is holding the trophy for the retailer-of-the-year award won by the chain at the NARM convention in March. Shown, from left, are Robert Erhardt, VP of management information systems; Debi English, associate VP, store design and merchandising; Cathy Schildknecht, VP, store planning and development; Young; Bruce Jesse, VP of advertising and sales promotion; Barbara La Bar, VP of sales and operations; Jim Dobbe, VP of sales merchandising; Leonard Velick, chief financial officer; and Chuck Schodover, VP/Controller.

adds. Competition largely comes from W. Sacramento, Calif.-based Tower Records and Los Angeles-based Music Plus.

In addition to continuing focusing on its current real estate strategies, Young says the chain "is clearly looking at all [retail] concepts related to home entertainment," including sell-through-only stores (see Billboard, April 21).

But he says that before Wherehouse launches any new concepts, they will extensively test to make sure they do it right. "The trick is to test things and then let the customer make the decision for us," Young says.

Management is taking advantage of this year's slower growth pace by making sure the chain continues to focus on its strengths. Also, "in this business, store managers are so very important," says Young. "We want to make sure that the 50 stores opened last year are being properly run."

Although STAR has been operational for about two years, "it began paying dividends in the last year because our merchandising group has really learned how to use it as a very efficient tool," Jesse says.

For instance, the chain maintains a policy that it will not run an ad promoting a certain title if management is not confident that the album will be in stock for the entire promotion. "That's a problem for this industry," which STAR helps Wherehouse to overcome, Young says.

"Our credibility with the customer is very important," adds Jim Dobbe, VP of sales merchandising. "That credibility is maintained by making sure that all advertised titles are stocked." Furthermore that policy also keeps the vendors happy. "There's nothing worse than getting cooperative dollars for advertised merchandise that's out of stock," he says.

Another Wherehouse priority is developing new acts. The chain runs Test Spins, a developing artist program. "We would like to be the best at breaking acts," says Young.

In addition to fully maximizing the technology at its disposal,

Wherehouse management has learned how to better coordinate an entire event, including executing in-stores so that advertising complements merchandising, Jesse says. Moreover, the chain is more effectively managing its advertising media mix, he adds. Advertising plays a very important role in the company's overall business strategy so Wherehouse complements cooperative advertising with millions of its own dollars, Young says.

Another important component in the chain's strategy is consistent store operating procedures. In order to ensure that all stores have a consistent look, the chain established a model store and set merchandising standards, including a manual detailing them. "By setting standards, it helps us to measure how we are doing, which gives us better execution," Jesse says.

What current management has done overall is "fine-tuned all the systems and taken them to the next level," Young explains. "We keep turning the dial . . . and making our business more seamless to the customer."



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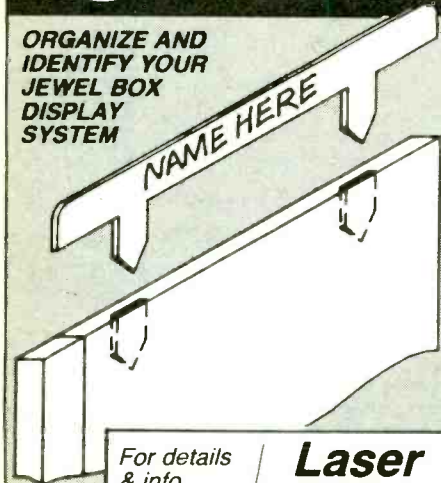
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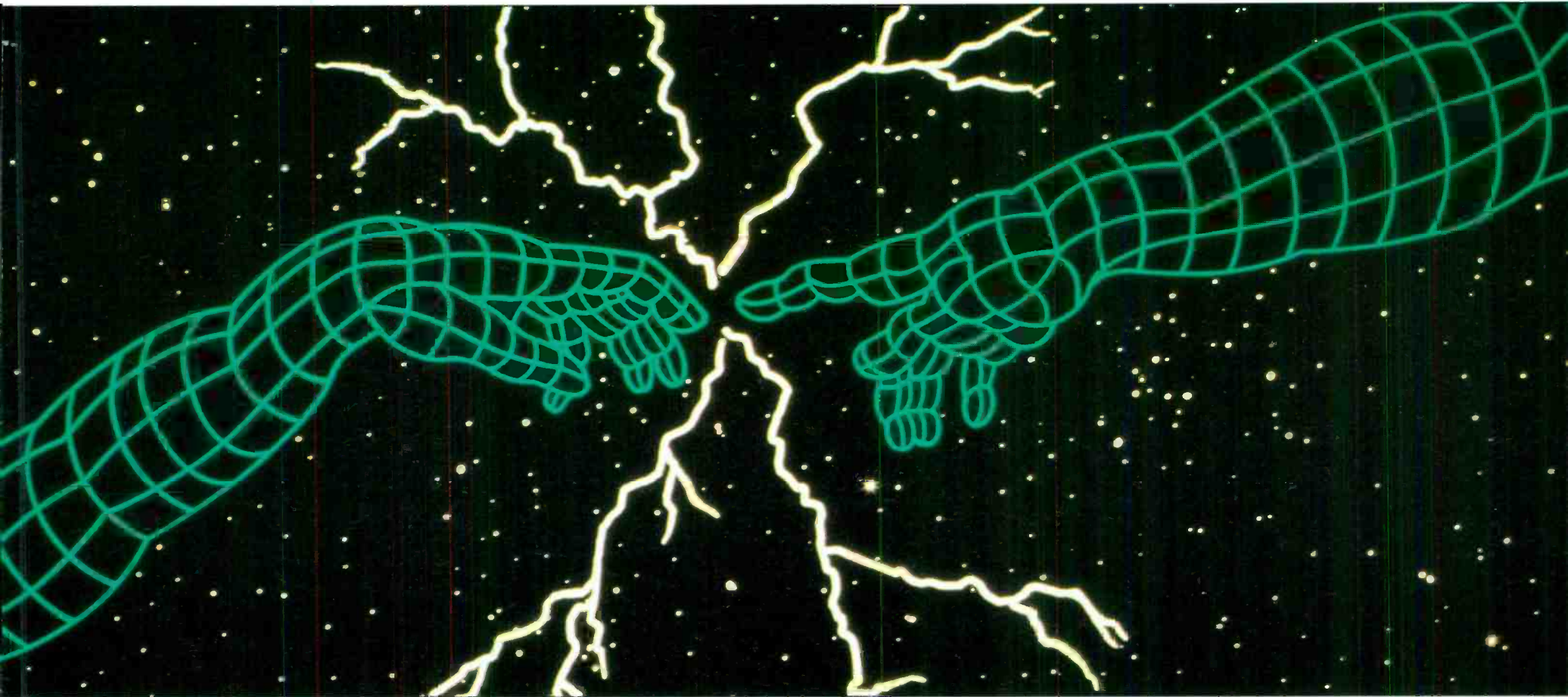
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NEW NARM HEAD MORELAND SAYS HER EMPHASIS IS ON RECORDING

(Continued from page 55)

motions, and representing the point of view of her customers—independent retailers—to the manufacturers. Since most of the duties deal with administration, "I only get to spend perhaps 20% of my time with sales manager Sam Ginsberg planning new

sales promotions, which I enjoy most because it relates to music," she says. Moreland says her job with City One Stop is made easy by the synergies of being part of Shamrock Holdings, which allows her to draw upon the acumen of Shamrock Holdings

president Stanley Gold, Show Industries chairman Mark Siegal, and Music Plus president Lou Fogelman.

Moreland's involvement with NARM dates back to the formation of the first one-stop committee in the early '80s. Since then, she has held various positions with the organization, including secretary, treasurer, and VP.

In addition to dealing with the sticking issue, Moreland says she would like to see the future of the 6-by-12-inch CD longbox package stabilized. "I am in favor of keeping the longbox, but we must solve the green issue." Others suggest that if technology progresses to the point where a theft-deterrent encoding device can be added at the manufacturer's level, that would allow for the elimination of the longbox. But Moreland says merchandising is the most important reason to keep the longbox. "How do you merchandise without the longbox?" she asks.

She maintains that CD prices still need to come down further, and she adds that she is troubled by the disappearance of vinyl. "I constantly talk to manufacturers about the deletion of vinyl product because my customers, the independent retailers, still sell it," she says. "Since most chains don't stock vinyl, the inconvenience of cutting out vinyl falls on the independent, who would be hurt by its elimination."

Although some see the large retailers continuing to gain market dominance, Moreland says the independent retailer does not need to fear the chains.

"The independent retailer is still important because he helps break product and responds more quickly to

trends," she says. "It's the independent retailers who are the music people."

Moreland says she has never experienced any discrimination in the industry because she is a woman. "I have had people who didn't like me but I don't think it was because I was a woman," she says. "The closest I ever came to it was when a banker, being introduced to Show Industries' wholesaler Pat Moreland and retailer Lou Fogelman, held his hand to me and said 'Hello Lou.' He later explained he'd met women retailers but couldn't imagine a woman leading a wholesale company and living with the margins which characterize that industry."

Moreland says she maintains her enthusiasm for music, which she mainly listens to in the car. Her fa-

avorites include Phil Collins and Linda Ronstadt and, in general, country and zydeco. The latter genre is in ample supply to her since she bought a house in New Orleans two years ago. About once a month, Moreland flies there to spend the weekend.

Although it has been nearly 25 years since she last worked in radio, Moreland still has great respect for the medium, which she says generally knows first what people like because of the phone boards that light up. Still, merchandisers are becoming more important in breaking records, she adds. "I think that the manufacturers are becoming much more aware of the importance of the retailers, much more so than 10 years ago."

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FOR WEEK ENDING MAY 5, 1990

Billboard

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NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	51	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
★★ NO. 1 ★★ 35 weeks at No. 1				
2	18	3	KOJIKI Geffen 24255-2	KITARO
3	2	17	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
4	3	55	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
5	6	11	CHAPTER II NOUVEAU A 381-2	CELESTIAL NAVIGATIONS
6	4	81	CRISTOFORI'S DREAM NARADA 61021/MCA	DAVID LANZ
7	5	23	GARDEN CITY CYPRESS YD 0133	JOHN TESH
8	8	65	WATERMARK ● Geffen 24233	ENYA
9	16	7	MIL AMORES NARADA ND 63010/MCA	DOUG CAMERON
10	10	81	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
11	9	15	ABACUS MOON SONIC ATMOSPHERES 80026	DON HARRISS
12	NEW▶		CITIZEN OF TIME NARADA ND-62008/MCA	DAVID ARKENSTONE
13	13	21	THEMES POLYDOR 839 518-2	VANGELIS
14	NEW▶		NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026	OTTMAR LIEBERT
15	14	9	SET FREE HEARTS OF SPACE HS11016-2	CONSTANCE DEMBY
16	7	49	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
17	17	13	MOMENTS, DREAMS & VISIONS SILVER WAVE SD509/OPTIMISM	PETER KATER
18	15	5	DORIAN'S LEGACY NARADA ND-63008/MCA	SPENCER BREWER
19	11	53	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
20	12	33	NIKI NANA PRIVATE MUSIC 2056	YANNI
21	19	45	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
22	20	9	THE GREAT WHEEL MUSIC WEST MW-180	JAMES ASHER
23	23	21	INSTRUMENTS OF PEACE SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR
24	NEW▶		BODYMUSIC NUAGE 89888	NICHOLAS
25	22	33	ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN

● 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.

GRASS ROUTE

(Continued from page 55)

Still, Hampton says the local scene is something Cheetah Records is proud to be identified with.

"We're the first to really do that," he claims. "People always have looked at the city like nothing could come from here. It's time to show that there is something here and happening."

Although the Magic Mike album has been out since July, the record is just starting to be marketed to radio. "We take a grass roots approach," Reich says, no doubt using the skills that won him a master's degree in economics from the Univ. of Tampa. "We create a buzz through a network of DJs and promoters. Then, if it starts to get a buzz on the street, we'll market it to radio."

Next up for Cheetah is D.J. Magic Mike's take on the Miami Bass sound, "Bass Is the Name Of the Game," which hits the streets May 15. More info on the label and that album are available at 407-277-9341.

A TOTAL OF 20 albums will be flooding the distribution pipeline this month from the Newton, N.J.-based **Shanachie Records**. "For various reasons, we had a serious backlog of product," says **Lee Goldstein**, national marketing director for the company. "We realize it's a lot for our indie distributors, but they're raring to go with it."

Among the offerings are titles from reggae legend **Bunny Wailer** and the **Balafon Marimba Ensemble**. The latter, a fave of **Grateful Dead** drummer **Mickey Hart**, performs a fusion of high-energy African and Caribbean musics using the balafon combined with percussion. They've opened several recent Dead shows on the West Coast.

Once the logjam of releases is out of the way, Shanachie plans to initiate a quarterly genre promotion, targeting Irish, reggae, world beat, and African musics.

SEEDS AND SPROUTS: **Schwartz Brothers Distributing** has released its second sampler of indie music, offering 20 tracks from new age to world beat. The sampler has already been sent to 1,500 accounts, targeted for in-store play. For more information, call **Jim Shortall**, 800-638-0243, ext. 255. In Maryland, call 301-459-8000 ... **Brackenridge Children's Hospital** of Austin, Texas, has released a music sampler called "Music For Miracles." Mechanical royalties accrued on the project were donated by **Stevie Ray Vaughan**, **Joe Ely**, **Poi Dog Pondering**, and **Marcia Ball**. Cassette version is \$8.99; CD is \$14.99, available by mail from The Brackenridge Foundation, 601 E. 15th St., Austin, 78701. Postage and tax is \$2.70 for cassette, \$3.16 for CD. Phone orders with Visa/Mastercard can be placed at 512-480-1243 ... **Roadrunner Records**, home of the **Roadracer**, **Hawker**, and **Emergo** labels, has given birth to a fifth home to rock'n'roll in **RC Revisited**. The label will concentrate on re-releases of classic metal from the U.K. new wave, circa 1980. First offerings from the label are the first albums from **Raven**, "Rock Until You Drop" and "Wiped Out." Both albums will contain bonus tracks and will be available domestically for the first time. For more info, call 212-219-0077.

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Convention registration fee is \$230 per person from 4/3 until 5/15, and \$260 per person at the door. This includes all convention materials; admission to the Trade Show; passes for all panels and workshops; and tickets to all social functions, including the NAIRD Trustee Hall of Fame Presentation and INDIE Awards Banquet.

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White Out. Members of Great White celebrate their taping of MTV's "Unplugged," with the channel's senior VP, Abbey Konowitch, left, and Capitol Records director of national video promotion Michelle Peacock. Also shown, from left, are Tony Montana (rear), Jack Russell, Mark Kendall, Audie Desbrow and Michael Lardie of Great White, and MTV VP of music and talent John Cannelli. The show airs May 6. (Photo: Jeff Kravitz)

2nd Network Music Vid Show Is Set 'Saturday Videos' Premieres Sept. 8

BY MELINDA NEWMAN

NEW YORK—The nation's only network music video show has just gotten some company. Starting in September, NBC's "Friday Night Videos" team will produce a Saturday afternoon version to capitalize on the youth market.

"We've been talking about doing this for four years and finally things were positioned to do it," says FNV producer David Benjamin. "We've wanted to do this for a long time."

The show, which premieres at noon on Sept. 8, will be one hour for part of the season and 30 minutes for the remainder, depending upon NBC's sports schedule. The working title is "Saturday Videos."

Similar to FNV, "Saturday Videos" will be hit driven, although

because of the time slot, Benjamin expects it to be skewed toward younger viewers.

About 70% of the estimated 3 million people who view "Friday Night Videos" every Friday night are between 18 and 34 years old. "We're very broad-based. Only about 15% of our audience are pimply-faced young boys," Benjamin says.

"We expect the Saturday show

'Only about 15% of our audience are pimply-faced boys'

will double our audience," Benjamin says, adding that it will also be more valuable to the record companies as a promotional tool.

Who will host the show is still being decided. "It won't feature the same host as who was on the show the night before, and we're still discussing whether it will be a permanent host or not," says Benjamin.

FMV will roll into its eighth season as "Saturday Videos" debuts. Benjamin foresees no major changes for the late-night show. "I'd like the show to be six hours long, I'd like to play more videos, and I'd like to see less commercials. But, realistically, I'm very happy with it."

Since the show relies on clips from the hottest songs, it does occasionally run up against videos that are airing exclusively on MTV. "In seven years we've lived through a lot of cases where records have died while they were MTV exclusives," Benjamin says. "We've always suggested to people that they don't let the record companies control their videos. Many major artists [who own their

own clips] give clips for a week or two and that's fine if you're getting something extra, but I can't see any reason to give MTV anything for four weeks. I think the potential for harm is much greater than for good because you're not just losing 'Friday Night Videos' but all the other shows."

After the exclusive run is over, Benjamin will still play the clip if the song is a hit, "but if it's not, I won't, because the [record company] has said we're not important. We're kind of quiet and sell a lot of records."

However, because the program averages only 10 videos per episode, coming up with clips is no problem. And many videos get repeated airings on subsequent episodes. "If a song's big enough, we'll play it until we get bored with it," Benjamin says. "We try not to play the same stuff every week, but we usually have two or three that overlap from the week before. There's a lot of stuff that's interesting to us that we can't get on. That's one of our real frustrations."

Because it is a network show, clips on "FNV" have to pass the censors' muster. "Sometimes it seems like the practices people are tougher on us than on other shows because they feature things in a dramatic context, and we'll have things just as outrageous items," says Benjamin. "We take them on a weekly basis, but we don't keep lists of wins and losses."

Picking the videos is only half the game for "FNV." There's also the matter of choosing a host. "We try to decide who we would like to see and who we can get," says Benjamin. "If we succeed on both levels 25% of the time, we're happy." The show draws on a wide variety of actors, comedians, and mu-

(Continued on next page)

THE EYE



by Melinda Newman

MOTOWN MOVEMENT: The label's new national video promotion director is Mark Keene. Formerly with the R&B Report, Keene is the first person to hold the position, as it was previously a duty divvied up among several people. He can be reached at 213-468-3545.

Keene is pushing the label's current bunch of clips out there. These include Johnny Gill's "Rub You The Right Way," as well as videos from Today and the Good Girls. He's also prepping for a slew of new releases: Smokey Robinson's "It's The (Same Old Love)," the Pointer Sisters' "Friend's Advice," Milira Jones' "Mercy Mercy Me," and M.C. Trouble's "I Wanna Make You Mine" featuring the Good Girls. The last video was directed by the label's new director of video production, Eric Cohen.

ALSO ASSUMING a newly created position is Wendy Stern, video promotion coordinator at Cypress Records. Stern interned under Atlantic's national director of music video production, Linda Ferrando. The label's videos formerly went through A&M, but when Cypress switched to CEMA, it decided it was the perfect time to add the position. The first clip Stern is working is Young M.C.'s cover of "Louie Louie" from the "Coupe De Ville" soundtrack. The clip features cameos by Martin Short, Robert Townsend, and Kareem Abdul Jabbar. The next clip coming from Cyprus is Richard X. Heyman's "Call Out The Military." Stern can be reached at 213-465-2711.

THE SHORT- AND LONGFORM OF IT: Heading up Warner Bros./Reprise's new push is home video coordinator Yvonne Troxclair. The labels are planning a major push on home video and are more than quadrupling last year's output of six home videos to 1990's planned 26.

"We just have a whole new attitude about home video," says Troxclair. "It's perfectly logical to [increase the number of releases] because we have all the material there; we've already shot it, and they certainly are proving to sell."

One of the first home videos to come out under Troxclair is a 24-minute, three-video clip/interview package on Tommy Page. The project is one of the few short home videos the label has released—previous ones include a Dream Academy project. Another

shortform will feature four clips from the Notting Hillbillies. However, the label is planning no major campaign similar to CBS Music Video's "Snapshots." Some upcoming longforms are Erasure's "Live! Wild" concert, a Morrissey clip compilation, and a Cold Chillin' compilation called "Cold Gold" featuring clips from Biz Markie, M.C. Shan, Big Daddy Kane, Marley Marl, Roxanne Shante, and others. Troxclair's number is 818-953-3582.

SPANNING THE GLOBE: MTV is negotiating to broadcast some of the Nordoff-Robbins benefit concert at Knebworth Park, outside of London, following the June 30 event. The channel will cover the event and promote it beforehand; what's being decided is what will air when. The megaconcert includes appearances by Paul McCartney, Pink Floyd, Phil Collins, Tears For Fears, Eric Clapton, Mark Knopfler, Elton John, and others.

ARMCHAIR PROGRAMMER: Though there have been no landmark clips that have sent shock waves through the video community coming across my desk lately, there are several top-notch ones that would definitely find their way on my no-format video show. In no particular order, we'd show 3rd Bass' "Brooklyn Queens," (Columbia) which continues the humor started on "Gasface"; Public Enemy's sharply funny and colorful "911 Is A Joke" (Columbia); Hunters & Collectors' concept/concert clip "When The River Runs Dry" (Atlantic)—we prefer the long version; Michael Penn's "This And That" (RCA) for the tin drummer alone; Patti Austin's soothing "Through The Test Of Time" (GRP); and Queen Latifah's inviting "Come Into My House" (Tommy Boy). Though we're a little tired of black-and-white grainy footage, we still like Shawn Colvin's "Diamond In The Rough" (Columbia) because it's in such contrast to the bright, perky "Steady On." Earth Day has come and gone, but Alabama's environmentally conscious "Pass It On Down" clip (RCA) continues to wear well. Finally, check out Urban Dance Squad's "No Kid" (Arista), both the acoustic concept/concert version and the shorter electric one (my preference).

CHICAGOLAND music video and performance program, "The Pulse," has once again been nominated for a local Award for Cable Excellence (ACE) in the music single program or series category. The show, which airs on TCI of Illinois, won the award last year, and for this year's May 22 show is up against "Cathedral Park Jazz Festival '89" (Paragon Cable, Portland, Ore.), "Jazzfest '89" (Cooke Cablevision of Syracuse, N.Y.), "Jerry Jeff Walker At Gruene Hall" (Austin Texas Cablevision), and "Stage Left" (Suburban Cablevision, Avenel, N.J.).

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 9107 Wilshire Blvd., Ste. 700 Beverly Hills, CA 90210.

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John Hoggood/Planet Pictures
Jim Shea

THE BELOVED
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BLUE AEROPLANES
And Stones
Swagger/Chrysalis
M-Ocean Pictures, Ltd.
Michael Geoghegan

DOMINO THEORY
Radio Driver
Domino Theory/RCA
Doug Friedman, David Naylor/David Naylor Associates
Simon Fellowes

GRATEFUL DEAD
We Can Run
Built To Last/Arista
Claude Carmichael/National Audobon Society Productions
Michael Collins

ETTA JAMES W/DEF JEF
Beware
Stickin' To My Guns/Island
Anita Wetterstedt/O Pictures
Tamra Davis

THE JESUS AND MARY CHAIN
Her Way Of Praying
Automatic/Warner Bros.
Elizabeth Bailey/Paula Greif Productions
Paula Greif

L.A. GUNS
The Ballad Of Jayne
Cocked And Loaded/Vertigo
Benjamin Howell/Zinc Productions
Ralph Ziman

LOVE/HATE
Blackout In The Red Room
Blackout In The Red Room/Columbia
Joe Charbancic, Lyn Healy/VIVID Productions
Drew Carolan

ANDY NARELL
We Kinda Music
Little Secrets/Windham Hill
Jeff Hudson, Brian Bothwell
Jeff Hudson, Brian Bothwell

SPUNKADELIC
Take Me Like I Am
Take Me Like I Am/SBK
Nina Diluy, Larry Perel/Satellite Films
Darren Lavett

MUSIC VIDEO



Domino Theory. MCA artist Steve Wariner, center, confers with director Jerry Simer, High Five Productions, left, and co-producer Martin Fischer on the set of his new video, "The Domino Theory," from his latest album "Laredo." (Photo: Beth Gwinn)

VIDEO TRACK

LOS ANGELES

COMEDIAN SAM KINISON adopts a rock star persona in his new video of the **Rolling Stones'** classic tune, "Under My Thumb." **Cream Cheese Productions'** **Marty Callner** directed and produced the clip, taken from the jokester's latest **Warner Bros.** release, "Leader Of The Banned." Meanwhile, Callner recently reeled a new performance/concept video for **Poison's** upcoming summertime rocker, "Unskinny Bop." Callner and **David Diehl** produced the clip for **Capitol Records.**

Randy Travis' new video, "He Walked On Water," creates a touching story of a young boy's memories of his grandfather. **Mark Coppo** directed and **Mike Appel** produced. The single is from the country crooner's **Warner Bros.** album "No Holdin' Back."

Satellite Films director **Neil Abramson** recently wrapped "Softly Whispering," a video from **Paul Young's** upcoming album on **Columbia Records.** **Nina Dluhy** produced.

NEW YORK

HIP-HOP RAPPER George LaMond and a **Squeak Pictures** crew took to the streets of New York to reel the upbeat dance clip "Bad Of

The Heart." The video comes from **LaMond's** eponymous debut on **Columbia.** **Kim Dempster** directed with producer **Debbie Villareal.**

DNA's Rocky Schenck recently directed **Gypsy Rose's** new **RCA** video, "Poisoned By Love." **Siri Aarons** produced the concept/performance video with executive producer **David Naylor.**

OTHER CITIES

RUPERT WAINWRIGHT IS the director behind **M.C. Hammer's** latest clip, "U Can't Touch This," on **Capitol.** The **Fragile Films** director captures **Hammer's** choreography in the upbeat video, reeled in **Oakland, Calif.** **John Oetjen** produced, while **Wainwright** and **Terence Power** executive produced.

Epic artist **Shelby Lynne** brings music to the beaches of **Panama City, Fla.,** in her new video, "I'll Lie Myself To Sleep." **Deaton Flanigen** produced and directed the ballad clip. **Lynne's** latest album is titled, "Tough All Over."

Scene Three director **John Lloyd Miller** recently reeled "Some Somebody" for **Rhonda Gunn.** The conceptual video follows the story of a young rebel who eventually is tamed by love. **Kitty Moon** produced the Nashville-based shoot for **Warner Bros.**

2ND NETWORK MUSIC VID SHOW TO DEBUT SEPT. 8

(Continued from preceding page)

sicians. For May—sweeps month—the hosts will be **Andrew Dice Clay,** **Roseanne Barr,** **Motley Crue** and **Sam Kinison,** and **The New Kids On The Block.**

Depending upon the host's natural talents, very little of the show is scripted, although the artists are given direction. "When you're coming in and saying to people, 'we're going to wing it,' and three hours later we're done, if you can get five or six minutes that works, that's great," says Benjamin. "Sometimes we do and sometimes we don't. We try to stay away from people who have nothing to say, but if it seems to us [the viewer] wants to see them, we try to put them on." Such shows often feature more videos than shows with a vivid host.

The host segments are taped anywhere from six weeks to two days before the episode airs, depending upon the artist's availability. The videos are plugged in two days before the air date. Benjamin is assisted by director **Victoria Street,** **Pearl Lieberman,** **Eddie Isidron,** and **Deborah Higgins,** all of whom book the talent and/or select the music.


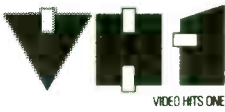






One aspect Benjamin especially likes about the program is that because it is on late at night, "we can do anything on our show," such as when **co-hosts Emo Philips** and **Weird Al Yankovic** placed mops on their heads and did **Milli Vanilli** imitations. "But you ain't going to see **Barbara** and **George [Bush]** hosting it," he says, laughing.

AS OF MAY 5, 1990

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS The Front, Motion MC Hammer, U Can't Touch This Billy Idol, Cradle Of Love Kiss, Rise To It Lock-Up, Nothing New Tom Petty, Yer So Bad Sleeze Beez, Stranger Than Paradise World Party, Way Down Now	ADDS Neville Brothers, Bird On A Wire Ryuichi Sakamoto, You Do Me The Sundays, That's Where The Story Ends After 7, Ready Or Not Billy Joel, Downeaster Alexa Richard Marx, Children Of The Night	ADDS Rod Stewart & Ron Isley, This Old Heart Of Mine Kid-N-Play, Funhouse Family Stand, Ghetto Heaven Michel'le, Nicety Kid Creole & Coconuts, The Sex Of It Sybil, Crazy For You The Black Flames, Watching You Patti Austin, Through The Test Of Time Robbie Mychaels, Can't Get Enuff Of U Oran "Juice" Jones, Shaniqua Beats International, Dub Be Good To Me Melba Moore, Lift Every Voice State Of Art, Hero Jeffrey Daniel, She's The Girl
BUZZ BIN The Cure, Pictures Of You Depeche Mode, Enjoy The Silence House Of Love, I Don't Know Why I Love You	FIVE STAR VIDEO Johnny Clegg, Cruel, Crazy, Beautiful World Gloria Estefan, Oye Mi Canto Miki Howard, Until You Come Back To Me Elton John, Club At The End Of The Street Lyle Lovett, Here I Am Paul McCartney, Put It There Notting Hillbillies, Your Own Sweet Way Suzanne Vega, Book Of Dreams	HEAVY Troop, Spread My Wings B B D, Poison
BREAKTHROUGH Suzanne Vega, Book Of Dreams	ARTIST DEVELOPMENT Basia, Cruising For Bruising Shawn Colvin, Diamonds In The Rough Cowboy Junkies, Sun Comes Up, It's Tuesday Morning Everything But The Girl, Driving Julia Fordham, Lock And Key Gypsy Kings, Volare Grayson Hugh, How 'Bout Us Michael Penn, This & That Diane Reeves, Never Too Far Geoffrey Williams, Blue	MEDIUM Tyler Collins, Girls Nite Out Howard Hewitt, Show Me Body, Footsteps In The Dark The Winans, It's Time Whistle, Always And Forever By All Means, Do You Remember En Vogue, Hold On Tony! Toni! Tone!, The Blues Grover Washington, Jr., Sacred Kind Of Love Michael Cooper, My Baby's House After 7, Ready Or Not Smokey Robinson, Everything You Touch Babyface, Whip Appeal Digital Underground, The Humpty Dance Johnny Gill, Rub You The Right Way Diane Reeves, Never Too Far The Good Girls, Love Is Like An Itchin' In Your Heart Angela Winbush, No More Tears Soul II Soul, Get A Life
EXCLUSIVES Aerosmith, What It Takes Fleetwood Mac, Save Me Andrew Ridgeley, Shake	 Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	 10 hours daily 1000 Louisiana Ave., Houston, TX 77002
HEAVY Michael Bolton, How Can We Be Lovers Phil Collins, Do You Remember Heart, All I Wanna Do Is Make Love To You Don Henley, Heart Of The Matter Janet Jackson, Alright Madonna, Vogue Motley Crue, Without You Robert Plant, Hurting Kind Sinead O'Connor, Nothing Compares 2 U Slaughter, Up All Night Wilson Phillips, Hold On	ACTIVE Adam Ant, Room At The Top B-52's, Deadbeat Club Alice Cooper, Only My Heart Talkin' Damn Yankees, Coming Of Age Electronic, Getting Away With It Faster Pussycat, House Of Pain Faith No More, Epic Giant, I'll See You In My Dreams Lenny Kravitz, Mr. Cab Driver Richard Marx, Children Of The Night Michael Penn, This & That Roxette, It Must Have Been Love The Smithereens, Blues Before And After Rod Stewart & Ron Isley, This Old Heart Of Mine	ADDS Phil Collins, Do You Remember Richard Marx, Children Of The Night Partners In Kryme, Turtle Power Ace Frehley, Sittin' In The Lap Of Luxury David Bowie, Fame '90 Elton John, Club At The End Of The Street Johnny Gill, Rub You The Right Way D-Mob, That's The Way Of The World
MEDIUM Black Crowes, Jealous Again Del Amitri, Kiss This Thing Goodbye The Church, Metropolis Danger Danger, Bang Bang The 4 Of Us, Drag My Bad Name Down L.A. Guns, The Ballad Of Jayne The London Quireboys, 7 O'Clock Biz Markie, It's Spring Again The Mission U.K., Deliverance Public Enemy, 911 (Is A Joke) The Rave-Ups, Respectfully King Of Rain Tragically Hip, New Orleans Is Sinking	CURRENT Princess Pang, Find My Heart A Home Mary's Danish, It'll Probably Make Me Cry Lava Love, I Dig, You Dug Kid Creole & Coconuts, The Sex Of It Gloria Estefan, Oye Mi Canto Gypsy Kings, Volare Johnny Clegg, Cruel, Crazy, Beautiful World Janet Jackson, Alright Tashan, Blackman Family Stand, Ghetto Heaven Michel'le, Nicety Tony Toni Tone, The Blues Grayson Hugh, How 'Bout Us The Creatures, Furry Eyes B-52's, Deadbeat Club Cowboy Junkies, Sun Comes Up, It's Tuesday Morning Kate Bush, This Woman's Work The Lightning Seed, Pure The 4 Of Us, Drag My Bad Name Down Midnight Dil, Blue Sky Mine The Rave-Ups, Respectfully King Of Rain Johnny Gill, Rub You The Right Way	POWER Sinead O'Connor, Nothing Compares 2 U Jane Child, Don't Wanna Fall In Love Calloway, I Wanna Be Rich Lisa Stansfield, All Around The World Michael Bolton, How Can We Be Lovers Babyface, Whip Appeal Adam Ant, Room At The Top Janet Jackson, Alright Seduction, Heartbeat Rod Stewart & Ron Isley, This Old Heart Of Mine Linear, Sending All My Love A'me Lorain, Whole Wide World
BREAKOUTS Babyface, Whip Appeal Digital Underground, The Humpty Dance Joan Jett, Love Hurts Linear, Sending All My Love Little Feat, Texas Twister Joe Satriani, I Believe XYZ, What Keeps Me Loving You	 9 hours weekly 1722 Gower Street, Los Angeles, CA 90028	 Continuous programming 704 18th Ave. South, Nashville, TN 37203
 The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	ADDS Del Amitri, Kiss This Thing Goodbye Grateful Dead, We Can Run The Cover Girls, All That Glitters Isn't Gold Heart, All I Wanna Do Is Make Love To You Public Enemy, 911 (Is A Joke) Michael Penn, This & That Hi Tek 3, Spin That Wheel Madonna, Vogue	HEAVY Travis Tritt, Help Me Hold On Kentucky Headhunters, Dumas Walker Zaca Creek, Ghost Town Lionel Cartwright, I Watched It All (On My Radio) Doug Stone, I'd Be Better Off (In A Pine Box) Rodney Crowell, If Looks Could Kill Alan Jackson, Here In The Real World Restless Heart, Dancy's Dream Tanya Tucker, Walking Shoes Mark Collie, Something With A Ring To It Clint Black, Walkin' Away Marty Stuart, Hillbilly Rock Robin Lee, Black Velvet Canyon, Carryin' On Sawyer Brown, Did It For Love Jann Browne, Tell Me Why Oak Ridge Boys, No Matter How High Highway 101, Walkin' Talkin' Cryin' Barely... Lacy J. Dalton, Black Coffee Mac McAnally, Back Where I Come From
ADDS Restless Heart, Dancy's Dream	HEAVY Sinead O'Connor, Nothing Compares 2 U Michael Bolton, How Can We Be Lovers Calloway, I Wanna Be Rich	HEAVY Alan Jackson, Here In The Real World Restless Heart, Dancy's Dream Tanya Tucker, Walking Shoes Mark Collie, Something With A Ring To It Clint Black, Walkin' Away Marty Stuart, Hillbilly Rock Robin Lee, Black Velvet Canyon, Carryin' On Sawyer Brown, Did It For Love Jann Browne, Tell Me Why Oak Ridge Boys, No Matter How High Highway 101, Walkin' Talkin' Cryin' Barely... Lacy J. Dalton, Black Coffee Mac McAnally, Back Where I Come From
CURRENT Alan Jackson, Here In The Real World Prairie Oyster, Goodbye, So Long, Hello Lionel Cartwright, I Watched It All (On My Radio) Doug Stone, I'd Be Better Off (In A Pine Box) Desert Rose Band, In Another Lifetime Robin Lee, Black Velvet Tanya Tucker, Walking Shoes Lacy J. Dalton, Black Coffee Steve Wariner, The Domino Theory The Highwaysmen, Silver Stallion Travis Tritt, Help Me Hold On Highway 101, Walkin' Talkin' Cryin' Barely... Marty Stuart, Hillbilly Rock Baillie And The Boys, Perfect Southern Pacific, I Go To Pieces Foster And Lloyd, Is It Love Canyon, Carryin' On Eddy Raven, Island Exile, Nobody's Talking Vince Gill, When I Call Your Name Jann Browne, Mexican Wind Randy Travis, He Walked On Water	MEDIUM Giant, I'll See You In My Dreams Slaughter, Up All Night The Rave-Ups, Respectfully King Of Rain Eddy Grant, Gimme Hove Jo'anna Pretty Boy Floyd, I Wanna Be With You Jude Cole, Baby It's Tonight Faster Pussycat, House Of Pain Sweet Sensation, Love Child (Live) Janet Jackson, Alright Bell, Biv & DeVoe, Poison Johnny Gill, Rub You The Right Way Wilson Phillips, Hold On Soul II Soul, Get A Life After 7, Ready Or Not	HEAVY Alan Jackson, Here In The Real World Restless Heart, Dancy's Dream Tanya Tucker, Walking Shoes Mark Collie, Something With A Ring To It Clint Black, Walkin' Away Marty Stuart, Hillbilly Rock Robin Lee, Black Velvet Canyon, Carryin' On Sawyer Brown, Did It For Love Jann Browne, Tell Me Why Oak Ridge Boys, No Matter How High Highway 101, Walkin' Talkin' Cryin' Barely... Lacy J. Dalton, Black Coffee Mac McAnally, Back Where I Come From

Billboard[®] TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	25	CARMAN BENSON 2588	21 weeks at No. 1 REVIVAL IN THE LAND
2	3	25	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
3	4	5	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
4	2	21	SANDI PATTI WORD 8456	THE FINEST MOMENTS
5	7	21	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
6	5	13	MICHAEL CARD SPARROW 1219	THE BEGINNING
7	9	13	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
8	6	85	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
9	11	193	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
10	12	29	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
11	14	21	RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR
12	8	25	STEVE GREEN SPARROW 1196	THE MISSION
13	13	93	AMY GRANT ▲ MYRRH 5199/WORD	LEAD ME ON
14	NEW▶		GLAD BENSON 2602	ACAPELLA PROJECT II
15	16	25	FIRST CALL MYRRH 6889/WORD	GOD IS GOOD
16	15	33	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
17	21	69	BEBE & CECE WINANS ● SPARROW 1169	HEAVEN
18	17	97	GLAD BENSON 2445	THE ACAPELLA PROJECT
19	24	109	CARMAN BENSON 2463	RADICALLY SAVED
20	25	81	RAY BOLTZ DIADEM 30296/SPECTRA	THANK YOU
21	NEW▶		VARIOUS ARTISTS WORD 9132	HANDEL'S YOUNG MESSIAH
22	19	29	MARGARET BECKER SPARROW 1202	IMMIGRANT'S DAUGHTER
23	28	13	RICH MULLINS REUNION 0053/WORD	NEVER PICTURE PERFECT
24	26	101	TAKE 6 ● REUNION 25670/WORD	TAKE 6
25	22	3	BRUCE CARROLL WORD 9986	THE GREAT EXCHANGE
26	18	3	UNDERCOVER BROKEN 0516/WORD	BALANCE OF POWER
27	23	3	CYNTHIA CLAWSON DAYSPRING 4187/WORD	WORDS WILL NEVER DO
28	20	57	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
29	10	29	VARIOUS ARTISTS WORD 7508	OUR HYMNS
30	27	5	TRUTH BENSON 2618	KEEP BELIEVING
31	NEW▶		HOLY SOLDIER MYRRH 6896/WORD	HOLY SOLDIER
32	NEW▶		SANDI PATTI BENSON 3884	SONGS FROM THE HEART
33	NEW▶		BABBIE MASON WORD 9070	CARRY ON
34	34	17	THE BROOKLYN TABERNACLE CHOIR WORD 8509	LIVE AGAIN
35	33	233	SANDI PATTI ▲ IMPACT 3910/BENSON	HYMNS JUST FOR YOU
36	NEW▶		KENNY MARKS WORD 4160	ANOTHER FRIDAY NIGHT
37	NEW▶		WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL. I
38	29	3	NU COLORS SPARROW 1225	MAN WITHIN
39	RE-ENTRY		COMMISSIONED LIGHT 72026/SPECTRA	ORDINARY JUST WON'T DO
40	NEW▶		BILLY & SARAH GAINES BENSON 2617	FRIENDS INDEED

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Who's making news in music publishing?

Read "Words & Music" every week in Billboard.

GOSPEL



by Bob Darden

THE SEASON FOR Christian music festivals is almost upon us. These events have become a summertime tradition for many artists—and fans—and continue to draw tens of thousands of spectators. Among the better-known festivals:

The Atlanta Fest will move to Six Flags Over Georgia for this year's dates, June 21-23. Now in its fourth year, this year's Fest features Carman, Petra, the Gaithers, DeGarmo & Key, Margaret Becker, Phil Driscoll, and others. Some feared the festival was down for the count after torrential rains cut attendance last year. Not so! For more information, contact 404-955-8669.

Now in its 15th year, Jesus '90 boasts many of the artists mentioned above, along with Geoff Moore & the Distance, Whitecross, David & the Giants, Leon Patisso, Nicholas, Steven Curtis Chapman (who won an unprecedented five Dove Awards last month), and others, as well as speakers like Frank Peretti. Jesus '90 takes place from June 13-16 at Boardwalk and Baseball in Orlando, Fla. Call 704-376-4388.

Another major event is Creation '90, held June 28-30 at Agape Farm, near Mount Union, Pa. Many of the performers listed above will be there, along with Dave Mullen, Tony Campolo, Michael Card, Whiteheart, Bryan Duncan, Twila Paris, and others. Call 800-327-6921.

And finally, Fishnet '90 will return July 11-14 at Front Royal, Va. Now in its 16th year, Fishnet will feature artists like Michael W. Smith, Mylon & Broken Heart, the Larry Howard Band, D.C. Talk, Larnelle Harris, and

many others. Call 800-228-2961.

PROMOTIONS: James Bullard was recently named executive director of Word Inc.'s gospel music operation in Los Angeles. He assumes all gospel marketing and A&R responsibilities. Bullard has been instrumental in signing such acts as Shirley Caesar, Al Green, the Mighty Clouds Of Joy, the Rev. Milton Brunson & the Thompson Community Choir, and DeLeon Richards. Bullard joined Word from Birthright and Roadshow Records... Kathy Fleming is named to the new position of director of radio promotions for Homeland Records... Ed McTaggart is named VP of creative services

Looking at this year's major music festivals

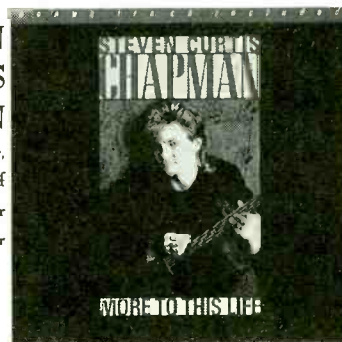
for the Frontline Music Group... Steve Sutton is promoted to VP of sales and distribution for Word Inc. He will manage Word's music division sales team and develop specialized retail programs and promotions.

SIGNINGS: Word Distribution and Reunion Records have signed another multiyear distribution agreement. Reunion and Integrity Music (distributed by Sparrow) may be contemporary Christian music's largest independent labels. Word began distributing Reunion in 1982, says Reunion president Terry Hemmings. Among its best-selling artists are Michael W. Smith, Kim Hill, Rich Mullins, and the recently departed Take 6... The Regals have signed with Welcome Home Records. Their first release, "In That Band," is produced by Mike English of the Gaither Vocal Band... Whetstone Recording & Publishing has signed a new contract to remain with Homeland Records... Scaterd-Few has signed with Alarma! Records. Its first release is being produced by the legendary Terry Taylor.

AND THE DOVE AWARD GOES TO...

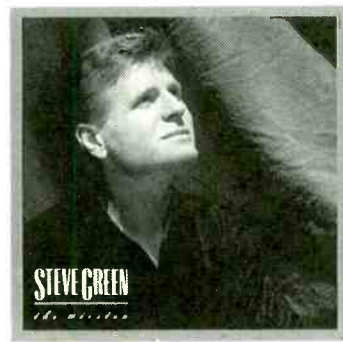
STEVEN CURTIS CHAPMAN

Artist Of The Year,
Male Vocalist Of
The Year, Songwriter
Of The Year



STEVE GREEN

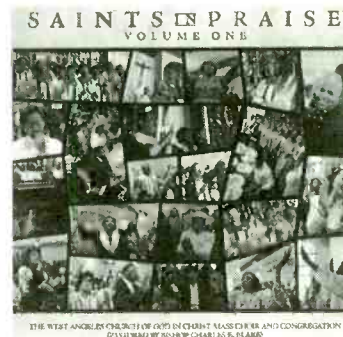
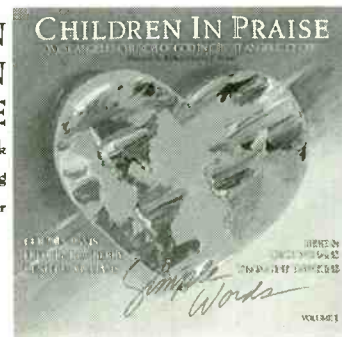
Inspirational Album
Of The Year



WEST ANGELES CHURCH OF GOD IN CHRIST CHOIRS

CHILDREN IN PRAISE

Contemporary Black
Gospel Recorded Song
Of The Year



SAINTS IN PRAISE

Traditional Black
Gospel Album
Of The Year



Both Produced by Patrick Henderson

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TOP GOSPEL ALBUMS™

In the SPIRIT



by Lisa Collins

THERE'S NO PLACE like home. Just ask the Clark Sisters who, despite going from quartet to trio, have a bona fide gospel hit on their hands with their latest Word Records release, "Bringing It Back Home."

"Home is always the hardest to perform for," says Jackie Clark, recalling the live recording date for the album in the group's native Detroit. "They know you. They know your flaws. 'Bringing It Back Home' was a title we used because we hadn't done anything at home in quite a few years. We had a lot of fun doing it and we're very proud because it's going really well. Plus, we were at home with our own people—the people who support the Clark Sisters in Detroit."

Lately, they've been having a lot of great days, despite the fact that Elbertina "Twinkie" Clark, the sister most often cited as the heart of the group, recently departed to pursue some solo projects.

But Jackie, the eldest of the remaining three sisters, says she is not worried.

"She's done some tremendous things for the group, and we're very proud and happy for her," Jackie says. "But you're also going to see more creativity out of the Clark Sisters."

The three remaining Clarks are cast in the national touring company of "Mama Don't," a gospel-based musical that spotlights the dangers of cocaine addiction and drug abuse.

"The play is a tremendous blessing," Jackie says. "I'm very proud of our part in it because I think it has a

wonderful message to young people. They need to know that they can say 'no' to drugs and that Christ is the answer to everything."

"Mama Don't" is also a part of the Clark Sisters' plan to beef up their image and reach audiences who don't necessarily attend gospel concerts. And while Clark Sister hit albums like "You Bring Out The Sunshine" and "More Than A Conqueror" have sold more than 100,000 units—twice the gospel average—wide-spread mainstream acceptance remains elusive.

"You know how sometimes you always feel like you're almost there," Jackie says, "and yet there's something that's holding you back so that you're not

Clark Sisters bring home a hit with live album

quite where you want to be? Well, that's how it is for us. I don't get discouraged by it because I feel God has His own time, and that He's going to put us where we should be... I know the day will come when the Clark Sisters will walk home with a Grammy."

FOOTNOTES: Veteran gospel performer Mattie Moss Clark (mother to the Clark Sisters) is preparing to return to the studio to record her first gospel album in nearly a decade... Meanwhile, speaking of moms, Word Records is gearing up to fill a backlog of requests for the video release of Shirley Caesar's "I Remember Mama," which is due in time for Mother's Day. The song is a tribute to Caesar's mother, who passed away more than a year ago... Benson Records recently announced the signing of actor/singer Clifton Davis to an exclusive recording contract. Davis, who stars as the Rev. Reuben Gregory in the NBC sitcom "Amen," hopes to release his first album, a mixture of traditional and contemporary gospel, sometime this summer.

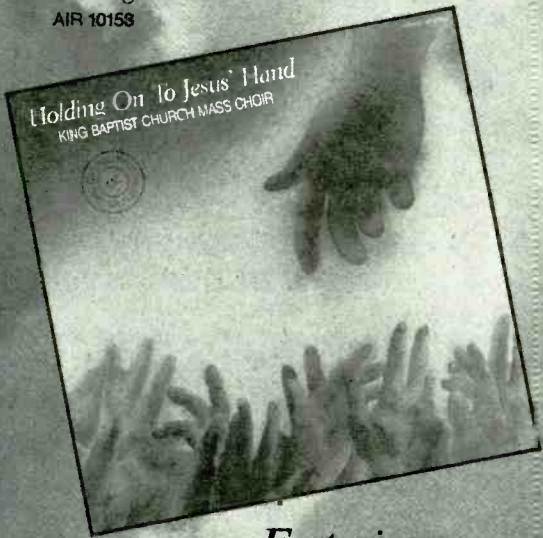
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	43	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR 39 weeks at No. 1
2	2	27	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
3	3	23	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
4	4	15	COMMISSIONED LIGHT 72026/SPECTRA	ORDINARY JUST WON'T DO
5	6	15	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSOT 89415/SPECTRA	WAIT ON HIM
6	5	15	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
7	7	15	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO	HE'S WORTHY
8	8	11	RON WINANS SELAH 7504/SPARROW	FAMILY & FRIENDS CHOIR II
9	11	7	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
10	9	39	THE WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL I
11	16	7	THE RICKY GRUNDY CHORALE SPARROW 1222	THE RICKY GRUNDY CHORALE
12	10	39	THOMAS WHITFIELD & CO SOUND OF GOSPEL 179	AND THEY SANG A HYMN
13	14	15	THE CLARK SISTERS WORD 8449	BRINGING IT BACK HOME
14	12	51	BEAU WILLIAMS LIGHT 72021/SPECTRA	WONDERFUL
15	15	27	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
16	20	27	JAMES CLEVELAND SAVOY 7097/MALACO	BREATHE ON ME
17	28	5	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
18	13	11	REV. NICKS/ST. JAMES BAPTIST CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
19	21	67	BEBE & CECE WINANS ● SPARROW 1169	HEAVEN
20	18	27	THE WILLIAMS BROTHERS MALACO 4420	AIN'T LOVE WONDERFUL
21	17	43	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
22	19	31	THE JACKSON SOUTHERNAIRES MALACO 4435	ON THE THIRD DAY
23	22	27	JESSE DIXON I AM 8432	I KNOW WHAT PRAYER CAN DO
24	23	7	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190	IN WORSHIP
25	24	75	REV. MILTON BRUNSON REJOICE 8418/WORD	AVAILABLE TO YOU
26	27	11	THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD
27	35	5	DARIUS BROOKS SOUND OF GOSPEL 185	SIMPLY DARIUS
28	36	15	FUTREL LIGHT 72029/SPECTRA	WORTH THE WAIT
29	26	47	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 72023/SPECTRA	HEROS
30	38	3	WANDA NERO BUTLER SOUND OF GOSPEL 907	NEW BORN SOUL
31	25	67	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794/MALACO	WE'RE GONNA MAKE IT
32	33	5	WITNESS LECTION 841 810/POLYGRAM	WE CAN MAKE A DIFFERENCE
33	34	5	EDWIN HAWKINS LECTION 841 811/POLYGRAM	FACE TO FACE
34	32	23	JEROME L. FERRELL & THE NEW YORK SEMINAR MASS CHOIR SOUND OF GOSPEL 186	MOVING BY THE SPIRIT
35	NEW▶		NEW JERSEY MASS CHOIR LIGHT 72011/SPECTRA	HOLD UP THE LIGHT
36	37	5	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
37	NEW▶		HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
38	30	63	REV. JAMES MOORE MALACO 4429	REV. JAMES MOORE LIVE
39	NEW▶		THE O'NEAL TWINS ATLANTA INTERNATIONAL 10148	I WON'T BE SILENT ANYMORE
40	29	39	KEITH HUNTER/WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL 177	GOD IS A GOOD GOD

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MALACO 4439

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	15	KAOMA	LAMBADA	EPIC 46010
	2	2	29	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	3	3	5	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	4	7	11	JOSE LUIS RODRIGUEZ	JOSE LUIS RODRIGUEZ/MARIACHI VARGAS	POLYGRAM LATINO 842085/POLYGRAM-LATINO
	5	4	17	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	6	5	23	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	7	8	41	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	8	13	7	JOSE LUIS RODRIGUEZ	QUINCE EXITOS	CBS 80095
	9	10	23	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI-LATIN 42162/ CAPIOTL-EMI-LATIN
	10	9	17	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI-LATIN 42227/CAPIOTL-EMI-LATIN
	11	11	47	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	12	12	17	XUXA	XUXA	GLOBO 9113
	13	16	7	SUZY GONZALES	UNA PRUEBA DE AMOR	WEA LATINA 56235
	14	18	7	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI-LATIN 42293
	15	14	5	JOSE JOSE	EXITOS	GLOBO 2034
	16	15	3	LUIS ANGEL	SENALES DE VIDA	CBS 80272
	17	6	65	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	18	23	39	EMMANUEL	QUISIERA	CBS 80124
	19	—	21	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217/E.P.A.
	20	24	3	ALVARO TORRES	MAS ROMANTICO QUE NADIE	FONOVISA 5079
21	—	3	QUE PASA	MAMI YO TE QUIERO	LATIN SOUND NETWORK 150	
22	21	15	RAPHAEL	MARAVILLOSO CORAZON	CBS 80250	
23	19	29	DYANGO	SUSPIROS	CAPITOL-EMI-LATIN 421266/CAPIOTL-EMI-LATIN	
24	—	1	BEATRIZ ADRIANA	POR EL RESTO DE MIS ANOS	FONOVISA 8840	
25	17	49	JULIO IGLESIAS	RAICES	CBS 80123	
TROPICAL/SALSA	1	1	7	EDDIE SANTIAGO	NEW WABE	TH-RODVEN 2660
	2	3	25	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	3	2	35	LUIS ENRIQUE	MI MUNDO	CBS 80146
	4	4	35	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	5	9	17	LA PATRULLA 15	EL CANTINERO	TTH 00-1
	6	5	5	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1990	TH-RODVEN 2720
	7	6	15	LALO RODRIGUEZ	SEXSACIONAL!	TH-RODVEN 2661
	8	7	25	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
	9	12	13	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
	10	11	13	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/POLYGRAM-LATINO
	11	8	7	JOE ARROYO	EN ACCION	FUENTES 5688
	12	—	3	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	13	24	3	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI-LATIN 001
	14	16	15	BOBBY VALENTIN	AQUI ESTA LA SALSA	SONOTONE 21501
	15	10	21	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
	16	15	21	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	17	—	1	VITI RUIZ	VITI AT WORK	CAPITOL-EMI-LATIN 42307/CAPIOTL-EMI-LATIN
	18	14	27	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	19	—	1	RALPHY LEAVITT Y LA SELECTA	PROVOCAME	RL RECORDS 90-01
	20	18	39	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
21	25	15	VARIOS ARTISTAS	LOS GRANDES DEL MERENGUE	KAREN 128	
22	22	25	JOSE ALBERTO	MIS AMORES	RMM 1684	
23	—	39	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620	
24	23	33	HANSEL SOLO	SOLO	CBS 80148	
25	—	3	OSCAR DE FONTANA	LA PERESTROICA	FONSA 005	
REGIONAL MEXICAN	1	1	35	BRONCO	A TODO GALOPE	FONOVISA 8830
	2	2	17	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI-LATIN 42186/CAPIOTL-EMI-LATIN
	3	4	25	LOS YONICS	A TU RECUERDO	FONOVISA 8832
	4	3	41	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	5	6	29	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	6	—	1	VARIOS ARTISTAS	EL SONIDO NORTENO DE LA...	FONOVISA 8847
	7	9	5	DAVID LEE GARZA	EL QUE MAS TE HA...	CAPITOL-EMI-LATIN 42143
	8	14	19	SELENA Y LOS DINOS	SELENA	CAPITOL-EMI-LATIN 421-44/CAPIOTL-EMI-LATIN
	9	11	31	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	10	7	5	LA MAFIA	ENTER THE FUTURE	CBS 80314
	11	12	27	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
	12	5	37	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	13	—	1	LAURA CANALES	NO REGRETS	CAPITOL-EMI-LATIN 42239/CAPIOTL-EMI-LATIN
	14	19	23	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
	15	25	9	LOS IRACUNDOS	12 INOLVIDABLES	GLOBO 9732
	16	8	23	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	17	15	5	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
	18	24	3	VARIOS ARTISTAS	16 GRANDES CON BANDA	FONOVISA 8846
	19	—	1	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI-LATIN 42256
	20	10	73	ANTONIO AGUILAR	CON BANDA	MUSART 2021
21	22	19	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI-LATIN 42138	
22	—	1	SELENA Y LOS DINOS	16 EXITOS ORIGINALES	CAPITOL-EMI-LATIN 42299	
23	17	45	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031	
24	16	17	JOHNNY HERNANDEZ	NO ME HAGAN MENOS	CAPITOL-EMI-LATIN 42134	
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Latin Notas



by Carlos Agudelo

BETTY PINO, the popular ex-PD of WCMQ-FM (FM92) Miami, is off the air for a few months. According to a spokesperson for **Raúl Alarcón Sr.**, chairman of the Spanish Broadcasting System, Pino's contract with SBS had a no-compete clause that is keeping her off the air for the six months after her tenure at the station ended March 31.

Although her voice cannot be heard, Pino still can program, which is what she has been rumored to be doing at WXDJ (Radio Ritmo) Miami. (Station officials could not be reached for confirmation.) Ritmo, which recently increased its power to 100,000 watts, is now part of a network with KLVE Los Angeles; the overall programming responsibility falls on **Adrian Lopez**.

Back at WCMQ-FM, Pino's midday airshift has been filled since April 23 by **Gilda Miros**, formerly of WJIT New York. FM92's new program director is **Rogelio Alfonso**, a veteran DJ at the station.

Meanwhile, the station is going on with **Aplauso 92**, a pop-ballads awards show conceived and created by Pino five years ago. It was Pino's clout with the audience and artists that helped **Aplauso** become one of Miami's most important events. The show, which will take place May 16 at the 16,000-seat Miami Arena, will be a test of the station's post-Pino popularity.

MIAMI WILL HOST two other important Latin music events. The homage to **Lola Flores**, one of Spain's paramount artists, will take place May 11 at the James L. Knight Center. The night will be hosted by **Julio Iglesias** and will include performances by **Rocio Jurado**, **Jose Luis Rodriguez**, **Celia Cruz**, **Lolita**, and **Flores'** family. All are featured in the upcoming "Lola

Flores: Homenaje" from CBS, each singing a duo with the artist. Other invited artists include **Emmanuel**, **Chayanne**, **Raphael**, and possibly **Roberto Carlos**. The album is expected to be released by the end of May.

ALSO COMING UP is the **Lo Nuestro Latin** music awards, May 24 at the James L. Knight Center. The ceremony will be broadcast live in the U.S. and in most Latin American countries, with an estimated potential audience of 300 million. The ceremony will be preceded May 23 by the first **Billboard Latin Music Conference**. For information call 305-448-2011.

No-compete clause quiets Betty Pino . . . for now

BACK ON THE NEW YORK radio scene, **Jimmie Jiménez** leaves his post as WKDM's VP/GM and PD April 27. According to Jiménez, he got an offer he could not refuse to be GM at KCOR San Antonio, the flagship station of the Tichenor group. He starts there May 7. There is no replacement for Jiménez yet, but WKDM has named a new music director, **Raúl López Bastidas**, who has been a DJ at the station.

ONE OF THE top radio hits in Puerto Rico is the song "Me Acuerdo," from "Misión: La Cima," the second album by rap artist **Vico C**. Rap is getting hot on the island, thanks in part to the work of the year-old label Prime Records. According to **Jorge Oquendo**, Prime's producer and part-owner, the music is being heavily programmed at radio and showcased on TV. Rap variations in the album include rap reggae, rap salsa, rap ballad, and just plain rap. Vico C will participate in a U.S. tour to create awareness and to benefit victims of AIDS in the Latin and black communities.

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*Precedes Premio Lo Nuestro A La Musica Latina

Performance For The Planet A Technical Success

■ BY SUSAN NUNZIATA

COLUMBIA, Md.—Earth Day, April 22, was marked with concerts, rallies, and special events worldwide. In this small portion of the globe, the effort and cooperation that went into the Performance For The Planet concert at Merriweather Post Pavilion here exemplified the spirit of the day.

One of the messages of Earth Day is simplicity in living. During the April 21 show at the Merriweather Post Pavilion here, that concept was borrowed by Maryland Sound International of Baltimore.

Keeping the setup simple was the way to handle more than seven hours of performances by 12 acts, from Ziggy Marley & the Melody Makers to Michele Shocked to KRS-1. The console setup was kept the same for each act, including Marley, Bruce Hornsby, and 10,000 Maniacs, who used their own engineers.

Onstage, performers shared equipment that was provided by stage manager Michael Sinclair of Creative Services, New York.

Yamaha PM3000 and Yamaha 1516 boards, with a total of 48 inputs, were used in the house and Crest 7001 amps provided 30,000 watts of power.

"There are basically two ways to do a show like this: you can have two complete setups and two complete stages ready to roll, or you can have people share equipment. We could have had more channels and made it more complicated, but keeping it simple seemed to be the best way to go," says house engineer Randy Siegmester, part of the eight-person MSI crew.

The Merriweather Post Pavilion, originally designed for the Boston Symphony Orchestra, is a difficult venue for a rock show. Its open-air design features roof-covered seats and lawn space. Achieving loud levels on the lawn often results in an unpleasant rumble in the house. Tents on either side of the roof further complicate problems, and speaker placement is limited.

An additional complication occurred at 10 p.m., when the town's noise curfew came into effect. A 110-decibel limit in the house was closely monitored by a venue employee.

Merriweather Post provides its own PA for the lawn, with the sound company reinforcing the system in the house. MSI used its MS-2 loud-speaker setup.

"It's hard to get it sounding even," said Siegmester between sets. "The sound really roars. It's a very loose kind of sound. I've never heard a good-sounding loud show here—it's rare where they'll have this kind of show."

Unlike its design, the pavilion's staff proved extremely cooperative. The venue opened three weeks before its scheduled season launch to accommodate the sellout concert and the staff worked closely with the concert production crew. Although the event was coordinated in a relatively short period of time, the process was a success, according to producer Tim O'Connor.

The concert, coordinated by Concerts For The Environment in conjunction with the Earth Day 1990 organization, was marked by a sense of calm throughout. Although the event

was not technically trouble-free, problems were handled with efficiency.

"It's almost so calm it's a little scary," said O'Connor during a break in the show. "When you're talking about Mother Earth, it brings the ego, I believe, and all those things into perspective. Where we're standing, we're on Mother Earth. So if you

AUDIO TRACK

NASHVILLE ENTERTAINMENT executive **Buddy Killen** committed more than \$600,000 to renovate and expand his **Soundshop Recording** in Nashville.

Former owner and current president of the CBS-owned **Tree Publishing**, Killen also owns the **Stock-Yard Restaurant and Bull Pen Lounge, Meadowgreen Music**, and numerous real estate and investment properties. These ventures, along with Soundshop, fall under the **Buddy Killen Enterprises** umbrella.

Killen, as producer, has worked with artists such as **Ronnie McDowell, Tim Ryan, and Donna Meade**.

Soundshop's expansion is slated to begin in mid-June, turning the studio, which now uses **MCI** consoles and **Studer** tape machines, into a 32-track digital facility.

Studio A will be closed during the main expansion process (approximately six weeks), while Studio B will operate on a full production basis.

The recently introduced **Trident Vector** console will be brought in as part of the expansion, one of the first commercially available in Nashville. A digital multitrack recorder has not been chosen yet, according to GM **Pat McMakin**.

The makeover will also include a main studio designed to accommodate up to 30 musicians, along with two large and two small isolation booths, along with a dedicated machine room.

Redesigned acoustics in Studio A and its control room will be handled by studio designer **John Storyk**.

Recent activity includes CBS artist **Vern Gosdin** mixing new songs for his next album. **Bob Montgomery** produced with **McMakin** at the board. **Ronnie McDowell** worked on vocal overdubs for a **Curb** single with Killen producing and studio manager **Mike Bradley** at the board. **Draper & Strandlund** worked on a **Warner Bros.** development project with producer **Al Perkins**. **Bob Tassi** engineered.

Vince Gill, Highway 101, and Shelby Lyn, among others, donated time and vocals for a project promoting Earth Day. **Jim Ed Norman** produced with Tassi at the desk.

NEW YORK

AT PASSPORT RECORDING, **Scott Lehrer** engineered a new album by violinist/singer **Julie Lynn Lieberman** titled "Roaring Brook Fiddler."

Producer **Tuta Aquino** was in **Prime Cuts** remixing his own production of **2 Deep's** "I Didn't Do My Homework" for **Warner Bros./Reprise**. **Joey Moskowitz** was in for keyboard overdubs. Aquino also re-

take a step forward as an ego statement, you're walking on Mother Earth."

The event was coordinated in approximately five weeks, according to O'Connor. An advance crew of 30 handled preshow logistics, and there were approximately 500-600 crew members, including venue employees and volunteers, working the day of

the concert.

The show drew more than 15,000 attendees, and was coordinated to raise interest in an Earth Day rally in Washington, D.C., the following day.

The MSI crew also included **Ronnie Smith, Jack McCue, Robert Nelson, George Schwartz, Jim Risgin, John Mucciardi, Issac Young, and Shani Mettox**. The company is also on the

road with **David Bowie, Tears For Fears, Crosby Stills & Nash, Depeche Mode, Neil Young, Anne Murray, and Chicago**.

Other performers at the Earth Day event were **GraffitiMan, Billy Bragg, Jungle Brothers, Crack The Sky, Indigo Girls, Fabulous Thunderbirds, and Peter Buck**.

mixed three album cuts for **EMI/Brazil's Fernanda Abreu**. Aquino engineered and shared programming duties with **Moskowitz**. Producer **Dave Davinchi** worked on final overdubs for **EMI's Lazet Michaels'** album cuts "Give And Take" and "Easy Street." **Shawn James** engineered.

At **39th Street Music, Won Ton Ton** was in with producer **Richard Gotherer** tracking for **PolyGram**. **Jeff** engineered, assisted by **Mike Fossenkemper, Denise Lopez** and producers **David and Howard Bowler and John Morales** worked on tracks for **A&M**. **Lenny De Rose** engineered. The **Roches** tracked for **MCA/Paradox** with producer **Lesser**, who engineered, assisted by **Fossenkemper**.

George Young and band recorded and mixed his first album for a U.S. record label at the **Edison** (a division of **National Video Center**). Engineered by **Gary Chester**, "George Young And His Friends" is slated for release on **Chiaroscuro Records**.

LOS ANGELES

AT WESTLAKE, **Bob and Carol Bacharach** were in producing over-

dub sessions on **Michael McDonald** and **Jeffrey Osborne** for **Aretha Franklin's** next **Arista** album. **Guzauski** engineered.

Alan Meyerson was in **Larrabee** to mix "Don't Want Money," a song on the new album by **Jasmine Guy** (of television's "A Different World"). The tune was written and produced by **Oliver Leiber**.

Midnight Star mixed at **Encore** with producer **Bill Simmons** and engineer **David Bianco**. **Scott McLain** assisted. Producer **Michael Powell** and engineer **Barney Perkins** mixed the new **David Peaston** single, "Take Me Now," for **Geffen**. **Milton Chan** assisted. **Private Music/BMG** artist **Kristen Vigard** remixed with engineer **Carmen Rizzo**. **Steve Gallagher** assisted.

Gospel group **Reunion** tracked a new release at **Paramount Recording** with engineer **Mike Becker**.

At **Skip Saylor, Davitt Sigerson** produced the mix for **Cock Robin** with **John Beverly Jones** at the board. **Ross Donaldson** assisted.

Mesa artist **Tom Borton** recorded his latest album at **Clear Lake Audio** with engineer **Brian Levi**. **Jeff Frickman** assisted.

Def American act **Danzig** was in

Studio B at Summa. **Rick Rubin** produced with engineer **Dave Bianco**. **Kyle B. Bess** assisted. **Virgin's Starleana** was in **Studio A** mixing tracks with producers **Randy Cantor** and **Jon Gass**. **Gass** engineered, assisted by **Donnell Sullivan**.

NASHVILLE

BROWN BANNISTER produced overdubs on a **Twila Paris** project at **Digital Recorders**. **Bill Daton** engineered, assisted by **Steve Bisher**. **Kenny Rogers** overdubs were tracked for **Warner Bros.** with **Jim Ed Norman** producing. **Eric Prestidge** engineered with assistant **John Kunz**. Overdubs on **Vanessa Williams'** new **Wing/PolyGram** project were produced by **Keith Thomas**. **Jeff Balding** engineered with assistant **Kunz**.

George Jones was in the **Music Mill** recording vocals for a new **CBS** project with producer **Billy Sherrill**. **Sherrill** and **Paul Goldberg** engineered. **Tanya Tucker** was in doing album vocals for **Capitol**. **Jerry Crutchfield** produced with **Paul Goldberg** at the board. **Corbin & Hanner** were in with producer **Harold Shedd** tracking and overdubbing for **PolyGram**. **Joe Scaife, Jim Cotton, and Goldberg** engineered.

OTHERS

PIANIST/COMPOSER **Gene Eposito** completed a direct-to-digital album for the **Jazz Idiom** label at **Sparrow Sound Design** in Chicago. **Scott Mackenzie** produced.

Ric Wake worked on projects at **Cove City Sound** in Glen Cove, N.Y., including **Eric Carmen (Arista), Natalie Cole (EMI), Mariah Carey (CBS), Fantini (Epic), and Hunter Hayes (CBS/Columbia)**. **Bob Cadway** engineered and provided guitar work, with **Tommy Byrnes (Taylor Dayne band)** on rhythm tracks. **Dan Hetzel** and **Tom Yetzi** assisted.

At **Studio 4, Philadelphia**, **Joe "The Butcher" Nicolò** completed mixes on **Skate Master Tate** for **Island**. **Craig Caruth** assisted.

Gospel singer **Alexis** worked on tracks at **Studio A, Dearborn Heights, Mich.**, for her upcoming album on **Lection/PolyGram**. **Michael Brooks** produced with **Randy Poole** at the board. **Jazz/fusion** guitarist **Spencer Barefield** mixed tracks for his self-produced release on **Sound Aspects Records**. **John Jaszcz** engineered.

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

NEW PRODUCTS AND SERVICES

ECO EQUIPMENT: Neve provided **Mitsubishi** 32-channel and 2-channel recorders for "The Earth Day Specials," which aired on **ABC** April 22. **John Arrias** mixed the two-hour variety show, which featured **Bette Midler, Kevin Costner, Barbra Streisand, and Robin Williams**. Arrias, who also works with **Streisand**, says he intends to use the **Mitsubishi X-86** 2-track recorder on the next **Streisand** recording project, and a multichannel on future projects. Neve is the exclusive U.S. distributor for **Mitsubishi**. Contact Neve: 202-744-6230.

PIONEER'S BLOND AMBITION: **Pioneer Electronics, Pioneer LDCA, and Pioneer Electronic (Europe)** will co-sponsor **Madonna's 1990 Blond Ambition World Tour** in North America and Europe. As part of the agreement, **LDCA** will distribute a laserdisk with concert footage for a late 1990 release. A percentage of tour ticket proceeds will be donated to the charity organization **Cities In Schools**, and **Pioneer** plans to back that contribution with educational product donations, including interactive laserdisk hardware and educational software. Contact **Pioneer**: 213-835-6177.

DASHING THE U.K.: **Air Studios, London**, has purchased **Sony PCM-3348** 48-track and **PCM-3324A** 24-track digital recorders. Opened in 1968, the renowned studio is spending its last year at its **Oxford Circus** location. At the end of 1990 the facility will relocate to a new recording complex at **Lyndhurst Hall** in **Hampstead**. Contact **Sony U.K.**: 0256-48-3366.

TDK DEMOS: **TDK** makes its **Sound Master (SM) Type II** audiocassettes available in 10-, 20-, 30-, and 60-minute lengths to meet varying pro needs. Using the same formulation employed in the company's **SA** tape, the cassettes offer high coercivity (660 Oersted), and remanence of 1,700 Gauss. Its sensitivity is high (-0.2 decibels at 3.15 kilohertz, -0.3 dB at 10 kHz, and -0.5 dB at 16 kHz) and bias noise is 60.5 dB. Contact: 212-807-1400.

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Holland Means Business In Industry Push

BY WILLEM HOOS

AMSTERDAM—In a bid to halt the market share slide of domestic Dutch pop repertoire, which has fallen from 26% in 1980 to only 12% last year, a campaign bannered "Holland: That Means Music" is running nationwide, with a compilation CD featuring 16 leading local acts a key element of the promotion.

The campaign is co-organized (with the Conamus Foundation) by Stichting Collectieve Promotie Geluidsdragers (CPG), whose managing director, Jan Gaasterland, says, "This downward trend must be halted. We must build a better image for

'We must build a better image for local repertoire'

local repertoire."

Reasons given by Gaasterland for the slump in national sales include a decline in ratings of national broadcasters—which are anyway strongly dominated by Anglo-American repertoire—so limiting promotional opportunities; a cutback in the number of new acts signed by record companies because of increased investment costs; and a generally apathetic attitude by consumers to local pop.

Gaasterland says that while the arrival of CDs aided pop sales in the rest of the world, lack of pressing capacity in Holland made it difficult to get national talent on to the format. He says, "Things have improved a little, but in 1989 local pop still had a CD market share of only 11%."

The compilation CD is available at just 5 guilders (about \$2.60) for anyone buying local repertoire on CD, vinyl, or tape to a value of \$14.75.

Almost all Dutch retailers are supporting the campaign by displaying posters, and there is backup advertising in newspapers and on television. Veronica TV has networked a 145-minute special featuring only Dutch acts. This was within the framework of the campaign but also a celebration of 25 years of the Dutch Top 40.

Follow-up sales campaigns are planned, says Gaasterland. The 10th edition of the Dutch Ten Days Record Event (Oct. 3-13) is definitely set, as is a three-month classical music campaign starting at the end of October. In the spring of 1991, Gaasterland says, a campaign to promote the sale of pop music on CD to the 12-19 age group is planned.

Lawmakers Eye 'Revenue Royalty' In Italy

BY DAVID STANSFIELD

ROME—Composers, producers, and artists in Italy will benefit if proposed new government legislation aimed at combating home-taping abuse is ratified.

Politicians are pushing to move a bill which will stipulate that a percentage of the retail price on audio and videotapes will be directed to the copyright society SIAE.

Mario Fabiani, legal adviser, says the new move "will help Italy step into line with the rest of Europe... We're not talking about a levy. A levy is a tax that normally

goes to the state. We define this as a royalty revenue, which will be divided between composers, producers, and artists."

He will not predict when any new legislation might come into effect, saying that the "complexities of the Italian parliamentary process make it difficult to do so."

But he does have hopes of real progress before year's end. He is unsure about likely percentages but, when pressed, talks of 10% on audiotapes and 5% on blank video software.

The Italian Parliament is also mulling the idea of directing a per-

centage of the retail price on all audio-visual hardware, plus vinyl and CD software, to the copyright society for distribution. Insider estimates project a figure of 5% on all product except VCRs, which would carry a 3% "take."

However, Fabiani is not convinced that this proposal will ever get through.

There are also government moves toward laws that will impose stiffer penalties on television and radio broadcasters who do not pay artist royalties. Offenders were previously subject to a fine but may soon face an additional

penalty of confiscation of all tapes and records found on their premises.

It is Fabiani's view that local stations are the main culprits in the radio sector. And media magnate Silvio Berlusconi is the "biggest offender" in the television market, according to SIAE. He owns three private network channels, but Fabiani alleges: "State company RAI-TV pay roughly 4.5% of their annual advertising and license fee revenue to SIAE toward artist royalties, while Berlusconi pays only 1%."

SIAE and individual artists have had a long-running battle with Berlusconi over this issue.

Now it has been placed firmly before Rome's Constitutional Court, where Berlusconi is challenging the constitutional legitimacy of SIAE. He is claiming that the society holds an unfair monopoly position as the only body to act as intermediary on behalf of composers and publishers.

German Pubs Fear Growing Piracy Threat Urge Strong Action By Record Labels, GEMA

BY WOLFGANG SPAHR

HAMBURG, West Germany—The German Music Publishers Assn. (DMV) is concerned about the increasing amount of pirate product in circulation.

Rolf Budde, president of the DMV's legal affairs committee, observes that some distributors of the illicit material claim that it has been licensed in Europe. He also mentions the allegations linking SUISA, the Swiss rights organization, with illegal CDs (Billboard, Feb. 3 and 17), which he personally does not believe.

Budde exhorts all record companies to take strong action whenever illicit product is discovered. The DMV legal affairs committee wants

GEMA, the German rights society, to act against unauthorized recordings of all kinds.

"We are prepared to fight piracy by all means," declares Budde. "With the single market coming in 1993, the danger of infringement of rights will grow further."

'We are prepared to fight piracy'

The committee also discussed CD rental at its recent meeting and the situation that has existed since the rejection by the Constitutional Court of the PolyGram appeal against an earlier decision by the Federal Supreme Court that CD

rental is permissible.

DMV attorney Heinz Stroh cites a CBS Records action in the Frankfurt regional court to prevent CD rental of some product the company is distributing.

"The peculiarity of this case," says Stroh, "is that from the outset CBS had the distribution rights from the record manufacturer except the rights for renting."

The Frankfurt court concluded from this that the rights for renting cannot lapse, continue to exist, and cannot be prohibited.

"Whether this interpretation of the law applies is heavily disputed," comments Budde. "Eventually only the Federal Supreme Court can decide and this could take years."

EMI Italy Enters 12-Inch Mix Wars

MILAN—Italy's EMI record company has introduced radical price changes in a bid to beat off import competition in the 12-inch-mix-version singles sector.

In a move described as a "surprise" by Ricordi, the country's leading retail chain, Robert Citterio, EMI Italy managing director, confirms the introduction of parallel retail prices for both the 7-inch and 12-inch mix single formats.

Previously the 7-inch cost the dealer 2,300 lire (about \$1.85 at an exchange rate of 1,230 lire to the U.S. dollar) and the 12-inch 5,600 (around \$4.55). But by raising the price of the smaller format and lowering the mix price the two are now available at 3,300 (just less than \$2.70).

Says Citterio, "It may or may not work. In six months, I may have a nightmare on my hands, but we had to do something. We have our own production and pressing plant and we'll increase the volume of the mix in an attempt to cut out a large percentage of imports."

International pop is most popular in the mix market. Citterio does not expect any great changes in that market and admits that if 1 million pieces were sold it would all be EMI product. "But that figure would include 700,000 imports.

I want to sell a million that were produced here in Italy."

Initially, EMI will not be informing the public of any price restructuring and he does not think retailers will either. He says, "My first aim is to be competitive and give more profit to the retailer. I don't care about the sell-off price at this moment. But my second step may be to declare a recommended retail price on the cover of the mix."

Norberto Perrucini, product manager for the 25-store Ricordi chain, says, "EMI's move will certainly contribute to killing off the 7-inch single. But it's no great worry to us because we're no great sellers of singles or mixes."

He claims a Ricordi commitment

to national product but admits to importing some mix versions. "Our involvement is marginal. If the national percentage was, say, 8%, our share would be 2%," he says.

EMI is also claiming an all-time record gross in 1989 of some \$89.4 million. Of this, the national sales share was 21%, says Citterio, which would have been lower without the introduction of a "robotized" warehouse system last fall. Costing \$800,000, it increased national delivery potential from 12,000 to 16,000 units a day.

"We don't create the market but have to respond to its needs... We have to answer those needs as quickly as possible."

Retail orders are now fulfilled in 24 hours. The company can press 30,000 albums and 20,000 music cassettes on a daily basis. And with the new Honeywell Mainframe DPS 800 (costing \$800,000), Citterio claims EMI is the only full-cycle company in Italy.

He is firmly against what he describes as a "current trend" of splitting companies into divisions. National competitors PolyGram and CBS have already done just that, but Citterio feels it is a wrong move. "It just doesn't work. Promotional arms, yes; but separate divisions, never."

DAVID STANSFIELD

P'wick Raising \$15 Million To Fuel Buyouts

LONDON—The Pickwick Group is raising \$15 million (at an exchange rate of \$1.64 to the pound sterling) by means of a rights issue to finance a series of acquisitions.

Part of the cash raised from stockholders will be used to fund the purchase for \$6 million of New Trade International, Pickwick's French distributor of home entertainment products. Pickwick will expand the latter to include videos such as its animated children's stories translated into French as well as audio software.

NTI, whose pretax profits last year were \$597,000, is the second foreign acquisition by Pickwick, which bought Elap Music of Denmark last October.

NTI was founded in 1983 by Edith and David Muflarz, and is principally a distributor of musical products to major record outlets, supermarkets, and wholesalers throughout France. It also has its own product range of music in LP, cassette, and CD formats licensed from record companies in France, Holland, Germany, and the U.K.

NTI has handled Pickwick product since 1986, which accounted for 15% of its gross last year. Edith and David Muflarz will continue to run NTI with the same management team.

Pickwick chairman Ivor Schlosberg comments: "The acquisition of NTI opens up exciting opportunities for Pickwick in France. The Group is now well placed to fund further acquisitions and to continue the expansion of its own product range."

TO OUR READERS

Effective May 6, the London dialing codes are being changed. People wishing to telephone the London offices of Billboard, Music & Media, and The Hollywood Reporter should preface the number with the new central London dialing code 71. From that date the London office number is 71-323-6686. The same applies to the office fax numbers, which become 71-323-2314 and 71-323-2316.

NEWSLINE

U.K. Firm Projects 8% Rise In Video Sales Across Europe, Japan, U.S.

LONDON—The total market for blank videocassettes in the U.S., Europe, and Japan will show an 8% volume growth this year compared with 1989, with consumers spending nearly \$5 billion, according to London-based research company BIS Mackintosh. The firm projects sales of nearly 1 billion videotapes this year, increasing by a further 30% to just under 1.3 billion by 1993. The company's research shows European consumers buying, on average, five blank tapes annually for each VCR in use, compared to six in Japan and almost four in the U.S.

PETER JONES

Italian Lighting Co. Opens U.S. Branch

MILAN, Italy—Discotheque lighting equipment manufacturer Clay Paky has opened up a U.S. branch, Clay Paky Inc., in Orlando, Fla., reflecting the upturn in business in North America. The Italian company's president, Giulio Savoldi, says the branch will be responsible, under chief executive Luciano Salvati, for distribution and servicing of Clay Paky products throughout the U.S. The new branch is at Suite II, 5525 Commerce Drive, Orlando, Fla. 32809.

MIKE HENNESSEY

Renowned Helsinki Studio Is Finn-ished

HELSINKI—Takomostudio, regarded as Finland's best-known and most utilized studio complex, has closed down prior to demolition of the premises by owner company Sampo. Fazer Musiikki, owner of the studio, has sold the recording equipment to Finnvox Studios, which will install it in a newly built studio wing.

KARI HELOPALTIO

CMA Readies Country Promo For U.K.

LONDON—Rodney Crowell & Rosanne Cash, George Strait, Clint Black, and k.d. lang & the Reclines are taking part in the Route 90 country music campaign in the U.K. in May, organized by Martin Satterthwaite, the Country Music Assn.'s European director, in conjunction with major U.K. record companies. As well as concert appearances, the artists are filming two network TV shows, "Town & Country" and "New West." There is no specific retail drive for the campaign this year, but CBS, EMI, MCA, RCA, Phonogram, and WEA are sticking relevant product and using the Route 90 logo in their marketing plans.

NIGEL HUNTER

Howard Carpendale Leaves EMI Electrola

COLOGNE, West Germany—After 23 years with EMI Electrola, South African-born singer Howard Carpendale is leaving the company. In an eve-of-departure statement, he said EMI had made a "big contribution" to his successful career. Nonetheless, Carpendale felt it was "time now to look for a new partnership." Polydor, BMG, and WEA are thought to be interested in signing Carpendale.

WOLFGANG SPAHR

3 Dutch Acts On New Music Seminar Slate

AMSTERDAM—Three Dutch acts—Tony Scott, De Dijk, and Sjakol!—will take part in the New Music Seminar in New York July 14-18, with financial support from the Dutch culture and economic affairs ministers. Heading the delegation at the event will be SPN, the Dutch pop music foundation, which will distribute 2,500 compilation CDs featuring leading Dutch pop/rock acts, with events staged under the "Holland Rocks" banner. This is the third year Holland has had representation at NMS; the 1989 team included Fatal Flowers and Urban Dance Squad.

WILLEM HOOS

U.K. PRS Ups Classical Performance Fees

LONDON—The Performing Right Society has set a new scale of charges for performance of copyright works at classical music concerts and recitals. The new tariff provides for royalties at major venues to be paid as a fixed rate percentage of box-office receipts (2% in the first year, rising to 3.3% in the third) or as a scale of percentage charges per concert reflecting the relative importance of the copyright music played. These variable rates range from 0.5% to 3% in the first year to 0.75% to 5% in the third year. These fees apply to halls with a seating capacity of 500 or more with at least 10 classical events per year and to smaller halls with at least 50 such events. Charges on all other halls will be based on seating capacity (roughly \$6.50 per 100 seats).

P.J.

French Station To Launch Russian Service

PARIS—French commercial radio station Europe 1 is planning to launch Europa Plus Moscow before the end of this year. It will be a Russian-language service, both AM and FM. This follows news that France's Radio Nostalgie and the Soviet state radio organization, Gosteleradio, will debut Radio Nostalgie Moscow in September, a 24-hour program playing mainly French repertoire.

PHILIPPE CROCC

Milli Vanilli Earns Diamond Album Roxette, New Kids Top March CRIs

BY KIRK LaPOINTE

OTTAWA—The retail power of Top 40 radio persists. The March certifications by the Canadian Recording Industry Assn. are the evidence.

Milli Vanilli, New Kids On The Block, Paula Abdul, and Roxette were among the big recipients in a month of 32 certifications, including a rare diamond award signifying 10 times platinum for "Girl You Know It's True" by Milli Vanilli, an album that remains in the Top 10 nationally.

New Kids On The Block are also hanging tough on the charts, and their eight-times-platinum award in March shows just how steady has been their retail success.

Tears For Fears' second album, "Songs From The Big Chair," crept past the seven-times-platinum mark in March.

Paula Abdul's first, "Forever Your Girl," went six times platinum in March, signifying shipments of more than 600,000 in Canada.

An age-old best-of release by once-mighty and recently re-formed Canadian band Trooper was certified quintuple platinum.

Roxette's "Look Sharp" went quadruple platinum in the month, while Cher's "Heart Of Stone" and Motley Crue's "Dr. Feelgood" were deemed triple platinum in March.

The Motley Crue and Cher releases were also double platinum in March, as were Don Henley's "The

End Of The Innocence," Billy Joel's "Storm Front," "New Kids On The Block," and two albums by Canada's Rita MacNeil, "Rita" and "Reason To Believe."

Canada's k.d. lang & the Reclines have a platinum album now in "Absolute Torch And Twang," while another recent Juno winner, most-promising group the Tragically Hip, saw its "Up To Here" debut certified platinum, too. The Pursuit Of Happiness, yet another promising Canadian band, had its 1988 "Love Junk" certified platinum in March.

Also platinum in the month were the Motley Crue, Cher, and Henley records, Michael Bolton's "Soul Provider," the Grateful Dead's "In The Dark," and "The Premiere Collection—The Best Of Andrew Lloyd Webber."

Gold in the month were the lang, Crue, Cher, Henley releases, "Nick Of Time" by Bonnie Raitt, Carly Simon's "Greatest Hits Live," Philoppe Lafontaine's "Fa Ma No Ni Ma," and Quebec's Marie-Denise Pelletier's "Survivre."

MAPLE BRIEFS

SPECULATION WITHIN the industry is that Duke Street Records is about to be sold, perhaps to MCA in Canada or the U.S. The label has found some of Canada's brightest new talent in recent years, including Jane Siberry (now signed to Warner Bros. in the U.S.), Scott Merritt (now on I.R.S.), Art Bergmann, Chalk Circle, and others.

THE HEAVY-DUTY lobbying to shift the Junos to Vancouver, British Columbia, next year will not be helped much by recent, unflattering remarks by manager Bruce Allen about Alannah Myles at a British Columbia music industry gathering. Allen, outspoken enough to remain excluded from short-listing for diplomatic postings, has reportedly irked some powers-that-be in central Canada and, one executive says, undermined Vancouver's bid for the Junos in the process.

HALIFAX, NOVA SCOTIA, is getting a new FM station. Businessman Arthur Hustins will operate an as-yet-unnamed easy listening station at 96.5 on the dial. The station should restore easy listening to a market that lost it when CFDR changed its format in 1987. It will be at least 50% instrumental, at 100,000 watts, and on the air within a year.

TEN PEOPLE HAVE been arrested after some \$50,000 worth of compact disks were stolen from several Toronto record stores. CDs worth \$30,000 were found at several second-hand stores in the police investigation. No trial date has been set.

HEARINGS BEGAN last week into the battle for a Toronto FM license. Dance, country, and eclectic music bids are in the hopper from an array of experienced broadcasters and a clutchful of new players. Look for a full report next week.

GOOD REVIEWS have come in for the SkyTent, the \$2-million-plus acoustic modification to the SkyDome in Toronto. Music reviewers have spent nearly as much time scrutinizing the sound as they did the performers in recent shows there, and

the facility is earning favorable, if not spectacular, marks. Madonna plays her only Canadian date there in May.

THE JUNO MUSIC AWARD broadcast March 18 drew a respectable 1,696,000 viewers, according to the A.C. Nielsen Co. Ltd. That's an improvement of nearly 20% from last year's audience. And, it may have been even better. The 1990 ratings were conducted on the more reliable people meters, while the 1989 ratings were conducted by diary. The diaries were considered to be slightly generous to high-profile shows.

TALK CONTINUES on the possible formation of a national association of independent distributors. The coming weeks should see some action.

EVER WONDER WHATEVER happened to Corky Laing of the legendary rock band, Mountain? He's just been upped to VP of A&R at PolyGram Inc. Canada. And the label has in store two exceptionally strong releases in coming weeks, from Sue Medley (with members of John Cougar Mellencamp's band aboard) and a The The-sounding band with the memorable name of Bootsauce.

SHEILA HAMILTON is the new executive director of the Canadian Country Music Assn. Formerly assistant executive director, she replaces four-year director Jack Feeney.

GELINE DION, whose "Unison" album now is out in Canada and will be released worldwide within months, has plans for a tour starting in Montreal in October.

NET SALES OF RECORDED music product fell by 4% in the first two months of 1990, according to February statistics released by the Canadian Recording Industry Assn. Vinyl suffered a decline of 84%, CD sales increased by 13%, and cassettes were down 5%.

AM RECORDS OF CANADA Ltd. is claiming its biggest March and first-quarter ever, and is offering an

(Continued on page 73)

CPI In Line To Acquire Maple Leaf Gardens

OTTAWA—Concert Productions International principals Michael Cohl and Bill Ballard could add significantly to their holdings in the coming months, following the death of Ballard's father, Harold, the owner of Maple Leaf Gardens in Toronto and the National Hockey League's Toronto Maple Leafs.

The elder Ballard, 86, died of heart, kidney, and respiratory failure April 11 following a lengthy illness. His holdings are bound to be the object of extensive legal wrangling in the months ahead, with Bill Ballard and Cohl likely to be pitted against the Gardens' board.

CPI, Canada's largest concert promotion firm, was launched with the late Ballard's financial help, although Cohl and Bill Ballard made it self-sufficient over the years. CPI had, until March, a stranglehold on bookings at the Gardens. Ballard and Cohl already own a third of the Gardens' holding company and are expected to try to wrest control of another third.

Such control, industry sources say, would fend off incursions on CPI's territorial advantage in Canada's largest population center.

But the battle does not promise to be easy. The Gardens' board includes many members opposed to the Ballard-Cohl bid, and control of the Leafs and the Gardens is virtually a license to print money.

HITS

of the

WORLD

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BRITAIN

(Courtesy Music Week/Gallup) As of 4/28/90

This Week	Last Week	SINGLES
1	1	VOGUE MADONNA SIRE
2	2	BLACK VELVET ALANNAH MYLES ATLANTIC/EAST WEST
3	5	OPPOSITES ATTRACT PAULA ABDUL SIREN/VIRGIN
4	3	THE POWER SNAP ARISTA
5	4	KINGSTON TOWN UB40 DEP INTERNATIONAL/VIRGIN
6	6	STEP ON HAPPY MONDAYS FACTORY
7	20	KILLER ADAMSKI MCA
8	8	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
9	7	DON'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO/CHRYSALIS
10	12	GHETTO HEAVEN THE FAMILY STAND ATLANTIC/EAST WEST
11	28	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
12	18	EVERYBODY NEEDS SOMEBODY TO LOVE THE BLUES BROTHERS ATLANTIC/EAST WEST
13	9	HANG ON TO YOUR LOVE JASON DONOVAN PWL/PWL
14	10	LOVE SHACK B52'S REPRISE WARNER BROS.
15	14	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC FEATURING MC ERIC SWANWARD
16	21	COUNTING EVERY MINUTE SONIA CHRYSALIS
17	11	BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
18	17	ESCAPADE JANET JACKSON BREAKOUT/A&M
19	13	STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT/PASSION
20	22	REAL REAL REAL JESUS JONES FOOD/EMI
21	15	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
22	16	BLUE SAVANNAH ERASURE MUTE
23	30	FROM OUT OF NOWHERE FAITH NO MORE SLASH/LONDON
24	25	I DON'T LOVE YOU ANYMORE QUIREBOYS PARLOPHONE
25	39	USE IT UP AND WEAR IT OUT PAT & MICK PWL
26	NEW	SOMETHING HAPPENED ON THE WAY TO... PHIL COLLINS VIRGIN
27	19	MAMMA GAVE BIRTH TO THE SOUL CHILDREN QUEEN LATIFAH AND DE LA SOUL TOMMY BOY/GEE SIGEE
28	32	TOMORROW TONGUE N CHEEK SYNCOPATE
29	40	MUSICAL MELODY/WEIGHT FOR THE BASS UNIQUE 3 10/VIRGIN
30	NEW	WILD WOMEN DO NATALIE COLE EMI
31	23	I'LL BE LOVING YOU FOREVER NEW KIDS ON THE BLOCK CBS
32	24	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
33	NEW	TATTOOED MILLIONAIRE BRUCE DICKINSON EMI
34	NEW	SCARLET ALL ABOUT EVE MERCURY/PHONOGRAM
35	NEW	THE SEX OF IT KID CREOLE & THE COCONUTS CBS
36	26	BETTER WORLD REBEL MC DESIRE WANT
37	27	ANOTHER DAY IN PARADISE JAM TRONIK DEBUT/PASSION
38	NEW	HITCHIN A RIDE SINITTA FANFARE
39	NEW	SOMETHING YOU GOT AND WHY NOT? ISLAND
40	NEW	CRADLE OF LOVE BILLY IDOL CHRYSALIS
ALBUMS		
1	2	THE CARPENTERS ONLY YESTERDAY A&M
2	1	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
3	NEW	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
4	NEW	FEAR OF A BLACK PLANET PUBLIC ENEMY DEF JAM
5	4	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
6	3	DAVID BOWIE CHANGESBOWIE EMI
7	NEW	SUZANNE VEGA DAYS OF OPEN HANDS A&M
8	6	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
9	5	HEART BRIGADE CAPITOL
10	7	ABC ABSOLUTELY NEUTRON/PHONOGRAM
11	NEW	IRON MAIDEN THE CLAIRVOYANT/INFINITE DREAMS EMI
12	8	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
13	11	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
14	15	CHER HEART OF STONE GEFEN
15	13	JAMES LAST CLASSICS BY MOONLIGHT POLYDOR
16	9	VAN MORRISON BEST OF POLYDOR
17	16	TECHNOTRONIC PUMP UP THE JAM SWANWARD
18	NEW	REBEL MC REBEL MUSIC DESIRE
19	17	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
20	26	MARTIKA MARTIKA CBS
21	18	THE B 52'S COSMIC THING REPRISE
22	12	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
23	34	BRENDA COCHRANE THE VOICE POLYDOR
24	20	TINA TURNER FOREIGN AFFAIR CAPITOL
25	14	DEPECHE MODE VIOLATOR MUTE
26	19	NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME VERTIGO/PHONOGRAM
27	28	THEY MIGHT BE GIANTS FLOOD ELEKTRA
28	22	CHRIS REA THE ROAD TO HELL WEA
29	21	ERASURE WILD! MUTE
30	27	ROD STEWART THE BEST OF WARNER BROS.
31	25	BEATS INTERNATIONAL LET THEM EAT BINGO GO
32	24	GARY MOORE STILL GOT THE BLUES VIRGIN
33	29	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
34	23	DEL AMITRI WAKING HOURS A&M
35	30	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
36	33	LISA STANSFIELD AFFECTION ARISTA
37	32	KENNY G MONTAGE ARISTA
38	35	MICHAEL BOLTON SOUL PROVIDER CBS
39	38	THE QUIREBOYS A BIT OF WHAT YOU FANCY PARLOPHONE
40	36	THE STONE ROSES THE STONE ROSES SILVERTONE

CANADA

(Courtesy The Record) As of 4/30/90

		SINGLES
1	1	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
2	2	LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA/BMG
3	3	I WISH IT WOULD RAIN DOWN PHIL COLLINS ATLANTIC/WEA
4	5	GET UP! TECHNOTRONIC SBK/EMI
5	4	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
6	10	LAMBADA KAOMA CBS/CBS
7	9	LOVER OF MINE ALANNAH MYLES ATLANTIC/WEA
8	7	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
9	6	BLUE SKY MINE MIDNIGHT OIL COLUMBIA/CBS
10	17	I'LL BE YOUR EVERYTHING TOMMY PAGE SIRE/WEA
11	8	ROAM B-52'S REPRISE/WEA
12	12	ALL OR NOTHING MILLI VANILLI ARISTA/BMG
13	13	ESCAPADE JANET JACKSON A&M/A&M
14	11	NO MYTH MICHAEL PENN RCA/BMG
15	15	PRICE OF LOVE BAD ENGLISH EPIC/CBS
16	16	SOMETIMES SHE CRIES WARRANT COLUMBIA/CBS
17	NEW	GOT TO GET LEILA K. ARISTA/BMG
18	NEW	TAKE ONE AWAY BURTON CUMMINGS EMI/EMI
19	14	EVERY LITTLE TEAR PAUL JANZ CAPITOL/CAPITOL
20	20	A LITTLE LOVE COREY HART AQUARIUS/CEMA
ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	2	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
3	3	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
4	4	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	9	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
6	6	DEPECHE MODE VIOLATOR SIRE/WEA
7	11	BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
8	5	COWBOY JUNKIES THE CAUTION HORSES RCA/BMG
9	8	AEROSMITH PUMP GEFEN/WEA
10	7	MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS
11	10	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
12	13	ROBERT PLANT MANIC NIRVANA ES PARANZA/WEA
13	12	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
14	NEW	HEART BRIGADE CAPITOL/CAPITOL
15	17	LISA STANSFIELD AFFECTION ARISTA/BMG
16	14	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
17	NEW	VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
18	15	TRAGICALLY HIP UP TO HERE MCA/MCA
19	18	MAESTRO FRESH WES SYMPHONY IN EFFECT LMR/ATTIC
20	16	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG

WEST GERMANY

(Courtesy Der Musikmarkt) As of 4/17/90

		SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG/ARIOLA
2	2	THE POWER SNAP BMG/ARIOLA
3	3	ENJOY THE SILENCE DEPECHE MODE INTERCORD
4	4	DUB BE GOOD TO ME BEATS INTERNATIONAL/LINDY LAYTON LONDON/METRONOME
5	NEW	VOGUE MADONNA SIRE
6	5	HIROSHIMA SANDRA BMG/ARIOLA
7	6	DAS ERSTE MAL TAT S NOCH WEN STEFAN WAGGERSHAUSEN/VIKTOR LAZLO POLYDOR
8	NEW	BLACK VELVET ALANNAH MYLES ATLANTIC
9	NEW	INFINITY GURU JOSH deCONSTRUCTION
10	7	HIER KOMMT KURT FRANK ZANDER INTERCORD
11	8	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
12	10	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC & MC ERIC BCM
13	11	HERZLEIN WILDECKER HERZUBEN BMG/ARIOLA
14	9	DANGEROUS ROXETTE PARLOPHONE
15	NEW	I PROMISED MYSELF NICK KAMEN WEA
16	15	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
17	NEW	THE STEVIE B. MEGAMIX STEVIE B. BCM
18	13	BLUE SAVANNAH ERASURE MUTE
19	19	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
20	17	ESCAPADE JANET JACKSON A&M
ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
2	2	DEPECHE MODE VIOLATOR MUTE
3	3	PHIL COLLINS ... BUT SERIOUSLY WEA
4	6	GARY MOORE BEST OF VIRGIN
5	4	SANDRA PAINTING IN YELLOW VIRGIN
6	5	MIDNIGHT OIL BLUE SKY MINING CBS
7	9	THE NOTTING HILLBILLIES MISSING... PRESUMED HAVING... VERTIGO
8	7	DAVID BOWIE CHANGESBOWIE EMI
9	8	CAT STEVENS THE BEST OF ISLAND
10	11	ROD STEWART THE BEST OF... WARNER BROS.
11	NEW	FLEETWOOD MAC BEHIND THE MASK MAGNET
12	10	LISA STANSFIELD AFFECTION ARISTA
13	12	BILLY JOEL STORM FRONT CBS
14	13	TINA TURNER FOREIGN AFFAIR CAPITOL
15	14	ROXETTE LOOK SHARP EMI
16	19	WESTERNHAGEN HALLELUJA WEA
17	18	TECHNOTRONIC PUMP UP THE JAM BCM
18	15	BJH WELCOME TO THE SHOW POLYDOR
19	16	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
20	17	STEFAN WAGGERSHAUSEN TIEF IM SUE DEN MEINES HERZENS POLYDOR

JAPAN

(Courtesy Music Labo) As of 4/23/90

		SINGLES
1	NEW	FUJIN LOVE SHONETA WARNER PIONEER
2	2	ROMANHIKOU KOME KOME CLUB CBS/SONY
3	6	SEMI SWEET NO MAHOU MIHO NAKAYAMA KING BURNING
4	1	SEXY MUSIC WINK POLYSTAR/FUJI PACIFIC
5	4	IF WE HOLD ON TOGETHER DIANA ROSS WEA MUSIC
6	3	IMASUGU KISS ME LINDBERG TOKUMA JAPAN/FUJI PACIFIC
7	5	EGAO NO YUKUE DREAMS COME TRUE EPIC/SONY
8	11	KOISHIKUTE BEGIN TEICHIKU
9	10	KIMAMANI WALKIN MASAHIKO KONDOH CBS/SONY
10	NEW	SOBANIIRUNE RIBBON PONY CANYON
ALBUMS		
1	NEW	BARBEE BOYS EENEY EENEY BARBEE MOE EPIC/SONY
2	1	SHIZUKA KUDOH ROSETTE PONY CANYON
3	2	JUNICHI INAGAKI SELF PORTRAIT FUN HOUSE
4	NEW	VARIOUS LOVE BALLAD COLLECTION WEA
5	9	KOME KOME CLUB KOME GUNY CBS/SONY
6	4	JITTERIN JINN HI-KING COLUMBIA
7	6	COMPUTER GAME MUSIC DRAGON QUEST 4 APOLLON
8	NEW	SHADY DOLLS HAPPY SWING TEICHIKU
9	NEW	UCHOUTEN COLORFULMERY GA FUTTA MACHI TOSHIBA/EMI
10	3	OTOKOGUMI SAN BMG VICTOR

MUSIC & MEDIA

PAN-EUROPEAN CHARTS

4/24/90

		HOT 100 SINGLES
1	3	VOGUE MADONNA SIRE
2	1	THE POWER SNAP LOGIC/BMG/ARIOLA
3	2	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
4	6	BLACK VELVET ALANNAH MYLES ATLANTIC
5	4	ENJOY THE SILENCE DEPECHE MODE MUTE
6	7	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
7	5	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC ARS
8	8	LE TEMPS DES YEYES LES VAGABONDS CARRERE
9	18	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
10	9	KINGSTON TOWN UB40 VIRGIN
11	13	WORDS THE CHRISTIANS ISLAND
12	11	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC ARS
13	10	MEGAMIX CLAUDE FRANCOIS CARRERE
14	14	I DON'T KNOW ANYBODY ELSE BLACK BOX DE CONSTRUCTION/RCA/BMG
15	12	STEP ON HAPPY MONDAYS FACTORY
16	NEW	INFINITY GURU JOSH deCONSTRUCTION
17	15	HIROSHIMA SANDRA VIRGIN
18	NEW	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
19	20	DON'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO
20	NEW	MEME SI TU REVENAIS CLAUDE FRANCOIS POLYGRAM
HOT 100 ALBUMS		
1	2	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
3	3	DEPECHE MODE VIOLATOR MUTE
4	4	DAVID BOWIE CHANGESBOWIE EMI
5	NEW	FLEETWOOD MAC BEHIND THE MASK WARNER BROTHERS
6	5	THE NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME VERTIGO
7	9	GARY MOORE STILL GOT THE BLUES VIRGIN
8	6	MIDNIGHT OIL BLUE SKY MINING CBS
9	8	TECHNOTRONIC PUMP UP THE JAM ARS
10	10	LISA STANSFIELD AFFECTION ARISTA/BMG
11	7	THE CARPENTERS ONLY YESTERDAY A&M
12	11	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
13	12	HEART BRIGADE CAPITOL
14	13	TINA TURNER FOREIGN AFFAIR CAPITOL
15	15	SANDRA PAINTINGS IN YELLOW VIRGIN
16	20	THE CHRISTIANS COLOUR ISLAND
17	NEW	UB40 LABOUR OF LOVE II VIRGIN
18	16	CHRIS REA THE ROAD TO HELL WEA
19	17	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
20	NEW	EROS RAMAZZOTTI IN OGNI SENSO DDD

AUSTRALIA

(Courtesy Australian Record Industry Assn.) As of 4/22/90

		SINGLES
1	2	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
2	1	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
3	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
4	4	LOVE AND KISSES DANNLL MUSHROOM/FESTIVAL
5	5	BLAME IT ON THE RAIN MILLI VANILLI BMG
6	6	DON'T KNOW MUCH LINDA RONSTADT WEA
7	8	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC POSSUM/BMG
8	9	I DON'T KNOW ANYBODY ELSE BLACK BOX POSSUM/BMG
9	7	LAMBADA KAOMA CBS
10	10	BLACK VELVET ALANNAH MYLES WEA
11	11	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
12	13	SACRIFICE ELTON JOHN POL
13	12	BLUE SKY MINING MIDNIGHT OIL CBS
14	14	LOVE IS ALANNAH MYLES WEA
15	NEW	DANGEROUS ROXETTE EMI
16	15	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
17	NEW	CHECK OUT THE CHICKEN GRANDMASTER CHICKEN & D.J. DUCK FESTIVAL
18	20	RIDE ON TIME BLACK BOX BMG/RCA
19	NEW	ESCAPING MARGARET URLICH CBS
20	16	JANIE'S GOT A GUN AEROSMITH WEA
ALBUMS		
1	1	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
2	2	PHIL COLLINS ... BUT SERIOUSLY WEA
3	4	MIDNIGHT OIL BLUE SKY MINING CBS
4	3	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
5	5	MICHAEL BOLTON SOUL PROVIDER CBS
6	6	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
7	7	ALANNAH MYLES ALANNAH MYLES WEA
8	NEW	THE NOTTING HILLBILLIES MISSING... PRESUMED HAVING... POLYGRAM
9	NEW	FLEETWOOD MAC BEHIND THE MASK WEA
10	10	DAVID BOWIE CHANGESBOWIE EMI
11	11	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
12	8	PETER BLAKELEY HARRY S CAFE DE WHEELS EMI
13	NEW	THE CHURCH GOLD AFTERNOON MUSHROOM/FESTIVAL
14	9	THE 12TH MAN 12TH MAN AGAIN EMI
15	13	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
16	16	ROD STEWART THE BEST OF WEA
17	20	KAOMA WORLD BEAT CBS
18	12	LINDA RONSTADT CRY LIKE A RAINSTORM WEA
19	15	THE B-52'S COSMIC THING WEA
20	17	BELINDA CARLISLE RUNAWAY HORSES BMG

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 4/20/90

		SINGLES
1	1	THE POWER SNAP LOGIC RECORDS
2	2	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
3	3	INFINITY GURU JOSH deCONSTRUCTION
4	6	VOGUE MADONNA SIRE
5	5	OH PRETTY WOMAN GARY MOORE VIRGIN
6	NEW	KINGSTON TOWN UB40 DEP INTERNATIONAL
7	9	WHAT U WAITIN 4 JUNGLE BROTHERS WARNER BROS.
8	4	NOTHING COMPARES 2 U SINEAD O'CONNOR CHRYSALIS
9	7	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC ARS/CLIP RECORDS
10	NEW	BLACK VELVET ALANNAH MYLES ATLANTIC
ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
2	2	SUPERTRAMP THE VERY BEST OF... ARCADE
3	4	GARY MOORE STILL GOT THE BLUES VIRGIN
4	7	LOIS LANE FORTUNE FAIRYTALES LOWLAND
5	3	DAVID BOWIE CHANGESBOWIE EMI
6	5	PHIL COLLINS BUT SERIOUSLY WEA
7	NEW	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
8	NEW	UB40 LABOUR OF LOVE II VIRGIN
9	NEW	DE DIJK LIVE MERCURY
10	NEW	VARIOUS THE GLORY OF LOVE MAGNUM

Urbaniak Waxes Political On His New Sonet Album

BY ROMAN WASCHKO

WARSAW, Poland—Michal Urbaniak has recorded probably the most politically oriented album ever by a Polish musician. And, as a sign of the new times, he has personally presented a copy to Polish prime minister Tadeusz Mazowiecki.

Urbaniak, a jazz composer, violinist, and saxophonist who has lived in New York since 1973, wrote the music in the "Songs For Poland" album about 10 years ago to commemorate a period when his homeland was under martial law.

The songs in the Sonet album reflect the grim tension of that period in Poland's turbulent history. "Simple Solution" was inspired by a speech by Solidarity leader Lech Walesa, whose words can be heard during the song—along with a sentence from Polish-born Pope John Paul II.

"Zomocop," inspired by the Zomo

anti-riot police, is aggressive in mood with police sirens blaring in the background. The title of another song, "The Party Is Over," was taken from a Newsweek headline about the Communist party's decline in Poland.

"Carouselski" is an obvious variant of the name of President Jaruzelski, who imposed martial law on the nation. It is in the style of the polka, still a popular form in many parts of the world, and has been recorded by Urbaniak in five different language versions aimed at markets in Spain, the U.K., France, West Germany, and Switzerland.

The final cut, "Immigrant's Song," is dedicated to the late Nehru Ertegun.

Comments Urbaniak: "When Herbie Hancock works on something new, he goes back to the roots to Africa, and George Benson does the same. I go to Poland."

Arming Bullish On Laserdisk P'Gram Exec Sees Repertoire Growth

BY MANFRED SCHREIBER

VIENNA, Austria—Wolfgang Arming, president of PolyGram Austria, this nation's leading label in 1989, is enthusiastic about the growth potential of the laserdisk market.

Arming predicts a healthy future for the laserdisk format with a PolyGram repertoire of 200 titles, mostly music videos.

"I am very satisfied with the growth of this market section," he says. "We have achieved more than we ever dreamed of. We've sold over 40,000 CDVs, with the 5-inch and 12-inch versions proving the favorites. Most popular in terms of music video have been opera compilations and Horowitz recitals." (PolyGram is phasing out the use of the term "CDV." See new story, this issue.)

Arming continues: "By the end of this year, our repertoire should reach 400 titles and I'm expecting even better sales. The situation is being helped considerably by support from Philips and Sony with appropriate hardware."

According to recent Austrian IFPI statistics, PolyGram was the 1989 market leader here with a clear seven-point lead at 25.5%. Arming says the company grossed \$26 million for the year, a 6.9% improvement on the 1988 results. He attributes most of the enhanced figures to the CD format, but notes a continuing slump in singles sales, which he believes will present problems in promoting and developing new young talent.

"The CD has more than 50% of our entire sound-carrier gross," says Arming, "and the sales of vinyl albums, particularly in the classical field, are falling steadily, a decline I expect to accelerate this year. In fact, we won't be releasing many vinyl albums."

PolyGram finished first in the market despite a lack of product from leading national artists.

"During 1989 there were hardly any releases by popular stars, but this year will be better for us with repertoire from Opus, STS, and others. Similarly, in the international pop field, which accounted overall for 63.4% of the Austrian market in 1989, we had very few releases apart from Elton John.

"But we did have extremely good sales in the classical sector," continues Arming. "Our best seller in this area was the 1988 New Year Concert by the Vienna Philharmonic conducted by the late Herbert von Karajan, which recently went platinum."

PolyGram ceased recording Austrian folk music in 1988 in favor of more concentration on jazz. Arming mentions successful acts in this idiom such as the Vienna Art Orchestra, Wolfgang Puschnig, Muthspiel, and Hansi Pepl.

MAPLE BRIEFS

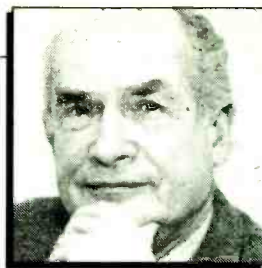
(Continued from page 71)

array of incentives and specialized marketing to continue the momentum.

THE MUSIC INDUSTRY ASSN. of Canada is to hold a one-day consumer show May 5 at the Automotive building at Exhibition Place in Toronto. Nearly a dozen workshops will be held, including a session on percussion featuring Kenny Aaronoff (John Cougar Mellencamp), Will Calhoun (Living Colour), and Larrie Londin (Journey, Glenn Frey), among others.

DANIEL LANOIS and such other contemporary artists as Violent Femmes and Peter Case will be featured at this year's Mariposa Festival, June 22-24 in Barrie, Ontario, north of Toronto. Also coming are three artists who were on hand for the 1961 festival's opening: Sylvia Tyson, the reformed Travellers, and Ed McCurdy.

Classical KEEPING SCORE



by Is Horowitz

MARKET THRUST: Use of the pill, coupled with the cascading CD catalog, is affecting label release policies, classical broadcasters were told April 20.

It was Gilbert Hetherwick of Telarc, appearing as a record-company panelist at the Concert Music Broadcasters Assn. conference in New York, who added the birth-control factor to the graying of the baby-boom generation in assessing repertoire imperatives.

Be that as it may, Hetherwick chose not to explain how three new versions of a not-too-frequently recorded title, Strauss's "Alpine Symphony," skirted product controls and were delivered to market almost simultaneously—one by his own label.

An even dozen label execs addressed the CMBA assemblage (two shifts were required to accommodate the panelists on stage), and for the most part they provided a rundown of upcoming product, a traditional exercise at these annual gatherings. But some among them pointed to developing strategies.

Predicted was greater attention to new artists even as standard repertoire and deep catalog reissues multiply, more contemporary music, jazz additions to some label rosters, continued crossover activity, and added stress on promotion and artist support in the sharpening battle for market share.

Harold Fein, of Sony Classical, reminded the broadcasters that their interests and those of the record industry overlapped. "Classical radio can sell records," he maintained, in urging greater cross-cooperation.

Lisa Altman of London saw the entertainment indus-

try currently at its "most competitive." With its Nu-View line a claimed success, the label expects similar results from the revival of its Argo label as a home for new and experimental music.

From Rudi Simpson of Delos came assurance that his company will continue to support its Great American Composers series, with a committed recording schedule inked well into next year.

Michael Fine of Koch International Classics will also devote special attention to American music. He expects to record all of Barber, as well as a complete edition of Bernstein's chamber music.

While Philips Records will provide lots of promotional effort to the disk launch of Soviet baritone Dmitri Hvorostovsky, it also looks to the market return this

CMBA: The Pill controlling birth of new releases?

fall of its Mercury Living Presence line, which dates back to the '50s, noted the label's Marlissa Monroe.

Problems remain in coordinating new product releases with artist tours, admitted Jennifer Heinlein of Deutsche Grammophon. But these problems, pegged to the observance of editing, art, and liner deadlines, are being addressed. She assured listeners that DG's Met-opera production of "Das Rheingold" will hit the street in June to take advantage of scheduled telecasts.

Survival in today's competitive market means finding new audiences, said Angel's Mark Forlow. And that means continued priority attention to the label's Broadway-show crossover series, as well as a broadening of its period instrument cycle with Roger Norrington, he said.

Other panelists included Rene Goiffon of Harmonia Mundi, Ellen Schantz of Elektra International Classics, Rachelle Schlosser of Koch Imports, and Kathleen Karcher of Stradivari. WQXR's Ellen Kazis moderated.

Jazz BLUE NOTES



by Jeff Levenson

STORIES ABOUT CHARLES MINGUS' feistiness are legion. The great bassist, known to possess iron-clad ideas about his music and how it should be played, was often heard on stage upbraiding group mates for their false steps or inattention to detail. Jimmy Knepper, his valiant trombonist in the late '50s, remembers witnessing Mingus' ballyhooed temper in action, explosive moments sometimes punctuated by a round-house right delivered to the head of an insubordinate. (Though I never observed any of those celebrated outbursts, I did see the venerable jazz man wince when television talk-show host Joe Franklin introduced him as Charlie "Yardbird" Mingus. I feared for Franklin that night.)

In his own way, 11 years after his death, Mingus is still raising hell. Columbia has just issued an historic recording, his "Epitaph," a two-hour orchestral work recorded live last year at New York's Avery Fisher Hall. The production represents the culmination of a 30-year process; Mingus attempted to stage the masterwork (with disastrous results) in 1962, but then set it aside for what turned out to be the remainder of his life.

A few years back, while cataloging his manuscripts, Sue Mingus, the bassist's widow, and musicologist Andrew Homzy discovered the scores to "Epitaph." They contacted noted jazz scholar and conductor Gunther Schuller, who reconstructed the 500-page, 19-movement work, restoring the creative framework for Mingus' very personal ruminations on death, freedom, and socio-musical heritage.

As a musical descendant of the great works Duke Ellington penned, "Epitaph" investigates the relationship between improvisation and composition. True to the character of its creator, the work is complex: Gorgeous melodies give way to dark, dense sonorities; tempestuous pronouncements contrast with gospel-inspired peti-

tions. It reflects perfectly Mingus' restless, exploratory nature.

Featured on the recording are several musicians he chose for the original performance: trumpeter Snooky Young and trombonists Eddie Bert and Britt Woodman. Others who filled the 30-piece band last June include trumpeters Wynton Marsalis, Randy Brecker and Jack Walrath; saxophonists Bobby Watson, John Handy, and George Adams; and pianists Sir Roland Hanna and John Hicks.

COMING YOUR WAY: Performances of "Epitaph" are scheduled for Tanglewood in Massachusetts on Aug. 31; Chicago, during the city's jazz festival Sept. 1;

Mingus leaves his legacy in the intricate 'Epitaph'

and in New York, at Lincoln Center's free summer jazz series Sept. 27. A fall tour of Europe and Japan is also being planned.

MORE: Mobile Fidelity Sound Lab, as part of its Original Master Recordings series, has reissued "Mingus Plays Piano." The album was originally produced by Bob Thiele for Impulse in 1963. Mingus developed his bass technique from studying the piano. He came to regard the fingerboard of the bass as a keyboard. This disk offers a rare look at the bass man wrestling with the mother instrument.

MORE (BUT LESS, BUT MUCH MORE): Ron Carter, another bassist of renown (with an equally rich sense of drama and purpose), has just recorded an album with saxophonist Houston Person for Muse. "Something In Common" investigates the dialogic possibilities between them and it is a joy. The stereotypes on each player have it this way: Person is a gut-bucket blues man who honks the rich funk; Carter thoughtfully chooses each note, polishes it, then places it on display. Forget their stylistic caricatures. The exchanges on "Something" underscore the majesty of two master musicians who are perfectly in synch.

ALBUM REVIEWS

POP

LOU REED/JOHN CALE
Songs For Drella
PRODUCERS: Lou Reed & John Cale
Sire/Warner Bros. 26140

Much-anticipated reunion of old Velvet Underground cronies is a song cycle about the life and art of their mentor/patron/friend Andy Warhol. While the project, originally performed live at the Brooklyn Academy of Music, will attract beaucoup press attention, spare presentation and highly esoteric nature of the songs may limit audience to passionate fans. Still, Reed's raw "Work" might work by itself as a modern rock or album rock track.

JILL SOBULE
Things Here Are Different
PRODUCER: Todd Rundgren
MCA 6375

Expect MCA's entry into the female singer/songwriter sweeps to get a little lift-off from the label. Sobule is worth the attention: Her introspective, somewhat pained songs, attractively mounted by Rundgren, could cut across formats from modern rock to AC. "Living Color" and "Sad Beauty" are among the most attractive picks here.

KID CREOLE & THE COCONUTS
Private Waters In The Great Divide
PRODUCER: August Darnell, others
Columbia 45201

There's not much here that longtime Creole fans aren't used to—just plenty of slap-happy funk and Latin-influenced beats, delivered with typical panache by Darnell & Co. However, this time out the album has a strong single lead-in, Prince's "The Sex Of It." Maybe, with interest shifted towards Third World dance music at the top of the '90s, the Kid and his bunch will notch their first megahit.

THUNDER
Back Street Symphony
PRODUCER: Andy Taylor
Capitol 93614

Aptly named U.K. hard rockers pack some iron here, thanks to forceful production by Taylor, convincing vocals (with a distinct Paul Rodgers tint at times) by Daniel Bowes, and pungent guitar work by Luke Morley and Ben Matthews. Original "She's So Fine" and bluntly effective remake of Spencer Davis' "Gimme Some Lovin'" could turn album rock trick.

THE 4 OF US
Songs For The Tempted
PRODUCERS: The 4 Of Us, Mark Ferda
Columbia 46025

Irish quartet's debut is a textured blend of pop/rock, rife with vibes from the '60s British Invasion. Lighthearted musical setting deceptively masks sharp lyrical content: "Kill You" addresses the issue of terrorism in North Ireland, while "Jolene" stabs at artists using charities and politics to revive their careers. Radio has wisely jumped on infectious first single, "Drag My Bad Name Down." Future prospects include "Just Can't Get Enough" and "Mary."

COLOURS
Rules Of Attraction
PRODUCERS: Geoff Hilton, Myles Benedict
Atlantic 82089

U.K. duo seems well-positioned for multiformat approval with debut that cleanses rootsy American funk and soul beats with refreshing Brit-flavored hooks and melodies. Percussive first single, "I Wanna Make Love," is showing early signs of club and pop crossover action. Even more radio-ready is the lovely, languid ballad "Show A Little Heart" and the sprightly "Dance For Me."

MARC JORDAN
Cow
PRODUCER: Kim Bullard
RCA 9640

"Burning Down The Amazon," an environmentally conscious synth-popper, serves as both the first single and the artistic centerpiece of introspective singer/songwriter's second album, which was released to coincide with Earth Day. A portion of the proceeds from single will be donated to the Rain Forest Action Network. Remainder of grandly produced set fits snugly into pop/AC radio mode, with Jordan revealing a more refined, mature vocal range this time around.

BARRY MANILOW
Live On Broadway
PRODUCERS: Barry Manilow, Michael Delugg
Arista 8638

Live documentation of AC icon's successful 1989 Broadway run is dominated by the brand of grandly orchestrated ballads that fueled early hits. Tight instrumentation and crisp recording quality turn several tracks into strong AC chart contenders, most notably a heartfelt reading of the Marvin Hamlisch/Carol Bayer Sager composition "If You Remember Me," and "Some Good Things Never Last," a duet with Debra Byrd.

SHY ENGLAND
Misspent Youth
PRODUCERS: Roy Thomas Baker
MCA 6371

Debut by U.K. headbangers has all of the ingredients necessary to break through into the American mainstream. Despite producer Baker's occasionally too-slick approach, tracks like "Give It All You Got" and "Burnin' Up" maintain a credible edge, thanks mainly to lead guitarist Steve Harris' dexterous playing.

★ **CHRIS THOMAS**
Cry Of The Prophets
PRODUCERS: Bruce Bromberg & Chris Thomas
Sire/Hightone/Reprise 26186

Louisianan Thomas, who made his debut as a straight bluesman on Arhoolie some years back, blazes away in a scorching Hendrix-derived pop-soul style on major label bow. Stunning guitar work, gutsy originals like "Heart & Soul," "Help Us, Somebody," "I'm Gonna Make It," and "All Nite Long," and potent vocals all point to a big album rock future—maybe à la fellow Bromberg pupil Robert Cray—for young Thomas.

DEFIANCE
Void Terra Firma
PRODUCER: John Cuniberti
RC/Roadracer 9395

Artfully concocted mosh metal, with a misfits-of-the-world mentality, will score with headbangers who go against the grain. Deft instrumentation enralls, particularly intricate, lightning-speed axework by Doug Harrington and Jim Adams, as well as Steev Esquivel's emotive vocals. Contact: 212-219-0077.

STEVE WYNN
Kerosene Man
PRODUCER: Joe Chiccarelli
Rhino 70969

Former Dream Syndicate kingpin makes his solo debut in excellent company; players include Stephen McCarthy (ex-Long Ryders), Chris Cacavas (ex-Green On Red), Steve Berlin (Los Lobos), D.J. Bonebrake (X), Fernando Saunders, Howe Gelb (Giant Sand), and Johnette Napolitano (Concrete Blonde). Taut rockers should gain modern rock attention immediately; melodic "Carolyn" is the pick of the airplay litter.

MICHAEL ANDERSON
PRODUCER: Michael Omartian
A&M 15295

Singer/songwriter's second release burns slightly brighter than the first; when songs and production rock, Anderson shines. At times songs lack sympathetic framing; "True Love" is the best of the bunch, while hard-boiled aficionados will be able to get behind iconic "Raymond Chandler Said."

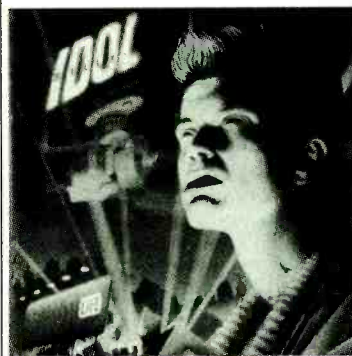
MANO NEGRA
Put'a's Fever
PRODUCERS: Mano Negra & Jean Labbe
Virgin 91352

Zaniest entry in some time is this sprawling French unit, which at times sounds like a Gallic, quite rabid Pogues. Songs, sung in French, English, Spanish, and what sounds like Arabic, will nonplus many, but modern rockers with a yen for the slightly lunatic may be able to get on "Rock 'N' Roll Band" and emphasis track "King Kong Five." For the more fearless among you.

ORIGINAL SOUNDTRACK ALBUM
Cry-Baby
EXECUTIVE PRODUCERS: Becky Mancuso & Tim Sexton
MCA 8038

Soundtrack album for John Waters' affectionate musical parody of the '50s is almost as entertaining as the "Hairspray" album of a couple years back. Original numbers cut for the film by James Intveld, Rachel Sweet,

SPOTLIGHT



BILLY IDOL
Charmed Life
PRODUCERS: Keith Forsey
Chrysalis 21735

A long time idle, Idol returns sounding stronger and as charmingly sinister as always. His style hasn't changed much during his protracted absence, despite the departure of Steve Stevens. But William never needed to share the spotlight with anyone, and he certainly proves that here. Radio has already jumped on "Cradle Of Love." The Kinks-like "Prodigal Blues," spirited cover of "L.A. Woman," and meaty "The Loveless" are all set to go. As with his previous fare, the louder, the better. Crank it and enjoy.

Dave Alvin, and Al Kooper nestle against oldies by the Jive Bombers, Shirley & Lee, Nappy Brown, Esther Phillips, Earl Bostic, and the Chips (the immortal "Rubber Biscuit"). Good fun even if you haven't seen the flick.

BLACK

M.C. SHAN
Play It Again, Shan
PRODUCERS: M.C. Shan & John Ficarrotta
Cold Chillin'/Warner Bros. 26155

Crisp raps, spare production, and well-oiled rhythms characterize the latest work from this urbane wordslinger. Subjects run the gamut from the usual boasting 'n' toasting to more serious play on "Death Was Quite A Surprise" and the canny anti-dope rap "Rock Stuff." To paraphrase Shan's own stuff, "It ain't just a hip-hop record."

DOMINO THEORY
PRODUCERS: Andre Cleveland, Loic Gambas Bordas,
Domino Theory
RCA 9993

Quartet's charismatic vocal presence is sorely underutilized on this chart-contrived, swingbeat-heavy debut. When the furor of the drum machine is toned down, as on "Spanish Lullaby," and the group members are given some room to stretch out, they shine brightly. Unfortunately, such moments are few and far between.

DANCE

▶ **ADAMSKI**
Live And Direct
PRODUCER: Adamski
MCA 6403

British techno/keyboard whiz is poised to follow in the footsteps of musical compatriot and chart topper Baby Ford with this well-crafted collection of house and hi-NRG instrumentals. Tracks melt into one another, creating a hypnotic effect. U.K. club jocks and posters have already been entranced by pulsating "N-R-G (Part 1)," and similar stateside reception is imminent. Although there isn't a dud in the set, "Rap You In Sound" and "Into Orbit" stand out as sure-fire follow-ups.

JAZZ

ZIL
PRODUCER: Joao Batista, Ze Nogueira, Zil
Verve Forecast 841929

Brazilian septet gracefully blends the snappy electric syncopation of mainstream contemporary jazz with more indigenous South American vocal harmonies, creating a novel, cross-cultural mix. Noteworthy compositions include "Suite Gaucha," "Zarabatana," "Maromba," and "Fresh Footprints." Present-day social concerns make the light, catchy "Song For The Rainforest" a natural.

THE LEW TABACKIN QUARTET
Desert Lady
PRODUCERS: Lew Tabackin, Allen Farnham
Concord 4411

Latest effort by much-admired saxophonist/flautist Tabackin features a crack quartet—including pianist Hank Jones, bassist Dave Holland, and drummer Victor Lewis—running through chestnuts like Tadd Dameron's "Hot House" and Ellington's "Pyramid" and two polished originals. Though context is far removed from Tabackin's lauded big band work, spare instrumentation allows all players to shine.

ALLEN FARNHAM
5th House
PRODUCERS: Carl E. Jefferson, Allen Farnham
Concord 4413

Four tracks featuring trumpeter Tom Harrell highlight an engaging set by pianist Farnham; set is also bolstered by the presence of underrated saxophonist Joe Lovano. Covers of tunes by Coltrane, Shorter, and Corea alternate with original compositions and "You Stepped Out Of A Dream" here, all to great effect, showcasing a top-notch group effort prime for straight jazz radio play.

JAY PATTEN
Black Hat & Saxophone
PRODUCERS: Greg Humphrey, Jay Patten
CBS 45761

Patten, a Nashville-based singer and saxophonist, creates a relaxed, melodic, end-of-the-evening sound. Sophisticated—but never slick. He also co-wrote 12 of the 13 cuts.

MATT ROLLINGS
Balconies
PRODUCERS: David Hungate, Matt Rollings
MCA Master Series 6357

An acoustic pianist, Rollings and his two-man backup unit (bass, drums) have a terse, elliptic, pointillist style that is, by turns, both cerebral and festive. Rollings co-wrote seven of the selections, five with co-producer and former Toto member Hungate.

CHRISTOF LAUER
PRODUCERS: Kurt Renker & Walter Quintus,
Joachim Kuhn
CMP 39

German tenorist fronts an all-star quartet that includes pianist Kuhn, bassist Palle Danielson, and drummer Peter Erskine. Some of the tracks here are particularly diffuse quasi-avant-garde noodlings, but when playing is focused, as on "Descent" and "Eva," work is worthy of spins on more daring jazz stations and public radio outlets.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW AND NOTEWORTHY

A TRIBE CALLED QUEST
People's Instinctive Travels And The Paths Of Rhythm
PRODUCER: A Tribe Called Quest
Jive 1331

From the talented new school of rappers that spawned the Jungle Brothers, De La Soul, and Queen Latifah comes this bohemian foursome offering a groovy peak into its toe-tappin' rhythmic world. Collection is best consumed as a whole (it's like one long jazzy, beatnik jam), but cuts like "Bonita Applebum," "Ham 'N' Eggs," the Lou Reed-inspired "Can I Kick It?" and the hit "I Left My Wallet In El Segundo" are definite highlights.

BEATS INTERNATIONAL
Let Them Eat Bingo
PRODUCER: Norman Cook
Elektra 60921

U.K. export adopts the Soul II Soul concept of assembling various artists and musical vibes, this time with DJ/mixer Norman Cook at the helm. Unlike its prototype, this set is more reactive to current dance trends than innovative, and thus somewhat deeper with singles possibilities. Cook deftly infuses basic core group of musicians, including impressive newcomer Lindy Layton (who fronts the fab first single, "Dub Be Good To Me," a groove-laden redressing of an S.O.S. Band hit), with intriguing guest spots by Billy Bragg, MC Wildski, and Captain Sensible.

modern english

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Pillowlips

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FEAST OF HITS IS SET TO ARRIVE IN STORES NEXT MONTH

(Continued from page 1)

project once again teams Idol with producer Keith Forsey and includes a spirited remake of The Doors' "L.A. Woman." Though he's still recovering from a motorcycle accident earlier this year, Idol has not changed his plans to appear in Oliver Stone's movie about Jim Morrison. The first single from the new album, "Cradle Of Love," also will appear on the soundtrack to the Andrew Dice Clay summer vehicle, "The Adventures Of Ford Fairlane."

Also tied to a soundtrack is Madonna's newest release, "I'm Breathless." Similar to Prince's "Batman" project, the May 22 Warner Bros./Sire release contains songs not only included in, but inspired by, the summer flick "Dick Tracy." Madonna, who plays Breathless Mahoney, girlfriend of Warren Beatty's Dick Tracy, starts her U.S. "Blond Ambition" tour, sponsored by Pioneer, in Houston, May 4 (see story, page 43).

Soul II Soul, the band that spawned dozens of imitators with its platinum debut, comes back to life with its sophomore release on Virgin. The first single, "Get A Life," will also be available on a 5-inch CD with three mixes. Soul II Soul begins its first major U.S. tour in June.

"The Blues" is the first single from "Revival," Tony! Toni! Tone's followup to the trio's gold debut. The Wing/PolyGram release, due out May 8, has a retro-soul tone, and songwriter/guitarist Dwayne Wiggins says the title refers not to gospel roots but a "revival of the old style, the old funk."

Other major May black releases include Midnight Star's "Work It Out" from Solar/Epic; Meli'sa Morgan's "The Lady In Me," a concept album on Capitol; and Ladysmith Black Mambazo's "Two Worlds, One Heart," produced by group leader Joseph Shabalala, as well as George Clinton and Marvin Winans, on Warner Bros.

Two of last year's hottest artists, Paula Abdul and Milli Vanilli, are filling the gap between new studio albums with remix releases. Abdul's "Shut Up And Dance," in stores May 8 from Virgin, includes a medley mix of her hits. Milli Vanilli's "The Remix Album," in stores May 25, features four songs by the Arista duo never before released in the U.S. as well as remixes of the pair's hits.

Following these packages, come "Best Of" collections from several artists. The broken-up Bangles are gone, but they're not forgotten by Columbia, which is releasing a greatest hits collection May 8. Both Van Morrison and Joe Cocker have retrospectives due in May. Cocker's live collection, on Capitol, will be followed by a tour, and, unlike Morrison's PolyGram release, it will be available on vinyl. Country stalwarts Glen Campbell, Conway Twitty, and Roger Whittaker all have greatest hits compilations hitting the bins in May as well.

Although country releases have been strong for several months now, May represents an especially stellar month with new projects from past platinum performers Alabama and George Strait. Many other radio and retail favorites are coming back with new releases as

May Hot Album Releases

Fourteen albums are slated for release in May by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
PAULA ABDUL	SHUT UP AND DANCE	VIRGIN	MAY 8	VARIOUS
ALABAMA	PASS IT ON DOWN	RCA	MAY 25	JOSH LEO & BARRY BECKETT
THE BANGLES	GREATEST HITS	COLUMBIA	MAY 8	VARIOUS
BRUCE DICKINSON	TATTOOED MILLIONAIRE	COLUMBIA	MAY 8	CHRIS TSANGERIDES
THE JEFF HEALEY BAND	HELL TO PAY	ARISTA	MAY 25	ED STASIUM
BILLY IDOL	CHARMED LIFE	CHRYSALIS	MAY 1	KEITH FORSEY
JEFF LYNNE	ARMCHAIR THEATER	WARNER BROS.	MAY 22	JEFF LYNNE
MADONNA	I'M BREATHLESS	SIRE/WARNER BROS.	MAY 22	VARIOUS
MILLI VANILLI	THE REMIX ALBUM	ARISTA	MAY 25	VARIOUS
ANDREW RIDGELEY	SON OF ALBERT	COLUMBIA	MAY 22	ANDREW RIDGELEY & GARY BROMHAM
THE PRETENDERS	PACKED	SIRE/WARNER BROS.	MAY 22	MITCHELL FROOM
SOUL II SOUL	VOL. II—1990—A NEW DECADE	VIRGIN	MAY 22	NELLE HOOPER & JAZZIE B.
GEORGE STRAIT	LIVIN' IT UP	MCA	MAY 15	JIMMY BOWEN & GEORGE STRAIT
TONY! TONI! TONE!	THE REVIVAL	WING/POLYGRAM	MAY 8	TONY! TONI! TONE! & FOSTER-MCELROY

well. Patty Loveless' "On Down The Line," on MCA, appears in stores May 15. One week later comes the new Shenandoah release, "Extra Mile," on CBS.

A slew of artists whose last group projects were certified gold or platinum are making their solo mark in May.

Iron Maiden lead singer Bruce Dickinson makes his solo debut May 8 with "Tattooed Millionaire" from Columbia. Though the word is that the metal group is still intact, Dickinson will also embark on a solo U.S. tour in July with Maid-

en guitarist Janick Gers. Andrew Ridgeley, the other guy in Wham, has faith that he'll make an impact with "Son Of Albert," in stores May 22 on Columbia. The first single, a guitar-driven pop/rock track, "Shake," sets the tone for the rest of the project. Finally, Jeff Lynne, of Electric Light Orchestra and Traveling Wilburys fame, comes out with his first solo album "Armchair Theater," May 22 on Warner Bros. Fellow Wilbury George Harrison sings along on the first single, "Every Little Thing."

Lynne and Harrison also appear on the Jeff Healey Band's second platter, "Hell To Pay," due out May 25 on Arista. The duo added acoustic guitars and backing vocals and their blessing to Healey's cover of "While My Guitar Gently Weeps." Mark Knopfler appears on "I Think I Love You Too Much," which he penned. The band will tour as a headliner this summer, as well as appearing with Bonnie Raitt on several dates.

Album rockers will also get a new Pretenders album on May 22 from Sire/Warner Bros. However,

FBI SEIZES MORE THAN 76,000 ALLEGED PIRATED CD'S

(Continued from page 8)

The U.S. Optical Disc plant, formerly Shape Optimedia, was purchased in September by Europe Optical Disc, a plant based in the Netherlands.

According to Roy Brauer, president of U.S. Optical Disc, the plant had done business with T.H.E. last year. At that time, the firm had provided documentation, at the request of U.S. Optical Disc, that stated the material met with all legal requirements. "On the next order [which was seized] I had no suspicion that the person wasn't OK," says Brauer.

According to Steven J. D'Onofrio, senior VP for the RIAA, pirated and bootleg CDs, virtually nonexistent in 1988, have increased dramatically in the last year.

In 1989, law enforcement officials in the U.S. seized 38,766 pirated CDs, compared to 15 units in 1988. In the first three months of 1990, more than 100,000 allegedly pirated disks have been seized.

Demand for CDs has resulted in the growth in pirated material, says D'Onofrio. "People have switched formats," he notes. "The demand is in the CD format. There was a jump from vinyl to CD; there was not very much cassette bootlegging out there. To some extent, the bootleggers have

a much greater profit line on CD; the prices are substantially higher than vinyl. [Pirates] usually charge \$20-\$30 per disk, sometimes higher."

D'Onofrio also says a significant amount of alleged pirated product seized this year was destined for sale in Japan. Differences in copyright laws between the two countries complicate matters, but, as D'Onofrio states in an RIAA release, "if the recording is manufactured in the U.S. without authorization of the owner, it is illegal, regardless of where the compact disks are to be shipped."

Most replication facilities have been cooperating with the RIAA and the FBI in their investigations, says D'Onofrio.

Nimbus Records Inc., a CD replicator in Charlottesville, Va., participated in an intensive two-month investigation late last year that resulted in the seizure of more than 5,000 alleged illicit CDs and the indictment of Robert L. Waddell of Wichita, Kan., on charges of criminal copyright infringement and trafficking in counterfeit labels.

Unlike cassette production, which can be accomplished relatively inexpensively, CD manufacturing takes a great deal of space and an enormous capital investment. For that reason, would-be pirates generally must deal

with legitimate manufacturers for replication services.

"There are no really questionable plants in the states," says D'Onofrio. "You have some plants that are more careful in their transactions and some that are not. We have good cooperation with most of our plants here; we have a good working relationship with them."

RIAA and CRIA have stepped up their educational efforts to help make CD facilities aware of potential pirates. The organizations present seminars at plants that include a profile of the typical counterfeiter.

But CD plants in the U.S. have no agency to which they can turn for confirmation of orders. "I haven't found yet a definite answer on how to cover my back, how to make sure that everything I receive is all right," says Brauer. "There are no procedures in place in the U.S., and that makes it difficult."

The RIAA investigates recordings for CD plants on a regular basis, says D'Onofrio.

Since December, CRIA has been acting as a clearinghouse for orders in Canada. "If there is any doubt of information, we try to clear that information and give [the plants] an opinion on the legitimacy of the order," says CRIA's Brian Robertson.

who comprises the band now is a mystery. According to the label, backing Chrissie Hynde are several session players, including producer Mitchell Froom on keyboards.

Though school's end is fast approaching, two college favorites also have new releases in May. World Party, led by Karl Wallinger, comes back after a three-year absence with "Goodbye Jumbo," due out May 15 from Chrysalis. And as the name implies, the title track is about killing elephants for ivory.

Canadian band The Pursuit Of Happiness, who hit a few nerves and funny bones with 1988's tune "I'm An Adult Now," returns with the Todd Rundgren-produced "One-Sided Story," in stores May 29. The Chrysalis release's first single is "Two Girls In One."

May also sees the first releases from the new Charisma label. First up is Brent Bourgeois, formerly of Bourgeois Tagg, with his solo debut. The eponymously titled May 8 release includes a cover of The Zombies' "Time Of The Season." It's followed by the debut album by singer/songwriter Kirsty MacColl, called "Kite." MacColl has song on tracks by the Rolling Stones, Robert Plant, Talking Heads, and others, as well as writing Tracey Ullman's 1984 hit, "They Don't Know."

Assistance in preparing this story was provided by Lee Lambert, Deborah Russell, and Larry Flick.

TIME WARNER

(Continued from page 9)

lantic Recording Group, WEA International, WEA Corp., WEA Manufacturing, and a myriad of labels distributed by WEA. Its music publishing unit is Warner/Chappell Music.

Overall, Time Warner posted a \$51 million net loss in the quarter that ended March 31. Much of that loss was due to higher interest payments and depreciation and amortization charges resulting from the \$14 billion merger. The company said that, excluding interest, taxes, depreciation and amortization, its pro-forma operating income rose 16% to \$536 million in the quarter.

Company revenues were \$2.74 billion, 7.5% higher than last year's first quarter on a pro-forma basis.

Time Warner stock has been a weak performer this year, in large part because interest payments on its \$10.6 billion debt have depressed earnings. Its shares recently fell to \$92.50 each, close to their 52-week price low of \$88.25. DON JEFFREY

NEW KIDS BOOST MCA

(Continued from page 9)

to \$75.7 million.

Overall, MCA reports that quarterly net income rose 15.5% to \$31.5 million on a 29.8% rise in revenues to \$912.9 million.

The company's stock declined 25 cents a share on the day the results were released and closed at \$53 on the New York Stock Exchange.

MCA's quarterly results do not reflect its acquisition of Geffen Records for stock valued at about \$545 million. The deal closed in April, after the quarter ended. DON JEFFREY

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

NOTHING COMPARES TO "Nothing Compares 2 U" as **Sinead O'Connor's** single (Chrysalis) is still gaining points in airplay and sales to rack up an enormous lead at No. 1. The single has gone platinum in just eight weeks, meaning 1 million units of the cassette single have been sold. All other platinum singles this year have sold fewer than 1 million units because each is available on 12-inch single, and those sales are counted 2-for-1. (For example, a title selling 250,000 12-inch singles and 500,000 cassette singles would qualify for platinum certification.) "I Wanna Be Rich" by **Calloway** (Solar) has enough points to be No. 1 in a more typical week, but stops at No. 2 because of "Nothing." **Michael Bolton's** "How Can We Be Lovers" (Columbia) is bulletted at No. 3 but **Madonna's** "Vogue" (Sire) is an unstoppable juggernaut at No. 4 and will surely succeed "Nothing" in the No. 1 spot, probably in two weeks. In this feverish activity, "Whip Appeal" by **Babyface** (Solar) is pushed down to No. 7, despite gaining almost enough points to bullet.

THIS HAS BEEN A good year so far for artists new to the Hot 100, with several hitting the top five on their first outings, including four of this week's top 10 (O'Connor, Calloway, **Jane Child**, and **Lisa Stansfield**) and recent singles by **Tommy Page** and **Alannah Myles** (both of which hit No. 1). More new artists headed for the top 10: **Wilson Phillips**, the new female trio, is at No. 12 with "Hold On" (SBK) and has 23 top five radio reports this week, including 7-5 at B94 Pittsburgh, 6-4 at WNCI Columbus, Ohio, and 5-3 at KISN Salt Lake City. "Sending All My Love" (Atlantic) by male trio **Linear** from Ft. Lauderdale, Fla., is at No. 14, with six stations reporting the title at No. 1 or No. 2, including WTIC-FM Hartford, Conn., and Power 102 El Paso, Texas. "Poison" by **Bell Biv DeVoe** (MCA), at No. 18 nationally, is already No. 1 at KGGI Riverside, Calif., and No. 3 at WZOU in the trio's hometown of Boston. And another Boston trio, **Perfect Gentlemen**, is bulletted at No. 30 with "Ooh La La" (Columbia), jumping 13-7 at Power 92 Phoenix. It was last week's Power Pick/Airplay, and thus has a 90% chance of going top five.

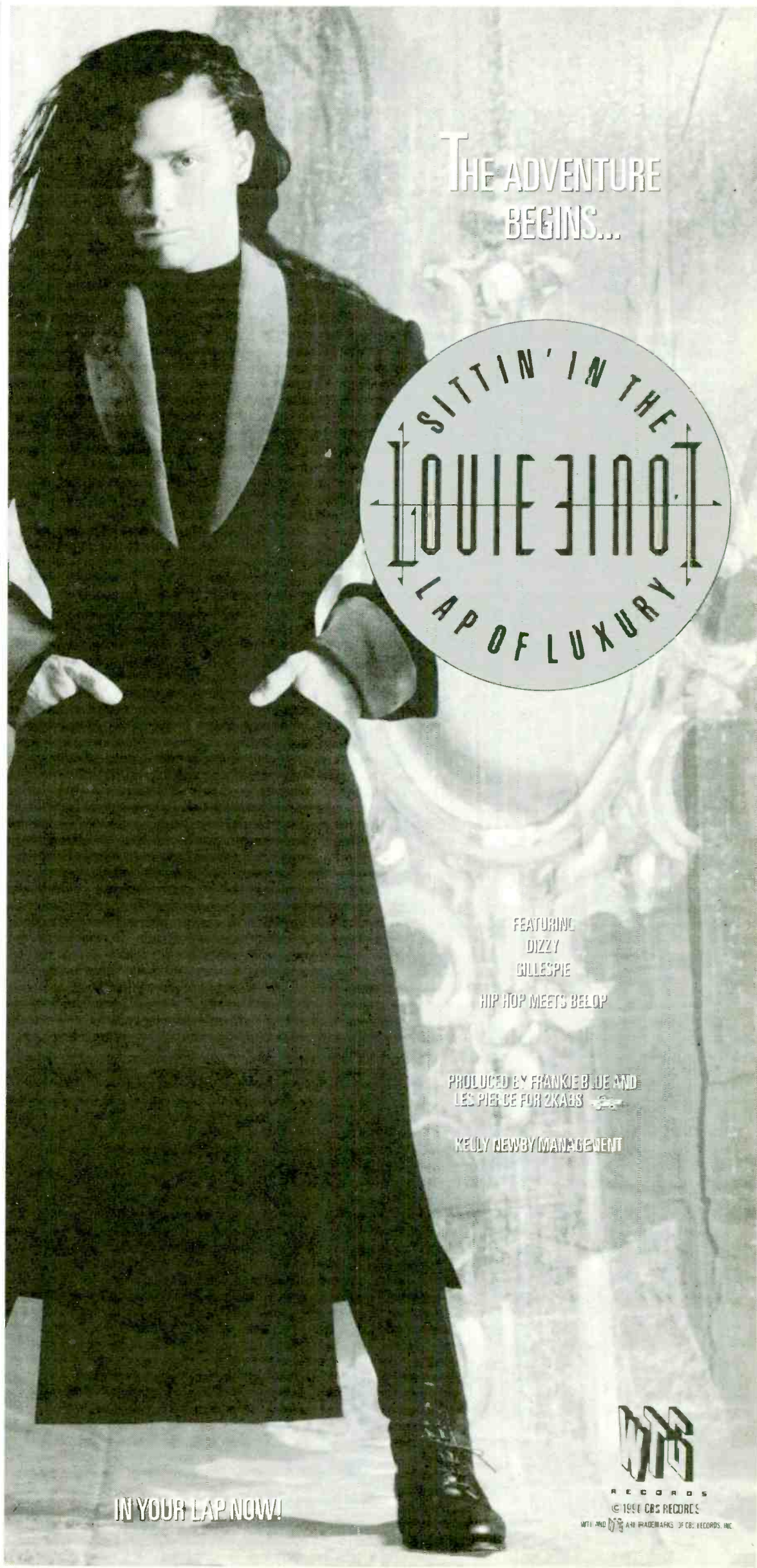
AMONG THE EIGHT DEBUTS are three new artists. **En Vogue**, a female quartet from the San Francisco Bay area, debuts strongly at No. 61, helped by crossover sales, with their top 10 black single, "Hold On" (Atlantic). **Young And Restless**, two teenage rappers, enter at No. 84 with "B' Girls" (Pandisc), which already went to No. 1 at Power 96 in their hometown of Miami. **Joey Kid** from the Bronx, N.Y., debuts at No. 95 with "Counting The Days" (Bassment), which is already No. 5 at Hot 97 New York and moves 10-8 at Hot 97.7 San Jose, Calif.

SEVERAL RECORDS WITHOUT BULLETS are performing strongly in some markets. "Time After Time" by **Timmy T** (Jam City), at No. 40 nationally, is No. 1 at Power 97 Las Vegas, and has nine other top 10 radio reports. "Moonlight On Water" by **Laura Branigan** (Atlantic) stalls at No. 59 nationally but moves 8-4 at Z99 Oklahoma City. "The Ballad Of Jayne" by **L.A. Guns** (Vertigo) has 10 top 10 radio listings, including Pirate Radio Los Angeles (11-7) and WAAF Worcester, Mass. (15-10).

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON
I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA	12	20	98	130	131
CRADLE OF LOVE BILLY IDOL CHRYSALIS	3	8	48	59	61
LOVE IS ALANNHAH MYLES ATLANTIC	1	6	50	57	57
TURTLE POWER PARTNERS IN KRYME SBK	5	11	40	56	126
DO YOU REMEMBER? PHIL COLLINS ATLANTIC	5	11	39	55	187
SITTIN' IN THE LAP OF LUXURY LOUIE LOUIE WTG	7	9	26	42	79
CHILDREN OF THE NIGHT RICHARD MARX EMI	2	9	29	40	169
READY OR NOT AFTER 7 VIRGIN	2	9	26	37	120
SHAKE ANDREW RIDGELEY COLUMBIA	3	3	22	28	28
POISON BELL BIV DEVOE MCA	2	5	18	25	127

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



THE ADVENTURE
BEGINS...

SITTIN' IN THE
LOUIE LOUIE
LAP OF LUXURY

FEATURING
DIZZY
GILLESPIE

HIP HOP MEETS BELOP

PRODUCED BY FRANKIE BLUE AND
LES PIERCE FOR 2KABS

KELLY NEWBY MANAGEMENT

WTG
RECORDS

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IN YOUR LAP NOW!

DAVE DEXTER JR. DIES

(Continued from page 8)

record labels operated by Wally Heider and Tom Grumiglia after he left Billboard in 1983.

During his career at Capitol, Dexter helped launch the careers of Peggy Lee, Sammy Davis Jr., Ella Mae Morse, Kay Starr, Nellie Lutcher, and Freddie Slack, while also recording Les Baxter, Duke Ellington, Gordon MacRae, and Jay McShann, the bandleader/pianist who gigged in Dexter's native Kansas City, Mo. (It was in Kansas City that Dave worked on the Journal-Post newspaper and was a correspondent for Down Beat and Billboard).

Former Capitol executives also credit Dexter with bringing Frank Sinatra, Nat "King" Cole, and Stan Kenton to the label, although he never recorded any of them.

As head of international A&R for Capitol, Dexter was the conduit between EMI in London and the Capitol Tower in Hollywood for all the Beatles records after one single, "Please Please Me" backed with "Ask Me Why," wound up on VeeJay in 1963.

While Dexter was looked upon as feisty and offbeat by some within Capitol, his place in music history is reflected in the comments from the people whose lives and careers he affected.

"He launched me," says singer Peggy Lee, recalling how she was signed to Capitol after recording two songs for Dexter. "He talked me into cutting those two sides. He really helped get my career going."

Dexter was one of the first employees hired by Capitol, and he handled a number of assignments, including writing the monthly "Capitol News," which was given away free at retail stores. He never minced words as a journalist, and some critical comments he wrote about Frank Sinatra in Down Beat later came around to undercut his standing at Capitol.

Recalls Mickie Dexter, his wife of 32 years: "Dave had written something about Frank Sinatra which Sinatra didn't like and never forgot. A few years later when Columbia Records dropped him, Dave suggested that Capitol sign Sinatra . . . The story goes that Sinatra

said he wouldn't sign with Capitol if Dave was his producer. So Voyle Gilmore and then Dave Cavanaugh became Frank's producers."

Jim Conkling, head of A&R at Capitol during its formative years before becoming president of both Columbia and Warner Bros. Records, says Dave "certainly brought unique kinds of artists to Capitol"—including Sammy Davis Jr. and Nellie Lutcher, a hot singer/pianist.

Recalls Conkling: "Dave was cutting the Will Mastin Trio, and they weren't doing very well. He called me and said, 'I'm hot on one person in the group.' I said, 'If the trio isn't making it, why do you think one guy will cut it?' Dave said, 'He sings and moves well, and I really think he can make it.' So I told Dave to handle him, and he recorded a few songs with Sammy Davis Jr. The records didn't sell all that good, but they drew attention to him from DJs and that helped his career."

Lutcher was an artist Dexter knew from his Down Beat days. He went into the studio and recorded her and introduced his new find at the weekly A&R meeting. "Her first couple of records were big hits," recalls Conkling.

Dexter authored three books, "The Jazz Story," "Playback," and "Jazz Cavalcade," with the latter two still used on college campuses as guides to the halcyon days when jazz was America's pop music of the day. Two years ago Dexter donated all his papers, magazine articles, and recordings to the Memorial Library at the Univ. of Missouri. "The school has just completed cataloging all Dave's work," says Mickie Dexter.

Dexter was cremated following a private family service. He is survived by his wife; sons Mike, 43, and David L., 40; daughter Janet Grant, 37; six grandchildren, and a brother.

Eliot Tiegel, a veteran writer of the pop and jazz music scene, is a former managing editor of Billboard. In that capacity, he worked closely with Dave Dexter out of the magazine's offices in Los Angeles.

L.A. Judge Orders 3 Firms To Squelch Kids' 900 Lines

LOS ANGELES—Attorneys for teen pop stars New Kids On The Block have won the first round in a series of legal actions that call for more than \$81 million in damages from four firms allegedly operating unauthorized New Kids 900 telephone numbers.

On April 23 in U.S. District Court in Los Angeles, Judge William D. Keller enjoined three of the firms from infringing on the group's trademarks.

Under the court orders, the Florida-based Investex Investment Exchange Inc. and Media Promotions Inc., as well as the Delaware-

based Merry-Go-Round Enterprises, must cease using the group's names or photos in association with 900 lines.

USA Today and Star Magazine, also named in the complaint filed March 20 (Billboard, March 31), had halted use of their unauthorized New Kids' line prior to the injunction request.

New Kids' attorney Philip Heller, of the Los Angeles-based law firm Pillsbury, Madison & Sutro, says he will proceed with the litigation to seek damages from the four firms.

"We want to protect the public in general and New Kids fans in particular from people who claim their services are associated with the New Kids," Heller says. "I think we have accomplished that."

CRAIG ROSEN

FOR WEEK ENDING MAY 5, 1990

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	NOTHING COMPARES 2 U	SINEAD O'CONNOR	1
2	3	I WANNA BE RICH	CALLOWAY	2
3	10	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	5
4	5	HOW CAN WE BE LOVERS	MICHAEL BOLTON	3
5	16	VOGUE	MADONNA	4
6	7	WHIP APPEAL	BAByFACE	7
7	11	WHAT IT TAKES	AEROSMITH	9
8	6	WITHOUT YOU	MOTLEY CRUE	11
9	14	POISON	BELL BIV DEVOE	18
10	2	ALL AROUND THE WORLD	LISA STANSFIELD	8
11	17	HOLD ON	WILSON PHILLIPS	12
12	4	DON'T WANNA FALL IN LOVE	JANE CHILD	6
13	13	SENDING ALL MY LOVE	LINEAR	14
14	12	HEARTBEAT	SEDUCTION	13
15	22	ALRIGHT	JANET JACKSON	10
16	18	THE HUMPTY DANCE	DIGITAL UNDERGROUND	26
17	20	LOVE CHILD	SWEET SENSATION	15
18	21	ROOM AT THE TOP	ADAM ANT	17
19	9	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	19
20	25	THIS OLD HEART OF MINE	ROD STEWART	16
21	23	THE HEART OF THE MATTER	DON HENLEY	21
22	8	HERE AND NOW	LUTHER VANDROSS	20
23	19	I'LL BE YOUR EVERYTHING	TOMMY PAGE	24
24	28	EXPRESSION	SALT-N-PEPA	31
25	33	IT MUST HAVE BEEN LOVE	ROXETTE	22
26	24	BLACK VELVET	ALANNAH MYLES	28
27	36	HOUSE OF PAIN	FASTER PUSSYCAT	33
28	15	FOREVER	KISS	29
29	38	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	25
30	35	TIME AFTER TIME	TIMMY T	40
31	31	JUST A FRIEND	BIZ MARKIE	52
32	37	READY OR NOT	AFTER 7	32
33	26	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	27
34	27	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOROTIC	38
35	29	THE SECRET GARDEN	QUINCY JONES	57
36	30	IF U WERE MINE	THE U-KREW	34
37	—	SAVE ME	FLEETWOOD MAC	35
38	34	NO MORE LIES	MICHELLE	58
39	39	A LITTLE LOVE	COREY HART	46
40	—	GET A LIFE	SOUL II SOUL	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	NOTHING COMPARES 2 U	SINEAD O'CONNOR	1
2	3	I WANNA BE RICH	CALLOWAY	2
3	5	HOW CAN WE BE LOVERS	MICHAEL BOLTON	3
4	8	VOGUE	MADONNA	4
5	2	DON'T WANNA FALL IN LOVE	JANE CHILD	6
6	6	WHIP APPEAL	BAByFACE	7
7	14	ALRIGHT	JANET JACKSON	10
8	4	ALL AROUND THE WORLD	LISA STANSFIELD	8
9	15	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	5
10	13	THIS OLD HEART OF MINE	ROD STEWART	16
11	17	U CAN'T TOUCH THIS	M.C. HAMMER	23
12	12	WHAT IT TAKES	AEROSMITH	9
13	9	WITHOUT YOU	MOTLEY CRUE	11
14	21	HOLD ON	WILSON PHILLIPS	12
15	16	HEARTBEAT	SEDUCTION	13
16	19	LOVE CHILD	SWEET SENSATION	15
17	18	SENDING ALL MY LOVE	LINEAR	14
18	24	ROOM AT THE TOP	ADAM ANT	17
19	7	HERE AND NOW	LUTHER VANDROSS	20
20	22	THE HEART OF THE MATTER	DON HENLEY	21
21	26	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	25
22	28	IT MUST HAVE BEEN LOVE	ROXETTE	22
23	11	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	19
24	10	I'LL BE YOUR EVERYTHING	TOMMY PAGE	24
25	30	OOH LA LA	PERFECT GENTLEMEN	30
26	20	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	27
27	33	POISON	BELL BIV DEVOE	18
28	32	BABY, IT'S TONIGHT	JUDE COLE	36
29	—	DO YOU REMEMBER?	PHIL COLLINS	39
30	35	I'LL SEE YOU IN MY DREAMS	GIANT	37
31	31	IF U WERE MINE	THE U-KREW	34
32	23	FOREVER	KISS	29
33	34	SAVE ME	FLEETWOOD MAC	35
34	—	CHILDREN OF THE NIGHT	RICHARD MARX	43
35	36	CRUISING FOR BRUISING	BASIA	41
36	39	READY OR NOT	AFTER 7	32
37	—	TURTLE POWER	PARTNERS IN KRYME	44
38	27	BLACK VELVET	ALANNAH MYLES	28
39	25	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	42
40	38	GETTING AWAY WITH IT	ELECTRONIC	45

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)
8	ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	100
5	ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	66
63	ALL MY LIFE (Seagrap, BMI) CLM	21
49	ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP)	13
10	ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	18
47	ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	68
84	"B" GIRLS (P-Man, BMI)	20
36	BABY, IT'S TONIGHT (Colesion, BMI/EMI Blackwood, BMI)	19
70	THE BALLAD OF JAYNE (AI Snug, BMI/Pri, ASCAP) WBM	96
28	BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	92
94	BLUES BEFORE AND AFTER (Famous Monster, BMI/Screen Gems-EMI, BMI)	96
43	CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	96
7	CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong-USA, ASCAP) HL	92
98	COM'ON AND GET MY LOVE (EMI Blackwood, BMI) HL	12
64	COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM	61
95	COUNTING THE DAYS (Big Generic, BMI)	33
83	CRADLE OF LOVE (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Bonedillo, ASCAP/Chrysalis, ASCAP)	74
41	CRUISING FOR BRUISING (Virgin, ASCAP) CPP	3
55	CUTS YOU UP (American Momentum, BMI)	3
90	DANGEROUS (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	2
62	DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Dewhit, ASCAP) CPP/WBM	42
51	DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI) CPP	34
39	DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	24
6	DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	24
82	THE DOWNEASTER "ALEXA" (Joel, BMI)	56
77	DRAG MY BAD NAME DOWN (Irving, BMI) CPP	37
79	DUB BE GOOD TO ME (Go! Discs)	52
50	ENJOY THE SILENCE (Emile, ASCAP)	52
71	ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	91
31	EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	46
29	FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	15
54	GET A LIFE (Virgin, ASCAP) CPP	88
38	GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	99
45	GETTING AWAY WITH IT (Virgin, ASCAP/Cage/10) CPP/WBM	27
81	GIRLS NITE OUT (Beyerson, BMI/Rossaway,	59
53	NICETY (Ruthless Attack, ASCAP)	53
58	NO MORE LIES (Ruthless Attack, ASCAP)	58
1	NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM	1
60	NOTICE ME (Sikki Ikki, ASCAP/Padavon, BMI)	60
89	ONLY MY HEART TALKIN' (Beehee Boy, ASCAP/Nonpareil, ASCAP) WBM	89
30	OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL	30
73	OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	73
48	OYE MI CANTO (HEAR MY VOICE) (Foreign Imported, BMI) CPP	48
75	PICTURES OF YOU (Fiction, ASCAP)	75
18	POISON (Hi-Frost, BMI)	18
32	READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL	32
97	ROOM AT THE TOP (Timmy T, BMI/Irving, BMI) CPP	97
17	ROOM AT THE TOP (Colgems-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM	17
86	SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL	86
35	SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM	35
57	THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/MCA, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM/HL	57
14	SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP	14
65	SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL	65
72	SPIN THAT WHEEL (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	72
69	THAT'S THE WAY OF THE WORLD (EMI, BMI/EMI Blackwood, BMI) HL	69
16	THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP	16
85	THIS & THAT (Liafal, BMI/Careers, BMI) HL	85
40	TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) WBM	40
87	TRY TO FIND ME (Luna Tunes, BMI)	87
44	TURTLE POWER (EMI Blackwood, BMI/Kikinit, BMI) HL	44
23	U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-I, BMI) CPP	23
80	UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM	80
4	VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM	4
78	THE WAY IT IS (City Kidd, ASCAP) CLM	78
9	WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL	9
7	WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL	7
19	WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Elliot Wolff, ASCAP/Jobete, ASCAP) CPP	19
11	WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	11
25	YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM	25

Billboard's expanded Gospel coverage . . . see pages 64-65

BILLY IDOL

THE NEW ALBUM

CHARMED LIFE

FEATURING THE SINGLE
CRADLE OF LOVE
FROM THE 20TH CENTURY FOX MOVIE
FORD FAIRLANE

PRODUCED BY [unreadable]

WATCH FOR THE BILLY IDOL CHARMED LIFE TOUR COMING SUMMER 1990

MANAGEMENT TONY DIM TRIADES
ERIC BARRETT EAST COAST MANAGEMENT


Chrysalis

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	109	115	11	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
(111)	153	—	2	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
(112)	113	133	8	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
113	102	86	9	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
114	112	89	24	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
(115)	NEW	—	1	SUZANNE VEGA A&M 5293 (8.98) (CD)	DAYS OF OPEN HAND
116	108	106	13	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
(117)	125	123	25	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
(118)	171	—	2	A TRIBE CALLED QUEST PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM JIVE 1131-1-/RCA (8.98) (CD)	
119	123	109	15	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
120	122	112	34	RED HOT CHILI PEPPERS ● EMI 92152 (9.98) (CD)	MOTHER'S MILK
121	111	107	8	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
122	117	117	32	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
123	119	101	14	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
124	121	118	57	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
(125)	142	156	4	HURRICANE ENIGMA 73577/CAPITOL (9.98) (CD)	SLAVE TO THE THRILL
(126)	145	158	11	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
127	120	114	6	PETER WOLF MCA 6349 (9.98) (CD)	UP TO NO GOOD
128	110	98	46	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
(129)	138	157	5	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
(130)	152	150	45	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
131	130	137	7	PRETTY BOY FLOYD MCA 6341 (9.98) (CD)	LEATHER BOYZ WITH ELECTRIC TOYZ
132	135	134	47	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
(133)	150	144	94	BOBBY BROWN ▲ ⁶ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
(134)	146	—	2	COREY HART EMI 92513 (9.98) (CD)	BANG
135	127	120	10	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
136	136	121	62	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
137	118	87	31	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
138	137	135	10	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
(139)	156	145	30	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
(140)	182	—	24	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
(141)	162	180	3	THE SILOS RCA 2051-1-R (8.98) (CD)	THE SILOS
(142)	155	138	31	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
143	132	119	17	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
144	147	147	74	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
145	124	110	38	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY . . ."
(146)	170	179	3	ERIC JOHNSON CAPITOL 90517 (9.98) (CD)	AH VIA MUSICOM
147	158	153	21	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
148	143	136	4	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
149	129	139	7	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL
150	115	102	62	WARRANT ▲ ² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
(151)	NEW	—	1	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
152	157	132	61	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
153	141	125	9	BLACK UHURU MESA 79021/RHINO (9.98) (CD)	NOW
154	139	122	23	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
155	140	143	9	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	134	140	6	GUN A&M SP 5285 (8.98) (CD)	TAKING ON THE WORLD
(157)	172	—	2	LAURA BRANIGAN ATLANTIC 82086 (9.98) (CD)	LAURA BRANIGAN
158	131	116	23	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
159	116	85	34	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
160	144	131	8	J.J. CALE SILVERTONE 1306/RCA (8.98) (CD)	TRAVEL-LOG
161	165	155	15	LORRIE MORGAN ● RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
162	166	164	63	TOO SHORT ▲ JIVE 1149-1-/RCA (8.98) (CD)	LIFE IS . . . TOO SHORT
(163)	189	—	2	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
164	126	124	11	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLET
165	148	141	11	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
(166)	193	195	32	SINEAD O'CONNOR ● ENSIGN 21612/CHRYSALIS (9.98) (CD)	THE LION AND THE COBRA
167	163	162	4	THE BELOVED ATLANTIC 82047 (9.98) (CD)	HAPPINESS
168	164	171	5	CRACK THE SKY GRUDGE 4520* (8.98) (CD)	DOG CITY
169	149	128	6	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARD WAY
170	105	95	10	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY
171	151	129	11	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
172	168	176	7	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	THE INNOCENCE MISSION
173	169	154	22	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
174	161	161	75	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
175	160	151	116	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(176)	NEW	—	1	THE LONDON QUIRE BOYS CAPITOL 93177 (9.98) (CD)	A BIT OF WHAT YOU FANCY
(177)	NEW	—	1	THE HOUSE OF LOVE FONTANA 842-293-4 (CD)	THE HOUSE OF LOVE
178	128	126	31	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
179	167	159	15	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
180	181	181	7	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
181	190	184	67	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
182	176	168	7	AMERICAN ANGEL GRUDGE 4518* (8.98) (CD)	AMERICAN ANGEL
(183)	NEW	—	1	THE LIGHTNING SEEDS MCA 6404 (9.98) (CD)	CLOUDCUCKOOLAND
(184)	NEW	—	1	JUDE COLE REPRISE 26164 (9.98) (CD)	A VIEW FROM 3RD STREET
185	185	—	2	KILLER DWARFS EPIC E 45139 (CD)	DIRTY WEAPONS
186	187	183	141	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
187	192	188	23	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
188	159	146	24	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
189	196	185	6	ERNIE ISLEY ELEKTRA 60902 (9.98) (CD)	HIGH WIRE
190	154	127	28	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
191	195	170	9	ORIGINAL LONDON CAST GEFEN GHS 24271 (19.98) (CD)	MISS SAIGON
(192)	NEW	—	1	JIMMY SOMERVILLE POLYDOR 828-166-4 (CD)	READ MY LIPS
(193)	RE-ENTRY	—	23	THE CHARLIE DANIELS BAND EPIC FE 45316/CBS (CD)	SIMPLE MAN
194	173	167	26	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
195	177	178	21	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
196	179	165	14	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
197	178	152	23	SCORPIONS ● MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
198	184	163	14	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
199	188	192	28	ICE-T ● SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH . . .
200	183	194	18	JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM

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Above The Law 78	Cher 47	Melissa Etheridge 142	Ice-T 199	Little Feat 55	Phantom 155, 175	Ricky Van Shelton 104	Randy Travis 139
Aerosmith 9	Chicago 173	Everything But The Girl 92	The Innocence Mission 172	The London Quire Boys 176	Original London Cast/Saigon 191	Michelle Shocked 194	A Tribe Called Quest 118
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American Angel 182	The Church 66	Faith No More 126	Janet Jackson 2	Biz Markie 190	Tommy Page 40	Sir Mix-A-Lot 117	Troop 83
Adam Ant 57	Eric Clapton 32	Faster Pussycat 56	Alan Jackson 86	Richard Marx 73	Michael Penn 42	Skid Row 63	The U-Krew 101
Patti Austin 93	Andrew Dice Clay 60	Fine Young Cannibals 152	Jesus And Mary Chain 188	Kathy Mattea 138	Tom Petty 36	Slaughter 21	UB40 143
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Babyface 20	Phil Collins 14	Julia Fordham 98	Jive Bunny/ Mastermixers 200	Paul McCartney 128	Pretty Boy Floyd 131	Soul II Soul 65	Suzanne Vega 115
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Basia 24	Alice Cooper 107	Johnny Gill 100	Quincy Jones 23	The Mission U.K. 106	Chris Rea 121	House Party 105	Willie, Waylon, Johnny & Kris 102
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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 23-29, Fifth Annual Crosstown Jam and Fifth Annual Music Business Forum, presented by Music Business Forum and the Washington Area Music Assn., Vista International Hotel, Washington, D.C. 301-937-6865.

April 27-29, Stereophile High End Hi-Fi Show, Penta Hotel, New York. 212-661-5300.

April 27-May 6, 21st Annual New Orleans Jazz and Heritage Festival, New Orleans Fairgrounds, New Orleans. 504-522-4786.

April 28, The New American Orchestra 11th Anniversary Gala, presented by the Foundation for New American Music, UCLA Royce Hall, Los Angeles. Bette Gordon, 213-204-2670.

April 29, Third Annual Rock'n'Roll Spectacular Auction and Sale, proceeds to benefit the Philadelphia Music Foundation and SCAN (Stop Child Abuse Now), presented by Electric Factory Concerts, Holiday Inn City Line, Philadelphia. Nancy Becker, 215-592-8708, or Wendy Isaacs, 215-561-4338.

MAY

May 4-6, Second Annual L.A. Independent Music Conference, Beverly Garland Hotel, Los Angeles. Joe Reed, 818-763-1039.

May 5, Ninth Annual International Reggae Music Awards, Masquerade Entertainment Center,

Atlanta. 312-427-0266 or 404-378-6023.

May 5-13, Rap & Hip-Hop Music Affair and Michigan Rap Achievement Awards, Westin Hotel, Detroit. 313-396-1555.

May 7, Tenth Annual Minnesota Music Awards, Radisson Hotel, St. Paul, Minn. Gary Marx or Denise Long, 612-338-1051.

May 8-10, ShowTech Berlin '90—Fourth Annual International Trade Fair and Congress for Entertainment Technology, Stage Engineering, Equipment, and Organization, Berlin Exhibition Grounds, Berlin. 011-49-30-3038-0.

May 8-10, New York Home Video Show, New York Passenger Ship Terminal, New York. 914-328-9157.

May 9-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. 213-553-4330.

May 9-13, T.J. Martell Rock 'N Charity Weekend, various locations, Los Angeles. Howard Schlossberg, 818-883-7625.

May 14-17, International Tape/Disc Assn. Annual "How And Why" Seminar, Grove Park Inn, Asheville, N.C. 212-643-0620.

May 15-16, Video Software Dealers Assn. Video Expo, Palmer House, Chicago. Dana Kornbluth, 609-596-8500.

May 18-19, Undercurrents '90: Second Annual Cleveland Music Showcase/Seminar, Powerhouse Mall, Cleveland. 216-467-0300.

May 19, Spring Music Conference, presented by Music Business Monthly, World Trade Center, Boston. 617-935-5386.

May 21, Entertainment and Sports Conference, presented by the Foundation for Accounting Education; conference for accountants, executives, financial officers, and attorneys in the entertainment and sports industries, Grand Hyatt Hotel, New York. Jennifer Souder, 212-973-8376.

May 23, Billboard Latin Music Seminar, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. Angela Rodriguez, 305-448-2011.

May 24, Second Annual Latin Music Awards, presented by Univision and Billboard, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. 305-471-4061.

May 27-30, Fifth Annual Music & Media Conference, Amsterdam. Peggy Dold, 212-536-5089.

May 30-June 3, National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention, Opryland Hotel, Nashville. 609-547-3331.

JUNE

June 2-5, 1990 International Summer Consumer Electronics Show, McCormick Center Hotel, Chicago. 202-457-4919.

June 8, T.J. Martell Foundation 1990 Humanitarian Award Concert (featuring Linda Ronstadt), Avery Fisher Hall, New York. 212-245-1818.

June 11-12, Video Software Dealers Assn. Video Expo, Radisson Hotel Atlanta. Dana Kornbluth, 609-596-8500.

LIFELINES

BIRTHS

Boy, Alexander John, to John and Karen Titta, March 9 in Staten Island, N.Y. He is director of creative operations, music publishing, for PolyGram Records.

Girl, Rickie-Lee, to Axel and Sylvie Kroell, March 21 in New York. He is owner of European American Recording Inc. there, and producer of Grayson Hugh.

Boy, Ryan John, to Rick and Cathy Rogers, April 4 in Northern Westchester Hospital, Westchester, N.Y. He is advertising sales manager at TV Entertainment.

Boy, Harrison Simon, to Jo Beth and Jaimison Roberts, April 6 in New York. He is an entertainment attorney with the New York law firm of Mayer, Katz, Baker & Leibowitz. Roberts' father is Roy Rifkind, an owner and founder of the Spring and Posse labels and now a principal in Banner International Talent Agency. Jaimison's brother is Randy Roberts, VP of PolyGram Records.

Girl, Leanna Miriam, to Robert Simonds and Karen Margolis, April 12 in Minneapolis. He is VP of sales and distribution for Rykodisc.

Girl, Abigail Catherine, to Dave and Carrie Calin, April 18 in Erie, Pa. He is morning man at WNCI Columbus, Ohio.

Girl, Grace Isabella, to Nick Cucci and Mary Brown, April 18 in New York. He is label manager of Rough Trade. She is East coast A&R representative for Warner-Chappell Music.

Boy, Tyler, to Kevin ("T.K. Townshend") and Tammy Brooks, April 20 in Hampton Bays, N.Y. He is nighttime DJ at WBLI in Patchogue, N.Y.

Boy, Luis Bishop, to Paco and Jay Dee Lopez, April 24 in Houston. He is nighttime DJ at KKFR in Phoenix.

MARRIAGES

Christopher Connell to Jerri-Lee Mendonca, March 10 in Burbank, Calif. She is assistant to the chief op-



NARAS Winners. Standing tall after receiving awards from the New York chapter of NARAS at the chapter's annual A&R/Producers Awards luncheon are, from left: RCA Red Seal producer Jack Pfeiffer; independent producer Nile Rodgers; Atlantic Records producer Arif Mardin; and jazz/big band writer/producer George T. Simon, who received the Russ Sanjek Award.

erating officer at Motown Records.

Stanley Goman to Wendy Green, April 21 in Sacramento, Calif. He is senior VP of store operations at Tower Records/Tower Video. She is Tower's sales coordinator.

Andy Fugazzi to Shawn Ireland, April 21 in Columbus, Ohio. She is news director at WNCI Columbus, Ohio.

DEATHS

Zora Popovich, 67, of amyotrophic lateral sclerosis, April 12 in Nashville. Popovich was the mother of former PolyGram Records/Nashville chief Steve Popovich, who has established the Zora Popovich Memorial Fund to aid crippled children, abused women, and ALS research. Contributions may be sent to the Fund at P.O. Box 120127, Nashville, 37212.

Dave Dexter Jr. 74, of a heart attack, April 19 in Sherman Oaks, Calif. A Capitol Records A&R executive and producer for 30 years before retiring in 1974, Dexter has been credited with launching the careers of Peggy Lee, Sammy Davis Jr., and Nellie Lutcher, among others. An accomplished reporter, editor, and author, he wrote three books: "The Jazz Story," "Playback," and "Jazz Cavalcade," and for years served as a correspondent and editor for Down Beat magazine and Billboard. Dexter is

survived by his wife, Mickie; his children, Mike, David, and Janet; six grandchildren, and a brother. See story, page 8.

Mary Ann Saracino, 55, of cancer, April 21 in Norwalk, Conn. Saracino was proprietor of Hill Records there. She is survived by her father, Michael, and her sister, Andrea.

Tony St. James, 42, after a brief illness, April 21 in Los Angeles. St. James was a veteran of radio for nearly 25 years and worked at such stations as KHJ and KIQQ Los Angeles and KWIZ Orange County Calif. Most recently he was an evening air-personality for Unistar Radio Networks' AM Only format. He was also a voice-over talent who was heard on national commercials for Coors Extra Gold and Cherry Coke, as well as the "Transformers" cartoon series. He is survived by his wife, Anita and two children, Tom and Ray. See Vox Jox, page 14.

Dexter Gordon, 67, of kidney failure, April 25 in Philadelphia. Gordon, a Blue Note recording artist, was an outstanding tenor saxophonist and one of the prime shapers of bebop. See story, page 6.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

NEW COMPANIES

ment facility. P.O. Box 6386, Glendale, Calif. 91225-0386; 818-243-1513.

Prejippie Music, formed by Bruce and Victoria Henderson, is a music publishing and production company offering original jingles, backing music, and film scoring, as well as pop, rock, and R&B production. 8083 Stout, Detroit, Mich. 48228; 313-581-1267.

Artist Developments International, formed by Marco Dydo, specializes in artist development and management, song and book publishing, merchandising, script development, and video production. Company has also opened a 32-track recording and develop-

McCall & Associates, formed by Louis A. McCall, Linda Lou McCall, and Wilmer J. Leon III, is a full-service career development company, offering personal management and music business consultation. 9411 Peshurst Court, Gaithersburg, Md. 20879; 301-590-9179.

Direct Force Productions, formed by Ronald M. Amedee, specializes in producing R&B, jazz, gospel, rap, and dance music artists. First client is Jason Mallett Taylor. Demos are currently being accepted. P.O. Box 255, Roosevelt, N.Y. 11575; 212-713-5779.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas New York, N.Y. 10019, (212) 713-2000

Company	Sale/1000's	Open 4/16	Close 4/23	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1921.5	17 1/2	17 1/2	-1/4
CBS Inc.	210.6	181 1/4	174 1/4	-7 1/4
Capital Cities Communications	186	546 1/2	561 1/4	+14 1/4
Carolco Pictures	213.7	11	11	.....
Coca-Cola	3543.6	80 1/4	76 1/4	-3 1/2
Walt Disney	2272.9	114 1/4	111 1/4	-3 1/4
Eastman Kodak	3266.9	40	38 1/4	-1 1/4
Handleman	867.2	18 1/4	14 1/4	-4 1/2
MCA Inc.	1099.2	53 1/4	54 1/4	+1 1/4
MGM/UA	475	17 1/4	17 1/4	-1/2
Orion Pictures Corp.	61	20 1/4	19 1/4	-1 1/4
Paramount Communications Inc.	1505.5	45 1/4	45 1/4	.....
Pathe Communications	81.7	4 1/4	4 1/4	-1/4
Polygram NV	272.4	18 1/4	18 1/4	.....
Sony Corp.	123.9	52 1/4	52 1/4	.....
TDK	21	43 1/4	43 1/4	.....
Time Warner	781.5	99 1/4	92 1/4	-7
Vestron Inc.	63.2	3 1/4	3 1/4	.....
Westinghouse	1486.1	76 1/4	73 1/4	-2 1/4

Company	Open	Close	Change
AMERICAN STOCK EXCHANGE			
Commtron	9.3	6 1/2	6 1/4
Electrosound Group Inc.	5.4	3 1/4	3 1/4
Nelson Holdings Int'l	57.8	7	6 1/4
Price Communications	37.9	4 1/4	4 1/4
Prism Entertainment	13.8	3	3 1/4
Unitel Video	10.4	9 1/4	8 1/4

Company	Open	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	10 1/4	10 1/4	-1/2
Certron Corp.	.....	.....	.....
Dick Clark Productions	5 1/2	5 1/2	.....
LIN Broadcasting	63	62 1/4	-1/4
LIVE Entertainment	21 1/4	21	-1/4
Recoton Corp.	4 1/2	4 1/4	+1/4
Rentrak	.....	.....	.....
Shorewood Packaging	23	23 1/4	+1/4
Specs Music	7 1/4	6 1/4	-1 1/4
Starstream Communications Group, Inc.	.....	.....	.....
Trans World Music	26 1/4	27 1/4	+1 1/4
Video Jukebox Network	.....	.....	.....
Wall To Wall Sound And Video	3 1/2	4 1/4	+1/2
Westwood One	5 1/4	6	+1/2

Company	Open	Close	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	127	128	+1
Pickwick	223	223	.....
Really Useful Group	235	235	.....
Thorn EMI	652	639	-13

(Continued from page 1)

refocused industry attention on the growing consolidation at all levels of the home video industry and its implications for the future of the independent wholesaler network.

"There's no question that Warner, Pathé, and MGM is getting to be a very big enterprise," says Walt Wiseman, president of Indianapolis-based distributor Major Video Concepts. "If that deal goes through, then Time Warner will control about 25% of the [home] video volume. No question that their going direct [to retailers] is

a fear at independent distribution."

At the same time, distributors continue to grope for ways, mostly unsuccessfully, to reconfigure their own ranks in a business where market share is becoming an increasingly critical concern.

In recent months two proposed mergers, involving five different wholesale companies, have collapsed (Billboard, April 14). However, all the companies involved—Major Video Concepts, Video Trend, VPD, Sight & Sound Distributing of St. Louis, and Portland, Ore., rackjobber Sight & Sound—are said to be "still in play."

Industry observers say that by year's end, they expect a number of distributors to change hands. One supplier executive predicts a net loss of as many as four major distributors, which would reduce the total from the current 16 to 12.

As significant as Time Warner's involvement in the Pathé-MGM/UA deal is, it is only the most spectacular example of a trend among suppliers that has been gathering steam in the last year.

"Suddenly, the dynamics and economics of going direct are becoming more favorable for those manufacturers with large market shares. The home video distribution system was created 10 years ago, but it is rapidly becoming that much more inefficient," says another studio executive.

His supply-side forecast is analogous to what took place in the record business. "The business will gravitate down to the six or eight large companies that will have the bulk of the business, either through distribution arrangements or through acquisitions," he says.

He foresees "Warner distributing Cannon, MGM, UA, and probably HBO, in addition to its own product. RCA/Columbia has TWE and other lines. Paramount is distributing Prism and looking at other deals. And LIVE, which already has IVE and FHE, is close to the Vestron acquisition and maybe other lines."

That consolidation will continue, he adds, "because the smaller labels can't afford the overhead necessary

to go out there in the marketplace. As the market share consolidates into these six or eight companies, then they have sufficient market share to start going direct to a larger percentage of the customers. WEA, CEMA, and CBS Distribution were all formed when their market share was sufficient to start going direct."

LIVE Entertainment, the supplier/rackjobber/retail combine, is said to be readying a new distribution entity—LIVE Distributing—which would not only distribute its own product but handle product from other labels as well. LIVE, which is not expected to renew its home video distribution agreement with MCA, also stands to gain the Vestron catalog—in a deal one source describes as "inches away." At press time, LIVE had no comment regarding a separate distribution entity.

Another studio executive says, "With Warner potentially getting involved with MGM, they may take the route of record distribution and cut out distributors and go direct to retailers... A move like that would change the complexion of distribution quite dramatically."

"I don't think there's any real advantage in having only one rep call on distribution from HBO, Warner, and MGM," says J.D. Mandelker, president of St. Louis-based Sight & Sound Distributing, referring to what Time Warner may ultimately do in the home video area. "You won't get focus or attention, and that still remains important. They may consolidate into one retail sales call for the direct business, and that will obviously affect distribution to a point."

Adds yet another major studio executive: "There's going to be lot of discussion now about the future of distribution as it relates to large home video companies. Warner, RCA, and others who have a lot of product are concerned whether or not distributors can sell all that product. When your Western regional sales manager is limited to a 15-minute call at Commtron but has 10 titles to sell, there's concern about that type of focus and attention. Maybe we are getting to a point where we should sell major accounts direct."

That potential scenario, he adds, would necessitate a "change in pricing to direct accounts to facilitate

that. There's no incentive now for a Blockbuster to buy direct today. But down the road that could change."

Also recalling the type of consolidation that took place in the record business, he concludes, "If you're a video distributor and are satisfying the video needs of 400-500 accounts, and the top 40-50 guys represent 50% of your business, maybe you don't have a lot to worry about. But if you're a regional distributor, where two accounts represent 80% of your business, and four or five of your major suppliers were to pick those accounts off, then you have a major problem. Those distributors who are overly leveraged, relying on just a few big accounts for all their business, are the guys more concerned about this potential trend."

One way in which independent distributors are trying to respond to these threats is by increasing their market shares by merging the operations of two or more companies. To date, however, such efforts have not been successful.

"Everyone has tried various [merger] combinations, and so far no one has found the key to getting that done," says Major Video's Wiseman. "As the industry matures, it becomes more and more difficult to get increases [in sales and revenues] each year. One way to become more efficient is to put more product through the same overhead. That's what is happening at both the distributor and supply side."

Sight & Sound's Mandelker says he does not think there will be any more distributor consolidations this year until "someone starts hurting." The only kind of consolidation we have had in this business is when a distributor has been in a panic situation. I don't know one distributor that

sold from strength."

Sight & Sound was itself the subject of a near merger with Sacramento, Calif.-based VPD and Portland, Ore.'s Sight & Sound, which would have created a national distribution system with a rackjobbing relationship in place. "We thought we had some good ideas," Mandelker says of his near deal. "If we can make something like that happen, we may."

Tom Burnett, senior VP of sales and marketing at Media Home Entertainment, observes, "There's no question there will be more consolidation and a couple of new owners in independent distribution. I don't think the number of players is going to change drastically."

Says Len Levy, executive VP at Fries Home Video, "The market is ready for these mergers. The participants are looking for a realignment."

According to one major studio executive: "The problem with independent home video distribution today is you have a handful of large one-stops, which is essentially what they are. They all carry every brand, sell to the same accounts nationally, and compete with each other only on price. Margins shrink because of the price competition. They've given up more services. And as their margins shrink, they have to look at mergers and acquisitions among themselves in order to maintain their market share."

"Some of the deals have fallen apart, but that's going to happen since some of them were trying to be structured as joint ventures. I'm not sure that's going to work. But someone will buy someone else outright. [The distributor's] percentage of the market will be shrinking as a group, and that will squeeze out some of the players."

GoodTimes Come To An End For Mickey, Minnie, Donald

NEW YORK—The Walt Disney Co. and GoodTimes Home Video Corp. have announced an agreement under which GoodTimes will stop selling five videocassettes containing Disney cartoons, which GoodTimes had distributed under its Kids Classics and GoodTimes labels.

In a prepared statement, GoodTimes president Joe Cayre said, "We had been distributing this material because we believed it was in the public domain. Recently, we have had discussions with Disney, and they advised us that this product was not in the public domain."

In a separate development, Disney announced it has secured a consent judgment from New Jersey-based Silver Screen Video, Inc. under which Silver Screen agreed to stop distributing two videos featuring Mickey Mouse and Donald Duck and to recall and destroy all videocassettes, packaging and promotional materials relating to the titles.

The consent judgment resulted from a complaint filed in U.S. District Court in Los Angeles charging copyright and trademark infringement, unfair competition, false designation and false advertising.

In addition, Silver Screen made a payment to Disney "in an amount well in excess of Silver Screen's total gross profits from its sales of the unauthorized cassettes," according to a

Disney statement.

The five cassettes involved in the GoodTimes agreement, which include the Disney cartoons "Minnie's Yoo Hoo," "The Mad Doctor," "Hooked Bear," "Susie The Little Blue Coupe" and "The Spirit of '43," feature Mickey Mouse, Donald Duck, and other Disney characters.

The agreement with GoodTimes and the judgment against Silver Screen are likely to be the first of several similar announcements involving the third party distribution of the same five titles as well as other titles, according to Edward Nowak, VP/Counsel for Disney.

Nowak would not identify any of the other parties.

A lawsuit filed by Disney in August against Amvest Video Corp. alleging similar copyright infringements is still pending in federal court in Los Angeles.

Nowak said that under the agreement with GoodTimes, he is "not at liberty to disclose" whether the agreement includes provisions for Disney to recover any revenue from GoodTimes resulting from GoodTimes' distribution of the titles. He said no lawsuit had been filed against GoodTimes "at an earlier time than is reflected in the press release."

GoodTimes executives could not be reached for comment.

PAUL SWEETING

Blockbuster Posts \$13.4 Mil Profit in 1st Qtr

BY DON JEFFREY

NEW YORK—Blockbuster Entertainment Corp. has reported significant increases in first-quarter revenues and profits, drawing a favorable reaction from Wall Street.

For the quarter that ended March 31, the nation's biggest retail video chain posted a net profit of \$13.4 million on total revenues of \$139 million. Both figures were more than 80% higher than those for the comparable period last year.

Blockbuster's stock, which trades on the New York Stock Exchange, rallied after the results were announced. On that day, shares rose 87.5 cents each, or 5%, and closed at \$18.375. Their 52-week price high is \$21.625.

Systemwide revenues, which measure gross receipts from all franchised as well as company-owned stores, rose about 95% in the quarter to \$247 million. At quarter's end, 1,185 Blockbusters were open: 592 were company-owned and 593 were franchised.

Earnings per share for the quarter were 17 cents, a 70% increase over the same quarter last year. Analyst Fran Bernstein of Merrill Lynch Capital Markets says she expected the figure to be 18 cents per share.

The lower number is the result of a recent change in the company's method of amortizing hit videocassettes for rental. They are now amortized over 12 months instead of three years.

Last year Blockbuster took heat from Wall Street over its accounting methods, including its videocassette amortization schedule, which some analysts said inflated quarterly earnings.

Bernstein says she does not believe Blockbuster changed the amortization policy in response to the outcry. The change, she says, is "a result of what's appropriate."

Company officials were unavailable for comment at press time.

Other first-quarter results for the Fort Lauderdale-based chain are as follows: Operating income, \$25.1 million, an 86.5% increase over last year; operating costs and expenses, \$114 million, up 79.4%; operating margin, 18%, up from 17.4% in the same period last year.

A SPECIAL
BILLBOARD
ANALYSIS

700 FILMS FACE COPYRIGHT SCRUTINY

(Continued from page 1)

The decision will affect only those titles copyrighted before 1978, and only if the original author died before the expiration of the first 28-year period of the copyright under the 1909 copyright. The new law extends this copyright period for 50 years, with renewal provisions.

In the "Rear Window" case before the Court, author Woolrich sold the original copyright and promised to assign the renewal copyright for the lawful extra 28-year term. However, he died in 1968 in the first term of the copyright, three months before it could be renewed.

The executor of Woolrich's estate then sold the story rights to Abend, and, when the movie was rereleased in 1983, Abend sued the distributors, claiming he was owed a share of the \$12 million the film has since earned in its theatrical run and in its TV and videocassette release.

Actor Jimmy Stewart, Hitchcock heirs, and MCA Artists Ltd., owners

of the movie, asked that Abend be prevented from sharing in those profits, based on a court decision on the lapse of original ownership rights to a derivative work, such as a film.

But Justice Sandra Day O'Connor, writing for the high court's majority, said in effect that the earlier decision was incorrect and added that Abend was protected by the provisions in the revised copyright law.

O'Connor wrote that the distributors' "true complaint is that they will have to pay more for the use of works employed in creating their own works... Such a result was contemplated by Congress and is consistent with the goals of the Copyright Act."

The revised law tries to ensure that authors have a fair chance to share in profits of a creative work and to pass those profits on to heirs or executors.

At press time, none of the major film studios would comment on the decision.

INDIES GIVE NEW ZIP TO MAXICASSETTE

(Continued from page 1)

via Island. According to informed sources, "Wild Thing" moved about 400,000 maxicassettes and 200,000 12-inch singles. The cassette single, released well after the extended-play versions, racked up about 1.3 million units, the sources say.

Cory Robbins, president of Profile Records, says he just began issuing maxis a few months ago, but plans to do a lot of them. His decision, he says, was based partly on Tommy Boy's success with maxis and partly on his own testing of the marketplace.

"I know when we put out the latest Rob Base ['Get Up And Have A Good Time'], we were originally going to put it out as a cassette single. Then we decided to put it out as a maxisingle, and some retailers complained, but it sold 40,000 copies."

Aaron Fuchs of Tuff City Records, a New York-based street label, also ran into some flak from distributors when he hit them with the maxi of YZ's "I'm In Control Of Things/Thinking Of The Master Plan." "But as time went by and sales increased, the resistance decreased considerably," he notes.

The recent resistance of retailers and major labels to maxicassettes, say observers, stemmed from unsuccessful efforts to launch them before the cassette single was fully established in the market about a year and a half ago.

"The majors told everybody—and we were foolish enough to believe them—that only cassette singles sell," recalls Next Plateau's O'Loughlin. "And we thought that didn't make sense. So we decided to just put maxicassettes out, and that turned around opinion in the business."

Silverman, whose Tommy Boy label is now releasing maxicassettes on "everything," contends that CBS and WEA gave up on the extended-play tapes, claiming that they were not selling. "They tried it," he says, "but they tried it before the cassette single was popular, or right when it started to take off. So they had a bad response and never went back to it."

Within the past six months, however, CBS, WEA, and other majors have returned to the configuration, releasing maxicassettes on some dance cuts and also on tracks by lead-

ing acts who tend to sell well in any format.

An extended-play single of Madonna's current hit "Vogue," for example, has been issued by Warner Bros. in the 12-inch vinyl and maxicassette formats, as well as on a CD-5. According to VP of sales Lou Dennis, sales are split among the three formats, with vinyl and CD-5 leading the maxicassette. The strength of "Vogue" in the market made it possible for Warner Bros. to release the three maxisingle formats concurrently with the cassette single and 7-inch vinyl singles, says Dennis.

An earlier success story for Warner Bros. was the release last September of a maxicassette single of the Depeche Mode track "Personal Jesus" which, Dennis notes, was not available at the time on either album, CD-5, or 7-inch single. Maxisingles from acts such as Morrissey, Erasure, and Quincy Jones also have been released by Warner Bros. on cassette.

Columbia Records has released maxicassettes of the two new current Public Enemy singles, "Welcome To the Terrordome" and "911 Is A Joke," as well as recent singles from the Chimes and George Lamond. "You look for a real strong, active dance or alternative consumer," says VP of marketing Jack Rovner. "To me, it's another artist development tool."

Elektra Entertainment marketing VP David Bither says his label is

"just getting back into this whole issue." The new Keith Sweat single, "Make You Sweat," due for release May 21, will be available in a maxicassette format. "I'm fairly confident there's business there," says Bither. "The further decline of vinyl singles in any configuration [7-inch or 12-inch] has forced us to look at other options."

The next Michel'e single on Atco Records will be made available in a maxicassette format, says marketing VP Steve Kleinberg, because of that artist's established strength in both the cassette singles and 12-inch vinyl market.

However, the label has opted for a CD-5 release of the new single from Sweet Sensation, a remake of the Supremes' hit "Love Child." With both Michel'e and Sweet Sensation appealing to similar markets, Atco sees the dual approach as something of a comparison test of the maxicassette and the CD-5.

A NEW PROFIT CENTER

While the majors view the maxicassette as a promotional tool that can help sell albums, the independents regard the long-version tape as a profit center that can make up for part of the sales lost as retailers cut back on 12-inch singles.

"You have to replace 12-inchers with an item of equal value, otherwise you'll lose \$2 per unit" by going directly to cassette singles, notes Profile's Robbins. "You lose volume,

and that's going backwards."

In addition, there is still a market for extended-play product, regardless of whether it is on vinyl, tape, or CD. "It's where people put out versions and mixes and so on that it works," notes Silverman. "It has nothing to do with dance or any particular genre. It's about people who are interested in a particular piece of music and want to hear it in different versions."

Whereas the majors tend to issue maxicassettes around the same time as corresponding cassette singles, the indie labels make a point of *not* releasing the latter unless they are sure they have a huge crossover hit. The reason is that, if no other version is available, people will buy the higher-priced 12-inch; but once a pop hit is at stake, the labels will sacrifice their profit margins in order to generate store reports, which lead to more radio play.

"Without the cassette single, my sales would be about half of what they are now," points out Silverman. "The addition of the cassette single gives me extra power to get store reports."

But not all indie operators agree. O'Loughlin, for instance, notes that Next Plateau has had several top 40 hits without releasing cassette singles.

Silverman and O'Loughlin say most retail chains are already carrying maxicassettes, with the 450-unit Trans World chain the glaring excep-

tion. "When Trans World picks it up, [the ratio of maxi sales to 12-inch sales] will go to 70%," says the Tommy Boy chief. "By the end of the year, I expect it to be 70%-80% cassette. Unfortunately," he adds, "it gives more chains the option to drop 12-inch vinyl."

Chain retailers have varying takes on maxicassettes. For instance, neither the 70-store, Nashville based Sound Shop chain nor the 13-store, Atlanta-based Peppermint chain has seen any activity on the configuration so far. Dave Roy, senior buyer for Albany, N.Y.-based Trans World, says, "We're dabbling in them in very few stores right now, in a few markets where dance singles and club mixes seem to mean something."

But at the 115-store, Amarillo, Texas-based Hastings chain, senior buyer Jerry Wilkie says, "We're seeing increased maxi sales, due to the overall success of the cassette single." While the latter far outstrips the maxi, he notes that extended-play tapes are outselling 12-inchers two-to-one on Madonna's "Vogue."

Like Hastings, the 173-unit Record Bar chain has also been carrying maxis since last fall. While the chain is centrally buying only major label product, individual stores are ordering indie titles as well. According to Jim Thompson, senior product manager for the Durham, N.C.-based chain, the maxi of "Personal Jesus" by Depeche Mode has sold 9,000 copies at Record Bar.

Tower Records' downtown Manhattan store is also doing well with maxis, which are outselling 12-inchers.

One-stops also report strong movement on maxis. Lee Ann McCain, independent buyer for Select-O-Hits in Memphis, cites Digital Underground and Salt-N-Pepa singles and says that maxicassettes now form 40% of the one-stop's extended-play sales.

Similarly, Mike Smokler, singles buyer for Brooklyn, N.Y.-based WIN Records, has seen a pickup in maxi sales action, although he cautions that the release of a cassette single can kill it.

Assistance in preparing this story was provided by Ed Christman.

VSDA CONVENTION MEAL EVENTS UP FOR GRABS

(Continued from page 5)

at the show."

The shuffling of event sponsors, meanwhile, has cast a spotlight on VSDA's policies for allocating booth space on the exhibit floor.

As word that some studios would not sponsor events by themselves began to circulate, a proposal was floated by several suppliers to do away with VSDA's longstanding policy of giving preferential floor space treatment to sponsoring companies.

More specifically, it was suggested that a lottery be held to allocate booth space among all sponsoring companies, whether single or co-sponsors.

According to VSDA executive VP Pam Horovitz, however, the existing policy remains in place. "Whatever policies we establish for the show have to apply to every exhibitor," she says. "We couldn't conduct a lottery without opening it up to all exhibitors... Booth placement on the show floor is at the discretion of VSDA, with consideration given to product type, seniority, and sponsorship."

What has some studios concerned is that greater consideration is given to sole sponsors than to sponsors of a group event. "To a certain extent, priority will be given to single sponsors," Horovitz says. "That's what the policy has always been."

As a result, the studios that no longer sponsor an event themselves could find their booths somewhere other than the prime locations to which they are accustomed.

"The truth of the matter is that with some companies wanting to expand their booths, we were running out of prime real estate upfront," Horovitz says. "Our goal for this year is to work toward a floor layout that showcases the big booths and allows for better traffic flow around

them... We want to create a prime real estate area that goes farther back into the floor."

Another interesting wrinkle introduced by Paramount's proposal for a multiple-sponsored event, according to several sources, is the stipulation that it be open to all VSDA attendees. In past years, all the sponsored meal events have been restricted to attendees who purchase premium-priced full registration packages.

"Obviously, if every sponsored event is open to everyone, then there wouldn't be much sense in paying for a full registration," Horovitz says. "If it's only one event, I don't think that would be a problem."

Horovitz says VSDA will again sell premium-priced full registration packages to this year's show, as well

as lower priced, single-day floor passes. "There's more to a full registration than the meal functions," she says. "The business sessions and seminars are not open to those with floor passes. In our minds, there are enough reasons to justify buying full registrations."

Horovitz also stresses that VSDA remains confident that there will be as many, or nearly as many, sponsored events at this year's show as in the past. "There are a number of spots open and a number of companies interested," she says.

One possibility, according to several sources, is that companies from outside the industry, such as Coca-Cola and Orville Redenbacher popcorn, will sponsor events at this year's show.

JVC To Bow Palm-Sized VCR System Recorder, Camera, TV Set To Sell For \$1,829

TOKYO—Victor Co. of Japan (JVC) will begin selling a compact Super VHS modular component video system starting May 16 in Japan.

The system includes the world's smallest and lightest, palm-sized Super VHS-C VCR, weighing 530 grams; the world's smallest CCD camera, weighing 160 grams; and an LCD color monitor, a TV tuner, and a rechargeable battery pack.

The full system, SC-F100, which includes the VCR, camera, monitor, TV tuner, power unit, and deck holder, will retail for \$1,829 (at an exchange rate of 157.45 yen to the dollar). The camera system, SC-R100—including the VCR, camera, power unit, and deck holder—will cost \$1,321; the player system, SC-

P100, with VCR, monitor, and power unit, will be \$1,226.

JVC plans to introduce the systems into the U.S. this summer and in Europe next year. Production will be 6,000 systems per month.

The super VHS-C VCR features high-resolution picture quality and hi-fi stereo sound. The TV tuner weighs 165 grams, has a 16-preset channel system, and incorporates a rod antenna. The deck holder enables users to carry the Super VHS-C VCR, either alone or with the CCD video camera, on their bodies.

Accessories for the system, which will be sold separately, include AC power adapter, system carrying case, and a car stereo adapter. SHIG FUJITA

GERMAN MARKET ROBUST

(Continued from page 6)

al industry concerns, however. "Because of different copyright laws in various countries, direct imports into West Germany are growing at an alarming rate," he says. "Our legislators must obtain harmonization of the copyright laws in Europe. The illegal sound carrier business is flourishing and damaged the German record industry by over \$44 million in 1989."

Zumkeller also identifies problems in the West German retail sector. More than 60% of sound carrier sales were made in chain stores, and independent retailers are facing increasingly harsh competition. An ominous number have gone out of business, he says.

"The BPW is starting an initiative to support music dealers," he says. "We are investing a six-figure sum in market research for the benefit of the smaller stores, and we'll provide consultancy services to improve trading and help to finance staff training."

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RACISM TRACT SENT BY PUBLIC ENEMY SPOKESMAN INVITES NEW HEAT

(Continued from page 5)

lished in 1970, is the work of Dr. Frances L. Cress Welsing, described in Allen's cover letter as "one generally agreed to be the most controversial and talked about Afrikan [sic] health professional in America."

Welsing, formerly a member of the faculty of Howard Univ. College Of Medicine in Washington, was denied tenure in 1975. She subsequently charged that the school refused to grant her tenure because of her theories on race and racism.

Allen says in his cover letter that the work of Welsing and writer Neely Fuller Jr., author of "Textbook For Victims Of White Supremacy," "should be seen as some of the inspiration for 'Fear

Of A Black Planet' " and that it is "some of the strongest and most relevant writing done on racism, raciality, oppression, and other race issues."

One of Welsing's primary theories, stated in the pamphlet, says, "The quality of whiteness is indeed a genetic inadequacy or a relative genetic deficiency state or disease based upon the genetic inability to produce the skin pigments of melanin which are responsible for all skin coloration." Welsing claims that whites feel inferior as a result of this lack of pigmentation and that this is the basis of whites' aggression toward other races.

The mailing of the Welsing pamphlet came to light in the April 27

issue of Entertainment Weekly.

In a postscript to a favorable piece about the album in that publication, critic Greg Sandow, who

The quality of whiteness is indeed genetic inadequacy

received the pamphlet after writing his review, wrote, "If Allen truly speaks for Public Enemy, then [group leader] Chuck D has carried his rage against white supremacy to the point of thinking that whites are inferior... If the group does advocate Welsing's arguments, I emphatically withdraw

my support."

Allen says the idea of mailing the Welsing pamphlet evolved from the group's familiarity with and respect for Welsing and her work. He would not reveal the number or names of the writers who received the pamphlet.

Allen makes clear that "The Cress Theory" is not part of the album package, but a reference work to illuminate the subject matter on "Fear Of A Black Planet" (which deals explicitly with such themes as black-white sexual relationships and miscegenation). Allen says the decision to mail the pamphlets "was made internally [by the group]."

He continues, "When Greg [Sandow] attempted to get me to say

this represented our views, I said it does no such thing. We are just forwarding material on Dr. Welsing that we feel is important. The idea that the album embodies the entire theory is ludicrous... The pamphlet is admittedly a provocative piece of work..."

CBS Records corporate spokesman Bob Altshuler, who says he has not seen the Welsing pamphlet, offers no comment on the mailing. Def Jam CEO Russell Simmons, who manages Public Enemy, also says he has not seen the pamphlet and makes no comment. A Columbia publicity staffer would say only that Allen was hired by Public Enemy and that the label had nothing to do with the mailing.

DEXTER GORDON DIES IN PHILADELPHIA

(Continued from page 6)

spent three years with that aggregate, earning his stripes alongside principal tenorist Illinois Jacquet. "Seeing him develop was a great thrill for me," remembered Jacquet. "We had great battles. He was very affected by Lester Young, and I was affected by Herschel Evans. The comparisons with those [Count] Basie hornmen brought us very close together."

After leaving Hampton, Gordon enjoyed stays with Fletcher Henderson, Louis Armstrong, and, most notably, Billy Eckstine. While playing in Eckstine's ground-breaking orchestra, he emerged a shining light in the bebop movement. His impact on New York's famed 52nd Street, the incubator of bop in the mid-'40s, was immediate, leading to studio sessions for Savoy Records. Later that decade, after returning west, he teamed with tenorman Wardell Gray for a sensational series of rhythmically charged chases that helped cement his reputation.

During the '50s, his extended bouts of substance abuse kept him off the scene. Interestingly enough, acting helped boost his comeback. He overcame his drug problems and performed in a West Coast production of Jack Gelber's play "The Connection." He then signed with Blue Note and reinvented himself with swinging masterworks like "Dexter Calling," "A Swinging Affair," and "Go!"

Throughout the '60s and into the '70s, Gordon resided in Europe, first in Paris and then in Copenhagen. He continued making records, on the

Blue Note, Prestige, and Inner City labels. He enjoyed widespread popularity working in the company of fellow expatriates, among them Kenny Clarke, Arthur Taylor, and Johnny Griffin. Taylor always appreciated that "Dexter was a perfect mix of qualities—a charismatic character and a great musician." Griffin saw him as "a very positive person—a very human man who was always on stage, as if he had been acting since birth."

After a brief visit to New York in 1976, Gordon returned to the States. He was awarded a hero's welcome and a record deal with Columbia. His stature as one of jazz's towering contributors was secured. When he played the lead role of an American jazz musician living in exile in Paris in "Round Midnight"—a role that mirrored his real-life story—his star began to shine beyond the world of jazz. Before his death he completed work on "Awakenings," a film starring Robert DeNiro and Robin Williams and slated for release in the fall by Columbia Pictures.

In summing up Dexter Gordon's appeal, longtime friend Bruce Lundvall, president of Blue Note Records, said: "He was regal, dignified, elegant. He played that way. He lived that way."

Gordon is survived by his wife, Maxine Gordon of New York; daughters Robin and Deidre Gordon of Los Angeles; sons Mikael Solfors of Sweden and Benjamin Gordon of Copenhagen; and stepson Woody Louis Armstrong Shaw of New York.

STRAIT WINS TOP HONORS AT 25TH ACM AWARDS

(Continued from page 8)

calist while her songwriter husband, Jon Vezner, co-wrote the song of the year—"Where've You Been"—with Don Henry.

Black's awards came for new male vocalist, male vocalist, album ("Killin' Time," produced by Mark Wright and James Stroud for RCA), and single ("Better Man" on RCA, produced by Mark Wright and James Stroud).

One of the all-time favorites, the Judds, re-established their supremacy by capturing top-vocal-duet honors. Restless Heart was a surprise in the vocal group category that was populated by such heavies as Alabama, Highway 101, Shenandoah, and the Statler Brothers. CBS act Mary Chapin Carpenter

proved that her brand of folk-country was rewardable as she latched onto the top new female vocalist award. The Kentucky Headhunters continued their remarkable surge to stardom with the top-new-vocal group award.

Fred Reiser's Crazyhorse Steakhouse & Saloon in Santa Ana, Calif., won top nightclub honors, while WSIX Nashville earned radio-station plaudits (Hollywood Henderson accepting), and Jon Conlon of WGLX Memphis came away with the DJ-of-the-year honors.

Some 2,500 attended the event at the Pantages Theatre, and the post-show party at the nearby Palace.



Coleman, Margaret Whiting, Elisabeth Welch, Sylvia Syms and Andrea Marcovicci.

GRANT NIGHTS FOR MUSIC: Trans World Music Corp. has made a \$150,000 grant to Saratoga Performing Arts Center and will co-sponsor almost all special events in the upcoming season, including concerts by David Bowie, Phil Collins, the B-52's, Rickie Lee Jones, Tracy Chapman, Tears For Fears, Depeche Mode, and Steve Miller.

MONEY MATTERS: Track hears that financial woes may be dogging Video World, the 21-store Connecticut-based video retailer purchased last year by the Fairfield Group. A company-wide reorganization may be in the offing. Stephen Wilson, chairman/CEO of the Fairfield Group and Fairfield Video Partners I (the limited partnership behind the Video World purchase in 1989), declined to comment on the video retailer's financial status. The Fairfield Group is a home entertainment consultancy based in Darien, Conn.

GIANT STEPS: Track hears that PolyGram's John Brodey has been tapped to head up the promotion department at Irving Azoff's newly dubbed Giant label.

GREG PECK, a former executive at both Island and Elektra Records, will have a label called Bahia in a joint venture deal with RCA Records, according to RCA president Bob Buziak. Buziak also confirms that vet record man Jimmy Ienner, music supervisor of the "Dirty Dancing" soundtrack, has entered a similar joint venture with RCA. Both labels will be based at RCA's New York HQ. Meanwhile, there are rumors that Nipper is planning to start a second Nashville imprint to take advantage of RCA's strong presence in Music City.

TRACK HEARS that Brenda Romano, VP of pop promotion for Mercury Records, is heading west for a similar position with the new Disney pop label. Romano had no comment.

TREKKIES UNITE! Fred Bronson and Susan Sackett, authors of two Billboard books, have collaborated on a "Star Trek: The Next Generation" episode that airs the week of May 28. Sackett has been producer Gene Roddenberry's executive assistant for the last 16 years, a job Bronson helped her get when he was a publicist at NBC. Bronson's book is "The Billboard Book Of Number One Hits" and Sackett is the author of "The Hollywood Reporter Book Of Box Office Hits." Their teleplay is called "Menage a Troi," with "Troi" referring to a character on the show.

A PLEA BARGAIN filed in U.S. District Court in Louisiana April 26 saw Bon Jovi manager Doc McGhee plead guilty to conspiring to distribute marijuana in North Carolina in 1988. Federal authorities agreed to a 3-year probation on the condition McGhee stage anti-drug concerts in southwestern Louisiana.

(Continued from page 90)

BROWN RELEASED: After serving 15½ months of a six-year sentence, James Brown was freed from the State Park Correctional Center in South Carolina April 12 to begin a work-release program that entails speaking to young people about the dangers of drug and alcohol abuse. Brown was convicted of aggravated assault and weapons charges after leading police in Georgia and South Carolina on a high-speed chase in September 1988. He served time for charges by both states concurrently.

RAY DAY: By May 1, six albums featuring Ray Charles will make their debut in such Eastern Bloc countries as the Soviet Union, East Germany, Bulgaria, Czechoslovakia, Hungary, Romania, Yugoslavia, and Poland. This is possible because of the acquisition last month by DCC Compact Classics of U.K.-based AVM Ltd., which has ties with Balkanton Records of Bulgaria, the source, too, of DCC's recent entry into the classical market. The Charles release schedule was worked out via meetings at DCC's Los Angeles headquarters between label chief Marshall Blonstein and Michael Berresheim, founder and president of AVM.

GOING TO GONE? Wall To Wall Sound & Video, the 105-unit home entertainment electronics and software retail chain, reportedly is on the block. A chain official says that that rumor has been around for about a year and is without merit. But other sources say interested parties include The Musicland Group, the largest music chain in the country.

HOLD THE ANCHOVIES: Our vote for tastiest new promotional item goes to Capitol Records for its "Leaning Tower Pizza," a CD sampler packed in a miniature pizza box. Inside is a "complete menu" describing each of the "12 hot slices." The CD itself looks like a pizza with the works. The bottom of the box even has grease stains!

THE TOUR THAT FELL TO EARTH? David Bowie's "Sound + Vision" tour is off to a slow start in ticket sales. The BCL Group, promoter for the Rolling Stones tour, has taken on a similar role with Bowie, splitting the risk on some dates with local promoters. "It may get hot all of a sudden, but it looks like it will play to 60% capacity," says one source familiar with the concert scene. Says another source: "Bowie's constituency is the same as the Stones, so people may be burnt out on the so-called dinosaur acts after the Stones and the Who."

PURPLE PREVIEW: Prince will stage a single U.S. club appearance Monday (30) at Rupert's in Minneapolis to preview his upcoming European dates, a stripped down retrospective dubbed the Nude tour. With tickets selling for \$100 apiece, the show's proceeds will help pay the medical expenses of Prince's former bodyguard, Chick Huntsberry, who died last month of heart failure. A U.S. tour by Prince is possible after the late summer release of his film "Graffiti Bridge" and accompanying soundtrack.

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ON EVE OF LAUNCH, AZOFF LABEL IS ALREADY A GIANT

(Continued from page 6)

We're now called Rockville Records."

Asked how much Azoff spent for the name, Southwood Smith says, "It was a chunk of money, not a huge amount. It's a good amount of money, and it will definitely help us treat our next few releases right. It's money that fell out of the sky into our laps."

Southwood Smith says Azoff originally wanted to call his new label Big, but his marketing people checked the reaction to the name and found out that there were negative connotations.

Label owners for the indie Rockville (originally Giant) are Barry Tannenbaum and Jay Fialkov.

Southwood Smith also acknowledges that Azoff will be starting the

LATIN SEMINAR

(Continued from page 8)

Assn. of America, Washington, D.C.; Peter Lopez, lawyer, Los Angeles; and Bud Richardson, Alarm, Los Angeles.

• **Music television.** Luis Pisterman, WEA Latina, Los Angeles (moderator); Barbara Corcoran, producer, MTV Internacional, New York; Luca Bentiboglio, producer, Tu Musica, Los Angeles; Ed Steinberg, RockAmerica, New York; Gustavo Sanchez, Chagus Enterprise, Miami; and Pedro Torres, video producer, Mexico City.

The conference will precede the *Lo Nuestro* Latin music awards, created by Univision and Billboard to honor Spanish-language music talent in the U.S. The awards will be presented May 24 at the James L. Knight Center.

The conference will include a Billboard-sponsored luncheon, as well as a cocktail party at the Hyatt the night of the event. Later, a showcase featuring a major Spanish-language rock band will take place at the Cameo Theater.

For further information, contact Angela Rodriguez at 305-448-2011.

\$10.98 LIST BRUITED

(Continued from page 5)

But his CBS rep told him to stop citing that price and tell customers that the list price will be \$10.98.

While other major labels say they do not have any product planned for release with a \$10.98 list, they say such a move is inevitable, possibly this year.

"We are not contemplating the \$10.98 list price," says Jim Caparro, senior VP at PolyGram Group Distribution. "But it's just a matter of time before the list price is there."

A BMG spokesman says, "Conceptually, we are not opposed to a \$10.98 list price. If a superstar is coming out with an album, we'd be foolish not to look at a \$10.98 list."

An executive with another major distributor says, "At some point we will have to go to a \$10.98. Costs go up, and you've got to make it up somewhere." But he adds, "I don't think that immediately you will see all the labels running to the \$10.98 list. Occasionally, you might see it later this year on superstar product."

A CEMA spokesman says Capitol is not planning a \$10.98 list price. The only CEMA frontline title at that price point is EMI's "Pretty Woman" soundtrack.

indie-distributed Incubator line. "It will be a branch of Azoff's Giant; he will develop baby bands there. We tried to convince him that we're already set up to do this, but I think he had put this other project in the works. We're going to keep the relationship between [our] labels open. We will let them know what we're doing; maybe somewhere down the line

we can work together."

Cliff Cultreri, GM/Western Region for Important, acknowledges that the distributor and Azoff are "actually in negotiations right now" regarding an indie-distributed grass-roots label, but he adds that "nothing can really be announced at this point."

Azoff could not be reached for comment at press time.

EXECUTIVE TURNTABLE

(Continued from page 6)

Records in New York. She was a video producer for the label.

SBK Records in New York appoints **Deborah K. Dugan** director of business affairs. She was associate director of legal affairs at Volunteer Lawyers for the Arts.

Dale Roadcap is promoted to VP of operations at Next Plateau Records in New York. He was product manager for the label.

Enigma Records in Los Angeles appoints **Laura Annick** managing director/international, and **Sue Barbato** director of national video promotion. They were, respectively, GM/international for the label, and GM/project director at Intima Records.

Howard Kessler is named director of A&R coordination for Tommy Boy Records in New York. He was GM of Sanctuary Recording.

Stan Williams is appointed A&R coordinator at Profile Records in New York. He is a veteran club DJ.

PUBLISHING. **Philip Rowley** is promoted to executive VP of EMI Music Worldwide in New York. He was senior VP and chief financial officer for the company.

DISTRIBUTION. BMG Distribution in New York promotes **Yvonne Paoletti** to national director of video sales. She was national video sales manager for the company.

PRO AUDIO. **Scott Bartlett** is promoted to VP of sales and marketing at Digital Audio Disc Corp. in Terre Haute, Indiana. He was director of sales and marketing for the company.

Electric Lady Studios in New York appoints **Janice Rothman** studio manager. She was manager of Right Track Studios.

• **VIDEO PEOPLE**, see page 42.

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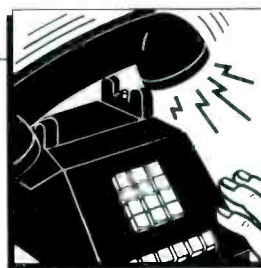
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5/6	RADNER, PA
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INSIDE TRACK



Edited by Irv Lichtman

CARDIAC ATTACK: First release from Virgin's new independently distributed label, **Cardiac Records**, will be **Soul Rebellion**, produced by **Arthur Baker**, and its first single, due in mid-May, is called "Simple Rhythm." Other acts signed to Cardiac include **Three In One**, a Lisa Stansfield-type R&B group, and **Queen Mother Rage**, a rap act produced by **Lumumba Carson**. According to label president **Cathy Jacobson**, who formerly ran **Island's 4th & B'way** imprint, Cardiac also will pick up some Virgin U.K. acts. She emphasizes that all acts are being inked for long-term album deals and that Cardiac will focus entirely on street music. **Bobby Ghossen** is the fledgling label's VP of A&R.

SALE NO, DEAL MAYBE: **Jonathan Poneman**, co-manager of Seattle independent **Sub Pop Records**, characterizes published reports that the prolific neo-metal label may be on the sales block as "not legitimate." While Poneman confirms that he and co-manager **Bruce Pavitt** would be meeting with **Columbia** in New York this week, he says that the partners are primarily "interested in improving [its] distribution . . . and not interested in selling the label, or selling the label down the river." Columbia rates as a likely home for the feisty indie, since **Michele Anthony**—until recently Sub Pop's attorney—was just installed as senior VP of **CBS Records**.

ANOTHER VETERAN promotion figure at **Columbia Records** has left the organization. **Sheila Chlanda**, director of national promotion, has departed after a 23-year association with the label. A month ago, **Mike Martucci** exited Columbia as director of AC promotion after a nine-year stint at the label.

EXPECT A&M to announce what one source calls a "minor restructuring" of its operations within the next week. The company will unveil in-house promotions designed to fill the marketing, sales, and creative services vacuums forged by a spate of recent executive departures. The only position that won't be filled by a current A&M employee will be VP of R&B promotion; that slot, held until recently by **Jesus Garber**, will be occupied by an outside hiring. The source adds that ex-president **Gil Friesen's** former assistant, **Tom Courson**, will attain a major marketing position.

SUNSHINE DAY: ASCAP's former manager of public relations, **Ken Sunshine**, who recently left the perform-

ing rights society to become special assistant to New York Mayor **David Dinkins**, was given a luncheon by ASCAP at its headquarters in New York April 19. Hizzoner himself was on hand to say a few words, including his admission to an audience of music people, including his personal friends lyricists **Alan** and **Marilyn Bergman**, that "I can't carry a tune in a gut-bucket. Not all blacks are born with rhythm."

GETTING SERIOUS: **Lalo Schifrin**, the composer/pianist recently inked to a **ProArte Records** deal, has just had one of three new "serious" works released, a performance of his "Cantos Aztecas" (Songs Of The Aztecs), featuring tenor **Placido Domingo**, on the label. The recording date took place at the pyramid outside Mexico City before an audience of 12,000. The new recording deal actually begins with the first of two film music releases recorded with the **San Diego Symphony**.

ABUSE FOR CHARITY: **Jeff Wyatt** of **KPWR** (Power 106) Los Angeles is the subject of this year's 3rd annual radio roast to benefit the **T.J. Martell Foundation For Leukemia, Cancer And AIDS Research**, to be held Saturday night, June 9, at **RCA's Studio A** recording studio in New York.

THE RYAN WHITE MEMORIAL FUND has been initiated by **Elton John**, a supporter of the AIDS-stricken youngster who died recently. Also, a medical and research fund, **The Ryan White Children's Fund**, has been established at **James Whitcomb Riley Hospital**, where White died. The memorial fund, for White's mother, **Jeanne**, can be aided with non-tax-deductible donations payable to **Ryan White Memorial Fund**, First Indiana Bank, 135 N. Pennsylvania St., Main Floor, Indianapolis, Ind. 46204. Contributions to the children's fund are tax-deductible and can be sent to the hospital at Suite 500, 50 South Meridian St., Indianapolis, Ind. 46204-3530.

SORRY STATES: Some 33,000 allegedly counterfeit cassettes, valued at close to \$300,000, have been seized from street and swap-meet vendors since the beginning of the year. The **Recording Industry Assn. of America**, which assists law enforcement authorities in fighting bogus prerecorded recordings, says the seizures cut a wide swath across the U.S., involving California, Pennsylvania, New Jersey, Washington, D.C., New York, and Virginia. Among the titles seized were items featuring **Paula Abdul**, **Quincy Jones**, **New Kids On The Block**, **Randy Travis**, **Gloria Estefan & the Miami Sound Machine**, **Vincente Fernandez**, and **Jose Jose**.

WELCOME TO CABARET: **Hugh Fordin's DRG Records** label has formed **DRG Cabaret**, a label that will be the home of such acts as **Julie Wilson** (including her latest composer tribute, a **Harold Arlen** survey), **Cy**
(Continued on page 88)

Senate Unit Skeds June 13 DAT Hearing House May Follow With Summer Session

■ BY BILL HOLLAND

WASHINGTON D.C.—The long-anticipated congressional hearing on the DAT bill, which would authorize the importation and sale of consumer DAT machines equipped with the Serial Copy Management System, has been scheduled by the Senate Communications Subcommittee for June 13.

A similar hearing on the House side may be slated for early summer.

The DAT bill would give government approval to an agreement between the record industry and the hardware manufacturers that was hammered out last summer after three years of legal and lobbying warfare. That compromise is still strongly opposed by music publishers and songwriter groups, since it contains no royalty provision to compensate for financial losses.

The bill would outlaw only serial copying of digital tapes. The SCMS does not prevent taping from non-DAT sources.


Government relations officials at the Recording Industry Assn. of America and the Electronic Industry Assn.'s Consumer Electronics Group have been testing congressional waters since last fall. The Senate bill was introduced in March, the House bill in February. Both met with initial problems when lawmakers from both the Commerce and Judiciary Committees of both houses arm-wrestled for jurisdiction; it has now been settled that the Commerce Committees, with trade oversight, will hear the bill first, followed by Judiciary Committees, which have copyright jurisdiction.

Recently, RIAA officials brought record executives from EMI, A&M, Atlantic, CBS, Warner Bros., PolyGram, BMG, and Arista to Capitol Hill, where they met and discussed the bill with legislators from New York, California, and Tennessee, as well as dozens of other lawmakers in both the House and Senate. EIA/CEG has been lobbying as well, al-

though no manufacturers have yet been invited to make the congressional rounds.

The odd bedfellows of the RIAA and EIA/CEG are hoping to convince legislators, some of whom have tired of the long-term wrangling of the two groups, that the DAT compromise bill is a show of good faith and a "first step" toward settling the larger issue of home audio copying compensation. The gadfly publisher/songwriter groups maintain the compromise agreement is tantamount to giving away copyright protection of prerecorded music.

Lobbyists and government relations officials from RIAA and EIA/CEG say a House subcommittee hearing date is imminent. A spokesperson from the Commerce, Consumer Protection & Competitiveness Subcommittee would only say that they are trying to "prioritize" as yet unscheduled hearings and that the DAT bill hearing will be announced in a week or two.



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Columbia



THE Way we hear.

Lou Reed/John Cale
Songs For Drella
Produced by Lou Reed
and John Cale

**Andy Warhol changed the way we see,
while the Velvet Underground changed the way we hear.**

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At Andy Warhol's memorial service, Lou Reed and John Cale—the creative sparks in the early Velvet Underground—decided to reunite for an extraordinary new album: Songs For Drella.

By turns fierce, modest, brilliant, spare, hard-edged and eloquent, Songs For Drella (so named for Warhol's nickname) is both a musical memoir and an elegy; a biographical "fiction" (in Reed's words) that follows Warhol's entire life.

In 15 songs, Andy Warhol

now stands in front of us. Just as Warhol once gave the Velvet Underground a certain life, Reed and Cale are returning that most precious of favors. It's a feat not only equal to the legacy of Andy Warhol, but, perhaps more importantly, deserving of the unflinching artistic spirit of Lou Reed and John Cale.

Near the end of the last song, "Hello It's Me," Lou

Reed sings to Andy Warhol, "Your Diaries are not a worthy epitaph."

Songs For Drella is.

The album will be released April 24 and a limited-edition Compact Disc, with a special 15-page booklet and black velvet cover, will also be available. The home video of Songs For Drella, filmed at the Brooklyn Academy of Music, comes out on the same date. ■

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