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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 31, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Newest Sell-Thru Megahit A 'Honey' In Sales, Rentals

BY EARL PAIGE

LOS ANGELES—The Buena Vista Home Video release "Honey, I Shrunk The Kids," the last of three closely watched early-1990 sell-through blockbusters, jumped out of the box with solid showings in both sales and rental.

Several retailers say the title is performing in a predictably robust manner in the early going but stress the picture is still sketchy, since the title generally was not on shelves until March 15.

Most retailers queried by Billboard place "Honey" somewhere between Warner Home Video's "Lethal Weapon 2" and Paramount Home Video's "Indiana Jones And The Last Crusade."

Gary Ross, president of the 90-unit Suncoast Motion Picture Co., a subsidiary of the Musieland Group, says "Honey" is as projected, "less than 'Lethal Weapon 2' but equal to or a little less than 'Last Crusade.'" It will do better with mass merchandisers because it's a family movie. We also see it promising as a gift item."

Video buyer Gail Reed at 54-store Spec's Music in Miami says, "Every piece rented." In terms of sales, though, she says the Disney comedy is running "100 pieces" behind where "Last Crusade" was in its first week and "200 pieces" behind "Lethal Weapon 2."

A somewhat more somber assessment—
(Continued on page 89)

Pubs, Writers On Lyric Sidelines Trade Groups Won't Fight Labeling Bills

BY BILL HOLLAND

WASHINGTON, D.C.—The leading associations of music publishers and songwriters have decided not to join the music industry fight against the passage of state record-labeling bills at this time.

Executives at several large publishers, however, have expressed opposition to those measures. And performing rights societies ASCAP and BMI, which represent many publish-

ers and writers, have joined the recently formed Coalition Against Lyrics Legislation.

The National Music Publishers Assn. is not currently opposing the stickering bills because of what NMPA president Ed Murphy sees as a growing, legitimate public concern over explicit lyrics and because he

feels the industry needs to take voluntary self-regulation more seriously.

"NMPA has no position on this as yet," Murphy says. "While no one is saying for a moment there shouldn't be First Amendment protection, free speech, there's also reality and a business point of view that has to be dealt with."

He adds that up until now, the 1985 voluntary agreement between the Recording Industry Assn. of America and the Parents' Music Resource Center has been handled poorly by record labels.

Murphy says that state efforts to legislate record labeling "have to be dealt with in an effective way, which is [the industry itself] moving to some sort of self-regulation," and that the growing tide of state bills is "the end result of unrestricted activity" on the part of the labels.

"There is concern out there with the consumers, a public interest, that has to be resolved," he adds.

Murphy explains that the record companies, not music publishers, have been the parties "with control" to "make the choices as to what is put
(Continued on page 89)

Chain Goes 18-To-Buy After Fla. Arrest

BY BRUCE HARING

NEW YORK—The arrest of a teenage record store clerk in Sarasota, Fla., for selling a 2 Live Crew album to a minor has led the store's parent company, The Record Bar, to adopt a chainwide 18-to-purchase policy.

Additionally, the arrest of Chauncey Reese, a clerk at Tracks in Sarasota, may lead to RICO charges against the 170-store Record Bar chain, 2 Live Crew label Skywalker Records, and its distributors.

Reese was arrested at the store March 15 by Sarasota police, handcuffed, and charged with selling an 11-year-old girl material harmful to minors, specifically a copy of 2 Live Crew's "As Nasty As They Wanna Be."

The sale of the album occurred in January. According to his lawyer, Reese was identified as the seller of the tape because he is the store's only black employee. The charge is a felony under Florida law, carrying penalties of five years in jail and a \$5,000 fine.
(Continued on page 89)

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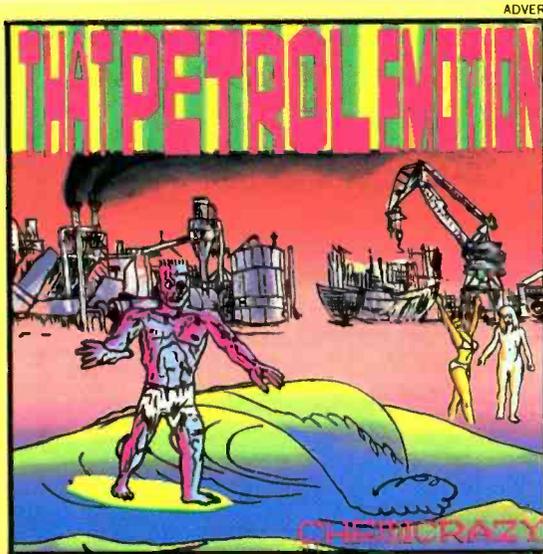
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(Continued on page 89)



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In Canada, Hunt Is On For Rap, Dance Talent

BY SEAN ROSS

TORONTO—Buoyed by the success of the country's first homegrown rap hit, "Let Your Backbone Slide," by Maestro Fresh-Wes, Canada is experiencing a miniboom in dance and rap signings similar to the American rap rush of two years ago. Combined with Capitol's recent appointment of Canada's first major-label black/dance product manager in recent memory, those A&R moves suggest that the country's long-dormant black music scene may finally become a tangible force.
(Continued on page 12)

No. 1 IN BILLBOARD

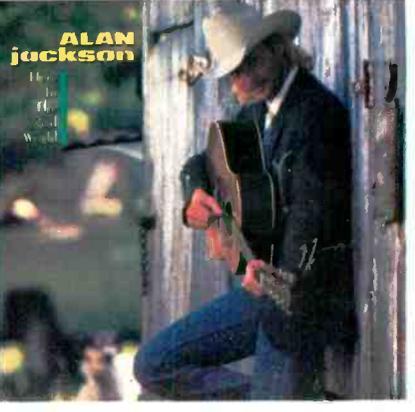
HOT 100 SINGLES	
★ BLACK VELVET	ALANNAH MYLES (ATLANTIC)
TOP POP ALBUMS	
★ FOREVER YOUR GIRL	PAULA ABDUL (VIRGIN)
HOT BLACK SINGLES	
★ ALL AROUND THE WORLD	LISA STANSFIELD (ARISTA)
TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	QUINCY JONES (QWEST)
HOT COUNTRY SINGLES	
★ HARD ROCK BOTTOM OF YOUR HEART	RANDY TRAVIS (WARNER BROS.)
TOP COUNTRY ALBUMS	
★ RVS III	RICKY VAN SHELTON (COLUMBIA)
TOP VIDEO SALES	
★ LETHAL WEAPON 2	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	
★ LETHAL WEAPON 2	(WARNER HOME VIDEO)



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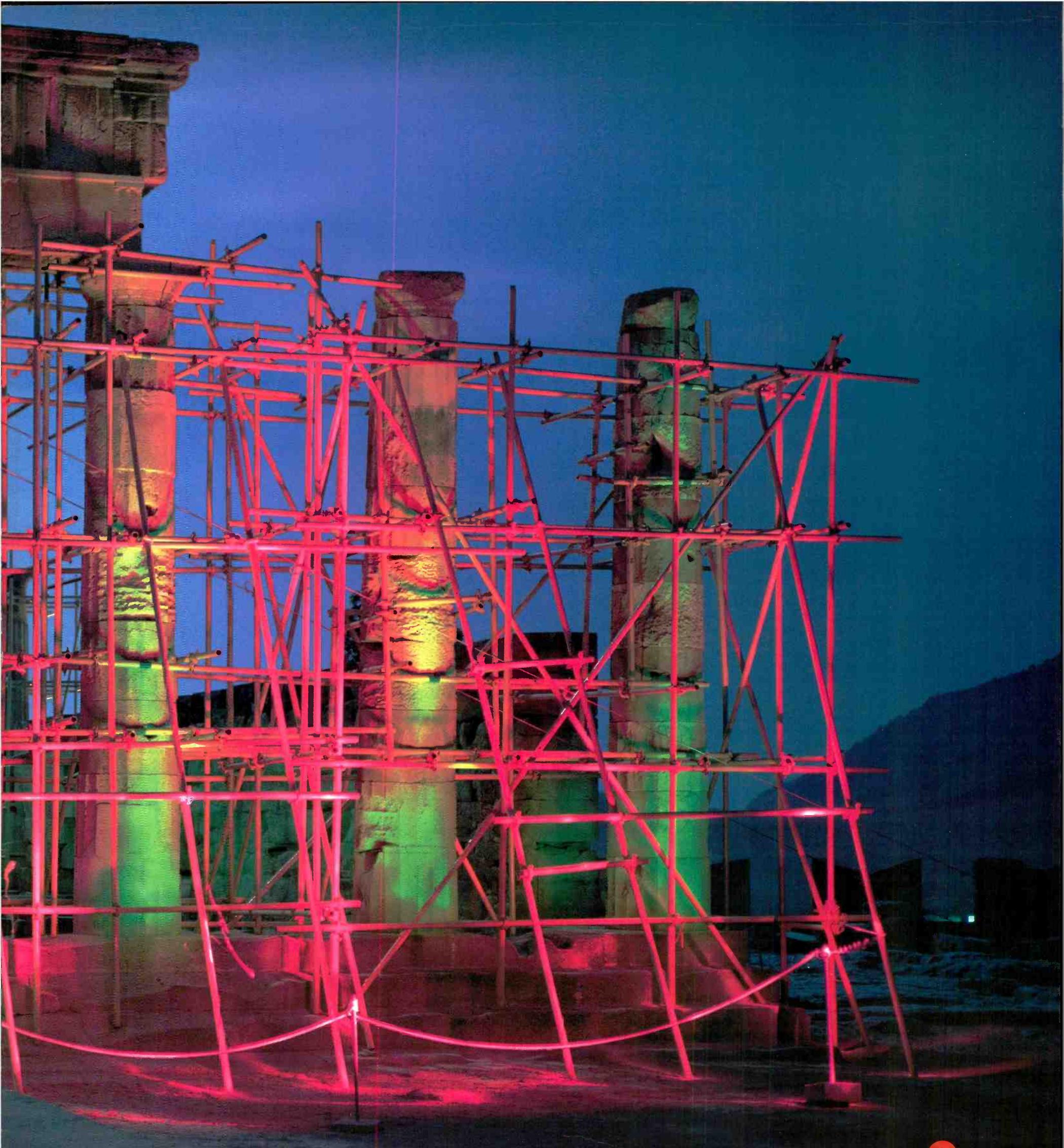
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VOLUME 102 NO. 13

MARCH 31, 1990

COPYRIGHT REFORM IN CANADA

A proposal for performance royalties, as well as plans to give Canadian artists special tax breaks, will be unveiled in coming weeks, says Communications Minister Marcel Masse. Kirk LaPointe reports. **Page 10**

ARISTA MOUNTS AIDS BENEFIT

Arista Records celebrated its 15th anniversary with a star-filled AIDS benefit concert at New York's Radio City Music Hall. Larry Flick covered the event (page 32). Photos appear on page 10.

ITA BROACHES DEFECTIVES ISSUE

The International Tape/Disc Assn. addressed the issue of defective videotapes at its March 14-17 seminar. Also covered at the conclave was the insistence by majors to release front-line titles in letterbox only. Coverage begins on page 41.

AUDIO PROS FLOCK TO AES MEET

Pro audio industry folks gathered in Montreux, Switzerland, for the 88th Audio Engineering Society Convention. Susan Nunziata was there. **Page 67**

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Tenn. Stickers Bill Stuck—For Now Dies In Subcommittee; Revival Unlikely

■ BY EDWARD MORRIS

NASHVILLE—The bid by members of Tennessee's General Assembly to enact a record-stickers law appears to have failed for this session. While extraordinary maneuvering could revive the effort before the mid-April end of the session, it seems unlikely that this will happen.

On March 21, House Bill 2482 died in a judiciary subcommittee for lack of a second. Only Rep. Chris Turner, the primary sponsor of the bill, spoke on its behalf. While the full House Judiciary Committee could vote to take the bill from the subcommittee and continue to act on it, there are few precedents for such an action and apparently too few votes in favor of labeling to make this likely to happen, according to Betty Anderson, who has been lobbying against the bill on behalf of the Recording Industry Assn. Of America.

"We feel pretty good about where it is right now," Anderson says, "but I hesitate to say it's completely dead." Committees meet once a week, Anderson explains, and an attempt could be made to revive the bill at any of the meetings that take place before the session ends.

She says she will continue her lobbying until any chance of reviving the bill is past.

The day before the House subcommittee dealt its blow to the bill, a Senate subcommittee heard testimony on both sides of the issue, including anti-stickers statements from country

artists Emmylou Harris, Ricky Skaggs, and Vince Gill. Instead of voting on its bill (Senate Bill 2535), the subcommittee delayed its consideration for a week to wait on an opinion on the legality of the proposal from the state's attorney general. Had a vote been taken, Anderson said she counted only three pro-labeling votes out of the subcommittee's 11 members.

While the two houses operate sepa-

rately, it is conceivable that the Senate subcommittee will be guided in its actions by the House response.

Harris was on hand to oppose the House bill, but did not speak when the measure failed to get a second.

In Missouri, Rep. Jean Dixon's bill, HB 1406, which was heard in the House Nov. 28, remained in committee as of press time. Action is not expected on the bill until legislators return from recess April 2.

VSDA Nominates Erol's Head For Board-Of-Directors Post

■ BY EARL PAIGE

LOS ANGELES—In a departure it hopes will broaden representation of larger video chains on its board of directors, the Video Software Dealers Assn. has nominated Carl Bellini, president of the 205-store Erol's chain, along with three other candidates.

While some nominating-committee members play down the selection, one describes it as "shocking" in terms of VSDA's recent elections. A year ago, all four officially nominated candidates owned fewer than four stores.

Two years ago, VSDA mem-

bers turned down two officially nominated representatives—one from Erol's and the other from Music Plus, a large West Coast chain.

As in years past, nominees at large may also compete for the four open slots. Last year, four officially picked candidates vied with four at-large competitors.

Several members of a nine-person nominating committee, speaking on condition of anonymity, say a major component in this year's bold decision was research showing that, since 1983, only half of those winning posts on the board have been

(Continued on page 90)

NBC Sues Sony, Col Over Home Video Co. RCA Parent Claims RCA/CHV Was 'Undermined'

■ BY PAUL SWEETING

NEW YORK—NBC, parent of RCA International Audio-Visuals Inc., has brought suit against the Sony Corp. and its Columbia Pictures unit, charging them with an attempt to undermine the RCA/Columbia Pictures Home Video joint venture. NBC also alleges that the defendants have tried to appropriate the assets and business opportunities of the joint venture for their own purposes.

In the suit, filed March 15 in California Superior Court in Los Angeles, NBC charges Sony and Columbia with engaging in "a systematic scheme to destroy the partnership Venture as a competitor in the home video business and to misappropriate for themselves the assets, goodwill, and business opportunities of the Venture."

According to the NBC complaint, Sony intends to dissolve the joint venture after the current contract be-

tween the partners expires in June 1992 and to set up its own home video subsidiary.

NBC seeks an injunction to prevent Sony and Columbia from further breaches of the joint venture contract and a minimum of \$250 million in damages.

Spokespeople for Sony and Columbia declined comment on the charges. At press time, no date had been set for a hearing on NBC's request for an injunction.

The action taken by NBC confirms earlier rumors that Sony's acquisition of Columbia Pictures might lead to trouble within the RCA/Columbia joint venture (Billboard, Oct. 14). Such speculation was fueled partly by the belief that Sony would not wish to maintain a partnership with RCA's parent company, General Electric.

The joint venture dates back to June 1981, when RCA and Columbia formed a partnership to distribute videocassettes internationally. A year later, a second series of agreements extended the joint venture to domestic distribution as well.

Since then, both partners have undergone ownership changes. RCA Corp., originally the parent company of NBC, was acquired by GE in 1988, as was RCA Audio-Visuals, the entity through which RCA maintained the RCA/Columbia joint venture. After the acquisition by GE, RCA's consumer electronics business was sold, and responsibility for overseeing GE's interest in the joint venture was

(Continued on page 89)

'Back To Future II' Video Linked To Sequel's Release

NEW YORK—In what the company claims is an industry first, MCA Home Video will release "Back To The Future II" virtually day-and-date with the theatrical release of its sequel, "Back To The Future III."

"Back To The Future II," which has grossed \$115 million at the box office to date, will arrive on store shelves May 24, one day before "Back To The Future III" is due to open theatrically nationwide.

The two movies were filmed simultaneously, allowing for the rapid appearance of the third part a scant six months after the theatrical debut of the second.

The rental-priced "Back To The

Future II" will be the first from the company to appear under its recently announced MCA/Universal Home Video logo.

The release will be backed in part by a promotional tie-in with Colgate-Palmolive, although there will be no commercial on the tape itself. The Colgate-Palmolive promotion will begin in July with 48 million freestanding inserts in various newspapers and specially tagged point-of-purchase displays in 6,000 nontraditional retail locations.

Because of the simultaneous release with the theatrical sequel, "Back To The Future II" will benefit from \$18 million worth of

(Continued on page 90)

P'Gram Chief Predicts 'Fine' Future

Island, A&M Bolster Label's U.S. Presence

■ BY ADAM WHITE

LONDON—Its critics charge that PolyGram has always treated the U.S. like a colony, never a partner. Americans appointed to run the company's U.S. affairs say their European superiors have lacked confidence in the market. Major artists signed to PolyGram elsewhere in the world have insisted that their deals exclude North America.

Those views, according to PolyGram International president David Fine, are now history. He contends that PolyGram's response to problems in the U.S.—including the acquisitions of A&M and Island—has repositioned the company creatively, strategically, and psychologically.

Fine disputes the opinion that PolyGram overpaid for those labels and argues that, as one of the industry's top three international players, the company is now within one or two market-share points of its chief rivals.

"My best estimate for 1990 is that we should be 18% [worldwide] with A&M and Island," he states. "The last figures I looked at for 1989—not accurate, final numbers—show Warner was up to nearly 20% and CBS might have been 16.5%. On that basis, you could say we lie in the middle. If CBS has a better year or Warner has a worse year, which is always possible, we could all be around 18%. Once you're at that level, it could be any one of the three of us."

Fine, 60, has been president of PolyGram since September 1987, succeeding Jan Timmer. He joined the company in 1979 to head its U.K. operations; earlier, he ran independent record labels Gallo and Trutone in his native South Africa.

When PolyGram's 1989 financial results were made public earlier this month, Fine was evidently pleased to report record revenues and earnings

of \$2.1 billion and \$239.3 million, respectively (Billboard, March 17). "Reaching figures like \$2 billion is to me one of the great attractions of PolyGram," he says. "It shows what the geographic and repertoire spread has done for us, when we're only small players in the world's biggest market."

In this case, "small" translates to
(Continued on page 91)

Simmons Links With Columbia For His Growing Rush Roster

■ BY JANINE McADAMS

NEW YORK—Rap music impresario Russell Simmons has engineered a co-venture agreement in principle with Columbia Records for his Rush Associated Labels group. When formalized, the deal—one of the biggest involving an independent, black-owned company and a major label since the 1983 pact that put Simmons' Def Jam label on the map—will give CBS marketing, promotion, and distribution to a growing number of smaller dance, rap, and R&B labels/production companies within the Rush fold.

Carmen Ashhurst, president of

Def Jam, confirms the tenets of the deal: "It's a 50% deal with Columbia whereby Columbia puts in money up front but Russell and Lyor [Cohen, head of Rush Artists Management] retain creative control."

This is a more lucrative arrangement for Rush Communications than the current OBR (Original Black Records) and Def Jam distribution agreement, whereby Columbia only promotes and distributes Def Jam and OBR product and "Columbia then keeps a larger percentage," says Ashhurst.

CBS Records Division president Tommy Mottola and Columbia Rec-
(Continued on page 83)



A Penn-sive Moment. RCA Records executive VP/GM Rick Dobbis, left, and RCA president Bob Buziak, right, congratulate Michael Penn backstage at one of his three sold-out shows at the Roxy in Los Angeles.

EXECUTIVE TURNTABLE

RECORD COMPANIES. James Fifield is appointed executive director of Thorn-EMI, making him a member of the board. He retains his position as president and CEO of Thorn-EMI's EMI Music Worldwide in New York.

Chrysalis Records in New York names Andy Fuhrmann VP of A&R. He was director of A&R at Epic/Portrait/CBS Records.

CBS Records International in New York promotes Robert J. Campbell to VP of creative operations. He was VP of marketing for the label.

Paris Eley is appointed VP of R&B promotion at Motown Records in Los Angeles. He was co-national director of R&B promotion at A&M Records.

Capitol Records in Los Angeles makes the following appointments: Faith



FIFIELD



FUHRMANN



CAMPBELL



HENSCHEL

Henschel, national director of alternative promotion; Alison Donald, director of A&R; and Valerie Pack, manager of A&R studio administration. They were, respectively, national alternative marketing manager at CEMA Distribution; GM of A&R at EMI U.K.; and director of A&R production at A&M Records.

Steve Bartels is promoted to national director of singles promotion at A&M Records in Atlanta. He was Southeast regional promotion manager for the label.



BARTELS



COHEN



IOSSA



GARLAND

Charisma Records in New York makes the following appointments: Joanna Spock Dean, associate director of A&R, East Coast; Tony Noe, manager of A&R administration; and Sue Landolfi, West Coast A&R representative. They were, respectively, president of Syka Management; production coordinator at Atlantic Studios; and West Coast sales director at Elektra Entertainment.

Brian Cohen is named director of advertising for Elektra Entertainment in New York. He was director of sales and distribution at Restless Records.

Tommy Boy Records in New York promotes Steve Knutson to VP of national sales and marketing. He was director of sales for the label.

PUBLISHING. ASCAP in New York promotes Lauren Iossa to manager of public relations. She was assistant director of public affairs for the society.

Brooke Morrow is appointed senior coordinator of international acquisitions at EMI Music Publishing in New York. She was executive assistant to the president of Uni Records.

RELATED FIELDS. Les Garland is appointed VP of programming for the Video Jukebox Network in Miami. He was executive VP of Quantum Media (see story, this page).

• VIDEO PEOPLE on the move, see page 52

Geffen Brings New Imprint To MCA Stable

DGC Label To Release 2 Singles, 5 Albums By May 29

■ BY DAVE DiMARTINO

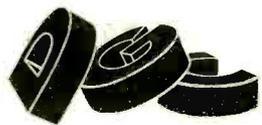
LOS ANGELES—Less than a week after the announcement of the sale of Geffen Records to MCA Inc., Geffen has officially introduced DGC Records, its much-discussed second label, and announced plans to release five albums under that imprint by the end of May.

Like Geffen Records, DGC will be owned by MCA and will be distributed by that company after Geffen's WEA distribution deal expires

at the end of this year.

Staffing for the label will initially consist of 16 national and local promotion people. Geffen's own sales, marketing, creative services, international, and publicity departments will work DGC product until the new label establishes separate units in those areas.

According to Ed Rosenblatt, now president of both Geffen and DGC,



DAVID GEFFEN COMPANY

the new label's further growth may parallel Geffen's "in the same way that when we started Geffen Records in 1980, Warner Bros. Records was doing all of our marketing functions. Eventually, in the mid-'80s, we started to take over these functions one by one until we became a self-sufficient record company."

Slated for release Tuesday (27) are the first DGC singles, "We Cry Out" by Warrior Soul and "Here's Where The Story Ends" by the Sundays, with albums by both groups to come April 24. Other DGC artists include Lori Carson, Little Caesar, and John Doe, whose albums are due April 24, May 15, and May 29, respectively. Five additional releases are expected by year's end.

According to Rosenblatt, DGC's raison d'être lies squarely in the "incredible success" Geffen itself has had in building gold and platinum artists.

"Every time you put out a [Don] Henley or an Aerosmith or Cher or Whitesnake or whatever," he says, "and they're into four or five tracks on each of these records, it becomes more and more difficult to get exposure for your brand-new acts. So we felt that in order to ensure that these artists can get the exposure that they deserve, we should make the investment and start up a new record company."

Though DGC will be devoted to
(Continued on page 79)

New VJN VP Les Garland Aims To Raise Vid Channel's Profile

■ BY MELINDA NEWMAN

NEW YORK—Les Garland, former senior VP of programming at MTV, has joined Miami-based Video Jukebox Network as VP of programming.

Garland, a founding father at MTV, now takes on the challenge of raising music industry consciousness about VJN, the national interactive video music channel. "I think at the executive level there's a lot of confusion as to what this really is," he says. "What we need to do is go through an educational process and show them our capabilities."

In his newly created post at

VJN, Garland reports to Andrew Orgel, president and CEO—and a former marketing executive at MTV. VJN was founded in 1985 in Miami; the company went public in January 1987. In its last 12 months—the first full year under Orgel's management—VJN experienced a 227% increase in revenues over the previous year to \$3.8 million (Billboard, March 24).

A high priority for Garland is increasing the VJN viewer base. VJN currently operates 83 channels in 23 states, reaching 6.2 million households through basic cable and low-power stations. "We hope to get up to 10 million in
(Continued on page 79)



1877



1886



1882



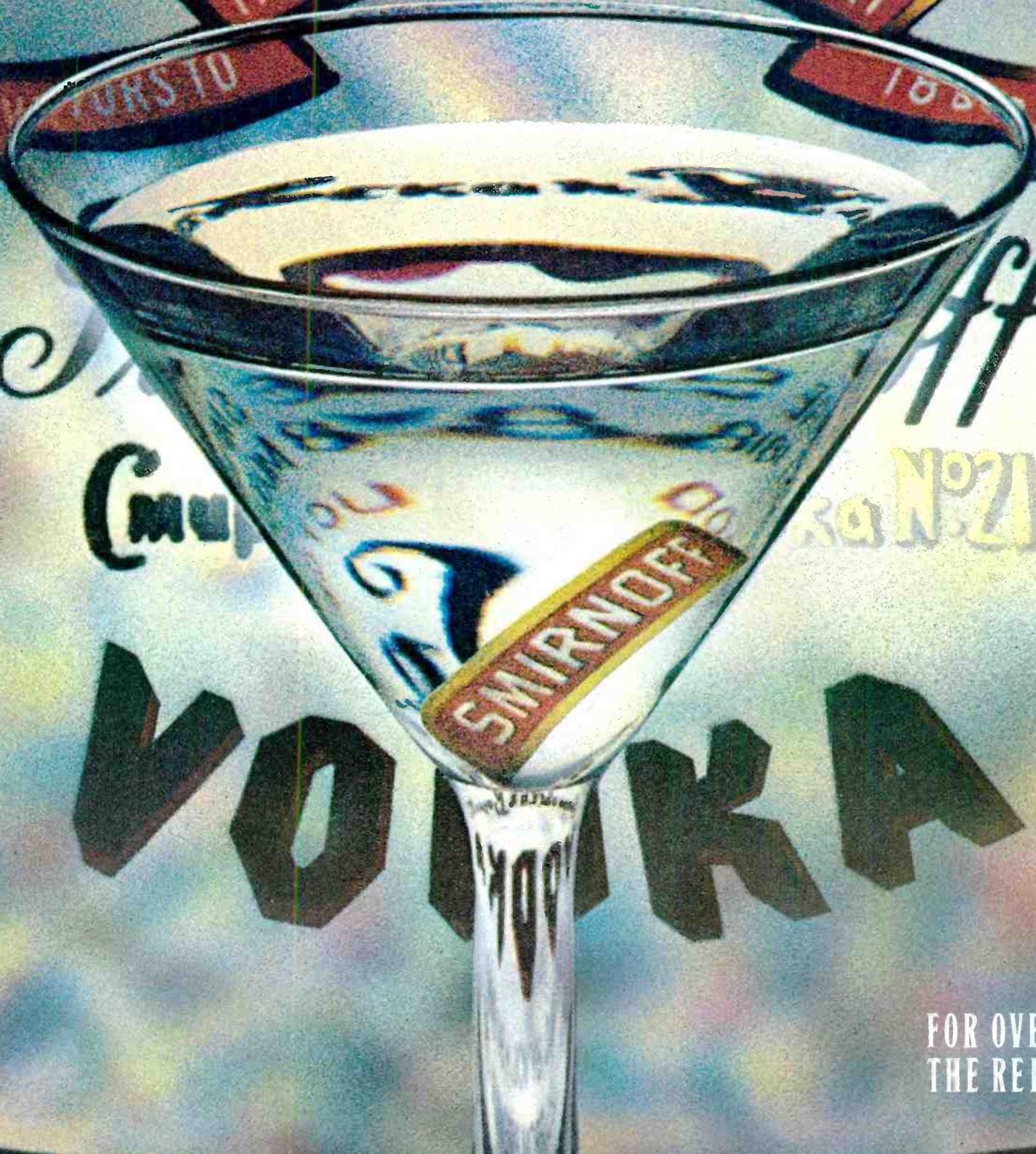
1896

THE ONLY VODKA TO RECEIVE
A FOUR-CZAR RATING.

THE IMPERIAL RUSSIAN COURT

PURE VODKA

1882-1917



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Growing SXSW Shines In Austin

Rap, Gospel Add To Meet's Music Mix

■ BY THOM DUFFY

AUSTIN, TEXAS—Booming attendance and new attention for rap and gospel acts were among the highlights of the fourth annual South By Southwest Music And Media Conference staged here March 14-18.

With more than 2,000 delegates—a 25% increase over the previous year's turnout—SXSW '90 featured numerous trade exhibits, three days of panel sessions, and four nights of showcases for more than 300 bands in more than 20 venues, most concentrated in Austin's Sixth Street club

district. (See The Beat, page 32).

The conference was embraced not only by showcased bands, music fans, and record label execs but also by the city of Austin, which was hosting NCAA playoffs the same weekend. "Using figures that the convention and visitors bureau uses, we've estimated the economic impact [of SXSW] as a million-and-a-half dollars for the weekend," says SXSW director Roland Swenson.

As in previous years, the conference kicked off March 14 with the annual Austin Music Awards, based on a poll of readers in the Austin Chroni-

cle. The night was dominated by blues-rocker Stevie Ray Vaughan, voted musician of the year and musician of the decade (see story, page 32).

A move to the larger quarters of the Hyatt Hotel this year aided several new features at the conference, noted Swenson. "We had music [showcases] in the the hotel atrium, the South By Southwest general store [offering band tapes], and the smaller panels, we're calling intensive sessions."

Among the numerous music industry primers offered at the panels was a workshop on regional music associations. The presence at SXSW of more than a dozen major-label A&R scouts affirmed that the conference has become a premier regional music showcase and the model for similar efforts emerging elsewhere.

"One of the things that has made this successful from the beginning was we had a dozen co-sponsoring

(Continued on page 91)



Record-Setting Record. Jordan Harris, left, and Jeff Ayeroff, right, co-managing directors of Virgin Records, fete Paula Abdul with a party in West Hollywood to celebrate U.S. sales of more than 6 million units of her album "Forever Your Girl." The album is the only debut album ever to produce four No. 1 singles and has logged more weeks in the top 10 than any other debut effort.

Court Rules In Scholz's Favor

In CBS Breach-Of-Contract Suit

■ BY LARRY FLICK

NEW YORK—The six-year legal battle between Tom Scholz, leader of the rock group Boston, and CBS Records over alleged breach of contract ended on March 20 after a six-week trial in a federal court in White Plains, N.Y.

The six-member jury ruled unanimously that Scholz did not breach his recording agreement with CBS by failing to deliver the third Boston album to the label within a specified amount of time.

Scholz testified that a desire for "musical perfection," combined with a creative dry spell, caused a lengthy

delay in delivering Boston's third album to CBS between 1979 and 1983. He also said that he went to CBS first with the final version of the album and that CBS rejected it before he took it to MCA Records.

"Basically, what the jury decided was that a record company cannot hold its performers to strict contractual time limitations," says Scholz's attorney, Don Engel. "Putting together an album is an artistic process that cannot be governed by a record company, regardless of how many millions of dollars that piece of art is expected to generate."

(Continued on page 91)

New Kids Ain't Kidding In Suit

Claim Mags Touted Bogus 900 Lines

■ CRAIG ROSEN

LOS ANGELES—Attorneys for teen pop sensations New Kids On The Block are seeking more than \$50 million in combined damages from the publishers of USA Today, Star magazine, and three promotion agencies, over allegedly unauthorized New Kids 900-number telephone lines they claim are capitalizing on the act's "good will, success, and celebrity status."

The complaint, filed March 20 in U.S. District Court in Los Angeles, charges Gannett Satellite Information Network Inc. (USA Today),

News American Publishing Inc. (Murdoch Magazines' Star magazine), Media Promotions Inc., Merry-Go-Round Enterprises, and Investex Investment Exchange (Star Talk) with trademark infringement, false advertising, unfair competition, and other wrongdoing. The companies allegedly promoted 900-phone lines that unfairly compete with two 900-line services owned and offered by New Kids On The Block since 1989.

"We feel this has to stop," says New Kids attorney Phillip Heller of the Los Angeles-based law firm Pillsbury, Madison & Sutro. "It really is

(Continued on page 92)

Estefan's Injuries Prompt

Cancellation Of Tour Dates

NEW YORK—A serious bus accident March 20 prompted Gloria Estefan and the Miami Sound Machine to cancel the remainder of their U.S. tour and upcoming Asian dates.

At press time, Estefan was in a New York hospital recovering from surgery to repair a broken vertebra, according to Maralena Guerreiro, spokeswoman from the group's Miami office. The singer was flown here from Community Medical Center in Scranton, Pa., near the site of the accident. She is expected to return to Miami in 10 days.

The band was en route to a concert in Syracuse, N.Y., when its tour bus

was struck from behind by a tractor-trailer while stopped in traffic. The incident occurred at the tail end of the U.S. tour, and the remaining three dates have been canceled. In addition to Syracuse, the band was scheduled to play Milwaukee March 22 and Columbus, Ohio, March 24.

The band was driving north from Washington, D.C., where on March 19, the Estefans met with President Bush to discuss the singer's involvement with the Partnership For A Drug Free America program.

Two weeks ago, Estefan, who was nominated for a Grammy award this

(Continued on page 89)

Abdul Album Holds At No. 1 For 10th Week;

Vandross Hits Top 10; O'Connor Climbs

PAULA ABDUL's "Forever Your Girl" logs its 10th week at No. 1 on the Top Pop Albums chart, a record matched by only three other debut albums in the past 25 years. **Men At Work's** "Business As Usual" logged 15 weeks at No. 1 in 1982-83, "Whitney Houston" spent 14 weeks on top in 1986, and "The Monkees" had 13 weeks in the lead in 1966-67.

Abdul's durability at No. 1 is noteworthy because her latest single, "Opposites Attract," reached No. 1 seven weeks ago and this week dips to No. 28. Virgin Records has wisely decided not to pull any more singles from Abdul's album, but it is compiling an album of Abdul dance remixes for May release. The album, "Shut Up & Dance (The Dance Mixes)," will be similar to Bobby Brown's "Dance! ... Ya Know It," which went top 10 earlier this year.

Abdul is at the forefront of what is shaping up as a banner year for women on the pop charts. Female solo artists account for six of the week's top 10 singles (including the top two by **Alanah Myles** and **Taylor Dayne**) and five of the top 10 albums (including the top three by Abdul, **Janet Jackson**, and **Bonnie Raitt**). This marks the first time in nearly four years that female artists have held down the top three albums. Jackson, **Patti LaBelle**, and Houston were in charge when it last happened in 1986.

LUTHER VANDROSS finally lands his first top 10 single on the Hot 100 with "Here And Now," nearly 10 years after he first topped the Hot Black Singles chart with "Never Too Much." That classic stalled at No. 33 on the pop chart, foreshadowing a decade of frustration for Vandross and Epic Records in the crossover wars.

Pop radio was slow even in adding this breakthrough single, which topped the black chart the first two weeks of December. Black stations have long since moved on to Vandross' follow-up, "Treat You Right," which jumps to No. 5 on this week's black singles chart.

With the broad-based success of "Here And Now," Vandross could be headed for another career milestone that has long eluded him—his first Grammy award.

FAST FACTS: **Sinead O'Connor's** version of Prince's "Nothing Compares 2 U" vaults from No. 33 to No. 16 in its third week on the Hot 100. The song is breaking faster than any Prince single since "Purple Rain" in 1984.

Heart's "All I Wanna Do Is Make Love To You" is the top new entry on the Hot 100 at No. 57. It's the first single from the band's third Capitol album, "Brigade," due April 3. Each of the group's first two Capitol albums reached the top two on the pop albums chart and yielded a No. 1 single.

Exposé shoots for its eighth consecutive top 10 hit as "Your Baby Never Looked Good In Blue" bows at No. 61. How can we be so sure it's headed for the top 10? It was written by you-know-who. (There really should be a column devoted just to her: Warrenbeat.)

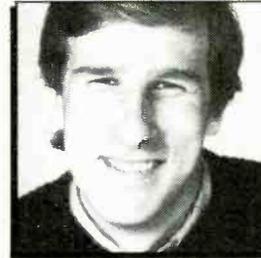
The Notting Hillbillies' "Missing ... Presumed Having A Good Time" is the top new entry on the pop albums chart at No. 91. The informal group features **Dire Straits** mainstays **Mark Knopfler** and **Guy Fletcher** ... **Cowboy Junkies'** "The Caution Horses" debuts

at No. 108. The group's critically hailed American debut album, "The Trinity Session," reached No. 26 in April.

Rod Stewart's "Downtown Train/Selections From The Storyteller Anthology" vaults from No. 159 to No. 45 in its second week on the pop albums chart, already surpassing the peak position (No. 54) of the original, definitive "Storyteller/Complete Anthology: 1964-1990." That's the good news. The bad news? The anthology, which was holding its own at No. 68 as recently as four weeks ago, sinks to No. 196.

Laura Branigan's "Moonlight On Water" enters the Hot 100 at No. 94. The song reached No. 60 in June for fellow Atlantic artist **Kevin Raleigh**. This marks a role reversal for Branigan, who has spent a lot of time lately watching remakes of her old records become bigger hits for other artists. **Cher** reached the top 10 with "I Found Someone"; **Michael Bolton** hit No. 1, won a Grammy, and became a star with "How Am I Supposed To Live Without You."

WE GET LETTERS: William Simpson of Los Angeles notes that **David Clayton-Thomas**, the former leader of **Blood, Sweat & Tears**, has a co-writing credit on **Milli Vanilli's** recent top five hit, "All Or Nothing." The credit was awarded because of the melodic similarity of the verse in "All Or Nothing" to BS&T's 1969 smash "Spinning Wheel."



by Paul Grein

BMG Classics Issuing Toscanini Oeuvre Collection Will Include 71 Titles, 10 Videos

BY IS HOROWITZ

NEW YORK—In the largest integral recorded edition ever devoted to a single artist, BMG Classics will issue 71 titles on 82 CDs and 81 cassettes over the next several years devoted to recordings by conductor Arturo Toscanini. Also scheduled are 10 concert videos, to be released on laserdisk and cassette.

The launch release, due in stores April 3, consists of three boxed sets holding 16 CDs and 15 cassettes. Included are boxed sets of all the Beethoven and Brahms symphonies, respectively, and Verdi's "Aida," "Falstaff," and the Verdi "Requiem." Also included in the initial release are two home videos. A second release of five CD packages and three videos is due in May.

The enormous project enters a market liberally sprinkled with unauthorized Toscanini recordings, derived from pirated versions and broadcast tapings. But BMG says it plans to enforce its exclusivity rights more forcefully in the U.S. market, and to continue to push for better protective legislation in foreign markets.

Guenter Hensler, BMG Classics president, tags as chief offenders a number of labels based in Italy, Japan, and Denmark, where copyright protection for recorded performances or broadcasts, particularly of foreign origin, is notoriously weak. Many domestic retailers are known to stock these recordings in generous num-

bers.

The "Toscanini Collection" encompasses performances ranging from the legendary conductor's first recordings for the Victor company in 1920 while on tour in the U.S. with the La Scala Orchestra, to his final recordings and broadcasts with the NBC Symphony in 1954. Many of the Collection performances are with the New York Philharmonic and the Philadelphia Orchestra. All will carry the RCA Victor Gold Seal logo and will be marketed at midprice. Toscanini died in 1957 at the age of 89.

While more Toscanini material rests in scattered vaults, BMG chose

only to release performances personally approved for disk release by the Maestro or his family. All the recordings in the collection are mono, although RCA did record the last two of Toscanini's 1954 concerts with the NBC Orchestra in stereo. During the very last concert, in New York's Carnegie Hall, the Maestro suffered the memory lapse that flawed his final appearance on the podium. The unapproved stereo material includes a performance of Tchaikovsky's Sixth Symphony and a program of works by Wagner.

About a half-dozen Toscanini CDs
(Continued on page 93)

Music Week Launching New U.K. Record Charts

BY HUGH FIELDER

LONDON—The national charts funded by the British Phonographic Industry (BPI), widely considered the model of accurate record retail sales research, face an uncertain future.

Trade publication Music Week announced March 19 that it will finance and launch new U.K. singles and album charts, effective July 1. It appears to have the support of the BBC, which says it will broadcast the new charts, and of market

research firm Gallup, which currently compiles the BPI-backed rankings.

Under the current BPI contract, Gallup surveys a nationwide panel of approximately 700 U.K. retail outlets of all types, drawn from a total of 4,300 accounts. The stores provide across-the-counter information on all prerecorded music formats, using bar-code wands and Epson computers to collect and transmit the information to Gallup's London headquarters.

(Continued on page 93)

Personics Users To Get \$1 Savings On Select Albums

BY CHRIS MORRIS

LOS ANGELES—Beginning in April, the Personics in-store custom-taping system will offer consumers \$1 discount coupons on CDs, cassettes, and LPs for select artists from three labels.

According to Greg Ballard, senior VP of U.S. operations for the San Francisco-based company, the new cross-merchandising program will initially involve three emphasis artists selected by three participants—MCA's Tom Petty, EMI's Red Hot Chili Peppers, and Tommy Boy's Digital Underground. According to Ballard, Personics is discussing involving other labels' artists in the program.

Ballard says the coupons will be made available in all 225 stores utilizing Personics' custom-taping system; 10 retail chains are represented.

Using Digital Underground as an example of Personics' "intelligent couponing," Ballard says that any customer who orders the group's "Humpty Dance" single to be taped will receive a laser-printed, bar-coded discount coupon for the band's "Sex Packets" album.

"In its most pristine form, you're basically handing a coupon to the album's most likely buyer," Ballard says. "We're integrating ourselves into the marketing system of the labels."

Even if a Personics customer does
(Continued on page 93)

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Canadian Gov't. To Unveil Copyright-Reform Proposals

■ BY KIRK LAPOINTE

TORONTO—Proposals for a second wave of Canadian copyright reforms and government plans to give special tax breaks for artists will be unveiled in the next few weeks, according to federal Communications Minister Marcel Masse.

Masse says the government supports the concept of so-called "neighboring rights," which would require radio stations to pay performance royalties to record labels and artists. But he called on the record and radio industries to help the government settle how to establish such rights in Canada.

In a keynote speech March 17 to the annual pre-Juno conference, sponsored by Canadian trade publication *The Record*, Masse told dele-

gates that a government and industry fund for Canadian production has been a "remarkable success." The government is looking at ways to improve the fund, he says. (For Juno Awards coverage, see page 76.)

Initially, the copyright reforms are expected to be proposed in a discussion paper, with legislation due later this year or early next year. The proposals should give the concerned industries a good idea of which way the government will proceed on such issues as home taping and rental rights. The neighboring-rights issue will not be settled, but the government's commitment to the idea in principle might be mentioned, Masse's aides say.

At a panel session later that day, representatives of the Canadian in-

dependent record sector and private broadcasters said they were willing to start serious talks on the contentious neighboring-rights issue.

Brian Chater, executive director of the Canadian Independent Record Production Assn., predicted dire consequences for the domestic Indies if performers do not receive a royalty payment soon. He said radio is a "very heavily protected industry" that can afford to pay.

But Michel Tremblay, senior VP, radio, for the Canadian Assn. of Broadcasters, said 40% of radio outlets lost money last year in Canada. If there had been a neighboring-

rights royalty, 55% would have been in the red, he said.

In his speech, Masse noted that the government has to respond within weeks to a House of Commons committee report on tax changes affecting Canadian artists in areas such as income averaging and expense deductions. Again, the response will not be in the form of legislation, but it should outline where the government will proceed in its next federal budget in 1991. By 1992, a special tax status could be in effect for the country's artistic community.

Masse said Canadian talent is bet-

ter poised than ever "to pass the grade" internationally, but he did not refer at all to the effect his government's goods-and-services tax will have on the music business.

At a seminar a day earlier, MCA Canada chief Ross Reynolds predicted the tax will have a "horrendous effect" of between 50 cents and \$1 on each album.

Tom Sambola, president of the newly formed Retail Music Assn. of Canada, says the goods-and-services tax is "the last thing we need" and could "walk the consumer over to other product lines."

Univision, Billboard To Present Latin Music Awards

NEW YORK—El Gran Combo, Los Yonicos, and Vicente Fernandez each grabbed four nominations for Premio Lo Nuestro A La Musica Latina, the second annual Latin Music Awards. Ana Gabriel, Jose Luis Rodriguez, David Pabon, and Luis Enrique follow closely with three nominations each.

The awards will be presented May 24 by Univision and Billboard.

Nominees in 18 categories were determined from Billboard's weekly Latin music charts. The categories recognize three Latin subgenres: pop/ballad, tropical/salsa, and regional/Mexican. The categories also include awards honoring producers, composers, and crossover artists. Ballots are being distributed to retailers and radio program directors of Spanish-language stations throughout the U.S. and in Puerto Rico.

For the first time, the ceremony will present a lifetime-achievement award. The winner will be announced during the ceremony.

This year's broadcast will originate live from the James L. Knight Convention Center in Miami, and will be telecast nationwide by Univision's more than 520 affiliates and in several Latin American nations.

Here is a complete list of nominees:

GENERAL CATEGORIES

Crossover Artist Of The Year: Gloria Estefan; Gipsy Kings; Kaoma; Xuxa; Eydie Gorme.

Producer Of The Year: "Raices," Ramon Arcuza; "Tierra De Nadie," Mariano Perez Bautista; "Un Golpe Mas," Homero Hernandez; "Los Corridos Prohibidos," Enrique Franco; "Invasion De La Privacidad," Frank Torres & Julio Cesar Delgado; "Amame," Rafael Ithier and Ernesto Sanchez.

Composer Of The Year: "Lo Que Paso Entre Tu Y Yo," Jorge Luis Piloto; "Amame," Palmer Hernandez; "Frente A Frente," Jesus Navarrete; "Por Tu Maldito Amor," Federico

(Continued on page 93)

Project Unites Int'l Stars Environmental Effort To Air On BBC

LONDON—A pro-environment project involving musicians from several nations will receive its premiere in a two-hour program on BBC-TV in May.

Titled "One World, One Voice," the BBC show will be one of five specially commissioned programs with the common theme of global unity. Eight major European TV organizations are partnered with the BBC in the project: ORF (Austria), RTE (Ireland), NRK (Norway), RTP (Portugal), TVE (Spain), SVT (Sweden), SSR (Switzerland), and ARD (Germany).

Devised by musician and video director Kevin Godley, "One World, One Voice" will include a master track, nicknamed "The Chain Tape," featuring contributions by a wide range of musicians recorded by Godley and a film crew in various locations.

At the Hip Pocket studios in New York, contributing artists included Sting, Afrika Bambaataa, Steve Stevens, Cyn Curnin and Adam Woods

of the Fixx, and rappers NU Sounds and Young Dread.

In Dublin, Ireland, folk group Clannad, members of the Chieftains, and Maria McKee took part; in London, participating musicians included Peter Gabriel, Ugandan singer Geoffrey Oryema, Howard Jones, Hossam Ramzy, Dave Gilmour, and classical violinist Christopher Warren-Greene. Godley and the crew are currently in Rio de Janeiro working on the project.

The sounds and images of the natural world will be sampled and woven into the fabric of the music and visual presentation. The program will be interspersed with brief "commercials for the planet" that are being specially created and donated by leading international advertising, design, computer graphics, and graphic design companies.

Godley sums up the project as "a constantly evolving global composition . . . to fuse as many styles of world music as possible."



For the show's finale, Dionne Warwick and Whitney Houston lead an all-star chorus through a rendition of "That's What Friends Are For." Shown, from left, are Melissa Manchester, Jermaine Jackson, label head Clive Davis, Whoopi Goldberg, Warwick, Houston, Chevy Chase, Jane Curtin, Melanie Griffith, Michael Douglas, and Jeffrey Osborne. At the piano is Burt Bacharach.



A proud Clive Davis offers a brief history of Arista Records.

Arista Marks Birthday With N.Y. AIDS Benefit

NEW YORK—Arista Records celebrated its 15th anniversary with a star-studded "That's What Friends Are For" benefit concert March 17 at Radio City Music Hall here. Proceeds from the event went to the Gay Men's Health Crisis and other national AIDS-related organizations. For full coverage, see story, page 32. (Photos: Waring Abbott)



Jennifer Holliday performs a show-stopping version of her Tony Award-winning hit "And I Am Telling You I'm Not Going," from "Dreamgirls."



The evening's highlights included Burt Bacharach and Dionne Warwick performing a medley of their early hits.



Platinum act Milli Vanilli rehearses for the evening's show. (Photo: Chuck Pulin)

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Performance Royalties Assessed Unfairly
U.K. STATIONS PAY TOO MUCH TO LABELS

BY JAMES GORDON

Broadcasters throughout the world want to play prerecorded music. Record companies throughout the world spend a lot of time and money trying to persuade them to do so.

You would think that is a recipe for a very happy relationship. In fact, it is occasionally turbulent, as in the U.K.; but more remarkably, there is little consistency across the globe.

Most records nowadays are produced by five multinationals, and broadcasting itself is increasingly crossing frontiers with its programs, to say nothing of the growth of international multimedia corporations. It must surely make sense to have some harmonization of copyright provisions and charges as they relate to broadcasting and public performance.

There is a lot of buzz in Europe about 1992 and a move toward harmonization. Of the 12 members of the European Economic Community, only seven have even signed the Rome Convention, which accords some protection in respect to broadcasting and public performance. (That number, however, may grow slightly in the coming months.)

So, even in the Common Market, we have a situation where, in some countries, broadcasters are not obliged to make any payment to record companies and others where they are. If transfrontier broadcasting grows, it is a recipe for setting up shop in the most favorable copyright environment, and we will have the broadcasting equivalent of offshore tax havens.

Even in the countries that have signed the Rome Convention and therefore accord copyright protection in respect to broadcasting records, there is no uniformity. The variation in terms of protection from 20 years to 50 years in EEC nations has already led to a major court case in West Germany. Early last year, a record that was out of copyright protection in Denmark, where the term is 20

years, was imported into Germany, where it was still in copyright because the term there is 50 years. This transshipping led to the litigation.

Three Rome Convention signatories in Europe, including the U.K., grant protection to labels on the basis of "first publication," which means

portant alternative source of supply open to broadcasters, and performance rates in the nations subscribing to the "first fixation" principle tend to be lower than in the other countries.

I can see no reason why British broadcasters should pay American

tries.

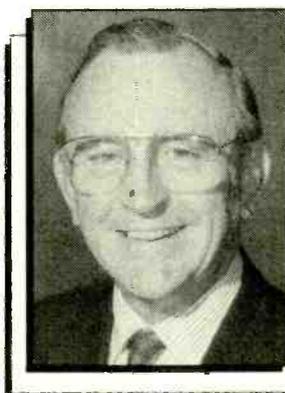
All this may sound hostile to record companies. I do not mean it to be so. Broadcasters can do a lot to help the record industry. We would all willingly cooperate in a drive against home taping and record piracy, and I believe that the expansion of radio services would lead to increased interest from the public in back catalog.

At the moment, we have a chicken-and-egg situation, where the record companies mainly produce records for teenagers, and teenagers are the main buyers of records. A combination of changing demographics and greater diversity of radio programming may produce a growing number of profitable reissues. At the end of the day, we play music we think our listeners want to hear, and if they like it, there must be a fair chance they might want to buy it.

In the U.S., broadcasters pay about 3% of revenues to the two composers' societies and nothing to record companies. In the U.K., I am paying a total of just more than 13%. That 10% differential of revenue would wipe out the profit margins of a large number of radio stations in the U.S., reducing listener choice and the exposure of less-well-known records to the public.

At the recent MIDEM conference, I heard copyright owners also calling for harmonization. It makes sense. But, if there is to be any degree of harmonization, it is just as silly of the record companies to try to bring the rest of the world up to the high level of British copyright charges as it would be for me to assume that overnight, the U.K. could switch to the U.S. pattern of 3% to composers and nothing at all to record companies. There has to be a bit of give and take.

There is, however, something seriously wrong when more than a third of the worldwide income to the record industry from the exercise of public performance and broadcasting rights comes from the U.K. The burden should be spread more evenly around the globe.



'The burden should be spread more evenly worldwide'

James Gordon, CBE, is managing director of Scotland's Radio Clyde, a leading U.K. commercial station.

that virtually every record in the world is protected. Under the first-publication criterion, all that a record company has to do to be protected is to issue the record to the public in any Rome Convention country within 30 days of its first release. This gives the record companies a monopoly, and the result is high performance royalties.

My own radio station actually pays more (7.07% of advertising revenue) to the U.K. record companies via Phonographic Performance Ltd. than it does to the composers' organization, the Performing Right Society. (Ed: In 1988-89, Britain's commercial radio stations paid \$10.2 million to PPL, representing 29% of its income.)

The four other countries have opted for the criterion of "first fixation," which means that a record is protected only if it is actually made in a country that is a signatory to the Rome Convention and therefore accords reciprocal protection to records made in Rome Convention countries. Since the U.S. has not signed the Rome Convention, this leaves an im-

portant alternative source of supply open to broadcasters, and performance rates in the nations subscribing to the "first fixation" principle tend to be lower than in the other countries.

Looking at the problem worldwide, how can record companies struggle by in the U.S.—where a substantial proportion of records originate—without charging broadcasters anything, while charging U.K. broadcasters 7% for playing the same records? Or is the industry dying on its feet in Australia, where the labels charge only 0.25% of radio revenues?

It all suggests that the level of copyright charges is based not on any valuation of the intrinsic worth of the right to broadcast records, or even on its importance to the profits of the major multinationals, but simply on what the market will bear. The situation becomes even more ridiculous when you consider that the majority of the multinational companies are based in countries where they receive little—or, in the case of the U.S., nothing—from broadcasters, and yet they demand charges in other coun-

Letters to the Editor

INDUSTRY FIGHTS BACK

In his recent Commentary ("Labeling Laws Violate U.S. Constitution," Billboard, March 10), attorney Bradley C. Rosen wrote: "... record labeling bills have been introduced in several states, and yet there has been little organized response by the industry in opposition to these measures."

Let me assure Rosen and the readers of Billboard that, in fact, the industry has responded—forcefully. The National Assn. of Recording Merchandisers, for one, has conducted a detailed legal analysis of each bill, hired lobbyists in every state where a labeling bill has been introduced, and organized a grass-roots response of the NARM membership in opposition to each bill. The Recording Industry Assn. of America has taken similar measures.

In mounting this effort, we have a specific goal in mind: to defeat every labeling bill that is introduced. However, experience tells us that if we are to influence the course of legislation, it is generally preferable to "speak softly and carry a big stick." Unfortunately, this need to "speak softly" often conflicts with the needs of the press, and many may be left with the impression that, in Rosen's words, "there has been little organized response by the industry." Again, let me assure all who are concerned that this is not the case.

Finally, allow me to comment on a news story ("RIAA Rallies Artists Around Opposition To Missouri Labeling Bill") that appeared in the same issue. Reading the article, one might be left with the mistaken impression that NARM was not even involved in the fight in Missouri. To the contrary, we were represented in Jefferson City on Feb. 28 by a lobbyist, legal counsel, staff, and several members, including a local chain operator and a number of store managers

from the state. Most importantly, however, Billboard's readers should know that NARM did most of its work in Missouri before the hearing, when decisions were being made, and we will continue to follow this approach in every state where a labeling bill is introduced.

Pamela Horovitz
Executive VP
NARM
Marlton, N.J.

WHERE'S THE PRODUCT?

As a music retail merchant, I share the concern of many of my customers when hot product is not available. Most recently, my frustration has been fueled by two very noteworthy items: Bette Midler's Grammy-winning song, "Wind Beneath My Wings," and Eddie Rabbitt's country hit, "On Second Thought."

First, the Midler single. I find it unbelievable that this steady seller has been discontinued by Atlantic Records. I had a waiting list for this song! And that list of hopeful fans

would have been fulfilled except for the fact that the "Beaches" soundtrack itself became scarce in the wake of the sudden increase in its popularity.

The Eddie Rabbitt single was ranked No. 1 on the Billboard Hot Country Singles & Tracks chart, yet a transfer of several Universal artists to Capitol Records precluded my store from having any copies of the much-requested tune.

To the labels: Please, let me help you make a profit by responding to the wants of the consumer. Listen to us and act accordingly sometimes—the results may be surprising!

Russell Poncik
Houston

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

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Dance Debate Fires Canadian Meet B'casters Argue Need For Toronto Outlet

BY SEAN ROSS

TORONTO—Canadian broadcasters have no shortage of issues to contend with these days—proposed changes in FM regulations and the issue of a “neighboring rights” airplay royalty are chief among them. But the most controversial session at the annual music industry convention held here March 16-17 by The Record, a Canadian trade publication, was a panel called “Dance Music: The Form For The Future.”

With 11 applicants set for hearings on what is being called Toronto's last available FM license scheduled to start April 3, panelists made repeated pleas for the license to go to one of the three groups that have asked for the frequency with the provision that it be a dance-formatted radio station; (a fourth group, which was not represented on the panel, has applied for a black-formatted license).

Not surprisingly, this bothered competing Toronto applicants—five of whom want to go country, one of whom wants the license for a progressive station, and another who wants the frequency for a suburban AC. It did not sit very well either with Peter Fleming, director general of radio for Canada's broadcast regulator, the Canadian Radio-television and Telecommunications Commission, or CRTC commissioners Monique Coupal and Bev Oda, who walked out of the panel soon after the pitches for a dance station began.

Toronto has not had a full-fledged urban or dance station since 1980, when its suburban disco AM, CHIC, died. Since then, there have been only a few other major-market Canadian attempts at the format: long-defunct CJAZ Vancouver, British Columbia (a market where there is also a dance application pending), and CKMF Montreal, which has evolved to top 40 in recent years.

Pleas for a Toronto dance outlet date back to a 1985 effort by veteran broadcaster J. Robert Wood—one of the three current dance applicants. But the profile of Canada's long-dormant black/dance music community has increased in recent months following the local success of the first homegrown rap hit, “Let Your Backbone Slide” by Maestro Fresh-Wes (see story, page 1).

With Fresh-Wes' album close to Canadian platinum and his single close to gold, Black Music Assn. of Canada president Daniel Caudeiron says at least six Canadian hip-hop or dance acts have been signed in the last two months, both because of Fresh-Wes' success and anticipation of a dance license. Capitol Records of Canada has appointed its first black/dance music product manager. And as Virgin Records' Doug Chappell pointed out at the outset of the panel, “Six of the top 10 Canadian singles this week are of dance derivation.”

The pitch for a dance license began almost immediately afterward, when panelist Dave Charles, whose Joint Communications is one of the three dance applicants—one of the others was also represented here—was asked about the tenability of dance in a market that is only 3% black. Charles replied that dance was “an extremely viable format going into the '90s. We have so much music out here that's being denied.”

Citing 122 different cultures in Toronto, which he called “a very unique world-class city,” Charles added, “We know it's time to play this music on a station Toronto can enjoy. For years I've listened to this music on [Buffalo, N.Y., urban outlet] WBLK.”

Other panelists managed to somehow come back to the subject of a dance station regardless of the question asked. Candy Penella, lead vocalist of the group Candi, was asked where an up-and-coming dance act could play in Toronto; after noting that Candi had cut its teeth playing weddings—the only place where a dance act was welcome—she, too, added, “It seems silly to have to resort to listening to a foreign station when you live in Canada. There should be a station in Canada to quench the thirst of those listeners.”

Chris Allicock of the Music Brokers, an independent promotion firm, also got in a plug, pointing out that a number of projects had to be signed to U.S. labels first. (Fresh-Wes was actually signed by American independent LMR Records before Canadian label Attic showed interest.) Later, Vince DiGiorgio of Canadian independent Power Records noted that such dance acts as Kon-Kan and Eria Fachin “had to go through the States to get people here to know they were even Canadian.”

The frequent plugs for a dance license prompted lengthy complaints afterward from several competing applicants. Said one, “If they were going to hold a love-in for the new

station, we should have all been included and it should have been a panel about the new license for Toronto.” (Several of the country applicants co-sponsored a hospitality suite at the convention to counter the dance community's show of strength.)

The “love fest” charges also came up afterward from Michael Williams, the VJ for cable service MuchMusic's R&B and rap programs. Williams was also upset about the fact that all the panelists on the dance panel were
(Continued on next page)

Canadian Labels Seek New Rap Talent

(Continued from page 1)

Daniel Caudeiron, president of the Black Music Assn. of Canada, estimates that at least six Canadian hip-hop or R&B acts have been signed in the two months since the Fresh-Wes single broke in Canada. (Another three have deals directly with U.S. companies.) While that may not seem like a significant number, it represents a major turnaround in a country where none of the nominees in the R&B/soul category for this year's Juno Awards had a major-label recording deal and where most R&B or rap acts, including dance-category nominee Fresh-Wes, have had to go to America for recording deals.

Like 1988's American rap boom, the Canadian R&B signings reflect the influence of video, specifically music channel MuchMusic's weekly “Rap City” program. They also come at a time when Toronto and Vancouver, British Columbia, have applications pending for their first dance music radio stations in years and when several of Canada's major top 40s have increased their commitment to rap.

But most of all, the signings reflect the strength of “Backbone.” Since Canadian label Attic Records picked



Cuming To America. WPOW (Power 96) Miami took Cuban refugee Lester Moreno shopping for clothes and a surfboard after he windsurfed to Florida on March 2. Pictured, from left, are WPOW's Mark Mosley and promotions director Kenny Burnstein, Moreno, WPOW's Maty Monfort, and Sam Duque.

up that single from U.S. independent LMR, Maestro Fresh-Wes has sold 95,000 albums and 49,000 singles, according to Attic. That means he should achieve a Canadian platinum album (100,000 units) and gold single (50,000) before you read this. He was also responsible for at least one melee when police shut down a record store appearance in suburban Toronto that drew 6,000 fans.

“Everybody is trying to sign a Maestro Fresh-Wes now,” says Michael Williams, the host of MuchMusic's rap and dance programs. Williams, who introduced the artist to LMR's star act, Stevie B, at a TV taping last year, says, “Every hoot and holler has their own rap group, just like everybody used to have their own rock band. The industry sees the dollar signs and that's what turns everybody's crank.”

“Maestro just sort of ignited everything,” says Caudeiron, who has also been a *deus ex machina* for many of the recent signings, channeling tapes and acts to a number of A&R people. “When he sold 30,000 albums in a single week, it made label people say, ‘We may not like this, but there's someone out there ready to buy it, and they're ready to do it on Canadian terms without having to come through the States.’”

Fresh-Wes, Caudeiron says, “delivered with no hands-on involvement from any A&R person. He proved that acts could have depth—he had a video, he had marketability, he had a look, and he had his manager ready.”

“Maestro has opened things up in terms of artists feeling the major labels are now approachable,” says Tim Trombley, Capitol's Canadian VP/talent acquisition and artist development. His comments echo those made by Vince DiGiorgio, head of Canadian independent Power Records, at The Record's recent Canadian music conference. “A lot of kids are coming to me now with rap tapes. They don't say ‘listen to my tape’ anymore. Now they say, ‘I've got a hit.’”

So why, in a country where “Rapper's Delight” by the Sugarhill Gang was a bigger pop hit than it was in

America, has this taken 11 years? “The biggest problem has been that all the A&R people in this country are rock'n'rollers and can't hear dance music,” says Steve Waxman, Attic's director of promotion and publicity. “But now people are listening to Daniel Caudeiron, and there are a lot of people out there like him. There are also a lot of lunatics, and you have to be able to sift through all the people you hear every day.”

Proponents of black music have also had to contend with the fact that only about 175,000 of Canada's 26 million inhabitants—less than 1%—are black, and that many of the country's blacks are concentrated in Toronto, Montreal, and Halifax, Nova Scotia. But most of the record people contacted for this story say that MuchMusic has done a lot to spread black and rap music to markets where it was not being played, and proving that it can work with any demographics.

“If you look at Edmonton, Alberta, there's no black population to speak of, but it has been one of the key markets in the west in terms of selling this product,” says Capitol's Trombley. WEA Canada senior VP Dave Tollington also points out that “the Ice-T album found a home in Vancouver, which is a very hot market for us. We don't look at this as a black situation, but as a Canadian situation.”

The presence of a major hit like the Fresh-Wes single also indicates that Canadian rap/R&B can pay for itself internationally. “Canada is only 26 million people,” explains Tollington. “So while there's a 10:1 ratio of sales to the U.S., there's not a 10:1 cost ratio. If you're going to make some significant money, you have to look beyond Canada.”

“When I started here six years ago, there really wasn't much of a black music scene with international scope,” says Trombley. “A lot of what you had was watered down, trying to suit the tastes of Canadian radio, and that wouldn't have been successful in the international market. It really seems that in the last nine

(Continued on page 16)



Upper Demo Breakfasts. After a career of creating call-letter ascription problems for Lenny's, er, Denny's, TV pitchwomen the Corlick Sisters join K101 (K101) San Francisco morning man Terry McGovern, right, for a live remote from a Denny's in San Jose, Calif.

DANCE SPARKS MEET

(Continued from preceding page)

white; the only black representation was from a teenage rap group that opened the panel with its version of M.C. Lyte's "Cha Cha Cha."

Despite walking out on the dance panel, Fleming was back for a regulation-oriented session called "Technology vs. Culturalism." There, he fielded charges from communications lawyer Peter Grant that FM reforms currently under consideration in Canada were actually more intrusive than what they would replace, in part because they would give the CRTC control of cable and other similar broadcasts, not just over-the-air radio stations.

Fleming responded that the only area of increased regulation under the new rules would be a rise in the

'Dance is an extremely viable format... We have so much music that's being denied'

Canadian content quota to 30%, which is the same amount AM broadcasters play, albeit with fewer programming restrictions than FM broadcasters contend with. Otherwise, he said, the CRTC was trying "to get away from a lot of judgment calls" about program content.

CFGM/CILQ (Q107) Toronto GM Don Shafer was not sure that was a good idea. Without the CRTC's relatively rigid definition of what comprised a certain format, he noted, album Q107 and ACs CHUM-FM, CKFM, and CHFI might all be playing the same music. As for the increase in Canadian content, Shafer tended to see 30% as a foregone conclusion. "Thank God the regulations propose 30% Cancon," he said. "Maybe next year we won't have to talk about it anymore."

What Shafer and several other broadcasters were worried about was the possibility that broadcasters would fumble potential reforms through a lack of unity, as some felt they had during the mid-'80s. Canadian Assn. of Broadcasters president Michel Tremblay claimed that his counterparts had "learned a lot from that experience." Without unity, he said, "we won't get the best deal and we need a new deal."

Also discussed on this panel, besides the "neighboring rights" issue (see story, page 10), was the possible impact of digital radio. Although digital broadcasting has the potential to equalize AM and FM broadcasters—in a country where the playing field is still more level than it is here—Tremblay warned that digital was not a panacea and that "we still have to work out many of the changes."

Shafer expressed the fear that broadcasters would "do the same thing they did with quad and AM stereo," letting the new technology wither through neglect. Fleming warned that failure to take advantage of digital radio would be "a big problem" for radio because cable operators would use it if they did not.

Despite the CRTC's proposed reach into alternative media, Grant
(Continued on page 15)



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Cuddy To WPLJ; Bryan Back To Seattle; New EZ Refugees: Nashville, The Portlands

A WEEK AFTER the hoax announcement about Gary Bryan's departure from WPLJ New York comes word that Bryan is returning to Seattle, where he last programmed top 40 KUBE. Tom Cuddy, currently VP/entertainment programming of the ABC Radio Network, will be WPLJ's new VP/programming. A new morning anchor will be named to work with Archer Dusablon & Linda Energy. Cuddy rejoins GM Mitch Dolan, for whom he programmed WPRO-FM Providence, R.I.

LITE MAKES RIGHT

In New York, soft AC WLTW is No. 1 again in the second winter Arbitrend. Going 4.8-5.1, WLTW edges out N/T WINS (4.7-5.0). They are followed by oldies WCBS-FM (4.4-4.8) and top 40 WHTZ (Z100) (4.6-4.7). Urbans WRKS and WBLS hold steady at 4.3 and 4.0, respectively. WQHT is off 3.8-3.7; WPLJ is down 2.8-2.5.

In Los Angeles, AC KOST holds on to the top slot for a second month (6.6-6.6) in a relatively static market. Top 40/dance KPWR (Power 106) goes 5.9-5.8 to top 40 KIIS-AM-FM's 5.7-5.5 moves. The N/T KABC (4.5-4.3) and album KLOS (3.9-3.9) combo are fourth and fifth. Pirate Radio KQLZ is off 3.6-3.4, tying it with Spanish KTNQ (up from a 2.9). In the urban race, KJLH drops 2.3-2.0. KACE goes 1.8-1.6. KGFJ holds at a 1.2. KDAY and new entry KKBT are both up 7-9.

In Chicago: N/Ts WGN (9.7-9.3), WBBM (4.8-4.6), and WLUP-AM (3.7-3.8); urban WGCI-FM (7.2-7.4); black/AC WVAZ (5.6-5.3); top 40s WBBM-FM (4.3-4.5), WYZZ (3.2-2.5), and WKQX (2.8-2.7); album WLUP-FM (4.4-4.2), WXRT (3.3-2.4), and classic WCKG (3.5-3.6). ACs: WTMX (3.3-3.7), WXEZ (3.6-3.7), WLIT (2.7-2.4), and WFYR (1.8-1.8). Adult alternative WNUA has its best numbers in a while (2.5-2.8).

PROGRAMMING: HARD 2BEZ

For a few weeks, it seemed like the easy listening defections were tapering off. This week, WZEE Nashville has gone soft AC. Ted Johnson, once with country rival WSM, replaces Pat Riley in mornings. In Portland, Ore., KXL-FM, which had been running five to six vocals an hour, switches to Unistar's Special Blend format. There is also an easy-to-AC transition at WHOM Portland, Maine, under OM Don Spencer.

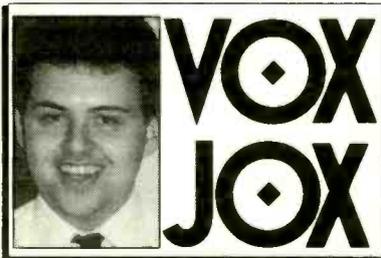
At CBS oldies outlet KLOU St. Louis, MD Gary Kolarcik is upped to PD. In addition, Ron Morgan—most recently the morning man at crosstown AC KSTZ, rejoins KLOU for promotions/swing. At co-owned easy WJOI Detroit, Fred Heller from WEZE-FM Pittsburgh is now PD.

N/T KOA Denver PD Bruce Kamen is the new PD at N/T KGO San Francisco, replacing Jack Swanson. Bill Fink, who had been OM for Braiker Radio Services and PD of its country format, is the new OM of country KRPM Seattle. He replaces Bill Conway, who wants to program AC again; call 206-838-0123.

WCRJ Jacksonville, Fla., PD Lee Rogers is the new PD of KEYE (K102) Minneapolis; no replacement

has been named. Across town, album KJJO-FM (Rock 104) has effectively moved from mainstream to modern rock in recent weeks. Mark Miller joins the station as assistant MD, replacing Dean Dreisbach. And p.m. driver Kerry Liebelt becomes PD/MD/mornings at religious KYCR, replacing Dan Carlson.

After an extended absence and many rumors, PD Sunny Joe White will return to top 40 WXKS-FM (Kiss 108) Boston on April 9, according to GM Lisa Fell. Kiss 108 swing jock David O'Leary moves to p.m. drive at album WBOS, replacing Molly



by Sean Ross with Craig Rosen & Phyllis Stark

O'Brien... Greg Rolling is the new PD of top 40 WEZB (B97) New Orleans, replacing Bob Mitchell. An ex-B97 MD, Rolling has been PD of top 40 KKYK Little Rock, Ark., for the last three years.

Mark Todd is out as PD of top 40/rock WXGT (92X) Columbus, Ohio. P.M. driver Michael Hayes is handling the PD duties; Todd seems to be doing OK. At press time, he was flying to KQLZ (Pirate Radio) Los Angeles to spend at least a few days working with Scott Shannon.

At urban WIGO Atlanta, p.m. driver Kevin Morrison is named PD, assuming those duties from GM Vern Catron... WMJJ Birmingham, Ala., APD Billy Shears is the new PD at WJQI Norfolk, Va., replacing Mike Shores. WJQI will go from soft to mainstream AC.

At country KIKF Anaheim, Calif., Greg Edwards from KMIX Modesto, Calif., is the new PD, replacing Don Jeffrey... Unistar Niche 29 affiliate KKWY Salt Lake City, went dark for the second time on March 5; KLO Ogdenville, Utah, owner John Webb has repossessed the station, which has filed for Chapter 11 reorganization.

Country WLVK (K97) Charlotte, N.C., will change calls and become more up-tempo as WTDR (Thunder 96.9) under PD Mark Tudor... Former Nashville PD Mark St. John is the new VP for Tennessee station owner Dickenson Associates.

Following the departure of Bobby Erwin for KLSY Seattle, morning man Bob DeCarlo is now interim PD at AC WUSA Tampa, Fla. A permanent decision will be made in 60 days.

Oldies WLRO Columbus, Ohio, comes on the air as Christian AC WTLT (The Light) on April 1. John Fields from WWNK Cincinnati will be PD. Bill DeWees, formerly PD of crosstown religious outlet WRFD, will be MD/p.m. driver. Columbus will also get a modern rock outlet around May 1 when WWCD (CD101) comes on under GM Gary Richards, formerly of WLRO.

KTWV Los Angeles director of program operations Paul Goldstein becomes VP/programming at the Digital Radio Channel, which will offer 91 audio channels to cable TV subscribers... Curt Spain from KJYO Oklahoma City is the new PD at top 40 WGOR Lansing, Mich., replacing Carl Weinstein; Andy Taylor from KRXX Oklahoma City is now MD/middays... Morning jock Sherrie Gregory is upped to PD at classic rock WIOI Jacksonville, Fla., replacing Ralph Cipolla.

Bill Sharp, last PD of urban KMJJ Shreveport, La., returns to rival KDKS as PD, replacing Kevin McCormick... WKZN Portland, Maine, drops its AC simulcast with WKZS for adult standards; it replaces crosstown WYNZ, which is now simulcasting oldies sister WYNZ-FM. Elsewhere in Portland, WWGT-AM becomes a Z-Rock affiliate.

Longtime top 40 KKQV (QV103) Wichita Falls, Texas, is now SMN oldies affiliate KWFS. Public service director John Priddis becomes PD. Rick Lovett and Ken Mendez are out. Dave Landry leaves to be PD/morning man at AC WMJE (Magic 103) Gainesville, Ga., under new station manager Sam Church. Kim Burkett from WSTR (Star 94) Atlanta does middays at WMJE.

Valerie McIntosh (602-797-2217) is out as PD of album KLPX Tucson, Ariz.; her duties will be absorbed by OM Larry Myles and APD/MD Jack Green... Dave Haldin is out as PD of top 40 KGLI Sioux City, Iowa; MD/APD Kevin Kollins is interim PD... Veteran Texas programmer Gary Winter is the new PD at album KNCN Corpus Christi, replacing Don Gilmore, now with the Research Group... After six years outside radio, John Duncan is the new PD of album WMAD Madison, Wis.

Beau Richards, formerly the night jock at WMXP Pittsburgh, is the new PD/MD at top 40 WQID Biloxi, Miss., replacing Pat McGowan, now in middays at rival AC WXLS (Lite 107). Richards also replaces Mark Kelly in mornings, giving WQID a midday opening. The new GM is Bob Hank from WNRJ Pittsburgh... Steve Sloan is the new PD at urban WFXM Macon, Ga.

PEOPLE: WHEN THE LEGENDS LEAVE

Milwaukee veteran Larry "The Legend" Johnson is out of middays at N/T WISN... News anchor Deb Robi is upped to managing editor at N/T WRKO Boston. Across town, at classic rock WZLX, morning host Alan Colmes and newsman Jeff Gonzer switch roles.

When urban KKBT Los Angeles comes on with live jocks Monday (26), Barry Pope—who also does weekends at KSOL San Francisco—will be interim morning man... Former WIOQ (Q102) Philadelphia PD Elvis Duran is now doing p.m. drive at WHTZ New York... Overnighter Russell The Love Muscle is out of overnights at WFLZ Tampa, Fla.; T&R to APD B.J. Harris.

Lots of action at the Osborn/Fairmont ACs this week. Longtime WRAL Raleigh, N.C., morning man Bob Inskeep is now doing that job at

newslines...

JACOR COMMUNICATIONS has named executive VPs Randy Michaels and Robert L. Lawrence to its newly created Office of the COO. The appointments follow the resignation of president/chief operating officer Frank Wood to start a new station ownership/consultancy operation. Controller R. Christopher Weber has been named senior VP/chief financial officer. Chairman/CEO Terry Jacobs will add the president's duties. In addition, Jacor is no longer buying KSMG San Antonio, Texas, as part of its deal with Rust Communications for KTRH/KLOL Houston.

COMMAND COMMUNICATIONS has announced that it will hold on to the properties it had planned to sell to Evergreen Media—KRLD Dallas, KODA Houston, and the Texas State Networks. Command attributes the move to an improved Texas economy.

ROBERT LONGWELL is the new senior VP/GM of Radio Venture's WXTR Washington, D.C. He was group VP of NewCity Communications.

AT WPRO-AM-FM PROVIDENCE, R.I., Mitch Dolan, now with WPLJ New York, has been replaced with two GMs. N/T WPRO-AM PD Ron St. Pierre is promoted to president/GM of that station; no replacement has been named. GSM Karen Woodbine is upped to WPRO-FM's president/GM.

OTHER APPOINTMENTS: Shane Hackett to VP of station owner/syndicator Givens Broadcasting; he was GM of United Syndicators in Kansas City, Mo. Coleman Research has named Frank Stanitski to the new OM position; he was manager/radio support services at Arbitron for the last five years. GSM Maureen Knorr to GM of WZRZ/WRXK Fort Myers, Fla.

WRAL's new rival WCAS. At WLAC-FM Nashville, country KMLE Phoenix morning man Chuck Bear joins for similar duties. Phil Valentine moves to afternoons. And ND Kris Kelly joins from AC KQHU Sioux City, Iowa.

At Fairmont's KMJK Portland, Ore., Bill Jackson from crosstown KKCW joins for mornings. Royce Blake from KKFR Phoenix is MD/p.m. drive. Tom Pettijohn from KZZU Spokane, Wash., is doing nights; he'll be replaced at KZZU by Garth Ruckhaber from KZFN Moscow, Idaho. Morning co-host Craig Johnson is APD. KMJK also has a morning news opening. And former KKRZ Portland MD Connie Breeze is now doing swing at KMJK.

Chip Nelson & John Stewart, who were the morning team at WZRR Birmingham, Ala., are doing mornings on an interim basis at classic rock WGFX Nashville. Nelson & Stewart replace Paul Castronovo, who is now doing mornings at WZRR... Max Boogie is out of mornings at album KISS San Antonio, Texas; p.m. drivers John Lisle & Steve Hahn join Rex Gabriel for mornings as PD Tim Parker takes afternoons.

P.M. driver Keith Stevens adds MD duties at Christian/AC WWDJ New York... Shawn "Til' Dawn" Sweeney returns to AC KSSK Honolulu for overnights replacing Buz Kelly; Sweeney had been with the station in its previous incarnation as top 40 KXPW (92X)... At urban WKYS Washington, D.C., Debra Thomas, who came to the station's attention as a contest winner, has joined the morning show.

Lee Ann Summers joins top 40 KLUC Las Vegas, for late nights. Summers replaces 10-year station veteran Carly Roberts. Elsewhere in town, production director Mark Stevens is now doing middays at AC KWNR, replacing the exiting Ted Cramer. And at AC KJUL, morning man Jack London, ND Tom Jensen, promotions director Dean Teves, and several sales people are out. PD Mark Kelly is now doing mornings; night jock Rod Ferris replaces him in

middays. Diane Cotten joins for nights from p/t at crosstown KKLZ.

AC WMXB Richmond, Va., loses morning man Don Gerard to oldies WWMG (Magic 96) Charlotte, N.C. To replace him, WMXB teams p.m. driver Bill Bevins with Garet Chester from crosstown top 40 WRVQ (Q94)'s Morning Zoo. And former Q94 promotions manager David Lee Michaels is back at top 40 WXLK (K92) Roanoke, Va., as MD/afternoons, replacing Linda Silver.

Scott Clark is the new midday man at AC CJMX Sudbury, Ontario. He replaces Chris Johnson, who crosses to country CIJM for afternoons. Clark was morning man at AC CKNX Wingham, Ontario.

EVENTS: NEW INDUCTEES

They divide the network RADAR ratings between them, and now Charles Osgood (see page 20) and Paul Harvey will also share the honors at this year's Emerson Radio Hall of Fame ceremony, to be held in New York in June. Osgood is the inductee in the talk-host category; Harvey will be honored as a newscaster. Other honorees include Dick Clark (music DJ), Harry Carey (sportscaster), and WHTK Savannah, Ga., for its efforts during Hurricane Hugo last fall.

Catholic noncommercial outlet WBVM Tampa, whose call letters stand for "Blessed Virgin Mary," upset some listeners last week when it yanked its Sunday "Irish Hour"—which could feature any Irish music, including U2. The Tampa Tribune says some listeners may boycott church offering plates to protest the cancellation.

Dolly Parton has signed a letter of intent to purchase her hometown radio station, country WSEV-AM-FM Sevierville, Tenn., near Knoxville. WSEV is the first station Parton sang on; she taped two songs there when she was 9. The currently simulcast stations will split, with the AM being more traditional and the FM being contemporary and aimed at area tourists. The station will also open full or partial studios at Parton's nearby Dollywood theme park.

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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	2	10	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE 2 weeks at No. 1
2	2	1	11	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
3	6	9	7	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
4	3	3	16	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
5	9	11	9	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
6	10	16	6	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
7	7	7	22	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
8	4	4	11	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
9	5	5	12	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
10	11	14	8	BODYGUARD WARNER BROS. 7-19997	◆ BEE GEES
11	13	15	9	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
12	8	6	16	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
13	14	18	8	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
14	15	21	7	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
15	17	26	4	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
16	21	22	8	ESCAPEDE A&M 1490	◆ JANET JACKSON
17	22	28	4	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
18	12	8	17	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
19	27	32	5	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
20	18	13	19	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
21	19	17	20	SACRIFICE MCA 53750	◆ ELTON JOHN
22	25	31	6	HOW 'BOUT US RCA 9163	GRAYSON HUGH & BETTY WRIGHT
23	16	12	15	GOING HOME ARISTA 9913	◆ KENNY G
				★★★ POWER PICK ★★★	
24	45	—	2	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY
25	28	33	3	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
26	35	44	3	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
27	26	20	18	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
28	24	19	18	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
29	31	36	3	IF I GET LUCKY MCA 53767	LITTLE RIVER BAND
30	20	10	13	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
31	23	23	8	DAINGEROUS EMI 50233	◆ ROXETTE
32	30	27	25	EVERYTHING MCA 53714	◆ JODY WATLEY
33	32	34	7	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
34	36	41	4	NOT EVEN CLOSE CAPITOL 44512	◆ TIM FINN
35	44	—	2	HOLD ON SBK 07322	◆ WILSON PHILLIPS
36	29	29	7	SUMMER RAIN MCA 53783	◆ BELINDA CARLISLE
37	38	48	3	ADVICE FOR THE YOUNG AT HEART FONTANA 876 894-4/MERCURY	◆ TEARS FOR FEARS
38	43	45	3	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	◆ TOMMY PAGE
39	39	38	5	PRICE OF LOVE EPIC 34-73094	◆ BAD ENGLISH
40	41	—	2	MANHATTAN SKYLINE VIRGIN 4-99146	◆ JULIA FORDHAM
41	42	—	2	SIMPLY ELEKTRA 4-64993	◆ SARA HICKMAN
42	33	30	23	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
43	34	25	9	WHERE'VE YOU BEEN MERCURY 876 262-7	◆ KATHY MATTEA
				★★★ HOT SHOT DEBUT ★★★	
44	NEW ▶	1	1	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
45	40	37	22	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
46	47	42	16	NO MYTH RCA 9111	◆ MICHAEL PENN
47	NEW ▶	1	1	HEART OF STONE Geffen 7-19953	◆ CHER
48	NEW ▶	1	1	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
49	NEW ▶	1	1	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	◆ QUINCY JONES
50	46	39	16	WHEN THE NIGHT COMES CAPITOL 44437	◆ JOE COCKER

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

DANCE SPARKS MEET

(Continued from page 13)

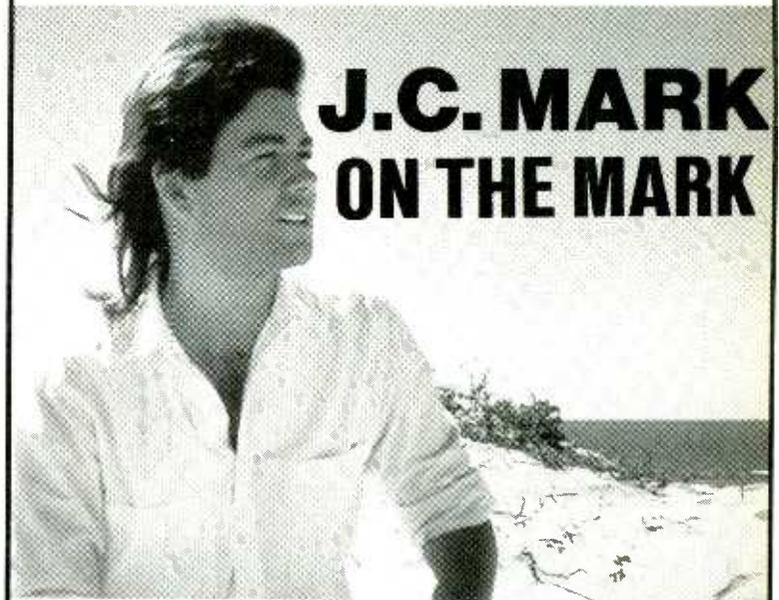
thought the use of digital transmission would actually decrease government influence. Once people began using media to download individual pieces of music, he noted, the government would not be able to force them to make their purchases 30% Canadian.

Attendance at this year's convention was approximately 740 people; that is comparable with last year's attendance but does not, convention organizers note, include the hundred or so students and others from the periphery of the industry who attended last year. Since there were no format rooms at this year's Record, there was little else at the convention that dealt specifically with radio programming, save for presentations from researchers and convention veterans Rob Balon of Benchmark and Larry Rosen of Bolton Research.

One Record session that is becoming increasingly *de rigueur* at industry conventions was an environment-oriented keynote address from Ron Smith of the Eden Foundation. But, where in the U.S. broadcasters are only now being asked to air environmental programming, Canada's heavier public-service requirements mean that the group's syndicated "The Eden File" has been heard on 19 stations since last October.

QUESTION

"WHERE IS THE CONSCIENCE OF THE WORLD?"



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	7	3	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT 2 weeks at No. 1
2	3	3	7	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
3	2	1	7	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
4	4	6	6	NO ALIBIS DUCK LP CUT / REPRISE	ERIC CLAPTON
5	7	22	3	COMING OF AGE WARNER BROS. LP CUT	DAMN YANKEES
6	NEW ▶		1	★ ★ ★ FLASHMAKER ★ ★ ★ ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
7	8	10	8	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
8	5	4	12	WHAT IT TAKES Geffen 4-19944	AEROSMITH
9	10	16	4	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
10	6	5	10	A FACE IN THE CROWD MCA 53781	TOM PETTY
11	9	9	6	99 WORLDS MCA 53726	PETER WOLF
12	13	18	7	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
13	14	20	7	THE WAY IT IS Geffen 4-19948	TESLA
14	11	13	8	THE ROAD TO HELL Geffen 4-19947	CHRIS REA
15	18	25	5	THE PASS ATLANTIC 4-87986	RUSH
16	20	24	6	JEALOUS AGAIN DEF AMERICAN LP CUT / GEFGEN	THE BLACK CROWES
17	23	27	7	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
18	12	2	11	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
19	17	17	8	FOREVER MERCURY 876 716-7	KISS
20	15	8	13	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
21	25	30	7	BETTER DAYS A&M LP CUT	GUN
22	16	12	17	BLACK VELVET ATLANTIC 7-88742	ALANNAH MYLES
23	28	33	4	YOUR OWN SWEET WAY WARNER BROS. LP CUT	THE NOTTING HILLBILLIES
24	29	43	3	METROPOLIS ARISTA 9944	THE CHURCH
25	24	21	13	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
26	21	14	11	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE
★ ★ ★ POWER TRACK ★ ★ ★					
27	42	—	2	★ ★ ★ POWER TRACK ★ ★ ★ BABY IT'S TONIGHT REPRISE 4-19869	JUDE COLE
28	31	36	5	UP ALL NIGHT CHRYSALIS LP CUT	SLAUGHTER
29	27	26	8	TRUE BLUE LOVE ATLANTIC 4-88768	LOU GRAMM
30	39	—	2	7 O'CLOCK CAPITOL LP CUT	LONDON QUIREBOYS
31	22	11	11	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
32	30	37	5	THE NATURE OF LOVE RCA 9138	POCO
33	19	19	9	LONE WOLF CAPITOL LP CUT	HAVANA BLACK
34	34	35	8	DREAM ON COLUMBIA 38-73220	BRITNY FOX
35	36	39	5	THE ANGELS ISLAND 4-99138	MELISSA ETHERIDGE
36	NEW ▶		1	ONLY MY HEART TALKIN' EPIC 34-73268	ALICE COOPER
37	32	32	19	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON
38	40	44	4	CLOSER TO THE FLAME CAPITOL 44525	DAVE EDMUNDS
39	26	15	16	NO MYTH RCA 9111	MICHAEL PENN
40	NEW ▶		1	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
41	38	38	5	TURN THE VOLUME UP ATLANTIC LP CUT	ROBIN TROWER
42	NEW ▶		1	NEW ORLEANS IS SINKING MCA LP CUT	THE TRAGICALLY HIP
43	48	—	2	KISS THIS THING GOODBYE A&M LP CUT	DEL AMITRI
44	46	—	2	CRIME IN THE CITY REPRISE LP CUT	NEIL YOUNG
45	NEW ▶		1	THIS AND THAT RCA 2912	MICHAEL PENN
46	NEW ▶		1	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
47	NEW ▶		1	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT / ATLANTIC	ROBERT PLANT
48	NEW ▶		1	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
49	45	46	4	HEAD ON WARNER BROS. 4-19891	JESUS AND MARY CHAIN
50	43	47	3	WE GOT MARRIED CAPITOL LP CUT	PAUL MCCARTNEY

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

RADIO

CANADIAN RAP

(Continued from page 12)

months there has been a whole new crop of young, exciting black talent coming up from the street."

Capitol is reportedly in final negotiations with two rap acts as well as a large Soul II Soul-type artist/production firm tied to one of the groups. Among the other signings are Kish, a rapper pacted to A&M who is currently in the studio with First Offense Productions; the 23- and 21-year-old team of brothers behind "Backbone"; two rap acts distributed by CBS via the Isba label, including rapper H.D.V. (whose upcoming album is titled "Sex Drugs & Violence") and interracial crew Laymen Twaist, who cover "Walk On The Wild Side"; and two dance acts signed to Eureka, which has a distribution deal with BMG.

Additionally, Capitol's Canadian act Spunkadelic is signed directly to SBK in the U.S. and has just issued its first single. Other direct signings to U.S. labels include rap/dancehall act Michie Mee & L.A. Luv through First Priority/Atlantic, and Jane Child, whose U.S. hit "Don't Want To Fall In Love" on Warner Bros. is only spreading to her native country now.

Meanwhile, Capitol recently elevated dance club promoter Ron Robles to the newly created position of black/dance music product manager. Robles' appointment, the first of its type since a similar position at CBS during the late '70s disco era, "was going to happen regardless of whether we signed a domestic black act," says Trombley. "This is a move that [label president] Dean Cameron felt had to be made. We had an international repertoire with artists such as M.C. Hammer and Kym Mazelle that wasn't being worked to its fullest potential here."

"Five years ago, I signed the first major-label Canadian black artist, Billy Newton-Davis, and it was looked at by the industry as a big risk," says BMG Canada VP/A&R David Bendeth. "At that time, it was all Bryan Adams and Loverboy up here, but Billy was really talented, and I thought he had a place."

BMG is in the process of signing an R&B artist whom Bendeth compares to Lisa Stansfield. But Bendeth is one of the few record people to sound a note of caution when he warns of "a lot of bandwagon jumping going on. I'm glad it's happening, but I wonder if all that talent is really out there."

MuchMusic's Williams, who recalls being unable to find a label deal when he produced rap acts in Montreal during the mid-'80s, is one of several observers who worries that there may be a lot of takers for black and rap product but not enough funding for those acts. "No one is laying down \$60,000; people are still having to make their own record like Maestro Fresh-Wes, then go to a record company."

And Canadian top 40 PDs are starting to express concerns about rap's polarizing effect that sound a lot like what their American counterparts have been saying for several years. "Any research we've done for adult males shows that rap is almost an instantaneous tuneout," says CKOC Hamilton, Ontario, PD John Novak. "We've really depleted those demos [in recent months], and although there are many variables, a lot of the

(Continued on page 93)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	3	8	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR 1 week at No. 1
2	4	4	5	METROPOLIS ARISTA 9944	THE CHURCH
3	3	2	7	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
4	1	1	11	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
5	5	9	4	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE
6	6	8	8	HELLO ATLANTIC 7-87989	THE BELOVED
7	7	6	8	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
8	10	11	5	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	HOUSE OF LOVE
9	8	7	10	BIRDHOUSE IN YOUR SOUL ELEKTRA 7-64998	THEY MIGHT BE GIANTS
10	16	—	2	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
11	9	5	11	HEAD ON WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
12	14	19	9	RESPECTFULLY KING OF RAIN ERIC LP CUT	THE RAVE-UPS
13	11	14	7	BITING MY NAILS MUTE 7-75525/ENIGMA	RENEGADE SOUNDWAVE
14	13	16	9	THE DOWNTOWN LIGHTS A&M LP CUT	THE BLUE NILE
15	20	22	4	KISS THIS THING GOODBYE A&M LP CUT	DEL AMITRI
16	15	20	4	BIKINI GIRLS WITH MACHINE GUNS ENIGMA LP CUT	THE CRAMPS
17	17	29	4	THIS AND THAT RCA 2512	MICHAEL PENN
18	23	24	3	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
19	12	12	5	FURY EYES Geffen 7-21479	THE CREATURES
20	18	15	5	WHEN THE LIGHTS GO OUT MCA LP CUT	OINGO BOINGO
21	24	26	3	SUN COMES UP, IT'S TUESDAY... RCA LP CUT	COWBOY JUNKIES
22	29	—	2	LET IT BE ME EPIC LP CUT	SOCIAL DISTORTION
23	21	17	8	THE DEVIL IN ME SIRE LP CUT / REPRISE	JOHN WESLEY HARDING
24	26	—	2	YOU KEEP IT ALL IN ELEKTRA 7-64981	THE BEAUTIFUL SOUTH
25	28	25	4	ROOM AT THE TOP MCA 53679	ADAM ANT
26	30	—	2	DRIVING ATLANTIC 4-87983	EVERYTHING BUT THE GIRL
27	27	13	11	GETTING AWAY WITH IT WARNER BROS. 4-19880	ELECTRONIC
28	NEW ▶		1	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
29	NEW ▶		1	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
30	NEW ▶		1	COME BACK DOWN COLUMBIA LP CUT	TOAD THE WET SPROCKET

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

Stations Aim To Do World Of Good With Earth Day Events

NEW YORK—Given the growing concern over the environment, the 20th annual **Earth Day**, which takes place Sunday, April 22, is more important than ever. This year hundreds of stations will be promoting the holiday.

"The main goal of Earth Day is to get people to change their daily habits," says **Linda Maloof**, national broadcast coordinator for Earth Day '90. "[Radio should be] making listeners aware of what they can do as individuals." Toward that end, Maloof has organized a theme week for radio stations that emphasizes a different environmental message for each day of the week leading up to Earth Day. Listeners are asked to do one small thing each day.

Monday, April 16, is energy day, on which listeners will be asked to make a small change—for example, switching to an energy-saving fluorescent light bulb. Tuesday is recycling day. Wednesday is water

day, focusing on both water conservation and water pollution. Listeners may be asked to purchase a low-water shower head or toilet dam. On Thursday, listeners will be asked to carpool or take public transportation. Friday is toxics awareness day, concentrating on what products are toxic and what some of the safer replacements are. Saturday is open space/outdoor recreation day, where listeners may be asked to help clean up a park or beach. A complete Earth Day package is available from Maloof at 415-321-1990.

Officials for Earth Day say station promotions should be mass-appeal. "We want to get as many people involved as possible to make them aware of [our cause]," says **Paul Miller**, executive director of Earth Day '90/Chicago. "We're also looking for stations who want to make a long-term commitment to the project."

But even stations not organizing

their own Earth Day events can still have a hand in promoting the day. Maloof says the most important thing radio stations can do is to get in touch with their local Earth Day organizations to find out what local events they can promote. The Earth Day Organization



by *Phyllis Stark*

has about 250 offices nationwide.

Maloof is also asking stations to have local Earth Day reps on the air to talk about the events, and she is encouraging stations to promote the national Earth Day hot line (900-226-2212), which costs 95 cents for the first minute.

Among some of the upcoming Earth Day promotions:

- **Modern Rock KITS** (Live 105) San Francisco launched its "green" program Feb. 5, with two half-hour Sunday-morning programs, "Earthbeat" and "The Green Hour." The station is also running daily "tips from the green file" and is involved in a number of events related to conservation and the environment.

For Earth Day, KITS is tying in with the local group to promote a boat parade and fair with live performances and a fireworks display. Several tree-planting events are planned for the following weekend, as is a benefit CD for late-April release.

- **WKXL-AM-FM** Concord, N.H., has developed a game called "This Island Earth" in which listeners earn contest points on and off the air that can be redeemed for prizes. In the on-air portion of the two-month-long contest, listeners call to answer environmental questions. Off the air, individuals or groups can perform a variety of activities, such as joining an environmental group (300 points), recycling trash (100 points), purchasing and installing compact fluorescent light bulbs (200 per bulb), purchasing and installing low-water shower heads (600 pts.), starting a car pool (200 pts.), and buying a vehicle with an EPA rating of 45 or above (1,000 points). Prizes include a guided tour of the White Mountains, a whale watch, a catered office lunch, indoor plants, and Midnight Oil CDs with environmental packaging. For more information about the game, contact **FM PD Renee Blake** (603-225-5521).

- **Album WRCN** Long Island, N.Y., is putting up point-of-purchase displays in more than 80 local 7-Eleven convenience stores where listeners can pick up an Earth Day pamphlet and pin for \$1. Listeners who wear the pins to one of four planned remotes from the stores will receive a free tree. The station plans to give away 10,000 Norway and white spruce trees. WRCN will also be producing 60-second "earth speak" spots featuring celebrities talking about ways individuals can help save the

earth.

- **Album WYNF** Tampa, Fla., is marking the 20th anniversary of the Earth Day March by recreating the event. The four-block march will be held downtown during lunch hour to encourage workers to come out and support it. The march will end at a local park, where the mayors of Tampa and St. Petersburg will make speeches. The station will also do a live morning-show broadcast from the beach. It will encourage listeners to drop off recyclable items in exchange for a free breakfast.

- **Album WXRT** Chicago is sponsoring a benefit concert featuring the BoDeans and a bike trek called "biking for clean air" on Earth Day weekend. They will also begin airing daily "Earth Day Minutes" on April 2. Proceeds from a recent WXRT club night were also donated to Earth Day.

- **Country/AC combo CKNX-AM-FM** Wingham, Ontario, is distributing 23,000 white pine trees to area schools for the children to plant on Earth Day. . . Although it is not sponsoring an Earth Day event, oldies **KLOU** St. Louis is running daily 60-second "Good Earth News" PSAs spotlighting events that other organizations are planning.

IDEA MILL: GREAT WHITE HOPEFULS

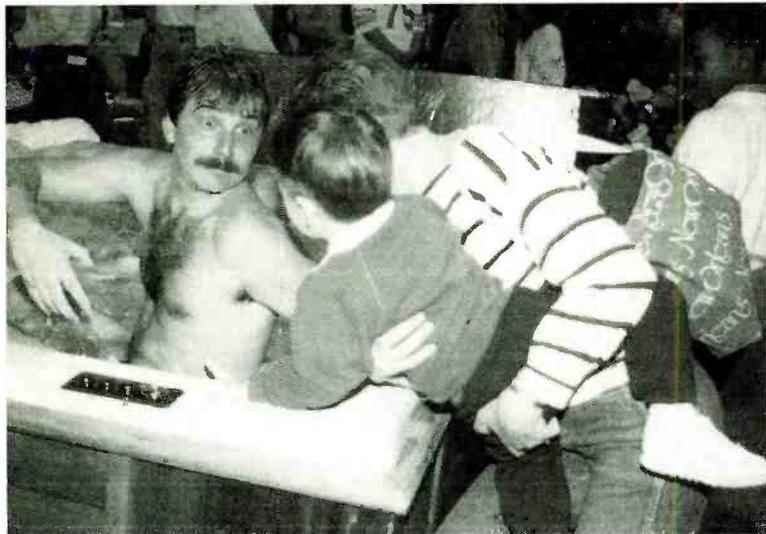
Before the recent Great White concert in Tampa was canceled, WYNF announced a unique promotion tying in with the band's name. The station had planned to give away prize packages that included an early-morning shark-fishing trip, and tickets and backstage passes for that night's concert. Crosstown rival **WXTB** (98 Rock) tied in with the **Alice Cooper** concert by having listeners pick up trash on the beach to win concert tickets, backstage passes, and limousine service to the show. Cooper, whose current album is titled "Trash," made an appearance at the beach during the contest, driving up in a garbage truck.

Top 40 **WKSS** Hartford, Conn., got Mayor Carrie Saxon Perry to issue a proclamation declaring March "Janet Jackson Month" on the station. WKSS gave away hundreds of tickets to the March 23 concert, along with Janet Jackson albums, posters, and videos all month long.

Urban **WYLD-FM** New Orleans is sponsoring a basketball game with MCA's Bell Biv DeVoe to benefit local high school student Derek Edwards, who was paralyzed in a football game last September. WYLD-FM had previously sponsored an Ice-T concert to benefit Edwards.

Country **WMGE** Danville, Ky., provided a catered lunch to tobacco-stripping teams at a different farm each week throughout the stripping season. . . Customized CDs and cassettes for oldies, classic rock, classical, and country formats are available from Discovery Systems. Discovery also produces homegrown CDs and cassettes for any format, all customized with the station's logo. Contact **Mary Perkins** (614-761-4180) for more in-

(Continued on page 20)



Making A Splash. Talk station WWDB Philadelphia sponsors its sixth annual health and fitness fair April 7-9. The fair will feature medical testing and exhibits ranging from natural beauty supplies to cancer prevention to insurance counseling. Entertainment will include a body-building competition, a team aerobics contest, and lectures on various health and fitness topics. At last year's fair, which was attended by more than 50,000 people, listeners were able to test home spa equipment like the jacuzzi pictured here.

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Hot Hits in Tokio

Week of March 11, 1990

- 1 Escapade Janet Jackson
- 2 Dangerous Roxette
- 3 Too Late To Say Goodbye Richard Marx
- 4 All Or Nothing Milli Vanilli
- 5 Opposites Attract Paula Abdul
- 6 I Wish It Would Rain Down Phil Collins
- 7 Never Too Far Dianne Reeves
- 8 All Around The World Lisa Stansfield
- 9 Heritage Earth, Wind & Fire
- 10 Baby You're Mine Basia
- 11 Downtown Train Rod Stewart
- 12 No Myth Michael Penn
- 13 Get Up (Before The Night Is Over) Technotronic featuring Ya Kid K
- 14 Anything I Want Kevin Page
- 15 Get A Life Soul II Soul
- 16 Driving Everything But The Girl
- 17 Here We Are Gloria Estefan
- 18 Niji No Miyakoe Hiroshi Takano
- 19 If We Hold On Together Diana Ross
- 20 Help The Children M.C. Hammer
- 21 Tomorrow Quincy Jones
- 22 Rock And A Hard Place The Rolling Stones
- 23 Two To Make It Right Seduction
- 24 Price Of Love Bad English
- 25 Love Will Lead You Back Taylor Dayne
- 26 Another Day In Paradise Phil Collins
- 27 How Am I Supposed To Live Without You Michael Bolton
- 28 Almost Hear You Sigh The Rolling Stones
- 29 Walk On By Sybil
- 30 Tell Me Why Exposé
- 31 Ultra Modern Nursery Rhymes Terry Blair & Anouchka
- 32 Separate Ways Mary Davis
- 33 Roam B-52's
- 34 What Kind Of Man Would I Be Chicago
- 35 Love Is The Place To Be Workshy
- 36 Black Shoes Char
- 37 No More Lies Michel'e
- 38 Can't Get Enough Of U Robbie Mychals
- 39 Egao No Yukue Dreams Come True
- 40 Can't Be Sure The Sundays
- 41 Keep It Together Madonna
- 42 Everything Jody Watley
- 43 Words The Christians
- 44 My Brave Face Paul McCartney
- 45 Blue Sky Mine Midnight Dii
- 46 Aitaku Natta Tokini Kimiwa Kokoni Inai Southern All Stars
- 47 Copernicus Basia
- 48 Bad Love Eric Clapton
- 49 Don't Know Much Linda Ronstadt
- 50 Going Home Kenny G

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

FM JAPAN 81.3 FM

POWERPLAYLISTS™

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

New York P.D.: Steve Kingston

1	Tommy Page, I'll Be Your Everything
2	Gloria Estefan, Here We Are
3	Kyze, Stomp Jump Jack Your Body
4	Janet Jackson, Escapade
5	D-Mob Introducing Cathy Dennis, C'Mon
6	Madonna, Keep It Together
7	Seduction, Heartbeat
8	Stevie B, Love Me For Life
9	Technronic, Get Up! (Before The Nig)
10	Lisa Stansfield, All Around The World
11	Taylor Dayne, Love Will Lead You Back
12	Babyface, Whip Appeal
13	Luther Vandross, Here And Now
14	Phil Collins, I Wish It Would Rain Do
15	Michelle, No More Lies
16	Roxette, Dangerous
17	Biz Markie, Just A Friend
18	Motley Crue, Without You
19	Regina Belle, Make It Like It Was
20	Jane Child, Don't Wanna Fall In Love
21	Alannah Myles, Black Velvet
22	The B-52's, Room
23	Kiss, Forever
24	Elton John, Sacrifice
25	Billy Joel, I Go To Extremes
26	Michael Bolton, How Can We Be Lovers
27	Sweet Sensation, Love Child
A28	Calloway, I Wanna Be Rich
A29	Sinead O'Connor, Nothing Compares 2 U
A30	Paula Abdul (Duet With The Wild Pair)

New York P.D.: Gary Bryan

1	Janet Jackson, Escapade
2	Roxette, Dangerous
3	Madonna, Keep It Together
4	Michelle, No More Lies
5	Billy Joel, I Go To Extremes
6	D-Mob Introducing Cathy Dennis, C'Mon
7	Tommy Page, I'll Be Your Everything
8	Stevie B, Love Me For Life
9	Taylor Dayne, Love Will Lead You Back
10	Paula Abdul (Duet With The Wild Pair)
11	The B-52's, Room
12	Aime Lorain, Whole Wide World (From "Pr
13	Gloria Estefan, Here We Are
14	Lisa Stansfield, All Around The World
15	Phil Collins, I Wish It Would Rain Do
16	Luther Vandross, Here And Now
17	Alannah Myles, Black Velvet
18	Kiss, Forever
19	Biz Markie, Just A Friend
20	Seduction, Heartbeat
21	Chicago, What Kind Of Man Would I Be?
22	Elton John, Sacrifice
23	Technronic, Get Up! (Before The Nig)
24	Jane Child, Don't Wanna Fall In Love
25	Richard Marx, Too Late To Say Goodbye
26	Sweet Sensation, Love Child
27	The Brat Pack, You're The Only Woman
28	Michael Bolton, How Can We Be Lovers
29	Babyface, Whip Appeal
30	Pajama Party, Hide And Seek
31	Cher, Heart Of Stone
32	Kyze, Stomp Jump Jack Your Body
33	Midnight Oil, Blue Sky Mine
EX	Sinead O'Connor, Nothing Compares 2 U
EX	Aerosmith, What It Takes
EX	Rod Stewart With Ronald Isley, This O
EX	Motley Crue, Without You
EX	Enuff Z'Nuff, Fly High Michelle

Los Angeles P.D.: Gerry DeFrancesco

1	Janet Jackson, Escapade
2	Michelle, No More Lies
3	Lisa Stansfield, All Around The World
4	Tommy Page, I'll Be Your Everything
5	Taylor Dayne, Love Will Lead You Back
6	Biz Markie, Just A Friend
7	Stevie B, Love Me For Life
8	Luther Vandross, Here And Now
9	Paula Abdul (Duet With The Wild Pair)
10	Phil Collins, I Wish It Would Rain Do
11	Alannah Myles, Black Velvet
12	Roxette, Dangerous
13	D-Mob Introducing Cathy Dennis, C'Mon
14	Seduction, Heartbeat
15	Jane Child, Don't Wanna Fall In Love
16	The B-52's, Room
17	Sinead O'Connor, Nothing Compares 2 U
18	Technronic, Get Up! (Before The Nig)
19	Aime Lorain, Whole Wide World (From "Pr
20	Calloway, I Wanna Be Rich
21	Jaya, If You Leave Me Now
22	Gloria Estefan, Here We Are
23	Luther Vandross, Here And Now
A25	MC Hammer, U Can't Touch This
EX	Billy Joel, I Go To Extremes
EX	The U-Krew, If U Were Mine
EX	Babyface, Whip Appeal
EX	Sweet Sensation, Love Child
A	Rod Stewart With Ronald Isley, This O

Boston P.D.: Sunny Joe White

1	Taylor Dayne, Love Will Lead You Back
2	Alannah Myles, Black Velvet
3	Phil Collins, I Wish It Would Rain Do
4	Madonna, Keep It Together
5	Lisa Stansfield, All Around The World
6	Aime Lorain, Whole Wide World (From "Pr
7	Luther Vandross, Here And Now
8	Technronic, Get Up! (Before The Nig)
9	Sinead O'Connor, Nothing Compares 2 U
10	Jane Child, Don't Wanna Fall In Love
11	Linda Ronstadt (Featuring Aaron Nev
12	Kaoma, Lambada
13	Seduction, Heartbeat
14	Dusty Springfield, In Private
15	Tommy Page, I'll Be Your Everything
16	Calloway, I Wanna Be Rich
17	Cher, Heart Of Stone
18	Aerosmith, What It Takes
19	Kiss, Forever
20	Natalie Cole, Wild Women Do (From "Pr
21	The Brat Pack, You're The Only Woman

Washington P.D.: Lorrin Palagi

1	Janet Jackson, Escapade
2	Taylor Dayne, Love Will Lead You Back
3	Phil Collins, I Wish It Would Rain Do
4	Alannah Myles, Black Velvet
5	The B-52's, Room
6	Warrant, Sometimes She Cries
7	Madonna, Keep It Together
8	Elton John, Sacrifice
9	Cliff Richard, Some People
10	The U-Krew, If U Were Mine
11	Michelle, No More Lies
12	Lisa Stansfield, All Around The World
13	Jane Child, Don't Wanna Fall In Love
14	Kiss, Forever
15	D-Mob Introducing Cathy Dennis, C'Mon
16	Michael Penn, No Myth
17	Luther Vandross, Here And Now
18	Bad English, Price Of Love
19	Tommy Page, I'll Be Your Everything
20	Stevie B, Love Me For Life
21	Michael Bolton, How Can We Be Lovers
22	Motley Crue, Without You
23	Salt-N-Pepa, Expression
24	Rod Stewart With Ronald Isley, This O
25	Calloway, I Wanna Be Rich
26	Technronic, Get Up! (Before The Nig)
27	Adam Ant, Room At The Top
28	Paula Abdul (Duet With The Wild Pair)
A29	Linda Ronstadt (Featuring Aaron Nev
A30	Heart, All I Wanna Do Is Make Love

Boston P.D.: Steve Rivers

1	Alannah Myles, Black Velvet
2	Taylor Dayne, Love Will Lead You Back
3	Madonna, Keep It Together
4	Michelle, No More Lies
5	Aime Lorain, Whole Wide World (From "Pr
6	Lisa Stansfield, All Around The World
7	Linda Ronstadt (Featuring Aaron Nev
8	Janet Jackson, Escapade
9	Sinead O'Connor, Nothing Compares 2 U
10	Billy Joel, I Go To Extremes
11	Roxette, Dangerous
12	Phil Collins, I Wish It Would Rain Do
13	Bad English, Price Of Love
14	Tommy Page, I'll Be Your Everything
15	Technronic, Get Up! (Before The Nig)
16	Paula Abdul (Duet With The Wild Pair)
17	Jane Child, Don't Wanna Fall In Love
18	Biz Markie, Just A Friend
19	Seduction, Heartbeat
20	Stevie B, Love Me For Life
21	The B-52's, Room
22	Leila K With Rob 'N' Raz, Got To Get
23	Adam Ant, Room At The Top
24	Babyface, Whip Appeal
25	Aerosmith, What It Takes
26	Sweet Sensation, Love Child
27	Michael Bolton, How Can We Be Lovers
28	EX Linear, Sending All My Love
29	EX MC Hammer, U Can't Touch This
30	EX Calloway, I Wanna Be Rich
A	EX Expose, Your Baby Never Looked Good I
A	EX Wilson Phillips, Hold On
A	EX Heart, All I Wanna Do Is Make Love
A	EX Rod Stewart With Ronald Isley, This O
EX	EX Motley Crue, Without You
EX	EX Elton John, Sacrifice

Pittsburgh P.D.: Clarke Ingram

1	Michelle, No More Lies
2	Alannah Myles, Black Velvet
3	Phil Collins, I Wish It Would Rain Do
4	Seduction, Two To Make It Right
5	Warrant, Sometimes She Cries
6	The Cover Girls, We Can't Go Wrong
7	The B-52's, Room
8	Taylor Dayne, Love Will Lead You Back
9	Jane Child, Don't Wanna Fall In Love
10	D-Mob Introducing Cathy Dennis, C'Mon
11	Roxette, Dangerous
12	Madonna, Keep It Together
13	Janet Jackson, Escapade
14	Phil Collins, I Wish It Would Rain Do
15	Michael Penn, No Myth
16	Technronic, Get Up! (Before The Nig)
17	Linda Ronstadt (Featuring Aaron Nev
18	Milli Vanilli, All Or Nothing
19	Kiss, Forever
20	Tommy Page, I'll Be Your Everything
21	Motley Crue, Without You
22	Michael Bolton, How Can We Be Lovers
23	Aerosmith, What It Takes
24	Sweet Sensation, Love Child
25	Jaya, If You Leave Me Now
26	EX Sweet Sensation, Love Child
27	EX Steve B, Love Me For Life
28	EX Bad English, Price Of Love
29	EX Sweet Sensation, Love Child
30	EX Adam Ant, Room At The Top
A30	EX Lisa Stansfield, All Around The World
EX	EX Ron Henley, The Heart Of The Matter
EX	EX Babyface, Whip Appeal
A	EX MC Hammer, U Can't Touch This

Philadelphia P.D.: Todd Fisher

1	Gloria Estefan, Here We Are
2	Tommy Page, I'll Be Your Everything
3	Janet Jackson, Escapade
4	Jaya, If You Leave Me Now
5	Billy Joel, I Go To Extremes
6	Biz Markie, Just A Friend
7	The B-52's, Room
8	Paula Abdul (Duet With The Wild Pair)
9	Tom Petty, Free Fallin'
10	D-Mob Introducing Cathy Dennis, C'Mon
11	Alannah Myles, Black Velvet
12	Michelle, No More Lies
13	Warrant, Sometimes She Cries
14	Phil Collins, I Wish It Would Rain Do
15	Roxette, Dangerous
16	Technronic, Get Up! (Before The Nig)
17	Depeche Mode, Personal Jesus
18	Taylor Dayne, Love Will Lead You Back
19	Jane Child, Don't Wanna Fall In Love
20	Lisa Stansfield, All Around The World
21	Motley Crue, Without You
22	Skid Row, I Remember You
23	Michael Bolton, How Can We Be Lovers
24	Elton John, Sacrifice
25	Madonna, Keep It Together
26	Kiss, Forever
A27	Sinead O'Connor, Nothing Compares 2 U
28	EX Chicago, What Kind Of Man Would I Be?

Tampa P.D.: Mason Dixon

1	Alannah Myles, Black Velvet
2	Taylor Dayne, Love Will Lead You Back
3	Phil Collins, I Wish It Would Rain Do
4	The B-52's, Room
5	Gloria Estefan, Here We Are
6	Linda Ronstadt (Featuring Aaron Nev
7	Elton John, Sacrifice
8	Madonna, Keep It Together
9	Calloway, I Wanna Be Rich
10	Lisa Stansfield, All Around The World
11	Jane Child, Don't Wanna Fall In Love
12	Luther Vandross, Here And Now
13	Paula Abdul (Duet With The Wild Pair)
14	Aime Lorain, Whole Wide World (From "Pr
15	Lisa Stansfield, All Around The World
16	Technronic, Get Up! (Before The Nig)
17	Babyface, Whip Appeal
18	Michael Bolton, How Can We Be Lovers
19	EX Sinead O'Connor, Nothing Compares 2 U
20	EX Seduction, Heartbeat
21	EX Grayson Hugh & Betty Wright, How 'Bou
22	EX Rod Stewart With Ronald Isley, This O
A24	EX Heart, All I Wanna Do Is Make Love
A25	EX The U-Krew, If U Were Mine
EX	EX Kiss, Forever
A	EX Adam Ant, Room At The Top

Washington P.D.: Matt Farber

1	Alannah Myles, Black Velvet
2	Janet Jackson, Escapade
3	Tommy Page, I'll Be Your Everything
4	Phil Collins, I Wish It Would Rain Do
5	Taylor Dayne, Love Will Lead You Back
6	The B-52's, Room
7	Billy Joel, I Go To Extremes
8	Bad English, Price Of Love
9	Lisa Stansfield, All Around The World
10	Jane Child, Don't Wanna Fall In Love
11	Luther Vandross, Here And Now
12	Biz Markie, Just A Friend
13	Roxette, Dangerous
14	Kiss, Forever
15	The Cover Girls, We Can't Go Wrong
16	Technronic, Get Up! (Before The Nig)
17	Calloway, I Wanna Be Rich
18	Michael Bolton, How Can We Be Lovers
19	Depeche Mode, Personal Jesus
20	Paula Abdul (Duet With The Wild Pair)
21	Elton John, Sacrifice
22	Salt-N-Pepa, Expression
23	Rod Stewart With Ronald Isley, This O
24	Motley Crue, Without You
25	Sinead O'Connor, Nothing Compares 2 U
26	Madonna, Keep It Together
27	Adam Ant, Room At The Top
A28	EX Seduction, Heartbeat
A29	EX Aerosmith, What It Takes
A30	EX Wilson Phillips, Hold On

Atlanta P.D.: Rick Stacy

1	Jane Child, Don't Wanna Fall In Love
2	Taylor Dayne, Love Will Lead You Back
3	Alannah Myles, Black Velvet
4	Sinead O'Connor, Nothing Compares 2 U
5	Aime Lorain, Whole Wide World (From "Pr
6	Jaya, If You Leave Me Now
7	Phil Collins, I Wish It Would Rain Do
8	Madonna, Keep It Together
9	Calloway, I Wanna Be Rich
10	Lisa Stansfield, All Around The World
11	The B-52's, Room
12	Bad English, Price Of Love
13	Technronic, Get Up! (Before The Nig)
14	Luther Vandross, Here And Now
15	Janet Jackson, Escapade
16	Tommy Page, I'll Be Your Everything
17	Linda Ronstadt (Featuring Aaron Nev
18	The Brat Pack, You're The Only Woman
19	Michelle, No More Lies
20	Babyface, Whip Appeal
21	Electronic, Getting Away With It
22	Belinda Carlisle, Summer Rain
23	Aerosmith, What It Takes
24	Kiss, Forever
25	Rod Stewart With Ronald Isley, This O
26	Inner City, Whatcha Gonna Do With My
27	Linear, Sending All My Love
28	Depeche Mode, Personal Jesus
29	Cher, Heart Of Stone
30	Wilson Phillips, Hold On
31	Seduction, Heartbeat
32	Michael Bolton, How Can We Be Lovers
33	Sweet Sensation, Love Child
A	EX Heart, All I Wanna Do Is Make Love
A	EX Adam Ant, Room At The Top
EX	EX Corey Hart, A Little Love

Tampa P.D.: Mason Dixon

1	Alannah Myles, Black Velvet
2	Taylor Dayne, Love Will Lead You Back
3	Phil Collins, I Wish It Would Rain Do
4	The B-52's, Room
5	Gloria Estefan, Here We Are
6	Linda Ronstadt (Featuring Aaron Nev
7	Elton John, Sacrifice
8	Madonna, Keep It Together
9	Calloway, I Wanna Be Rich
10	Lisa Stansfield, All Around The World
11	Jane Child, Don't Wanna Fall In Love
12	Luther Vandross, Here And Now
13	Paula Abdul (Duet With The Wild Pair)
14	Aime Lorain, Whole Wide World (From "Pr
15	Lisa Stansfield, All Around The World
16	Technronic, Get Up! (Before The Nig)
17	Babyface, Whip Appeal
18	Michael Bolton, How Can We Be Lovers
19	EX Sinead O'Connor, Nothing Compares 2 U
20	EX Seduction, Heartbeat
21	EX Grayson Hugh & Betty Wright, How 'Bou
22	EX Rod Stewart With Ronald Isley, This O
A24	EX Heart, All I Wanna Do Is Make Love
A25	EX The U-Krew, If U Were Mine
EX	EX Kiss, Forever
A	EX Adam Ant, Room At The Top

Detroit P.D.: Chuck Beck

1	Janet Jackson, Escapade
2	Biz Markie, Just A Friend
3	Motley Crue, Without You
4	Tommy Page, I'll Be Your Every
5	Kiss, Forever
6	Warrant, Sometimes She Cries
7	Alannah Myles, Black Velvet
8	Roxette, Dangerous
9	The Cover Girls, We Can't Go Wrong
10	Bad English, Price Of Love
11	Milli Vanilli, Money
12	Sinead O'Connor, Nothing Compares
13	The B-52's, Room
14	Phil Collins, I Wish It Would Rain Do
15	Faster Pussycat, House Of Pain
16	Milli Vanilli, All Or Nothing
17	Madonna, Keep It Together
18	Alice Cooper, House Of Fire
19	Technronic, Get Up! (Before The Nig)
20	Digital Underground, The Humpty
21	Jane Child, Don't Wanna Fall In
22	Billy Joel, I Go To Extremes
23	Aerosmith, What It Takes
24	Calloway, I Wanna Be Rich
25	EX Enuff Z'Nuff, Fly High Michelle
EX	EX Linear, Sending All My Love
EX	EX Aime Lorain, Whole Wide World
EX	EX Lisa Stansfield, All Around The
EX	EX Taylor Dayne, Love Will Lead You
EX	EX Seduction, Heartbeat

Detroit P.D.: Rick Gillette

1	Tommy Page, I'll Be Your Everything
2	Phil Collins, I Wish It Would Rain Do
3	Leila K With Rob 'N' Raz, Got To Get
4	Digital Underground, The Humpty
5	Janet Jackson, Escapade
6	Motley Crue, Without You
7	The B-52's, Room
8	Milli Vanilli, Money
9	Sinead O'Connor, Nothing Compares 2 U
10	Lisa Stansfield, All Around The World
11	Aime Lorain, Whole Wide World (From "Pr
12	Linear, Sending All My Love
13	Biz Markie, Just A Friend
14	Technronic, Get Up! (Before The Nig)
15	Calloway, I Wanna Be Rich
16	Michael Bolton, How Can We Be Lovers
17	Paula Abdul (Duet With The Wild Pair)
18	Taylor Dayne, Love Will Lead You Back
19	Jane Child, Don't Wanna Fall In Love
20	MC Hammer, U Can't Touch This
21	Babyface, Whip Appeal
22	EX Sweet Sensation, Love Child
23	EX Aerosmith, What It Takes
24	EX Seduction, Heartbeat
25	EX Inner City, Whatcha Gonna Do With My
EX	EX The Brat Pack, You're The Only Woman
EX	EX Cher, Heart Of Stone
EX	EX Natalie Cole, Wild Women Do (From "Pr
A	EX Salt-N-Pepa, Expression
A	EX Alannah Myles, Black Velvet
A	EX Adam Ant, Room At The Top
A	EX Stevie B, Love Me For Life

Detroit P.D.: Gary Berkowitz

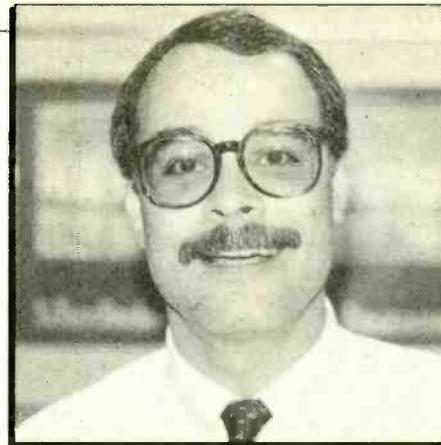
1	Elton John, Sacrifice
2	Billy Joel, I Go To Extremes
3	Linda Ronstadt (Featuring Aaron Nev
4	Phil Collins, I Wish It Would Rain Do
5	Taylor Dayne, Love Will Lead You Back
6	Roxette, Dangerous
7	Luther Vandross, Here And Now
8	Alannah Myles, Black Velvet
9	Gloria Estefan, Here We Are
10	Sadao Watanabe, Any Other Fool
11	Don Henley, The Heart Of The Matter
12	Richard Marx, Too Late To Say Goodbye
13	Michael Bolton, How Can We Be Lovers
14	John Farnham, You're The Voice
15	Kenny G, Going Home
16	Rod Stewart, Downtown Train
17	Regina Belle, Make It Like It Was
18	Cher, Heart Of Stone
19	Bonnie Raitt, Have A Heart
20	Wilson Phillips, Hold On
21	Lou Gramm, True Blue Love
22	Sinead O'Connor, Nothing Compares 2 U
23	EX Laura Branigan, Moonlight On Water
24	EX Rod Stewart With Ronald Isley, This O
A24	EX Heart, All I Wanna Do Is Make Love
A25	EX Heart, All I Wanna Do Is Make Love

Minneapolis P.D.: Brian Philips

1	Alannah Myles, Black Velvet
2	Taylor Dayne, Love Will Lead You Back

Billboard's PD of the week

Bill Stedman WMXJ Miami



FIVE WEEKS AGO, in explaining the problems he had encountered trying to do mainstream top 40 at WHYI (Y100) Miami, former PD Steve Perun suggested in this column that a lot of his problem had been trying to do a pop format in a heavily ethnic market. Citing the low ratings that album WGTR also garnered, Perun said, "There aren't enough Anglos in [Miami] for a rock station, and there aren't enough for top 40 either."

Indeed, in the fall '89 Arbitron, Y100 and Miami's three album rockers were down. But a number of nonethnic stations were up, among them ACs WJQY (3.4-4.4) and WAXY (2.8-3.4), country WKIS (3.3-4.1), and oldies WMXJ (Majic 102), which rebounded 5.1-4.1-4.8 this time. WMXJ was also up by about a share in 25-54—putting it near the seven-share mark—and making it second in that demo to market-leading urban WHQT (Hot 105).

Asked about Perun's comments in light of WMXJ's success, Rick Peters, VP/programming for parent company Sconnix Broadcasting, allows that he "wouldn't want to do CHR down here. It's very difficult to do current music here because everything is so fractionalized."

But Peters also says, "It's not hard to do oldies in Miami because you're dealing with the best-testing records of all time, records that go across social and demographic boundaries. I had the No. 1 adult radio station in town doing AOR four years ago and that was WSHE. Just because a couple of programmers couldn't pull it off here doesn't mean it can't be done. I've spent a lot of time here; I think Miami is easy to program to."

"That's because you're not coming in from somewhere else with a bag of tricks," adds WMXJ PD Bill Stedman. "If you listen to what people tell you, it's the same as going in anyplace else. If you go into San Francisco with a set of jingles and liners, and they don't meld with what people want or need there... you're not trying to win there, you're trying to put things in place."

Stedman's radio career began in Miami in 1969 as the night jock on then-progressive WEDR. Four years later, he was part of Y100's first top 40 lineup. In 1975, he worked with Peters as part of the first lineup at album WINZ-FM (Zeta 4). Since that time, he has programmed WHK Cleveland, KNEW/KSAN San Francisco, WKQX (Q101) Chicago, and WLW Cincinnati ("I think everybody needs to run a 50kw clear channel station at least once, if just to get the QSL reports across your desk").

Before his return to day-to-day programming in 1988, Stedman was a marketer for computer rotation company Musicscan. "I traipsed around the country going through PDs' format disks and had a chance to study a lot of different approaches. Looking over somebody's shoulder, there isn't

the same kind of baggage you have when it's your station.

"It was nice to feel good about doing my own station on a daily basis again. I'm familiar with this group of people. I have a good track record in South Florida. And I like playing the songs I grew up with better than any other format I've ever done."

During the fall book, WMXJ was running the \$100,000 Majic Money Game. Listeners who heard their direct-mail number called won \$100-\$10,000 and at least one \$10,000 prize was given away every week. Otherwise, there weren't a lot of changes in the fall. "You're seeing a [ratings] flux that we don't see the same way. In our own research, this is a very stable radio station," says Stedman. "In 25-54, Majic sits between a 6.5-7.5 most of the time. Everything else depends on how the sample falls," says Peters.

And while, according to Arbitron's national format ratings (Billboard, March 3), some oldies stations are starting to see their female numbers erode, WMXJ's women 18-49 and 25-54 numbers both went from the sixes to the sevens last fall. "WMXJ is softer and much more familiar than the average oldies station," says Peters. "More stations are vying for female numbers, so if you go 10 cuts deep on the Drifters, you get destroyed."

This is a recent midday sample of WMXJ: Spinners & Dionne Warwick, "Then Came You"; Essex, "Easier Said Than Done"; Temptations, "My Girl"; Eagles, "Lyn' Eyes"; Stevie Wonder, "For Once In My Life"; the Surfari's, "Wipeout"; Everly Bros., "Wake Up Little Susie"; Peter & Gordon, "A World Without Love"; and Johnny Nash, "I Can See Clearly Now."

This winter, WMXJ is giving away weekend trips in which winners can choose between Cancun, Barbados, New York, Disney World, and other destinations. (The promos tell listeners, "If you're not listening to Majic at work, someone else will win your weekend getaway.") "The Majic At Work promotion has been a staple since the switch to oldies," says Stedman. "Everybody in America is trying to affect usage in the workplace now. We just wanted to freshen it up a little."

Stedman was interviewed the week after the Miami frequency swap between WXDJ and WAQI had prompted AC WLVE to move further toward adult alternative. "There seems to have been a rash of reactions in South Florida," he says. "WAXY is moving a little less gold and more '80s- and recurrent-based. Y100 is playing '70s records and referring to them as classics."

"Everybody else is saying they're a little of this and a little of that with more variety and fewer interruptions. We're proud to be an oldies station. If you came around the dial, when you land on Majic, you know you're on Majic." SEAN ROSS

Q106.5

Table with 2 columns: Station (St. Louis), P.D. (Lyndon Abell), and list of songs with chart positions.

Table with 2 columns: Station (Cleveland), P.D. (Cat Thomas), and list of songs with chart positions.

39 40 Grayson Hugh & Betty Wright, How 'Bou
40 EX Rod Stewart With Ronald Isley, This O
A Heart, All I Wanna Do Is Make Love
A — Expose, Your Baby Never Looked Good I

W104

Table with 2 columns: Station (Baltimore), P.D. (Steve Perun), and list of songs with chart positions.

Q106

Table with 2 columns: Station (San Diego), P.D. (Garry Wall), and list of songs with chart positions.

Table with 2 columns: Station (Cincinnati), P.D. (Dave Allen), and list of songs with chart positions.

W100

Table with 2 columns: Station (Miami), P.D. (Frank Amadeo), and list of songs with chart positions.

KUBE 93.1 FM

Table with 2 columns: Station (Seattle), P.D. (Tom Hutyler), and list of songs with chart positions.

Table with 2 columns: Station (Milwaukee), P.D. (Mike Berlak), and list of songs with chart positions.

POWER 93.1 FM

Table with 2 columns: Station (Tampa), P.D. (Marc Chase), and list of songs with chart positions.

WLOT 99.1

Table with 2 columns: Station (Minneapolis), P.D. (Gregg Swedberg), and list of songs with chart positions.

WNCI 97.9

Table with 2 columns: Station (Columbus), P.D. (Dave Robbins), and list of songs with chart positions.

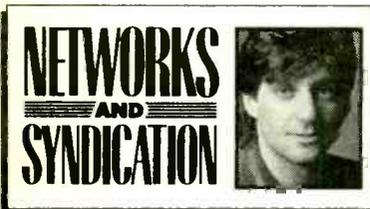
CBS' Osgood Is All-Media Man On Radio, TV, Print

LOS ANGELES—His "Osgood File" commentaries often rank in the top-10-most-listened-to programs in network radio, but radio is not the only medium to which Charles Osgood lends his talents. He can be seen on TV as co-anchor of the "CBS Morning News" and anchor of the top-of-the-hour newscasts on "CBS This Morning." He is also a frequent contributor to the "CBS Evening News" with Dan Rather and "Sunday Morning" with Charles Kuralt. On the tube, his familiar closing line is, "See you on the radio." For the record, Osgood also writes a semi-weekly syndicated newspaper column.

On April 1 in Atlanta, Osgood, along with Inner City Broadcasting Corp.'s Hal Jackson, will be presented with the National Assn. of Broadcasters' Broadcasting Hall Of Fame Award.

Of his "daily diet of stuff," Osgood says he still feels most at home with radio. Before joining CBS Radio Network in 1972, he was a reporter for WCBS New York. Osgood also had stints as GM of WHCT Hartford, Conn., and PD of WGMS Washington, D.C.

"I've been in radio a long time," the 57-year-old multimedia veteran says,



by Craig Rosen

"and I feel most comfortable with it. You're not writing to a picture, but actually creating a picture. That gives you a lot of freedom."

Osgood notes that in his 35-year radio career, the role of the network has changed. "Local stations can now do what at one time only we could do," he says. "That has kept us on our toes. We had to make adjustments." Despite that, he says, "basically, I'm still doing what I have always done: Look for the stories I think are interesting, get my teeth in them, and try to really speak to the audience on a one-to-one basis. The format may change," he adds, "but people aren't telling me what to say and to go after a particular audience demographic. I wouldn't know how to do that if they did ask me."

Osgood's day at CBS begins at about 3:45 a.m., when he begins to write the first of four daily four-minute "Osgood File" segments for the radio network that are heard on more than 440 stations nationwide. Before 6 a.m., Osgood has the first segment taped and in the can. From there, he walks down the hall and gets into his makeup. At 6 a.m., he is reading news copy off a prompter for "CBS This Morning." The juggling act from radio to television and back again continues throughout the morning.

"It isn't too rough," Osgood says. "The studios are pretty close to each other. There is just a walk down the hall. I always have one foot out the door. When I'm writing radio, I'm getting ready to do TV, but I don't feel stressed most of the time. Sometimes it gets a little hairy."



Go-Going To Los Angeles. Four members of the Go-Go's, who reunite for a special benefit performance Wednesday (28) in Los Angeles, were recent guests on "Hitline USA." Tickets for the benefit concert aided the Environmental Protection Initiative. Pictured, from left, are Gina Schock, Belinda Carlisle, Kathy Valentine, "Hitline" host Brenda Ross, and Charlotte Caffey.

At 9:30, when most people's days are beginning, Osgood is winding down. By then, his hectic schedule slows, allowing him to sit down and write his column.

Writing is Osgood's favorite part of the job. "A lot more people can read news that put words together and make sense of a news story. Writing is more interesting. I'm happy I can get the benefit of that and get as much writing as a person can ask to do.

"When people look from a distance they think, 'Gee that must be pretty fun being on television and having people recognize you.' But that wears very thin. The most rewarding thing, that keeps your mind young, is learning something new every day."

Although the TV side of CBS has been rocked by controversy—most recently involving "60 Minutes" commentator Andy Rooney—CBS radio seems relatively calm by comparison. "I think there is less public interest in what is going on" in radio, Osgood says. "We have our own cast of characters, but there is less fascination with it. If someone did what Andy Rooney did on radio, I doubt it would be the big national cause célèbre that it was on television."

That doesn't mean radio, or even Osgood, for that matter, is immune to controversy. Osgood says broadcasters have to be sensitive to the public's feelings, yet he admits that "you can't go on the air and open your mouth without people getting mad at you.

"I get letters all the time," he says. His latest complaint was from a woman who was upset over his use of the word "man" in reference to the human species. "The letter said I should really know better," he says. "But I don't think 'human' is a very good substitute. I admit I'm old-fashioned. I don't like the idea of using a woman's last name in a second reference. I guess it's terrible and sexist, but it just doesn't strike my ears right. Some people are sensitive about that.

"When I'm writing I'm revealing something about myself," he adds. "Something some would agree with and some would disagree with."

Osgood's self-professed "old-fash-

ioned" attitudes carry over to the realm of language, particularly profane language: "The words don't shock me," he says. "I hear them all and in a certain context they don't bother me, but I grew up in a time when people didn't say things in polite company. Radio, at one time, was considered polite company. I gather that is no longer the case, but here at CBS we try to be on good behavior."

Should the FCC crack down on broadcasters using less-than-polite language? "No, I don't think so," says Osgood, "any more than I think someone should come up to a guy on the street [using foul language] and arrest him. I don't like [foul language on the radio], but I don't necessarily think everybody should put a stop to things I don't like."

For the future, Osgood sees radio continuing to be as strong as ever. "Over the years, one thing after another came along and people were ready to bury radio more than once, but it's still surviving."

AROUND THE INDUSTRY

Chicago-based Public Interest Affiliates Inc. and the National Basketball Assn. have reached an agreement to form the NBA Radio Network, which will provide national radio coverage of NBA games starting with the 1990-91 season. The new network's programming, produced, syndicated, and sold by PIA Radio Sports, will present NBA "Game Of The Week" broadcasts during the

regular season, as well as coverage of the annual All-Star Game and up to 31 playoff games, including all of the conference finals and the NBA championship. ABC Radio Network's current contract with the NBA expires at the end of the 1990 championship.

Former Doors keyboardist Ray Manzarek has been tapped to host ABC's "Long Live Rock: A Memorial Day Tribute." The four-hour special, available on CD, will air during the May 23-28 period. Produced by Denny Somach Productions, the show will feature rare interviews with the likes of Janis Joplin and Jimi Hendrix.

ABC has signed WRKI (I-95) Danbury, Conn., morning man "The Real" Bob James, formerly VP/creative director and co-founder of the American Comedy Network, to produce song parodies for the ABC Rock Network... At the Global Satellite Network, Andrea Weiss is upped to GM, as Shelby Blackburn joins GSN to handle affiliate relations... Tom Rudnick has been upped to senior VP at LBS Radio.

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.

- March 30-31, Madonna, On The Radio, Westwood One Radio Networks, one hour.
- March 30-31, Black Sabbath Special, Metalshop, MJI Broadcasting, two hours.
- March 30-31, Luther Vandross, Starbeat, MJI Broadcasting, one hour.
- March 30-April 1, Janet Jackson, The Weekly Special, Unistar Radio Networks, 90 minutes.
- March 30-April 1, Petula Clark, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.
- March 30-April 1, Eddy Arnold, The Great Sounds, Unistar Radio Programming, four hours.
- March 31, The Animals, Solid Gold Saturday Night, Unistar Radio Programming, five hours.
- March 31, Rob Grill/Spike Lee/David Gates/Ben E. King/Billy Ocean, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- March 31-April 1, Motley Crue, Powercuts, Global Satellite Network, two hours.
- April 2-8, The Best Of Anne Murray, Westwood One Presents, Westwood One Radio Networks, one hour.
- April 2-8, Stevie Ray Vaughan & Double Trouble, In Concert, Westwood One Radio Networks, 90 minutes.
- April 2-8, George Clinton, Night Scene, Westwood One Radio Networks, one hour.

PROMOTIONS AND MARKETING

(Continued from page 17)

formation.

PRO-MOTIONS

Debbie Alpi has been named director of advertising and promotion at top 40 WPLJ New York. She was formerly promotion director at top 40 WZOU Boston... Ken Kashan has been named promotion director at top 40/dance KMEL San Francisco. He formerly held the same position at oldies KHYL Sacramento.

Longtime WMMR Philadelphia promotion director/air personality

Ray Koob (215-441-8015) has resigned to look for a "new challenge" in radio programming, on-air work, or in the record industry. Koob has been at WMMR for five and a half years and was a 1989 Billboard nominee for radio promotion director of the year... Across town, Eric Davis has resigned as promotion director of top 40 WEGX (Eagle 106) to become mid-Atlantic promotion manager for Charisma Records. Send resumes to GM Dave Noll.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Another Brick In The Wall, Pink Floyd, COLUMBIA
2. Working My Way Back To You/Forgive Me, Girl, Spinners, ATLANTIC
3. Crazy Little Thing Called Love, Queen, ELEKTRA
4. Desire, Andy Gibb, RSO
5. Call Me, Blondie, CHRYSALIS
6. Him, Rupert Holmes, MCA
7. Too Hot, Kool & the Gang, DE-LITE
8. The Second Time Around, Shalamar, SOLAR
9. Ride Like The Wind, Christopher Cross, WARNER BROS.
10. How Do I Make You, Linda Ronstadt, ASYLUM

POP SINGLES—20 Years Ago

1. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
2. Let It Be, Beatles, APPLE
3. Instant Karma (We All Shine On), John Ono Lennon, APPLE
4. The Rapper, Jaggerz, KAMA SUTRA
5. Love Grows (Where My Rosemary Goes), Edison Lighthouse, BELL
6. ABC, Jackson 5, MOTOWN
7. He Ain't Heavy, He's My Brother, Hollies, EPIC
8. Spirit In The Sky, Norman Greenbaum, REPRISE
9. Give Me Just A Little More Time, Chairmen Of The Board, INVICTUS
10. Come And Get It, Badfinger, APPLE

TOP ALBUMS—10 Years Ago

1. The Wall, Pink Floyd, COLUMBIA
2. Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL
3. Mad Love, Linda Ronstadt, ASYLUM
4. Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET
5. Bebe Le Strange, Heart, EPIC
6. Glass Houses, Billy Joel, COLUMBIA
7. The Whispers, The Whispers, SOLAR
8. Fun And Games, Chuck Mangione, A&M
9. Phoenix, Dan Fogelberg, FULL MOON/EPIC
10. Off The Wall, Michael Jackson, EPIC

TOP ALBUMS—20 Years Ago

1. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
2. Hey Jude, Beatles, APPLE
3. Led Zeppelin II, Led Zeppelin, ATLANTIC
4. Morrison Hotel, Doors, ELEKTRA
5. Santana, COLUMBIA
6. Chicago, COLUMBIA
7. Abbey Road, Beatles, APPLE
8. Willie And The Poor Boys, Creedence Clearwater Revival, FANTASY
9. Live In Las Vegas, Tom Jones, PARROT
10. Hello, I'm Johnny Cash, Johnny Cash, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. I'd Love To Lay You Down, Conway Twitty, MCA
2. Sugar Daddy, Bellamy Brothers, WARNER/CURB
3. Honky Tonk Blues, Charley Pride, RCA
4. It's Like We Never Said Goodbye, Crystal Gayle, COLUMBIA
5. Why Don't You Spend The Night, Ronnie Milsap, RCA
6. My Heroes Have Always Been Cowboys, Willie Nelson, COLUMBIA
7. Women I've Never Had, Hank Williams Jr., ELEKTRA/CURB
8. Shriner's Convention, Ray Stevens, RCA
9. A Lesson In Leavin', Dottie West, UNITED ARTIST
10. (I'll Even Love You) Better Than I Did Then, The Statler Brothers, MERCURY

SOUL SINGLES—10 Years Ago

1. And The Beat Goes On, Whispers, SOLAR
2. Stomp, Brothers Johnson, A&M
3. Special Lady, Ray, Goodman & Brown, POLYDOR
4. Too Hot, Kool & the Gang, DE-LITE
5. I Don't Believe You Want To Get Up And Dance, Gap Band, MERCURY
6. Working My Way Back To You/Forgive Me Girl, Spinners, ATLANTIC
7. Off The Wall, Michael Jackson, EPIC
8. Bounce, Rock, Skate, Roll, Vaughn Mason & Crew, BRUNSWICK
9. You Are My Heaven, Roberta Flack With Donny Hathaway, ATLANTIC
10. Welcome Back Home, Dramatics, MCA

New Edition Trio Steps Into Spotlight Bell, Biv, DeVoe Debut Nongroup Disk

■ BY BILL FRANCIS

NEW YORK—With the release of their own MCA album, "Poison," Rickey Bell, Michael Bivins, and Ronnie DeVoe—the three less-celebrated members of platinum-selling singing group New Edition—have finally been given the opportunity to step out of the background and demonstrate their seldom-showcased talents to make the kind of music they have always wanted to make.

On "Poison," released March 20, Bell Biv DeVoe—as the threesome have named their joint project—displays a fondness for fresh and stylistically varied rapping. With

help from Public Enemy rapsmiths Hank Shocklee and Eric Sadler in the producers' chairs and new hip-hop duo Dr. Freeze and Spiderman producing the title-track first single, BBD has made an album whose sound is harder in style

'We're cracking into a new market by coming harder'

than the music of New Edition.

"This album is something that we feel comfortable with," says DeVoe. "It's the kind of music that we've always been into. That's why I feel good about doing the rap on the album."

Adds Bivins: "We're hitting you from an angle you never thought we could come from. New Edition has an all-American image. We're cracking into a new market by coming harder, more hip-hoppish, but at the same time holding on to our other audience."

The rising young producing team of former Guy member Timmy Gatling and Alton "Wokie" Stewart provided BBD with two ballads that could help the new group hold on to the New Edition audience, while the trio's own two co-produced tracks take new-jack swing a step further with increased doses of rapping. "We like to say that our music is hip-hop, smoothed out on the R&B tip, with a pop-feel appeal to it," says De-

Voe. "We wanted to have all these elements incorporated on the album."

The idea for a Bell, Bivins, and DeVoe project originally came from Jimmy Jam & Terry Lewis, after the Minneapolis superstar producers discussed the futures of various New Edition members with MCA's Louil Silas Jr., executive VP, A&R and artist development, black music, while attending a final concert of the "Heart Break" tour at the L.A. Forum last spring.

"They were wondering what the other three guys were going to be doing while Ralph and Johnny were doing solo albums," says Silas, referring to Tresvant's and Gill's individual solo projects. "It was their idea and I brought it to the guys."

BBD credits Silas for making its album project a reality. "He stayed in the record company's face and made sure that the project became a priority at MCA," says DeVoe.

Bell, Bivins, and DeVoe, along with Ralph Tresvant and Bobby Brown, formed the original New Edition quintet, which had its first No. 1 hit, "Candy Girl," on the independent Streetwise label, before moving to MCA Records in 1983. The group recorded three hit albums for its current label before Brown left in 1987 to pursue his solo career. Johnny Gill replaced Brown for New Edition's most recent album, the platinum "Heart Break," produced by Jam & Lewis.



Double Thrill For Gill. They're the two hottest production teams in R&B/pop music and they've come together on one album—the Motown solo effort by New Edition member and Stacy Lattisaw duet partner Johnny Gill. Showing unity and plenty of attitude in the studio, from left, are L.A. Reid, Terry Lewis, Jimmy Jam, Gill, and Babyface. Gill's first single is the Jam & Lewis powerhouse, "Rub You The Right Way."

Backstage At The Soul Train Awards . . . Artists Deliver Laughs, Lessons, And Laments

SOULFUL STRUT: That's what the winners and presenters did backstage at the fourth annual Soul Train Awards in Los Angeles on the night of March 14. From 13-year-old **Tevin Campbell**, who wowed them onstage with "Tomorrow" but sighed and shrugged and giggled in the face of reporters' questions; to **Milli Vanilli**, whose **Fab Morvan** lamely spouted his defense of the Time magazine "we're bigger than Elvis and Dylan" remarks, claiming the group has been misunderstood and the recipient of negative energy, and who seemed hurt to the marrow by **Arsenio Hall's** jokes; to **Barry White**, who assured us he wouldn't leave home without his 30-piece orchestra when he goes on tour later this year; to **Lisa Stansfield**, who seemed bored with the question, "Don't people say, 'I thought you were black?'"—everyone had a bone to pick, an image to correct, information to impart, or a cause to promote.

But there were plenty of laughs, lessons, and revelations as well: Best-new-artist winner **David Peaston**, in response to comparisons with vocal great **Luther Vandross**: "The only thing Luther and I have in common is a weight problem" . . . **Tevin Campbell** is shooting **Prince's** "Graffiti Bridge," in which he plays, he says, "a little boy who bothers him all the time," and sings on two cuts from the soundtrack . . . **RCA's Tyler Collins**, in a bubble miniskirt and scanty halter, informed us sweetly that her first screen role will be in the Miramax film "A Rage In Harlem" with **Danny Glover** . . . **Young M.C.** responded to Newsweek's cover story about rap: "From what they say about yours truly I guess they like me—but it's somewhat of a witch hunt. And everything that could possibly be found wrong and everything negative was brought up and it seems that everything was just a little bit out of proportion. I mean, they had a list of the ratings, pulling lyrics from a bunch of different artists. And even when I did the article, they asked me as many questions as they asked everybody else. And I went into great depth with this woman about things that were happening in rap, things I felt, and then none of it was in the magazine. And since what I said wasn't that controversial, they only print one line while somebody who said something more controversial they put a whole bunch." Why does he feel it's a witch hunt? "It's a new music, it's a young music, it's a black music." On the stickering of 2 **Live Crew** albums: "I mean, it's already bought! They can sticker it now—those are returns" . . . **Jazzie B**, on the rampant aping of the **Soul II Soul** sound by other artists:

"There comes a time when you think somebody should use their head and go a step further, but it's helped to make other people feel a part of it" . . . **Quincy Jones**, feisty on his 57th birthday with Heritage Award in hand, delivered the second half of his lengthy acceptance speech (which was cut off by the telecast's time constrictions), in which he outlined the influence of blues, jazz, and soul's music greats on today's "new jack" artists, concluding: "Don't anybody think you can get me uptight by calling me 'Pops,' or 'old school,' 'cause right now this old dude happens to be enjoying the *dopest* days of his whole life—inner peace and happiness—and after 40 years, God is on my side and I feel that I'm just beginning to kick it."

STUFF: Soul Train week in L.A. also afforded us the opportunity to attend

a Virgin bash for **Soul II Soul** at the China Club, where **Jazzie B** was finally awarded the two Grammy trophies his group won for best R&B vocal, duo or group, and best R&B instrumental. Cuts from the new album, tentatively titled "Dreams To Dream," were played. Judging by the crowd's response, this next album is a clear-cut winner—even funkier and more cohesive than "Keep On Movin'." It also features vocalist **Marcy Lewis**, the next in a line of developing artists in the Funky Dreds' stable . . . 'Tis the year for the sisters. Super manager **Cassandra Mills** (**Stephanie Mills**, **Christopher Williams**) has moved on, taking the chief black music post at Azoff Entertainment. Now, after seven years with MCA, publicity VP **Juanita Stephens** is leaving the label heavyweight to take the top spot at Creative Star Management, which Mills founded. Go on, girls! . . . Wing promotion man **Gary Harris** also arrives at Azoff Entertainment as head of A&R . . . **Natalie Cole** has recorded a track, "Wild Women Do," that appears on the Elektra Records soundtrack to "Pretty Woman" . . . The first showcase night at New York's **Nell's**, which had been set for March 20 with **Regis Branson** of A&M's **Johnson & Branson**, has been postponed until further notice . . . Traveling from New York to Miami to Los Angeles and back to New York in the past two weeks, it is clear that "Love Under New Management" by **Miki Howard** (Atlantic) is the black audience's favorite radio song—No. 1 in the hearts if not on the charts! . . . In the recent article about Epic senior VP **Hank Caldwell** (Billboard, March 24), the label was mistakenly referred to as Epic/Portrait/CBS Associated Labels. It's **Epic Records** from here on out.

The Rhythm and the Blues



by Janine McAdams

Billboard POWER PLAYLISTS FOR WEEK ENDING MARCH 31, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

KMJM		FOR WEEK ENDING MARCH 31, 1990	
St. Louis		Atlanta	
P.D.: Chuck Atkins		P.D.: Mike Roberts	
1	Miki Howard, Love Under New Management	1	Babyface, Whip Appeal
2	Lisa Stansfield, All Around The World	2	Lisa Stansfield, All Around The World
3	Luther Vandross, Treat You Right	3	Miki Howard, Love Under New Management
4	Troop, Spread My Wings	4	Stephanie Mills, Comfort Of A Man
5	After 7, Ready Or Not	5	Luther Vandross, Treat You Right
6	Stephanie Mills, Comfort Of A Man	6	After 7, Ready Or Not
7	Jermaine Jackson, Two Ships	7	Smokey Robinson, Everything You Touch
8	Smokey Robinson, Everything You Touch	8	Troop, Spread My Wings
9	The Gap Band, Addicted To Your Love	9	Quincy Jones, The Secret Garden
10	Babyface, Whip Appeal	10	Alyson Williams, I Need Your Lovin'
11	Tamika Patton (Duet With Eric Gable), Your Prec	11	Howard Hewett, Show Me
12	Grover Washington, Jr. Feat. Phyllis Hyman, Sac	12	Dianne Reeves, Never Too Far
13	Mikki Bleu, Knocks Me Off My Feet	13	Tyler Collins, Girls Nite Out
14	Dianne Reeves, Never Too Far	14	The Gap Band, Addicted To Your Love
15	George Howard Introducing John Pagano, Shower Y	15	Tamika Patton (Duet With Eric Gable), Your Prec
16	The Main Ingredient, Nothing's Too Good For My	16	Johnny Gill, Rub You The Right Way
17	Alyson Williams, I Need Your Lovin'	17	Freddie Jackson, All Over You (From "Def By Tem
18	Howard Hewett, Show Me	18	Bell Biv DeVoe, Poison
19	Billy Davis, I Want You	19	Randy Crawford, Wrap-U-Up
20	Tyler Collins, Girls Nite Out	20	The Good Girls, Love Is Like An Itching In My H
21	Regina Belle, What Goes Around	21	Mary Davis, Don't Wear It Out
22	Angela Winbush, No More Tears	22	Jermaine Jackson, Two Ships
23	Eric Gable, Hard Up	23	Maze Featuring Frankie Beverly, Love's On The R
24	Randy Crawford, Wrap-U-Up	24	Regina Belle, What Goes Around
25	Mary Davis, Don't Wear It Out	25	M.C. Hammer, Help The Children
26	Body, Footsteps In The Dark	26	Jody Watley, Precious Love
27	By All Means, Do You Remember	27	Kashif, Ain't No Woman (Like The One I Got)
28	The Temptations, Soul To Soul	28	Mikki Bleu, Knocks Me Off My Feet
29	Barry White, I Wanna Do It Good To Ya	29	Mantronix Featuring Wordress, Got To Have Your
30	The Manhattan, I Won't Stop	30	Eric Gable, Hard Up
31	The Good Girls, Love Is Like An Itching In My H	31	Angela Winbush, No More Tears
32	Freddie Jackson, All Over You (From "Def By Tem	32	Rob Base, Get Up And Have A Good Time
33	Michael Cooper, My Baby's House	33	Janel Jackson, Escapade
34	Def Con 4, Say U Love Me	34	The Main Ingredient, Nothing's Too Good For My
35	Randy & The Gypsies, Love You Honey	35	Mavis Staples, Time Waits For No One
36	Digital Underground, The Humpty Dance	36	EX Quincy Jones, We Be Doing It
37	Robbie Nichols, Can't Get Enough Of U	37	EX Janel Jackson, Alright
38	Shades Of Lace, Why It Gotta Be Like That	38	EX Quincy Jones (Tevin Campbell), Tomorrow (Better Yo
39	Kashif, Ain't No Woman (Like The One I Got)	39	EX Digital Underground, The Humpty Dance
40	Bell Biv DeVoe, Poison	40	EX Randy & The Gypsies, Love You Honey
41	Art Madison, Let It Flow	41	EX Grover Washington, Jr. Feat. Phyllis Hyman, Sac
42	Rob Base, Get Up And Have A Good Time		
43	Mantronix Featuring Wordress, Got To Have Your		
44	The Isley Brothers Featuring Ronald Isley, One		
45	EX Kid 'N Play, Fun House (From "House Party")		
46	EX Johnny Gill, Rub You The Right Way		
47	EX Jamaica Boys, Shake It Up Tonight		
48	EX Maze Featuring Frankie Beverly, Love's On The R		
49	EX Troy Johnson, Virgin Girl		
50	EX Jody Watley, Precious Love		
51	EX En Vogue, Hold On		

FOR WEEK ENDING
MARCH 31, 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	1	16	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD) 10 weeks at No. 1	BACK ON THE BLOCK
2	2	2	35	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	3	3	26	JANET JACKSON ▲ A&M 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
4	4	5	20	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
5	5	4	22	LUTHER VANDROSS ▲ EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
6	6	6	13	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
7	12	14	20	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
8	7	7	29	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
9	10	10	39	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
10	8	9	17	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
11	9	8	19	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
12	11	13	37	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
13	16	17	29	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
14	18	47	3	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
15	13	12	39	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
16	15	15	15	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
17	14	11	17	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
18	17	16	20	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
19	28	56	3	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
20	20	20	18	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
21	19	25	6	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
22	30	34	5	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
23	23	22	20	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
24	29	27	15	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
25	26	28	53	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
26	21	21	28	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
27	24	26	38	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING ... DAVID PEASTON
28	25	24	15	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
29	22	19	87	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
30	31	35	33	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
31	27	23	27	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
32	40	38	29	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
33	34	32	17	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
34	35	36	22	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
35	36	33	27	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
36	33	30	11	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
37	37	29	26	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
38	51	61	3	SMOKEY ROBINSON MOTOWN 6288 (8.98) (CD)	LOVE, SMOKEY
39	42	43	8	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
40	32	18	26	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
41	39	41	36	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
42	38	31	26	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
43	44	39	21	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
44	45	37	21	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
45	41	42	17	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
46	49	45	21	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
47	50	48	11	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
48	46	50	34	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
49	43	49	15	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH

50	48	46	45	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
51	47	44	22	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
52	55	55	18	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
53	53	40	54	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
54	54	52	35	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
55	NEW ▶		1	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
56	74	—	2	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
57	56	57	7	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
58	52	51	16	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
59	65	—	2	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
60	69	—	2	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
61	61	64	11	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
62	59	70	17	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
63	77	91	3	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
64	57	53	37	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
65	63	67	35	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
66	78	94	31	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
67	80	—	2	BOBBY JIMMY & THE CRITTERS PRIORITY 57117 (8.98) (CD)	HIP HOP PRANKSTER
68	60	60	15	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
69	62	68	8	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME SYNDICATE E 45299/E.P.A. (CD)	WORD POWER
70	58	59	16	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
71	87	78	13	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
72	67	76	36	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
73	84	74	5	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
74	81	81	8	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMAN'S TOUCH
75	71	66	16	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
76	75	79	13	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
77	66	65	16	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
78	68	71	33	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
79	64	54	18	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
80	90	98	4	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
81	79	80	8	D-MOB FFRR 828 159/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
82	72	75	7	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
83	83	95	3	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
84	85	85	17	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
85	92	83	34	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
86	NEW ▶		1	DUNN PEARSON, JR. COMPOSE 9904 (8.98) (CD)	COLOR TAPESTRY
87	NEW ▶		1	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
88	93	82	19	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
89	88	—	2	CURTIS MAYFIELD ICHIBAN 2008 (8.98) (CD)	TAKE IT TO THE STREETS
90	70	63	36	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
91	96	90	4	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
92	89	87	20	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
93	86	73	32	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
94	NEW ▶		1	RODNEY O ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
95	NEW ▶		1	MARY DAVIS TABU E 40978/EPIC (CD)	SEPARATE WAYS
96	NEW ▶		1	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
97	76	77	9	VARIOUS ARTISTS PANDISC 8806 (8.98) (CD)	MIAMI BASS EXPRESS
98	94	92	10	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE
99	98	84	36	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
100	97	97	21	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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

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

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

LIFT EVERY VOICE AND SING

*A soul-stirring performance
from Melba Moore and
an all-star cast.*

On your desk March 26th.

*Melba Moore,
Gerald Albright*

Anita Baker

Bobby Brown

Jeri Lyne Carrington

Karen Clark

The Clark Sisters

Howard Hewett

Freddie Jackson

Stephanie Mills

Jeffrey Osborne

Take 6

Dionne Warwick

BeBe & CeCe Winans

Stevie Wonder

*Narration by
Jesse Jackson*

...UNTIL JUSTICE ROLLS DOWN LIKE WATERS
AND RIGHTEOUSNESS LIKE A MIGHTY STREAM

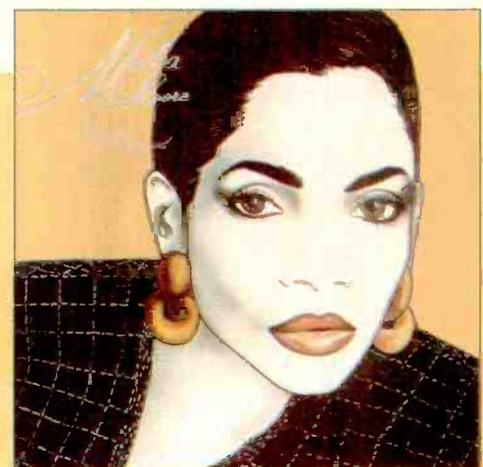
MARTIN LUTHER KING JR.

*Melba
Moore*

LIFT EVERY VOICE AND SING

*The first single and video from
Melba's forthcoming album:*

*Soul
Exposed*



Management: Hush Productions
Single produced by BeBe Winans

THE ONLY REAL HOUSE PARTY IS ON MOTOWN!

FEATURING THE HITS BY:

Flavor Flav

**I Can't Do Nothing
For You, Man!**

Today

**Why You Get Funky
On Me**

Kid 'n Play

Fun House

L.L. Cool J.

**To Da Break
of Dawn**



ALL THESE STARS AND MORE ARE
EXCLUSIVELY AVAILABLE ON THE ORIGINAL
MOTOWN HOUSE PARTY SOUNDTRACK.





THE HOT BLACK SINGLES chart loosens up after a number of highly competitive weeks that saw fierce battles among big-name artists. "All Around The World" by Lisa Stansfield (Arista) maintains its No. 1 position, as it continues to gain retail points. At radio the record continues to perform with 58 of its 99 reports still showing upward movement. Forty-two stations list No. 1 reports. "Love Under New Management" by Miki Howard (Atlantic) holds at No. 2 as radio slips only marginally. "New Management" remains very strong at radio, holding on to 39 No. 1 reports. Stansfield was able to bar Howard from the No. 1 slot with powerful sales figures; the single was certified gold this week by the RIAA. "Around The World" also receives the benefit of pop exposure, while "New Management"—last week's No. 1 radio record—has yet to cross.

MORE TOP-FIVE ACTION: At No. 3, "Spread My Wings" by Troop (Atlantic) has reports by the entire panel, with 78 stations showing upward movement. It is top five at 35 stations, including KMJM St. Louis (7-4); WTLC Indianapolis (6-3); WJLB Detroit (8-4); WRKS New York (6-3); and WPAL Charleston, S.C. (13-5). "Whip Appeal" by Babyface (Solar) continues its drive, leaping 10-4 over "Treat You Right" by Luther Vandross (Epic). The two records are actually separated by a relatively small margin and are handled by the same promotion staff. "Whip Appeal" has reports from 96 stations and is ranked No. 3 overall at radio. It is well positioned at radio with 44 top five reports, and has started to generate No. 1 reports. The four No. 1 reports come from WVEE Atlanta; WFXA Augusta, Ga.; WPGA Macon, Ga.; and WJHM Orlando, Fla. "Treat You Right" has 92 radio reporters, including two adds: WRBD Fort Lauderdale, Fla., and WBLX Mobile, Ala. It is listed in the top five at 50 stations. While all three records are contenders for No. 1, the Stansfield and Howard singles are still miles ahead in total points. Unless radio and retail bail out on the top two singles, these three records that are next in line could have a way to go to get to the top.

IT'S A HARD ROAD UP the black singles chart for rap records, because many stations will not play rap while others are reluctant to report actual play out of fear that advertisers will perceive them as being a teen station. Over the life of "The Humpty Dance" by Digital Underground (Tommy Boy), the single has had reports from well over 55 stations, including the six that added this week: WZFX Fayetteville, N.C.; WFXM Macon, Ga.; WRKE Ocean City, Del.; WVEE Atlanta; WXOK Baton Rouge, La.; and KJLH Los Angeles. At No. 18, the sales have buoyed the single on the chart, accounting for about three-fourths of its total points.

THREE IN A ROW: The most recent promotions at record companies in the radio promotion area have all gone to women. At MCA records, **Martha Thomas-Frye** has been named co-national director for the black music division, covering the South and California. **Glynice Coleman** gets the nod as national director, urban promotion, at EMI records. She will also handle artist development chores. And, over at Arista records, **Connie Johnson** is elevated to senior national director, R&B promotion.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
GET A LIFE					
SOUL II SOUL VIRGIN	10	10	26	46	55
IT'S TIME					
THE WINANS QWEST	4	4	16	24	50
WHY YOU GET FUNKY ON...					
TODAY MOTOWN	4	4	16	24	47
CRAZY 4 U					
SYBIL NEXT PLATEAU	2	7	15	24	39
SHAKE IT UP!					
THE JAMAICA BOYS REPRISÉ	1	7	12	20	32
HOLD ON					
EN VOGUE ATLANTIC	2	5	11	18	70
FRIEND OF A FRIEND					
O'JAYS EMI	1	3	10	14	40
BLACK MAN					
TASHAN OBR	6	1	6	13	53
SIR LANCELOT					
CALLOWAY SOLAR	2	5	6	13	29
KISS THOSE LIPS					
FULL FORCE COLUMBIA	3	5	5	13	13

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

FOR WEEK ENDING MARCH 31, 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	ALL AROUND THE WORLD	LISA STANSFIELD	1
2	2	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	2
3	5	HELP THE CHILDREN	M.C. HAMMER	13
4	6	SPREAD MY WINGS	TROOP	3
5	3	THE SECRET GARDEN	QUINCY JONES	7
6	8	I NEED YOUR LOVIN'	ALYSON WILLIAMS	6
7	7	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)		14
8	11	NEVER TOO FAR	DIANNE REEVES	10
9	10	COMFORT OF A MAN	STEPHANIE MILLS	8
10	12	TREAT YOU RIGHT	LUTHER VANDROSS	5
11	14	WHIP APPEAL	BABYFACE	4
12	13	THE HUMPTY DANCE	DIGITAL UNDERGROUND	18
13	18	READY OR NOT	AFTER 7	11
14	16	ADDICTED TO YOUR LOVE	THE GAP BAND	12
15	9	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	21
16	17	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	9
17	4	ESCAPADE	JANET JACKSON	17
18	20	WRAP-U-UP	RANDY CRAWFORD	15
19	19	I FOUND LOVIN'	JEFF REDD	29
20	24	SOUL TO SOUL	THE TEMPTATIONS	19
21	25	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY		16
22	—	POISON	BELL BIV DEVOE	23
23	26	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	30
24	31	GOT TO HAVE YOUR LOVE	MANTRONIX	26
25	22	EXPRESSION	SALT-N-PEPA	45
26	15	WHERE DO WE GO FROM HERE	STACY LATTISAW	36
27	21	NO MORE LIES	MICHEL'LE	48
28	27	HEARTBEAT	SEDUCTION	55
29	34	JINGLING BABY	L.L. COOL J	39
30	30	TWO SHIPS	JERMAINE JACKSON	22
31	40	ALL OVER YOU	FREDDIE JACKSON	24
32	33	WHAT GOES AROUND	REGINA BELLE	20
33	29	BUDDY	DE LA SOUL	56
34	38	GIRLS NITE OUT	TYLER COLLINS	28
35	23	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	60
36	36	ALWAYS & FOREVER	WHISTLE	38
37	28	OPPOSITES ATTRACT	PAULA ABDUL	62
38	—	LOVE IS LIKE AN ITCHING IN MY HEART	THE GOOD GIRLS	31
39	39	DON'T WEAR IT OUT	MARY DAVIS	25
40	37	NOTHING'S TOO GOOD FOR MY BABY	MAIN INGREDIENT	41

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ALL AROUND THE WORLD	LISA STANSFIELD	1
2	1	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	2
3	8	WHIP APPEAL	BABYFACE	4
4	4	TREAT YOU RIGHT	LUTHER VANDROSS	5
5	5	SPREAD MY WINGS	TROOP	3
6	7	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	9
7	6	I NEED YOUR LOVIN'	ALYSON WILLIAMS	6
8	9	COMFORT OF A MAN	STEPHANIE MILLS	8
9	13	READY OR NOT	AFTER 7	11
10	3	THE SECRET GARDEN	QUINCY JONES	7
11	12	NEVER TOO FAR	DIANNE REEVES	10
12	14	ADDICTED TO YOUR LOVE	THE GAP BAND	12
13	18	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY		16
14	20	WHAT GOES AROUND	REGINA BELLE	20
15	17	WRAP-U-UP	RANDY CRAWFORD	15
16	19	TWO SHIPS	JERMAINE JACKSON	22
17	21	DON'T WEAR IT OUT	MARY DAVIS	25
18	22	SHOW ME	HOWARD HEWETT	27
19	23	ALL OVER YOU	FREDDIE JACKSON	24
20	24	SOUL TO SOUL	THE TEMPTATIONS	19
21	30	POISON	BELL BIV DEVOE	23
22	27	GIRLS NITE OUT	TYLER COLLINS	28
23	28	NO MORE TEARS	ANGELA WINBUSH	32
24	29	GOT TO HAVE YOUR LOVE	MANTRONIX	26
25	31	LOVE IS LIKE AN ITCHING IN MY HEART	THE GOOD GIRLS	31
26	11	ESCAPADE	JANET JACKSON	17
27	16	HELP THE CHILDREN	M.C. HAMMER	13
28	34	FOOTSTEPS IN THE DARK	BODY	33
29	32	LOVE YOU HONEY	RANDY & THE GYPSYS	35
30	37	RUB YOU THE RIGHT WAY	JOHNNY GILL	37
31	36	SACRED KIND OF LOVE	GROVER WASHINGTON, JR.	34
32	10	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)		14
33	38	HARD UP	ERIC GABLE	40
34	33	BODY TALK	SHARON BRYANT	42
35	—	DO YOU REMEMBER	BY ALL MEANS	44
36	—	I WANNA DO IT GOOD TO YA	BARRY WHITE	46
37	40	ONE OF A KIND	THE ISLEY BROTHERS	43
38	39	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	30
39	15	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	21
40	—	I WANT YOU	BILLY DAVIS	47

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
12 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP)	International, ASCAP
59 AIN'T NO WOMAN (LIKE THE ONE I GOT) (Music Corp. Of America, BMI)	40 HARD UP (Ultra Tec, ASCAP/Bush Burnin', ASCAP)
1 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	55 HEARTBEAT (Sugarbiscuit, ASCAP)
24 ALL OVER YOU (FROM "DEF BY TEMPTATION") (Auter, BMI/Bocar, BMI)	13 HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI) CPP
38 ALWAYS & FOREVER (Almo, ASCAP/Rodsongs, ASCAP)	58 HERE'S A TICKET (Kamalar, ASCAP/Let's Shine, ASCAP/Sweet-Thom, ASCAP)
85 AROUND THE WORLD IN 80 BEATS (Two Tuff-Enuff, BMI)	14 HERITAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI, BMI/Lorna Lee, BMI/Pony Boy, BMI)
67 BLACK MAN (Def Jam, ASCAP/Fearse, ASCAP)	54 HOLD ON (Two Tuff-Enuff, BMI)
42 BODY TALK (On My Own, ASCAP/Pri, ASCAP/Two Tuff-Enuff, BMI)	75 HOW 'BOUT US (Irving, BMI)
56 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	18 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)
53 CAN'T GET ENUFF OF U (Peljo, BMI/Scott, BMI/Heljo, BMI)	81 I CAN'T COMPLAIN (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP)
88 C'MON AND GET MY LOVE (EMI Blackwood, BMI)	78 I COME OFF (Varry White, ASCAP)
94 COME TOGETHER AS ONE (Will Down, ASCAP/Music Corp. Of America, BMI/Bad Molo, BMI)	91 I DON'T NEED ANOTHER LOVE (Sweet Karol, ASCAP)
8 COMFORT OF A MAN (Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI) CPP	29 I FOUND LOVIN' (Chita, BMI/Sign Of The Twins, ASCAP)
77 CRAZY 4 U (S.T.M., BMI/Deronde Jay, BMI/Next Plateau, ASCAP/Gale Warnings, BMI)	6 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)
44 DO YOU REMEMBER (Island, BMI/April Joy, BMI/Silent Partner, BMI/Gabrielle, BMI)	46 I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-Dake, BMI/Rustomatic, ASCAP)
25 DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	47 I WANT YOU (Carol Gene, BMI)
17 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP)	49 I WANT YOU -- YOU WANT ME (Cal-Gene, BMI/Virgin Songs, BMI)
9 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Weriel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	95 I WON'T STOP (Virgin Songs, BMI) CPP
45 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	87 IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM
33 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	68 IT'S TIME (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Don Ril, ASCAP)
79 FRIEND OF A FRIEND (WE, BMI)	98 JAZZIE'S GROOVE (Virgin, ASCAP) CPP
52 FUN HOUSE (FROM "HOUSE PARTY") (Hittage, ASCAP/Turnout, ASCAP)	39 JINGLING BABY (O&D, ASCAP/LL Cool J, ASCAP/D, ASCAP)
96 THE GAS FACE (Rhythym Is Fundamental, ASCAP/Def Jam, ASCAP/Prinse Pawl, BMI)	64 JUICY GOTCHA CRAZY (Bust-It, BMI)
61 GET A LIFE (Virgin, ASCAP)	69 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)
57 GET UP AND HAVE A GOOD TIME (Protoons, ASCAP/Hikim, ASCAP)	90 KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP) CPP
30 GET UP! (BEFORE THE NIGHT IS OVER) (Colgems-EMI, ASCAP/BMC, ASCAP/Bogam, ASCAP)	100 LADIES FIRST (Tee Girl, BMI)
28 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	80 LET IT FLOW (Thou Art, BMI/Jacques & Justin, BMI/Beat Seekers, ASCAP/Michi, ASCAP)
26 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantronik International, ASCAP/Jescilla, ASCAP)	31 LOVE IS LIKE AN ITCHING IN MY HEART (Stone Agate, BMI) CPP
92 THE GROOVE (Zomba, ASCAP)	2 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)
60 GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl	35 LOVE YOU HONEY (Ranjack, BMI)
	16 LOVE'S ON THE RUN (Amazement, BMI)
	99 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP) CPP
	66 MY BABY'S HOUSE (Bee Germaine, BMI)
	10 NEVER TOO FAR (Duncanne Hille, BMI)
	48 NO MORE LIES (Ruthless Attack, ASCAP)
	32 NO MORE TEARS (WB, ASCAP/Angel Notes, ASCAP)
	41 NOTHING'S TOO GOOD FOR MY BABY (Snow, BMI/Garlic Gulch, BMI/Bug, BMI/Chubu, BMI)
	43 ONE OF A KIND (Angel Notes, ASCAP/WB, ASCAP)
	62 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
	89 PLAY TOY (Chicago Town, ASCAP/WD, ASCAP)
	23 POISON (Hi-Frost, BMI)
	51 PRECIOUS LOVE (EMI April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)
	76 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
	74 RADIO DRIVER (EMI Blackwood, BMI/Domino Theory, BMI)
	11 READY OR NOT (Epic/Solar, BMI/Kear, BMI)
	93 REAL LOVE (Skyyzoo, ASCAP) CPP
	71 RISING TO THE TOP (Baby Ann, ASCAP/Sir Terry, ASCAP)
	37 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP)
	34 SACRED KIND OF LOVE (Colgems-EMI, ASCAP/Rahmat Olinga, ASCAP/Avid One, ASCAP)
	63 SAY U LOVE ME (Guy Vaughn, ASCAP/Ackee, ASCAP/Whole Nine Yards, ASCAP/Dastard Deed, BMI)
	7 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP) CPP
	83 SHAKE IT UP! (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI)
	27 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI)
	50 SHOWER YOU WITH LOVE (Black Lion, ASCAP/Captain Z, ASCAP/D. Smooth, ASCAP)
	82 SIR LANCELOT (Calloco, BMI/Screen Gems-EMI, BMI/Epic/Solar, BMI)
	19 SOUL TO SOUL (Dyad, BMI)
	3 SPREAD MY WINGS (Selessongs, ASCAP/Sarapis, ASCAP)
	72 THUMBS UP (French Lick, BMI/Bug, BMI)
	97 TOUCH ME (Arrival, BMI)
	5 TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
	22 TWO SHIPS (Pic & Chose, ASCAP/Black Stallion, ASCAP/Deep Faith, ASCAP)
	86 VIRGIN GIRL (Anointed, ASCAP)
	84 WELCOME TO THE TERRORDOOME (Nia, BMI/Def American, BMI)
	21 WE'RE ALL IN THIS TOGETHER (Pardini, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)
	20 WHAT GOES AROUND (Reata, ASCAP/Peach Pie, ASCAP/Tunes-R-U, ASCAP/KMA, ASCAP)
	73 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI) CPP
	36 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Buffalo Music Factory, BMI) CPP
	4 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
	70 WHY IT GOTTA BE LIKE THAT (Rayclo, ASCAP)
	65 WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") (Virgin Songs, BMI/Cal-Gene, BMI)
	15 WRAP-U-UP (Goldsongs, PRS/Colgems-EMI, ASCAP)



BAM Finds Fortune. Island Records act By All Means pays a visit to Los Angeles retailer Fortune Records to support its recent hit, "Let's Get It On," a remake of the Marvin Gaye classic. The single is from the group's album, "Beyond A Dream," riding in the top 60 of the Top Black Albums chart. Shown, from left, are Kimu Kelly, WEA marketing rep; Jimmy Varner, By All Means; Royce Fortune, owner of Fortune Records; Lynn Rodderick and Billy Sheppard of By All Means; and Kevin Fleming, Island director of black music.

FOR WEEK ENDING MARCH 31, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	THE HUMPTY DANCE TOMMY BOY 944 (M)	◆ DIGITAL UNDERGROUND 3 weeks at No. 1
2	2	2	16	EXPRESSION NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA
3	3	3	13	BUDDY TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
4	6	8	9	SAY IT LOUD ATLANTIC 0-86243 (C)	◆ RODNEY O - JOE COOLEY
5	8	12	4	MURDER RAP RUTHLESS 49-73155/EPIC (C)	◆ ABOVE THE LAW
6	4	6	10	GYRLZ, THEY LOVE ME UPTOWN 18111/MCA (C)	◆ HEAVY D. & THE BOYZ
7	7	4	12	WELCOME TO THE TERRORDOME DEF JAM 44-73135/COLUMBIA (C)	◆ PUBLIC ENEMY
8	5	5	10	THE GAS FACE DEF JAM 44-73121/COLUMBIA (C)	◆ 3RD BASS
9	10	13	7	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	◆ L.L. COOL J
10	11	14	8	PAY YA DUES PRIORITY 07278 (C)	◆ LOW PROFILE
11	22	24	3	FUNHOUSE SELECT 62356 (C)	◆ KID 'N PLAY
12	14	17	4	STOP, LOOK, LISTEN FIRST PRIORITY 96503/ATLANTIC (C)	◆ MC LYTE & DJ K ROCK
13	13	10	9	AIN'T SAYIN' NOTHIN' RHYME SYNDICATE 49-73123/E.P.A. (C)	◆ DIVINE STYLER/SCHEME TEAM
14	19	18	6	HELP THE CHILDREN CAPITOL 15540 (C)	◆ M.C. HAMMER
15	12	15	7	SOMEBODY FARTED PRIORITY 7209 (C)	BOBBY JIMMY & THE CRITTERS
16	9	7	8	C'MON BABE SHY WALKER 137 (C) (M)	◆ THE 2 LIVE CREW
17	17	30	3	PAWNS IN THE GAME SHY WALKER 131 (C) (M)	◆ PROFESSOR GRIFF
18	18	20	6	LET YOUR BACK BONE SLIDE LMR 1028 (C)	◆ MAESTRO FRESH-WES
19	23	—	2	THE FORMULA RUTHLESS 0-96500/ATLANTIC (C)	◆ D.O.C.
20	15	9	12	LADIES FIRST TOMMY BOY 942 (M)	◆ QUEEN LATIFAH FEAT. MONIE LOVE
21	16	11	17	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
22	30	28	3	I LEFT MY WALLET IN EL SEGUNDO JIVE 1300/RCA (C)	◆ TRIBE CALLED QUEST
23	21	23	6	LEGALIZED DOPE MCA 23990 (C)	◆ VICIOUS BEAT POSSE
24	29	—	2	JUICY GOTCHA CRAZY CAPITOL 15510 (C)	◆ OAKTOWN'S 3-5-7
25	27	26	4	BACK TO BOOM NASTY MIX 76981 (C)	KID SENSATION
26	20	16	16	PUMP IT HOTTIE VIRGIN 96516 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
27	26	29	4	DANCIN' MACHINE CAPITOL 15542 (C)	◆ M.C. HAMMER
28	24	22	24	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	◆ BIZ MARKIE
29	25	19	8	POSITIVITY WILD PITCH 1016 (C)	◆ GANG STARR
30	NEW	1		GETTIN' BASS PANDISC 1111	MISSY MIST

○ Products with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ 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.

Latin Notas



by Carlos Agudelo

THE FIRST-EVER BILLBOARD Latin Music Seminar will take place in Miami May 23, the day before the Billboard/Univision Lo Nuestro Latin Music Awards. The one-day event will offer four panels: "Retail/Distribution," "Radio," "Piracy/Copyrights," and "Music Television/Video." The seminar's goal will be to get representatives of the industry together to discuss the issues facing Spanish-language music today.

The "Retail/Distribution" panel will touch on the issue of the changing patterns in Latin music distribution in the U.S., a topic spotlighted at the recent National Assn. of Recording Merchandisers conference in Los Angeles. That conclave, according to several industry executives, was a turning point for the industry because of the growing interest from major American retailers in the Latin product and the growing participation of Latin companies in the event.

The radio panel will cover new trends in Spanish-language programming, among them the tendency toward networkization. Other topics will be the relationship between radio and record companies and the question of whether there is such a thing as hit radio in Spanish.

"Piracy/Copyrights" is one of the most pressing concerns of the Latin music industry, as was demonstrated at the February meeting of the Recording Industry Assn. of America in Washington, D.C. Luis Pisterman, WEA Latina's GM, says the industry should go beyond simply giving "opinions with respect to parallel imports and piracy," participating "more actively to combat them." Pisterman continues, "I don't think we are sending the right message when, to the annual meetings of the RIAA's [Hispanic Music Advisory Council], those with voice and vote don't attend but send instead person-

nel at the sales-department level."

The panel on music television/video will address the proliferation of music video as a promotional tool for breaking records, and the problems created by this trend. Pisterman says, "I think there is a lack of knowledge as to how things work" in terms of licensing. He describes a segment of the syndicated music video and entertainment program "Fiesta" in which ads are superimposed on videoclips. "That can't be done!" he complains. "It's as if it were an endorsement. And when you explain this to [the producers of the show] they think you come from another planet."

Obviously, there will be plenty to discuss at the Latin Music Seminar. The event will also offer industry folks a chance to get to know one another better, share information, and—who knows—maybe even make a few deals. Contact Angela Rodriguez, 305-448-2011.

NEW IMMIGRATION AND NATURALIZATION

Latin Music Seminar will focus on industry concerns

Service regulations (Billboard, March 17), which took effect Feb. 26, will undoubtedly limit the exposure of foreign Spanish-language acts in this country. Our industry, as demonstrated by the Latin charts, is more dependent on foreign acts than any other segment of the market. So it may be in the interest of record companies, promoters, managers, and all others involved in the Spanish-language show business to find out about this new development and see what can be done about it.

MEXICAN-BORN SINGER LUIS MIGUEL has been certified as the most distinguished artist in the Spanish-language world by the Latin American Federation of Phonograms and Videograms. For this reason, Miguel will receive the World Music Award as best-selling Latin American artist at the Second World Music Awards ceremony, to be held in Monaco May 8.

Gospel LECTERN



by Bob Darden

HAS ANYONE EVER HAD A YEAR LIKE Steven Curtis Chapman has? The affable Sparrow recording artist garnered a whopping 10 Dove nominations—more than some entire labels! Chapman's prospective haul (and he promises to be one of the big winners April 5 at the Gospel Music Assn.'s night to howl) is only one of the intriguing stories coming out of this year's Dove Awards.

For example, label mate BeBe Winans received seven nods, which would have been enough to cause jaws to drop in any normal year. Or how about Sparrow's 37 Dove nominations, nearly as many as industry giant Word Inc.'s total! The Benson Co. rebounded with its most nods in many years (18). Reunion Records, in only its eighth year, took home 13 Dove nominations and had two of the five artist-of-the-year candidates: Michael W. Smith and the recently departed Take 6.

Or maybe you are interested in who wasn't nominated. Dove perennial Sandi Patti (and show co-host, along with actor Clifton Davis) received only five nominations, which is still more than people like Russ Taff, Petra, Larnelle Harris, Carman, DeGarmo & Key, and even—gasp!—Amy Grant collected. And speaking of Taff, he wasn't nominated in the artist-of-the-year category, despite having one of the strongest releases in recent memory with "The Way Home."

Relatively new categories like metal recorded song of the year and metal album of the year enabled the previously neglected Whitecross to pick up some well-deserved nominations. It also meant that some of contemporary Christian music's cutting-edge (and lesser-known) labels, such as Frontline, Regency, Pure Met-

al, and Intense, got their moment in the sun, also well-deserved, I might add. These folks aren't in it for the money...

The Doves have it all over the Grammys in another area: black gospel, traditional and contemporary. This year's No. 1 group, the Mississippi Mass Choir, has two songs in the traditional-black-gospel-recorded-song-of-the-year category, while Grammy-neglected artists like Keith Pringle & the Pentecostal Community Choir and the Mississippi Mass are found in the traditional-album-of-the-year column as well.

In the end, though, it still looks to be Chapman's evening. His appealing blend of accessible acoustic rock music and overtly evangelical lyrics have made him something of a sensation on Christian radio. And while his sales don't match a Stryper or Sandi Patti—yet, anyway—his impact can't be denied.

The 21st Dove Awards promise to be a love-in for Chapman

Like Wayne Watson, Larnelle Harris, Steve Green, and Patti, Chapman's audience is almost wholly within church circles. Songs like "His Strength Is Perfect" and "More To This Life" (both song-of-the-year nominees), contemporary-recorded-song-of-the-year nominee "For Who He Really Is" (with Geoff Moore), and Southern-gospel-recorded-song-of-the-year nominee "I Can See The Hand" (which he wrote with Jim Chapman III for the Cathedrals) mean that Chapman's influence looks to continue strong in the years ahead.

What to look for in the 21st Annual Dove Awards? A love-in for Steven Curtis Chapman, a first-rate production by The Nashville Network, and some offbeat selections by the 3,000 fiercely independent members of the GMA.

The Gospel Music Assn.'s Dove Awards will be broadcast April 5 at 9 p.m. (EST) on TNN.

4th Annual Soul Train Awards Have Lots Of Soul—Quincy, Arsenio, Too

Soul II Soul and Janet Jackson each won three awards at the fourth annual Soul Train Awards, held March 14 at the Shrine Auditorium in Los Angeles. The show was broadcast to about 100 markets nationwide. Awards in 12 categories were presented, along with special presentations to Quincy Jones and Arsenio Hall.



Al B. Sure!, El DeBarge, Barry White, and James Ingram meld their unique voices as they perform "The Secret Garden," their No. 1 single from Quincy Jones' "Back On The Block" album. Their performance, in tribute to Jones, drew a standing ovation.



Songstress Tyler Collins is surrounded by members of the Full Force singing/writing/producing team as they announce the best new R&B/urban contemporary artist award, which went to David Peaston.



"It's good to be black!" announces Heavy D as he considers his best-rap-album award for "Big Tyme" with the Boyz (from left: G-Whiz, DJ Eddie F, and T-Roy) surrounding him.



Quincy Jones gives credit for his career to a long list of African American entertainers as he accepts the evening's prestigious Heritage Award, presented by Stevie Wonder.



Babyface is all smiles as he receives the best R&B/urban contemporary album of the year award for his "Tender Lover."



"I want you to love each other," instructs Arsenio Hall as he accepts the Sammy Davis Jr. Award as 1989's outstanding entertainer. That is presenter Patti LaBelle he is holding towards.



Jazzie B. gives thanks for one of Soul II Soul's three Soul Train Awards as group member Marcy Lewis looks on.



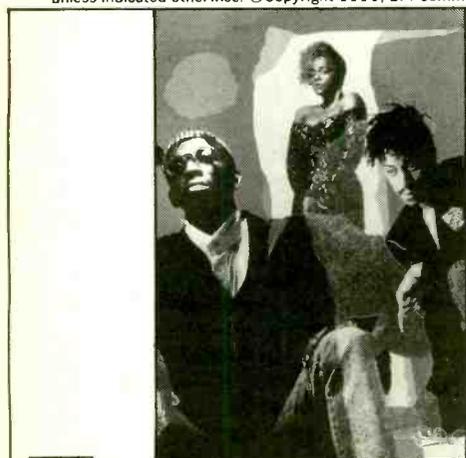
Awards show co-hosts Luther Vandross, Dionne Warwick, and Patti LaBelle join 13-year-old Tevin Campbell in singing "Tomorrow," another track from Quincy Jones' Qwest album, which won the Soul Train Award as best jazz album.

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	5	6	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS. 1 week at No. 1	MADONNA
2	1	1	9	ALL AROUND THE WORLD ARISTA ADP-9937	◆ LISA STANSFIELD
3	2	3	8	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	◆ SEDUCTION
4	5	7	5	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
5	6	11	6	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
6	9	15	5	MOST WANTED D.J. INTERNATIONAL 999	FAST EDDIE
7	4	2	10	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
8	10	13	6	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
9	15	23	4	HELLO ATLANTIC 0-86235	◆ BELOVED
10	7	9	8	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
11	14	16	6	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
12	21	—	2	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
13	12	10	7	ROAM REPRIS 0-21441/WARNER BROS.	◆ THE B-52'S
14	29	42	3	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
15	13	8	10	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
16	17	21	7	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
17	23	35	3	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
18	18	22	6	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
19	19	24	5	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
20	16	18	6	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
21	8	4	10	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
22	22	29	4	IT'S ME, CATHY (FOLLOW MY HEART)/THE PICTURE CURB 011	HUBERT KAH
23	20	26	5	INSECT ARISTA ADI-9925	BOXCAR
24	24	30	4	I'M GOING STRAIGHT TO HEAVEN NETTWERK 74004/I.R.S. MC 900 FT. JESUS WITH DJ ZERO	
25	30	33	3	THUMBS UP ENIGMA 75534	◆ BARDEUX
26	11	6	11	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
27	27	31	4	YOU'RE THE ONLY WOMAN VENDETTA VE-7027/A&M	THE BRAT PACK
28	32	43	3	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	SONIA
29	31	40	3	WHAT GOES DOWN COLUMBIA 44 69205	HUNTER HAYES
30	39	—	2	MOVE MCA 23998	SLAM SLAM
★★★ POWER PICK ★★★					
31	44	—	2	WILD WOMEN DO (REMIX) EMI V-56161	NATALIE COLE
32	33	37	5	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
33	45	—	2	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21476	◆ JANE CHILD
34	41	46	3	ALL ABOUT LOVE SLEEPING BAG SLX-40151	JOYCE SIMS
★★★ HOT SHOT DEBUT ★★★					
35	NEW	1	1	I WANT YOU - YOU WANT ME ELEKTRA 0-66643	STARPOINT
36	43	44	3	GET INTO IT NEXT PLATEAU NP50114	◆ TONY SCOTT
37	37	32	6	EXPRESSION NEXT PLATEAU NP50101	◆ SALT-N-PEPA
38	34	28	5	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
39	49	—	2	STREET TUFF DESIRE 873 743-1/POLYGRAM	REBEL MC & DOUBLE THE TROUBLE
40	42	—	2	COME TOGETHER AS ONE ISLAND 0-96502	WILL DOWNING
41	48	—	2	HIDE AND SEEK ATLANTIC 0-87973	PAJAMA PARTY
42	47	—	2	ITALO HOUSE MIX NASTY MIX IGU 76985-1	◆ ROCOCO
43	46	45	3	I'LL DO ANYTHING (REMIX) SBK V-19707	CROWN HEIGHTS AFFAIR
44	NEW	1	1	SWEET AND LOW SIRE 0-21492/REPRIS	DEBORAH HARRY
45	NEW	1	1	EVERY LITTLE WORD CAPITOL V-15556	FLESH FOR LULU
46	38	25	6	THE GAS FACE/WORDZ OF WISDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
47	NEW	1	1	FREE WTG 41 73159	BIG AUDIO DYNAMITE
48	NEW	1	1	WE'RE ALL IN THIS TOGETHER GEFEN 0-21420	DAVID PEASTON
49	25	17	9	MY LOVE IS RIGHT MCA 23994	SHANA DOUGLAS
50	26	12	12	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	8	ALL AROUND THE WORLD ARISTA ADI-9937 3 weeks at No. 1	◆ LISA STANSFIELD
2	2	2	5	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
3	4	5	5	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
4	3	4	7	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	◆ SEDUCTION
5	5	3	9	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
6	7	8	12	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
7	6	7	10	LAMBADA EPIC 49 73139	◆ KAOMA
8	9	11	8	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
9	12	18	5	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
10	8	6	16	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
11	13	20	5	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
12	10	13	7	ROAM REPRIS 0-21441/WARNER BROS.	◆ THE B-52'S
13	14	14	6	SECRET GARDEN QWEST 0-21459/WARNER BROS.	◆ QUINCY JONES
14	18	19	6	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
15	19	22	7	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
16	21	27	6	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
17	22	29	4	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
18	17	15	6	GYRLZ, THEY LOVE ME UPTOWN 24007/MCA	◆ HEAVY D. & THE BOYZ
19	25	40	3	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
20	11	9	10	TAINTED LOVE EPIC 49 73145	IMPEDANCE
21	15	10	17	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
★★★ POWER PICK ★★★					
22	26	—	2	SENDING ALL MY LOVE ATLANTIC 0-86220	LINEAR
23	16	12	11	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
24	20	21	8	WHERE DO WE GO FROM HERE MOTOWN MOT-4701	STACY LATTISAW WITH JOHNNY GILL
25	28	28	8	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
26	31	37	3	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
27	30	32	6	REMEMBER... LUMAR MUSIC LM-400	FASCINATION
28	40	—	2	HELLO ATLANTIC 0-86235	◆ BELOVED
29	23	23	13	I WANNA BE RICH SOLAR 429 74503/E.P.A.	◆ CALLOWAY
★★★ HOT SHOT DEBUT ★★★					
30	NEW	1	1	ENJOY THE SILENCE SIRE 0-21490/REPRIS	DEPECHE MODE
31	24	17	11	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
32	33	39	6	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
33	47	—	2	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
34	42	—	2	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
35	36	43	3	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
36	41	46	3	TIME AFTER TIME JAM CITY 63961-5003	TIMMY-T
37	27	16	15	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
38	39	—	2	WORK MY BODY OVER (SWEAT) HOT PRODUCTIONS HAL12150	DSK
39	NEW	1	1	HIDE AND SEEK ATLANTIC 0-87973	PAJAMA PARTY
40	37	38	5	WHOLE WIDE WORLD RCA 9099-1-RD	◆ A'ME LORAIN
41	44	—	2	BITING MY NAILS MUTE V-75225/ENIGMA	RENEGADE SOUNDWAVE
42	NEW	1	1	MURDER RAP RUTHLESS 49 73155/EPIC	ABOVE THE LAW
43	29	24	15	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
44	NEW	1	1	THUMBS UP ENIGMA 75534	◆ BARDEUX
45	45	44	3	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
46	NEW	1	1	YOU'RE THE ONLY WOMAN VENDETTA VE-7027/A&M	THE BRAT PACK
47	34	30	10	IT'S GONNA BE ALRIGHT JIVE 1290-1-JO/RCA	◆ RUBY TURNER
48	32	31	7	THE GAS FACE/WORDZ OF WIZDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
49	46	—	2	IF U WERE MINE ENIGMA 75521	◆ THE U-KREW
50	35	33	21	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE

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The Alternative Tip Is Looking Sharp

WHAT U WAITIN' 4? On the ever-present and (usually) exciting alternative tip there are a number of tasty confections to sink your ears into. Everyone else has been raving, so we'll keep ours to a minimum for the new **Sinead O'Connor** album. "I Do Not Want What I Haven't Got" (Ensign/Chrysalis) lives up to the expectations promised by the artist's debut, "The Lion & The Cobra," but throws a few curves in along the way. Poignant and moving, club programmers need to immediately investigate the jangly "The Emperor's New Clothes," last year's raunchy "Jump In The River," the gingerly paced "You Cause As Much Sorrow," and the mysteriously funky "I Am Stretched On Your Grave," which hip-hop programmers could have a ball with. It's an exceptional collection overall, so don't miss... "Violator" (Sire/Reprise) marks **Depeche Mode's** long-awaited return. New offering finds the act maneuvering its way through the nine songs, adopting various personalities both musically and in production. While remaining unmistakably DM, "Violator" is not afraid to get raw in addition to the band's customary moodiness. Not one of the group's best as a complete album, but "Violator" has its moments with such winners as our fave "Policy Of Truth," "Halo," and "World In My Eyes"... **Douglas and Bon** are getting older and as they get older the music they make gains more dimension with each release. Collectively known as **Nitzer Ebb**, the duo is back in action with the Flood-produced "Showtime" (Geffen). Pleasant surprises abound on this, the outfit's third album, with a host of different stylings creeping within the ominous techno-based grooves. Whereas on prior releases the act would deliver an unrelenting album's worth of pile-driven grooves, "Showtime" varies in tempo and feel, thus making Nitzer Ebb's message and music that much more potent. Suggested emphasis cuts include "All Over," "Hold On," "Fun To Be Had," and the fab "Lightning Man."

The **Beautiful South** really charms with its debut, "Welcome To The Beautiful South" (Elektra). Featuring ex-members of the **House-**

martins, the fivesome has delivered an album that is easily listenable yet ripe with potential for alternative club programmers. If you're into **Smiths/Stranglers-type** pop, then "Welcome" is for you. Besides the first single "You Keep It All In,"



by Bill Coleman

"Have You Ever Been Away," personal fave "From Under The Covers," the extra CD cut "Straight In At 37," "Oh Blackpool," and a brilliant cover of **Pebbles'** "Girlfriend" are highlights... "Gold Afternoon Fix" (Arista) keeps up with the **Church's** customary standards. The old adage "if it ain't broke don't fix it" applies here. "Terra Nova Cain," "City," "Russian Autumn Heart," "Essence," and the single, "Metropolis," are key cuts among the fine overall collection... Due soon on Capitol but now available on import through PolyDor U.K. is the great self-titled **Lloyd Cole** album minus the **Commotions**. Strong songs and excellent production and performance could find Cole with a long overdue stateside hit. Investigate!

Other items of interest: "Carved In Sand" (Mercury) by **Mission U.K.**; "A Gilded Eternity" (Beggars Banquet/RCA) by **Loop**; "Waking Hours" (A&M) by **Del Amitri**; "Strong At Broken Places" (Atco) by **Gregory Gray**; and "Hell With The Lid Off" (Nettwerk/I.R.S.) by **MC 900 Ft. Jesus With DJ Zero**.

WHERE'S YOUR WALLET? On the singles tip, the **Creatures** have bounced back with a hearty remix of "Fury Eyes." Already stirring up modern rock programming lists, this new version adds an almost swing-beat essence to the original and stands a good chance of appealing to pop/crossover radio. Could be **Siouxie & Budgie's** most commercial success to date... **Severed Heads** sport an easily programmable house-inflected release with "Big Car" (Nettwerk, 604-687-8649). Featuring the backing vocal assist of **Jenny Andrews**, the Heads win with this highlight from "Rotund For Success"... **Nine Inch Nails** also deliver a 12-inch treatment of the angst-ridden "Head Like A Hole" (TVT, 212-929-0570). Track pounds a searing beat to accompany the similarly styled vocals and is backed with a remix of "Terrible Lie." Also from the fine folks at TVT comes "Demolition House" from **Tackhead**. Previewing its album "Friendly As A Hand Grenade," this fast-paced electrohouse jam is OK but we prefer the flip, "Ticking Time Bomb." "Ticking" is a mid-tempo cut that exhibits the act's usual flair for combining raw funk with an unusual edge.

BEATS & PIECES: **Bernie Brillstein & Brad Grey**, partners in **The Brillstein Co.**, are serving as the executive producers of a new dance show to air on NBC. The half-hour pi-

lot of "Rock The House" will be shot on March 29 and 30 in Los Angeles. The show will feature a variety of dance and rap artists. **Young M.C. & Kid 'N Play** are already scheduled to appear... Contrary to rumor, **Big Audio Dynamite** has not split up, but **Don Letts** has parted ways in pursuit of other interests... The **B-52's** will be back on the road come June. Perhaps in support of "Dry County" (that's a hint for a single, by the way). In the meantime, all you B-heads can enjoy the fab home video documentary "The B-52's: 1979-89" (Warner Reprise Video). The collection features all of the act's video-clips as well as **Fred Schneider's** "Monster" and a live performance of "Rock Lobster." A must-have. Also out from Warner Reprise video is **Depeche Mode's** film "101," **Ice-T's** live "The Iceberg," and **Laurie Anderson's** feature "Home Of The Brave."

De La Soul is back in the studio recording a new album... He knew you were waiting, so expect a new

single called "Shake" from former **Wham!** member **Andrew Ridgeley**... For those late on the scoop (Billboard, March 24), "Graffiti Bridge" is the title of **Prince's** latest film project currently in production in Minneapolis. The film features **Paisley Parkers Jill Jones, George Clinton, and Mavis Staples** and features an on-screen reunion of the original **Time members: Morris Day, Jimmy Jam, Terry Lewis, Jesse Johnson, Jellybean Johnson, and Monte Moir**. A two-record soundtrack is slated for release with a supporting tour. Will **Kim Basinger** co-star?... **Nile Rodgers & Bernard Edwards** have joined creative forces once again to emerge with a new **Chic** project... The fab outfit **Electric Blue** is completing its album for PolyGram... **Lance Ellington** is the latest white soul singer to emerge from the U.K. His forthcoming A&M album, "Pleasure & Pain," was produced by **Steve Hodge** (Jam & Lewis' *wunderkind* engineer).

NEW ON THE CHARTS

One of the hottest U.K. exports in recent months from the ever-fertile PWL talent camp is a petite young woman with a big voice: **Sonia**.

The 17-year-old Liverpool lass is currently scaling Billboard's dance charts with her Chrysalis debut, "You'll Never Stop Me From Loving You," a former U.K. No. 1 that is also beginning to generate formidable pop crossover action.

"The whole thing is quite like a dream to me," Sonia says. "Pete [Waterman, of Stock Aitken Waterman] was doing this radio road show in Liverpool, and I thought to myself, 'Oh this is a chance I can't miss!' So I went along to try and sing to him."

Gaining Waterman's attention was not easy, but once she did, the producer added her to PWL's Coca-Cola Hitman Roadshow, a tour of England featuring the label's up-and-coming artists.

With "You'll Never Stop Me From Loving You" hitbound here and her self-titled debut album about to be released worldwide, Sonia promises to be one of PWL's most popular new artists.

LARRY FLICK



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

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Talent

IN THIS SECTION

Words & Music: On A&R Track At W/C
 Animal Rights Concert, All-Star Disk Due
 3rd Bass Tops Ritz's Rap Triple Bill
 Benoit Sets Smooth Mood At Peabody's



Gone To Smithereens. Touring to support their Capitol Records album "11," the most successful disk of the band's career, the Smithereens meet with label and management execs after a sold-out show at the Universal Amphitheater in Universal City, Calif. Gathered backstage, back row, from left, are manager Freddy DeMann, DeMann Entertainment; Lou Mann, Capitol VP of sales; drummer Dennis Diken; bassist Mike Mesaros; Capitol Records president Hale Milgrim; Ron McCarrell, VP of marketing; and Burt Stein of DeMann Entertainment. Kneeling, from left, are Clark Duval, director of artist and product development; lead singer and songwriter Pat DiNizio; guitarist Jim Babjak; Mick Kleber, VP of music video; and Jeff Shane, national director of AOR promotion. With a top 40 hit, "A Girl Like You," and the album-rock track "Blues Before And After" garnering airplay, the Smithereens' tour continues with a series of college dates in the Northeast.

Arista Pitches In For AIDS Research All-Star Show Celebrates Label's 15th Year

BY LARRY FLICK

NEW YORK—The long-delayed all-star concert to benefit the Gay Men's Health Crisis and other national AIDS groups finally occurred March 17 in the form of

'Everyone used this forum to convey an important message about a vital issue'

"That's What Friends Are For: Arista Records' 15th Anniversary Concert."

Twenty-four acts from the Arista roster assembled at New York's Radio City Music Hall for the dual purpose of raising awareness and raising money for the health crisis,

and celebrating the label's longevity. Arista revived the benefit idea after a show planned in 1989, called "A Rock And A Hard Place," was canceled in the wake of protests over the participation of Guns N' Roses, which included alleged homosexual slurs on its "G N'R Lies" disk.

"Working on this show was an exciting and invigorating experience," says Roy Lott, Arista's executive VP of operations. "Everyone involved was not only committed to staging a great show, but also to using this as a forum to convey an important message about a vital issue."

The concert, which was taped for later broadcast on the CBS network, ran some 5 1/2 hours and offered a nearly comprehensive retrospective of Arista's first 15 years. Representing the label's early period were Barry Manilow,

Eric Carmen, and Dionne Warwick, as well as Melissa Manchester and Air Supply, neither of whom is currently recording for Arista.

"It was important that everyone who has played a vital role in the success of this label be included," Lott says. "We were very happy that Air Supply and Melissa were available to be a part of this."

Peppered throughout the evening were presentations from
(Continued on page 38)

Vaughan Gets Double Tribute At 9th Austin Music Awards

BY JOHN T. DAVIS

AUSTIN, Texas—In the spring of 1980, Stevie Ray Vaughan was playing here at the Rome Inn, a late-lamented nightspot that boasted twin attractions of a \$1.50 cover charge and 50-cent tequila shots. No one would have confused it with the Rocket To Stardom.

Ten years later, on March 14, the Dallas-born guitarist was honored as the musician of the year and musician of the decade at the ninth annual Austin Music Awards presented at the Palmer Auditorium. Vaughan, along with his band, Double Trouble, was also cited for best album ("In Step"), best single ("Crossfire," from that album), and album of the decade, for their debut effort, 1983's "Texas Flood" (Eric Johnson's "Tones" tied for the album-of-the-decade award). Vaughan & Double Trouble, along with songwriters Ruth Ellsworth and Bill Carter, also received the best-

song-of-the-year award for "Crossfire."

The other Vaughan sibling, Jimmie, was feted along with his group, the Fabulous Thunderbirds, which was named band of the decade. Timbuk 3's hit "The Future's So Bright, I Gotta Wear Shades" was voted song of the decade. Veteran soul singer W.C. Clark was inducted into the Hall of Fame, while his Blues Revue Band won the awards for best soul band and best blues band.

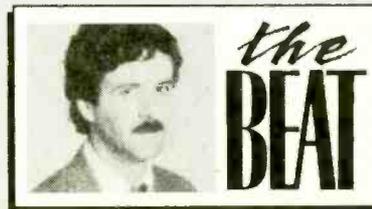
The Austin Music Awards are sponsored by the Austin Chronicle, with winners in more than three dozen categories chosen in a poll of Chronicle readers.

For the past four years, the awards show has also served as the opening of the South By Southwest Music & Media Conference. This year's SXSW conference was held March 14-18 at the Hyatt Regency hotel in Austin. (See The Beat, right, and related story
(Continued on next page)

Talent Kicks Into Overdrive At SXSW Fest; Big Car Rolls, Bramhalls Bum, Ely Rocks

This week's Beat was written by Thom Duffy and Chris Morris in Austin, Texas.

"SUCCESS IS ABOUT the people who hang on a little bit longer than anyone else," keynote Kinky Friedman told the delegates to Austin's fourth annual South By Southwest Music & Media Conference March 14-18, where success—in getting the most out of this gathering—was about hanging out later and longer than any reasonable person might. How else to sample, during four nights of showcases, the hundreds of acts playing more than 20 venues in this fair Texas town? The Beat this week reports from the Austin nightclub strip of Sixth Street and beyond... "Please come see the Stick People so we can quit our day jobs," implored the flier that helped draw a supportive crowd for this Austin foursome's bouncy rock and funk set. Touches like wooden-block percussion and cello arrangements spiced songs tinged with childhood imagery... Teetering between a mainstream album-rock sound and the alternative edge, Birmingham, Ala.'s **Plaid Camel** drew a few inquisitive A&R scouts, encouraged by the band's manager, Russel Carter, who works with **Indigo Girls** and **Kris McKay**... Success apparently has not gone to the heads of the members of **Poi Dog Pondering**. Columbia alternative music VP **Steve Tipp** found the band's trumpet player, **Dave Crawford**, tending bar at the Cannibal Club... Dallas' female rap trio **All Access** had the groove, the choreographed moves, and a soulfully sweet lead singer performing its indie single "Miss You" at the Underground... The Beat broke bread—cornbread, to be specific—with Enigma's **Don Dixon** and spouse **Marti Jones**, whose RCA debut is due this spring, at a roadhouse dinner party thrown by **Mark Josephson**. Making the move into management, Josephson was in town for the showcase of his Parisian world beat act **Mano Negra**, signed to Virgin... The band has been kicking around unsigned in L.A. for some time now. But the vocals and guitar sting of **Tribe After Tribe** recalled something of U2's intensity with a harder edge at the Austin Opera House. Working with the act, fronted by South African-born **Robbie Robb**, is veteran producer **Bob Johnston**... "I see more record company weasels walking in every minute," an MC at the Steamboat told the crowd waiting for the rockabilly raving of the **Neptunes**... In fact, some scouting buzz followed the hard pop-rock of **Big Car** and the funk-rock blast of Atlanta's **Follow For**



by Thom Duffy

Now, among other sets... **Bad Mutha Goose** lived up to its rep as Austin's finest funk outfit in a rapping and rocking late-night stand at Liberty Lunch.

THERE'S NEVER A SHORTAGE of young guitar phenoms in Texas, and two members of the new crop popped up at SXSW '90. **Doyle Bramhall**, at 21 years old the newest member of the **Fabulous Thunderbirds**, showed off some scorching blues-rock chops at the Continental Club fronting the **Bramhalls** (which also features his father, **Doyle Sr.**, on drums). At Antone's, Bramhall joined **Little Sue Foley**, a prim-looking 21-year-old Canadian who left the audience flabbergasted with her own bluesy, finger-picked licks; she'll record for the Antone's label this year... Enduring mystery of the age: Why hasn't a major label signed **David Halley**? The brilliant Austin-based singer/songwriter thrilled the crowd at a Saturday

show at the local PBS studio where "Austin City Limits" is shot; his great band included master guitarist **Rich Brotherton** and bassist **J.D. Foster**. Commenting on Halley's unsigned status, producer and **Los Lobos** saxman **Steve Berlin** (who used Halley and Brotherton on his **Tish Hinojosa** album) remarked, "It's a mass hallucination on the part of the A&R community"... Austin's **Shoulders** disrupted afternoon panels at the Hyatt by garnering a noisy reception for their set in the hotel atrium. Vocalist **Michael Slattery** comes on like a cross between **Tom Waits** and **Popeye**; his free-swinging band includes **Lyle Lovett's** cellist and a tuba player. Wild stuff... Singer/songwriter extraordinaire **Townes Van Zandt** played a gripping solo set in the Hyatt conference room Thursday; his repertoire ranged from classics like "Poncho And Lefty" to such astonishing new pieces as the unrecorded "Marie." No wonder people often mention his name in the same breath as **Bob Dylan**... The **Windbreakers'** set at the Tunnel Club gave new meaning to their status as a "critic's band": The Athens, Ga.-based group's performance drew just about every member of the press in attendance at the conference... Texas hero **Joe Ely** closed things out on Saturday night with an after-hours show at the Crest Hotel ballroom. His band's rampaging set wound up near 4 a.m. with two numbers that must have hit home with dazed conference attendees: "Everybody Got Hammered" and "Must Notta Gotta Lotta" (as in "Must notta gotta lotta sleep last night").

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AUSTIN MUSIC AWARDS

(Continued from preceding page)

ry in the news section.)

As has traditionally been the case, the awards were handed out between sets by featured performers. This year's bill included short acoustic performances by Austin native Nanci Griffith, James McMurtry, Townes Van Zandt, Daniel Johnston, a band set by Poi Dog Pondering, and an end-of-the-night jam helmed by David Halley, new Arista signee Kris McKay, Alejandro Escovedo, and Michael Hall. The evening was hosted by DJ/musician Paul Ray.

Poi Dog, a critics' favorite at last year's SXSW conference, was the evening's other big winner. The eclectic pop band took home honors for band of the year, best new-music band, and best EP for its Texas Hotel disk "Circle Around The Sun," rereleased last year by Columbia Records. The band's manager/producer Mike Stewart split best producer honors with J.D. Foster.

Dangerous Toys, another beneficiary of last year's conference, whose SXSW showcase led to a Columbia Records contract, was cited as best heavy metal/hardcore band, and for best Texas video for "Teasin' Pleasin'" and "Scared."

West Texas rocker Joe Ely, a perennial award winner, was the recipient of the best-male-vocal award and, along with his band, the best-rock-band award. Tish Hinojosa, an A&M Records artist, took home the award for best female vocals, and West Texas composer Butch Hancock received the best-songwriter prize. Darden Smith, an Epic artist, and Two Nice Girls, who record for Rough Trade, split the award for best folk band.

Among the genre award winners were Water The Dog (best pop band), Bad Mutha Goose (best funk band), Glass Eye (best avant-garde band), Asleep At The Wheel (best country band), Hearts And Minds (best jazz band), the Leroi Brothers (best roots-rock band), Beto y Los Fairlanes (best Latin band), Duck Soup (best cover band), Bouffant Jellyfish (best new band), and the Austin Lounge Lizards (best none-of-the-above).

Winners of instrumental awards included David Grissom of the Joe Ely Band (best electric guitar), Rich Brotherton (best acoustic guitar), J.D. Foster (best bass), Paul Pearey (best drums), Rounder recording artist Marcia Ball (best keyboards), Tomas Ramirez (best horns), and Paul Glasse (best miscellaneous).

The South By Southwest conference was cited as the Best Thing to Happen to Austin Music in 1989, while the crime that has plagued the downtown Sixth Street entertainment district was noted as the most lamentable development of the year.

Other award winners of note included singer/songwriter David Halley, whose independent effort received the best-tape award, Michael E. Johnson & the Killer Bees, which was voted best reggae band, Jody Denberg of KLBJ-FM, who was voted best radio DJ, and KUT-FM, the Austin NPR affiliate, which was cited as best radio station.

The Awards Show ended at close to 2 a.m. with a scene that seemed emblematic of Austin's musical vitality: 13 musicians—six of them playing guitar—roared through an impromptu arrangement of Neil Young's "Rockin' In The Free World."

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AD CLOSE: APRIL 24, 1990
 ISSUE: MAY 19, 1990

PETA Mounts Anti-Fur Concert, Album

BY LARRY FLICK

NEW YORK—When People For The Ethical Treatment Of Animals (PETA) raises the curtain for its second annual Rock Against Fur show on March 24 at the Palladium in New York, it will serve as more than a fund-raiser for one of the music industry's growing "pet" charities.

The show will protest the opening of the International Fur Fair, the fur trade's largest annual convention, which is scheduled to begin at New York's Jacob Javits Center Sunday (25). While furriers worldwide converge on the Big Apple, several major-label artists will join the animal rights organization in delivering their anti-fur message.

"Not everyone who participates in our projects is at the same level of personal involvement in animal rights," says Dan Matthews, director of special projects for PETA. "What everyone finds in common is that they like animals, and they agree that animal rights is a direc-

tion that we need to go toward in order for our society to reach the next level of civilization."

The artists confirmed for the show include Columbia Records act Psychedelic Furs, Elektra artists Sara Hickman and the Sugarcubes, and Island Records folk singer Phranc. Hosting the event will be popular West Coast club act El Vez & Elvettes, who will perform their anti-fur rendition of Elvis Presley's "Don't Be Cruel." The show is being promoted by Ron Delsener.

The concert is a prelude to PETA's primary fund-raising effort this year: A compilation album, titled "Tame Yourself." Due this summer, the set will be issued by Island Records worldwide and will feature material written and recorded exclusively for the project.

Although the final list of songs for the album has yet to be released, artists expected to deliver tracks include Belinda Carlisle, Howard Jones, Indigo Girls with R.E.M.'s Michael Stipe, Erasure with Lene

Lovich, Aleka's Attic (featuring actor River Phoenix), Edie Brickell, and Jane Wiedlin.

Compiling an album featuring top selling artists can be a touchy process, but Island Records East Coast VP of A&R Kevin Patrick gives high marks to his colleagues.

"All of the money that's made from this album is going directly to PETA—no one involved stands to make a penny from this," he says. "Giving up the right to claim money generated by your artist is a tough thing for a label to do. I'm impressed at the cooperation and consideration of all of the people involved. Everyone understands that the motivation behind this record is educational as well as musical."

Funding for nearly all aspects of "Tame Yourself," including recording and promotional costs, is being provided by the hair-care product company John Paul Mitchell Systems, which was one of the first major lines to refrain from testing its products on animals.

AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Miami Arena Miami	March 8-9, 12-13, 16-17	\$2,184,091 \$22.75	96,004 sellout	Cellar Door Prods.
GRATEFUL DEAD	Capital Centre Landover, Md.	March 14-16	\$1,109,692 \$21.50	51,009 sellout	Cellar Door Prods.
UNITED NEGRO COLLEGE FUND: (16TH) JANET JACKSON CHUCKII BOOKER	Madison Square Garden Center New York	March 15-16	\$1,053,548 \$250/\$75/ \$50/\$22.50	35,741 sellout	Ron Delsener Enterprises Sun Song Prods.
BILLY JOEL	Richfield Coliseum Richfield, Ohio	Feb. 26-27	\$848,543 \$22.50	37,713 sellout	Belkin Prods.
AEROSMITH SKID ROW	Cow Palace San Francisco	March 9-10	\$697,500 \$25/\$24/\$22.50	31,000 sellout	Bill Graham Presents
GRATEFUL DEAD	Veterans Memorial Arena, Hartford Civic Center Hartford, Conn.	March 18-19	\$606,828 \$20	31,035 sellout	Cross Country Concerts Metropolitan Entertainment
MOTLEY CRUE FASTER PUSSYCAT	Met Center Bloomington, Minn.	March 6 & 8	\$511,784 \$18.50	27,664 sellout	Rose Prods.
AEROSMITH SKID ROW	Tacoma Dome Tacoma, Wash.	March 14	\$505,050 \$22.50	23,002 sellout	Bill Graham Presents ECI
MAZE FEATURING FRANKIE BEVERLY REGINA BELLE	Washington Convention Center Washington, D.C.	March 10-11	\$455,400 \$25	19,086 sellout	Dimensions Unlimited A.H. Enterprises
DAVID BOWIE ANDRIAN BELEW	Olympic Saddledome Calgary, Alberta	March 13	\$399,158 (\$467,015 Canadian) \$32.50	15,023 17,211	Perryscope Concert Prods.
MOTLEY CRUE FASTER PUSSYCAT	Palace of Auburn Hills Auburn Hills, Mich.	March 17	\$394,320 \$20	19,710 sellout	Cellar Door Prods. Belkin Prods.
AEROSMITH SKID ROW	ARCO Arena Sacramento, Calif.	March 12	\$383,198 \$22.50	17,031 sellout	Bill Graham Presents
DAVID BOWIE	Pacific Coliseum Vancouver, British Columbia	March 15	\$355,795 (\$418,059 Canadian) \$32.50	14,794 sellout	Perryscope Concert Prods. BCL Group
NEW KIDS ON THE BLOCK SWEET SENSATION PERFECT GENTLEMEN	Freedom Hall, Kentucky Fair & Expo Center Louisville, Ky.	March 10	\$355,758 \$19.50	18,244 sellout	Sunshine Promotions
PATTI LABELLE TERRY HODGES	Westbury Music Fair Westbury, N.Y.	March 15-17	\$337,124 \$32.50	11,290 11,480 sellout	Music Fair Prods.
ERASURE BABY FORD	Civic Auditorium San Francisco, Calif.	March 6-7	\$324,310 \$22/\$21/\$19.50	16,536 17,000 sellout	Bill Graham Presents
JANET JACKSON CHUCKII BOOKER	Richfield Coliseum Richfield, Ohio	March 12	\$314,315 \$18.50	16,990 sellout	Belkin Prods.
JANET JACKSON CHUCKII BOOKER	Cincinnati Riverfront Coliseum Cincinnati	March 10	\$283,272 \$18.50	15,312 sellout	Belkin Prods.
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Oakland-Alameda County Coliseum Oakland, Calif.	March 6	\$269,528 \$22.50	11,979 13,627	Bill Graham Presents
RUSH MR. BIG	Reunion Arena Dallas	March 1	\$239,509 \$18.50/\$17.50	15,666 sellout	Stone City Attractions
AEROSMITH SKID ROW	Memorial Coliseum Portland, Ore.	March 15	\$239,356 \$19.50	11,903 sellout	Bill Graham Presents ECI
RUSH MR. BIG	Cincinnati Riverfront Coliseum Cincinnati	March 6	\$235,968 \$18.50	13,032 sellout	Electric Factory Concerts
THE HIGHWAYMEN: WILLIE NELSON WAYLON JENNINGS JOHNNY CASH KRIS KRISTOFFERSON	Centrum in Worcester Worcester, Mass.	March 13	\$230,887 \$25/\$22.50	9,650 12,751	Don Law Co.
HANK WILLIAMS JR. & THE BAMA BAND SAWYER BROWN KENTUCKY HEADHUNTERS	Thompson-Boling Assembly Center Arena Univ. of Tennessee, Knoxville, Tenn.	March 9	\$227,692 \$17.50	13,011 sellout	Little Wing Prods.
NEW KIDS ON THE BLOCK SWEET SENSATION PERFECT GENTLEMEN	Roberts Municipal Stadium-Arena Evansville, Ind.	March 7	\$220,682 \$19.50	11,317 sellout	Sunshine Promotions

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TALENT IN ACTION

3RD BASS
THE JUNGLE BROTHERS
A TRIBE CALLED QUEST
The Ritz, New York

WITH THREE HOT rap acts on one bill, folks packed into the Ritz March 1 and transformed it into new-age, interracial, hip-hop utopia.

Most of the audience was black, but 3rd Bass, the headlining Def Jam act, is white. The group's two sup-

porting acts—A Tribe Called Quest and the Jungle Brothers—embraced Afro-centric ideals, but 3rd Bass still didn't strike out. It was not an issue that, in a traditionally black genre, a white act took top billing. The only thing on people's minds was getting down just for the funk of it.

The acceptance of 3rd Bass had a lot to do with the group members' backgrounds; three white rappers who grew up alongside blacks, they were long-standing citizens of the hip-hop nation and, unlike the Beastie Boys, they aren't parodists. In short, 3rd Bass got respect the other night because it is seen as knowing what time it is when it comes to African-American culture.

The show kicked off with A Tribe Called Quest running through songs from its soon-to-be-released Jive album, "People's Instinctive Travels In The Paths Of Rhythm."

Then the Jungle Brothers came on with songs from the new "Done By The Forces Of Nature," as well as the classic "Straight Out Of The Jungle." But it was "Buddy," a track on De La Soul's "3 Feet High And Rising," that really caused the house to shake. The JB's were joined on stage by De La Soul, Public Enemy's Flavor Flav, Afrika Bambaataa, A Tribe Called Quest's Q Tip and Ali Shaheed, and Monie Love.

It was a tough act to follow. Still,

3rd Bass came off with a confident, fast-paced set. Prime Minister Pete Nice sat slumped in a chair, looking gangster slick, for much of it, while MC Serch—a bit more yuppie casual—displayed some surprising new-jack moves. The duo rendered cuts from its "Cactus Album," including the hit single "The Gas Face," and played with a few racial stereotypes—at one point Serch asked, "You ever seen a white boy with a fade before?"

Moreover, they showed a tremendous amount of generosity to their black DJ, Richie Rich, whose ingenious mixology enriched an already superb performance.

HAVELOCK NELSON

DAVID BENOIT

Peabody's Down Under, Cleveland

DAVID BENOIT AND an adept quintet gave a polite, occasionally swinging concert in Cleveland's Flats. But would you call it jazz?

In the first of two sellout shows here, Benoit's band played music for people who like new age but want to try something a bit more daring.

Nevertheless, his melodic, smile-button style struck a chord in the 400 fans, particularly on "Linus And Lucy," a cheerful version of Vince Guaraldi's "Cast Your Fate To The Wind," and "Funkallero," a tune by Benoit idol Bill Evans.

Eric Marienthal had a big tone on sax, Rippingtons' bassist Steve Bailey walked and bowed effectively, and drummer David Derge evoked Elvin Jones Lite. Benoit, who has scaled the jazz albums chart with his "Waiting For Spring" (GRP), offered visual and technical appeal.

But the only musician with imagination and feeling was guitarist Emily Remler, whose too-rare, blues-tinged solos were logical and shapely.

Benoit and his band created a mood rather than a show. Their music led neither band nor audience to break a sweat.

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To comply with the law and make life easier for the thousands of musicians and singers who work for many employers, the Recording Industry Association of America (RIAA) has created an industry-wide registration system. Once you are registered by RIAA, your employment eligibility information will be stored in a computerized central clearinghouse. **The card is free.** Your data will be accessible on a 24-hour basis to employers needing verification.

WHY A CARD?

If you are a musician or session artist, the IRCA registration system will make life easier for you. A current RIAA-issued IRCA card virtually cancels out all other paperwork necessary to complete the I-9 (Employment Eligibility Verification) form. You won't have to repeat the same tedious paper work each time you're hired — *all you need is the card.* For U.S. citizens, the card is effective for three years, and for all others, the expiration date corresponds with your INS card.

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Under the law, penalties for knowingly hiring an employee ineligible to work in the U.S. range from a fine of \$250 to \$10,000 and six months imprisonment.

HOW DO I REGISTER?

Attend RIAA's registration sessions.

New York City

March 1-3, 1990

The Roosevelt Hotel
45th and Madison
New York, NY

New York City

April 20-22, 1990

The Roosevelt Hotel
45th and Madison
New York, NY

Los Angeles

March 13-18, 1990

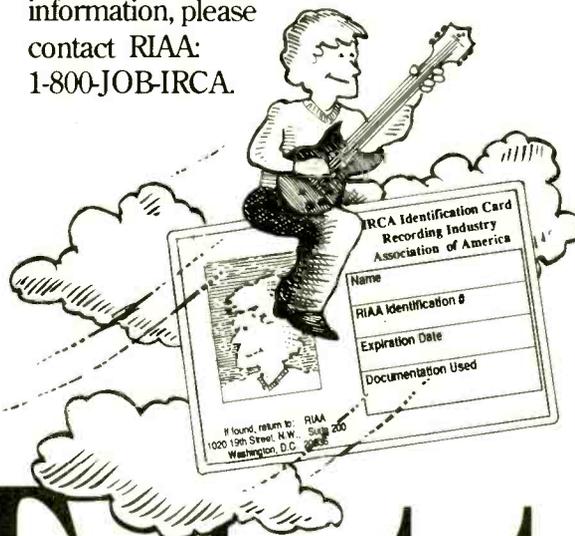
The Hollywood Roosevelt Hotel
7000 Hollywood Blvd.
Los Angeles, CA

Nashville

April 3-8, 1990

The Stouffer Hotel
611 Commerce Street
Nashville, TN

If you are unable to attend a registration session near you or need more information, please contact RIAA:
1-800-JOB-IRCA.



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- Certificate of Naturalization
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- Alien Registration Receipt Card with photo.
- Temporary Resident Card
- Employment Authorization Card
- Employment Authorization Document

or one from Group B, plus one from Group C:

- U.S. driver's license or permit, or state ID card
- A school identification card with photo
- A voter's registration card
- A U.S. military card or Selective Service Registration Card
- Military dependent's ID card

Group C:

- Official Social Security card
- Unexpired Permit to Reenter the United States
- Unexpired Refugee Travel Document
- Certification of Birth Abroad of a Citizen of the U.S. of America, Dept. of State Form DS-1350
- Official U.S. Birth Certificate
- U.S. Citizen ID Card
- ID Card for use of a resident citizen in the U.S.
- Native American tribal document

Your Ticket to Ride

A MESSAGE FROM THE RECORDING INDUSTRY ASSOCIATION OF AMERICA, INC.



**BILLY
STORM FRO**

CENTRUM; WORCESTER, MA. **DEC. 6, 8, 9, 12, 13** FIVE SOLD OUT SHOWS **ATTENDANCE: 72,490**

SPECTRUM; PHILADELPHIA, PA **DEC. 17, 18 JAN. 14, 15, 29, 30** SIX SOLD OUT SHOWS **ATTENDANCE: 110,531**

NASSAU COLISEUM; UNIONDALE, N.Y. **DEC. 21, 22, 27, 29, 31** FIVE SOLD OUT SHOWS **ATTENDANCE: 91,000**

COLISEUM; HARTFORD, CT. **JAN. 2, 4, 5, 8** FOUR SOLD OUT SHOWS **ATTENDANCE: 63,724**

CAPITOL CENTRE: LANDOVER, MD. **JAN. 10, 11, MAR. 3 JULY 15** FOUR SOLD OUT SHOWS **ATTENDANCE: 60,000**

CARRIER DOME; SYRACUSE, N.Y. **FEB 2, 3** TWO SOLD OUT SHOWS **ATTENDANCE: 72,390**

THE PALACE; AUBURN HILLS, MI. **FEB. 8, 9, 22, 23** FOUR SOLD OUT SHOWS **ATTENDANCE: 83,670**

ROSEMONT HORIZON; ROSEMONT, IL. **FEB. 12, 13, APRIL 23, 24** FOUR SOLD OUT SHOWS **ATTENDANCE: 72,532**

MARKET SQ. ARENA; INDIANAPOLIS, IN. **FEB. 18, 19** TWO SOLD OUT SHOWS **ATTENDANCE: 33,874**

RICHFIELD COLISEUM; RICHFIELD, OH. **FEB. 26, 27 JULY 17** THREE SOLD OUT SHOWS **ATTENDANCE: 51,240**

FLORIDA SUNCOAST DOME; ST. PETERSBURG, FLA. **MAR. 6** ONE SOLD OUT SHOW **ATTENDANCE: 38,150**

MIAMI ARENA; MIAMI FL. **MAR. 8, 9, 12, 13, 16, 17** SIX SOLD OUT SHOWS **ATTENDANCE: 92,616**

SPORTS ARENA; LOS ANGELES, CA. **MAR. 31, APR. 2, 3, 6, 8** FIVE SOLD OUT SHOWS **ATTENDANCE: 79,585**

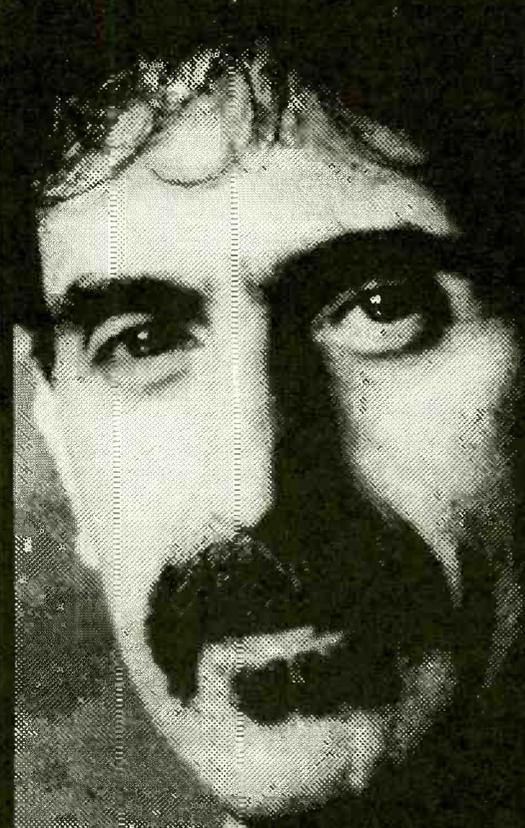
COLISEUM; OAKLAND, CA. **APR. 9, 13, 17, 19** FOUR SOLD OUT SHOWS **ATTENDANCE: 79,588 • TO BE CONTINUED...**

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TALENT

Warner/Chappell's Shoemaker Speaks On The Merits Of Publishing As A&R

BY IRV LICHMAN

BACK IN THE A&R GROOVE: "I feel we are once again being perceived as A&R people, able to contribute much more to the development and creativity of talent than merely handling copyrights." The speaker is **Rick Shoemaker**, who recently left an association of more than a decade at **MCA Music** to join **Warner/Chappell Music** in Los Angeles as senior VP, creative, U.S.

"Actually," continues Shoemaker, "the creative music publisher has always served in this capacity, but in the last decade there has been a reluctance on the part of the recording industry to accept this. A&R is a function of music publishing today."

Shoemaker also says it's a "misconception" that major publishers today are too big to develop promising talent. He points out that an advantage of size is a nationwide system that can "quickly and efficiently move into any area, musical or geographic." Additionally, he notes that Warner/Chappell is involved in co-ownership ventures with several top management companies, partnerships that will involve the company in talent-development situations.

Shoemaker, who has also worked for **ABC Music**, MCA in the U.K., and has been a DJ and college promotion staffer for **Elektra**, takes credit for music publishing deals involving **Milli Vanilli**, **Was (Not Was)**, **Glen Ballard**, **Kansas**, and **Robbie Nevil**, among others.

"HEAVEN" IN COURT: The publisher of a 1977 composition titled "The Way I Feel Tonight," a hit by Scottish quintet the **Bay City Rollers** in 1977, claims that "Heaven," the recent **Warrant** hit on **Columbia Records**, is an infringement of that charted song. Plaintiff in the Feb. 27 filing in U.S. district court in New York is **John Wonderling d/b/a**

Rosewater Music. Defendants are **CBS Records**, parent of **Columbia**, **Virgin Music**, publisher of "Heaven," and **Warrant** group members **Jani Lane**, **Joey Allen**, **Jerry Dickson**, **Steven Sweet**, and **Eric Turner**. The suit asks more than \$1 million in damages. The **Bay City Rollers** hit, released on **Arista Records**, was penned by English writer **Harvey Shield**. **Gail Edwin**, a CBS attorney, says the claim "is without merit." **John Probst**, a New York attorney representing **Virgin Music**, declined comment.

DEALS: **MCA Music Publishing** has made a worldwide co-publishing agreement with **Bush Burnin' Music**, co-owned by **Hush Productions'**



Charles Huggins and writer/producer/artist **Paul Laurence**. Along with the deal, notes **Leeds Levy**, MCA Music president, MCA has signed exclusive songwriter agreements with **Bush Burnin'** writers **Janice Demspey**, **Paul Laurence**, **William Rhinehart**, and **Linda Vitali**... **Alex Harvey**, the writer of such successes as "Delta Dawn," "Reuben James," and "Hell Or High Water," is among a bevy of new signings at **CBS/Tree**, reports **Donna Hilley**, chief operating officer. Other pacts involve **Molly Scheer** for both publishing and production (she's also a new **Warner Bros. Records** act), **Alice Randall**, and **Sam Lorber**... **Almo/Irving Music** has a deal with **Christine In The Attic** for songwriting/development, with a five-song CD sampler due soon for arrival on desks of radio, label, and film/TV folks. Another **Almo/Irving** arrangement is an administra-

tion agreement with parent **A&M Records'** act **Wendy MaHarry** in conjunction with the release of her self-titled debut album.

WINDSWEEP ATLANTIC? **Phil Kahl** has extended his relationship with **Windswept Pacific**, the **Fujisankei** music publishing operation in the U.S. run by **Chuck Kaye** in Los Angeles. Kahl joined the company two years ago when **Morris Levy's Big Seven Music** was sold to **Windswept Pacific**. From his base in **Boca Raton, Fla.**, Kahl, who operated **Big Seven** for 30 years before its sale, handles all of **Windswept Pacific's** administration, including synchronization rights and mechanical royalties. Kahl also spends time in **New York**, from where he relocated after the **Big Seven** sale.

MUSIC (SOMETIMES LYRICS) By **Rodgers**: **March** is a big month for tributes to **Richard Rodgers**, the great composer who died in 1979. The **Great Performances** series on **PBS** featured "Music By **Richard Rodgers**" on **March 16**. Also, the **46th Street Theatre** in **New York** has been carrying his name since **Feb. 26**. Though the TV show sheds little new light on his career, there is a wonderful closing segment in which **Shirley Jones** sings one of his last songs, "Time," from "I Remember Mama," with still photos tracing the passage of **Rodgers'** own time.

PRINT ON PRINT: Here are the top five matching folios from **Cherry Lane Music**.

1. **Metallica**, **And Justice For All**
2. **Guns N' Roses**, **Appetite For Destruction**
3. **Joe Satriani**, **Surfing With The Alien**
4. **Linda Ronstadt**, **Cry Like A Rainstorm, Howl Like The Wind**
5. **Barbra Streisand**, **A Collection: Greatest Hits ... And More**

ARISTA PITCHES IN FOR AIDS RESEARCH WITH ALL-STAR CONCERT

(Continued from page 32)

hosts **Michael Douglas**, **Melanie Griffith**, **Chevy Chase**, **Jane Curtin**, and **Whoopi Goldberg** offering tidbits on the history of **Arista Records** and government attitudes toward **AIDS**.

Whitney Houston kicked off the proceedings with a rousing version of "I Wanna Dance With Somebody," returning later in the evening to perform "The Greatest Love Of All."

The show offered an interesting look at the shifting musical focus of **Arista** in the past 15 years, from adult-contemporary pop to album-based rock and dance music.

Among the musical highlights were the first major-venue appearance in the U.S. by **British pop/soul thrush Lisa Stansfield**, who is currently having a multiformat hit with the single "All Around The World," and a decidedly low-key **Hall & Oates**, who previewed their

upcoming album, "Starting All Over."

Nothing, however, could match the dynamic power of recently signed **Jennifer Holliday's** show-stopping rendition of "And I Am Telling You I'm Not Going," from her **Tony Award-winning** run in the **Broadway** show "Dreamgirls." Dedicated to the late **Michael Bennett**, her performance generated a lengthy standing ovation.

Filling out the bill were **Milli Vanilli**, **Kenny G**, the **Jeff Healey Band**, **Burt Bacharach**, **Jermaine Jackson**, **Patti Smith**, **Exposé**, **Taylor Dayne**, **Anderson Bruford Wakeman Howe**, **Jeffrey Osborne**, **Bob Weir** with **Rob Wasserman**, **Alan Jackson**, the **Four Tops**, and **Carly Simon**, who pretaped her appearance for the television version of the show.

The show was capped with a **Warwick/Houston** duet of "That's

What Friends Are For," supported by an all-star chorus.

Although a final tally of the evening's box-office take was not available at press time, sources estimate that more than \$1 million will have been raised to aid the **GMHC** and other **AIDS-related** agencies, making it one of the biggest **AIDS** benefits ever mounted by the music industry.

"It was an historic evening all the way around," says **Lott**, "and we were proud to be there."

FOR THE RECORD

Maura O'Connell's debut album for **Warner Bros. Records** was identified incorrectly in the **March 24** talent section. It is titled "Helpless Heart."

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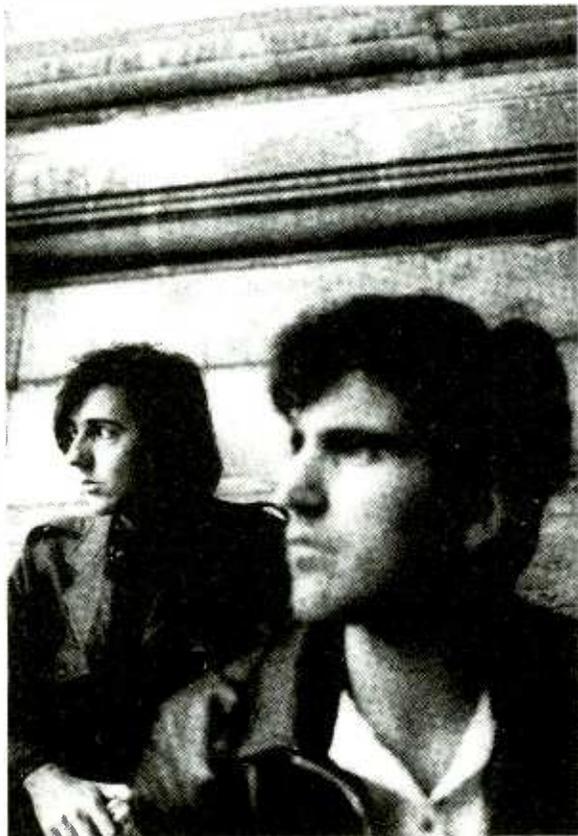
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FOR WEEK ENDING MARCH 31, 1990

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
①	3	8	6	ROBERTO CARLOS CBS	ABRE LAS VENTANAS AL AMOR <small>1 weeks at No. One</small>
②	2	4	18	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN
③	10	6	11	MIJARES CAPITOL-EMI LATIN	◆ PARA AMARNOS MAS
4	1	1	15	KAOMA EPIC	◆ LAMBADA
5	5	3	19	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO
6	6	5	6	EMMANUEL CBS	LA VIDA DECIDIO
7	7	9	8	LUIS ENRIQUE CBS	◆ MI MUNDO
8	4	2	10	ANA GABRIEL CBS	SOLEDAD
⑨	20	12	4	LUCERITO FONOVISIA	CORAZON A LA DERIVA
⑩	15	19	4	LUIS ANGEL CBS	FLOR DORMIDA
⑪	12	15	10	FRANCO DE VITA CBS	ESTA VEZ
12	9	11	4	KAOMA EPIC	DANCANDO LAMBADA
⑬	24	—	2	RICARDO MONTANER TH-RODVEN	◆ ME VA A EXTRANAR
14	8	7	8	YURI CBS	EMBRUJADA (ESTOY)
⑮	27	27	3	GIPSY KINGS ELEKTRA	VOLARE
⑯	39	31	4	ALVARO TORRES CAPITOL-EMI LATIN	NI TU NI ELLA
17	17	23	4	JOSE LUIS RODRIGUEZ POLYGRAM LATINO	SEÑORA BONITA
⑱	28	17	10	ANA GABRIEL CBS	HICE BIEN QUERERTE
19	18	10	13	TERESA GUERRA TH-RODVEN	◆ LAMBADA-LLORANDO SE FUE
⑳	NEW ▶		1	MARISELA ARIOLA	★★★ HOT SHOT DEBUT ★★★ AMARTE ES GENIAL
21	16	25	6	CHAYANNE CBS	FANTASIAS
22	22	26	8	ANTONIO DE JESUS CBS	UNA CALLE, UN BANCO, UNA PLAZA
23	14	16	32	LOS BUKIS FONOVISIA	COMO FUI A ENAMORARME DE TI
⑳	26	29	5	BEATRIZ ADRIANA FONOVISIA	DOS MARES MAS QUE TU
25	13	14	5	EDDIE SANTIAGO TH-RODVEN	ME HICISTE CAER
26	11	18	17	GLORIA ESTEFAN EPIC	OYE MI CANTO
27	19	13	11	LUCIA MENDEZ CBS	◆ NO HAY HOMBRES
⑳	RE-ENTRY		2	SERGIO VARGAS CBS	LA INCONDICIONAL
29	25	22	12	ANGELA CARRASCO CAPITOL-EMI LATIN	ESE HOMBRE ES
30	21	24	12	XUXA GLOBO	ILARIE
31	30	—	2	JOSIE ESTEBAN Y LA PATRULLA 15 TTH	UN HOMBRE BUSCA...
32	32	35	3	WILFRIDO VARGAS SONOTONE	MALA CABEZA
⑳	38	40	3	QUE PASA LATIN SOUND NETWORK	★★★ POWER PICK ★★★ MAMI YO TE QUIERO
34	35	32	6	ISABEL PANTOJA RCA	QUE VOY HACER CONTIGO
35	34	—	2	PABLO RUIZ CAPITOL-EMI LATIN	LA MALAGUENA
36	23	20	15	RAPHAEL CBS	MARAVILLOSO, CORAZON, MARAVILLOSO
⑳	NEW ▶		1	ROCIO DURCAL ARIOLA	YA TE OLVIDE
38	36	30	3	MARCO ANTONIO MUNIZ/JORGE MUNIZ RCA	POR ALGUIEN...
39	33	37	7	CONJUNTO CHANEY HIT MAKERS	ELLA DICE
40	29	—	2	WILLIE CHIRINO CBS	DEMASIADO

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

**LATIN NOTAS APPEARS
THIS WEEK ON PAGE 28.**

Billboard® Home Video

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ITA Panel Faces Defectives Issue *Education, Communication Are Keys*

BY JIM McCULLAUGH

PALM SPRINGS, Calif.—Videotape suppliers like Orion Home Video, Paramount, and Media Home Entertainment, which recently inaugurated programs addressing defective and "field damaged" tape concerns, say early indications of their tests suggest the problem is minuscule.

However, such retailers as Lou Berg, who heads Audio/Video Plus in Houston in addition to being president of the Video Software Dealers Assn., think many retailers are either unaware of these programs or are put off by the fees and time involved in getting replacement copies.

He believes the problem of "unwatchable" cassettes is more severe at the retail level than manufacturers care to admit, with no structure in place to cope with it.

That was the area of debate during a "Defective Or Field Damaged Videocassettes: Defining The Difference And Assessing The Problem" discussion at the 20th Annual ITA Seminar here March 14-17. (More ITA coverage, pages 43, 46, and 52.)

Jay Heifetz, senior VP, finance and operations for Paramount Home Video, disclosed results of his studio's recent replacement test on "Star Trek V: The Final Frontier," which shipped 230,000 units last December. Similar to tests being run by Orion and Media, Paramount's program offered to send retailers replacement tapes of the high-priced rental for a fee.

According to Heifetz, the studio only experienced 125 returned copies, a 0.1% rate, with 43 judged true manufacturer defects, 71 field damaged, and 11 thought to be still playable.

But while he concluded that "returns were nominal," manufacturer defect levels have not improved in the last year, either. The issue calls for further consumer and trade education, he said.

According to Joe Annechino, VP, merchandising and business development, Orion Home Video, Orion's tests are still ongoing but, based on early indications, seem to indicate that the "problem" will probably end up "not being a problem" at all.

"But there's still confusion out there in the marketplace," said Berg, representing retail interests on the panel. "Paramount and Orion have made commendable efforts but the message never got to retail," he said.

Exacerbating the situation, he added, were the fees manufacturers were charging. Orion, he said, was charging \$9 per replacement tape, which "made a lot of retailers upset."

Orion has since dropped the fee, he

noted, but the message still is not getting through. Annechino says it was not unreasonable for Orion to drop the charge and shoulder the cost since the number of returned tapes appears to be so low.

Paramount, Berg added, was charging \$7 per replacement, which when combined with \$15 in mailing costs, created a \$22 impediment.

"A lot of retailers passed and were unhappy with the charge. That's why only 125 came back," he said. He noted that Vestron had a replacement program in place for years but almost no one at retail or distribution was even aware of it, and pointed to a communication gap between retailers and distributors.

Berg says that about 3%-5% of all tapes he gets for his retail operation are unplayable or else wind up field damaged. "Manufacturers tell us that we should be aware right away if a tape is defective. But the tape may go out 10-12 times. We don't qualify customers. The first 11 customers may

have two-head decks and the 12th is a videophile. That's when you know it's really unwatchable," he said.

Typical industry practice, said Berg, is that retailers send problematic tapes back to a distributor, which almost always sends it back saying the damage is field inflicted.

Because of a system that does not see the entire scope of the problem, Berg said, the "only alternative" for some dealers who do not want to miss the early rental window activity of a hot rental title, is to "make a copy," although he acknowledged "that's bad" and illegal.

"We need more programs," he said. "Defectives is not the right word... The manufacturers are the only ones that can give us relief. We have cabinets of tapes that are unplayable and the majority have field-inflicted damage. We also need education. The average consumer never cleans his heads or realigns his VCR."

(Continued on next page)

L.A. Raid Produces 10,400 Allegedly Illicit Videotapes

BY DEBORAH RUSSELL

LOS ANGELES—A recent raid on three Los Angeles-based video outlets resulted in one of the largest seizures of allegedly pirated videocassettes in history, according to the Motion Picture Assn. of America.

Police seized more than 10,400 tapes from three Video Jack stores in Little Tokyo, West L.A., and Gardena, Calif., in a coordinated raid March 7.

A majority of the confiscated titles consisted of American movies, including "Batman," "Lethal Weapon 2," "Big," and "Who Framed Roger Rabbit." Most of the movies were subtitled or dubbed in Japanese, leading the MPAA to suspect they are being imported from Japan, says Mark Harrad, MPAA spokesman.

However, some of the titles, "Batman" in particular, have not yet been released on video in Japan, which adds a twist to this case, says Harrad.

"This investigation is very unique and important," he continues. "We don't know the source on any of these [subtitled and dubbed] cassettes. Our people have the assumption that there is a connection to Japan, but we are not sure."

A confidential tip from a West

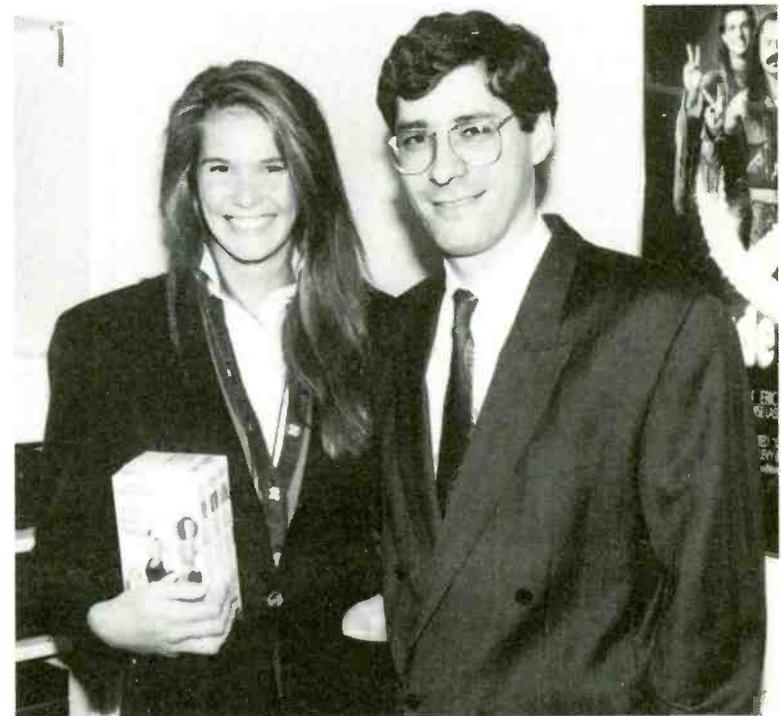
Coast Japanese film distributor sparked the Video Jack investigation, says Harrad. The informant suggested that American tapes were being reproduced in mass quantities and dubbed or subtitled in Japanese. The tapes were then allegedly distributed in Japan and to the California locations.

Dal Shik Kim, owner of the Video Jack chain, was arrested March 7 at the Little Tokyo location, from which 3,007 pirated tapes were seized. Police confiscated 3,118 tapes from the Gardena location, and 4,355 from the West L.A. store.

The outlets remained open for returns immediately after the raid, but due to the volume of confiscated product, business was temporarily suspended at the three stores.

"Generally pirates just go for the A titles, and since a store is not required by law to shut down after a raid, they can continue to do business with what they have left," says Harrad. "But the vast majority of the Video Jack inventory appears to have been pirated and these stores were virtually shut down once the police were finished. It is not the MPAA's goal to shut down retailers; Conversely, we'd like to turn the pirate dealers into legitimate ones."

Kim also operates Video Jack



Rough Duty. HBO Video president Eric Kessler, right, takes time out for a photo-op with supermodel Elle Macpherson, one of the stars of HBO's "Sports Illustrated Super Shape-up Program."

stores in Torrance and Costa Mesa, Calif., but these stores were not targeted for seizure of tapes in the investigation.

The MPAA had been investigating Video Jack for close to six months prior to the recent raid. Kim will be charged with violation of the True Name and Address Statute and will be prosecuted at the state level, Harrad says.

The action is being hailed by several retailers and distributors in Southern California who have complained of a slow response by the MPAA to what they perceive as a growing piracy problem within the Asian community.

At a meeting on piracy organized last August by Dusty Beals, branch manager for Video Prod- (Continued on page 45)

Survey Shows Specialists Willing To Consider Racks

BY PAUL SWEETING

NEW YORK—With sell-through an ever more significant component of the home video industry, attention is increasingly focused on competing means of distribution.

Since the beginning, the industry has relied primarily on the two-step distribution process employing independent wholesalers. But the growth of the sell-through business has coincided with the increased importance of rackjobbing as a means of delivering product to the market.

The major rackjobbers' aggressive embrace of prerecorded video has allowed mass merchants, dis-

count chains, and other traditional rack accounts to become significant players in the video retail business. To at least some extent, the success of such accounts has come at the expense of traditional video specialists steeped in the video rental business.

The difficulties faced by video specialists trying to compete for the sell-through business with the likes of Wal-Mart and Target has led to an emerging consensus that rackjobbing may be appropriate for specialists as well. And a new study conducted by Video Marketing Newsletter suggests that specialty retailers are beginning to add their voices to that consensus. (Continued on page 46)

ITA PANEL FACES DEFECTIVE-TAPES ISSUE

(Continued from preceding page)

Media Home Entertainment plans to speak to the education issue beginning with the May 2 release of "Spontaneous Combustion" and all future Media and Hi-Tops Video titles. Each tape will have a 20-second "visual public service announcement" that will encourage viewers to maintain their VCRs by getting regular service checks. Media claims to be the first program supplier to do this.

The message was prompted by Media's "defective tape program," which it began recently in selected markets through distributors.

With preliminary test results in, Tom Burnett, senior VP, sales and marketing, says a five-month defective and field-damaged tape program will end in April and the company may go ahead with another similar program at that time.

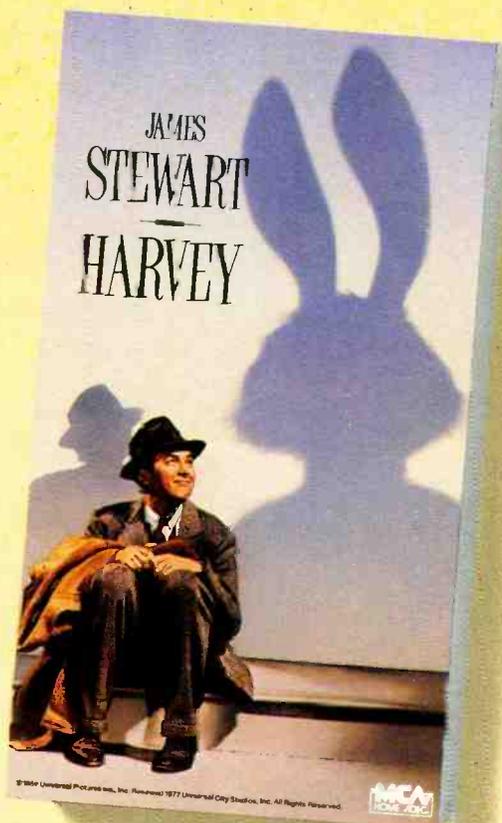
Media's current test in Denver involving three distributors has the company replacing a tape with manufacturing defects within 30 days after street date with no charge and a \$9 charge per replacement tape for any kind of defect up to 90 days after street date.

Finally... Harvey is coming home!

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FOR WEEK ENDING MARCH 31, 1990

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	5	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
2	2	7	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
3	3	149	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
4	5	18	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
5	9	5	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
6	4	24	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
7	6	88	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
8	8	33	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
9	7	18	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
10	11	6	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
11	15	9	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
12	10	26	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
13	13	169	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
14	14	19	PAULA ABDUL: STRAIGHT UP ▲	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
15	12	22	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
16	16	9	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
17	17	21	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
18	18	13	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
19	19	82	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 8318	Harrison Ford Kate Capshaw	1984	PG	14.95
20	24	4	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
21	20	22	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
22	21	76	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
23	32	21	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
24	27	61	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
25	22	6	PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	29.99
26	29	123	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
27	NEW ▶		HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
28	NEW ▶		FIELD OF DREAMS	Universal City Studios MCA Home Video 80884	Kevin Costner Amy Madigan	1989	PG	89.95
29	26	7	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
30	33	9	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
31	35	2	MCTREASURE ISLAND	Hi-Tops Video M022170	Animated	1990	NR	9.95
32	34	47	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
33	NEW ▶		HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
34	28	21	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
35	25	4	KATE BUSH-THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	NR	12.98
36	NEW ▶		KENNY G LIVE	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	NR	19.98
37	36	16	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
38	37	3	DANZIG	Def American Home Video 38159	Danzig	1990	NR	19.98
39	31	29	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
40	23	13	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95

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

ITA Confab Speaker Sees Bright Future For Special-Interest

■ BY JIM McCULLAUGH

PALM SPRINGS, Calif.—The special-interest home video market should see sales of 67 million units in 1990 and 75 million in 1991, up from 1989's total of 52 million units.

Those figures are against a total sell-through backdrop for 1990 that is expected to be at 217 million units, going to 245 million units in 1991. Total sell-through sales for 1989 are estimated at 177 million units.

Such was the prognosis of Richard Kelly, president of research firm Cambridge Associates, who spoke here at the 20th annual ITA Seminar on "The Dynamics Of The Special-Interest Video Market."

Revenues expected to be generated by special-interest in 1990 will be \$650 million, going to \$700 million in 1991. 1989 revenues are placed at \$545 million. The revenue per unit on special-interest, however, is expected to drop to \$9.30 in 1991, down from 1989's \$10.50, underscoring the tougher economics of this market.

As examples, Kelly said that when all reasonable operating costs are factored in, it would take sales of nearly 1.5 million units on a \$9.95 tape to break even, while it would take sales of about 250,000 to break even on a \$19.95 cassette.

Special-interest distribution is also shifting, he noted. Direct-response sales should be about 31% in 1990, going to 36% in 1991. Direct-response accounted for about 27% of the 1989 distribution.

If health, fitness, and exercise tapes are subtracted, Kelly said, direct-response would account for about 50% of sales.

In 1990, he added, video stores should account for about 31% of special-interest video distribution, while mass merchants will get about 16%, supermarkets 5%, with 17% attributed to "other."

Boding well for the future, he said, will be additional stores merchandising the special-interest category. As examples, he stated that only 15,000 out of the current universe of 48,000 drugstores sell video, while only 8,000 out of the current 18,000 supermarkets carry video.



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Jeff Tuckman

With the variety of motion picture award shows in March, all of us have movies and stars prominent in our thoughts. The People's Choice®, Golden Globes®, and Academy Awards®, are shows that draw an audience of millions. This month we have hit movies, great independent releases, and catalog promotions that continue to fuel the video business. Shipping this

are displayed on your counter. Give prizes related to Hollywood and its glamour. Your customers will love it! The more times you enter, the more chances you have to win. Give away movie posters, books, games, and movie soundtracks. Set up Academy Award® sections of videos in your store, and steer your customers to that section with signage. In these sections give away a free rental when your customer rents one. Many of the past winners of Academy Awards® videos retail at sell-through pricing, contests work! Give the winners a night on the town. This will help to create customer loyalty. We can never forget that the video store is the closest place to Hollywood that most of your customers will ever get to.

MUSIC ON VIDEO:

Consumers around the country are purchasing music on video more than they have ever before. We not only want to hear our favorite artists, but we want to see them performing on video also.

This month we have these artists to enjoy. **Michael Bolton** has been one of the top singer-songwriters for many years. The public has finally discovered Michael with his hit singles. Michael Bolton's "Soul Provider" includes "How Am I Supposed to Live Without You," "Soul Provider," "How Can We Be Lovers," and interview footage.

Mix Journey and The Baby's and you come up with **Bad English**. After having the #1 single on the Billboard chart "When I See You Smile," this group could be the supergroup of the 90's. Each video is introduced by a different band member and includes "Best of What I Got," "Heaven Is A Four Letter Word," and "When I See You Smile."

Neil Young's "Freedom" is his first long form video in several years. Featured on this video is the award winning "This Notes For You," and "Keep Rocking in the Free World." Neil includes concert footage of Ohio, his haunting song from Crosby, Stills, Nash, and Young.

Bryan Ferry's "New Town" is a live video of his tour of Europe. He has always been considered one of the innovators of music. Included on this video are songs such as, "Slave to Love," and "Kiss and Tell." We are also treated with Roxy Music classics, "Love is the Drug," and "Avalon."

SLEEPER OF THE MONTH:

Five Americans with a passion for karate are chosen as members of the United States Karate team. Before they can defeat their opponents, they must rise above personal obstacles and unite as a team. They only have three months of training before they have to face the Korean team in a Championship face-off. With the guidance of their coach and trainers, the five athletes strive to become the "Best of the Best." This movie has great action and excellent performances from the entire cast. Even if you do not know anything about karate, this film will grab and hold you. Retailers are always looking for films to recommend to their customers. Best of the Best will not disappoint them.

All things considered...

If you have any questions for Jeff on videos you cannot find or news about the industry, write to:

Jeff Tuckman
Baker & Taylor Video
8140 N. Lehigh
Morton Grove, IL 60053

Jeff can be heard the last Friday of every month on Roy Leonard's "Monthly Video Show" WGN Radio, 720 am in Chicago. Jeff can also be heard every Thursday morning on Roy's weekly update of the latest video releases. Jeff can also be heard monthly on KTAR 620 am, Phoenix, Arizona with Lisa Malay.

month are films such as: **An Innocent Man**, **Apartment Zero**, **Cookie**, **Heart of Dixie**, **Honey I Shrunk the Kids**, **Little Monsters**, **Phantom of the Opera**, **Romero**, **Shocker**, and **Stepfather 2**.

Customers throughout the country will be lining up at their local video store to ask for **Field of Dreams**. This motion picture is so good that the fantasy is made so real we believe it is taking place. Baseball may be the theme of the movie, but at its core is the father-son relationship and its special moments. The cast is outstanding, and each character makes up a piece of the puzzle which fits perfectly. This movie makes us feel good about ourselves and the possibilities of what we can be. Nominated for an Academy Award® as best film of 1989.

Brian De Palma's **Casualties of War** is much more than another Vietnam war movie. Although the movie is set in wartime Vietnam, it is really a story about conscience—right from wrong. Sean Penn and Michael J. Fox star in this movie, and their performances are outstanding. This is De Palma's first film since **The Untouchables**. In the course of battle, what we have logically learned as human value is lost. This movie makes us think what war is all about. There is a fine line between sanity and insanity. A world without rules: could it happen? It must be the **Casualties of War**.

Almost half of the **The Abyss** was shot underwater in two custom-made tanks. The tanks held seven million gallons of water. Special diving equipment had to be used, and new underwater air filling station were created so cast and crew could refill their tanks without returning to the surface. The actors had one of the most grueling schedules of their careers. They were often called upon to remain submerged for up to three hours. As you view this movie you will be reminded of other exciting films that have tension and white-knuckle suspense. James Cameron wrote and directed **The Abyss** and took the story to the limit. Were they in the presence of aliens? Find out for yourself. The photography and the soundtrack are sensational!

What is so great about **Dead Poets Society** is that the film works even when the star of the movie is not on camera. Set at a strict east coast prep school in 1959, the school's forte is grinding out students for Ivy League colleges. Robin Williams stars as an English teacher who teaches poetry with the same passion he taught his students in **Good Morning Vietnam**. Williams teaches common sense, individuality, compassion and taking control of your life. Medicine, banking, and engineering are noble professions and necessary to sustain life. Poetry, beauty, and love are the reasons we stay alive. "Seize the day," and make your lives outstanding are his mottos. **Dead Poets Society** is nominated for Best Picture, Director, and Actor, and will be available two days after the Academy Awards®.

BAKER & TAYLOR MARKETING TIPS:

Your customers look forward to the Academy Awards®, so why not have your own contest in your store. Make up sample ballots for each category nominated, and make sure that they



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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	5	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
2	2	5	PARENTHOOD	Universal City Studios MCA Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
3	3	6	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
4	4	7	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
5	5	7	UNCLE BUCK	Universal City Studios MCA Home Video 80891	John Candy	1989	PG
6	6	12	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
7	11	3	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
8	8	9	DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
9	9	11	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
10	NEW ▶		FIELD OF DREAMS	Universal City Studios MCA Home Video 80884	Kevin Costner Amy Madigan	1989	PG
11	12	6	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
12	10	7	THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
13	7	10	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
14	13	7	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
15	14	6	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
16	22	2	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG
17	18	4	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
18	15	13	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
19	16	17	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
20	17	12	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
21	21	4	WIRED	IVE 68906	Michael Chiklis J.T. Walsh	1989	R
22	20	3	BREAKING IN	HBO Video 0380	Burt Reynolds Casey Siemaszko	1989	R
23	19	13	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
24	25	3	FRIDAY THE 13TH PART VIII: JASON TAKES MANHATTAN	Paramount Pictures Paramount Home Video 32298	Jensen Daggett Scott Reeves	1989	R
25	28	2	HALLOWEEN 5: THE REVENGE OF MICHAEL MYERS	CBS-Fox Video 9206	Donald Pleasance Danielle Harris	1989	R
26	23	4	SEE YOU IN THE MORNING	Warner Bros. Inc. Warner Home Video 657	Jeff Bridges Alice Krige	1989	PG-13
27	24	5	RUDE AWAKENING	HBO Video 0352	Cheech Marin Eric Roberts	1989	R
28	39	2	THE BIG PICTURE	RCA/Columbia Pictures Home Video 50263	Kevin Bacon	1989	PG-13
29	26	12	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
30	27	8	EDDIE AND THE CRUISERS II: EDDIE LIVES!	IVE 62029	Michael Pare	1989	PG-13
31	NEW ▶		THE PHANTOM OF THE OPERA: THE MOTION PICTURE	RCA/Columbia Pictures Home Video 77013-5	Robert Englund	1989	R
32	40	3	HOWLING V: THE REBIRTH	IVE 63071	Philip Davis Victor Catlin	1989	R
33	34	29	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
34	35	11	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
35	37	4	BLOODHOUNDS OF BROADWAY	RCA/Columbia Pictures Home Video 50273	Matt Dillon Jennifer Grey	1989	PG
36	31	19	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
37	NEW ▶		HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
38	32	12	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
39	33	12	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
40	38	7	UHF	Orion Pictures Orion Home Video 8739	"Weird Al" Yankovic	1989	PG-13

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

L.A. VIDEO-STORE RAID

(Continued from page 41)

ucts Distributors, Long Beach, considerable rancor was evident over allegedly slow prosecutions by law enforcement authorities (Billboard, Sept. 9).

Ironically, two days after the VPD seminar, the largest action of its kind occurred when six video stores were raided Aug. 24 and 10,000 tapes seized.

One problem, says Beals, is that some foreign dealers may not realize the implications of U.S. anti-piracy laws. "Piracy is so rampant we decided to get the FBI, MPAA, and the dealers together and get a dialog going," says Beals.

Hastily organized, the meeting did not draw interest from many members of Video Software Dealers Assn., but John English, a dealer in Bellflower and a VSDA chapter president at the time, did attend.

"As I understand it, two of the more honest store owners in Monterey Park wanted to have the meeting," English says. "They claimed most of their competitors were selling pirated product. The meeting was incredible. One retailer got up and actually complained that there were too many video stores in Los Angeles, and that was why the stores have to deal in pirated product. Several just got up and walked out after it was announced that prosecutions were slow and that the MPAA was understaffed."

English says he is heartened by the most recent MPAA action.

The Aug. 24 raid last year was headed up by South Gate police sergeant Scott Attebery after a lengthy MPAA investigation. Stores involved in that action were Tony's Video Center; T&M Video; De Ritze Video; Best Video; and Park Video, all in South Gate, and Isidro Video in Huntington Park.

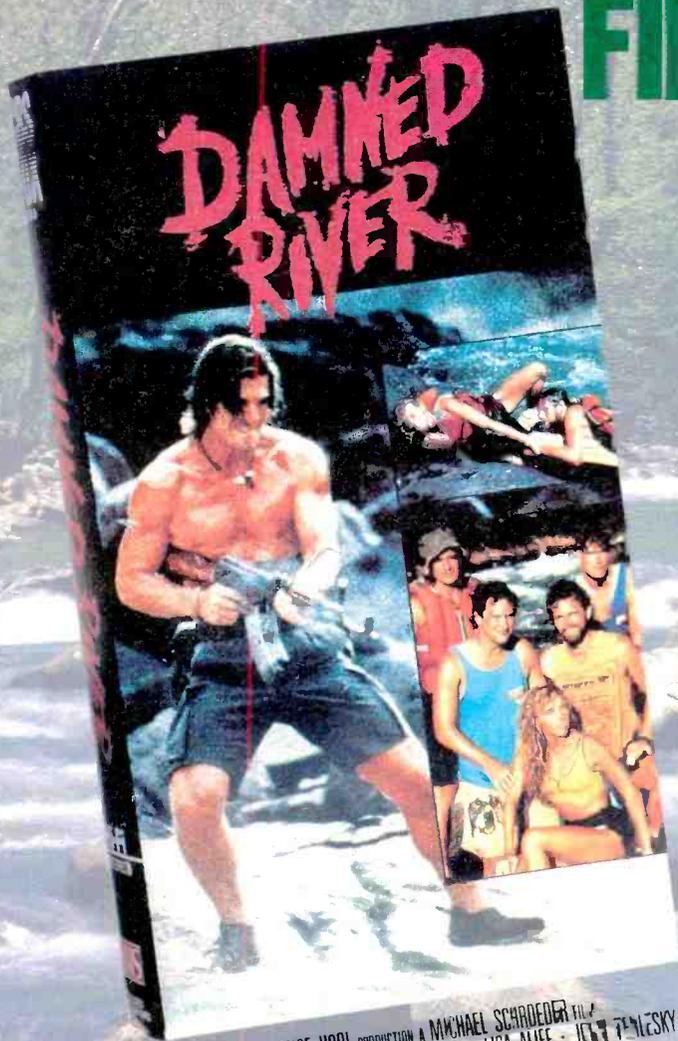
Last year the MPAA made 246 raids across the country, resulting in the confiscation of 86,375 illegally copied videocassettes, says Harrad. And while foreign-language video piracy appears to be on the rise, the MPAA has not targeted these kinds of pirates as a priority over any others. "We're looking for any pirates anywhere," Harrad says.

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

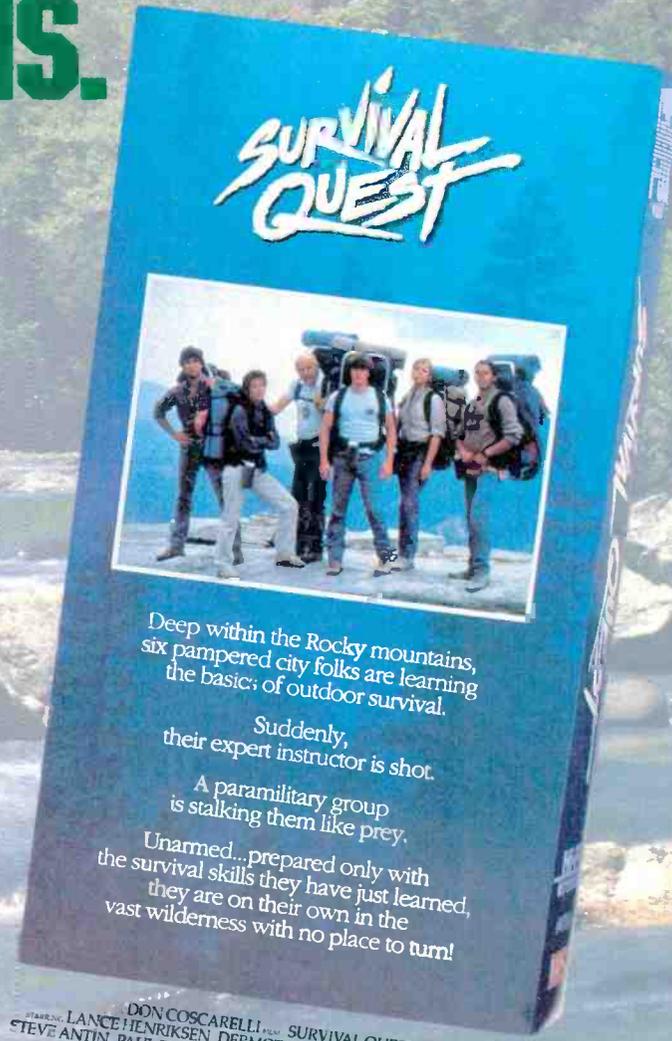


Armed And Ready. Andie MacDowell stars in the best-screenplay-nominated "sex, lies and videotape," due next month from RCA/Columbia Pictures Home Video.

GET \$20 BACK FROM CBS/FOX WHEN YOU BUY THESE 2 ACTION-ADVENTURE FILMS.



A LANCE HOUL PRODUCTION A MICHAEL SCHROEDER FILM
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 MARK POPPEL - BRADFORD BANCROFT CO-PRODUCER SPENCER TROTT
 WRITTEN BY JOHN ROWTHER AND BAYARD JOHNSON PRODUCED BY LANCE HOUL
 DIRECTED BY MICHAEL SCHROEDER
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Deep within the Rocky mountains, six pampered city folks are learning the basics of outdoor survival. Suddenly, their expert instructor is shot. A paramilitary group is stalking them like prey. Unarmed...prepared only with the survival skills they have just learned, they are on their own in the vast wilderness with no place to turn!

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 CATHERINE KEENER TRACI LIN MICHAEL ALLEN RYDER
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IT'S ELEMENTARY! BUY 2 EXCITING OUTDOOR THRILLERS...GET \$20 BACK FROM CBS/FOX!
 There's no limit to how many \$20 rebates you can get!

SURVIVAL QUEST
 Breathtaking suspense/adventure from the director of *Phantasm* and *Beastmaster!* Stars Lance Henriksen. 1989 theatrical release. Catalog #4769

DEALER ORDER DATE: 4/10
 STREET DATE: 4/26



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SURVEY SHOWS SPECIALISTS WILLING TO CONSIDER RACKS

(Continued from page 41)

A survey of 314 buyers for video specialty stores (defined as retail operations deriving more than half their revenue from prerecorded video) found that 11% are currently working with rackjobbers to stock their stores. More significantly, 33% said they would be likely or very likely to participate in such a program in the future.

In general, the larger the retail operation—whether measured by the number of stores or their monthly budgets for new inventory—the more likely they are to be using a rackjobber currently. Only 8% of single-store operators report working with a rackjobber, compared to 11% of operations with 2-9 stores, 31% of chains with 10-50 stores, and 20% of chains with more than 50 locations.

Similarly, 9% of retailers spending less than \$2,500 a month on new inventory report working with a rackjobber, compared to 8% each for operations spending \$2,500-\$5,000 a month and those spending \$5,000-\$10,000 a month. Eighteen percent of chains spending \$10,000-\$100,000 a month currently use a rackjobber, as do 22% of chains spending \$100,000 a month or more.

Not surprisingly, retailers deriving the highest percentage of their total income from sell-through (as opposed to rentals) are more likely to be working with a rackjobber than are more rental-oriented re-

tailers.

Among specialists not currently working with rackjobbers, it is the small to midsize chains—those with two to nine stores and those spending \$5,000-\$10,000 a month on new inventory—that are most open to being racked in the future. Among chains of two to nine stores, 42% told Video Marketing

One-third of video specialty buyers said they would likely work with a racker

they are likely or very likely to work with a rackjobber in the future, compared with only 29% of single-store operators and 22% of chains with more than 10 stores.

Among chains spending \$5,000-\$10,000 a month on inventory, 43% say they are likely or very likely to work with a rackjobber in the future, compared with 28% of chains spending \$2,500-\$5,000 a month and 37% of chains spending \$10,000-\$100,000 a month.

Those retailers in the middle of the sell-through spectrum are also the most likely to be interested in rackjobbing. Among operations deriving 6%-10% of their total revenue from sell-through, 51% say they are likely or very likely to

participate in a racking program in the future, compared to 32% among retailers deriving 5% or less of their revenue from sales and 29% of retailers deriving more than 10% of their revenue from sell-through.

All of this suggests a potentially significant market for operations offering rackjobbing services to video specialists, whether traditional wholesalers or established racks.

The most fruitful market is likely to be the midsize chain. The reasons for this are not deducible from the Video Marketing survey itself, but several possibilities present themselves. Single-store operations may be too small for most rackjobbers to address economically, since racking is a more labor-intensive operation than traditional wholesaling and because the volume from a single store is likely to be small.

The largest chains, on the other hand, may feel they are better able to compete with the mass merchants. They can buy in large volumes and in some cases direct from the suppliers. Direct, large volume buying also leaves them room to discount, eliminating some of the price advantage enjoyed by the mass merchants. As a result, they may see less of a need to give away a portion of the revenues to a middleman.

In addition, they may feel secure enough in the long-term prospects of their rental business that they are less concerned about competition from other classes of retailer.

It is the midsize chain that is most vulnerable to competition from other classes of account. Without the massive advertising budgets of their larger cousins, their rental businesses are more susceptible to fluctuations in consumer demand, and thus the additional revenue from sell-through is critical.

At the same time, they generally lack the buying clout to deal directly with the manufacturers. This, coupled with open-to-buy budgets that are also smaller than the largest chains, making them reluctant to tie up capital in product that may sit on shelves waiting to be sold, makes them prime candidates for a rackjobber's service.

newsline...

ITA's New Logo And Its 1990 Goals—Briefly Stated

The International Tape/Disc Assn.—celebrating its 20th anniversary—will be known henceforth simply as ITA. The new logo will have the notation "An International Association Of Magnetic and Optical Media Manufacturers and Related Industries." At the same time, the trade group's future emphasis, according to Al Markim, head of VidAmerica and ITA chairman, will be more global. Primary goals this year will include collection and dissemination of research and information, operation of forums and seminars to encourage interaction and understanding of issues and trends, fostering the development of technical standardization relating to marketing and maintenance of product quality, and identification, monitoring, and response to public policies that impact the magnetic and optical media and related industries.

Direct-Mail Mania: Marketing In The '90s

Approximately one out of six prerecorded cassettes sold to consumers in 1989 was sold via catalog, direct-mail solicitation, direct-response advertising, or similar nonretail mechanisms, according to a new estimate from Brooklyn, N.Y.-based EPM Communications. That translates into about 18 million PRCs. The direct-sales business is now large enough, in fact, that it is beginning to influence how tapes are being marketed, says Ira Mayer, president of EPM and editor/publisher of The Entertainment Marketing Letter. "The whole trend of selling related titles as a package really grew out of the direct-marketing business," Mayer says. Because their costs per sale are higher than with retail distribution, "direct marketers don't want to sell \$14.95 tapes. So they asked the suppliers for packages of titles to raise the unit price to a level that is profitable." A reflection of that strategy can now be seen in how Paramount is marketing the three "Indiana Jones" titles or in J2 Communications' handling of the Mother Goose series, Mayer argues. Both series are being offered in multicassette packages at retail.

The next trend in video direct marketing, according to Mayer, will be exploiting the mailing lists developed through direct efforts to sell non-video merchandise. "Fine-arts marketers such as Kultur or Home Vision, if they can build their databases into something significant, can start marketing ancillary products to their mailing lists," Mayer says. "It's going to be a key to the long-term growth of these companies."

Mayer will be leading a one-day seminar April 18 in New York called "Direct Response Entertainment Marketing: Techniques & Tools For Boosting Profits in the 1990s." Featured speakers include Fred Johnson, Johnson Associates; Frank Udonn, Direct Music Marketing; Harriet Seidler, MTV; and George Spitzer, Book of the Month Club. 718-469-9330.

Laserdisk Image Getting Brighter

As he has predicted before, Image Entertainment's Marty Greenwald, president of Image Entertainment, said he forecasts laserdisk sales for 1990 at 5 million units, growing to 10 million in 1991, and shooting to 20 million in 1992. In 1992, he also said, sales could reach as high as 35 million disks. The Image executive spoke during a laserdisk overview session at the 20th annual ITA Seminar in Palm Springs, Calif., March 14-17. He also estimates that there are about 400,000 laserdisk hardware units currently in U.S. households. But as the format continues to make dramatic moves, hardware sales should go to 700,000 units by 1991 and reach the 1.5 million mark two years after that. Michael Fidler, senior VP, Pioneer Electronics, indicated that his company sold about 100,000 machines in the U.S. during 1989 and expects the industry to sell somewhere near 225,000-250,000 units this year. James Frische, president of Digital Audio Disc Corp., said industrywide capacity for laserdisk replication is at about the 5-million-unit level, but should increase to 7.5 million during 1990, go to 10 million in 1991, and hit 15 million in 1992.

Blank-Tape Makers Combat Sales Dropoff

After a decade of incredible growth—which saw sales go from 28 million pieces in 1982 to 200 million pieces in 1985, to 254 million units in 1989—blank videotape suppliers are devising a number of strategies to boost sales, now that "mature" VCR owners are apparently recording less. A blank-tape panel at the 20th Annual ITA indicated that blank videotape sales were "flat" in both 1987 and 1988, while experiencing a 3% drop in 1989. Maxell's newer programs, for example, according to Michael Golacinski, manager, marketing and sales, will now actively pursue the upper-end, high-grade, and camcorder niches—both on an upward tick—in addition to encouraging more impulse purchases as well as the impulse to tape at home. Acknowledging a proliferation of brands and formulations, he said, "Our research shows that consumers are confused and overwhelmed." Maxell will try to lessen the con-

(Continued on page 53)

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
COLD FEET (R) Tom Waits, Sally Kirkland, Keith Carradine IVE/\$89.95	4/3/90 (4/26/90)	\$2.16 (30)	Poster, Sellsheet
ERIK THE VIKING (PG-13) Tim Robbins, Mickey Rooney, John Cleese Orion/\$89.98	4/10/90 (4/26/90)	\$1.8 (261)	Poster, Flier
THE GIRL ON A SWING (NR) Meg Tilly, Rupert Frazer HBO/\$89.99	4/9/90 (4/25/90)	\$5.37 (26)	Poster
TRUST ME (R) Adam Ant, Talia Balsam, David Packer M.C.E.G./Virgin/\$79.95	4/3/90 (4/18/90)	\$0.09 (2)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE FORGOTTEN Keith Carradine, Steve Railsback, Pepe Serna Paramount/None Prebook cutoff: 3/30/90; Street: 4/19/90	TRANSYLVANIA TWIST Robert Vaughn, Teri Copley MGM/UA/\$79.98 Prebook cutoff: 4/4/90; Street: 5/16/90
METAMORPHOSIS Gene Le Brock, Catherine Baranov, Stephen Brown Imperial/\$89.95 Prebook cutoff: 4/4/90; Street: 4/25/90	TRUE LOVE Annabella Sciorra, Ron Eldard MGM/UA/\$89.95 Prebook cutoff: 4/21/90; Street: 4/24/90
NEXT OF KIN Patrick Swayze, Adam Baldwin, Helen Hunt Warner/\$89.95 Prebook cutoff: 4/2/90; Street: 4/24/90	ZAPPED AGAIN Todd Eric Andrews, Kelli Williams, Reed Rudy Orion/\$79.98 Prebook cutoff: 4/5/90; Street: 4/26/90

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.

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Home Vision Tests Laserdisk Waters With Jazz Series

BY TRUDI MILLER

NEW YORK—Home Vision, a leading fine- and performing-arts video label, is moving into the laserdisk arena with a new jazz collection (also available on videocassette). The series, acquired through independent Japanese label VAJ, is Home Vision's first foray into laserdisk.

"I think it's inevitable [to release product on laserdisk]. This is where the market is going, particularly in performing arts," says Christine Lundberg, VP of research and development for Chicago-based Public Media Inc., Home Vision's parent company. "The technology is there, and it's much more affordable now—you have combination CD and laserdisk players for under \$500—so I think the software is going to have to be there."

Lundberg also points out that fine arts aficionados are especially likely to embrace new technology. "It was the opera lovers who were the first to get Beta, because the technology was supposed to be better. Then VHS improved and took over, and they went for that. Classical music fans were the first to get CD players. This is the segment that is very sensitive to better technology, ahead of the rest of us. If it promises better resolution and better sound quality, they are the ones that want it."

Home Vision expects the laserdisk version of the jazz programs to account for 5%-10% of sales, says Lundberg. The series includes a tribute to John Coltrane, as well as performances by Carmen McRae, Keith Jarrett, and the Gadd Gang.

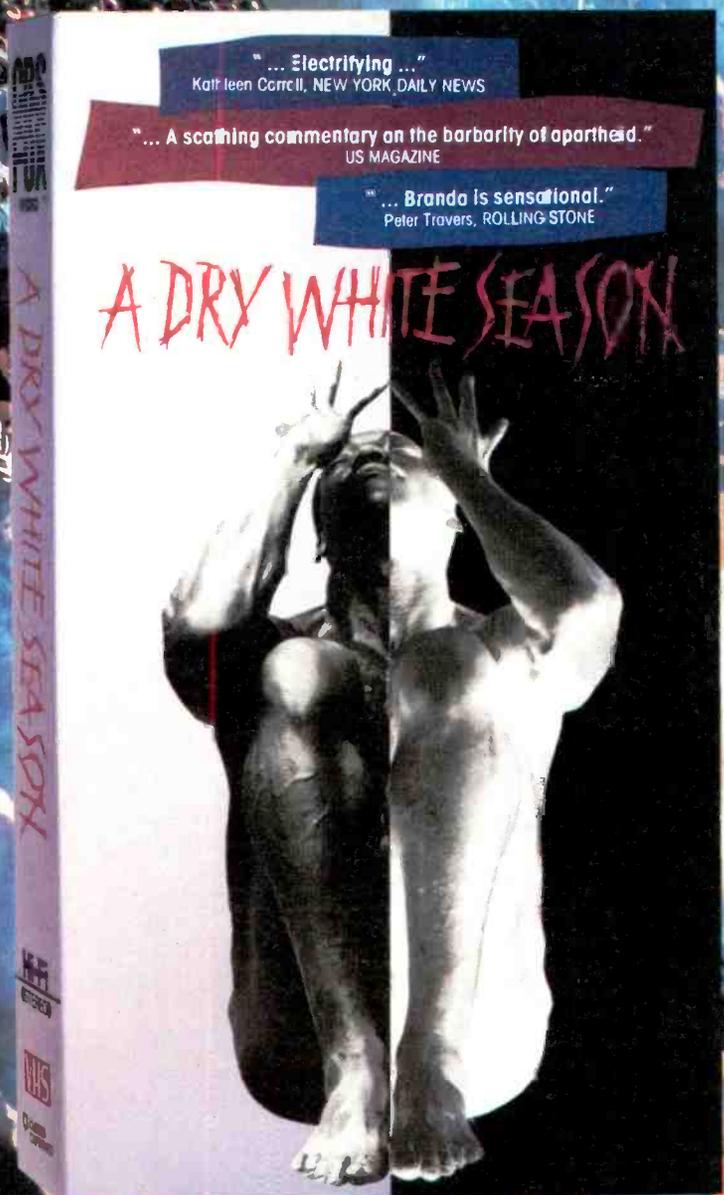
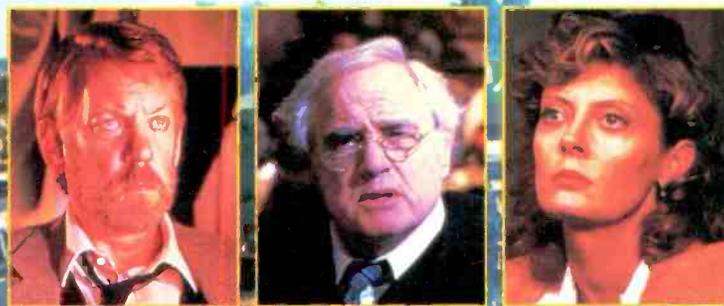
For the jazz project, Home Vision entered a joint-venture partnership with New Jersey-based New Visions Inc., a company that acquires programming for laserdisk. "They have been helping us in finding the right manufacturing," explains Lundberg.

She says that in distributing the laserdisks, Home Vision will go through the same established channels it uses for videocassette product: direct retail sales to bookstores, record stores, museum shops, schools and libraries, and specialty shops. "There are stores that deal with nothing but ballet, or just opera merchandise," Lundberg says. Home Vision also markets its product through mail-order catalogs (Signals, Publishers Central, American Express, and Barnes & Noble), and through its own direct-mail operation.

In addition, says Lundberg, "We will look for specialty stores that specialize in laserdisk. There's a store near Chicago that does nothing but laser. How many stores are there like that? That's what we want to find out. We will also look for stores where there is a high penetration of hardware sales, and assume that there will be a need for software as well."

Although the VAJ product is Home Vision's first laserdisk series, Public Media's other labels have al-

(Continued on page 52)



METRO-GOLDWYN-MAYER PRESENTS "A DRY WHITE SEASON" PAULA WEINSTEIN PRODUCES DONALD SUTHERLAND JANET SUZMAN
JURGEN PROCHNOW ZAKES MOKAE SUSAN SARANDON MARLON BRANDO DAVE GRUSHIN EDITOR TIM HAMPTON
DIRECTOR OF PHOTOGRAPHY ANDRE BRINK EXECUTIVE PRODUCERS COLIN WEILAND ELIZHAN PALCY PRODUCED BY PAULA WEINSTEIN DIRECTED BY ELIZHAN PALCY
R-13
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"TWO THUMBS UP."
SISKEL & EBERT

"★★★★½
...ELECTRIFYING..."

KATHLEEN CARROLL
NEW YORK DAILY NEWS

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PETER TRAVERS
ROLLING STONE

"...A POWERFUL AND
IMPORTANT FILM."

ROGER EBERT
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STAR POWER!

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RESPONSE A+

Apartheid in South Africa is a topic of current interest to every American. This powerful thriller is, by far, the most "audience-pleasing" film ever produced on that subject. A whopping 97% of the theatrical audience surveyed rated it a great film! * Men and women, young and old, are equally enthusiastic!

*CinemaScore

A Dry White Season took five years to bring to the screen. It is a film that will be viewed and talked about for decades.

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4/10/90

Street Date:
4/26/90

Suggested Retail
Price: \$89.98

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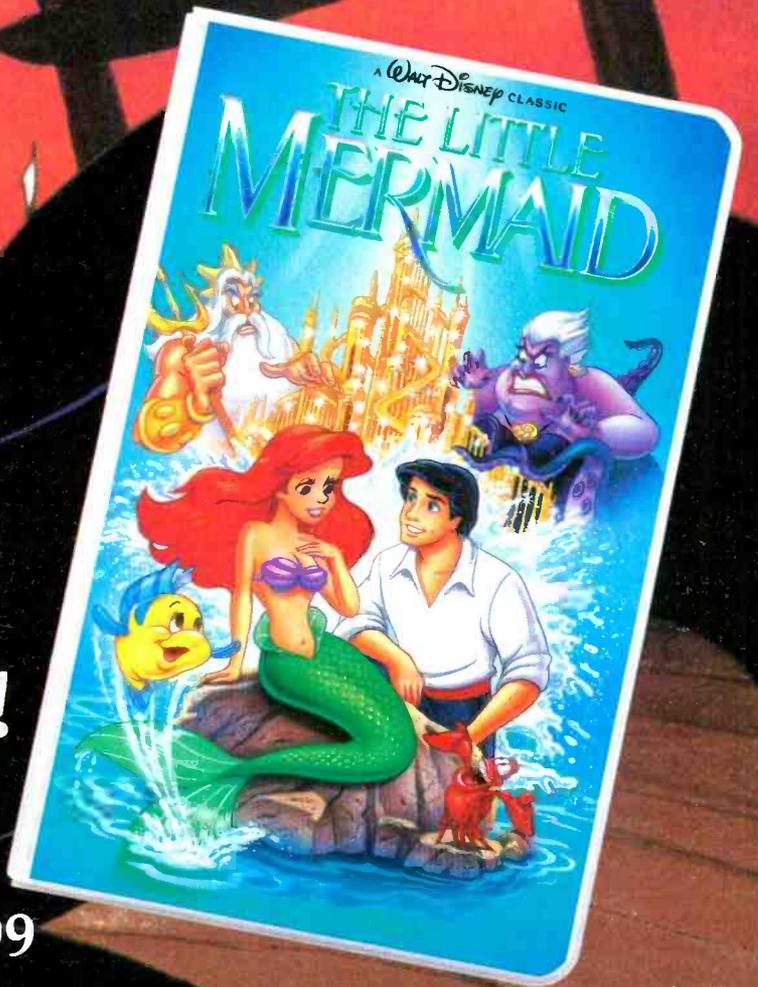
- Higher Purchase Intent Than All-Time Best Sellers "Cinderella" and "Bambi"!*
- 86% of "Mermaid" Buyers Will Buy Any Time Of Year!*
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All Ages Admitted

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Walt Disney
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Distributor Ship: May 14
Will Call: May 16
Nationally Advertised Availability: May 18

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TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					
1	1	53	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
2	NEW▶		SAN FRANCISCO 49ERS: TEAM OF THE DECADE	Fox Hills Video M102258	19.95
3	6	7	NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
4	4	47	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
5	7	7	NBA SUPERSTARS	CBS-Fox Video 2288	14.98
6	3	147	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
7	2	19	CHAMPIONS FOREVER	J2 Communications J2-0047	19.95
8	5	15	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	24.95
9	16	101	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
10	8	103	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
11	10	25	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
12	9	91	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
13	12	3	GREAT SPORTS MOMENTS OF THE 80'S	CBS-Fox Video 2426	19.98
14	RE-ENTRY		NFL CRUNCH COURSE	Fox Hills Video	19.95
15	14	15	NFL SUPER DUPER FOLLIES	Fox Hills Video	19.95
16	11	5	SUPERBOWL XXIV-AFC CHAMPIONS 1989 YEARBOOK	Fox Hills Video M102552	19.95
17	18	9	GREG NORMAN, THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
18	17	161	AUTOMATIC GOLF ▲◇	Simitar Ent. Inc. VA 39	14.95
19	13	31	KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
20	15	35	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
SELF IMPROVEMENT™					
1	6	41	SWAYZE DANCING	Celebrity Associates FRV-130	NL
2	1	9	TOP GUN JETS II	Simitar Ent. Inc.	14.95
3	3	41	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
4	10	13	WORDPERFECT LEVEL II	The Video Professor	19.95
5	2	3	WORDPERFECT	Morris Video 3154	14.95
6	15	15	INTRODUCTION TO DBASE III PLUS	The Video Professor	19.95
7	4	29	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
8	5	39	FODOR'S HAWAII	Random House Home Video	19.95
9	7	13	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	29.95
10	NEW▶		EMERGENCY ACTION-FIRST AID	Activideo	19.95
11	13	11	INTRODUCTION TO WORDPERFECT	The Video Professor	19.95
12	11	15	CASINO GAMBLING WITH DAVID BRENNER	Warner Home Video 052	39.95
13	14	41	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
14	8	27	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
15	9	15	GEORGE BURNS: HIS WIT AND WISDOM	VidAmerica 7160	29.98

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HOME VIDEO

Vid Companies Tune In To Classic-TV Fare

MPI, Republic, CBS/Fox Among Firms Marketing Titles

■ BY RICHARD T. RYAN

NEW YORK—Classic television is alive and well on home video. Chances are good that almost any series you can name from the '50s through the '80s is either available on video at the moment or will be in the near future.

Hit series such as "The Honey-mooners," "I Love Lucy," and "The Twilight Zone" have been available for some time—both in video specialty stores and mass merchants as well as through direct mail.

However, the availability of some less well known offerings—including everything from the '40's "Cliffhangers" to the British cult favorite "Dr. Who" to the recently canceled "Beauty And The Beast"—may surprise even a veteran nostalgia buff.

MPI Home Video, which has carved itself a nice little niche in the nostalgia market, has such British imports as "Danger Man," "Secret Agent," and "The Prisoner"—all of which feature Patrick McGeehan—as well as cult favorite "Dark Shadows." MPI also carries the so-called "lost episodes" of "The Honey-mooners," as well as the new "Sherlock Holmes" series starring Jeremy Brett and airing here on PBS.

Jaffer Ali, MPI's marketing VP, says, "Everybody flirts with nostalgia, but we make a concerted effort to do it right." According to Ali, MPI markets its titles in a variety of ways. In addition to the larger video stores—more and more of which are adding TV sections, he says—MPI also places its titles in such record stores as Tower and Musicland and in mail-order catalogs. The price points for MPI titles run from \$19.98 to \$29.98.

Ali said part of the appeal of the titles lies in the fact that consumers know they are getting an unedited, uncut copy.

At Republic Pictures Home Video, the major TV titles are "The Little Rascals," "Bonanza," and "Cliffhangers." According to Glenn Ross, VP of marketing, Republic will soon be releasing four cassettes with two episodes each of "Car 54 Where Are You?"

Republic's fastest-moving titles, however, are the "Little Rascals" episodes. "We have six 'Rascals' tapes out, and in the first six months, they sold more than 100,000 units." Republic also boosts sales by having show star Spanky McFarland appear to help promote the titles.

Ross attributes the continued popularity of the shows to a number of factors. "These are programs that are perennial and collectible. Anything you enjoyed as a child, you want to pass on. On home video, they come without commercials, and consumers can select their favorite episodes."

Although Republic is not moving to acquire additional TV titles, there are plans to release more episodes of "Bonanza." However, TV titles need not be old to move. Ross said the pilot movie of the recently canceled "Beauty And The Beast" series sold in excess of 200,000 units.

"We have to impress upon the retailers that there is a demand for these types of programs and then we

have to educate the consumers that it's there," Ross says. "The perception in the industry that TV won't sell is a wrong perception."

CBS/Fox's main nostalgia entry is the "I Love Lucy" series. "These programs have done very well through the racks," says marketing manager Mindy Picard. Each "Lucy" program contains two episodes and carries a \$14.98 price point. "We offer a 16-piece prepack with four of each volume and a header display," Picard says. "We also cross-promote each title on each of the others." CBS/Fox

recently announced the release of "The Twilight Zone."

In addition to its American classics, CBS/Fox has also done well with "Dr. Who," a BBC production that debuted in 1963 and is still on the air in England.

Another label that has done well with TV titles is IVE. Alan Benjamin, VP of retail sales, says, "Serials are popular. For some reason, made-for-TV movies aren't." Among the titles in the IVE stable are "The Saint," "Charlie Chan," "Space: 1999," and

(Continued on page 53)

FOR WEEK ENDING MARCH 31, 1990

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Year of Release	Suggested List Price
★★ NO. 1 ★★					
1	1	24	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	26	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	3	76	CINDERELLA Walt Disney Home Video 410	1950	26.99
4	4	23	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
5	6	82	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
6	7	13	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
7	8	74	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
8	5	235	DUMBO ▲◇ Walt Disney Home Video 24	1941	29.95
9	11	44	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
10	9	59	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
11	12	22	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
12	10	180	ALICE IN WONDERLAND ▲◇ Walt Disney Home Video 36	1951	29.95
13	16	22	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
14	14	130	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
15	15	128	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
16	13	22	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
17	19	2	HERE COMES PETER COTTONTAIL Family Home Entertainment 27321	1971	14.95
18	17	3	MCTREASURE ISLAND Hi-Tops Video M022170	1989	9.95
19	18	9	BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.95
20	24	63	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
21	20	7	BEETLEJUICE VOLUME 2 Warner Home Video 11941	1989	14.95
22	22	44	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
23	21	18	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
24	25	2	SPEED RACER: THE TRICK RACE VidAmerica 7201	1990	9.98
25	23	7	BEETLEJUICE VOLUME 3 Warner Home Video 11942	1989	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.

Soviet Magazine Covers Nascent Video Market

■ BY VADIM YURCHENKOV

MOSCOW—With Soviet interest in video steadily increasing and a definite market building up, albeit haphazardly (Billboard, Jan. 6), the appearance of a national magazine devoted to the format is a further sign of potential and consolidation.

Video ASS (Assn.) is the name of the first Soviet consumer publication on video. The 130-page issue with a print run of 100,000 contains numerous full-color photographs and has a target of 2 million households estimated by the magazine to own VCRs as well as the operators and customers of the numerous public video salons that have become popular and accessible to those unable to afford domestic VCRs.

V. Borev, editor in chief of the magazine and head of the Integral scientific and research center on video culture (Billboard, Jan. 6), says Video ASS is the result of collaboration between Integral, which provides editorial input, and the IKPA Soviet/-Finnish joint venture, which prints the magazine.

Borev regards the magazine as a means of uniting national video producers, businessmen, and the public with the eventual aim of establishing a national video association. Already in the U.S.S.R. there is a large group of video film makers and distributors, including the video salon operators. The latter are often accused by the press of "demoralizing Soviet youth by showcasing erotic, horror, and violent video material, leading them to decay."

The magazine is targeting "a multimillion audience of videofilm viewers." The first issue includes stories about subscription TV, the KGB versus James Bond, and the status of videocassettes with regard to Soviet customs laws.

About 30 film critics and journalists review hundreds of foreign movies available on video, giving them ratings. The highest praise went to Francis Ford Coppola's "Apocalypse Now," while the "The History Of Porno" got the poorest reaction.

Also covered is the emerging national alternative (nongovernmental) and independent TV sector in the U.S.S.R. The magazine reports that the NIKA TV company has signed an agreement with Mercury Films in the U.S. concerning the duplication and distribution of U.S. movies through the Soviet video salons. This deal is regarded as a first step toward stemming the prevalent video black market and piracy in the U.S.S.R.

VCRs have become a coveted item for millions of Soviet people. Over the last two years, thousands have been visiting Yugoslavia on privately arranged invitations from Yugoslav citizens, which enabled the Soviets to obtain the necessary Yugoslav visa and exchange rubles for Yugoslav dinars to purchase VCRs and software. This facility has now largely been negated by the Yugoslav authorities imposing new restrictions on "friendly travel" and an unfavorable currency exchange rate from Jan. 1.



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Video Firms Weigh Quality Costs Of Low-Priced Dupe Formats

THE GOOD, THE BAD, & The Ugly. Don't expect to see front-line rental or theatrical features—or even much catalog product—coming from the major studios in the extended-play or limited-play formats in the near future. Those lower-priced formats sacrifice too much video and audio quality for today's quality-conscious producers/directors and others in the creative community who have made their own headlines recently both touting letter-boxing and urging new laws against colorization. For them, only standard play is acceptable.

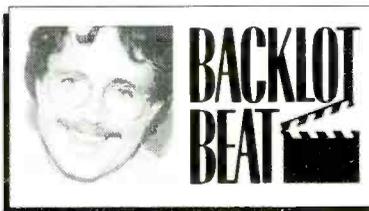
That was the view from several major home video companies at the March 14-17 **International Tape/Disc Assn.** conclave in Palm Springs, Calif., which devoted several sessions to those formats.

Bud O'Shea, president and chief operating officer for **MGM/UA Home Video**, said, "Besides consumer concerns, we have to deal

with the creative community," adding that some of the more influential producers and directors in Hollywood simply won't allow their films to be released in those formats or else strenuously object to them.

"That also goes for a film that's 20 years old. Even if we have the contractual right to release the films in those formats, we have to maintain our relationships with those people. It's no secret that producers and directors are getting more input into home video packaging and marketing," he said, adding that while his company is profit-conscious and the home video business has become price sensitive, "we want to give consumers what they want. There's a perception from consumers, based on our own research, that if they think it's recorded in other than standard play, they think it's inferior. The new VCR technology with better audio and video also makes quality that much more important."

Phil Pictaggi, senior VP, operations, **MCA Home Entertainment**, said he believes his company delivers Hollywood's "creative expression" to the consumer, which is something that it considers a "trust." Neither **MGM/UA** nor **MCA** has ever issued



by Jim McCullough

product in other than the SP mode.

Phil Narowlansky, VP operations and productions, **HBO Home Video**, whose company has had some indirect experience with those formats via sublicensing deals, noted, "The question is how to minimize the damage. It's not whether this is the best

thing to do. We know it's not the best thing to do." He added that there is "pressure" to get to more satisfactory EP and LP modes since "we're at the point where pennies mean something and the pressure to do this kind of duplication is greater. But quality should be compromised as little as possible." Even at the premium level, he added, it might be doubtful that some major sponsors would want to put their logo on an inferior-looking product.

Nonetheless, both the EP and SP modes have carved out about a 20% market share for themselves during the last year, according to duplicators and hardware executives attending **ITA**. **Panasonic Industrial Co.'s George Currie**, for example, noted that about 49 million of the 240 million prerecorded cassettes sold in 1989 were either EP or LP. Most of those titles were in the premium and "giveaway" categories.

If EP and SP have a future place

at the major studios, said both **O'Shea** and **Pictaggi**, it is at the premium, giveaway, animation, and possibly children's video levels.

EP allows duplicators to put about three times the normal programming onto a tape as with the high-quality standard-play mode, while LP allows about twice the amount of programming. Cost savings to program suppliers can range from 25% to 35%.

Tape duplicators, such as **High Speed Video**, **Rank**, **West Coast Video**, and **Celebrity Duplicating Services**, all acknowledged growing EP and LP activity, while **Joe Wischerath**, president of **High Speed Video**, noted that only 1% of the units in a recent 2-million EP run were returned.

And **William Follett**, chief operating officer of **GoodTimes Home Video**, said his company has had strong success with the LP mode and experiences minuscule returns.

VIDEO PEOPLE

Louis A. Feola is named executive VP of **MCA/Universal Home Video**. Previously, he was senior VP of marketing for **MCA Home Video**.

A major restructuring and expansion of **Paramount Home Video's** field sales staff, according to **Jack Kanne**, VP of sales, sees the following changes: **Meagan Burrows**, previously director, Eastern division sales, is promoted to executive director, distribution sales, basing in Chicago. **Jeri Elster**, previously director, national sales, is promoted to executive director, national accounts, basing in Chicago. **Susan Hatfield**, formerly director, Western regional sales, is promoted to executive director, retail sales, basing in Los Angeles. **Felice Fleisher**, previously director, distributor marketing, is promoted to executive director, Canadian sales and operations. She will open up a **Paramount Home Video** sales office in Canada. **Jeff Radoycis**, previously Southeastern regional sales manager, is promoted to director, Eastern sales, basing in Atlanta. **Karen Chytraus**, previously Southwestern and Western regional sales manager, is promoted to director, Midwest sales, basing in Chicago. **Bonnie Fisher**, previously Western regional sales manager, is promoted to director, Western sales, basing in Los Angeles.

Dave A. Devarajan, formerly director of operations for **BMG Music**, is named VP of operations and strategic planning for **LIVE Entertainment**, Los Angeles. At the same time, **Vincent Petrillo**, formerly director of ancillary sales, is promoted to VP, ancillary sales, for **International Video Entertainment Inc.** And **Dennis Moore**, formerly product manager, is promoted to director of marketing.

Gina Resnick is promoted to senior VP, acquisitions and business affairs, for **RCA/Columbia Pictures Home Video**. She had been VP of business affairs and acquisitions.

HOME VISION TESTS WATERS WITH JAZZ SERIES

(Continued from page 47)

ready experimented with the medium. Films Inc., PMI's educational division, has instructional foreign-language courses available on videocassette and laserdisk.

PMI, which does mainly documentaries, is putting the PBS series "The Story Of English" on laserdisk. (It is already available on cassette.) PMI may also release "Vintage," its video documentary about wines, on laserdisk. Lundberg says that while the fine-arts videos and disks are marketed directly, the nonarts product is distributed through **Baker & Taylor**.

Home Vision, meanwhile, has more laserdisk plans. As the exclusive distributor of videos for the

Metropolitan Museum of Art and the **National Gallery**, the company plans a laserdisk version of "Masterpieces Of The Met" and a **Georgia O'Keeffe** retrospective.

"Laserdisk is good for that, because you can go to different sections of the museum quickly," says **Lundberg**. There will also be a laserdisk version of "Feast Of The Gods," the **National Gallery's** video about a **Bellini** painting that may have been painted by other artists.

The future holds more hi-tech innovations, says **Lundberg**. The **Met** is producing a piece on **Frederick Remington** that will be shot in hi-definition. **Lundberg** says **Home Vision** will distribute that release.

FOR WEEK ENDING MARCH 31, 1990

Billboard

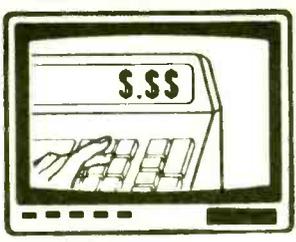
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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	3	5	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	D	19.98
2	1	17	HANGIN' TOUGH LIVE ▲ ¹⁹	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98
3	2	33	HANGIN' TOUGH ▲ ¹⁷	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
4	4	21	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
5	5	19	STRAIGHT UP ▲ ³	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
6	7	21	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
7	6	15	HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	LF	19.95
8	12	11	KENNY G LIVE	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	C	19.98
9	8	3	EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	LF	19.98
10	11	3	DANZIG	Def American Home Video 38159	Danzig	1990	LF	19.98
11	9	7	DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	C	19.98
12	20	3	THE SINGLES COLLECTION	Atlantic Records Inc. Atlantic Video 50145-3	Phil Collins	1989	LF	19.98
13	10	3	THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	SF	12.98
14	NEW ▶		ROLLING STONE PRESENTS TWENTY YEARS OF ROCK & ROLL	MGM/UA Home Video M201454	Various Artists	1990	D	19.95
15	17	39	DELICATE SOUND OF THUNDER ▲ ³	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
16	14	11	PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1989	D	24.95
17	13	17	NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	LF	19.95
18	15	7	HARD N' HEAVY VOLUME 5	MPI Home Entertainment MPI1680	Various Artists	1990	D	19.95
19	16	5	THE CREAM OF ERIC CLAPTON	PolyGram Music Video 081-189	Eric Clapton	1990	LF	24.95
20	18	23	VIDEO MINDCRIME ▲	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

STORE MONITOR



by Earl Paige

MAGAZINES, MAGAZINES: More and more video stores publish magazines—or otherwise make them available to customers over the counter, or via mailed subs, or both. There are plenty of suppliers of these publications that can be easily customized. They're in all sizes, it seems, and there's plenty of competition, too, says **Ed Best**, publisher at **Falcon Publications** in Little Rock, Ark. Many are standard magazine size—8.5-by-11—but there are several tabloids styled after Falcon, notes Best of one trend. Another trend is chains doing their own publications, as with **Blockbuster Entertainment** and its **Blockbuster Video Magazine**. Meanwhile, Falcon is getting more exposure across the country, and has just invaded California through low-key but public **Video Superstores**. "We are expanding," says Best, indicating that Falcon's approach is a very fast read "and then get them over to the video counter." The publication is only eight pages, "but a lot of thought goes into what you find in there." Formed in 1981 by **Jim Faulkner** as a sideline, Falcon was acquired by Faulkner outright four years ago and now has a press run, says Best, of 1,300,000. Cost to dealers is 20 cents in the smallest quantity—100 copies—and tiers from there on up. Dealer logo is at the top of page 1 and there is a location tagline across the bottom of the back page identifying 11 Video Superstores: three in Indianapolis, one each in Muncie, Evansville, and Anderson, Ind.; individual stores in upstate Syracuse, Penfield, and Greece, N.Y.; and two in California—one in Redding and one near Dodger Stadium in Los Angeles.

NICKING NINTENDO: Getting it from all sides, **Nintendo** is now under attack from parents, teachers, and psychiatrists, according to the *Daily Breeze*, a California newspaper on L.A.'s west side. The headline for author **Shawn Doherty's** piece: "Are some children turning into mutant blobs like the characters in the games they play? Parents, teachers, and psychiatrists are starting to ask..." Calling attention to Nintendo's 22-page position paper, "The Value Of Video Games," the article also notes that Nintendo is sponsoring a symposium and that its largest supplier, **Konami**, has gone on the offensive. **Charlyne Robinson**, dubbed "Konami Mom," and who

is the mother of two sons, is on a public relations tour. The *Daily Breeze* piece even offers a guide for parents: Regulate playing hours; limit play until homework is finished; have a checklist; no play on weeknights, or maybe just an hour; encourage balancing play with other activities, "even daydreaming." Still more parent points: encourage outdoor exercise; buy games that involve others to avoid isolation; and, a similar ploy, have game in the living room in view of the whole family.

MUSIC PLUS ADDS PLUS: In what appears as a continuing expansion, **Music Plus**, the 70-store Los Angeles chain, is changing its six-issues-a-year **Music Plus Video Guide** to a more general home entertainment magazine and making it a monthly: **Music Plus Prime**. It will continue to focus on video, but will add music as well. In his usual opening remarks, **Lou Fogelman**, president, promises stores "all over California," hinting at another wave of competition as **Music Plus** never before ventured further from L.A. than Riverside or Ventura. Does **Music Plus** feature video more? The question arrives via those considering that both **Music Plus** and Dallas-based **Sound Warehouse** are subsidiaries of **Shamrock Holdings**. Close observers believe **Music Plus** enjoys about a 28% share of income from video sales and rental. For **Sound Warehouse**, also a combo web with only three mall stores as compared with none for **Music Plus**, it has never been that high, but it operates in different markets, in 14 states but with a strong concentration in Texas. **Sound Warehouse** will be doing more filling-in, says **Terry Worrell**, president, talking about new stores coming in Detroit, "more down in Florida, around St. Louis and Memphis where we've been with one store a long spell and it's time to add more." Both chains like community service. **Music Plus** is not joining with **Warner Home Video** in an anti-drug fight. All sales of "Lethal Weapon 2" result in **Music Plus** donating to the organization **D.A.R.E.** Is **Music Plus** sensitive to all the competition in California? Yes. How about its new "beat the clock" rental plan. Every Friday through Monday, return of videos due that day prior to 6 p.m. earns the customers one-half off the normal rental (sorry, no deal on the chain's regular 94-cent everyday **Manager's Special**, which typically runs 50 titles).

SPEC'S VIDEO: Yes, there's **Spec's Music**, the much-respected and publicly held Florida combo chain. But the firm is bowing its first specialty video store. It's also in a mall, "near an entrance," quickly points out **Ann Lieff**, president, who would like to add more due to tremendous competition in the market. "It's a test. We want to see what we can do with a video store."

NEWSLINE

(Continued from page 46)

fusion with "general use," "special event," and "camcorder" designations on more graphically appealing packaging. He also said that 65% of blank-tape sales are tied to a retail ad of some sort, thus the company will try to create more merchandising support and tie-ins with dealers.

Vid Magazines: Nicklaus Takes His Swing

No stranger to home video, golf legend **Jack Nicklaus** launched his new video magazine, "The Wide World Of Golf" (*Billboard*, March 3) in response to a perceived void in the golf-video market. "The [overall] video market is growing so fast and golf magazines are very popular," Nicklaus says. "Combining the two just made a lot of sense." Nicklaus recognizes that golf instruction is the most heavily scrutinized feature in golf magazines, hence, "Wide World Of Golf" similarly emphasizes instructional features. "I've been going back to the video after golf tournaments for years," he says. "Watching my own swing is a tremendous help for me—it's got to be a tremendous help for the average golfer as well."

Other segments of the bimonthly magazine are designed to keep each issue unique. "We examine current controversial issues in golf which you aren't reading second-hand or out of context, which can happen when you're reading it in a magazine—as has happened with me through the years," Nicklaus says. The initial video magazine undertaking of **Video Magazines International**, a joint venture of **Jack Nicklaus Productions** and **ABC Sports**, "Wide World Of Golf" follows Nicklaus' best-selling first volume of "Golf My Way," its recently released second volume, and "Greatest 18 Holes Of Championship Golf."

JIM BESSMAN

CLASSIC-TV VID TITLES

(Continued from page 50)

"Tales From The Darkside."

Citing "I Love Lucy" as the "perfect example," Benjamin says, "This is classic programming. People can't get too much of it, and they don't get tired or bored with it." Benjamin also said a key is keeping the price point "under \$20."

"The Saint," starring **Roger Moore**, carries a list of \$12.95, while the "Charlie Chan" programs retail for \$14.95. "The Saint" is IVE's most consistent seller, according to Benjamin.

RCA/Columbia's major TV series is "The Three Stooges."

Giving the more traditional purveyors of home video a run for the consumer dollar in the nostalgia market is the **CBS Video Club**—a separate entity from **CBS/Fox Home Video**. The Club markets its titles—"I Love Lucy," "The Twilight Zone," "The Honeymooners," "Gunsmoke," and "The Beverly Hillbillies"—on television. The latter two titles are available exclusively from the **CBS Video Club**.

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	Hunt for Red October (Paramount)	11,077,359	1,817 6,097	2	53,926,439
2	Joe Versus the Volcano (Warner Bros.)	7,017,237	1,799 3,901	1	18,877,919
3	Lord of the Flies (Columbia)	4,410,457	888 4,967	—	4,410,457
4	House Party (New Line Cinema)	3,570,142	550 6,491	1	9,293,984
5	Blue Steel (MGM/UA)	2,895,744	1,307 2,216	—	2,895,744
6	Driving Miss Daisy (Warner Bros.)	2,874,332	1,353 2,124	13	69,545,080
7	Bad Influence (Triumph)	2,600,536	1,300 2,000	1	7,628,681
8	Lambada (Warner Bros.)	2,031,181	1,117 1,818	—	2,031,181
9	Hard To Kill (Warner Bros.)	1,830,095	1,265 1,447	5	39,516,632
10	Born on the Fourth of July (Universal)	1,241,150	1,030 1,205	12	63,590,514
11	Madhouse (Orion)	1,161,928	1,233 942	4	17,678,150
12	Blind Fury (Tri-Star)	868,380	353 2,460	—	868,380
13	Tango & Cash (Warner Bros.)	739,654	781 947	12	60,930,601
14	Forbidden Dance (Columbia)	720,864	637 1,132	—	720,864
15	Handmaid's Tale (Cinecom)	716,338	177 4,047	1	1,716,338
16	My Left Foot (Miramax)	701,011	331 2,118	18	7,772,698
17	Steel Magnolias (Tri-Star)	668,390	751 890	17	76,675,926
18	Look Who's Talking (Tri-Star)	663,480	582 1,140	21	133,938,187
19	Glory (Tri-Star)	661,545	723 915	13	22,440,211
20	Nuns on the Run (Fox)	658,835	76 8,669	—	658,835
21	Little Mermaid (Buena Vista)	597,357	852 701	17	78,345,125
22	Stella (Buena Vista)	439,863	453 971	6	19,129,397
23	War of the Roses (Fox)	410,906	497 827	14	83,259,118
24	Henry V (Goldwyn)	347,281	111 3,129	17	5,912,598
25	Revenge (Columbia)	288,446	402 924	4	15,053,034
26	Mountains of the Moon (Tri-Star)	284,620	140 2,033	3	1,050,563
27	Men Don't Leave (Warner Bros.)	271,012	238 1,139	6	5,801,430
28	Last of the Finest (Orion)	221,679	411 539	1	991,304
29	Enemies, A Love Story (Fox)	187,237	135 1,387	13	7,448,038
30	All Dogs Go to Heaven (MGM/UA)	179,931	272 661	17	25,971,728
31	Internal Affairs (Paramount)	169,034	127 1,331	9	26,626,519
32	Always (Universal)	153,200	383 400	12	41,654,850
33	Tremors (Universal)	144,720	268 540	8	15,323,995
34	Cinema Paradiso (Miramax)	143,402	26 5,515	5	950,572
35	Ski Patrol (Triumph)	134,494	267 504	9	8,131,293
36	Nightbreed (Fox)	131,766	202 652	4	8,750,628
37	Brain Dead (Concorde)	120,060	60 2,001	8	612,037
38	Streets (Concorde)	116,650	50 2,333	8	680,791
39	Camille, Claudel (Orion Classics)	109,357	30 3,645	12	1,781,375
40	Christmas Vacation (Warner Bros.)	98,793	160 617	15	71,129,107



Les Is More. Saluting Les Taylor's first solo Epic album, "That Old Desire," BMI honors the former Exile member at a Nashville listening party. Pictured, from left, are Taylor's manager, Paul Zamek; producer Pat McMakin; BMI VP Roger Sovine; Taylor; and CBS Records executives Roy Wunsch and Bob Montgomery.

All-Star Cast Set For Int'l Fan Fair

Dirt Band, Judds Among Acts On Slate

BY EDWARD MORRIS

NASHVILLE—Randy Travis, the Judds, the Bellamy Brothers, and the Nitty Gritty Dirt Band are among the star acts scheduled to perform at the International Country Music Fan Fair, June 4-10 at the Tennessee State Fairgrounds here.

Fan Fair is co-sponsored by the Grand Ole Opry and the Country Music Assn.

Except for 16th Avenue Records and Curb Records, each of which has its own program, independent label acts will share a two-hour show allotment with "superstar" acts that are no longer on indies.

To be eligible for consideration for the indie show, an act must be on an "established independent la-

bel" and have had a record on one of the major trade charts between Feb. 29, 1988, and March 1, 1990.

Here is the preliminary schedule and talent lineup:

Monday, June 4: Bluegrass

The festival runs from June 4-10 in Nashville

show, 6-9 p.m.

Tuesday, June 5: Superstar/independent show, 10 a.m.-noon; PolyGram Records show, 2:30-4:30 p.m.; CBS Records show, 7:30-9:30 p.m.

Wednesday, June 6: Capitol Records show, 10 a.m.-noon, with Garth Brooks, Sawyer Brown, Scott McQuaig, and Wild Rose, and Eddie Rabbitt hosting; Warner Bros. Records show, 2:30-4:30 p.m., with Randy Travis and Travis Tritt; MCA Records show, 7:30-9:30 p.m., with the Bellamy Brothers, Vince Gill, the Nitty Gritty Dirt Band, and Marty Stuart, and Jerry Clower hosting.

Thursday, June 7: Atlantic Records show, 10-11:30 a.m.; 16th Avenue Records show, 2:30-4:30, with Canyon, John Conlee, Dianne Davis,

Charley Pride, and Randy VanWarmer; RCA Records show, 7:30-9:30 p.m., with the Judds, Lorrie Morgan, Paul Overstreet, and Prairie Oyster, and Shelly Mangrum hosting.

Friday, June 8: Arista Records show, 10-11:30 a.m., with Asleep At The Wheel, Exile, Alan Jackson, Lee Roy Parnell, and Michelle Wright; Curb Records show, 1-2:30 p.m., with Jann Browne, Becky Hobbs, Johnny Lee, and Ronnie McDowell; Cajun show, 3-4:30 p.m.

Saturday, June 9: 10:30 a.m.-6 p.m., Grand Masters Fiddling Championship at Opryland.

Fan Fair tickets are \$70 each. Additional information is available at 615-889-7503.

Asleep At The Wheel was named the best country band at the ninth annual Austin Music Awards show ... see story, page 32

WARNING: THIS COLUMN CONTAINS EXPLICIT REFERENCES TO RECORD-LABELING BILLS

Gerry Wood is on vacation this week. This week's column was written by Edward Morris.

I CONCEDE. It's apparent that almost everyone in the music business—from songwriter to sales clerk—has taken a second look at the First Amendment and concluded that it's really like OK, you know, to sticker albums for lyrical content. "And better we do it than the legislators," these handmaids to creativity whine virtuously. While I have never subscribed to the notion that we should so love our enemies that we do their work for them, I am forced to admit that I can now see the handwriting on the album cover. I yield to superior paranoia.

Still, if stickers are to become a way of life, why should the conservatives have all the fun applying them? Fair is fair. And we all face recorded offenses that we would appreciate being warned about. For example, as a gospel album reviewer during a peculiarly barren phase of my professional growth, I encountered time and again the cosmic warblings of the Recently Reformed. At such times, I would have given estates and villas to have seen splashed brightly on the album jackets: "NOTICE: HEREIN A 24-YEAR-OLD COLLEGE DROPOUT AND FORMER DRUG ADDICT EXPLAINS THE CREATION AND YOUR PLACE IN IT." On certain records by black artists, I would have profited beyond calculation to see: "WARNING: DURING THE COURSE OF THIS ALBUM, THE ARTIST REFERS TO HIS BELOVED AS 'GIRL' IN EXCESS OF 50 TIMES." And for country albums, I would have bounded about the room on all-fours to have been apprised in advance of the fact that: "ARTIST CONSISTENTLY OVERUSES TRUCK-DRIVING AS A METAPHOR FOR FREEDOM" or "CONTAINS EXCESSIVE ALLUSIONS TO TEXAS."

Call me quirky, but any obligatory labels I designed would alert the world to every song that contains the noxious phrases "goin' home," "pickup truck," "Dixie," "Cajun queen," "blue jeans," "redneck," or that most criminally common of expressions, "morning light."

Clearly, stickers that repel small segments of the population will always attract much larger segments. In the not-too-distant future, record labels, I predict, will have entire departments assigned to create stickers that sell: "PLAY BACKWARD AT YOUR OWN RISK" ... "UNEDITED FOR MATURE AUDI-

ENCES" ... "WARNING: THIS ALBUM CONTAINS DESCRIPTIONS OF SEXUAL PRACTICES HERETOFORE UNDERTAKEN ONLY BY MALAYSIAN GRADUATE STUDENTS."

Given the size of the stickers being considered, enterprising labels will leap to sell advertising space on them: "WARNING: CONTAINS EXPLICIT REFERENCES TO VIOLENCE (Protect Your Home With An Allied Alarm System), BESTIALITY (Horse Around With Trojans), AND DEVIL WORSHIP (Stains' N' Things Dry Cleaners)."

When you think about it, cowardice is just as valid a human emotion as courage. So why shouldn't it have its own payoff? If this be capitulation, let us make the most of it.

COUNTRY AROUND the world: Country music celebrations worldwide are starting with a bang this year. April kicks off



by Gerry Wood

the festival season with Farm Aid IV, April 7 in Indianapolis. Radio Orion—The OK Keep It Country Concert in Johannesburg, South Africa, is scheduled for April 14. The International Music Festival, Wembley, England, is slated for April 14-16. The Zurich Country Festival in Switzerland takes place April 21-22. The Academy Of Country Music Awards Show will be televised from Los Angeles April 25.

May takes country to Frutigen, Switzerland, for the Frutigen Singer/Songwriter Festival, May 25-27. The Prairieland Countryfest, Prairieland Park Frith, Neb., is May 25-27. The Fifth Morecambe International Festival of Country Music in Morecambe, England, is set for May 26-28.

June will round up country fans for Harlow's Country Music Festival, June 2-3 in Harlow, England. The Nashville Network/Music City News Country Awards will be televised from the Grand Ole Opry House in Nashville June 4. The Country Music Assn./Grand Ole Opry 19th annual International Country Music Fan Fair is slated for June 4-10, also in Nashville. RCA group Alabama's June Jam will take place June 9 in Fort Payne, Ala. The Sixth Swiss Alps Country Music Festival in Grindelwald, Switzerland, is June 16.

The Fourth Good 'N Country festival in Kent, England, is scheduled for July 1. Then, it's up to Alberta, Canada, for the Calgary Stampede, July 6-15. Jamboree In The Hills will be held in St. Clairsville, Ohio, July 20-22. And, the Cheyenne Frontier Days in Cheyenne, Wyo., are scheduled for July 20-29.

NEW ON THE CHARTS

Arista Records artist Lee Roy Parnell is highlighted this week as his single, "Crocodile Tears," moves to No. 67 with a bullet in its third week on Billboard's Hot Country Singles & Tracks chart.

The Abilene, Texas-born Parnell credits his home state and the various musical influences found there for his character-rich style. "I guess you could say I've always been into 'roots' music, whatever it was. If it was real rootsy, I liked it. My music has elements of blues, rock'n'roll, Western swing, and, of course, country, because my background and demeanor is such that it couldn't be anything else."

He was raised on a ranch outside of Abilene, and spent much of his adult life playing his music in honky-tonks and roadhouses. He fondly remembers singing

with Bob Wills, a close friend of his family and Parnell's first hero, once on WBAP in Fort Worth—he was 6 years old.

Parnell completed high school and immediately took to the road, basing himself in Austin. He headed to Nashville in 1987, where he landed a publishing contract with the Welk Music Group shortly before that company was swallowed by PolyGram. With his publishing advance, Parnell put together a band and began playing once a month at the Bluebird Cafe showcase club in Nashville, gaining SRO popularity almost instantly.

Parnell says he never made it a point to call people about getting a record deal. The stir that was created by his showcases drew the A&R crowd out to the club and soon Tim DuBois, head of Arista's country division, was saying, "Let's do it."

"It's funny," says Parnell, "because people get scared about what they think Nashville is going to want. They start second-guessing, and it's just not necessary. You just have to do what it is you do. And you better do it the best you can. In my case, it couldn't have happened any better than it did. I'm very lucky—and very, very excited."

Parnell's first album was produced by Barry Beckett. He is managed by Mike Robertson of the 1030 Music Group in Nashville; 615-242-1375. His booking agency is Triad Artists; 213-556-2727.

DEBBIE HOLLEY



LEE ROY PARNELL

Billboard

1990

COUNTRY MUSIC

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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	10	HARD ROCK BOTTOM OF YOUR HEART K. LEHNING (H. PRESTWOOD)	★★ NO. 1 ★★ 3 weeks at No. 1 RANDY TRAVIS WARNER BROS. 7-19935
2	3	3	13	SEEN' MY FATHER IN ME J. STROUD (P. OVERSTREET, T. DUNN)	◆ PAUL OVERSTREET RCA 9116-7
3	4	5	12	NOT COUNTING YOU A. REYNOLDS (G. BROOKS)	GARTH BROOKS CAPITOL 44492
4	5	10	9	FIVE MINUTES B. BECKETT (B. N. CHAPMAN)	LORRIE MORGAN RCA 9118-7
5	2	2	13	CHAINS T. BROWN (H. BYNUM, B. RENEAU)	◆ PATTY LOVELESS MCA 53764
6	8	11	12	HERE IN THE REAL WORLD K. STEGALL, S. HENDRICKS (A. JACKSON, M. IRWIN)	◆ ALAN JACKSON ARISTA 9922
7	9	12	13	QUITTIN' TIME J. JENNINGS, M. C. CARPENTER (R. ROYER, R. LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
8	10	13	8	STRANGER THINGS HAVE HAPPENED R. MILSAP, R. GALBRAITH, T. COLLINS (K. STEGALL, R. MURRAH)	RONNIE MILSAP RCA 9120-7
9	13	18	7	LOVE ON ARRIVAL K. LEHNING (D. SEALS)	DAN SEALS CAPITOL 44435
10	17	27	10	JUST AS LONG AS I HAVE YOU D. WILLIAMS, G. FUNDIS (D. LOGGINS, J. D. MARTIN)	DON WILLIAMS RCA 9119-7
11	6	7	15	SOONER OR LATER B. BECKETT (S. LONGACRE, B. FOSTER, B. LABOUNTY)	EDDY RAVEN CAPITOL 44528
12	15	21	8	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P. WORLEY, E. SEAY (R. MILLER, J. TUBB)	◆ HIGHWAY 101 WARNER BROS. 7-19968
13	7	4	16	NO MATTER HOW HIGH J. BOWEN (E. STEVENS, J. SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
14	16	19	11	OKLAHOMA SWING T. BROWN (V. GILL, T. DUBOIS)	VINCE GILL WITH REBA MCA 53780
15	11	6	16	FAST MOVIN' TRAIN S. HENDRICKS, T. DUBOIS, RESTLESS HEART (D. LOGGINS)	◆ RESTLESS HEART RCA 9115-7
16	12	8	17	ON SECOND THOUGHT R. LANDIS (E. RABBITT)	◆ EDDIE RABBITT CAPITOL 44527
17	24	37	6	HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-19918
18	19	23	8	AIN'T NOBODY'S BUSINESS B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (J. WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
19	25	35	7	SEE IF I CARE R. HALL, R. BYRNE (W. ALDRIDGE, R. BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
20	23	32	9	RIGHT IN THE WRONG DIRECTION B. MONTGOMERY (V. GOSDIN, H. COCHRAN, M. VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
21	18	20	19	TELL ME WHY S. FISHELL (G. DAVIES, H. STINSON)	◆ JANN BROWNE CURB 76805
22	14	9	15	LITTLE GIRL J. BOWEN, R. MCENTIRE (K. FRANCESCHI, Q. POWERS)	REBA MCENTIRE MCA 53763
★★★ POWER PICK/AIRPLAY ★★★					
23	41	54	4	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS, D. GAY)	◆ CLINT BLACK RCA 2520-7
24	38	43	6	BRING BACK YOUR LOVE TO ME R. SCRUGGS, E. T. CONLEY (J. HIATT)	EARL THOMAS CONLEY RCA 9121-7
25	31	36	10	THIS HEART S. BUCKINGHAM (T. MENSY, T. HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
26	33	39	6	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
27	20	14	17	SOUTHERN STAR B. BECKETT, ALABAMA (R. MURRAH, S. DEAN, R. ALVES)	ALABAMA RCA 9083-7
28	32	42	5	I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER)	KEITH WHITLEY RCA 9122-7
29	42	40	9	BACK WHERE I COME FROM J. E. NORMAN, M. MCANALLY (M. MCANALLY)	◆ MAC MCANALLY WARNER BROS. 7-22662
30	22	15	19	LEAVE IT ALONE W. WALDMAN (B. LLOYD, R. FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
31	21	16	20	NOBODY'S HOME J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK RCA 9078-7
32	44	47	5	IF LOOKS COULD KILL T. BROWN, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73254/CBS
33	27	25	7	MAYBE J. E. NORMAN, S. DORFF (B. RICE, M. S. RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
34	46	52	5	SILVER STALLION C. MOMAN (L. CLAYTON)	◆ WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
35	45	48	4	I'D BE BETTER OFF (IN A PINE BOX) D. JOHNSON (J. MACRAE, S. CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
36	29	28	24	WHEN I COULD COME HOME TO YOU J. BOWEN (S. WARINER, R. MURRAH)	STEVE WARINER MCA 53738
37	34	29	22	START ALL OVER AGAIN P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
38	36	26	19	STATUE OF A FOOL S. BUCKINGHAM (J. CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	30	22	I CAN'T TURN THE TIDE K. LEHNING (M. BONAGURA, K. BAILLIE, C. BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
40	55	69	4	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
41	40	31	23	MY ARMS STAY OPEN ALL NIGHT J. CRUTCHFIELD (P. OVERSTREET, D. SCHLITZ)	TANYA TUCKER CAPITOL 44469
42	47	50	5	DID IT FOR LOVE R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CAPITOL/CURB 44483/CAPITOL
43	26	24	18	OVERNIGHT SUCCESS J. BOWEN, G. STRAIT (S. D. SHAFER)	GEORGE STRAIT MCA 53755
44	37	33	19	WHERE'VE YOU BEEN A. REYNOLDS (J. VEJNER, D. HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
45	39	41	9	TIME FOR ME TO FLY R. SKAGGS (K. CRONIN)	DOLLY PARTON COLUMBIA 38 73226/CBS
46	30	22	16	KEEP IT IN THE MIDDLE OF THE ROAD T. DUBOIS, R. SHARP (S. LEMAIRE, J. P. PENNINGTON)	◆ EXILE ARISTA 9911
47	52	64	4	BLACK VELVET N. LARKIN (C. WARD, D. TYSON)	◆ ROBIN LEE ATLANTIC 4-87979
48	43	38	12	GO DOWN SWINGIN' J. STROUD (S. RAMOS, J. VANDIVER)	WILD ROSE CAPITOL 44529
49	48	45	25	IT AIN'T NOthin' G. FUNDIS, K. WHITLEY (T. HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
50	53	67	3	THE DOMINO THEORY R. SCRUGGS (B. LABOUNTY, B. FOSTER)	◆ STEVE WARINER MCA 53733
51	28	17	17	HEARTBREAK HURRICANE R. SKAGGS, S. BUCKINGHAM (J. RUSHING, L. CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
52	65	—	2	WALKING SHOES J. CRUTCHFIELD (P. KENNERLEY)	◆ TANYA TUCKER CAPITOL 44520
53	56	57	6	MISTER DJ J. STROUD (C. DANIELS, T. CRAIN, T. DIGREGORIO, C. HAYWARD, F. EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
54	57	56	8	SOMETHING WITH A RING TO IT D. JOHNSON, T. BROWN (M. COLLIE, A. TIPPIN)	◆ MARK COLLIE MCA 53778
55	54	49	26	WHO'S LONELY NOW P. WORLEY, E. SEAY (K. BROOKS, D. COOK)	◆ HIGHWAY 101 WARNER BROS. 7-22779
56	50	53	26	IT'S YOU AGAIN J. BOWEN, S. EWING (S. EWING, M. GEIGER, W. MULLIS)	SKIP EWING MCA 53732
57	62	66	6	THE HIGHWAY F. FOSTER (T. CONNERS, R. WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS
58	49	44	19	ONE MAN WOMAN B. MAHER (P. KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
59	66	—	2	I WATCHED IT ALL (ON MY RADIO) S. SMITH, T. BROWN (L. CARTWRIGHT, D. SCHLITZ)	◆ LIONEL CARTWRIGHT MCA 53779
60	64	63	26	WHEN IT'S GONE R. SCRUGGS, NITTY GRITTY DIRT BAND (J. FADDEN, D. SCHLITZ)	◆ NITTY GRITTY DIRT BAND MCA 66023
61	59	59	8	A BOTTLE OF WINE AND PATSY CLINE O. BRADLEY (L. GRAVELLE, T. ROCCO)	MARSHA THORNTON MCA 53762
62	61	62	25	MANY A LONG & LONESOME HIGHWAY R. CROWELL, T. BROWN (R. CROWELL, W. JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38 73242/CBS
63	73	—	2	IN ANOTHER LIFETIME P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53804/MCA
64	71	74	25	SIMPLE MAN J. STROUD (C. DANIELS, J. GAVIN, C. HAYWARD, T. DIGREGORIO)	◆ THE CHARLIE DANIELS BAND EPIC 34 73030/CBS
65	67	72	3	WALKIN' IN THE SUN J. BOWEN, G. CAMPBELL (J. BARRY)	GLEN CAMPBELL CAPITOL 79966
66	63	65	5	ONE STEP OVER THE LINE R. SCRUGGS, NITTY GRITTY DIRT BAND (J. HIATT)	N.G.D.B. FEAT. CASH & HIATT MCA 53795
67	72	73	3	CROCODILE TEARS B. BECKETT (L. R. PARNELL, L. PRESTON)	LEE ROY PARNELL ARISTA 9912
★★★ HOT SHOT DEBUT ★★★					
68	NEW ▶	1	1	BLACK COFFEE J. BOWEN, J. STROUD, L. J. DALTON (E. STEVENS, H. KANTER)	◆ LACY J. DALTON CAPITOL 79962
69	NEW ▶	1	1	GUARDIAN ANGELS B. MAHER (N. JUDD, J. JARVIS, D. SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
70	69	71	26	THERE YOU ARE F. FOSTER (M. REID, K. FLEMING)	◆ WILLIE NELSON COLUMBIA 38 73015/CBS
71	75	—	2	HOLLYWOOD SQUARES J. BOWEN, G. STRAIT (W. PATTON, L. CORDLE, J. TANGUAY)	GEORGE STRAIT MCA LP CUT
72	70	70	5	IF A MAN COULD LIVE ON LOVE ALONE J. BOWEN, S. EWING (S. EWING, R. LANE)	SKIP EWING MCA 53777
73	74	—	2	GOODBYE, SO LONG, HELLO S. BERLIN (R. DE CARLO, W. BENNETT)	◆ PRAIRIE OYSTER RCA 9124
74	68	60	18	TIME'S UP SOUTHERN PACIFIC (J. E. NORMAN, W. WALDMAN, H. STINSON, K. WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
75	NEW ▶	1	1	BETTER BE HOME SOON P. WORLEY, E. SEAY (N. FINN)	◆ JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-19964

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

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

"HE GETS BETTER AND BETTER every time he brings out a new song," says PD **Robert E. Lewis**, WKML Fayetteville, N.C., describing **Steve Wariner's** performance on "The Domino Theory" (MCA). "People might need to see the video to really understand this song, but musically it's great and the [**Randy Scruggs**] production is outstanding."

Wariner's song, which moves to No. 50 on the Hot Country Singles & Tracks chart, sports new adds at WPOC Baltimore, WWKA Orlando, Fla., WCRJ and WQIK Jacksonville, Fla., WAMZ Louisville, Ky., KFKF Kansas City, KKAT Salt Lake City, and KRPM Seattle. Healthy moves are reflected at KSOP Salt Lake City, KWDJ San Bernardino, Calif., KAJA San Antonio, Texas, KRAK Sacramento, Calif., WHOK Columbus, Ohio, WESC Greenville, S.C., and WCMS Norfolk, Va.

PRAIRIE OYSTER HAS A PEARL: "Goodbye, So Long, Hello" (RCA) is proving to be a hot number far away from the western plains that inspired the group's name. Charted this week at No. 73, the song is already getting play in several of the Northeastern markets, including WDSY Pittsburgh, WHOK Columbus, WWYZ Hartford, Conn., WXTU Philadelphia, WCMS Norfolk, WCTK Providence, R.I., and WFLS Fredericksburg, Va.

"We've already moved it into medium rotation because we're getting so many calls on it, which is very unusual for a new act," says MD **Dennis Lee Pitmon**, WICO Salisbury, Md. "We played around with their name a little, calling them 'Mountain Oyster,' but we had to quit when we started getting requests for them by that name."

Another song showing up, says Pitmon, is **Big Al Downing's** "Bound For Baltimore" (Door Knob). "We have a lot of business people from Baltimore coming down here to avoid the summer crowds and they're calling up asking for it."

"IT'S HIS BEST ONE SO FAR," says MD **Steve Roberts**, WFMB Springfield, Ill., of **Jo-el Sonnier's** "The Scene Of The Crime" (RCA). "It has a real positive feel and adds a nice flavor to our music. As we say up here, 'Once you have a little Cajun sunshine on your eggs, you won't eat them any other way.'"

Sonnier's record, which is No. 2 on the Hot Country Radio Breakouts list, is showing strong gains at KMPS Seattle, WDSY Pittsburgh, and WYNK Baton Rouge, La. Other stations showing good play include KCKC San Bernardino, KEEN San Jose, WKJN Baton Rouge, KWJJ Portland, and WAMZ Louisville (where it's a new add).

NOVELTY GETS THE NOD: "Johnny Cash just plain does well up here," says MD **Randy Allen**, WGEE Green Bay, Wis., who is getting good response to Cash's novelty song, "Farmer's Almanac" (Mercury). "Agriculture is big business up here and everybody still quotes from the old Farmers Almanac, so this song is getting a lot of attention. It may start to burn early, but I think for about the next six weeks or so we'll be having a lot of fun with it."

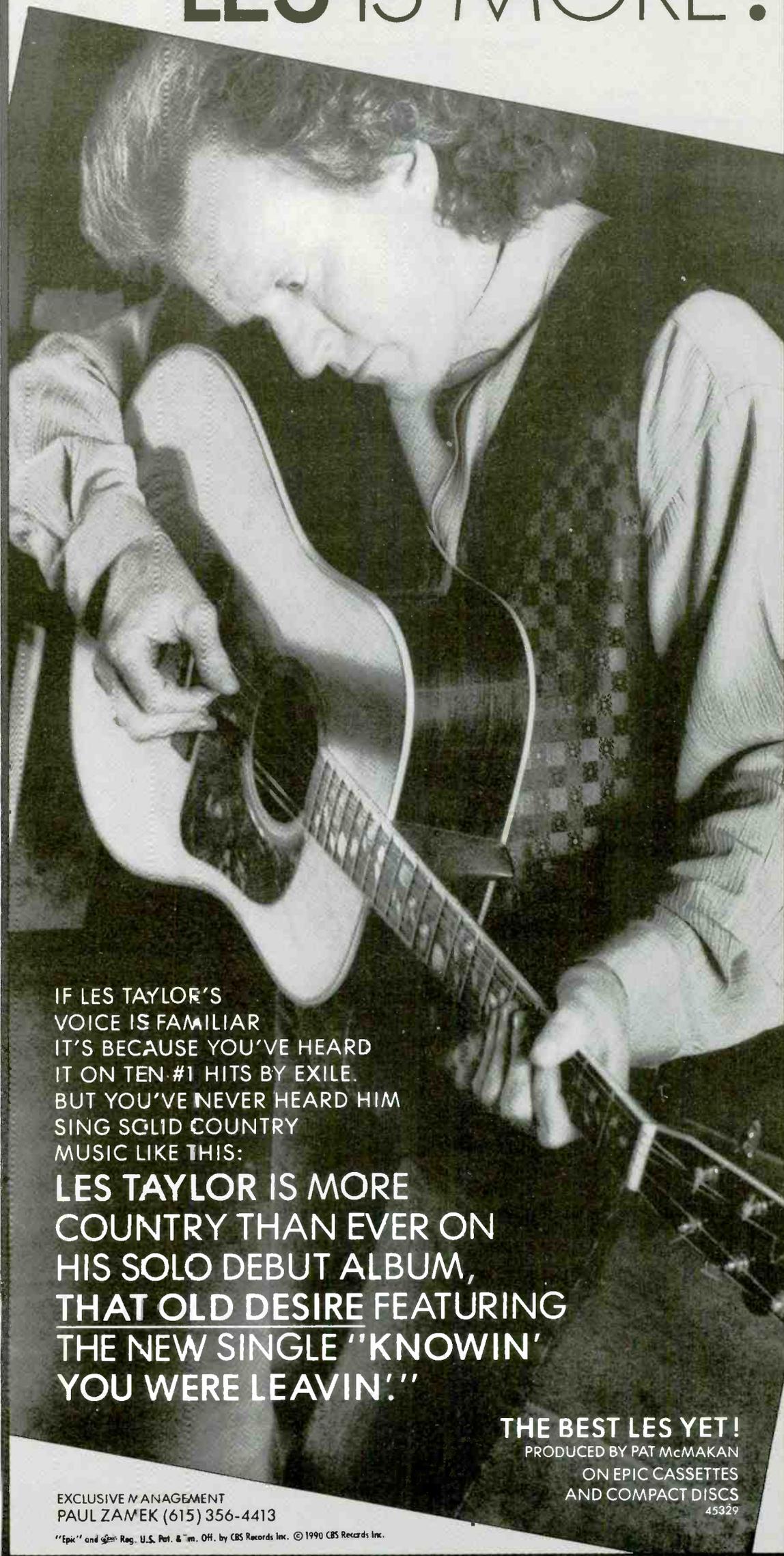
At WTVY Dothan, Ala., PD **Ken Carlile** is getting calls for **Milton Crabbapple's** "If 10% Is Good Enough For The Lord, Why Isn't It Good Enough For The Government" (Southern Tracks). "He sounds a little bit like **Walter Brennan**," says Carlile. "We put it in overnight and the response is good. It's ideal for somebody that needs something a little different to get attention."

Billboard HOT COUNTRY RADIO BREAKOUTS

1. ANGEL, ANGELINA GEORGE STRAIT MCA
2. THE SCENE OF THE CRIME JO-EL SONNIER RCA
3. CARRYIN' ON CANYON 16TH AVENUE
4. SHE CAME FROM FORT WORTH KATHY MATTEA MERCURY
5. LONELY TOWN DAVID LYNN JONES MERCURY
6. OLD MEMORY SCOTT McQUAIG CAPITOL
7. IF YOU COULD ONLY SEE ME NOW T. GRAHAM BROWN CAPITOL
8. WALKING HEARTACHE IN DISGUISE STATLER BROTHERS MERCURY
9. RUNNIN' WITH THE WIND EDDIE RABBITT CAPITOL
10. I GO TO PIECES SOUTHERN PACIFIC WARNER BROS.

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.

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TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	9	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD) 5 weeks at No. 1	RVS III
2	2	2	46	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	4	6	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
4	4	5	20	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
5	5	3	24	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
6	6	6	6	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
7	7	7	49	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
8	8	9	41	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
9	9	8	21	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
10	10	10	46	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
11	11	11	27	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
12	12	12	25	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
13	13	16	42	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
14	15	15	77	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
15	22	62	3	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
16	18	19	23	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
17	16	14	36	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
18	14	13	41	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
19	19	18	57	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
20	17	17	8	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
21	21	22	149	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	25	24	57	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
23	23	23	20	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
24	24	21	58	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
25	20	20	24	DWIGHT YOAKAM REPRIS 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
26	27	27	84	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
27	28	26	58	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
28	26	25	76	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
29	30	36	33	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
30	31	29	32	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
31	34	32	137	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
32	33	30	87	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
33	32	28	49	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
34	NEW ▶	1	1	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
35	45	—	2	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
36	39	31	80	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
37	29	39	100	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
38	36	34	56	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	46	37	214	ALABAMA ▲ ³ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
40	35	41	93	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
41	42	44	197	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
42	40	33	45	KENNY ROGERS REPRIS 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
43	43	43	7	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
44	41	42	31	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
45	50	45	45	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
46	49	48	5	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
47	37	38	45	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
48	38	35	33	WILLIE NELSON COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
49	48	49	24	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
50	44	40	54	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
51	47	46	131	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
52	56	50	8	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
53	61	52	139	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
54	52	58	160	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
55	57	57	38	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
56	70	71	13	K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BROS. (8.98) (CD)	ANGEL WITH A LARIAT
57	51	51	228	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
58	55	53	93	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
59	59	63	4	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
60	62	61	46	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
61	58	55	12	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
62	64	47	27	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
63	66	60	22	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
64	54	56	23	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
65	75	74	98	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
66	53	59	45	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
67	63	65	5	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
68	RE-ENTRY	26	6	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
69	65	67	305	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
70	67	73	353	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
71	NEW ▶	1	1	EXILE ARISTA 8624 (8.98) (CD)	STILL STANDING
72	RE-ENTRY	111	1	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
73	69	—	2	GIRLS NEXT DOOR ATLANTIC 82068-4 (8.98) (CD)	HOW 'BOUT US
74	74	64	24	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
75	60	54	21	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT

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

BILLBOARD'S 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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Texas Trek. Alan Jackson, promoting his debut Arista album, visits Sound Warehouse while in Dallas for a show at Billy Bob's. Pictured, front, is Bcb Navarette of BMG; the others, from left, are Tracy Donihoo of Sound Warehouse; Jackson; Mark Toer, BMG; Glen Christy, Sound Warehouse; Phran Schwartz, Arista Records; Joe Malone, Sound Warehouse; Roger Moore, BMG; Nicki Brown, Arista; and Terry Worrell, Sound Warehouse.

NSA Int'l Caps Symposium With Awards Show Nashville Songwriters Assn. Honors Kostas, Black

NASHVILLE—In ceremonies capping its 12th annual Spring Symposium, the Nashville Songwriters Assn. International named Kostas songwriter of the year, Clint Black songwriter/artist of the year, and "If Tomorrow Never Comes" song of the year. The symposium was held March 16-18 at Vanderbilt Plaza here.

Besides the three top honors, the organization also conferred achievement awards to 40 songs and their writers in the country, adult contemporary, pop/rock, black, and gospel music divisions.

These are the awarded songs and their writers:

Country: "After All This Time," Rodney Crowell; "Baby's Gotten Good At Goodbye," Tony Martin, Troy Martin; "Better Man," Clint Black, Hayden Nicholas; "The Church On Cumberland Road," Bob DiPiero, John Scott Sherrill, Dennis Robbins; "Country Club," Dennis Lord, Catesby Jones; "Don't You Ever Get Tired Of Hurting Me," Hank Cochran.

Also, "Give Me His Last Chance," Lionel Cartwright; "The Gospel According To Luke," Skip Ewing, Don Sampson; "High Cotton," Roger Murrach, Scott Anders; "If Tomorrow Never Comes," Garth Brooks, Kent Blazy; "It Ain't Nothin'," Tony Haseleden; "I'm No Stranger To The Rain," Sonny Curtis, Ron Hellard; "Killin' Time," Clint Black, Hayden Nicholas.

And "Nobody's Home," Clint Black; "Old Coyote Town," Gene Nelson, Paul Nelson, Larry Boone; "Out Of Your Shoes," Sharon Spivey, Jill Wood, Patty Ryan; "That Just About Does It," Vern Gosdin, Max D. Barnes; "There's A Tear In My Beer," Hank Williams Jr.;

"Timber, I'm Falling In Love," Kostas (Kostas Sauvas Lazarides); and "You Got It," Jeff Lynne, Roy Orbison, Tom Petty.

Adult Contemporary: "Angel Eyes," Fred Koller, John Hiatt; "California Blue," Roy Orbison, Jeff Lynne, Tom Petty; "End Of The Line," George Harrison, Bob Dylan, Jeff Lynne, Tom Petty, Roy Orbison; "Wind Beneath My Wings," Larry Henley, Jeff Silbar; and "You Got It," Jeff Lynne, Roy Orbison, Tom Petty.

Pop/Rock: "Angel Eyes," Fred Koller, John Hiatt; "Are You Ready For This Thing Called Love," John Hiatt; "My Heart Can't Tell You No," Dennis Morgan, Simon Climie; "Wind Beneath

My Wings," Larry Henley, Jeff Silbar; and "You Got It," Jeff Lynne, Roy Orbison, Tom Petty.

Black: "Celebrate New Life," Keith Thomas, BeBe Winans; "Foolish Heart," Randy Goodrum, Steve Perry; "Heaven," Keith Thomas, BeBe Winans; "Lost Without You," Keith Thomas, BeBe Winans; and "Show & Tell," Jerry Fuller.

Gospel: "His Eyes," Steven Curtis Chapman, James Isaac Elliott; "In Heaven's Eyes," Phill McHugh; "Love Will Be Our Home," Steven Curtis Chapman; "Make His Praise Glorious," Bill Wolaver, Robin Wolaver; and "The Reason We Sing," Dick Tunney, Melodie Tunney.

Sen. Gore, Galante, Bowen To Speak At ICMBA Meet

NASHVILLE—U.S. Sen. Albert Gore will give the keynote address at the International Country Music Buyers Assn. meeting here, June 1-4. The meeting, which will be held at the Hermitage Hotel, is scheduled to take up such matters as sponsorship, artist marketing, contracts, and insurance.

Joe Galante, senior VP and GM of RCA Records/Nashville, and Jimmy Bowen, president of Capitol Records/Nashville, will speak to the group on new trends in artist marketing.

In addition to the business and educational sessions, the event will feature a recognition dinner, showcases, parties, and board and membership meetings. To climax the convention, registrants will attend the Music City News/TNN Awards Show at the Grand Ole Opry House.

The registration fee is \$100. Additional information is available from Dean Unkefer, ICMBA executive director, at 615-321-5130.

Here is the preliminary schedule:

Friday, June 1: registration,

starting at noon; hospitality hour, 6 p.m.; recognition dinner, 7 p.m., honoring Myles Jonsson (president of the International Assn. Of Fairs & Expositions), Fred Reiser (manager of the award-winning Crazy Horse Steak House) and Al Antee (president of the International Assn. Of Auditorium Managers); dance, 8:30 p.m., featuring the Louis Brown Orchestra.

Saturday, June 2: keynote address by Sen. Gore, 9:30 a.m.; artist-marketing remarks by Galante and Bowen, 10:30 a.m.; boat trip and barbecue, with music by Britt Small & Festival, 3 p.m.

Sunday, June 3: panels on sponsorship, contracts, and insurance, 9 a.m.; committee meetings on bylaws, long-range planning, grievance procedures, and talent evaluation, 2 p.m.; party and new-talent showcase at Nashville Palace, 7 p.m.

Monday, June 4: champagne breakfast at Mere Bulles, 8 a.m.; board meeting, 9:30 a.m.; membership meeting, 2 p.m.; Music City News/TNN Awards Show, 8 p.m.



Rose Among Thorns. Tree's Paul Worley, right, heads a Hollywood session that merges Emmylou Harris with the Desert Rose Band. They recorded a song written by Chris Hillman for release as a cut on each act's next album. Harris and Herb Pedersen of the Desert Rose Band are seated at the console. Standing, from left, are Hillman, J.D. Maness, Steve Duncan, Billy Bryson, and John Jorgenson.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
18 AIN'T NOBODY'S BUSINESS (MCA, ASCAP)	35 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
29 BACK WHERE I COME FROM (Beginner, ASCAP)	72 IF A MAN COULD LIVE ON LOVE ALONE (Acuff-Rose, BMI/Tree, BMI) CPP
75 BETTER BE HOME SOON (Roundhead, BMI)	32 IF LOOKS COULD KILL (Coolwell, ASCAP)
68 BLACK COFFEE (ESP, BMI)	28 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)
47 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL	63 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI)
61 A BOTTLE OF WINE AND PATSY CLINE (Willesden, BMI/PolyGram International, ASCAP) HL	49 IT AIN'T NOthin' (Millhouse, BMI) HL
24 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	56 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP
5 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL	40 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL
67 CROCODILE TEARS (PolyGram International, ASCAP/R-Bar-P, ASCAP/Bug, BMI/Whiskey Drinkin', BMI) HL	10 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL
42 DID IT FOR LOVE (Zoo Crew, ASCAP)	46 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL
50 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI)	30 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/PPP
26 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP)	22 LITTLE GIRL (W.B.M., SESAC)
15 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	9 LOVE ON ARRIVAL (Pink Pig, BMI) CPP
4 FIVE MINUTES (BMG, ASCAP) CPP	62 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)
48 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)	53 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL
73 GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie P. Bennett, BMI)	41 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM
1 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	13 NO MATTER HOW HIGH (ESP, BMI)
51 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	31 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP
17 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	3 NOT COUNTING YOU (Major Bob, ASCAP)
6 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	14 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)
57 THE HIGHWAY (J.D. Sandefer III, BMI)	16 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL
71 HOLLYWOOD SQUARES (PolyGram International, ASCAP/Amanda-Lin, ASCAP/Monsani, BMI)	58 ONE MAN WOMAN (Irving, BMI) CPP
39 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	66 ONE STEP OVER THE LINE (Lillybilly, BMI/Bug, BMI)
59 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP)	43 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP
	7 QUITTIN' TIME (Grog, ASCAP)
	20 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/PPP
	19 SEE IF I CARE (Colgems-EMI, ASCAP)
	2 SEEIN' MY FATHER IN ME (Scarlett Moon, BMI) CLM
	34 SILVER STALLION (Resaca, BMI)
	64 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM
	54 SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI) CPP
	11 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)
	27 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
	37 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL
	38 STATUE OF A FOOL (Sure Fire, BMI)
	8 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrach, BMI) CPP
	21 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
	70 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
	25 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
	45 TIME FOR ME TO FLY (Fate, ASCAP) CPP
	74 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM
	23 WALKIN' AWAY (Howlin'Hits, ASCAP)
	65 WALKIN' IN THE SUN (Irving, BMI/Jeff Barry Intl., BMI)
	12 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
	52 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
	36 WHEN I COULD COME HOME TO YOU (Steve Warriner, BMI/Irving, BMI/Tom Collins, BMI/Murrach, BMI) CPP
	60 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/HL
	44 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
	55 WHO'S LONELY NOW (Cross Keys, ASCAP) HL

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.

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Trans World Report Ups Stock Price Corp. Nets \$13 Mil In '89-90 Fiscal Year

BY ED CHRISTMAN

NEW YORK—In a report well received by the stock market, Trans World Music Corp. chalked up a net income of \$13.3 million, or \$1.48 per share, on revenues of \$312.8 million for the fiscal year ended Feb. 3, 1990. On March 19, Trans World stock jumped about \$2.25 per share on the news to \$26.25.

Keith Benjamin, an analyst with Silberberg, Rosenthal & Co. in New York, called the Albany, N.Y.-based retailer's performance good. "Most analysts, including myself, thought Trans World's numbers would range between \$1.35 to \$1.45 per share," he says. "I still carry a \$2 earnings-per-share estimate for the year just started but I could be surprised by 10 cents-20 cents. I don't think this is the end of the upside surprise."

Trans World experienced "something of a nightmare" in 1989 and is in the midst of a comeback, according to a report recently issued by Goldman Sachs in New York (Billboard, March 10). Problems included expanding too quickly and the closing of leased departments in the stores of an electronics retailer that went out of business.

In addition to the higher-than-expected earnings per share posted in 1989, investors looked favorably on Trans World's announcement to roll out its Saturday Matinee video-store concept, analysts say. Currently, Trans World operates seven stores specializing in sell-through video. But the company plans to open more than 50 such stores by the end of the current fiscal year.

Saturday Matinee stores, which are located in enclosed regional malls, encompass about 2,000 square feet an outlet. The Suncoast Motion Picture Co., a 79-unit chain operated by The Musicland Group in Minneapolis, is the only other web specializing in sell-through video.

Although the company will aggressively open Saturday Matinee outlets, Trans World is not neglecting music stores—60-80 such units will debut this year. In order to support expansion and improve efficiency, Trans World doubled the size of its distribution facility.

Overall, Trans World's total sales rose 15% over last year, while sales at comparable stores—outlets open for more than a year—were up 3%. Earnings per share would have been \$1.71 for the year but litigation and store-closing expenses totaled 23 cents a share.

For the fourth quarter, Trans World's net income was \$10.1 million on sales of \$118.4 million. Earnings per share rose from 91 cents to \$1.12 per share, which the company termed a record. Total sales for the fourth quarter increased 10% over the same time period last year, while comp-store sales rose 7%.

"The 7% for the fourth quarter is probably better than the industry averages," says Trans World VP of finance Jim Williamson. "But in the beginning of the year we probably trailed the industry."

"Trans World did a real good job of controlling expenses" in the fourth quarter, adds Benjamin.

Trans World's music sales account for 79% of total sales; video accounts for 8%; and other product

lines generate 13% of total sales, according to Goldman Sachs analyst David Bolotsky. Last year, video accounted for 6% of total sales, he adds. In music, CDs account for 27% of total sales, up three percentage points from last year; cassette sales totaled 50%, of which 10% were from cassette singles; and vinyl accounted for 2% of sales.

New Kids Top NARM's Best-Seller List Brown, Abdul, Tone Loc Also Take Multiple Awards

BY DEBORAH RUSSELL

LOS ANGELES—New Kids On The Block have become old-timers at the awards game, as was shown here during the 1989 National Assn. of Recording Merchandisers Best-Seller Awards March 12-13.



The post-adolescent pop stars were at the hub of the winners' circle, clinching awards in four separate categories at the NARM convention event.

NARM member retailers, rack-jobbers, and one-stops chose winners, with each company receiving one vote. Each company voted based on sales performance for each category.

Country stars Dwight Yoakam and Patty Loveless, along with MTV-VJ-cum-Brady-spouse Martha Quinn, hosted two separate morning awards presentations,



Jumpin' Jack Flash! Kayla and David Scott, center, can't believe they have actually won a Fender Stratocaster guitar autographed by all five Rolling Stones. The giveaway was a joint promotion by CBS Records, Dallas retailer Sound Future, and radio station KZPS-FM. Shown at the presentation at Dallas' Hard Rock Cafe, from left, are Mike McGee, chief operating officer, Sound Future; the Scotts; and Bob Poe, local sales representative for CBS Records.

while Gene Simmons and Paul Stanley of Kiss shared MC duties during the evening awards ceremony. Columbia's clean-cut New Kids

Randy Travis took the best-selling country-album, male, trophy for the fourth consecutive year

captured trophies for best-selling album of the year and best-selling album by a group for their multi-platinum debut, "Hangin' Tough." Heavy metal rockers Guns N' Roses walked off with those same awards only a year ago, and this year the Geffen longhairs took the prize for best-selling heavy metal album for "Appetite For Destruction."

The New Kids outran stiff competition—namely Michael Jackson's "Moonwalker"—when their CBS Music Video Enterprises longform "Hangin' Tough" took the award for best-selling video-cassette merchandised as a music video. The Kids also shared honors for the best-selling album by a new artist with Bobby Brown for his "Don't Be Cruel" on MCA, and with Paula Abdul for her current No. 1 Virgin album, "Forever Your Girl."

Brown took home additional awards for best-selling album by a male artist, along with best-selling black music album by a male artist. Abdul was honored for the best-selling album by a female artist.

Delicious Vinyl's Tone Loc was a multiple winner, too, clinching awards for best-selling rap album with "Loc-Ed After Dark," which spawned the best-selling single "Wild Thing."

Randy Travis, for the fourth consecutive year, won the award for best-selling country album by a male artist, this time for "No Hol-

din' Back" (Warner Bros.). Sire's k.d. lang broke Reba McEntire's three-year winning streak by taking home the best-selling-country-album-by-a-female-artist award for her "Absolute Torch And Twang." The Judds brought home their second consecutive trophy for best-selling country album by a group for their RCA/Curb release "River Of Time."

Milli Vanilli was honored for best-selling black music album by a group for its Arista debut, "Girl You Know It's True," and Janet Jackson won the award for best-selling black music album by a female artist for her A&M outing "Rhythm Nation 1814."

The late Vladimir Horowitz, for the third consecutive year, received the award for best-selling album merchandised as classical music for his "Horowitz In Moscow" on Deutsche Grammophon. PolyGram's "Phantom Of The Opera" logged a second year as best-selling original cast album, and Kenny G walked away with a second-time best-selling-jazz-album award for "Silhouette" on Arista.

Other artists posting victories were Enya (best-selling new age album, "Watermark," on Geffen); Andrew Dice Clay (best-selling comedy album, "Dice," on DEF American); Prince (best-selling movie or TV soundtrack album, "Batman," on Warner Bros.); Take 6 (best-selling gospel/spiritual album, "Take 6," on Reprise); and Fine Young Cannibals (best-selling alternative album, "The Raw And The Cooked," on I.R.S.). Walt Disney Records' smash soundtrack "The Little Mermaid" won top honors as best-selling children's album.

Top Merchandisers, Ads Garner Awards

BY TRUDI MILLER and ED CHRISTMAN

LOS ANGELES—California dominated the merchandiser-of-the-year awards at the National Assn. of Recording Merchandisers meet as companies in that state notched the top spots in the large-retailer, rack-



jobber, and one-stop categories. The NARM convention was held here March 11-13 at the Century Plaza Hotel. The 261-unit Warehouse Entertainment chain in Torrance, Calif., came out on top among large retailers; Sight and Sound Distributing Co. in Burlingame, Calif., garnered the rackjobber award; and Valley Record Distributors in Woodland, Calif., picked up the one-stop award.

On the opposite coast, The Wiz, a

28-unit chain headquartered in Massapequa, N.Y., won the midsize retailer category, while Title Wave, a five-unit chain based in Plymouth, Minn., did the Midwest proud by winning as small retailer of the year.

In addition, NARM presented 1989 advertising awards at the convention. In retail, the 54-unit Tower Records/Video in West Sacramento, Calif., and Warehouse shared the best-overall-campaign advertising award with their respective campaigns, titled 96 In The Shade and Rockin' & Reelin'.

The 101-unit Wall To Wall Sound & Video Inc. in Cinnaminson, N.J., won the radio advertising award for its CD Walls campaign, while RTI Homer's Inc. in Omaha, Neb., won honorable mention in that category with its Halloween Boogers campaign.

Tower Records and the 250-unit Camelot Enterprises Inc. in N. Can-

ton, Ohio, shared the point-of-purchase advertising award for their respective campaigns of KKS-FM For AIDS Relief and Bon Appetit.

Also in the retail category, the direct-mail award went to the Warehouse Entertainment outlets in Michigan for the Dinner Classics Menu campaign. The 28-unit Rose Records in Chicago won the television advertising award, and the 119-unit Turtle's in Atlanta won the newspaper advertising award. In addition, the 72-unit Music Plus in Los Angeles won the 1989 special-media advertising award for its Preview Line campaign.

In the rackjobber category, the Handleman Co. in Troy, Mich., swept the field, winning the p-o-p award for its Back To School, Back To Fun campaign for Shopko Stores Inc. in Green Bay, Wis. Handleman's other awards—for campaigns run on behalf of K Mart (Continued on page 63)

Elektra aims to break They Might Be Giants at top 40 radio through savvy videoclip marketing . . . see page 65

RETAIL

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♣=Simultaneous release on CD.

POP/ROCK

LAURA BRANIGAN
Laura Branigan

♣ LP Atlantic 82086-1/NA
CA 82086-4/NA

JUDE COLE
A View From 3rd Street

♣ LP Warner Bros. 1-26164/NA
CA 4-26164/NA

DEF CON 4
Def Con 4

♣ LP Warner Bros. 1-26049/NA
CA 4-26049/NA

DUNCAN DHU
Autobiografia

♣ LP Warner Bros. 1-26149/NA
CA 4-26149/NA

EN VOGUE
Born To Sing

♣ LP Atlantic 82084-1/NA
CA 82084-4/NA

EVERLAST
Forever Everlasting

♣ LP Warner Bros. 1-26007/NA
CA 4-26007

FIELD TRIP
Headgear

♣ LP Slash/Slash 1-26134/NA
CA 4-26134/NA

FLIM & THE BB'S
New Pants

♣ CD Warner Bros. 2-26152/NA
CA 4-26152/NA

HARLOW
Harlow

♣ LP Warner Bros. 1-25874/NA
CA 4-25874/NA

COREY HART
Bang!

♣ LP EMI 1-92513/NA
CA 4-92513/NA

LOCK-UP
Something Bitchin' This Way Comes

♣ LP Getten 1-24279/NA
CA 4-24279/NA

POI DOG PONDERING
Wishing Like A Mountain And Thinking Like The Sea

♣ LP Columbia C-45403/NA
CA CT-45403/NA

SLEEZE BEEZ
Screwed, Blued, 'N Tattooed

♣ LP Atlantic 82069-1/NA
CA 82069-4/NA

SOCIAL DISTORTION
Social Distortion

♣ LP Epic E-46055/NA
CA ET-46055/NA

THAT PETROL EMOTION
Chemicrazy

♣ LP Virgin 91354-1/NA
CA 91354-4/NA

UNDERNEATH WHAT
What Is It

♣ LP Atco 91357-1/NA
CA 91357-4/NA

URIAH HEPP
Raging Silence

♣ CD Enigma 73574/NA
CA 73574/NA

VARIOUS ARTISTS
Baseball's Greatest Hits, Vol. II: Let's Play

♣ CD Rhino R21S-70960/NA
CA R41H-70960/NA

VARIOUS ARTISTS
Blue Flames: Sun Blues Anthology, Vol. I

♣ CD Rhino R21S-70962/NA
CA R41H-70962/NA

VARIOUS ARTISTS
Songs That Got Us Through World War II

♣ CD Rhino R21S-70961/NA
CA R41H-70961/NA

COMEDY

ANDREW DICE CLAY
The Day The Laughter Died

♣ LP Def American 1-24287/NA
CA 4-24287/NA

SAM KINISON
Leader Of The Banned

♣ LP Warner Bros. 1-26073/NA
CA 4-26073/NA

JAZZ/NEW AGE

PATTI AUSTIN
Love Is Gonna Getcha

♣ LP GRP 9603/NA
CA 9603/NA

E. DANIELS
Nepenthe

♣ CD GRP 9607/NA
CA 9607/NA

ELLA FITZGERALD
All That Jazz

♣ LP Pablo 2310-938/NA
CA 2310-938/NA

MARLON JORDAN
For You Only

♣ CD Columbia CK-45200/NA
CA CT-45200/NA

KADANS
The Moscow Chamber Jazz Ensemble
Featuring Hermann Lukianov Kadans

♣ CD Mobile Fidelity MFCD-916/NA
CA MFSL-60-000916/NA

GABRIEL LOUTEAU
Solo Piano

♣ CD Intergalactic 787266-1/NA
CA 787266-2/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire, Beverly Hills, Calif. 90210.

Thank You Mrs. Neville

Rhino joins Linda Ronstadt in thanking Aaron Neville's mother. Aaron possesses one of the most magnificent voices the music world has ever heard, and nowhere is it displayed better than on the majestic EP "Orchid In The Storm."

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New York Times

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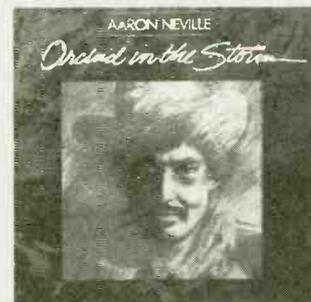
Wavelength

"... Neville's vocals are lush, alive—a love song to the '50s."

People



Aaron Neville ORCHID IN THE STORM



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Medley: This Is My Story/We Belong Together • Earth Angel

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RETAIL TRACK



by Geoff Mayfield

WEEKEND IN L.A.: In the weeks leading up to the National Assn. of Recording Merchandisers' March 10-13 convention in Los Angeles, it seemed fashionable among a few label folks to somehow blame the increased volatility on the explicit lyrics/graphics front to a perceived lack of attention by NARM's staff and members—and some of those opinions have found their way to Billboard's pages. Personally, one of the big positives that emerged from the meeting was the reminder that NARM has kept this issue in focus and has taken important steps to increase its vigilance.

The naysayers seem to forget, for example, that NARM rolled up its sleeves in 1988 with vigorous lobbying efforts, when some in Congress attempted to bring Racketeer Influenced and Corrupt Organizations Act (RICO) measures into play by attaching lyrics/graphics language to a national anti-child-pornography bill. More recently, NARM played a big role in stalling the bill that is pending in Pennsylvania. At the convention, NARM's board and committees worked fast to defuse the issue before the first business session began by rallying all the key players under a common banner.

It seems that the problem has been that, with a dozen or so states getting into the act, NARM found itself in the position of the Dutch boy who attempted to keep the dam from breaking by sticking his fingers in the holes that cracked open. The job here is too big for one organization, and finger-pointing by suppliers will

do little to bring about a solution, especially when it can be argued that a certain amount of apathy by some labels following the 1986 accord with the Parents' Music Resource Center heated up the battles that the industry now faces.

NARM counsel **Chuck Ruttenberg**, of Arent, Fox, Kinter, Plotkin & Kahn, vowed to Retail Track that the trade group would be in court fighting "within 20 minutes" if the bills pending in Pennsylvania, Iowa, Arizona, and other states became law; I really had the feeling he was not exaggerating the point by much. And, on another front, **Video Software Dealers Assn.** regional chapters director **Rick Karpel** has been brought into play, as he has taken on the additional responsibility of director of government affairs for both VSDA and NARM.

This columnist's fervent hope is that malcontents will stop taking pot shots at NARM and its members, and instead join the united front that coalesced during the organization's convention.

MISSING YOU: Missing in action at the confab, for health reasons, was **Pam Horovitz**, the trade group's executive VP. Filling in, though, was an experienced pinch hitter, her predecessor **Mickey Granberg**, executive VP of the NARM and VSDA scholarship foundations. To be sure, Granberg's presence ensured business-as-usual smoothness for the players at the various board and committee meetings... Also absent was **Rose Records** founder **Merrill Rose**, who had to stay in Chicago to meet family obligations. Somehow, the scholarship dinner didn't seem official without one of Rose's patented jokes, and his presence was especially missed by his peer **Martin Spector**, chairman of Miami-based **Spec's Music & Video**... Also conspicuous by its absence from the Century Plaza Hotel, but not wholly absent, was the WEA delegation, including most of the distributed labels. Several sources say the

(Continued on next page)

Next Plateau Going Bicoastal; Bird Disks Due; A Dunne Deal

BY BRUCE HARING

THIS JUST IN: Several hot news flashes have come across the wire here at Grass Route, home of all the indie news you need. So without further ado:

BIRD CALLS: **3C/Laurie Records** of Baltimore plans to issue 30 **Charlie Parker** albums over the next year. The material includes some previously unreleased material made available by Parker's estate. Some of the work is bowing on cassette for the first time, and a CD issue may follow this fall after cassettes sales-power is determined, says the label's **Ron Bollon**, VP of sales. A boxed set is also a Christmas possibility. More info from C3/Laurie 301-686-2486.

WESTWARD HO: **Next Plateau Records** plans to open a Los Angeles office in June. The move will be especially welcomed by **Jenniene LeClerc**, the label's VP. She has been splitting time between New York and L.A. with her bicoastal husband.

DEAL ON HOLD: The proposed merger between **Landmark Distributing** and **California Record Distributors** is temporarily on hold because of the illness of one Landmark principal. Meanwhile, CRD had its best month ever in February, according to **Ted Higashioka**, promotions director.

NEW LABEL FOR TONY: **Tony Melendez**, the armless guitarist best known for his performance before **Pope John Paul**, has been signed to the **Latin Sound Network** label. Melendez's first offering will be a 12-inch single, "The Walls Came Tumblin' Down." An album is planned for later this year.

CARDIAC DELAY: The newly formed **Cardiac Records** has no firm date for its first release, says label president **Cathy Jacobson**. However, artist **Jocelyn Brown** and "an Arthur Baker record" are in the works, she says.

CHARITY RECORDS: Vietnam veterans are getting a boost from New Jersey's **Paladin**, whose 7-inch single—"Lampighter," backed with "Don't Let My Memory Fade" by songwriter **Bill Wisowaty**—are benefits for the National Forget-

Me-Not Assn., an organization devoted to POW/MIA soldiers from the Vietnam War. More info on the single from 201-677-1465. Also thinking of others is **SOL**, the singles-only label, which has released the **Polanskys'** "The Ballad Of Jon Parker," a topical folk song that concerns **Jon Parker** and his **National AIDS Brigade**, which distributes clean needles and bleach kits to drug users in order to help prevent the spread of AIDS. The song was written by **Stephen Dansinger** of the **Polanskys**, who has also worked with **Pianosaurus**, **Roger Manning**, and **King Missile**. All profits from the single go to the National AIDS Brigade. More from SOL at 718-387-8294.



BO DUNNE DID IT: During **Bo Dunne's** senior year of college, the guitarist was in a terrible car accident that resulted in burns over 65% of his body, 50% at the third-degree level. He spent six months in the hospital with severe damage to his hands.

But years of orthopedic surgery and perseverance have led to the singer/songwriter's first album, "Movin' Around And Takin' It Slow," an inspiring return on **Bo Records**, 617-383-9494.

KOKO GOES HOLLYWOOD: The **Alligator Records** Queen of the Blues is working on a new release, "Jump For Joy," but that's not all she has in the works. Look for Taylor on the movie screen in "Wild At Heart," which will mate Taylor with **Nicholas Cage**, **Laura Dern**, **Isabella Rossellini**, **Harry Dean Stanton**, and **John Lurie**. Taylor performs two songs in the film. Incidentally, the new album has a cover of **Ted Nugent's** "Hey Baby." More info from Alligator, 312-973-2088.

PRIMUS TO CAROLINE: San Francisco's **Primus** has just signed to **Caroline Records**. Bassist **Les Claypool** from the band is an annual **Bammie** winner in the best-bassist category and is a key to the band's churning funk/metal brew. More from Caroline at 212-989-2929.

(Continued on next page)

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Speaker Offers Tips On Reducing Employee Turnover

BY EARL PAIGE

LOS ANGELES—Employee turnover is an inevitability of doing business, but the problem may be more severe for home entertainment retailers because music and video stores hire so many young people. To deal with the problem, deliberate and sophisticated management strategies should be implemented by chains.

That was a focal point for a seminar headed by Mark Norman, sales manager at Dale Carnegie Training, held during the National Assn. of Recording Merchandisers convention, March 10-13 at the Century Plaza Hotel here.

Norman made use of memory-

game association tricks to illustrate qualities desired in an employee in a retail environment, including self-confidence, communication skills, leadership, salesmanship, an ability to handle stress, and enthusiasm.

Retailers in management roles must realize why people leave, Norman said. In an analysis of 1,500 people who had quit a job, a study showed that employees pass through phases leading up to actually leaving the position, according to Norman. He said, "First there is the shock, that the job wasn't what they expected, that the boss didn't show them enough, and wasn't there for them."

In the second phase, employees "deny" that any problems are their

fault; it is either the boss' or the system's fault. Subsequent phases see employees experiencing "fear" that things will not change; "anger," accompanied by complaints and the development of negative attitudes; and "justification," that the company was never like its reputation, or as it was perceived by the worker. Finally, the employee accepts "that the job just wasn't me after all."

Employees need to develop an attitude of commitment about a job, Norman said. He suggested that managers ask new employees to set short-term goals instead of long-term goals. He said long-range and complicated goals are dangerous because they are too hard to realize, which can build disappointment and

tear down self-esteem. "You have to tell [employees] to redream the dream, and focus on the positives," Norman said. If disappointment further develops, "be sure to talk it over with the employee," he added. "They will be seeking out the wrong people to talk to and to complain to. Make sure they feel comfortable about coming to you to talk about it."

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RETAIL TRACK

(Continued from preceding page)

boycott of the host hotel was related to a squabble regarding whether the market-leading distributor would land a particular suite. The WEA folks camped out down the street at the Marriott, although Virgin did elect to stay at the Century.

HAIL TO THE CHIEF: Due in part to the key roles played for many years by Granberg and Horovitz, it's hard to believe that NARM never had a woman president in place before Show Industries partner Pat Moreland picked up the gavel at the conclusion of this year's convention. Although one might say that the move was overdue, it's hard to think of a person more suited to break that gender barrier than Moreland. In her own company and on NARM's board, she's proven herself to be a strong person who carries herself with a lot of class and grace.

THREE CHEERS to NARM's staff and convention committee for streamlining the format of the awards dinner. Although the night had many of the same elements featured in previous years—including presentation of the best-seller and merchandiser-of-the-year awards, Moreland's installation as president, a well-received performance by Lyle Lovett & His Large Band, and closing comments by convention chairman Arnie Bernstein—the event went much quicker than in any of the last five NARMs. Thanks for much of the quick pace goes to Kiss kings Gene Simmons and Paul Stanley, who doled out the best-seller trophies... Don't get the idea that Arista power singer Taylor Dayne was snubbing NARM. The only reason she withdrew from playing the awards banquet was simply that she's not

scheduled to tour until sometime in April, and therefore did not yet have a band in place at the time of the convention. Lovett was her capable replacement, and the happy result for him is that dealers will be less inclined to confine him to their stores' country sections.

SNAPSHOTS: The only thing scarier than the multihued pants and platform shoes worn by Rhino mid-west marketing maven Esa Katjamaki during his label's '70s party for the "Have A Nice Day" series is the fact that those items of apparel are available at retail in 1990. To carry the theme a bit farther, national sales director Keith Altomare and his entire team wore powder-blue, '70s-styled tuxedos to the awards banquet... It was a gentlemanly gesture by Geffen VP of sales Eddie Gilreath to bring WEA senior VP/national sales director Frannie Aliberte to the stage to help accept a best-seller award for Guns N' Roses. By then, it was known that Geffen would be moving over to the MCA camp... Also showing class was Arista executive VP/GM Bill Berger, who, in accepting an award for Milli Vanilli, acknowledged the 14 years that Jim Cawley spent at the label before making his recent move to EMI.

GRASS ROUTE

(Continued from preceding page)

ADVANCE WORD: Restless Records offers the original soundtrack from "Leatherface: Texas Chainsaw Massacre III," a metal compilation featuring the sounds of Wasted Youth, Death Angel, Sacred Reich, and Laaz Rockit, the latter performing the title tune. More from Restless at 213-390-9969... Alton, Ill., was previously known as the home of the world's tallest man, Robert Wadlow, who measured well over 8 feet tall upon his untimely death in the '40s. Judge Nothing is out to change that with "shoe-Bob," a noisy but nice effort record-

ed last year in five hours of frenzy. More on the band at 618-462-0302... Fans of Hoboken, N.J., music should be glad to hear of Absolute-A-Go-Go Records' plans to release the third Tiny Lights album, "Hot Chocolate Message." Tiny Lights was in limbo following the collapse of Gaia Records. It features eight new songs plus two from the band's second album, which was lost in the shuffle when Gaia declared bankruptcy two weeks before the release of the record. More info at 201-405-0417.

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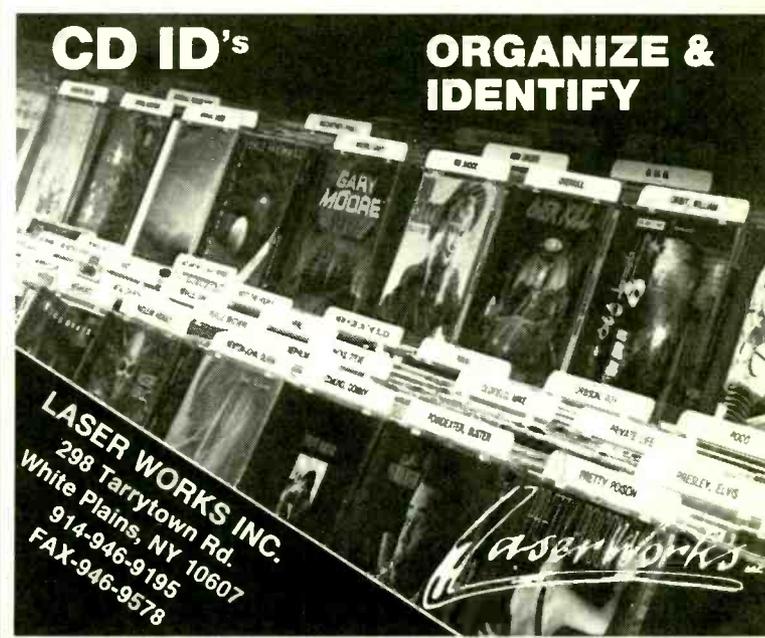
(Continued from page 60)

Corp. in Troy—were for radio advertising, special-media advertising, and television advertising. The latter campaign was not named, but the first two campaigns, respectively, were The Best Of The Best and the Standing Ovation Magazine.

In the independent-distributor category, California Record Distributors in San Fernando, Calif., won the best-overall-campaign advertis-

ing award for 96 In The Shade and the p-o-p advertising award for KKSF-FM For AIDS Relief.

In the one-stop category, the direct-mail award went to Valley Record Distributors in Woodland, Calif., for The Valley Country Gazette, and the 1990 special-event advertising award went to City One-Stop in Los Angeles for Black Music Day.



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Universal ONE STOP

Northeast One Stop Spreads Its Wings

Catalog Boosts Wholesaler's Overall Growth

BY JIM BESSMAN

NEW YORK—While Northeast One Stop Inc.'s physical expansion two years ago catalyzed a doubling of its one-stop business, president Louis DelSignore points to customer service and especially product fill as the main reasons.

The Albany-based wholesaler, which services some 500 accounts in the Northeast region "from Maine to Manhattan," saw a 1989 take of \$8 million, up from less than \$4 million the previous year.

Northeast's business year ended in January, but was followed by a February that was up 40% over last year and a March that was up 50%.

"Realistically, we're looking at \$12 million this year," says DelSignore. "We're just doing things so much better than we used to do. We get on the phones now and customers who used to complain about fill are now raving. It's an unbelievable change."

DelSignore, who says he's "just about out of the vinyl business" except for new releases and Top 100 albums and 12-inch singles, boasts a 94% cassette and 92% CD fill. This follows a switch last August to a fully computerized inventory control, not to mention the move in October 1988 from two buildings with a total of 3,500 square feet in Troy, N.Y., to the current 12,000 square foot location in Albany.

"We moved in and everything started exploding," says DelSignore. "In January, 1989, we brought in operations manager Mike Fitzgerald and continued to grow. Then we installed the main frame computer and fed in data through December, when

it started to jell.

"Also last August, we bought out Interstate Group's Interstate North one-stop in Rhode Island and brought in its sales manager, George Smith. He's been in the business awhile, and a lot of people know him. So we're picking up new accounts daily."

Such rapid growth has already necessitated additional expansion plans for the 7-year-old company, and DelSignore is now looking either at adding on to Northeast's current building or seeking bigger quarters for its 20 full-time and 10 part-time employees. His success at one-stopping, meanwhile, gives credence to his gut feeling that launching Northeast back in February 1983 "seemed like a natural thing to do."

He recalls having previously gained retail, rackjob, and one-stop experience with Albany-based Trans World Music Corp., which he left in 1980 to pursue his own business as a "route operator"—installing and servicing locations with video games, jukeboxes, and pool tables, which Northeast still does on a small basis. "When Trans World sold its rack and one-stop business, it was time to go back into the record business," he says, noting the opportunity.

At the beginning, Northeast's "nucleus" was three Records, Etc. retail outlets located in New York's Capitol District, specifically in Albany, Troy, and Schenectady. But he gradually gave up the retail end, selling the last store in November, 1987.

Reliable sources say DelSignore recently looked at the Compact Disc, a New York City-based, two-unit chain, which is up for sale. But DelSignore denies this, saying he has no

plans to get back into retail and will concentrate on the one-stop business.

"It's very competitive in this area, but our fill is good and the service is great," he continues. "We ship every order every day, mostly to individual stores, which is the bulk of our business. Smaller retailers depend on today's sale and getting the merchandise back in tomorrow, because of cash flow. They're looking for fill and service, then pricing comes in."

DelSignore says that Northeast has become "a lot more aggressive on pricing because we have to be," but adds that the one-stop hews to a "normal everyday price" along with fairly standard deals.

"Let's give the customer good service and good fill and the pricing will take care of itself," he says.

But he credits Northeast's user-friendly monthly catalog both for stimulating business and distinguishing it from the competition.

"It's designed with the retailer in mind," he says of the catalog, which usually lists the 1,200-1,500 best sellers, but includes everything three times a year.

"Most one-stops don't give any help in terms of a catalog and what you should stock, but ours has space for filling in inventory and ordering for four weeks, so it provides something they can track. We point out all the specials on pullout sheets so they don't have to go through the book to look for specials. And all the best-sellers—classical, cassingle, CD single, music video, and other categories—are all in one spot. It's all organized and orderly, and the price structure is all laid out for the retailer to use."

FOR WEEK ENDING MARCH 31, 1990

Billboard

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TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★ 3 weeks at No. 1	
1	1	1	28	BONNIE RAITT NICK OF TIME	CAPTOL C2-91268
2	2	2	59	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
3	6	4	8	ALANNAH MYLES ALANNAH MYLES	ATLANTIC 81956-2
4	3	3	18	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
5	4	5	26	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
6	8	6	10	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
7	5	7	32	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
8	9	8	5	BASIA LONDON WARSAW NEW YORK	EPIC EK 45472
9	7	17	3	MIDNIGHT OIL BLUE SKY MINING	COLUMBIA CK45398
10	13	18	3	LISA STANSFIELD AFFECTION	ARISTA ARCD-8554
11	12	9	51	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
12	14	14	17	KENNY G LIVE	ARISTA A2CD-8613
13	11	11	22	BILLY JOEL STORM FRONT	COLUMBIA CK44366
14	17	13	27	AEROSMITH PUMP	GEFFEN GHS2-24254
15	18	20	16	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
16	10	10	23	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
17	20	19	3	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM	CAPTOL C2-92857
18	16	16	19	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
19	25	—	2	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME	WARNER BROS. 2-26147
20	15	12	47	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
21	19	15	29	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
22	21	—	2	ROD STEWART DOWNTOWN TRAIN/SELECTIONS FROM STORY ...	WARNER BROS. 2-26158
23	NEW ▶	1	1	DAVID BOWIE CHANGESBOWIE	RYKODISC RCD20171
24	NEW ▶	1	1	COWBOY JUNKIES THE CAUTION HORSES	RCA 2058-2-R
25	22	25	8	TECHNOTRONIC PUMP UP THE JAM - THE ALBUM	SBK CDP-93422
26	24	22	4	JOHN LEE HOOKER THE HEALER	CHAMELEON D2-74808
27	27	23	23	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217
28	NEW ▶	1	1	CARLY SIMON MY ROMANCE	ARISTA ARCD-8582
29	30	26	5	MICHAEL PENN MARCH	RCA 9692-2-R
30	26	—	2	EVERYTHING BUT THE GIRL THE LANGUAGE OF LIFE	ATLANTIC 2-82057

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Giants Might Be Even Bigger After Label's Vid Push

BY MELINDA NEWMAN

NEW YORK—When quirky Brooklyn, N.Y.-based duo They Might Be Giants signed with Elektra Records, the label knew it had to expand the group's following without losing its core college and alternative base. And it decided that video was the best route to mainstream success.

In marketing meetings, "we decided we'd go to video before radio," says Linda Ingrisano, national director of video promotion at Elektra. "The band really broke at video with MTV and local support from their

days on Bar/None records, and obviously we couldn't ignore where they came from with their alternative base, so we wanted to start back at their roots to start a buzz."

When it came time to shoot "Birdhouse In Your Soul," the first video from the current "Flood" album, the label rematched the band with director Adam Bernstein of Zeitgeist Productions. It marked the fifth clip the team had done together. Since Bernstein started with TMBG, he went on to direct several acclaimed videos, most notably the B-52's' "Love Shack" and "Roam."

MTV Unveils MTV Brasil—Its 1st Non-English Channel

NEW YORK—MTV is preparing to launch its first full-scale non-English channel in Brazil on TV Abril.

MTV Brasil will begin airing to an initial audience of at least 2 million in September, making it the fifth start-up channel for the network.

Although government regulations specify that the deal with TV Abril be referred to as a licensing agreement, it is a co-venture. "In the way we're paid, it's like a licensing fee, but otherwise it works completely like a partnership," says Liz Nealon, senior VP of international programming. TV Abril is an offshoot of The Abril Group, Brazil's leading magazine publisher, printer, and distributor.

MTV has already opened an office in São Paulo, staffed by senior production consultant Vinnie Longobardo, and Deborah Cohen, head of talent and artist relations. To start, MTV Brasil will be on 13 hours each weekday and 18 hours per day on the weekend. "We hope to have it up to 24 hours within a year," Nealon says.

By Brazilian law, 50% of the programming will be domestic. "And there's not that much being done in Brazil yet," Nealon says. To that end, MTV's São Paulo headquarters include a domestic video production unit where "we'll produce videos until the labels step up their production."

Although she will not divulge details, Nealon says, "We're building

up incentives for record companies to [get involved]. We're hoping they'll step up to the plate and make their own videos. That was our experience with MTV Europe. The situation was appalling for non-English clips when we first started, but once they realized we'd play non-English ones, we started getting some really great ones."

The channel will be carried throughout Brazil via UHF. "Basically, it will work like a superstation," Nealon says. "There will be one feed downlinked by satellite to other stations across the country."

Similar to MTV here, the programs will be hosted by VJs, and much of it will be patterned after the U.S. channel. There will be shows featuring dance, rap, and metal, movie reviews, the channel's new global youth show, "Buzz," and the first Brazilian screening of "Saturday Night Live." MTV Brasil will also carry MTV's "Top 20 Video Countdown" from the U.S. and MTV Europe's countdown program, both subtitled in Portuguese.

Internationally, the next goals for MTV, which just began broadcasting MTV Europe in Israel, are to gain clearance in Russia and develop MTV Japan. "We want to expand it to 24 hours a day," says Nealon. "It truly does work solely as a license deal now with only five hours a week."

MELINDA NEWMAN

The band's affiliation with Elektra allowed Bernstein the luxury of working with a bigger budget than was possible in the early days. "It meant we could cook up ideas and realize a lot more of them," he says. The budget for the clip was \$82,000, quite an increase from the Giants' first video, "(Put Your Hand Inside The) Puppethead," which was shot for \$2,000.

Although MTV has played other TMBG clips, it stressed "Birdhouse In Your Soul," debuting it on "120 Minutes" before bestowing Buzz Bin status on it for five weeks. Clips given that designation receive heavy rotation, and the channel often uses it as a platform to bring attention to a band or clip it feels should receive wider exposure. MTV also taped a live version of another track, "Constantinople," and has been airing that as well.

"MTV has completely opened us up to a different audience than we'd had before," says TMBG's John Flansburgh. "It's crucial to the public's awareness of us. They're much more adventurous than most commercial radio stations."

He continues: "For us, MTV is the third level of success. The first level is the core audience—the 50 who came to our first show; then the college audience; and now MTV, which gives us 48 million as our core audience now."

After the single charted in the upper regions of most alternative and modern-rock charts, and with the backing of MTV and local video shows, the folks at Elektra feel they have set the stage for top 40 breakthrough. "Now the effort is to get new fans to notice the band," says Ingrisano. "In our first week at CHR we got 10 out of 10 adds. The record has picked up a strong buzz and video has a lot to do with that."

The label also feels the strong video play also has something to do with the rapid album sales. Even without any action at top 40 yet, sales of the album have already exceeded 200,000 units. That surpasses TMBG's most successful effort to date, "Lincoln," which has sold 145,000 units, 27,000 of which were tabbed since "Flood" was released.

There is also a new flurry of activity on the video front. In addition to

MTV and nationally syndicated show "The Record Guide," several local shows that had supported TMBG's clips from its independent-label days added "Birdhouse" straight out of the box. Among them are "Teletunes" and "Music Link," both of Denver; from Florida, Tampa/St. Petersburg's "V-32"; Boston's "Video 58"; "Laser 25" in Eugene, Ore.; and Anaheim, Calif.'s "Request Video."

"Knowing the band has CHR support from us makes shows more willing to act on it," says Ingrisano, adding that she is aggressively going after top 40 video shows. Chart-driven "Night Tracks" is playing "Birdhouse," and "Hit Video USA" is considering adding it.

The drive will step up as soon as the duo finishes shooting its new clip, "Twisting," with Bernstein. "Then we'll have two clips and a video profile to go to local outlets with," Ingrisano says. "We're also setting up giveaways with shows" and band interviews.

The group will also receive national exposure via an appearance on "The Tonight Show" April 3 with guest-host Jay Leno.

THE EYE



by Melinda Newman

PROUD AS A PEACOCK: Former VH-1 programming czar **Jeff Rowe** has resurfaced at NBC as director of variety and late-night programming. Rowe will oversee "Friday Night Videos," "Saturday Night Live," "Late Night With David Letterman," "Later With Bob Costas," and various specials.

CH-CH-CHANGES: New label **Charisma Records** has named **Rhonda Herlich** director of video and AC promotion. She switched from RCA, where she handled AC promotion. Charisma's video production staff is still being put together, but it has its first video lined up. It will be "Dare To Fall In Love" from **Brent Bourgeois**. **Sue Barbato** has been named head of video promotion for **Enigma Records**, replacing **Caprice Carmona** (Billboard, Feb. 17). Barbato was previously with **Intima Records**. And **Lisa Gottheil** is now helming **Rough Trade's** video efforts. In doing so, she relocates from the label's San Francisco office to New York. She replaces **Rick Hankey**, who is now at MTV.

D.C. FOLLIES: In addition to hiring a producer for "Video Soul," **Black Entertainment Television** is looking for a record-label liaison for the Washington, D.C.-based cable channel. Director of entertainment programming **Lydia Cole** says the network wants someone "who will be in constant contact with the labels, meeting with them to talk about upcoming projects, new artists, and records in production." The rep will also keep labels abreast of BET's activities. Interested candidates need not have a television background, but should have experience working with labels and know the music industry well. Cole can be reached at 202-636-2430.

MTV IS SAYING NO to 900 numbers, temporarily at least. The music channel has quit accepting commercials advertising 900 numbers, because, according to a network representative, the look and feel and general production value of the spots are often of inferior quality to what is shown on the network, and the

"clutter of the spots was creating an imbalance in the programming." According to this source, MTV had received no complaints about the numbers, but it simply felt the ads weren't right for the channel.

In other MTV news, 30-minute alternative-clip show "Post Modern," which runs four nights a week, has just enlisted two new sponsors, **Enigma Records** and **Fuji Tape**. The 13-week deal, which begins Monday (26), marks the first time a record label has signed on as a long-term exclusive sponsor of a show. For its underwriting, the label will receive opening and closing billboards on the show, as will Fuji.

FOR WHAT IT'S WORTH: This ad was spotted in a New Jersey community paper: "ROCK 'N ROLL in the former home of superstar **Bon Jovi**. Drastically reduced for quick sale. Features sunken dining room, large eat-in kitchen, family room with fireplace, raised living room, inground pool and much more... Asking \$209,000." Yep, it's the house that **Jon Bon Jovi** grew up in, which MTV gave away last year. According to an agent at Century 21-P.I.C. Realty, it's not that the family that won the abode is unhappy, no—they're moving to Texas. Interested potential homeowners should call 201-727-6400.

CLASSIC CUTS: Los Angeles-based **Instar Corp.** has created "America's Music: The '40s," 24 half-hour music video segments featuring vintage '40s performances by **Frank Sinatra**, **Cab Calloway**, **Bing Crosby**, **Doris Day**, **Duke Ellington**, **Fred Astaire**, and others. According to Instar president **Nathan Sasso**, in addition to the completed episodes, the company can create specialized segments on certain artists for stations. Instar has cleaned up the black-and-white images and remastered the original mono tracks to 2-track digital audio Dolby stereo. The shows, which offer continual music, have been created so that stations can customize the programs by adding their own hosts or other wraparound elements.

JUST BECAUSE IT'S COUNTRY doesn't mean it comes from Nashville. In fact, Canadian video pool company **Network Video** has begun producing a country music video compilation reel available for use in public-performance venues. Interested parties should call **Nic Zacharidis** at 416-847-7999.



Hold On. Video-cum-movie director Julian Temple gives some pointers to video neophytes and SBK Records group Wilson Phillips. Temple directed the band's first clip, "Hold On." Pictured, from left, are Chynna Phillips, Carnie Wilson, Temple, and Wendy Wilson.

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ADDS

Heart, All I Wanna Do Is Make Love To You
Janet Jackson, Alright
Joan Jett, Love Hurts
The Raindogs, I'm Not Scared
The Smithereens, Blues Before And After
Stone Roses, Fool's Gold

BREAKTHROUGH

Eddy Grant, Gimme Hope Jo'anna

BUZZ BIN

The Blue Nile, The Downtown Lights
The Church, Metropolis
The Mission U.K., Deliverance

STRESS

The Beloved, Hello
Black Crowes, Jealous Again
Soul II Soul, Get A Life

POWER

Aerosmith, What It Takes (The Recording Of)
B-52's, Deadbeat Club
Robert Plant, The Hurting Kind

HEAVY

Paula Abdul, Opposites Attract
Jane Child, Don't Wanna Fall In Love
Phil Collins, I Wish It Would Rain Down
Kiss, Forever
Michelle, No More Lies
Midnight Oil, Blue Sky Mine
Motley Crue, Without You
Alannah Myles, Black Velvet
Sinead O'Connor, Nothing Compares 2 U

ACTIVE

Michael Bolton, How Can We Be Lovers
Cher, Heart Of Stone
Eric Clapton, Bad Love
Alice Cooper, Only My Heart Talkin'
Faster Pussycat, House Of Pain
Corey Hart, A Little Love
Don Henley, Heart Of The Matter
Lenny Kravitz, Mr. Cab Driver
Michael Monroe, Man With No Eyes
Tom Petty, A Face In The Crowd
Slaughter, Up All Night
Rod Stewart & Ron Isley, This Old Heart Of Mine
Tears For Fears, Advice For The Young At Heart
Technotronic, Get Up! (Before The Night Is Over)
Tesla, The Way It Is
Wilson Phillips, Hold On
Peter Wolf, 99 Worlds

MEDIUM

Adam Ant, Room At The Top
Great White, House Of Broken Love
Gun, Better Days
Biz Markie, Just A Friend
Peter Murphy, Cuts You Up
The Rave-Ups, Respectfully King Of Rain
Lisa Stansfield, All Around The World
They Might Be Giants, Birdhouse In Your Soul
Young M.C., I Come Off

BREAKOUTS

Dave Edmunds, Closer To The Flame
Faith No More, Epic
John Wesley Harding, The Devil In Me
The London Qireboys, 7 O'Clock
Red Hot Chili Peppers, Taste Of Pain
Rush, The Pass



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CURRENT

Paul Overstreet, Seeing My Father In Me
Jann Browne, Tell Me Why
Restless Heart, Fast Movin' Train
Oak Ridge Boys, No Matter How High
Exile, Keep It In The Middle Of The Road
Eddie Rabbit, On Second Thought
Patty Loveless, Chains
Alan Jackson, Here In The Real World
Prairie Oyster, Goodbye, So Long, Hello
Kentucky Headhunters, Dumas Walker
Lionel Cartwright, I Watched It All (On My Radio)
Doug Stone, I'd Be Better Off (In A Pine Box)
Rodney Crowell, If Looks Could Kill
Sawyer Brown, Did It For Love
Desert Rose Band, In Another Lifetime
Marsha Thornton, A Bottle Of Wine And Patsy Cline
Robin Lee, Black Velvet
Tanya Tucker, Walking Shoes
Steve Wariner, The Domino Theory
Clint Black, Walkin' Away
The Highwaymen, Silver Stallion
Travis Tritt, Help Me Hold Me
Highway 101, Walkin' Talkin' Cryin' Barely...



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Johnny Clegg, Cruel, Crazy, Beautiful World
Cowboy Junkies, Sun Comes Up, It's Tuesday Morning
Lloyd Cole, Downtown
The Sundays, Joy

FIVE STAR VIDEO

Bee Gees, Bodyguard
Everything But The Girl, Driving
Julia Fordham, Manhattan Skyline
Inner City, Whatcha Gonna Do With My Lovin'
k.d. lang, Pullin' Back The Reins
Notting Hillbillies, Your Own Sweet Way
Sinead O'Connor, Nothing Compares 2 U
Soul II Soul, Get A Life
Rod Stewart & Ron Isley, This Old Heart Of Mine

ARTIST DEVELOPMENT

Basia, Cruisin' For Bruisin'
Luka Bloom, Rescue Mission
Richard Elliot, When A Man Loves A Woman
Tim Finn, Not Even Close
Bella Fleck & The Flecktones, Sinister Minister
Sara Hickman, Simply
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Diane Reeves, Never Too Far



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The Smithereens, Blues Before And After
The Rave-Ups, Respectfully King Of Rain
Midnight Oil, Blue Sky Mine
The Church, Metropolis
The Blue Aeroplanes, Jacket Hangs
The Havalinas, High Hopes
Venice, All My Life
Crack The Sky, Mr. President
Ziggy Marley & The Melody Makers, Black My Story
Tashan, Black Man
M.C. Hammer, Help The Children
Queen Latifah, Ladies
A Tribe Called Quest, I Left My Wallet In El Segundo
Special Ed, I'm The Magnificent
MC Lyte, Stop, Look, Listen
Kool Moe Dee, All Night Long
D-Nice, Glory
Elton John, Sacrifice
Corey Hart, A Little Love
Laura Brannigan, Moonlight On Water
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M.C. Hammer, Dancin' Machine
Sara Hickman, Simply
Corey Hart, A Little Love
Luther Vandross, Here And Now
Bobby Z, Lie By Lie
Rod Stewart & Ron Isley, This Old Heart Of Mine
Quincy Jones, The Secret Garden

HEAVY

Taylor Dayne, Love Will Lead You Back
Lisa Stansfield, All Around The World
Phil Collins, I Wish It Would Rain Down
Alannah Myles, Black Velvet
Technotronic, Get Up! (Before The Night Is Over)
Jane Child, Don't Wanna Fall In Love
Tommy Page, I'll Be Your Everything
Giant, I'll See You In My Dreams
Seduction, Heartbeat
Lou Gramm, True Blue Love
Enuff Z'nuff, Fly High Michelle
Natalie Cole, Wild Women Do
Sinead O'Connor, Nothing Compares 2 U
The U-Krew, If U Were Mine
Black Crowes, Jealous Again
Young M.C., I Come Off
Lenny Kravitz, I Build This Garden For Us
Wilson Phillips, Hold On



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ADDS

Jane Child, Don't Wanna Fall In Love
Natalie Cole, Wild Women Do
En Vogue, Hold On
The Family Stand, Ghetto Heaven
Johnny Gill, Rub You The Right Way
Kid Creole & Coconuts, The Sex Of It
Maze Featuring F. Beverly, Love On The Run
Sinead O'Connor, Nothing Compares 2 U
Rococo, Itale House
Seduction, Heartbeat
Starpoint, I Want You-You Want Me

HEAVY

Bell, Biv & DeVoe, Poison
Bobby Brown, Every Little Hit
Earth, Wind, & Fire, Heritage
Janet Jackson, Escapade
David Peaston, We're All In This Together
Lisa Stansfield, All Around The World
Tashan, Black Man
Technotronic, Get Up! (Before The Night Is Over)
Troop, Spread My Wings

MEDIUM

Paula Abdul, Opposites Attract
Bonedaddys, New Suit
Will Downing, Come Together As One
The Gap Band, Addicted To Your Love
The Good Girls, Love Is Like An Itchin' In Your Heart
Jamaica Boys, Shake It Up
Leija K., Got To Get
M.C. Hammer, Help The Children
Mantronix, Got To Have Your Love
Kevin Paige, Anything I Want
Soul II Soul, Get A Life
The Winans, It's Time
Angela Winbush, No More Tears
Bobby Womack, Save The Children



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ADDS

Seduction, Heartbeat
Luther Vandross, Here And Now
Soul II Soul, Get A Life
Young M.C., I Come Off
Black Crowes, Jealous Again
Kid-N-Play, Funhouse
Inner City, Whatcha Gonna Do With My Lovin'

POWER

Janet Jackson, Escapade
Taylor Dayne, Love Will Lead You Back
Phil Collins, I Wish It Would Rain Down
Alannah Myles, Black Velvet
Jane Child, Don't Wanna Fall In Love
Kiss, Forever
Lisa Stansfield, All Around The World
Bad English, Price Of Love
D-Mob, C'Mon And Get My Love
Michelle, No More Lies
Michael Penn, No Myth
Billy Joel, I Go To Extremes
Paula Abdul, Opposites Attract
Tommy Page, I'll Be Your Everything
Michael Bolton, How Can We Be Lovers



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HEAVY

James House, Hard Times For An Hohest Man
Alan Jackson, Here In The Real World
Restless Heart, Fast Movin' Train
Oak Ridge Boys, No Matter How High
Patty Loveless, Chains
Jann Browne, Tell Me Why
Kentucky Headhunters, Dumas Walker
Paul Overstreet, Seeing My Father In Me
Exile, Keep It In The Middle Of The Road
Lionel Cartwright, I Watched It All (On My Radio)
Travis Tritt, Help Me Hold Me
Mark Collie, Something With A Ring To It
Doug Stone, I'd Be Better Off (In A Pine Box)
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way
Sawyer Brown, Did It For Love
Skip Ewing, If A Man Could Live On Love Alone
Zaca Creek, Ghost Town
Rodney Crowell, If Looks Could Kill
Prairie Oyster, Goodbye, So Long, Hello

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

FLEETWOOD MAC'S "SAVE Me" video is the first single from the band's new "Behind The Mask" album on Warner Bros. Erick Ifergan directed the clip for **Limelight Productions**; Mike Bodnarczuk produced.

Eric Burdon covers the classic "16 Tons" in a video spawned by the latest **Tom Hanks/Meg Ryan** flick, "Joe Versus The Volcano." Director **Michael Salomon** shot Burdon performing on a futuristic, industrial set teeming with sparks, steam, and flame. Film footage is interspersed throughout. **Martin Fischer** produced the clip for **High Five**.

Mark Freedman Productions' **Mark Rezyka** directed the **Lost Boys** in "Crying Out," the first video from their "Lost And Found" album on Atlantic. **Daniel Pearl** directed photography on the shoot, lensed at the Late Night Stage, and **Craig Fanning** produced. The same crew is behind **Hurricane's** "Next To You" video for Enigma, and Fanning also produced **Hurricane's** "Dance Little Sister" clip with director **Aaron Landy** and **DP Dan Mandel**.

NEW YORK

WARRIOR SOUL, A RECENT signing to the newly formed, temporarily named **DGC Records** (David Geffen Co.), recently wrapped "We Cry Out," an **Epoch Films** video directed by **Jessica Bendinger**. **Jim Czarniecki** produced.

Lecton Records' **Edwin Hawkins** and a group of colorfully dressed children dance, sing, and roller-skate their way through "If At First You Don't Succeed (Try Again)." **Bill**

Bowman directed and **Chuck Mitchell** produced for **Parks/Bowman Productions**. The crew lensed footage at **VCA/Teletronics—Center Stage**.

Chill Rob G of **Wildpitch Records** is looking for a new DJ in his "Let Me Show You" video from the "Ride The Rhythm" album. **Danny Silverman** directed and produced the **Soup Bone Films** video, reeled in a studio and on the **Queensboro Bridge**.

OTHER CITIES

TEARS FOR FEARS HAS SOME "Advice For The Young At Heart" in its new **Fontana Records/PolyGram** video directed by **Vivid's Andy Morahan**. The Miami-based shoot features a wedding and reception intercut with performance footage. **Luc Roeg** produced.

The **Cowboy Junkies** recently reeled "Sun Comes Up, It's Tuesday Morning," the new video from the band's second **RCA/BMG** release, "The Caution Horses." **Mark Lindquist** directed the Toronto-based shoot for the **Film Syndicate**. **Julie Fong** produced, **Anghel Decca** directed photography, and **Bryan Johnson** was executive producer.

Sawyer Brown's new **Capitol** clip "Did It For Love" combines intimate performance shots with footage of an energetic and dramatic pickup basketball game. **Marc Ball** directed with **Scene Three** producer **Kitty Moon**.

A crew from Nashville-based **ACME Pictures** trekked to the green hills of Ireland to shoot **Maura O'Connell's** "Helpless Heart" video for **Warner Bros**. **Bill Pope** directed the breathtaking clip, which features scenery and colorful images of O'Connell's home county. **Joanne Gardner** produced.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

DON HENLEY
Heart Of The Matter
The End Of The Innocence/Geffen
Debbie Samuelson, Karen Livingston/Epoch Films
Geoffrey Barrish

GEORGE HOWARD (FEATURING JOHN PAGANO)
Shower You With Love
Personal/MCA
Carl Craig, Richard Cummings Jr./Underdog Films Inc.
Kevin Hooks

JANET JACKSON
Alright
Janet Jackson's Rhythm Nation 1814/A&M
Amanda Pirie/Nitrate Films
Julien Temple

QUEEN LATIFAH
Come Into My House
All Hail The Queen/Tommy Boy
Meike Kopp/Soffer-Pantelich
Simeon Soffer

BONNIE RAITT
Have A Heart
In The Nick Of Time/Capitol
Tom Calabrese/Planet Pictures
Charley Randazzo

MICHELLE SHOCKED
Little Sister
Captain Swing/Mercury
Roger Hunt/VIVID Productions
Tony Vanden Ende

THE SMITHEREENS
Blue Period
Smithereens 11/Capitol
Chuck Duncombe, Bryan Johnson/Scene Three-Film Syndicate
John Lloyd Miller

TOAD THE WET SPROCKET
Come Back Down
Pale/Columbia
Fiona Prendergast, David Naylor/DNA
Piers Plowden

ANA
Got To Tell Me Something
Body Language/Epic
Joseph Sassone/Mark Freedman Productions
Oley Sassone

BABYFACE
Whip Appeal
Tender Lover/Epic
Paul Flattery, Irene Crinita/FYI
Jim Yukich

CHER
Heart Of Stone
Heart Of Stone/Geffen
Doug Major/Cream Cheese
Marty Caliner

JUDE COLE
Baby It's Tonight
A View From 3rd Street/Warner Bros.
Ben Whittaker/Limelight
Stephen Berkman

PHIL COLLINS
Something Happened On The Way To Heaven
... But Seriously/Atlantic
Paul Flattery, Elizabeth Flowers/FYI
Jim Yukich

DEBORAH HARRY
Sweet & Low
Def, Dumb, And Blonde/Reprise-Sire-Red Eye
Loretta Farf/Scorched Earth
Stephen Sprouse, Steve Meisel



Zydeco Sunset. At work on an upcoming Buckwheat Zydeco album in Sunset Sound Factory, Los Angeles, is Stanley "Buckwheat" Dural Jr., right, and producer David Hidalgo of Los Lobos. The album, as yet untitled, is due out on in May. In addition to producing, Hidalgo joins in as guitarist on several tracks. The band is planning a worldwide tour after the album's release.

AES Rounds Up The Pros In Montreux Forms Committee To Choose Future Sites

BY SUSAN NUNZIATA

MONTREUX, Switzerland—The 88th Audio Engineering Society Convention at the Maison des Congres convention center here set the direction for some future changes in the society's relationship with the pro audio industry.

AES REPORT

The AES has announced the formation of an exhibitors advisory committee, headed by president-elect Marshall Buck, to address the concerns of exhibitors at future conventions. The committee's first project is to carry out a site-preference questionnaire for prospective exhibitors.

In addition, the AES teamed up with the Society of Motion Picture

and Television Engineers to form a study group that will discuss the possibility of a joint conference in February 1991.

Dates have also been set for the 90th AES Convention, to be held at the Palais du Congres in Paris Feb.

'It is a marketing manager's business to be where business is'

19-22, 1991.

Despite the boycott by the British manufacturers that are members of the Pro Audio Exhibitors Group/Europe, most exhibitors were satisfied with attendance at the convention, and the papers and workshop sessions offered were extensive.

A number of Swiss distributors

presented consoles manufactured by British firms, including Amek/TAC, Soundcraft, and Trident, and representatives of some of the boycotting companies were sighted scoping out the exhibit floor.

Although many felt the tone of the convention was more subdued than in previous years, manufacturers were pleased with the caliber of attendees, particularly from the broadcast industry. Some decline was noted in the number of visitors from the U.K. recording market, an absence many attributed to the PAEG boycott.

"We're very pleased," said Chris Hollebhone, Sony Broadcast & Communications' general manager of pro audio, as the convention drew to a close. "We've had a lot of attendance from very serious customers. There's been a lot of broadcasters present, although the studio element has been patchy. We've missed the U.K. people and it's a shame that it turned out this way. I think they've missed a very good opportunity to reach the international market, and they've missed a lot of companies from Eastern Europe."

Approximately 5% of the estimated 4,200-4,500 attendees hailed from Eastern Bloc countries. Of these territories, Joe Martinez, president of DIC Digital, said they are "fortunate" because "they are not going to have to go through the '60s, '70s, and '80s development of technology. They can go right into the '90s and, because of that, they have the chance to be more advanced than many North American and European facilities."

On the exhibit floor, 69 U.S.-based manufacturers represented the largest portion of the approximately 200 exhibitors, with 50 Swiss companies and 35 German firms also present. There were approximately 29 exhibitors from the U.K., 11 from Scandinavia, and nine each

(Continued on next page)

AUDIO TRACK

IT'S CHRISTMAS IN Nashville as Sound Stage Studio clients get an early wrap on 1990 holiday production.

In the Back Stage studio at Sound Stage, projects included the Forester Sisters with producer Wendy Waldman. The Warner Bros. tracks were engineered by Dennis Ritchie, assisted by Marty Williams. Country singer Suzy Bogguss recorded holiday tracks for Capitol with producer James Stroud. Tom Perry engineered, assisted by Tim Kish and Julian King.

Sawyer Brown worked on Christmas cuts for Capitol with producer Randy Scruggs. Chuck Ainley engineered; Russ Martin assisted.

Others aboard the Christmas sleigh included the Bellamy Brothers, who put down material in Back Stage for MCA with producer Emory Gordy Jr., and Tanya Tucker in the facility's Front Stage. Steve Tillisch engineered the Bellamy tracks, assisted by Jeff Coppage. Producer Jerry Crutchfield worked on Tucker's cuts with Perry mixing. David Boyer, Kish, Martin, and King assisted.

Also in Front Stage was Gary Morris, tracking for Capitol with producer Jimmy Bowen. Bob Bullock mixed; Boyer assisted.

Originally Mercury Studio (MCI console and Studer 24-track analog tape machines), what is now known as Front Stage was purchased by Sound Stage Assoc., a group of investors, in 1975. Back Stage was added in 1979 and housed a Neve-equipped Neve 8068 console and Studer tape machines. After partners Ron Kerr and Bob Macenzie purchased Sound Stage Assoc., tape machines were updated to Mitsubishi X800 digital 32-tracks.

The facility was redesigned in 1986, adding two Mitsubishi X850 recorders equipped with Apogee filters and two 48-input Solid State Logic 4000E consoles.

Front Stage was designed by acoustician Tom Hidley as a one-room recording facility. Separate isolation

rooms are included for vocalists and other instruments. Designed for open-mike recording, 30 feet of acoustic treatment rises above the control room's monitors.

Designed by Russ Berger of the Joiner Rose Group in Dallas, Back Stage sports conventional design, housing separate recording and control rooms.

With approximately 275 production days left till Christmas, the Gatlin Brothers joined the Sound Stage rush, working on cuts for Capitol Records with Bowen and Stroud producing and Perry engineering. King, Martin, and Kish assisted. Lyle Lovett produced cuts for Walter Hyatt for MCA. Ainley engineered, assisted by Marty Williams.

Eddie Rabbitt hopped his way through holiday tracking for Capitol. Stroud produced, Perry engineered, and Kish, Martin, and King assisted.

Stroud also produced cuts for separate Christmas projects for Glen Campbell and Lacy J. Dalton. Perry ran the board on both projects, assisted by Kish and King, and King and Boyer, respectively.

Country newcomer Wild Rose tracked a Capitol Christmas project with Stroud. Perry and King produced. George Strait was in with Bowen working on tracks for MCA. Kish and Martin engineered.

NEW YORK

AT SOUND TRACK, several artists, including Carla DeVito, Darlene Love, Patti Austin, and Laverne Baker, worked on tracks in Studio A for the upcoming Warner Bros. "Dick Tracy" film. Andy Paley produced. Michael Fossenkemper engineered, assisted by Scott Cantor. Atlantic jazz act Elements (Danny Gottlieb and Mark Egan) recorded overdubs in Studio D with Airtio and Flora Purim. Alan Brownstein engineered. Prince's new "Tick Tick Bang" release was mixed by Dave Shaw for Warner Bros. in Studio E. Dave Darlington was at the board, assisted by Jim Kvorik.

Ronald Amedee was in Think Big studios producing the next Jason

Malletman Taylor album. Barry Goldstien, aka Barry O., engineered. The project is slated for release April 16.

LOS ANGELES

MOTOWN ACT Crystal Penny tracked at Skip Saylor with producer Doug Grigsby and engineer Bobby Brooks. Liz Sroka and Chris Puram assisted. Keyboardist Joe Sample tracked for Carl Anderson's next record with producer Russ Freeman. Tom McCauley engineered; Joe Shay assisted. Cock Robin mixed for CBS Records with producer Davitt Sigerson. John Beverly Jones engineered, assisted by Ross Donaldson.

Producer Tim Heintz stopped in at Skyline to track Tatsuhiko Yamamoto (Warp/Alpha) with engineer Ross Pallone.

British teen group Yell tracked at Trax with writer/producer Michael Jay. The single "One Touch Too Much" was mixed by Michael McDonald at Ground Control in Santa Monica, Calif. Boris Granich mixed the 12-inch at Amigo, with Paul Brown engineering.

Conway Recording was also visited by Jay, who mixed Anna Marie tracks for MCA with Mick Guzauski.

Steven Tyler was in Larrabee re-mixing Aerosmith's "One Or The Other" with Delicious Vinyl's Matt Dike. Sylvia Massy mixed the Gefen release. Keith Cohen worked on 12-inch remixes for Paula Abdul's upcoming remix album on Virgin. Bruce Hornsby and engineer Ed Thacker were mixing "Night On The Town" for the upcoming Hornsby & the Range album.

NASHVILLE

BILLY BLACKWOOD MIXED his project at Westpark Sound with engineer Ted Wilson. Lari Goss and Cheryl Rogers were in doing keyboard overdubs on the new Gather Vocal Band project for Starsong Records. Dan Rudin was at the console.

Sound Shop had Doc Watson in working on tracks for an upcoming

Sugar Hill album. Bil Vordick engineered. The Hammond Brothers cut tracks and overdubs with producer Otis Blackwell for Bullion Records. Ernie Winfrey engineered. James Ed Horn cut tracks with engineer Mike Bradley. Jim Vest and Pat McMakin produced.

At Digital, Ron Griffith and Carl Marsh worked on an album for Homefront Communications with Jeophrey Benward. Griffith produced and engineered. Atlantic's Judson Spence produced and tracked his next album with engineer Brian Tankersley. John Kunz assisted.

OTHER CITIES

RICHARD LEE STEACKER (guitarist with Grover Washington Jr.) was in Iris Sound, Royersford, Pa., cutting solo material with producer David Ivory.

At Studio 4, Philadelphia, Ruffhouse began work on a project for CBS Records. And, Joe "The Butcher" Nicolo mixed M.C. Cheeba's first single, "The Pied Piper."

Jonathon Brandmeier recorded and mixed a tune called "Talking Headlines" at Chicago Trax, Chicago, with Julian Herzfeld at the console. Brandmeier and Craig McKreary produced. Ghost On Toast recorded its first album, "I Just Killed The Blues," slated for distribution by Kaleidoscope. Dave Kalt engineered.

Engineer/producer Russell Bond mixed a new-age album project on Bay area artist Chris Halaby at Spectrum in Portland, Ore. The John Smith and Rick Waritz production team mixed a song by the Killing Field (finalists in the new national music search sponsored by Campus Voice magazine and Snickers) on the studio's SSL console. Mike Moore engineered.

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

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NEW PRODUCTS AND SERVICES

THE 88th AES CONVENTION offered manufacturers a venue to present upgrades to existing products and introduce new lines to the European market. We offer you this roundup:

JBL International introduced its cinema sound systems, the 4670C and 4675B, which incorporate the company's newest loudspeaker technology. Both systems make use of the 4648TH low-frequency section, which uses two vented-gap cooling transducers and the N4648TH network. Contact: 818-893-8411.

Yamaha's DMR8X digital audio recording and mixing system made its European debut. The system incorporates an eight-track digital recorder, digital mixer, locator, and mixing automation in a single system. Contact: 714-522-9011.

Electro-Voice unveiled its new club sound system, **Discosound**, and presented its range of professional sound products, including the N/D Series of microphones utilizing neodymium technology. Contact: 616-695-6831.

GLW added a **Macintosh II**-based automation system to its **Harrison Series-Ten** that features a snapshot function designed to store and reset all console settings and allows for timecode integration of static setups within a real-time mix. **Eastside Sound** in New York will hold console training workshops in conjunction with GLW on April 20-22. Contact: 615-331-8800.

New England Digital added optical disk sound libraries from **Prosonus**, **Universal**, and **Sonic Boom** to its Synclavier digital audio systems. The company's 6400 midrange workstation made its European debut, as did **MIDI-net**, the new MIDI processor/patchbay module designed to control up to 128 different MIDI devices. Contact: 802-295-5800.

Fairlight/Electric Sound & Picture presented Fairlight products, including a preliminary showing of its **XDR** digital audio postproduction system for the **Fairlight Series III**. **ESP** acquired the intellectual property, stock, and equipment of the original Fairlight Instruments, and has been operating since mid-1989 servicing the existing user base and developing new products. The Sydney, Australia-based company is researching new random-access hard-disk recording, which it hopes to preview at NAB. Contact: 612-212-6111.

APRS announced great expectations for its exhibition on June 6-8 at the Olympia 2 center in London. The show has reservations from 150 manufacturers and, according to **Phil Vaughn**, head of the professional recording association, APRS has received more inquiries than usual from countries outside the U.K. Contact: 0923-772-907.

Optical Disc Corp. has begun shipping the new 534 **EFM** digital audio processor, which offers a digital sound channel for videodisks as well as audio CDs. Suggested list price is \$25,000. The company also announced the installation of its **Model 530** CD mastering systems at **Ibermemory** in Madrid, Spain, and **Ritek**, a new CD replicator, in Taipei, Taiwan. Contact: 408-395-1161.

Digital Audio Technologies announced that its **Stellalock II** synchronizer, previewed at the 87th AES in New York, is now in production. The Neuchatel, Switzerland-based company also reported that deliveries of its **StellaDAT** portable DAT recorder are slated to begin by year's end. Contact: 41-38-244-400.

Sennheiser presented its **WM-1** wireless mixing console, which features four wireless input channels with a range of more than 1 kilometer (.621 mile) designed for maximum flexibility in field recording. Production has just begun on the units, which were unveiled in January. Contact: 203-434-9190.

Dolby unveiled for the European market its **MT Series** multitrack unit featuring up to 24 channels of switchable **SR** and **A-Type** noise reduction. The unit takes approximately seven seconds to perform basic alignment of 24 tracks, and also allows for subgrouping to address the needs of film and video post-production users. Contact: 415-558-0200.

Mitsubishi Pro Audio Group, with offices in Hatfield, U.K., exhibited its **CS-1** chase synchronization system locking two of its **X-880** 32-track digital recorders to allow 64-track recording. The company also announced sales of its **X-850** to **Def Leppard**, **Howard Jones**, and **John Paul Jones**. In the U.S., Mitsubishi Pro Audio is distributed by **Neve North America**. Contact: Mitsubishi, 07-072-74-747; or Neve, 203-744-6230.

Lyrec has doubled its capacity for product development and production at its new factory in Copenhagen, Denmark. The company debuted a timecode version of its **Frida** portable tape recorder geared toward the broadcast market. The unit is the first full production version of the two-channel, three-speed machine, which is now in production. Contact: 45-2-87-63-22.

A studio version of the **CEDAR** noise-reduction system, developed by **Cambridge Sound Restoration**, was demonstrated. Available as a service from Cambridge since 1987, the system is now being marketed to engineering professionals. It is designed to remove more than 2,500 scratches and clicks per second from vintage recordings as well as serve as a tool for cleaning up modern material. The system is scheduled to be available sometime next year. Contact: 0223-464-117.

SUSAN NUNZIATA

AES Conclave Ushers In New Products, New Doings In The Hi-Tech Audio World

MONTREUX, Switzerland—Product announcements and company news were plentiful at the 88th Audio Engineering Society convention, held here March 13-16.

The acquisition of total capital share of the Studer Revox Group by SAEG Refindus Holding Inc. caught the attention of the meet on day one.

SAEG, which belongs to the Motor-Columbus Group, is based in Baden, Switzerland. Studer Revox, headquartered in Regensdorf, Switzerland, will continue operation as an autonomous company. Dr. Willi Studer, founder of the company, will assume an advisory role within the organization, and a board of management formed by Dr. Leo Wehrli, Eugen Sporri, Bruno Hochstraser, and Hermann Stierli will manage the group.

The convention served as the European debut of Studer's first digital multitrack recorder, the D830-48 48-track machine.

Otari's Console Products Group made its first official showing, presenting the Series 54 console with Diskmix moving-fader automation. The group was formed after the company's acquisition of console maker Soundworkshop and automation developer Digital Creations last year.

The convention also marked the first European showing of Crest's Gamble line of consoles, which it acquired last year.

Some product announcements were a preview of things to come at the National Assn. of Broadcasters convention in Atlanta Saturday (31)-April 3.

Nagra presented a prototype of its portable D 4-channel digital audio recorder, of which it hopes to present a working model at NAB. A studio version is also under development. Designed to offer twice the track width of digital video D-1, the unit features new custom-rotary-head digital recording and signal processing technique,

as well as DSP-based error correction.

In related company news, Nagra Magnetic Recorders, the New York-based wholly owned subsidiary of Kudelksi S.A., changed its name and corporate identity. Now known as Nagra USA Inc., the company promoted Martin Gardner to VP and has elected him to its board of directors.

Sony Broadcast & Communications launched its VSP-8000 video sound processor, a dedicated audio mixer for video editing designed to

Start is a joint venture with Sony and Taiyo Yuden. The first Sonic CD Maker system was installed at MCA Recording Studios in March. Prosonus, makers of CD sound and music libraries, is expected to take delivery of one of the first units at its facility in Hollywood, Calif.

Akai presented its DD1000 magneto-optical disk recorder/editor to the European market for the first time. The erasable/recordable MO system is designed for stereo recording of up to 50 minutes at a maximum of 48 kHz, and recording time can be expanded by lowering bandwidth.

In replication, OD&ME, maker of the Monoliner CD replication systems, announced its entry into disk mastering with its new glass-master system.

The company is planning to open new production facilities at its headquarters in Eindhoven, Holland, in September, and is setting up a North American office in Montreal that will also open that month. OD&ME is also at work on a version of its monoliner system for videodisk replication.

For the duplication market, continued developments in RAM-based digital audio masters for analog cassette duplication were presented by Concept Design and Milan, Italy-based Tapematic. Pricing on both systems is in the \$100,000-\$150,000 range, depending on RAM capacity required.

Concept Design offered the DAAD Type R system, a solid-state addition to its disk-based Digital Audio Analog Duplication system. Employing much of the same technology as the disk-based DAAD, the system uses RAM chips and a modular design, allowing for future capacity expansions.

Tapematic also presented its SAM (static audio master) system, designed to serve as a master for analog cassette duplication systems. Instead of optical disk or tape to store material, the system uses RAM memory chips and 14-bit D/A conversion.

SAEG's Acquisition of Studer Revox caught the attention of AES attendees on the first day

handle up to 32 inputs. Also debuting at the convention were two fully integrated audio mixers, the MXP-290 and MXP-210, designed for video editing.

Sony also presented its array of DAT recorders and announced plans for a new range of timecode-inclusive units in 1990. A format agreement on DAT timecode is expected by the first half of this year, and Sony is expected to bring prototypes of its timecode-inclusive DAT units to the NAB show.

There was a flurry of activity on the write-once recordable CD front.

Gotham presented the CDR-90 CD reference system to the European market for the first time. One of the systems will be installed at Moscow's Melodia Studios in May.

Sonic Solutions presented the first official coupling of its Sonic System—a Macintosh-based system for digital editing, mixing, and CD mastering—with the CD Maker, a recordable CD system from Start Labs. The system was previewed at the AES show in October, and will begin shipping in May.

AES ROUNDS UP THE PROS IN MONTREUX

(Continued from preceding page)

from France, Benelux, Italy, and Spain, according to Herman Wilms, AES exhibition director.

"Perhaps without some of the U.K. console manufacturers here, other people have had more time to pull attendees in," said Donald Plunkett, executive director of AES. "These people saw their opportunities and they were here. I believe it is a marketing manager's business to be where the business is."

Response to the exhibitors advisory committee was positive from all industry segments. "It's overdue," said Adrian Bailey, sales and marketing manager with Mitsubishi. "The manufacturers contribute a great deal of money to the organization and at last we'll have a say in

what's going on."

Many felt that the PAEG's stance served as the catalyst to the committee's formation. "It's really only when manufacturers do get together to exert pressure as a group that change can happen," said Lee Pomerantz, consoles product manager with Otari.

The response to joint efforts between the Society of Motion Picture and Television Engineers and AES was mixed. "Both [AES and SMPTE] technical sessions are full, and they give future visionists the opportunity to address specific issues," said Steve Smith, marketing manager of audio products with Ampex. "While a combination of hardware exhibits would be a good idea—it would probably look like a

mini [National Assn. of Broadcasters meet]—the technical schedules and underneath work that AES and SMPTE really do is very important. Video, audio, and film are three areas that need to be looked at separately so that they can be looked at closely enough to be meaningful."

A joint SMPTE/AES conference presents for many the opportunity to hit two technologies with one blow. "Many of our clients go to both SMPTE and AES," said Pomerantz. "While to some degree there's an overlap, having a conference that combined both would answer many questions, expand the dissemination of recording information into the SMPTE market, and offer film and video information to the audio world."

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			★ ★ NO. 1 ★ ★	
1	2	5	GARY BURTON GRP 9598 (CD)	1 week at No. 1 REUNION
2	1	31	HARRY CONNICK, JR. ● COLUMBIA SC45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
3	6	5	JIMMY MCGRUFF & HANK CRAWFORD FANTASY 9177 (CD)	ON THE BLUES SIDE
4	7	5	THE HARPER BROTHERS VERVE 841723/POLYGRAM (CD)	REMEMBRANCE
5	3	23	DAVID BENOIT GRP 9595 (CD)	WAITING FOR SPRING
6	4	21	MICHEL CAMILO EPIC ET 45295/E.P.A. (CD)	ON FIRE
7	5	17	FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
8	9	5	STAN GETZ EMARCY 838 769/POLYGRAM (CD)	ANNIVERSARY
9	10	3	COURTNEY PINE ANTILLES 91334/ISLAND (CD)	THE VISIONS TALE
10	8	15	ANDRE PREVIN, JOE PASS & RAY BROWN TELARC 83302 (CD)	AFTER HOURS
11	14	7	BILLY CHILDS WINDHAM HILL JAZZ 0118/A&M (CD)	TWILIGHT IS UPON US
12	NEW ▶		BOBBY WATSON & HORIZON BLUE NOTE 91915 (CD)	THE INVENTOR
13	11	15	AHMAD JAMAL ATLANTIC 82029 (CD)	PITTSBURGH
14	13	9	GENE HARRIS & THE PHILLIP MORRIS SUPERBAND CONCORD 4397 (CD)	LIVE AT TOWN HALL, N.Y.C.
15	NEW ▶		JAY HOGGARD MUSE 5383 (CD)	OVERVIEW

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	15	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (CD)	11 weeks at No. 1 BACK ON THE BLOCK																				
2	3	5	DIANNE REEVES EMI 92401 (CD)	NEVER TOO FAR																				
3	4	5	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK																				
4	2	15	KENNY G ARISTA 8613 (CD)	LIVE																				
5	7	11	KIM PENSYL OPTIMISM 3223 (CD)	PENSYL SKETCHES #2																				
6	6	13	HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP																				
7	15	3	CHICK COREA ELECTRIC BAND GRP 9601 (CD)	INSIDE OUT																				
8	5	19	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR																				
9	9	23	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND																				
10	11	11	CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)	BEAUTY WITHIN																				
11	8	21	VARIOUS ARTISTS GRP 9596 (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN																				
12	10	17	SADAO WATANABE ELEKTRA 60906 (CD)	FRONT SEAT																				
13	NEW ▶		GEORGE HOWARD MCA 6335 (CD)	PERSONAL																				
14	16	5	SAM RINEY SPINDLETOP 129 (CD)	AT LAST																				
15	13	17	GARY HERBIG HEADFIRST 31311/K-TEL (CD)	FRIENDS TO LOVERS																				
16	12	25	DAVE GRUSIN GRP 9592 (CD)	MIGRATION																				
17	21	3	STEVE KHAN GRP 9598 (CD)	PUBLIC ACCESS																				
18	22	7	KIM WATERS WARLOCK 2713 (CD)	SWEET AND SAXY																				
19	17	11	GIPSY KINGS ELEKTRA 60892 (CD)	MOSAIQUE																				
20	18	21	ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS																				
21	NEW ▶		DON GRUSIN GRP 9602 (CD)	RAVEN																				
22	20	37	PAT METHENY GEFEN 24245/WARNER BROS. (CD)	LETTER FROM HOME																				
23	NEW ▶		TONY GUERRERO NOVA 116 (CD)	DIFFERENT PLACES																				
24	14	17	FATBURGER INTIMA 73503/ENIGMA (CD)	TIME WILL TELL																				
25	NEW ▶		MICHAEL COLINA PRIVATE MUSIC 2062 (CD)	RITUALS																				

Albms with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz
BLUE NOTES



by Jeff Levenson

LET'S CHANGE THE TUNE THAT SAYS music writers have to write about music. This column is about cover art. The stuff that *really* sells records. Some eye-catching releases have crossed this desk of late, but I can't say whether or not they sound any good. The graphics, for one reason or another, got to me first. (The way it oughtta be.) Here goes, the First Annual Distinguished Jazz Cover-Art Awards:

● WE WANT TO PUMP (CLAP) YOU UP: Anyone got any idea what's on Kevin Eubanks' mind? The cover of his latest GRP release, "Promise Of Tomorrow," features a sad beefcake illustration of the guitarist, naked from the waist up, with biceps and pectorals glistening in dawn's light, that looks like the kind of cheap black-velvet art that used to decorate marijuana dens in the '60s. (Forget that the seventh track of the album is titled "Haze.") The guitarist does, however, offer thanks to Dr. "Buster" Brown (no, not the one who lives in a shoe with his dog Tige) for his devotion to the sport of body-building. Ahh, the sweet smell of creative invention ...

● YOU GOT A PERMIT FOR THAT ALBUM? On the other hand, John Zorn adds a touch of street-smart *noirish* realism to "Naked City," his latest for Elektra/Nonesuch. This cover art features a class-A Weegee photograph of a face-down stiff and a revolver, both laid out cold on a sidewalk. As evidence that the unfortunate soul took one in the kisser, we see the bullet hole in his left cheek and a bloody cigar, still clenched between his teeth, squashed cartoon-style in the pavement. Pow!! Makes perfect sense, what with song titles like "The Sicilian Clan," "Batman Theme,"

"I Want To Live," "A Shot In The Dark," and "Graveyard Shift" ...

● THE NUTS AND BOLTS OF ART DIRECTION: A time-tested strategy, this—reproduce a classic piece of art on the cover and hope that some consumers mistake it for the real thing. Jim Horn's "Work It Out" on Warner Bros. features Lewis Hine's enduring photo of man and machine at the start of the industrial age, "Powerhouse Mechanic." The tie-in with the album's title is obvious. But the worker in the photo is an anonymous Everyman, hardly the kind of person consumers can identify with. Instead, why not use a winsome pose by Lee Iacocca, ensuring chart-topping sales everywhere—except Japan ...

● HONORABLE MENTIONS: Points for Cassandra Wilson's "Jump World" on JMT and Marty Fo-

Presenting the first annual jazz cover-art awards ...

gel's "Many Bobbing Heads, At Last ..." on CMP, both of which affect the postacid psychedelia of dripping day-glo portraiture. Can't be too sure, but I don't believe these disks offer music to trip by ... The illustration fronting Bluebird's "Tommy Dorsey, Yes Indeed!" shows the trombone-wielding Dorsey either pointing a finger at arranger Sy Oliver or, in fact, pick-pocketing him. Could go either way. My money's on the latter ... Butch Thompson has a three-CD series of solo piano recitals on Daring CD, each devoted to the music of a celebrated music town—"Chicago Breakdown," "Good Old New York," and "New Orleans Joys." A fine example of serial packaging, wherein each title looks much like the next. If you've missed any and wish to complete the set, there's a better than even chance you'll blow your opportunity by buying one you already have. Retailers, take note ...

VIRTUOSO!

STANLEY JORDAN

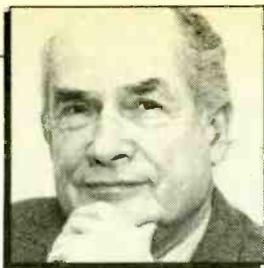
Cornucopia

9 2 3 5 6

On his long awaited third Blue Note release, STANLEY JORDAN reaffirms his standing as one of the most innovative guitarists of our time. In addition to his stunning touch-technique solo performances, this album includes some masterful jazz standards (including John Coltrane's "Impressions") played with Kenny Kirkland, Charnett Moffett, and Jeff "Tain" Watts, and several contemporary pieces (including a reworking of Marvin Gaye's classic "What's Going On") from a band that includes Bernard Wright and Lenny White. Check out chapter three of a genius in progress.

THE FINEST IN JAZZ IS ON BLUE NOTE.

Classical KEEPING SCORE



by Is Horowitz

PIERRE BOULEZ will be active on both sides of the Atlantic under his new contract with Deutsche Grammophon. Next March he begins to dig into the Debussy repertoire with the Cleveland Orchestra in a project that may encompass the composer's complete orchestral canon, says his executive producer, **Alison Ames**. Stravinsky may come later with the Cleveland, she says.

Work with the Chicago Symphony is also on the Boulez agenda for DG. Planned so far is an all-Bartok disk pairing the ballet "The Wooden Prince" with the "Cantata Profana." The complete Webern is another Boulez project, this to be accomplished with the London Symphony Orchestra, which will record some of the conductor's own compositions under his direction. Ames says recordings are also projected with Boulez's own Ensemble InterContemporain in Paris.

Ames, who also serves as executive producer for **Leonard Bernstein**, says that much more will be recorded by him than has been disclosed so far (Keeping Score, March 10). As a matter of fact, just about anything the Maestro wants to fix on disk is OK with DG.

Certainly Bernstein's own compositions, both for the stage and concert platform, have a high priority. In addition to his established catalog, new works are expected to come from his pen with some frequency. Bernstein currently spends about half his time away from the podium, composing. "We're ready to record everything he writes," says Ames.

Meanwhile, there's Shostakovich in Bernstein's recording future and, perhaps, a new Beethoven cycle. There's hope also that he will record more with the Chicago Symphony, and with the Boston Symphony.

TAKING WING: **Julian Bream**, whose recordings have appeared on RCA Victor for the past 30 years, has signed an exclusive contract with EMI/Angel. He will be rerecording some of his key repertoire, including Rodrigo's "Concierto de Aranjuez," a work he had cut three times for RCA. Other works on Bream's EMI recording schedule include concertos by Villa-Lobos and Arnold; a Bach program; a disk of solo works by Lutoslawski, Tippett, Takemitsu, and Bennett; and a Latin American album.

In another recent EMI/Angel signing, the label has acquired first-option rights to Soviet conductor **Mariss Jansons'** services for the next three years. He will be recording for EMI/Angel in Oslo, Norway, London, and Amsterdam.

Boulez will be busy in U.S., Europe under DG contract

don, and Amsterdam.

PASSING NOTES: In September London Records will record the Baltimore Symphony Orchestra under **David Zinman** in an all-Michael Torke disk. The project launches the orchestra's new association with London that calls for at least one recording of American music a year, over a four-year term, for release on the company's reactivated Argo label. Coming next in the series are disks devoted to Copland and Barber.

Erato was set to record what it claims is the first performance ever of Gluck's opera, "La Recontre Imprevue," in Lyon, France, March 18-22. **John Eliot Gardiner** will conduct forces of the local opera company. Donizetti's "Don Pasquale" will also be recorded in Lyon, with **Gabriele Ferro** on the podium.

In another Erato project, the label's film division is currently shooting a production of Poulenc's "La Voix Humaine" in Paris. **Julia Migenes** is featured. The musical track, which will appear separately on CD, has already been recorded with the Orchestre National de France conducted by **Georges Prêtre**.

FOR WEEK ENDING MARCH 31, 1990

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	29	HOROWITZ AT HOME ★★ NO. 1 ★★ DG 427-772	27 weeks at No. 1 VLADIMIR HOROWITZ
2	2	161	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
3	3	29	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
4	NEW		BEETHOVEN: SYMPHONY NO. 9 DG 429-861	LEONARD BERNSTEIN
5	11	3	VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
6	4	101	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
7	14	3	MAHLER: SYMPHONY NO. 6 DG 427-697 VIENNA PHILHARMONIC (BERNSTEIN)	
8	5	93	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
9	7	15	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
10	NEW		BARTOK: 6 STRING QUARTETS DG 423-657	EMERSON STRING QUARTET
11	6	23	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
12	8	31	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
13	9	95	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
14	10	23	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
15	12	35	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
16	13	25	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
17	15	11	SHOSTAKOVICH: SYMPHONIES 1 & 7 DG 427-632 CHICAGO SYMPHONY (BERNSTEIN)	
18	19	5	SCHMIDT: SYMPHONY NO. 2 CHANDOS CHAN-8779 CHICAGO SYMPHONY (JARVI)	
19	24	3	NIELSEN: SYMPHONIES 1 & 6 LONDON 425-607 SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
20	18	5	GREAT CELLO CONCERTOS CBS M2K-44562	YO-YO MA
21	16	9	VERDI: RIGOLETTO LONDON 425-864 PAVAROTTI, NUCCI, ANDERSON (CHAILLY)	
22	21	19	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
23	17	23	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
24	NEW		HALEVY: LA JUIVE PHILIPS 420-190 CARRERAS, VARADY, ANDERSON (D'ALMEIDA)	
25	20	15	ADAMS: FEARFUL SYMMETRIES NONESUCH 79218 ORCHESTRA OF ST. LUKE'S (ADAMS)	

TOP CROSSOVER ALBUMS™

1	3	7	HENRY V SOUNDTRACK ★★ NO. 1 ★★ ANGEL CDC-49919	1 week at No. 1 CITY OF BIRMINGHAM SYMPHONY (RATTLE)
2	2	37	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
3	1	17	ANYTHING GOES ANGEL CDC-49848 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	
4	5	5	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
5	8	5	WEILL: THE THREEPENNY OPERA LONDON 430-075 KOLLO, LEMPER, MILVA (MAUCERI)	
6	4	19	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
7	6	23	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
8	7	15	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
9	9	21	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
10	10	9	CLASSIC FILM SCORES FOR BETTE DAVIS RCA 0183-RG NATIONAL PHILHARMONIC (GERHARDT)	
11	13	87	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
12	12	27	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
13	11	25	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
14	RE-ENTRY		IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
15	15	51	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)

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



Nipper News





deutsche harmonia mundi

“All the News That Fits His Prints”

Vol. 1, No. 15

INTRODUCING THE TOSCANINI COLLECTION

Anticipation—and orders—are high for The Toscanini Collection on RCA Victor Gold Seal.

The excited response from retailers is not unexpected—Toscanini's name has been synonymous with classical music for more than 70 years. His recordings for RCA remain the cornerstone of many collections. Now, BMG Classics is offering the definitive Toscanini, newly remastered performances of all of Maestro's RCA recordings.

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Surrounded with striking point of sales materials—posters, album flats and a promotional video—The Toscanini Collection will excite the interest of classical music fans everywhere.



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Blue Note presents **BLUESTRUCK** TERUMASA HINO

ROMANCERO GITANO • SWEET LOVE OF MINE • BLUESTRUCK • RAIN AGAIN • HUGO • AUTUMN LEAVES • ALONE, ALONE AND ALONE • TIME-OUTING
Musicians: Terumasa Hino (cor) Onaje Allan Gumbs (p) John Scofield (g) Rob Scheps (ts) Bobby Watson (as) Bob Hurst (tb) Michel Formanek (s) Victor Lewis (ds)

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HITS of the WORLD

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CANADA (Courtesy The Record) As of 3/26/90

SINGLES	
1	1
2	4
3	2
4	3
5	11
6	6
7	5
8	10
9	8
10	NEW
11	14
12	7
13	18
14	NEW
15	9
16	17
17	NEW
18	NEW
19	15
20	16
1	1
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12	15
13	17
14	9
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16	19
17	12
18	NEW
19	13
20	18
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2	2
3	5
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5	6
6	4
7	7
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9	8
10	20
11	10
12	15
13	17
14	9
15	14
16	19
17	12
18	NEW
19	13
20	18

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/19/90

SINGLES	
1	1
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3	7
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10	10
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13	12
14	14
15	16
16	NEW
17	NEW
18	15
19	NEW
20	NEW
1	1
2	11
3	2
4	3
5	5
6	4
7	6
8	7
9	8
10	13
11	12
12	9
13	19
14	10
15	14
16	20
17	16
18	17
19	NEW
20	NEW
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2	11
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7	6
8	7
9	8
10	13
11	12
12	9
13	19
14	10
15	14
16	20
17	16
18	17
19	NEW
20	NEW

ITALY (Courtesy Musica e Dischi) As of 3/19/90

SINGLES	
1	5
2	1
3	2
4	9
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7	4
8	8
9	6
10	7
11	20
12	17
13	16
14	NEW
15	13
16	19
17	14
18	NEW
19	15
20	10
1	5
2	1
3	2
4	9
5	3
6	12
7	4
8	8
9	6
10	7
11	20
12	17
13	16
14	NEW
15	13
16	19
17	14
18	NEW
19	15
20	10

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 3/24/90

HOT 100 SINGLES	
1	1
2	2
3	3
4	4
5	5
6	6
7	9
8	8
9	7
10	NEW
11	18
12	20
13	12
14	NEW
15	11
16	NEW
17	NEW
18	NEW
19	17
20	14
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2	2
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6	14
7	5
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9	7
10	9
11	10
12	NEW
13	11
14	NEW
15	13
16	12
17	NEW
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20	NEW
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2	2
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5	3
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10	9
11	10
12	NEW
13	11
14	NEW
15	13
16	12
17	NEW
18	19
19	20
20	NEW

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/18/90

SINGLES	
1	1
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3	5
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8	7
9	9
10	10
11	13
12	15
13	NEW
14	20
15	12
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19	NEW
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18	14
19	NEW
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FRANCE (Courtesy of Europe 1) As of 3/17/90

SINGLES	
1	1
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4	9
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6	4
7	14
8	19
9	6
10	8
11	13
12	7
13	11
14	12
15	17
16	NEW
17	10
18	18
19	NEW
20	NEW
1	1
2	3
3	2
4	9
5	5
6	4
7	14
8	19
9	6
10	8
11	13
12	7
13	11
14	12
15	17
16	NEW
17	10
18	18
19	NEW
20	NEW

BRITAIN (Courtesy Music Week/Gallup) As of 3/24/90

This Week	Last Week	SINGLES
1	1	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
2	6	LOVE SHACK B-52'S REPRISE/WARNER BROS.
3	8	BLUE SAVANNAH ERASURE MUTE
4	4	THAT SOUNDS GOOD TO ME JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	11	I'LL BE LOVING YOU FOREVER NEW KIDS ON THE BLOCK CBS
6	18	STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT/PASSION
7	10	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
8	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
9	2	THE BRITS 90 VARIOUS ARTISTS RCA
10	5	INFINITY GURU JOSH deCONSTRUCTION/RCA
11	7	MOMENTS IN SOUL JT & THE BIG FAMILY CHAMPION
12	NEW	THE POWER SNAP ARISTA
13	9	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN
14	28	DON'T YOU LOVE ME THE 49ERS 4TH & B'WAY/ISLAND
15	22	THIS IS HOW IT FEELS INSPIRAL CARPETS COW/MUTE
16	24	LOADED PRIMAL SCREAM CREATION
17	34	BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
18	16	NATURAL THING INNOCENCE COOLTEMPO/CHRYSALIS
19	36	EVERYTHING STARTS WITH AN E EZEE POSSEE MORE PROTEIN/VIRGIN
20	12	ENJOY THE SILENCE DEPECHE MODE MUTE
21	29	HANDFUL OF PROMISES BIG FUN JIVE
22	13	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA
23	21	I MIGHT SHAKIN STEVENS EPIC
24	17	BLACK BETTY RAM JAM EPIC
25	20	MADE OF STONE THE STONE ROSES SILVERTONE
26	15	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC SWANYARD
27	27	DELIVERANCE THE MISSION MERCURY/PHONOGRAM
28	NEW	CHIME ORBITAL OH ZONE/LONDON
29	23	HERE WE ARE GLORIA ESTEFAN EPIC
30	14	MADLY IN LOVE BROS CBS
31	30	A GENTLEMAN'S EXCUSE ME FISH EMI
32	40	READ MY LIPS (ENOUGH IS ENOUGH) JIMMY SOMERVILLE LONDON
33	NEW	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
34	NEW	MAMMA GAVE BIRTH TO THE SOUL CHILDREN QUEEN LATIFAH & DE LA SOUL TOMMY BOY/GEE SIGEE
35	19	DOWNTOWN TRAIN ROD STEWART WARNER BROS.
36	NEW	ANOTHER DAY IN PARADISE JAM TRONIK DEBUT/PASSION
37	31	HOLD BACK THE RIVER WET WET WET PRECIOUS/PHONOGRAM
38	NEW	TOO LATE TO SAY GOODBYE RICHARD MARX EMI/USA
39	25	ELEPHANT STONE THE STONE ROSES SILVERTONE
40	NEW	YOUR LOVE TAKES ME HIGHER THE BELOVED EAST WEST
1	NEW	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
2	NEW	DAVID BOWIE CHANGESBOWIE EMI
3	6	NIGEL KENNEDY VALDI FOUR SEASONS EMI
4	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
5	2	NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO/PHONOGRAM
6	4	CHRIS REA THE ROAD TO HELL WEA
7	NEW	IRON MAIDEN FLIGHT OF ICARUS/THE TROOPER EMI
8	8	MICHAEL BOLTON SOUL PROVIDER CBS
9	16	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
10	5	TINA TURNER FOREIGN AFFAIR CAPITOL
11	7	ROD STEWART THE BEST OF WARNER BROS.
12	9	TECHNOTRONIC PUMP UP THE JAM SWANYARD
13	11	CHER HEART OF STONE GEFEN
14	13	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
15	10	LISA STANSFIELD AFFECTION ARISTA
16	14	DEL AMITRI WAKING HOURS A&M
17	18	PROJECT D THE SYNTHESIZER ALBUM TELSTAR
18	20	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
19	NEW	ADAM ANT MANNERS AND PHYSIQUE MCA MCG
20	25	ERASURE WILD! MUTE
21	12	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
22	NEW	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
23	27	THE THOMPSON TWINS THE GREATEST HITS STYLUS
24	17	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
25	29	THE BELOVED HAPPINESS EAST WEST
26	30	THE STONE ROSES THE STONE ROSES SILVERTONE
27	34	WET WET WET HOLDING BACK THE RIVER PRECIOUS/PHONOGRAM
28	15	THE STRANGLERS 10 EPIC
29	24	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/PHONOGRAM
30	22	VARIOUS HOUSE OF LOVE FONTANA/PHONOGRAM
31	23	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
32	26	SOUL II SOUL CLUB CLASSICS VOLUME ONE 10/VIRGIN
33	NEW	COWBOYS JUNKIES THE CAUTION HORSES RCA
34	28	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
35	31	ORIGINAL LONDON CAST MISS SAIGON GEFEN
36	NEW	RAY CHARLES COLLECTION WESTMOOR
37	21	THUNDER BACKSTREET SYMPHONY EMI
38	NEW	THE MISSION CARVED IN SAND MERCURY/PHONOGRAM
39	NEW	AEROSMITH PERMANENT VACATION GEFEN
40	NEW	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR

Classical, Pop Power Italian Music Rise Record-Market Stats Up 9% Over '88

■ BY DAVID STANSFIELD

ROME—Pop music and classical music both made impressive headway in the Italian record market during 1989, according to statistics released by AFI, the local branch of the global trade group IFPI.

Pop music sales increased by 5.67%, with international repertoire accounting for the major share, and classical music sales improved by a substantial 18.9%. The latter achievement was undoubtedly assisted by the blossoming CD sector, which registered a massive 46.7% increase on 1988.

In all, Italy's record-buying public spent \$34 million last year, up by 9.38% on 1988, at an exchange rate of 1,252 lire to the dollar.

Pop music sales in all configurations rose from 46.5 million in 1988 to 49.15 million last year. The classical figures are 3.9 million and 4.65 million, respectively. CDs climbed from 7 million in 1988 to 10.28 million last year.

The influence that international repertoire exerts on the Italian market is revealed by the 1988 figure of 24 million increasing to 26.57 million last year in the pop field, while domestic repertoire remained virtually

static at 22.45 million and 22.58 million, respectively.

Vinyl album sales lost ground during 1989 by 5.37%, finishing at 16.21 million from the 1988 figure of

Classical-music sales increased by almost 19%

21.14 million, and vinyl singles dropped by 26.25% from 4.59 million to 3.39 million. Prerecorded cassettes made a gain of 10.28% from 21.68 million to 23.91 million.

The AFI refuses to disclose individual company shares, but WEA managing director Marco Bignotti claims the lead position for his company with a 24% national share.

"Our excellent success was helped by the purchase of the CGD company last year," he says. "The decline of the single is simply because that format is not in line with the real needs of the consumer. And, while the LP lost ground, sales have not declined as much as in other European territories."

Bignotti admits that CD sales increases are not as high as elsewhere

in Europe. "The penetration of CD hardware/software is slow in Italy. Consumers still have their stereo players. But the prerecorded cassette suits the Mediterranean consumer ideally. The Walkman is popular and so is music in the car. Compilations are also popular, and our policy of investing heavily in TV advertising last year certainly paid dividends."

Bignotti's predictions for 1990 are that CD sales will maintain their growth and the cassette will show a slight increase. The LP and single will both continue to decline.



'Miss' Is A Hit. Geffen and WEA U.K. executives present a gold record of the original cast recording of hit London musical "Miss Saigon" to the show's star, Lea Salonga. Shown at the reception to celebrate the U.S. release of the album on Geffen, from left, are Steven Shrimpton, senior VP, WEA Europe; Mel Posner, international director, Geffen; Salonga; Rob Dickins, chairman, WEA U.K.; and Jeremy Marsh, managing director, WEA U.K.

PolyGram Germany Makes Eastern Plans Doesn't Intend To Open Own Stores, President Says

■ BY WOLFGANG SPAHR

HAMBURG, West Germany—PolyGram Germany has no plans to set up its own record stores in East Germany, according to president Wolf D. Gramatke.

Instead, the group intends to establish a distribution link with the 600 department stores operated by VEB Schallplatten, East Germany's state-owned record organization, and also with private enterprise outlets that are expected to appear in the wake of the German Democratic Republic's newly gained political liberation.

A record section has been opened in the Centrum department store at Alexanderplatz in East Berlin on the rackjobbing principle. Centrum is already stocking the repertoire range of Karussell Musik & Video, a PolyGram subsidiary company, including children's audio entertainment and pop, rock, classical, and folk music at favorable prices. Kar-

ussell has set up its own distribution facilities in East Germany with field service personnel.

Gramatke says that PolyGram will certainly extend its activities into East Germany. Like other West German record companies, it is considering the possibility of manufacturing vinyl product and cassettes at the VEB Schallplatten plant at Babelsberg as a first move toward unified production for the enlarged combined German market.

Statistics estimate that the 16 million citizens of East Germany possess 3.5 million radio recorders, 600,000 cassette players, 1.6 million portable radios, 200,000 CD players, and 11 million record players.

Gross annual sales in the East German sound-carrier market are estimated at 15 million LPs, 3 million singles, and 6 million prerecorded cassettes. As yet, East Germany has released no CDs. Prices of sound carrier software range between \$7 and \$9.

VEB Schallplatten is licensing on average about 100 albums produced in the West. The total gross of the East German sound carrier market per year is put at between \$150 million and \$300 million.

Spanish Record Industry Posts 'Spectacular' Year

■ BY AL GOODMAN

MADRID, Spain—The Spanish record industry registered its best year ever in 1989, selling an unprecedented 54.6 million units, an upturn of nearly 21% over the previous year, according to the Spanish Phonograph & Videograph Assn. (AFYVE).

In hard cash terms, 1989 saw a gross of \$419 million, well up on the \$329 million cashbox of 1988.

Alvaro de Torres, BMG Ariola Espana A&R representative, says: "This is a spectacular increase, above the European average. It shows that Spain has become a musical power in Europe, nearing the sales levels of Italy."

He adds that the Spanish record industry has "convincingly" left behind its crisis period of the mid-'80s, when total sales dropped to 28 million units in 1984 during a time of a flat overall economy.

In 1989, compact disks showed a "tornado-pace" increase, reaching a 4.9 million unit sales peak, up nearly 98% on the previous year's 2.5 million.

The CD now accounts for 9% of the Spanish industry's total unit sales and this territory is now aligning itself with the European average after a relatively late start in the silver-disk sector. CDs did not even show up on the AFYVE annual compilations un-

til 1986, when a modest 325,000 units were sold.

The cassette continues as the dominant unit category in Spain, accounting for nearly 50% of the market. Sales of LPs in 1989 stood at 20.5 million units, an improvement of 15% over the previous year.

The maxisingle made a comeback last year, with sales of 1.6 million units, up 31% over the 1988 return, for a current market share of just below 3%. The 1989 maxisingle sales finally topped the level the format enjoyed in 1985, the year the configuration first appeared in the AFYVE statistics.

In what came as no surprise to the industry here, sales of singles continued to dip. In 1989, singles accounted for only 252,000 units, down nearly 31% on the previous year. Following trends in many other countries, the single in Spain has become mainly a promotional device for other formats.

The London-based International Federation of the Phonographic Industry (IFPI) has reported that 47% of sales in Spain is of music with Anglo-Saxon roots, with 43% of national product.

Rock and pop dominate with 70% of the total, followed by classical with 12%, with traditional (or folk) music nabbing 10%, and jazz 2%.

RUG Privatization Blocked

■ BY NIGEL HUNTER

LONDON—The plans of Andrew Lloyd Webber to take his Really Useful Group back into private ownership (Billboard, Feb. 24) seem likely to be thwarted by Australian financier Robert Holmes a Court.

Holmes a Court, who has held other music interests, including the ATV music publishing, has bought a 4.33% stake in RUG through his privately owned U.K. organization, the Heytesbury Trust, and if he can increase that holding above 5%, he could prevent Lloyd Webber completing his aim of compulsorily acquiring 100% of the group.

The Australian entered the scene March 12 and had secured 1% of RUG by close of business that day. By March 16, that had risen to 4.33%, effectively blocking Lloyd Webber's objective of privatizing the group.

Lloyd Webber's RUG holding amounts to 82.5%, following the purchase in February of the 14% stake belonging to newspaper magnate Robert Maxwell.

Because he made an unconditional cash offer, Lloyd Webber must now pay for the stock that has been delivered, entailing a large personal debt. If his \$124 million bid (at an exchange rate of \$1.61 to the pound sterling) to gain control of RUG is blocked at 95%, the debt will have to be financed from dividends.

Speculation about Holmes a Court's motives favors the theory that he sees more value than others in RUG copyrights such as "Cats," "Phantom Of The Opera," and "Aspects Of Love," and also wants the Palace Theater in London, which RUG is refurbishing.

Lloyd Webber expressed his puzzlement last week about Holmes a Court's interest, and added that if the Australian makes a full bid for RUG, he would not accept.

Holmes a Court's Heytesbury Trust owns the Stoll Moss theater chain, a fact that could cause any attempt to gain the Palace Theater to be referred to the Monopolies Commission. The Australian has declined comment on the situation.

German Retailers Caught In Squeeze

HAMBURG, West Germany—The concentration and contraction of West German record stores is gaining pace, according to Peter Schmitt-Sausen, president of the record industry's Clearing & Consulting Office.

He notes an increasing tendency for some stores to sell records at low dumping prices. In cases where this practice infringes laws against unfair competition and restraint of trade, the Clearing Office can refer retailers to a lawyer to take legal measures.

Schmitt-Sausen says that the concentration process in the record industry's retail sector has now come to a head. "Market shares of the record retail megastars, such as Saturn and World of Music, are now stagnant," he says. "At the same time, the chain stores are expanding their record sales. The traditional specialist retail outlets are now fixed at about 25% of the market with signs of further decline."

Schmitt-Sausen adds that some 70% of specialist record retailers are earning less than \$22,500 per year, which he regards as too little for survival but too much for abandoning the struggle just yet.

"The Clearing & Consulting Office acts for specialty retailers as a kind of counterbalance in order to help them against the industry giants and distributors," he says. "This counterbalance is necessary to ensure their survival."

He adds that it is essential that the specialist sector does not fall beneath 25% of the market in order to maintain an overall adequate service to consumers.

newslines...

Japanese Exports Of VCRs Up, TV Sets Down, Says Trade Assn.

TOKYO—Japanese exports of VCRs during 1989 were up 5.8% to 23.14 million units on the previous year, while exports of color television sets dipped 22.9% to 2.82 million, according to the Electronics Industries Assn. of Japan. Of the VCRs, 9.82 million went to the U.S. (up 3.4%), while only 2.74 million went to the European Community countries (down 17%). Total production of VCRs in Japan last year was up 0.1% to 28.28 million; production of color TV sets was down 4.9% to 12.58 million.

SHIG FUJITA

London Studio Moving To Brighton

LONDON—Advision, one of London's leading central-city studios in the past two decades, is closing up at the end of March and moving to Brighton, some 70 miles away on the south coast. Doug Hopkins, director, says, "Escalating costs of living and working in London finally forced us to rethink our whole operation." The new studios are in a converted church. With the move, Advision bows its new mobile studio, the first in the world to be fitted with the Lexicon Opus digital postproduction system, says Hopkins.

PETER JONES

Dutch Veterans' Assn. Protests Collins Show

AMSTERDAM—The Dutch association of former World War II resistance fighters has angrily protested a Phil Collins concert set for May 4 at Rotterdam's Ahoy Hall. The event is scheduled to start half an hour after the official nationwide commemoration of those who died in the war. The group says it is "improper to play profane music" on the evening of a somber day of remembrance, a reaction described by promoter Mojo Concerts as "exaggerated." A compromise, originally reached when Frank Zappa was here on the same evening in 1988, has been struck again: There will be a minute's silence before Collins starts the show.

WILLEM HOOS

'Phantom' Appears As Swedish Cast Album

STOCKHOLM, Sweden—PolyGram Sweden has released the Swedish-language cast recording of Andrew Lloyd Webber's "The Phantom Of The Opera," which opened at the Oscars Theatre here last fall. The double CD/LP/cassette, recorded by Bernard Lohr at the theater, had a prerelease advance order of 40,000 units. The two main roles are played by Mikael Samuelson and Elisabeth Berg. Fans from Norway, Denmark, and Finland regularly travel to see the show. JOHAN LANGER

The Best Finnish First At Pop Awards

HELSINKI, Finland—The first Kevis trophies for pop achievement—the Finnish equivalent of the Grammys and BRITs—were handed out here at an event aired live on Mainos-TV. The main winners were Kirka (Flamingo), male singer; Lea Laven (Polarvox), female singer; Mikjoonasade (Frak/Finnlevy), group; L'Amourder (Poko), entertainer; Neljz Ruusos (EMI), newcomer; "Mina Olen Muistanut," by Edu Ketunen, recorded by Kim Lonnholm (Flamingo), top song; "Oikinainen," by Mikjoonasade (Krak/Finnlevy), shortform video; and Halonen-Jernstroem-Salmi (Flamingo/Levytouttajat), top production team.

KARI HELOPALTIO

Rollins To Do TV Commercials In Japan

TOKYO—Joining an elite group of rock and pop stars, including the Rolling Stones and Janet Jackson, to appear in commercials screened nationwide on Japanese TV, jazz saxophonist Sonny Rollins is starting a one-year deal for a series of spots with metal-processing-machine manufacturer Amada. The artist will also take part in events sponsored by the firm, including the Amada Music Club concert in Atsugi City this summer.

S.F.

U.K. Firm Builds Recording Studio In Libya

TRIPOLI, Libya—London-based Eastlake Audio has completed construction on a multitrack studio here, claimed to be the largest purpose-built studio in Africa. The complex was commissioned by the Libyan government and will be used for local recordings and television audio prerecording work.

P.J.

Brian Smith Quits BMG Australia Post 'Irreconcilable Differences' Seen With Sr. VP Jamieson

■ BY GLENN A. BAKER

SYDNEY, Australia—BMG Australia is presently without a managing director, following the unexpected resignation of Brian Smith, a 19-year veteran of the company who is also the current chairman of the Australian Record Industry Assn.

Smith tendered his resignation to Peter Jamieson, recently appointed BMG Asia Pacific Region senior VP, after two "irreconcilable differences" emerged during a discussion about the future of the company in Australia, prompted by poor chart and market share figures for 1989.

Jamieson says: "Both Smith and I were disappointed by the results but there were different interpretations of what must be done here. We recognized that as we cannot move forward together, we'd have to move forward apart."

In fact, RCA/BMG under Smith's leadership can claim the rare distinction of having achieved the two biggest-selling albums (and the only 2-million-selling LPs) in the history of the Australian record industry: "The Best Of Abba" and "Whispering Jack" by John Farnham.

It has long been a company known for its dramatic swings in fortune from year to year.

With three Australasian candidates thus far for Smith's position, Jamieson says: "I aim to start afresh with a company closer to the cutting edge, more street-wise, and younger in outlook."

"We have a good Australian roster through our links with Glenn Wheatley but very little of our own, and that needs to change. I'd also like to see us take care of our international repertoire in a more comprehensive but tighter way so

there's fair treatment for all without the necessity of having huge sellers all the time just to pay for our overheads.

"The first priority is to create a viable home for young Australian performing and writing talent, with a staff who can guide that talent through our international network of companies."

The company's national headquarters will be relocated from an office complex atop a suburban shopping center to somewhere nearer the city and to the five other majors.

Jamieson is well aware of the finely honed competitive spirit in the Australian market—he was managing director of EMI here for three years in the '80s. He may eventually move his own base from Hong Kong to Sydney.

Michel Camilo Cranks Up His Jazz Career Dominican Pianist Hits Stride With Epic Album

■ BY MIKE HENNESSEY

NEW YORK—When jazz impresario and pianist George Wein took his Newport All Stars to Santa Domingo to play in the Heineken Jazz Festival March 10, he was introduced by another pianist of no mean ability—the Dominican Republic's own Michel Camilo, who just happens to be musical director of the festival.

And if you think there is a connection between Wein's engagement and the fact that he was the man who introduced Camilo to George Butler at CBS, then you would be absolutely right.

Says Camilo: "Yes, it is a way of saying thank you. But it is more than that, because I really dig George's band."

The year 1989, the 10th anniversary of Camilo's arrival in New York, was a banner year for this brilliant, classically trained jazz pianist. His eponymous debut album for the now-defunct Portrait label had a 30-week run on the Billboard jazz chart, including eight weeks at the top. And the follow-up album, "On Fire," released on Epic, has been on the jazz chart since Nov. 11.

Says the 35-year-old Camilo, one of the smilingest jazzmen you'll find: "I had begun to think that maybe I'd left it too late trying to break through as a jazz artist. But the response now to jazz is fantastic—it has never been so good."

"So my records have happened at the right time. You know, jazz has that touch of class about it and people are reacting to it really positively. They want to be hip and into the highest level of listening."

There was a time, a few years back, when Camilo did not have much to smile about. Because, despite his prodigious musical gifts, the exposure he got during three years with Paquito D'Rivera, the substantial airplay on jazz stations that was accorded to his 1985 Electric Bird album, "Why Not?," and the fact that the title tune won a

Grammy for Manhattan Transfer, his career somehow stubbornly refused to take off.

It was in the fall of 1985, when he was appearing with Anthony Jackson and Dave Weckl at New York's Blue Note, that Camilo was heard by German booking agent Gabriele Kleinschmidt. She recognized his potential and brought him to Europe for tours in 1986 and 1987. That was the start of a European odyssey that has seen Camilo returning to the Old World with increasing frequency.

And that Blue Note meeting had a sequel three years later when Wein visited the club with veteran jazzman Lionel Hampton to hear Camilo. "He came to check me out," Camilo recalls, "and he seemed to like what he heard because he set up the record date. He really put his money where his mouth was and, since then, everything has just gone

right for me."

Camilo, up to this point, had been supplementing his jazz gigs by writing themes for television programs. "But now," he says, "I am concentrating almost exclusively on jazz. I'm playing more jazz and I'm writing more jazz. I'm doing things now that I didn't dare to do before—playing more mainstream music, more standards."

With the additional boost to his confidence that success on record has provided, Camilo is branching out, though still remaining true to his basic, twin commitment to jazz and to the Caribbean idiom.

When he says he is concentrating "almost exclusively" on jazz, Camilo means that he still retains his deep attachment to classical music. He has conducted his country's national symphony orchestra in works by Dvorak and Rimsky Korsakov

(Continued on next page)



Platinum Is 'The Best.' Bill Eeg, managing director of Australia's Festival Records, presents Tina Turner with gold and platinum awards for her single "The Best" and a gold award for her album "Foreign Affair" at a reception in Sydney.

U.K.'s Pickwick Posts Profit, Plans International Expansion

LONDON—International expansion through acquisitions is now prominently on the future agenda of the Pickwick Group, which has posted pretax profits of \$7.2 million for the year ended Dec. 31, 1989 (at an exchange rate of \$1.64 to the pound sterling).

This is a 33% improvement on the previous year (\$5.3 million), with earnings per share rising by 29% to 20 cents. The final dividend has been raised by 33% to 5 cents per share.

The gross for the Group increased by 29% to \$87 million, compared with \$67.2 million in 1988.

"The Group has now created a very strong operating infrastructure and has a significant market presence in all product areas," says Pickwick chairman Ivor Schlosberg. "We have a quality profit base from which to operate a controlled and integrated policy of organic growth and international expansion through acquisitions."

The Group report says that the second half of 1989 proved its policy of investing in intellectual prop-

erty rights extremely successful, particularly in the video market. The launch of product from the new video publishing division helped achieve a more balanced mix between third-party distributed repertoire and Pickwick's own product.

The highlight for the audio division during the second half of the year was the acquisition of the Walt Disney book and cassette rights for the U.K. and the Irish Republic. The music division enjoyed an "excellent" second half in both pop and classical sectors, with CDs showing a significant increase over the previous year.

The Pickwick Group entered three new operating areas during the second half of 1989: the acquisition of Elap Music in Denmark, providing an important presence in the Scandinavian home entertainment market; the launch of Pickwick Australia in partnership with the PolyGram Group; and the establishment of Innovative Video Productions to secure duplicating facilities for Pickwick and third-party clients.

Zappa Checks Out Czech Scene Fans Give Rocker Warm Welcome

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—A banner-waving crowd greeted Frank Zappa when he arrived recently at Prague Airport—and surprised the rock artist mightily. Few of his records have been officially available in Czechoslovakia, but an active Zappa fan club exists.

Among the welcoming throng was Shirley Temple Black, now U.S. ambassador in Prague, who admitted never having heard of Zappa before.

The Zappa fan club organized an evening in honor of the star at the Krivan Hotel, with music from leading underground bands Garaz (Garage) and Pulnoc (Midnite). Zappa's main host was Michael Kocab, a prominent rock composer and artist and a major player in the recent "velvet revolution" that has transformed the political scene in Czechoslovakia.

Kocab took Zappa to a session of the Czech Parliament, and the American was also received by President Vaclav Havel at Prague Castle.

Zappa agreed to recording coopera-

tion with Kocab's company K-Arts Production, one of the new independent record production enterprises, and there are plans for Zappa to return June 2 to share top billing with Kocab in a Prague concert, which will be televised.

Attention and tribute are also being paid to another well-known American. The third anniversary in February of the death of Andy Warhol, who was of Czech descent, was commemorated with a show organized by the students of Prague's Charles Univ. and Warhol fan clubs in the Lucerna Hall and an exhibition at the Slovak House.

Western record companies are seeking a Czech presence since the liberation. EMI is said to be interested in acquiring an interest in Supraphon, and the second largest label in the country, Opus Records, based in Bratislava, has signed a deal giving the Hong Kong-based Pacific Music Co. a share of the action. CBS is understood to be planning to open its own branch office in Czechoslovakia.

PIANIST MICHEL CAMILO CRANKS UP JAZZ CAREER

(Continued from preceding page)

and he has in mind the possibility of making recordings of classical repertoire in due course.

"But my main concern at the moment," he says, "is to make the most of the opportunities that jazz has given me. I'm playing very differently from the way I was playing a year ago. I am very self-critical and I wanted to go deeper into myself and to express myself in a much wider way.

"I also want to do things with larger groups and I think my next

album will feature horns as well as the basic trio."

In the immediate future, after a "Jazz Inn" show for Swiss television in Zurich, Camilo takes his trio to the Chatelet Theatre in Paris in May and follows that with a week's engagement at the Club Indigo in Tokyo—his first appearance in the country that was really the first to recognize his talent and record him.

Camilo will be back in Japan in August to play the Tokyo Jazz Festival.

It's Alannah By Myles In Juno Race Blue Rodeo, Milli Among Other Winners

BY KIRK LAPOINTE

TORONTO—It was all so script-perfect: Riding the American charts with a No. 1 single and top 10 album, Alannah Myles came home to Toronto March 18 and strutted away with three Juno music awards.

And it was all so headline-stealing: From her show-opening, show-stopping belt-out of "Still Got This Thing For You," through to an evening-ending award for top album of the year, there were miles and miles of Myles and alotta Alannah at this year's Junos. Her splendidly timed dominance, with "Black Velvet" the first Canadian single to top Billboard's Hot 100 in nearly a half-decade, included Junos for top album ("Alannah Myles"), single ("Black Velvet"), and most-promising female vocalist.

Additionally, David Tyson and Christopher Ward took the composer-of-the-year Juno and Kevin Doyle received the engineering Juno for work on Myles' debut album, now six-times platinum in Canada and only now taking hold abroad. Never before nominated, her work took five of six honors for which it was touted for a Juno, losing only in the production category to Bruce Fairbairn for his work on Aerosmith's "Pump."

"We worked hard for this," Myles said later. "I never stopped believing, even though others sometimes did."

The 19th annual Junos, broadcast nationally from the O'Keefe Centre on the Canadian Broadcasting Corp., were hitch-free and world-class, even if they did not quite match the high drama and musical flair of last year's best-ever event. There were three riveting live performances by the Jeff Healey Band (a cover of "While My Guitar Gently Weeps," with guests Tom Cochrane and Sass Jordan), rocker Kim Mitchell (a sentimental choice as this year's male vocalist of the year) and Maestro Fresh-Wes (Canada's first homegrown rap star).

International performances went one-for-two. Rod Stewart added elegance with "Downtown Train," but Milli Vanilli injected indifference with "Blame It On The Rain." International presenters included Steven Tyler and Joe Perry of Aerosmith and producer Quincy Jones; the former brought tang, the latter, class.

But a too-long tribute to opera star Maureen Forrester and a two-song Cowboy Junkies set took steam out of what was otherwise a technically sound two-hour program that sets higher and higher standards all the time. Comedian/actor Rick Moranis was a superb choice as host, but didn't get enough to say as the show went on.

Rita MacNeil, the other major nominee, had to settle for honors as best female vocalist. Blue Rodeo took its second consecutive group-of-the-year Juno, while the Jeff Healey Band was voted Canadian Entertainer of the Year in the only publicly elected category.

"Girl You Know It's True" by Milli Vanilli was international album of the year, "Swing The Mood" by Jive Bunny & the Mastermixers was international single of the year, and Melissa Etheridge was deemed international entertainer of the year.

Forrester was inducted into the Juno Hall of Fame, while children's performer Raffi won the industry-builder Walt Grealis Special Achievement Award. Both got the only standing ovations of the night.

Although Anne Murray and Neil Young were nominated—Gordon Lightfoot, however, wasn't—these awards were very much emblematic of a new, confident Canadian musician, more global in outlook but perhaps less gracious in accepting honors.

The loudest ovation went to The Family Brown, awarded best country group in the nontelevised portion of the Junos, whose singing acceptance speech sniped that it would be nice to accept such an award on national TV. Organizers this year opted not to have the country-group honors bestowed on TV.

George Fox was best male country vocalist, while k.d. lang was best country female vocalist. The Grammy-winning lang was surprisingly not nominated for best female vocalist, but told the audience neither nominations nor awards matter—"I just want to sing." People are still wondering if the remarks were meant to allay concerns or generate some.

Daniel Lanois, former Juno-win-

ning producer, was chosen most-promising male vocalist. The Tragically Hip was most promising group. Other winners:

- Instrumental Artist: Manteca.
- Children's Album: "Beethoven Lives Upstairs," Susan Hammond.
- Jazz Album: "Skydance," Jon Ballantyne Trio, Joe Henderson.
- Classical Album, solo or chamber ensemble: "20th Century Original Piano Transcriptions," Louis Lortie.
- Classical Album, large ensemble: "Boccherini: Cello Concertos and Symphonies," Tafelmusik Baroque Orchestra.
- Classical Composition: "Concerto for Harp and Chamber Orchestra," Oskar Morawetz.
- Dance Recording: "I Beg Your Pardon," Kon Kan.
- R&B/Soul Recording: "Spellbound," Billy Newton-Davis.
- Roots/Traditional Recording: "Je Voudrais Changer D'Chapeau," La Bottine Souriante.
- Reggae/Calypso Recording: "Too Late To Turn Back Now," Satalites.
- Video: "Boomtown," performed by Andrew Cash, directed by Cosimo Cavallaro.
- Album Design: "Presto," by Rush, designer Hugh Syme.

After The Fire, Bryan Adams Aims To Rekindle Career

TORONTO—He is still Canada's biggest music star. But this year and last, after so many years of dominating the Juno awards, Bryan Adams has not taken home a single trophy.

Would you bet on another Juno show going by with Adams out of the winner's circle? At a post-Juno record company dinner, the question draws a laugh from the man himself.

Never one to personally oversell, Adams walks around these days with the confident smirk of a soldier ready to ambush. He is at work with Robert "Mutt" Lange on what he says will be his "rockingest album yet," due possibly by September but maybe not until near Christmas.

Just as there have been changes in Eastern Europe, Adams sees a certain synchronicity in his own career changes.

"I am approaching this like a brand-new artist," he says. "I want my other work to be like a closed chapter. This is like starting all over again."

Indeed, the Lange collaboration was a matter of starting all over again. A lengthy session with producer Steve Lillywhite, what Adams calls "important work with a brilliant guy," yielded a full album's work that inexplicably has been shelved.

The result will be a more-than-three-year gap between album releases, the longest ever for the prolific singer/songwriter. Not that Adams has been idle. He has still been writing and has contributed time and effort to Amnesty Interna-

tional, Prince's Trust, Greenpeace, and local environmental and heritage housing projects in Vancouver, British Columbia.

With the 1987 release "After The Fire," Adams stretched lyrically into more political territory. He is not giving any hints about this record, but suggests that it will not be thematic.

"I want every song," he says, "to stand up on its own as a good song. I feel better about this record than any other I've made so far."

MAPLE BRIEFS

MUCHMUSIC NETWORK VJ Christopher Ward won't be around on the channel for the next few months. He's back writing songs, now in great demand since his successful co-writing for close pal Alannah Myles.

REUNION NEWS: Get ready for tours and records soon from a new but old April Wine and Toronto, with original front members for both, while the briefly partly regrouped Sheriff now will be called Alias.

SOME 400 JOBS will be lost in the coming year at the public-funded Canadian Broadcasting Corp., including a few dozen at its radio networks. The moves, largely in managerial and clerical fields, also include some production and journalistic cuts.

ALBUM REVIEWS

POP

► **DEPECHE MODE**
Violator
PRODUCERS: Flood, Depeche Mode
Sire/Reprise 26081

Set already boasts a gold single, "Personal Jesus," and a new track, "Enjoy The Silence," that is making a strong impression with pop programmers and club jocks. Album is much more accessible than "Music For The Masses," the U.K. band's last studio effort, with increased mainstream vibe due to an inspired pairing with producer Flood, who manages to add gloss and energy to tunes without infringing on songwriter Martin Gore's signature brand of angst and gloom.

► **THE CHURCH**
Gold Afternoon Fix
Arista 18579
PRODUCERS: Waddy Wachtel & The Church

Despite all their successful solo projects, the whole of this Australian band is truly greater than the sum of its parts. Sterling effort radiates strong tunes and intelligent lyrics, like the clever "Terra Nova Cain." First single, "Metropolis," is making its mark on album rock and modern rock radio. The mainstream breakthrough started with "Starfish," the group's previous album, but now is truly the time for pop fans to congregate at the band's altar.

► **THE WHO**
Join Together
PRODUCERS: Bob Clearmountain, Clive Franks, and Billy Nicholls
MCA 19501

Audio souvenir of last year's reunion tour features a complete live performance of "Tommy" and a selection of Who hits old and new, cut at Radio City Music Hall, Universal Amphitheatre, and other concert venues. While die-hard fans might find it disconcerting to hear Pete Townshend on acoustic guitar, the energy level of this package and the historic nature of the tour will create lots of sizzle for most acolytes.

RIOT
The Privilege Of Power
PRODUCER: Steve Loeb
CBS Associated/CBS 45132

Power metal from venerable New York outfit does everything right. From soaring vocals to screaming guitars, the songs here are tied together with samples from news shows, which gives an angry, political edge to the whole project. Though it may be too clean and not quite grungy enough for metal purists, it is a thoroughly well-done affair.

★ **THE BLUE AEROPLANES**
Swagger
PRODUCER: Gil Norton
Ensign/Chrysalis 21752

Prerelease hype on band's second full-length outing has been deafening—and justifiably so. Modern-rock interpretation of mainstream pop hooks, combined with literate lyrics, renders this album essential listening. Production guidance from Norton gives set a sense of continuity and focus missing on the group's debut. Top cuts: "Jacket Hangs," "Picture Framed," and "What It Is," which

features harmonies by R.E.M.'s Michael Stipe. Brilliant.

DAVID BOWIE
Changesbowie
PRODUCERS: Various
Rykodisc 20171

Timed to coincide with the kickoff of Bowie's "Sound + Vision" retrospective tour, new hits collection from Ryko compiles the best of two old RCA packages and adds latter-day EMI chart-toppers. Bowie nuts have long clamored for a hits sampler (first "Changes" topped the list of desired CD reissues in a 1988 Billboard survey); timeliness of its release will only add retail luster to this oft-requested set.

CIRCUS OF POWER
Vices
PRODUCER: Daniel Rey
RCA 2022

New York band again exhibits a diamond-hard edge on sophomore release, which features beautifully focused rock production by Rey. Group's gutter-level story lines and sleaze-out image may scare more timid album outlets, but its ballsy sound will goose things at stations that aren't afraid to rock all the way.

★ **ERIC JOHNSON**
Ah Via Musicom
PRODUCER: Eric Johnson
Capitol 90517

Texas guitar ace's second release gives a much stronger demonstration of his formidable technique, forceful style, and melodic acumen than his much-lauded debut some years back. Johnson is an agreeable singer and a capable songwriter, but the real drawing power here is his gee-whiz picking, which practically demands attention by album-rock mavens.

LITTLE RIVER BAND
Get Lucky
PRODUCER: Dennis Lambert
Curb/MCA 6369

Original lead singer Glenn Shorrock returns after an eight-year absence and the Australian band sounds like it has picked up right where it left off in 1982. Strong lead vocals, listener-friendly harmonies, and catchy melodies have already placed the first single, "If I Get Lucky," on the AC chart. Suitable follow-ups include "Second Wind," "I Dream Alone," "As Long As I'm Alive," and "Listen To Your Heart."

PETER BLAKELEY
Harry's Cafe De Wheels
PRODUCERS: Peter Asher, Stewart Levine
Capitol 90412

Vocalist Blakeley exhibits a sweet pop

style on latest release that never quite makes your back teeth hurt. Attractive original compositions like "Quicksand" and covers like Roberta Flack's "First Time Ever I Saw Your Face" could turn a few heads at top 40 and AC markets.

THE AQUANETTAS
Love With The Proper Stranger
PRODUCER: Mike Landolt
Network/I.R.S. 82033

All-female quartet from New York exhibits a tunelessly rocking sound sometimes reminiscent of the Bangles in their early days, albeit with a tougher attitude and more pointed lyrics. Deborah Schwartz's distinctive vocals and the rough-hewn performances of the band will lift these women off at modern rock.

BOULEVARD
On The Street
PRODUCER: John Punter
MCA 42317

Second set from Canadian band exudes marked lyrical maturity and intricate melodic construction, as well as newly developed vocal power from leader David Forbes. Although more aggressive musical execution clearly aims for album rock radio, programming possibilities lie best in pop/AC formats, via power ballads like "Where Is The Love" and "Light Of Day."

CHARLIE MUSSELWHITE
Ace Of Harps
PRODUCER: Pat Ford
Alligator 4781

Harmonica virtuoso's first album in some time finds him in excellent vocal and instrumental form, backed by a sinewy trio. Blues performances are all strong and sharp, but the real delight here is a lovely version of Jerome Kern's "Yesterdays" that is equal to Musselwhite's famed reading of Duke Pearson's "Christo Redemptor" two decades ago.

FELE
Beasts Of No Nation
PRODUCERS: Fela Anikulapo Kuti, Wally Badarou
Shanachie 43070

The Godfather of world music returns with two sidelong songs on themes of injustice and human rights, backed by a typically huge contingent of singers and musicians. Best of the pair is "Just Like That," a seamless, seductively jazzy groove whose payoff is a powerful vocal chorus matched by a jagged horn chart. Call-and-response title-track marathon is the flipside.

WARZONE
PRODUCER: Roger Greenwalt
Caroline 1398

Thrashers tone down considerably with a set that begs for (and could possibly receive) mainstream attention. Producer Greenwalt provides metallic sheen, although ferocious bite of singer Ray James maintains alternative edge. Lyrics are far more spiritually insightful than in the past, but band avoids soapboxing by melting messages subtly into the sonic heat of guitarists Paul Canade's and Jay Vento's riffs. Contact: 212-989-2929.

PEGGY LEE
The Peggy Lee Songbook: There'll Be Another Spring
PRODUCERS: Peggy Lee, John Chiodini, John Snyder
Musicmasters 60249

The great singer has written many songs in just about all pop styles as a lyricist or composer/lyricist, including "Fever" and "Where Can I Go Without You?" These and 11 other songs—none superior to the two titles—are performed with a caress, sometimes with a gentle swing, against a string-rich orchestra.

★ **ROSEMARY CLOONEY SINGS RODGERS & HART & HAMMERSTEIN**
PRODUCER: John Oddo
Concord 4405

Richard Rodgers, of course, had two striking careers as a theater

composer, first with Lorenz Hart, the other with Oscar Hammerstein. The debate may go on as to which lyric collaboration was best, but Rosemary Clooney isn't making judgments, just fine vocal music. Two beautiful rarities, "Yours Sincerely" (Hart) and "Love Look Away" (Hammerstein), are part of the 12-song program that uses The L.A. Jazz Choir as part of the pleasant backdrop.

BLACK

► **TASHAN**
On The Horizon
PRODUCERS: Various
OBR/CBS 465521

Debut is already gathering a lion's share of acclaim, thanks to first single "Black Man," and it's no wonder. Tashan Rashad avoids the uninspired love-song clichés currently permeating black radio by tackling social, political, and racial issues without ever becoming preachy or heavy-handed. Music pumps hard, with thanks owed to helping hand from producer/arranger Sam Sever (3rd Bass).

BOO-YAA T.R.I.B.E.
New Funky Nation
PRODUCERS: Joe Nicolo, the Dust Brothers, and others
4th & B'way/Island 4017

Tough-talking tribe is actually six brothers of Samoan descent who specialize in different types of rap, from the slow-groove slice of life and death in Los Angeles "Once Upon A Drive By" to the funky up "Psyko Funk" to the rap/metal "Pickin' Up Metal." There's something here for every rap fan.

TROY HINTON
PRODUCERS: Various
MCA 6299

Sweet-voiced Hinton sails through a brace of perky dance numbers and soulful ballads that, with the right marketing, could make it big. Best ballad: "Can You Hear Me?" Up-tempo tune: "Do You Feel My Love."

ALISA RANDOLPH
PRODUCERS: Bernadette Cooper, Michael Norfleet
Atlantic 81918

Former member of Madame X and protégée of producer/performer Bernadette Cooper (former front woman of Klymaxx) comes on strong with her debut, revealing the vocal technique and range of a future diva. Tracks groove and soothe with plush R&B and dance vibes. Chartable tracks abound, with "The Entity," "Pretty Face," and "Man Stealer" as front-running prospects.

JAZZ

★ **ABDULLAH IBRAHIM & EKAYA**
African River
PRODUCERS: Abdullah Ibrahim & Ekaya
Enya 79617

Latest release by gifted South African pianist finds Ibrahim fronting a sextet featuring a superlative group of horn players—Robin Eubanks, John Stubblefield, Horace Alexander Young, and Howard Johnson. Result is luminous playing on both up-tempo swingers and blues-edged balladry. Simply beautiful stuff.

JOHN ZORN
Naked City
PRODUCERS: John Zorn & Naked City
Nonesuch/Elektra 79238

Altoist Zorn exhibits the same punkish flair that ignited his Ornette Coleman tribute "Spy Vs. Spy" last year. Group including guitarist Bill Frisell, keyboardist Wayne Horvitz, and bassist Fred Frith burns through a diverse program of high-speed Zorn originals and movie soundtrack themes by Ennio Morricone, Henry Mancini, Johnny Mandel, Jerry Goldsmith, and others. For cutting-

edge listeners who favor the unusual.

NEW AGE

► **SPENCER BREWER**
Dorian's Legacy
PRODUCER: Eric Lindert
Narada 63008

Although he doesn't re-invent the new age wheel, Brewer puts a nice spin on the genre when he steps outside of the all-too-familiar background sound. The expressive title track, written for his son, is greatly enhanced by classical orchestration, as is the gracefully haunting jazz-inflected "Marcel And Claudette." When this album shines, it does so quite brightly.

COUNTRY

► **EARL THOMAS CONLEY**
Greatest Hits Volume II
PRODUCERS: Various
RCA 2043

This collection covers the Conley canon from 1984 and contains such charters as "What She Is," "Love Out Loud," "I Can't Win For Losin' You," and "You Must Not Be Drinking Enough."

► **STEVE WARINER**
Laredo
PRODUCERS: Randy Scruggs, Garth Fundis, Tony Brown
MCA 42335

Wariner continues to favor the smooth pop sounds here, but he balances them with such country-flecked pieces as "Where Fools Are Kings," "I Can See Arkansas," and "There For Awhile." A fine, expressive voice and tasteful arrangements.

► **TIM MENSY**
Stone By Stone
PRODUCER: Bob Montgomery
Columbia 45088

Mensy's vocal style has elements of John Anderson and Gene Watson, both impeccable country influences. Mensy also wrote or co-wrote all the tunes. Best cuts: "Don't Cross Your Heart," "You Still Love Me In My Dreams," and the title song.

EDDY ARNOLD
Hand-Holdin' Songs
PRODUCER: Harold Bradley
RCA 9963

Arnold is one of the greatest balladeers of all time, and while his lyrical grip occasionally slips here, this 16-cut collection of pop and country standards is still a treasure. Best cuts: "As Time Goes By," "To Each His Own," "You'll Never Know," and "You Belong To Me."

★ **ANDI & AND THE BROWNS**
Loving Country
PRODUCER: Gene Kennedy
Door Knob 1017

This spirited trio demonstrates it's in the same league with the Foresters and the McCarters. Best cuts: "What Part Of 'No' Don't You Understand," "You Sure Picked A Good Day To Love Me," and "Shows You What I Know." Contact: 615-754-0417.

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

THE LONDON QUIREBOYS
A Bit Of What You Fancy
PRODUCERS: George Tutko & Jim Cregan
Capitol 93177

The Smaller Faces, anyone? English sextet recalls the glory days of Steve Marriott, Ronnie Lane, Rod Stewart, Ronnie Wood, and Co. on vigorous debut that shot up the British charts fast. Emphasis here is on rousing rock straight out of the London pubs, although band has enough expressive range to keep things from getting one-note. Initial track "7 O'Clock" is a terrific taste of what makes this band tick.

SUSI BEATTY
One Of A Kind
PRODUCER: Jerry Kennedy
Starway 757502

Country singer Beatty has the strength, sass, and style of a seasoned performer, and veteran producer Kennedy packages it all perfectly. Best cuts: "Heart From A Stone," "Hard Baby To Rock," "There's A Phone On Every Corner." Contact: 614-321-4892.

SINGLE REVIEWS

POP

► **ROXETTE** *It Must Have Been Love* (3:59)
 PRODUCER: Clarence Otterman
 WRITERS: P. Gessle, M. Frederickson
 PUBLISHERS: EMI Blackwood/Jimmy Fun, BMI
 EMI 4JM-50283 (c/o CEMA) (cassette single)

Superhot duo are certain to score big with this rhythmic ballad taken from the "Pretty Woman" soundtrack.

► **JOAN JETT** *Love Hurts* (3:02)
 PRODUCER: Kenny Laguna
 WRITER: B. Bryant
 PUBLISHER: House of Bryant, BMI
 Blackheart/Epic ZST-73314 (c/o CBS) (cassette single)

Second single from rocker's "Hit List" project is a faithful cover of the classic rock hit featuring Jett's most evocative performance to date.

► **SIGNAL** *Does It Feel Like Love* (4:07)
 PRODUCER: Kevin Eison
 WRITERS: M. Baker, J. Scott
 PUBLISHERS: EMI Blackwood/Adamisa/Trinifold
 EMI 4JM-50294 (c/o CEMA) (cassette single)

Vocalist Mark Free succeeds in distinguishing this familiar-sounding power ballad from the glut of clones currently crowding the airwaves.

► **EDDY GRANT** *Gimme Hope Jo'Anna* (3:40)
 PRODUCER: Eddy Grant
 WRITER: Eddy Grant
 PUBLISHER: Greenheart, ASCAP
 Enigma 75070 (cassette single)

Sprightly pop with a meaningful anti-apartheid message that was a U.K. chart-topper two years ago. From the forthcoming "Barefoot Soldier" project. Contact: 213-390-9969.

BLACK

► **FAMILY STAND** *Ghetto Heaven* (3:54)
 PRODUCERS: V. Jeffrey Smith, Peter Lord
 WRITERS: P. Lord, V.J. Smith, S. St. Victor
 PUBLISHERS: Leosun/Maanami, ASCAP/Vermal, BMI
 MIXERS: Jazzie B, Nellee Hooper
 Atlantic 4-87997 (12-inch version also available, Atlantic 0-86238)

Formerly known as Evon Jeffries & the Stand, this multitalented outfit stands to win on its own terms this time out with an aggressively funky R&B track of considerable merit.

► **QUINCY JONES FEATURING TEVIN CAMPBELL** *Tomorrow (A Better You, Better Me)* (3:28)
 PRODUCER: Quincy Jones
 WRITERS: G. Johnson, L. Johnson, S. Garrett
 PUBLISHERS: Kidada/Hee Bee Dooinit/Black Chick/WB Music Corp., ASCAP
 Qwest 4-19881 (c/o Warner Bros.)

The Dude unveils his latest discovery: an engaging teen who bears a striking vocal resemblance to Michael Jackson in younger days. Warm ballad is well-armed with pop/AC crossover potential.

► **RICHARD ROGERS** *Can't Stop Loving You* (6:17)
 PRODUCER: Marshall Jefferson
 WRITER: Marshall Jefferson
 PUBLISHER: Vergo One, ASCAP
 Sam 9101-65006-1 (12-inch single)

Jefferson/Rogers pairing proves a stroke of genius. Slick and danceable R&B number is a slice of Phillyesque soul. Rogers' vocal is complemented by sparkling string and horn arrangements. Don't miss. Contact: 718-335-2112.

► **CHERYL LYNN** *Upset!* (4:08)
 PRODUCERS: Jesse Johnson, Cheryl Lynn
 WRITER: C. Lynn, J. Eugene, S. Nichol, C. McIntosh
 PUBLISHERS: Tan Sounds/MCA/Brampton/Virgin, ASCAP
 Virgin 4-98984 (c/o Atlantic) (12-inch version also available, Virgin 0-96488)

R&B-based midtempo jam co-written with Loose Ends from the excellent "Whatever It Takes" has a tough R&B/dance stance, lending appeal for both radio and club programmers.

► **CRAIG T. COOPER FEATURING DENISE STEWART** *Quality Time* (6:24)
 PRODUCER: Craig T. Cooper
 WRITERS: Craig T. Cooper, Denise A. Stewart
 PUBLISHERS: Coopick, ASCAP/Craigland, BMI
 Valley Vue V-75331 (12-inch single)

Yet another noteworthy ballad from the underrated Cooper. Atmospheric and seductive production accented by Stewart's stunning vocal makes a grand impression indeed. A quiet storm must. Contact: 818-781-9400.

► **RUBY TURNER** *Paradise* (4:16)
 PRODUCERS: Loris Holland, Jolyon Skinner
 WRITERS: L. Holland, J. Skinner, R. Turner
 PUBLISHER: Zomba Enterprises, ASCAP
 Jive 1341-1-JD (c/o RCA) (12-inch single)

Sinewy techno R&B featuring a guest rap by Whodini's Ecstasy. Turner's performance makes this one.

► **PAUL JACKSON JR.** *Make It Last Forever* (4:15)
 PRODUCERS: Cornelius Mims, Paul Jackson Jr.
 WRITERS: Keith Sweat, Teddy Riley
 PUBLISHERS: WB/Zomba Enterprises/Donril/E/A/Keith Sweat/Vintertainment, ASCAP
 Atlantic 4-87944

Tasteful instrumental reading of the Keith Sweat romantic favorite.

► **JAY WILLIAMS** *Sweat* (4:05)
 PRODUCER: Nelson "Paradise" Roman
 WRITERS: J. Williams, N. Roman
 PUBLISHERS: CRK/Aquarius 11/Prime Time, ASCAP
 Big Beat BB-5011 (cassette single; 12-inch reviewed Jan. 20)

COUNTRY

► **EDDY RAVEN** *Island* (3:13)
 PRODUCER: Barry Beckett
 WRITERS: T. Seals, E. Raven
 PUBLISHERS: WB/Two Sons/RavenSong, ASCAP
 Capitol B-79997 (c/o CEMA)

Raven mines this less-than-exciting production for all he can get, as he reminisces about a different time and place and a certain woman.

► **FORESTER SISTERS** *Drive South* (3:20)
 PRODUCER: Wendy Waldman
 WRITER: John Hiatt
 PUBLISHERS: Lillybilly/Bug, BMI
 Warner Bros. 7-19874

The Foresters are backed by the Bellamy Brothers on this insistent, slightly steamy number. Song has commercial, chamber-of-commerce hook.

► **GEORGE JONES** *Hell Stays Open (All Night Long)* (3:27)
 PRODUCER: Billy Sherrill
 WRITER: B. Harden
 PUBLISHER: Gre-Kev, ASCAP
 Epic 34-73305

Contrition meets rejection in this morose tale of a man hitting the emotional wall.

► **BAILLIE & THE BOYS** *Perfect* (2:57)
 PRODUCER: Kyle Lehnig
 WRITER: Mark E. Nevin
 PUBLISHER: MCA, ASCAP
 RCA 2500-7-R

The emphasis here is on Kathie Baillie's lead vocals (spotlighted by minimal instrumentation) and a lean set of lyrics. The theme: Love must meet the highest standards.

► **EXILE** *Nobody's Talking* (3:34)
 PRODUCERS: Randy Sharp, Tim DuBois
 WRITERS: R. Sharp, S. LeMaire
 PUBLISHERS: With Any Luck/Sun Mare, BMI
 Arista 2009

The plot thickens during this midtempo ballad as he searches to learn "what nobody's talking about" with regard to his love interest. Well-

sung, well-stated, and well-produced.

► **DAVID LYNN JONES** *Lonely Town* (4:08)
 PRODUCERS: Richie Albright, David Lynn Jones
 WRITER: D.L. Jones
 PUBLISHER: Pubit, BMI
 Mercury 874 790-4 (cassette single) (c/o PolyGram)

Reminiscent of the early Bruce Springsteen days and sprinkled with the flavor of Bruce Hornsby, Jones' favored vocal style is hearty and effective. Production is brightly spirited with all elements working for each other, resulting in a cool blend.

► **GIRLS NEXT DOOR** *Maybe You Wouldn't Be Missin' Me Tonight* (3:06)
 PRODUCER: Nelson Larkin
 WRITER: Rafe VanHoy
 PUBLISHER: Tree, BMI
 Atlantic

The girls get off to a slow start on this tune, but the crystal-clear lead performance, backed by fat harmonies, carries the number through to the end.

► **MARTY STUART** *Hillbilly Rock* (2:38)
 PRODUCERS: Richard Bennett, Tony Brown
 WRITER: Paul Kennerley
 PUBLISHER: Irving/Littlemarch, BMI
 MCA

"Johnny Be Good" guitar licks are woven through this driving ditty descriptive of good old-fashioned rock'n'roll.

► **WILLIAM LEE GOLDEN** *Keep Lookin' Up* (3:35)
 PRODUCER: Ron Chancey
 WRITERS: J. Stewart, T. Nichols
 PUBLISHER: not listed
 Mercury

Former Oak Ridge Boy Golden has a strong country entry with this up-tempo and inspirational response to hard times.

★ **EISEL & THE HAYMAKERS** *Lonely Country Road* (3:40)
 PRODUCER: Chuck Chapman
 WRITER: M. Eisel
 PUBLISHER: Chapie, BMI
 Fifth Street CR-1133

Lead vocalist has a reassuring Bobby Bare delivery—which fits this sad but pleasantly picturesque story. Contact: 816-842-6854.

DANCE

► **BEATS INTERNATIONAL** *Dub Be Good To Me* (4:42)
 PRODUCER: Norman Cook
 WRITERS: Cook, Harris III, Lewis
 PUBLISHER: Go! Discs/EMI
 MIXERS: Norman Cook, Smith & Mighty
 Elektra 0-66654 (12-inch single)

Reggae-fied, Soul II Soul-tinged reworking of the S.O.S. Band classic. Big on import, stateside release sports the new remixes. Only misgiving is absence of fab original.

► **SOUL II SOUL** *Get A Life* (4:48)
 PRODUCERS: Jazzie B, Nellee Hooper
 WRITERS: Romeo, Browne
 PUBLISHER: Virgin, ASCAP
 Virgin 0-96481 (c/o Atlantic) (12-inch single; cassette reviewed March 24)

► **CHIMES** *Heaven* (5:45)
 PRODUCERS: Chimes
 WRITERS: Chimes
 PUBLISHER: CRGI, BMI
 MIXERS: Chimes, David Morales, Peter Hinds, Spanish Harlem
 Columbia 44-73171 (c/o CBS) (12-inch single)

Club jocks with a penchant for imports have been delighting in the beauty of this soul-vibed house track for months now. Domestic version sports noteworthy new mixes from Morales. Previews upcoming brilliant full-length debut.

► **JANET JACKSON** *Alright* (7:19)
 PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
 WRITERS: J. Jackson, J. Jam, T. Lewis
 PUBLISHERS: Black Ice, BMI/Flyte Tyme Tunes, ASCAP
 MIXER: Shep Pettibone
 A&M SP-18021 (12-inch single)

Miss Jackson glides through this funky, club-ready jam from the multiplatinum "Rhythm Nation," which dons the predicted house beat, although the album-faithful "R&B Mix" is far more pleasing.

► **JAMIE PRINCIPLE** *Date With The Rain* (6:28)
 PRODUCER: Steve "Silk" Hurley
 WRITER: J. Principle
 PUBLISHER: Four Feathers, BMI
 MIXER: Steve "Silk" Hurley
 Atlantic 0-86222 (12-inch single)

Principle adds his own distinctive styling to this slamin' jazz-tinged R&B/club track sure to add sophisticated spice to any programmer's playlist.

► **COVER GIRLS** *All That Glitters Isn't Gold* (10:19)
 PRODUCERS: Robert Clivilles, David Cole
 WRITER: David Cole
 PUBLISHER: Red Instructional, ASCAP
 MIXERS: Robert Clivilles, David Cole
 Capitol V-15569 (c/o CEMA) (12-inch single)

Latina trio can't go wrong with this deep-house re-dressing of fave track from current album. Pop edit should please growing legion of pop radio fans.

► **ERASURE** *Blue Savannah* (7:04)
 PRODUCERS: Gareth Jones, Mark Saunders, Erasure
 WRITERS: Clarke, Bell
 PUBLISHER: Sonet, ASCAP
 MIXERS: Gareth Jones with Fischerman's Friend, Mark Saunders
 Sire 0-21428 (c/o Warner Bros.) (12-inch single)

U.K. duo dips into the exceptional "Wild" album and pulls out a lilting, easy-paced gem. Pumped-up NRG-etic mixes should score well with club jocks. Note the Cerrone cover "Supernature" on its flip.

► **ADAMSKI** *N-R-G* (6:22)
 PRODUCER: Adamski
 WRITER: Adamski
 PUBLISHER: Discord, ASCAP
 MIXER: Adamski
 MCA 24015 (12-inch single)

U.K. keyboard wiz brings his stylish brand of instrumental electrohouse to the states with this four-song EP.

► **JIMMY SOMERVILLE** *You Make Me Feel (Mighty Real)* (7:26)
 PRODUCER: Stephen Hague
 WRITERS: D. Warrick, S. James
 PUBLISHER: Copyright Control
 MIXER: William Orbit, Gary Langan
 London 886 973-1 (c/o PolyGram) (12-inch single)

Unashamedly hi-NRG/pop cover of the Sylvester classic marks the solo debut of former Bronski Beat/Communards frontperson Somerville. Lifted from the fab "Read My Lips" album.

► **COLOURS** *I Wanna Make Love* (7:25)
 PRODUCERS: Geoff Hilton, Benedict
 WRITERS: Benedict, Soul
 PUBLISHER: MCA, ASCAP
 MIXERS: Justin Strauss, Hugo Dwyer
 Atlantic 0-86223 (12-inch single)

Mixers Strauss & Dwyer pump this ferocious Scritti Politti-ish hip-hop/pop kicker with strong club playability, although crossover, pop, and black radio would be wise to investigate as well.

► **FINAL CUT** *I Told You Not To Stop* (timing not listed)
 PRODUCERS: ASRock, Mills
 WRITER: not listed
 PUBLISHERS: Millsrock, BMI
 MIXER: ASRock, Mills
 Full Effect FE-0701 (12-inch single)

FC join the ranks of Front 242 and Nitzer Ebb with this percolating item sporting an industrial edge and vocal assist from Chris Connelly. The Section 25-inspired flip, "She Destroys," is the fab pick for clubs, however. Contact: 313-263-9088

► **INTENSE** *Let The Rain Come Down* (7:48)
 PRODUCERS: Tyrone Payton, Ace Mungin
 WRITERS: V. Smith, T. Payton, A. Mungin
 PUBLISHERS: Vance/Ace Connection, BMI
 MIXER: Tony Humphries
 Movin MR-008 (12-inch single)

Popular underground track from the folks at Ace Beat has been revitalized and remixed for rerelease. For those into the Ten City/Dr. Mouthquake/CC Rogers vibe. Contact: 201-674-7573.

► **ECSTASY** *Don't Play Me Raw* (6:20)
 PRODUCERS: Duane Oats, Gary Wallace
 WRITERS: Duane Oats, Gary Wallace
 PUBLISHERS: D. Oates, G. Wallace
 MIXERS: Joe Smooth, Farley "Jackmaster" Funk, Edward "Get Down" Crosby, Gary "Jackmaster" Wallace & "The D.O.C." Oats, Larry Thompson & Rick Lenoir
 Sleeping Bag SLX-40160 (12-inch single)

Divya-driven house track pumps a serious groove in a number of mixes. Heed her warning. Contact: 212-722-2211.

► **SUBSTATION** *More Life* (no timing listed)
 PRODUCERS: Substation
 WRITERS: Substation
 PUBLISHER: Substation, BMI
 Full Effect FE-0702 (12-inch single)

Subversively infectious slice of industrial house could entice with jocks as well as modern rockers. Contact: 313-263-9088.

► **ABSOLUTE** *Gotta Lambada* (6:36)
 PRODUCER: Freeze
 WRITER: R. Smith, T. Carmenatti
 PUBLISHER: not listed
 MIXERS: Freeze, Gary Dobbins
 Epic 49-73191 (c/o CBS) (12-inch single; 7-inch version also available, Epic 34-73335)

As the clock ticks away on the current dance craze, the line to cash in grows longer. Watusi anyone?

MODERN ROCK

► **CURE** *Pictures Of You* (4:44)
 PRODUCERS: Robert Smith, David M. Allen
 WRITERS: Smith, Gallup, Williams, Thompson, O'Donnell, Tolhurst
 PUBLISHER: Fiction, ASCAP
 MIXERS: Smith, Parry, Saunders
 Elektra 0-66639 (12-inch single)

Favorite selection from the act's "Disintegration" project is a loping, easy-paced lament that deserves attention from both the progressive and pop arenas. Brilliant.

RAP

► **PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES** *Pawns In The Game* (2:30)
 PRODUCERS: Professor Griff, Kerwin "Sleek" Youn, Kavon Shah
 WRITER: Professor Griff
 PUBLISHERS: Pac-Jam/Taqiyah, BMI
 Skywalker GR-131 (12-inch single)

Controversial Public Enemy affiliate breaks it out solo and proves that he can hold his own with credible results. The self-titled bonus cut, "Last Asiatic Disciples," is the cut to jump on, though. Contact: 305-573-0599.

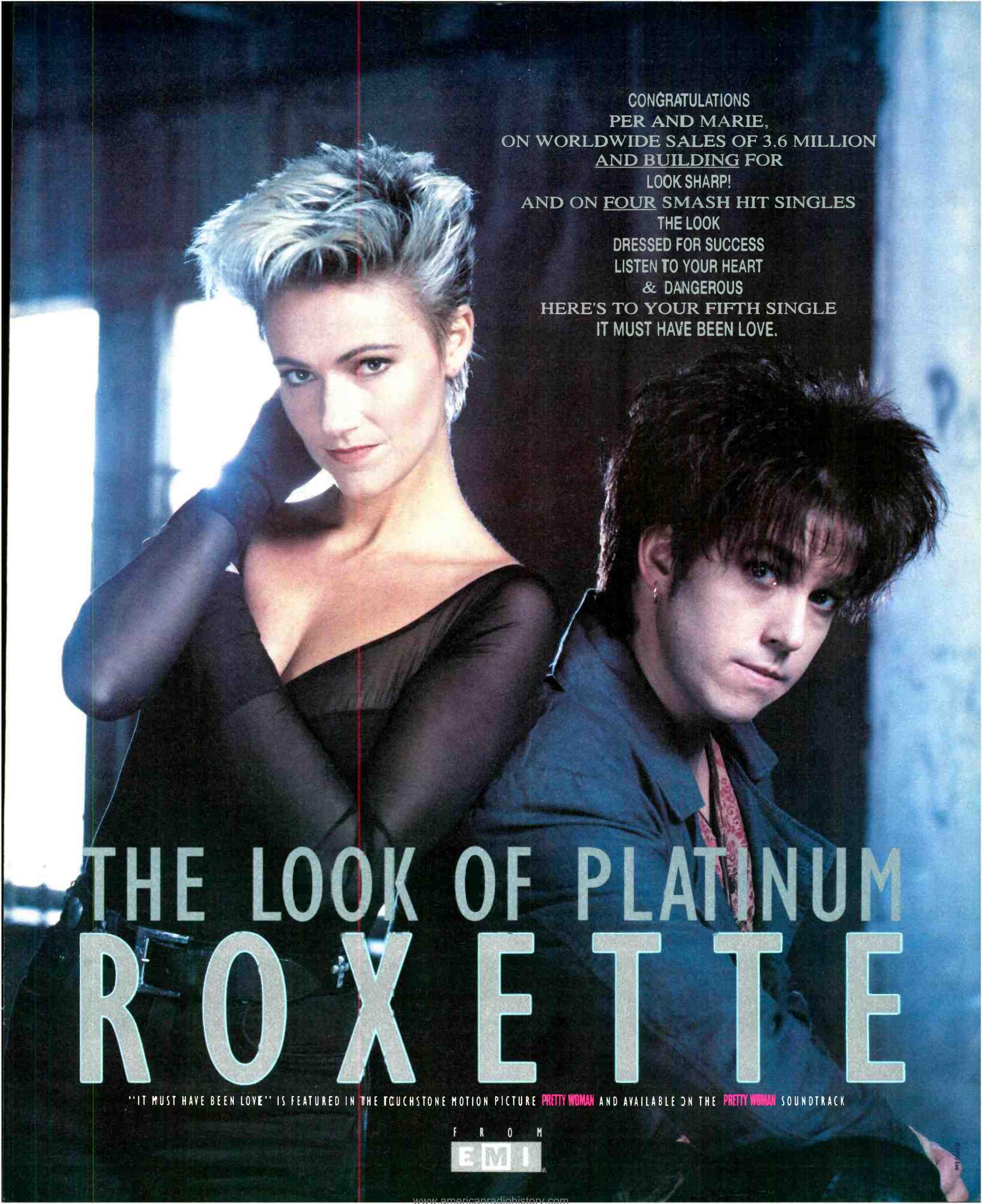
► **RHAMEL** *Power* (3:59)
 PRODUCERS: Eric Isles, Tracy Carn
 WRITER: Rhame!
 PUBLISHERS: Rhyme Syndicate/Misc, ASCAP
 Syndicate/Epic 49 73167 (c/o CBS) (12-inch single)

Rapper from Ice-T's Rhyme Syndicate dashes along a frenetic beat pattern with literate ease. Investigate the equally impressive "Peace" on the B side.

PICKS (►): New releases with the greatest chart potential.
 CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.



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"IT MUST HAVE BEEN LOVE" IS FEATURED IN THE TOUCHSTONE MOTION PICTURE **PRETTY WOMAN** AND AVAILABLE ON THE **PRETTY WOMAN** SOUNDTRACK

F R O M
EMI

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"BLACK VELVET" BY ALANNAH MYLES (Atlantic) continues to gain points, although not enough to bullet, and holds off "Love Will Lead You Back" by Taylor Dayne (Arista) to stay at No. 1 by a small margin. "Velvet" still leads in sales points—it was just certified gold—but "Lead" has the lead in airplay. With five bulleted records in positions Nos. 2 through 6, a competitive battle for No. 1 of a magnitude not seen in a long time will develop in the next several weeks, although Dayne's single should slide in easily next week.

SURE TO JOIN IN the fray-to-come for No. 1 over the next month is "Nothing Compares 2 U" by Sinead O'Connor (Chrysalis). It makes another spectacular leap, 17 places to No. 16, on the strength of the biggest gain in sales points of any record on the chart—"I'll Be Your Everything" by Tommy Page (Sire) makes the second-largest gain—and also the biggest gain in airplay points of any record on the chart—"Don't Wanna Fall In Love" by Jane Child (Warner Bros.) is the runner-up. "Nothing" is already No. 1 at Q102 Philadelphia and Q96 San Antonio, Texas.

FOR RECORDS NOT YET in the top 20, "This Old Heart Of Mine" by Rod Stewart (Warner Bros.) makes by far the biggest gain in airplay points and thus wins the Power Pick/Airplay, with 63 adds and four early top 20 radio reports fueling a 16-place jump to No. 46. The single now has a 90% chance of repeating the top-five success of "Downtown Train." "Heart" is also fourth-most-added at radio, after O'Connor's single and the top two new entries, "All I Wanna Do Is Make Love To You" by Heart (Capitol), with 138 adds, and "Your Baby Never Looked Good In Blue" by Exposé (Arista), with 96 adds. Rounding out the top five most-added is the M.C. Hammer album cut "U Can't Touch This," which Capitol Records is attempting to get out as a single quickly. It jumps 30-20 at Kiss 102 Charlotte, N.C., 30-18 at Power 97 Las Vegas, and 22-13 at KS104 Denver. "Cruising For Bruising" by Basia (Epic) nabs 26 adds, but is just shy of the points required to hit the Hot 100. Look for a good debut next week.

QUICK CUTS: Only one new entry this week is by a new artist. English duo Electronic makes its Hot 100 bow at No. 88 with "Getting Away With It" (Warner Bros.). The single is breaking out of Texas: 4-1 at Energy 96.5 Houston and 18-15 at KEGL Dallas. . . Two of the six debuts are covers of earlier Hot 100 entries. Grayson Hugh & Betty Wright enter at No. 89 with their version of "How 'Bout Us" (RCA), a No. 12 hit for Champaign in 1981. The new version moves 23-20 at WNCI Columbus, Ohio. Similarly, Laura Branigan's cover of "Moonlight On Water" (Atlantic), which Kevin Raleigh took to No. 60 just last year, enters at No. 94, with an early jump of 22-17 at Q107 Charleston, S.C. . . The bottom of the chart is "loose"—not really competitive—this week, which allows records in the 70s and 80s to slide up seven or eight places without sufficient points to bullet.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
ALL I WANNA DO IS MAKE. . . HEART CAPITOL	11	28	99	138	138
YOUR BABY NEVER LOOKED. . . EXPOSE ARISTA	10	18	68	96	104
NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN	3	13	49	65	211
THIS OLD HEART OF MINE ROD STEWART WARNER BROS	4	11	48	63	174
U CAN'T TOUCH THIS M.C. HAMMER CAPITOL	5	7	17	29	76
ROOM AT THE TOP ADAM ANT MCA	4	4	20	28	135
CRUISING FOR BRUISING' BASIA EPIC	3	5	18	26	27
HOLD ON WILSON PHILLIPS SBK	3	2	20	25	151
WHIP APPEAL BABYFACE SOLAR	1	7	15	23	182
HEARTBEAT SEDUCTION VENETTA	2	5	16	23	166

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

FOR WEEK ENDING MARCH 31, 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	BLACK VELVET	ALANNAH MYLES	1
2	2	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	2
3	5	ALL AROUND THE WORLD	LISA STANSFIELD	5
4	9	I'LL BE YOUR EVERYTHING	TOMMY PAGE	4
5	4	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	3
6	7	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	9
7	15	KEEP IT TOGETHER	MADONNA	8
8	19	DON'T WANNA FALL IN LOVE	JANE CHILD	6
9	16	HERE AND NOW	LUTHER VANDROSS	10
10	17	ALL MY LIFE	LINDA RONSTADT	11
11	6	ESCAPADE	JANET JACKSON	7
12	18	FOREVER	KISS	12
13	10	NO MYTH	MICHAEL PENN	17
14	14	SACRIFICE	ELTON JOHN	18
15	3	ROAM	THE B-52'S	13
16	22	NOTHING COMPARES 2 U	SINEAD O'CONNOR	16
17	28	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	15
18	11	JUST A FRIEND	BIZ MARKIE	24
19	12	C'MON AND GET MY LOVE	D-MOB	19
20	26	I WANNA BE RICH	CALLOWAY	14
21	13	NO MORE LIES	MICHEL'LE	22
22	25	WITHOUT YOU	MOTLEY CRUE	21
23	8	I GO TO EXTREMES	BILLY JOEL	20
24	27	HEARTBEAT	SEDUCTION	25
25	20	DANGEROUS	ROXETTE	27
26	21	OPPOSITES ATTRACT	PAULA ABDUL	28
27	31	THE SECRET GARDEN	QUINCY JONES	45
28	32	IF U WERE MINE	THE U-KREW	32
29	—	HOW CAN WE BE LOVERS	MICHAEL BOLTON	23
30	39	WHIP APPEAL	BABYFACE	26
31	33	WILD WOMEN DO	NATALIE COLE	37
32	29	LOVE ME FOR LIFE	STEVIE B	29
33	—	HEART OF STONE	CHER	31
34	38	LAMBADA	KAOMA	50
35	—	THE HUMPTY DANCE	DIGITAL UNDERGROUND	53
36	35	A FACE IN THE CROWD	TOM PETTY	51
37	—	GOT TO GET	LEILA K WITH ROB 'N' RAZ	48
38	—	SENDING ALL MY LOVE	LINEAR	35
39	—	BLUE SKY MINE	MIDNIGHT OIL	49
40	—	FLY HIGH MICHELLE	ENUFF Z'NUFF	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	2
2	2	BLACK VELVET	ALANNAH MYLES	1
3	5	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	3
4	6	I'LL BE YOUR EVERYTHING	TOMMY PAGE	4
5	1	ESCAPADE	JANET JACKSON	7
6	9	DON'T WANNA FALL IN LOVE	JANE CHILD	6
7	7	KEEP IT TOGETHER	MADONNA	8
8	10	ALL AROUND THE WORLD	LISA STANSFIELD	5
9	4	ROAM	THE B-52'S	13
10	14	HERE AND NOW	LUTHER VANDROSS	10
11	16	FOREVER	KISS	12
12	13	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	9
13	21	I WANNA BE RICH	CALLOWAY	14
14	15	ALL MY LIFE	LINDA RONSTADT	11
15	8	I GO TO EXTREMES	BILLY JOEL	20
16	22	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	15
17	25	HOW CAN WE BE LOVERS	MICHAEL BOLTON	23
18	37	NOTHING COMPARES 2 U	SINEAD O'CONNOR	16
19	27	WITHOUT YOU	MOTLEY CRUE	21
20	30	WHIP APPEAL	BABYFACE	26
21	11	C'MON AND GET MY LOVE	D-MOB	19
22	12	PRICE OF LIES	BAD ENGLISH	30
23	17	NO MORE LIES	MICHEL'LE	22
24	19	DANGEROUS	ROXETTE	27
25	26	SACRIFICE	ELTON JOHN	18
26	18	NO MYTH	MICHAEL PENN	17
27	32	HEARTBEAT	SEDUCTION	25
28	20	OPPOSITES ATTRACT	PAULA ABDUL	28
29	38	WHAT IT TAKES	AEROSMITH	34
30	31	LOVE ME FOR LIFE	STEVIE B	29
31	36	THE HEART OF THE MATTER	DON HENLEY	33
32	—	LOVE CHILD	SWEET SENSATION	38
33	35	HEART OF STONE	CHER	31
34	24	SOMETIMES SHE CRIES	WARRANT	39
35	—	THIS OLD HEART OF MINE	ROD STEWART	46
36	33	YOU'RE THE ONLY WOMAN	THE BRAT PACK	36
37	—	SENDING ALL MY LOVE	LINEAR	35
38	28	HERE WE ARE	GLORIA ESTEFAN	44
39	39	TRUE BLUE LOVE	LOU GRAMM	40
40	—	HOLD ON	WILSON PHILLIPS	43

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
78 99 WORLDS (MCA, ASCAP/T.Rhodes, ASCAP/Pal-Park, ASCAP/Hit List, ASCAP) HL	44 HERE WE ARE (Foreign Imported, BMI) CPP
98 ADVICE FOR THE YOUNG AT HEART (Virgin Songs, BMI/Virgin, ASCAP) CPP	73 HIDE AND SEEK (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
5 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	43 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL
57 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP)	83 HOUSE OF BROKEN LOVE (Psycho Bimbo's From Hell, ASCAP) WBM
11 ALL MY LIFE (Seagrape, BMI) CLM	64 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
67 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI) HL	84 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
75 ALMOST HEAR YOU SIGH (Promopub B.V., PRS) CPP	89 HOW 'BOUT US (Irving, BMI)
63 ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, BMI) CLM	23 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM
80 ANYTIME (Steve Mann, ASCAP/EMI, ASCAP/Colegms-EMI, ASCAP) CLM/WBM	53 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)
97 BACK TO LIFE (Colgms-EMI, ASCAP/Virgin Nymph, ASCAP/Virgin Songs, BMI/Warner-Tamerlane, BMI) CPP/WBM	71 HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI, ASCAP/Talk Time, ASCAP/Virgin, ASCAP) CPP/WBM
99 BAD LOVE (E.C., BMI/Unichappell, BMI/Heavy Petal, ASCAP)	79 I COME OFF (Varry White, ASCAP)
1 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL	20 I GO TO EXTREMES (Joel, BMI) HL
49 BLUE SKY MINE (WB, ASCAP) WBM	14 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
70 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	3 I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.)
18 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	32 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
86 CUTS YOU UP (American Momentum, BMI)	72 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
27 DANGEROUS (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	92 I'LL BE THERE (Diva One, ASCAP/Portrait/Solar, ASCAP/Gold Thyme, ASCAP)
56 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM	4 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Doraffo, BMI/Page Three, BMI) WBM
91 DIRTY DEEDS (DC Co., ASCAP/Jena, ASCAP) MSC	77 I'LL SEE YOU IN MY DREAMS (Itsaal, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM
6 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	24 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
7 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	8 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
60 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	50 LAMBADA (CBS, ASCAP)
51 A FACE IN THE CROWD (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	59 A LITTLE LOVE (Liesse-Harco, ASCAP)
47 FLY HIGH MICHELLE (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajerstain, ASCAP)	65 LIVING IN OBLIVION (French Lick, BMI/Bug, BMI)
12 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	38 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP
9 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP) WBM	29 LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL
88 GETTING AWAY WITH IT (Warner Chappell/Cage/10)	95 LOVE SONG (City Kidd, ASCAP) CLM
69 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	2 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
48 GOT TO GET (Telegram, MCPS/Misty, MCPS)	55 MAKE IT LIKE IT WAS (For Our Children, ASCAP/Zomba, ASCAP) CPP
54 HAVE A HEART (Monster, ASCAP/Bob-A-Lew, ASCAP)	93 ME SO HORNY (Pac-Jam, BMI)
31 HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM	94 MOONLIGHT ON WATER (Nonpareil, ASCAP/EMI April, ASCAP/Stephen A. Kipner, ASCAP)
33 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM	22 NO MORE LIES (Ruthless Attack, ASCAP)
25 HEARTBEAT (Sugarbiscuit, ASCAP)	17 NO MYTH (Liafail, BMI/Careers, BMI) HL
10 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL	16 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
	28 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
	52 PERSONAL JESUS (Emile, ASCAP) MSC
	87 PRECIOUS LOVE (EMI April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL
	30 PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/CBS, ASCAP) HL
	96 READY OR NOT (Epic/Solar, BMI/Kear, BMI)
	81 REAL LOVE (Skyyzoo, ASCAP) CPP
	13 ROAM (Man Woman Together Now!, BMI/Irving, BMI) CPP
	41 ROOM AT THE TOP (Colgms-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
	18 SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL
	45 THE SECRET GARDEN (Hee Bee Doomit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM/HL
	35 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
	39 SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP
	68 SUMMER RAIN (Kinaalda, BMI/Valley Of Vidal, BMI)
	46 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
	62 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI)
	42 TOO LATE TO SAY GOODBYE (Chi-Boy, ASCAP/Fee, ASCAP) CLM
	40 TRUE BLUE LOVE (Colgms-EMI, ASCAP/Stray Notes, ASCAP/Petwolf, ASCAP) WBM
	74 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
	66 THE WAY IT IS (City Kidd, ASCAP)
	58 WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
	34 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
	85 WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Scheff, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
	76 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab, BMI) CPP
	26 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
	15 WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Eliot Wolff, ASCAP/Jobete, ASCAP) CPP
	37 WILD WOMEN DO (FROM "PRETTY WOMAN") (Geffen, ASCAP/CBS, ASCAP/No Ears, ASCAP/Chalk Hill, ASCAP) HL/WBM
	21 WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
	82 YOU CAN'T GET AWAY (Panchin, BMI)
	61 YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP)
	36 YOU'RE THE ONLY WOMAN (Rubicon, BMI) WBM
	100 YOU'RE THE VOICE (Almo, ASCAP) CPP

SIMMONS LINKS WITH COLUMBIA FOR RUSH ROSTER

(Continued from page 6)

ords president Don Jenner were unavailable for comment at press time.

Simmons' two previously established labels, the 7-year-old rap giant Def Jam and the 2-year-old OBR, both now headed by Ashhurst, will maintain identities separate from RAL for the moment. Talks are currently under way with Columbia, which has been distributing and promoting both since their inception, to renegotiate those distribution deals.

"The [Columbia] black music department will continue to market, promote, and develop the artists in the Rush/Def Jam family. We have a great working relationship and we look forward to an exciting future," says Ruben Rodriguez, senior VP, black music, for Columbia.

Formal contracts for the RAL venture are expected to be signed by early April.

Among the entities pooled under RAL—"an umbrella for all the labels," says Simmons—are Fever Records, owned by producers Andy "Panda" Tripoli (Cover Girls) and Sal Abatiello; No Face Records, established by "Yo! MTV Raps" co-host Ed Lover; JMJ, the production outfit run by Jason Mizell (Run-D.M.C.'s Jam Master Jay) and keyboardist Stanley Brown; True Blue, from producers Tank and Tony Irby (Special Ed and Chubb Rock); DGF, belonging to

Jazzy Jeff (of Fresh Prince fame); and Pump Up, a company headed by Public Enemy rapper Chuck D.

"On the first five labels [Fever, No Face, JMJ, True Blue, and DGF], we have a commitment to at least three pieces of product per label per year," says Simmons.

Simmons will not put a cap on the number of labels/production companies that will ultimately be signed to RAL, but neither is he actively looking for more. "You hear something you really like and you make a deal," he says. Three acts have been signed to the generic RAL logo, he adds.

"I think it was because of my JMJ Records that Rush Associated Labels really got in effect," says Mizell, whose label with partners Brown and David (Davey D) Reeves will produce rap and R&B product. "It was just time for me to get my own label—I had groups I was producing—so I was shopping [for a deal] and Russell decided he wanted a piece of it." The Afros will be the first group out on JMJ by mid-May; meanwhile, says Mizell, he is "definitely" still part of popular rap group Run-D.M.C.

Tripoli, who runs Fever Records with partner Abatiello, says he is very happy with the new arrangement and is "ready to rock'n'roll, ready to put out some records!" The 7-year-old dance label had previously

been distributed by Sutra until that label went out of business last year.

Tripoli explains how he came to RAL: "I had been working with Russell with RPM [Rush Producers Management], and Russell knew the Latin dance scene was growing. He asked me if I had ever considered doing a label thing or my own production company, but I never wanted to. When Sutra went out of business, I suggested to Sal that we go to Russell. I've known Russell for years, and Sal and Russell are ancient friends. Dance is an area of music Russell didn't know anything about, but he felt strong parallels between the dance music scene and rap when it was first getting off the ground." The first Fever release under the RAL umbrella will be by former Ex-

posé member Sandee.

The emergence of RAL is just one among a series of moves calculated to expand and diversify Simmons' operations in various media under the Rush Communications moniker.

Rush has opened a management office in London, headed by Trenton Harrison. Simmons explains that the office has proved very profitable, coordinating sellout European tours for Public Enemy and 3rd Bass, and scouting and developing new talent. "The profit we're making in Europe is actually subsidizing New York," says Simmons, pointing to the overhead incurred by his New York operation.

As the musical arm of Rush Communications builds more muscle in the marketplace, Simmons is also expanding into other media. In Los Angeles, he has established RSVP (Russell Simmons Visual Productions), a television/film arm that has already begun to market "Big Break," a magazine-style, half-hour hip-hop TV show co-produced by Peter Guber and Jon Peters, co-chairman of Columbia Pictures Entertainment. The

show has been syndicated to 65 markets so far and will air in September.

RSVP, headed by Stan Lathan, is also the springboard for a number of film projects. "I've got a five-picture deal with Guber Peters for picture development. [The movies are] not all going to be music-oriented," says Simmons. "The first will be 'Camp Gitcheegoomie,' like a summer-camp movie with more urban humor. It's real funny, like Fresh Air Fund kids with camp counselors who are losers, with the Fresh Prince... Another is called 'Cold Chillin' In A Hot Spot'—sort of like 'To Catch A Thief' and 'Casablanca' mixed together. We'll start right now on 'Cold Chillin',' which was written by Nelson George."

In addition, Rush Communications is actively looking to buy radio properties and is near to closing on its first station. Says Simmons: "I have an idea for a definite format which is a very new, new-music kind of format. It's got nothing to do with black radio, which has nothing to do with urban music at all."

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 23-25, Rap and Hip-Hop Music Affair, Westin Hotel, Detroit. 313-446-1710.

March 24, Lionel Hampton 60th Anniversary Gala Concert, featuring Carmen McRae and Bill Cunliffe, to benefit the Thelonious Monk Institute, Duke Univ., Raleigh, N.C. Doug Moore, 919-687-4300.

March 26-28, Sponsor's Edge, conference on sponsorship, presented by International Events Group Inc., Chicago Hilton and Towers, Chicago. 312-944-1727.

March 28-31, National Assn. of Black Owned Broadcasters (NABOB) 14th Annual Spring Broadcast Management Conference, Marriott Marquis Hotel, Atlanta. 202-463-8970.

March 29-31, Broadcast Education Assn. (BEA) Annual Convention, Georgia World Congress Center, Atlanta. Louisa A. Neilsen, 202-429-5355.

March 31, 1990 SKC New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

March 31-April 3, National Assn. of Broadcasters Annual Convention, Georgia World Congress Center, Atlanta. 202-429-5444.



Worldwide Marxism. EMI president/CEO Sal Licata, right, presents Richard Marx with plaques from the various countries in which Marx's album "Repeat Offender" has reached sales milestones. Marx is currently on the U.S. leg of his "Repeat Offender" tour, which has already been through Europe, Japan, Australia, and Canada.

LIFELINES

BIRTHS

Girl, Annie Elizabeth, to Storm N. Norman and Anne Rondepierre, Feb. 19 in Greenwich, Conn. He is music director and assistant program director at WEBE-FM. She is traffic reporter at the same station.

Boy, Garrett Daniel, to Garry and Lynn Boatz, Feb. 23 in Normal, Ill. He is a DJ at WIHN-FM.

Girl, Cairo, to Glenn and Lorelle Baker, March 5 in Sydney, Australia. He is Billboard's chief correspondent in Australia.

Boy, Shawn Gerald Danforth, to Dan and Mary Thompson, March 15 in St. Louis. He is president of Creative Services, a music and video production company. She is director

of sales for special accounts at CBS/Fox Video.

Boy, Beau, to Butch and Suzanna Baker, March 16 in Nashville. He is a Mercury recording artist.

MARRIAGES

Richard Souther to Cyndi Signor, Feb. 6 in Palm Desert, Calif. He is a Narada recording artist.

Gregg Dickerson to Ornetta Marie Barber, Feb. 24 in Pasadena, Calif. She is VP of black music marketing for WEA.

DEATHS

Billie Wallington, of a long illness, March 17 in Cape Coral, Fla. Wallington, in her 60s, had a long career in public relations and artist representations, particularly in

the jazz area. She held public relations positions at such labels as Columbia, Warner Bros., and Riverside Records, as well as with an independent publicist, Virginia Wicks. She is survived by her husband, George Wallington, the jazz pianist.

FOR THE RECORD

The presenter of the best R&B/urban contemporary single, female, was misidentified in the Soul Train Awards story (Billboard, March 24). It was Young M.C. who was given the wrong winner's card and read "Karyn White" instead of winner Janet Jackson.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
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Company	Sale/ 1000's	Open 3/12	Close 3/19	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1961.5	15 1/2	18	+2 1/2
CBS Inc.	179.6	180 1/2	177 1/4	-3 1/4
Capital Cities Communications	157.9	509	515	+6
Carolco Pictures	767.9	11 1/2	11 1/4	+ 1/4
Coca-Cola	3513.5	72 1/4	75 1/4	+3 1/4
Walt Disney	2107.9	112	115 1/4	+3 1/4
Eastman Kodak	4297.6	39 1/4	39 1/4
Handleman	240.7	18 1/4	18 1/4	- 1/4
MCA Inc.	2572.8	56 1/4	53 1/4	-3
MGM/UA	670.8	17 1/2	17 1/4	+ 1/4
Orion Pictures Corp.	116.5	22 1/4	21 1/4	-1 1/4
Paramount Communications Inc.	1391.8	46 1/4	45	-1 1/4
Pathe Communications	602.3	5 1/4	5 1/4	- 1/4
Polygram NV	214.6	17 1/4	18 1/4	+1 1/4
Sony Corp.	144.5	52 1/2	48 1/4	-3 1/4
TDK	9.3	40 1/4	37 1/4	-3
Time Warner	963.5	101	96 1/4	-5 1/4
Vestron Inc.	203.6	7 1/4	1	+ 1/4
Westinghouse	2243.3	73	76 1/4	+3 1/4
AMERICAN STOCK EXCHANGE				
Commtron	10.2	6	6 1/2	+ 1/2
Electrosound Group Inc.	5.5	7/8	7/8
Nelson Holdings Int'l	25.5	9 1/4	9 1/4	- 1/4
Price Communications	31.3	5 1/4	5 1/4	+ 1/4
Prism Entertainment	10.3	3 1/4	3 1/2	+ 1/4
Unitel Video	19.3	10 1/2	9 1/4	- 1/4

Company	Open March 19	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	10 1/4	10 1/4	- 1/2
Certron Corp.	3/4	1	+ 1/4
Dick Clark Productions	6 1/4	6	- 1/4
LIN Broadcasting	85 1/4	85	- 1/4
LIVE Entertainment	19 1/4	19 1/4
Recoton Corp.	3 1/4	3 1/4
Rentrak	2 1/4	2 1/4
Shorewood Packaging	25 1/4	24 1/4
Specs Music	6 1/2	6 1/2
Starstream Communications Group, Inc.	1/2	1/2
Trans World Music	24	25 1/2	+1 1/2
Video Jukebox Network	9	9
Wall To Wall Sound And Video	3	2 1/4	- 1/4
Westwood One	7	6 1/4	- 1/4

Company	Open 3/12	Close 3/19	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	131	130	-1
Pickwick	244	240	-4
Really Useful Group	236	240	+4
Thorn EMI	682	713	+31

Billboard Classified Action Mart

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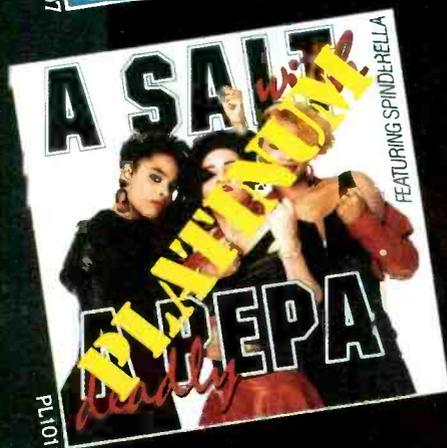
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	89	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD)	10 weeks at No. 1 FOREVER YOUR GIRL
2	2	2	26	JANET JACKSON ▲ ³ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	6	12	51	BONNIE RAITT ▲ CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
4	4	6	37	MICHAEL BOLTON ▲ COLUMBIA OC 45012 (CD)	SOUL PROVIDER
5	3	3	18	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
6	8	9	12	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
7	5	5	37	THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD)	COSMIC THING
8	9	7	24	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
9	7	4	54	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
10	11	10	27	AEROSMITH ▲ ² GEFEN 24254 (9.98) (CD)	PUMP
11	14	15	15	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
12	10	8	22	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
13	13	13	17	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
14	12	11	47	TOM PETTY ▲ ³ MCA 6253 (9.98) (CD)	FULL MOON FEVER
15	15	16	28	MOTLEY CRUE ▲ ² ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
16	25	31	4	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
17	16	17	17	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
18	18	19	35	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
19	22	24	38	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
20	26	29	5	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
21	17	14	18	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
22	31	59	3	MIDNIGHT OIL COLUMBIA 45398 (CD)	BLUE SKY MINING
23	20	20	84	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
24	32	39	4	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
25	24	25	50	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
26	19	18	28	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
27	23	22	19	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
28	28	32	20	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
29	21	21	36	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
30	30	28	46	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
31	27	23	60	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
32	33	33	19	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
33	29	30	22	LUTHER VANDROSS ▲ EPIC E2-45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
34	34	26	19	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
35	36	38	63	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
36	35	27	39	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
37	37	37	12	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
38	40	47	29	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
39	38	36	23	SEDUCTION VENDETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
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42	42	42	36	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
43	39	35	29	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
44	45	41	37	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
45	159	—	2	ROD STEWART WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
46	48	48	35	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
47	41	40	38	BAD ENGLISH ▲ EPIC OE 45083 (CD)	BAD ENGLISH
48	50	51	9	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
49	43	34	11	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
50	47	43	54	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
51	52	52	40	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
52	103	—	2	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
53	49	50	57	WARRANT ▲ ² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
54	53	56	16	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	59	76	7	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
56	55	54	20	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
57	58	63	22	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
58	51	49	9	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
59	60	62	18	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
60	56	53	56	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
61	76	92	5	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
62	63	65	26	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
63	54	46	16	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
64	62	67	19	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
65	57	55	26	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
66	61	58	5	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY
67	67	64	18	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
68	64	66	9	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
69	66	61	33	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
70	73	69	17	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
71	75	73	52	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
72	72	78	4	OINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
73	65	60	34	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
74	84	89	7	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
75	70	72	43	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
76	79	85	8	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
77	69	71	42	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
78	71	68	41	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
79	86	88	29	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
80	98	168	3	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
81	74	74	23	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
82	77	77	6	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
83	78	82	6	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
84	83	84	10	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
85	94	111	4	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
86	91	114	12	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
87	80	80	12	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
88	92	94	18	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
89	90	90	29	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
90	88	86	26	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
91	NEW ►	1	1	THE NOTTING HILLBILLIES WARNER BROS. 26147 (9.98) (CD)	MISSING... PRESUMED HAVING A GOOD TIME
92	93	97	27	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
93	95	91	11	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
94	100	120	5	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
95	119	156	3	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
96	104	117	7	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
97	87	83	25	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
98	68	57	13	JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
99	106	109	20	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
100	81	75	17	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
101	82	70	18	SCORPIONS ● MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
102	109	123	22	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
103	85	81	7	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE
104	99	93	89	BOBBY BROWN ▲ ⁶ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
105	97	100	5	KATHY MATTEA MERCURY 836 950-1 (CD)	WILLOW IN THE WIND
106	129	150	24	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
107	102	96	19	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
108	NEW ►	1	1	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
109	107	105	8	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE

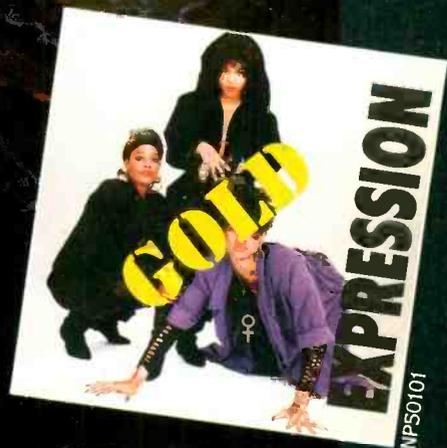
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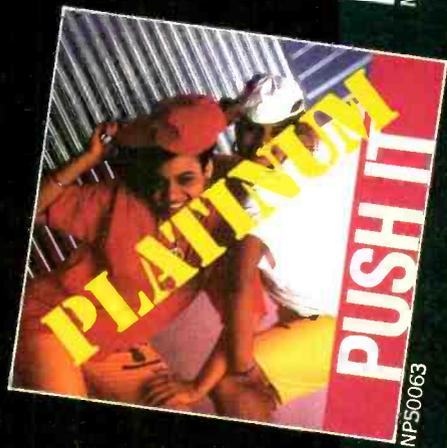
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	89	79	24	NEIL YOUNG ● REPRIS 25899 (9.98) (CD)	FREEDOM
111	105	107	19	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
112	139	173	3	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
113	108	116	17	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
114	101	87	22	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
115	113	113	6	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
116	112	140	5	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
117	96	99	9	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
118	114	110	57	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
119	NEW ▶		1	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
120	120	169	3	THE MISSION U.K. MERCURY 842 251 (CD)	CARVED IN SAND
121	131	155	4	BLACK UHURU MESA 79021/RHINO (9.98) (CD)	NOW
122	123	115	4	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
123	117	118	10	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
124	118	121	9	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
125	115	95	24	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
126	111	112	10	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
127	NEW ▶		1	PETER WOLF MCA 6349 (9.98) (CD)	UP TO NO GOOD
128	110	101	26	BONHAM ● WTG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
129	127	122	21	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
130	116	102	24	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
131	121	108	21	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
132	122	134	4	ORIGINAL LONDON CAST GEFEN GHS 24271 (19.98) (CD)	MISS SAIGON
133	NEW ▶		1	RODNEY O ATLANTIC 82082 (9.98) (CD)	THREE THE HARD WAY
134	141	131	6	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLETT
135	NEW ▶		1	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUN HOUSE
136	136	128	26	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRIS (9.98) (CD)	IT'S A BIG DADDY THING
137	146	153	111	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
138	138	185	3	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
139	126	132	28	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
140	130	106	27	EURYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
141	142	126	16	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
142	NEW ▶		1	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
143	132	129	19	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
144	153	139	70	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
145	135	130	16	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
146	133	136	69	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
147	161	179	3	J.J. CALE SILVERTONE 1306/RCA (8.98) (CD)	TRAVEL-LOG
148	148	144	58	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
149	171	—	2	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
150	151	158	6	FAITH NO MORE SLASH/REPRIS 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
151	125	119	17	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
152	134	127	40	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
153	124	98	29	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
154	150	160	29	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
155	147	147	48	GREAT WHITE ▲² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	190	—	2	DAVE EDMUNDS CAPITOL 90372 (8.98) (CD)	CLOSER TO THE FLAME
157	164	—	2	PRETTY BOY FLOYD MCA 6341 (9.98) (CD)	LEATHER BOYZ WITH ELECTRIC TOYZ
158	149	142	136	GUNS N' ROSES ▲⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
159	NEW ▶		1	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
160	137	125	16	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	NOTHING FACE
161	155	135	20	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
162	NEW ▶		1	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
163	154	180	23	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
164	170	170	62	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
165	NEW ▶		1	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
166	172	—	2	VARIOUS ARTISTS ENIGMA 73354/CAPITOL (9.98) (CD)	REQUIEM FOR THE AMERICAS
167	162	166	33	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
168	163	149	78	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
169	144	133	16	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
170	145	103	18	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS... SOUND OF MONEY
171	140	137	6	TANITA TIKARAM REPRIS 26091 (9.98) (CD)	THE SWEET KEEPER
172	160	146	20	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
173	156	138	28	POCO ● RCA 9694-1-R (9.98) (CD)	LEGACY
174	NEW ▶		1	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
175	179	191	3	COMPANY OF WOLVES MERCURY 842 144 (CD)	COMPANY OF WOLVES
176	143	124	24	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
177	176	171	10	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
178	193	—	2	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL
179	169	—	35	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
180	175	183	46	BILLY JOEL ▲² COLUMBIA 40121 (CD)	GREATEST HITS VOL. I & II
181	165	165	6	GRAHAM PARKER RCA 9876-1-R (9.98) (CD)	HUMAN SOUL
182	168	162	80	METALLICA ▲² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
183	187	—	2	AMERICAN ANGEL GRUDGE 4518* (8.98) (CD)	AMERICAN ANGEL
184	NEW ▶		1	ERNIE ISLEY ELEKTRA 60902 (9.98) (CD)	HIGH WIRE
185	157	143	16	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
186	NEW ▶		1	GUN A&M SP 5285 (8.98) (CD)	TAKING ON THE WORLD
187	158	154	19	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
188	173	148	15	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
189	167	187	7	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 3089* (9.98) (CD)	YELLOWSTONE: THE MUSIC OF NATURE
190	186	167	21	ERASURE SIRE 26026/REPRIS (9.98) (CD)	WILD!
191	185	151	21	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
192	174	145	25	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
193	192	—	2	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	THE INNOCENCE MISSION
194	NEW ▶		1	RUBY TURNER RCA 1298-1-J (8.98) (CD)	PARADISE
195	RE-ENTRY		44	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
196	128	104	18	ROD STEWART ● WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
197	183	164	24	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
198	188	198	11	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
199	182	161	3	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
200	191	—	2	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
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|---|--|--|--|--|---|---|---|

RECORD BAR ADOPTS 18-TO-PURCHASE POLICY AFTER ARREST OF FLORIDA CLERK

(Continued from page 1)

Record Bar's decision to prohibit sales to minors of all stickered product was confirmed by a spokesman for Super Club, the chain's parent, as well as several store managers.

At press time, Steve Bennett, executive VP/GM for Durham, N.C.-based The Record Bar, could not be reached for comment.

Despite a wave of 18-to-purchase policies instituted by competitors, The Record Bar has strongly resisted age restrictions on album purchases. The Record Bar operates in 20 states, including four states where record-labeling bills are pending.

Earl Moreland, assistant state attorney for Sarasota County, says he has not decided whether to prosecute Reese, and implies that an action under provisions of the state's Racketeer Influenced and Corrupt Organizations act may be forthcoming.

"I think obviously the way you have real impact [on sales of explicit product] is going against the source of the record, the store, franchise, whatever," Moreland says. According to published reports, Moreland says if another sale of allegedly obscene product occurs within his jurisdiction, he will seek a court injunction that would allow him to charge a store or franchise owner instead of a clerk with selling records with sexually explicit lyrics.

Moreland was to decide March 23 on his course of action in the Sarasota arrest.

"I want to make sure we don't have a person who got caught in the middle of the whole thing," Moreland says. "We do not want to make [Reese] into a scapegoat. We do not want to prosecute him unnecessarily."

Reese's arrest came approximately one month after Record Bar began to pull all 2 Live Crew product from its stores, a move the chain's Bennett claims was made to protect its employees from running afoul of local laws and ordinances (Billboard, March 17).

The Sarasota bust occurred after the 11-year-old girl's stepmother complained to local law officials about the tape. Reese was arrested at the store but released on his own recognition.

Skywalker Records product contains a warning of explicit language printed on the cover of records, tapes, and CDs. On Feb. 23, Skywalker president Luther Campbell sent a letter to retailers offering additional stickers for the unedited product. The new stickers read: "Warning: Explicit

language contained. Parental discretion advised. 18 and older only."

Record Bar has hired Florida attorney Larry Byrd to represent Reese. Byrd claims Reese is an innocent victim.

"I feel they will drop the case," Byrd says. "I don't think the case is there against Chauncey. I think the [state] statute is clearly unconstitutional if it requires a teenager to listen to every tape in the store to decide which tapes will be sold that day and which won't. Plus, he doesn't have the authority to do that."

Byrd adds: "If there is a case to be made, it should be made against the 2 Live Crew or whatever." He says that there has been no contact with the group's label, Skywalker Records. "I was hired by Record Bar and was told to represent their client's interest. If [the case] was adverse to their interests, that's the way it went."

Bruce Rogow, an assistant professor of law at Nova Univ. in Florida

and attorney for Skywalker Records, says there are no grounds for a RICO suit.

A federal determination of whether "Nasty" is obscene may be forthcoming in a suit filed March 16 in U.S. District Court for the Southern District of Florida.

Filed by Skywalker Records and the members of 2 Live Crew against Nick Navarro, the sheriff of Broward County, and his deputies, the suit asks that the law officials be enjoined from threatening to arrest persons who sell or give away the group's "As Nasty As They Wanna Be."

The Broward sheriff's department began visiting county retailers earlier this month to notify them of a March 9 Circuit Court judge ruling that the album is obscene under state law (Billboard, March 24). The officials also explained the penalties for sale of the album. Retailers in that county reportedly are removing the album from shelves in the wake of those visits.

Rogow has added an amended complaint to challenge the sheriff's actions on behalf of all protected First Amendment material.

The suit claims "Nasty" contains "serious artistic, political, and literary value, is not patently offensive, and does not, applying contemporary community standards, appeal to the prurient interest."

Further, the suit contends that the actions of Navarro and his deputies has "had a chilling effect upon the First Amendment rights of the individual plaintiffs to communicate their art, their words, their music, their social views, and their political views."

A declaration that "Nasty" is not obscene under the First Amendment standards of the precedent-setting Supreme Court case *Miller v. California* is also requested in the suit.

Assistance in preparing this story was provided by Ed Christman.

NMPA, SGA ON LYRIC SIDELINES IN LABELING FIGHT

(Continued from page 1)

out."

He also says he cannot "be positive" NMPA will sign on to the industrywide coalition opposing the legislative efforts, only saying that NMPA would "take a look and evaluate" the industry coalition position once the labels "move further along on what is still an evolving position. We'll evaluate it at that point."

Publishing executives at several large publishing companies reacted with surprise and dismay to the comments by Murphy.

"I am personally disappointed that NMPA has not taken, would not take, a position on this issue," says Charles Koppelman, president of SBK Records and EMI Music Publishing.

Koppelman notes he is "totally opposed to any law that would inhibit the free speech of artists. The great thing about this country is that everyone has the right to express themselves even if it might be offensive to someone else. A sticker saying a kid can't hear some record? Well, it depends on the kid. Who's to judge? In my opinion, there is nothing on a record that a kid hasn't heard before, in the schoolyard, on late-night TV, in daily life. We live in an open society."

Nick Firth, president of BMG Music, comments, "I have to admit I'm perplexed why the NMPA hasn't taken a stand on this. As far as this publisher is concerned, I'm 100% against the bills; I hate censorship and quasi-censorship."

He adds that he might be in favor of a "simple rating system," but he opposes enforced printing of lyrics. "It also cuts into sheet music sales and into revenues for writers," he says.

Warner-Chappell Music executive VP Jay Morgenstern was not available for comment at press time; but, following a Feb. 20 meeting of music industry leaders to discuss the sticking issue, he said he and other publishers "would rally around any organized effort to get these bills defeated or turned around" (Billboard, March 10).

Morgenstern, however, also said publishers would be working through the still-building anti-labeling coalition rather than by taking an active lobbying role, similar to that of

the RIAA and the National Assn. of Recording Merchandisers.

One major music publishing exec, Leeds Levy of MCA Music, offers a "no comment" in response to the Weiss and Murphy statements. "It's too political at this point in time," comments a Levy spokesperson without further explanation.

The Songwriters Guild of America has also not yet come out against the spate of state labeling bills, and SGA president George David Weiss blames some record label officials for the explosion of local-lawmaker focus on the issue.

Weiss says he believes the crisis has been partly caused by "a small group" within the industry "who want to have the right to say anything, do anything they please."

He states that his group has not taken a position against the bills "because while who among us is not for

First Amendment protection, there is another side to this issue, a responsibility to kids and a concern for the public perception out there."

Weiss says the issue has heated up since he wrote a Billboard Commentary five years ago "that warned that if we didn't show some responsibility in self-restraint, we'd end up in the mess we're in."

"There's a perception by the public of irresponsibility on the issue of these lyrics that may or may not actually be irresponsibility, but we have to deal with the reaction of the public," he adds.

The June 29, 1985, Weiss Commentary called on songwriters to "tone down on explicitness" and suggested that record companies "exercise more responsibility over what is or isn't recorded."

He added that the SGA has been

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NBC SUES SONY OVER RCA/COL HOME VID CO.

(Continued from page 5)

transferred to NBC.

Sony acquired Columbia in October 1989 (Billboard, Oct. 7).

Under the terms of the partnership, Columbia is obligated to license the home video rights to its titles to the joint venture. Columbia is also prohibited from independently acquiring the video rights to any product unless those rights have first been offered to the venture on the same terms.

Nonetheless, NBC charges, in November 1989 Columbia vetoed the joint venture's efforts to acquire several Orion titles for international distribution while secretly negotiating to acquire those rights for itself. "Columbia was able to conclude this deal in part as a result of its fraudulent misrepresentations to the Venture and plaintiffs," the complaint says.

The complaint also alleges that Columbia "compelled" management of the joint venture to abandon a deal granting RCA/Columbia access to certain TWE titles after June 1992 and instead take only an option on those titles subject to Columbia's veto.

"Without the continued purchase of new product," the complaint says, "the Venture will have sustained severe damage to its organization and distribution system, will have lost market share... and will have a significantly depressed value to any interested buyer."

In another part of the complaint, NBC charges Columbia has pressured and coerced the management of the joint venture to disclose proprietary information for use in setting up competing home video operations for Sony subsidiaries and a new, proprietary video company after 1992.

"Columbia has pressured Venture management, despite protest," the complaint says, "to meet with and provide valuable confidential and sensitive information and documents to Mr. [Saul] Melnick, a Columbia employee who has been instructed to assist... Sony and CBS Records in pursuing worldwide home video distribution opportunities in competition with the Venture."

Melnick could not be reached for comment.

'HONEY' VIDEO A HIT

(Continued from page 1)

ment comes from the 75-store Music Plus chain in Los Angeles. According to video buyer Julie Murakami, preorder sales of "Honey" were "at least 80% to 90% off the other two titles." She adds that the unusual joint advertising campaign launched by Paramount and Warner in support of "Last Crusade" and "Lethal Weapon 2" "is definitely helping them maintain a plateau" (Billboard, March 17).

As for the success of "Honey" in its first weekend for Music Plus, she says, "It's pretty strong [in sales]. The big test will be what it does the second week," in view of what she describes as minimum advertising support thus far.

Music Plus bought "Honey" in amounts similar to the "Last Crusade" and "Lethal Weapon 2," says Murakami, "despite research that there was a strong wish to own 'Honey.' That just didn't translate to presale."

Far more upbeat is Beth Beard, sell-through buying manager for Springfield, Va.-based Erol's, who says, "We're getting fourth-quarter performance on it" at the 205-store web. Rental buying manager Joyce Woodward put "Honey" at No. 3 chainwide, averaging four rentals a week even before it was in stock for seven days.

"It's selling a lot better than 'Last Crusade' and close to 'Lethal Weapon 2,'" says Peter Margo, a principal in 150-store, Union, N.J.-based Palmer Video. "It's No. 1 rental chainwide but we put in 10% more," he adds. Palmer bought 50% more of it for sell-through than it did of the Paramount title "and very similar to what we bought on 'Lethal Weapon,'" Margo says.

Margo adds, "we're a little selfish in how we bought in, because Disney really came to the party in terms of advertising support."

Disney also supported the title by having the kids from the movie make in-store appearances in the New York/New Jersey area and in New England at Lechmere, Blockbuster, and Palmer Video locations.

A Buena Vista spokesperson describes turnout at those events as "heavy" but says sales results are not yet available. Overall, according to the spokesperson, retailer feedback to Buena Vista on the early performance of "Honey" ranges "from good to very, very good."

Reports from two buying groups are also upbeat. At Flagship Entertainment, a buying group with 486 store members in 32 states, Frank Lucca says "Honey" is doing "double the numbers of the other two, but a lot of that is because we just instituted a new guaranteed price program."

At Video Buyer's Group, with 650 store members in 16 states, president Ted Engen says it is too early to report sales numbers, "but it's renting briskly."

"Honey, I Shrunk The Kids" debuts at No. 27 on Billboard's Top Videocassette Sales chart this week, while entering at No. 37 on the Top Videocassette Rental chart.

The title should move into the top five in the next two weeks, following the pattern of the first two big first-quarter sell-through titles.

Assistance in preparing this story was provided by Jim McCullough in Los Angeles and Paul Sweeting in New York.

ESTEFAN INJURED

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year, was presented with the CBS Records International Crystal Globe Award, signifying the sale of 5 million albums outside the artist's country of origin. Her current album, "Cuts Both Ways," has been certified platinum.

According to Guerreiro, the band was scheduled to play in Hawaii April 5-7 before starting a Southeast Asian tour April 12.

Also injured in the accident were Estefan's husband, Emilio, who received minor injuries, and their 9-year-old son, Nayib, who suffered a broken collarbone. Estefan's personal assistant and Nayib's tutor also suffered broken bones.

MELINDA NEWMAN

Kagan Seminar: PPV Threat Minimal; Sell-Thru Strikes Back

■ BY JIM McCULLAUGH

LOS ANGELES—Despite continued concerns over the potential threat of pay-per-view, PPV's projected growth pattern over the next eight years apparently does not pose a dramatic menace to the video retailing community.

In fact—in an ironic twist—cable industry executives and operators during an opening session at media analyst Paul Kagan's annual "Pay-Per-View Future" seminar here, March 21 at the Beverly Hills Hotel, even suggested that recent direct-to-sell-through activity on such major titles as "Batman," "Lethal Weapon

2," and "Honey, I Shrank The Kids" may be hindering PPV's growth since that industry is also very much a hits-driven and event-oriented business.

Other pressing issues the PPV industry is currently grappling with, according to panelists, are marketing and promotion concerns, scheduling formulas, technology evolution, and sluggish monthly buy rates. "The PPV industry has been taking its time developing," said Kagan.

Kagan senior analyst Larry Gerbrandt, noting that the home video business is currently about 75 times the size of PPV, asked Ron Castell,

senior VP programming, communications and development, for the Blockbuster chain and the sole home video retail representative on the panel, why the home video industry has been "so terrified" about PPV. Castell's response: "Basically, it's the fear of the guy on top that the guy on the bottom will get ahead of him."

Three years ago the threat of PPV galvanized attendees at the annual Video Software Dealers Assn. convention during anti-PPV keynote speeches and seminars. Video retailers maintained that simultaneous or near-simultaneous home video and PPV windows would drastically un-

dermine the business of video stores.

Subsequently, the VSDA began issuing an ongoing newsletter to retailers that alerts them to PPV windows on major titles. In the past year or so, PPV has diminished as an issue at the annual VSDA conference in Las Vegas and at VSDA regional chapter meetings.

Generally, windows on major rental titles have settled in at 30-45 days after the home video release, a policy the major studios seem content in perpetuating. The studio pattern on the sell-through blockbuster releases such as "Batman" is to give video a three- to four-month window before PPV. "Batman," for example, hit home video Nov. 15 of last year and arrived on PPV March 17.

Despite its being labeled by some panelists as "old product," Ed Bleier, president of Warner Bros. Pay TV, said he still expects "Batman" to perform well on PPV because the studio is mounting a special marketing campaign behind it. "Lethal Weapon 2" will also get a similar special PPV marketing push and Bleier thinks both titles could surpass the \$1 million PPV revenue mark, considered a high plateau in the PPV industry.

The longer blockbuster home-video-to-PPV window scenario is not likely to change, added Bleier, particularly considering that a film like "Batman" can deliver "\$150 million in hard cash" to the studio from the home video window, while the prospective PPV take is a lot lower.

Underscoring PPV's slow growth relative to home video was new data revealed at the seminar for the first time.

Estimating that movie distributor revenue streams totaled \$11.6 billion in 1989, current Kagan research shows that 0.5% is attributable to cable PPV. Domestic video accounts for 29% of the total, with domestic theatrical at 19%, foreign home vid-

eo/pay/TV at 24%, domestic TV at 14%, foreign theatrical at 13%, and hotel PPV at 0.5%.

By 1998, says Kagan, movie distributor revenue streams should increase to \$24.3 billion. Of that total, 4% will be attributable to cable PPV and 1% to hotel PPV. Yet, home video will account for 31%, foreign home video/pay/TV will account for 30%, domestic theatrical will be at 14%, domestic TV will be at 10%, and foreign theatrical will be at 10%.

Other pertinent PPV data shows the total number of cable subscriptions in the U.S. is now over the 50 million mark, while about 20 million homes have addressable PPV capability. By 1998, total cable subscriptions will be near the 70 million mark, while addressable homes will be near 60 million.

"PPV is not a home video killer," said Kagan. "Everyone is getting some of the pie."

Panelists, such as Bleier, Castell, Jim English, VP programming, Viewer's Choice, Jeff Reiss, president, chairman, and CEO of Reiss Media Enterprises, Hal Richardson, senior VP/Pay TV, Walt Disney Television, and Marty Youngman, PPV manager, Cox Cable, all indicated that the PPV industry needs to get much more advertising- and promotion-oriented in order to whet the consumer's appetite.

Youngman, who is based in San Diego, noted that he is even considering trying to tie in with local home video dealers in an effort to co-promote to the benefit of both PPV and video retail, something he would not have done two years ago.

English, acknowledging that some of the recent direct-to-video movement on big movie titles is having a negative effect on PPV, suggested that PPV operators consider lowering what they charge consumers, perhaps going as low as \$2.50 instead of the standard \$4.50 or \$5.

Nashville Groups Defend X-Vid Dealers

■ BY EDWARD MORRIS

NASHVILLE—Two new organizations have sprung up here to resist a local pressure group's efforts to drive adult videos out of town. Representatives from Citizens Against Legislating Morality (CALM) and the Nashville Coalition For The Constitution (NCC) have already contacted each other to discuss cooperative action.

In January, the Nashville Coalition Against Pornography (NCAP) announced that it had amassed a \$60,000 war chest to discourage area video dealers from renting or selling adult videos (Billboard, Jan. 27). This group is headed by Joe Rodgers, who was U.S. ambassador to France under former President Ronald Reagan.

CALM is co-chaired by Michael Vetter, a psychiatric nurse at Vanderbilt Univ. Medical Center; NCC is being guided by Joe Sweat, who is also executive director of the Ten-

nessee Municipal League.

According to Vetter, each of the groups is developing its own specialty: CALM will deal primarily with consumer education while NCC will concentrate on lobbying. Vetter says his group has 25 active members and a mailing list of 3,000. So far, he adds, all expenses for running CALM have been paid by out-of-pocket contributions from its members.

Vetter says no video dealers are currently working with the group, but that one dealer did attend a recent meeting to voice his support for resistance measures.

Sweat says his group was formed less than a month ago. "Several of us knew each other, and we knew how we felt," he says. "A number of us are involved in public policy issues in a lot of areas. So we got together for lunch, and it just sort of began spreading from there. We've had a lot of people contact us since then, wanting to get involved."

NCC boasts several high-profile members, including Bernie Schweid, veteran Nashville bookseller; Rabbi Stephen Fuchs, the Temple Congregation Ohabai Shalom; the Rev. Dan Rosmergy, Brookmeade Congregational Church; Susan Wiltshire, a Vanderbilt Univ. classics professor; Hedy Weinberg, executive director of the American Civil Liberties Union of Tennessee; and attorneys Larry Woods and Marilyn Edwards.

As one of its initial actions, CALM sent letters to 65 local video store owners, asking them to resist NCAP's pressure to discontinue carrying adult videos. NCAP, according to its executive director, Michael Gilstrap, is distributing a "Good Neighbor" listing that will cite video retailers who do not carry erotic product.

Besides encouraging dealers not to succumb to NCAP, CALM said its members will cancel their memberships in any video store that gives in to anti-adult-video pressure.

NMPA, SGA ON LYRIC SIDELINES

(Continued from preceding page)

"laying off" opposition to the state bills, but he would "join in if the industry would come together with some self-regulation."

Regarding the possibility that some states will determine that particular songwriters' lyrics are violent, X-rated, or promote illegal activities, Weiss suggests that, while writers should not have to censor "their thoughts," they should be "more careful of how they say their thoughts" in song lyrics.

Weiss' comments do not necessarily reflect the feelings of most songwriters. For example, the legislative committee of the Nashville Songwriters Assn. has gone on record against mandatory labeling and will recommend that position to the organization's board of directors in early April.

In addition, songwriter Diane Warren, who publishes her own music, says, "It's upsetting that the publishing companies would bow down on this. You need to make [some] people a little more aware and responsible about what they write. But I don't think the government should have any right to interfere" with the songwriting process.

RIAA president Jay Berman calls the remarks made by Weiss and Murphy "pathetic." He says he was "sad-

dened and terribly disappointed. I can't believe it reflects the opinion of the [organizations'] members."

Berman adds that "they can't have it both ways—be worried about public perception and then collecting the monies on those songs."

Assistance in preparing this story was provided by Thom Duffy in New York and Edward Morris in Nashville.

VSDA NOMINATES EROL'S PRESIDENT TO BOARD POST

(Continued from page 5)

committee nominees, while the other half have been write-in candidates.

One committee member willing to be quoted, Tom Keenan, co-owner of Everybody's, Portland, Ore., says the consistent ratio added confidence and a determination "to pick a representative mix of our membership."

In other surprises, the group turned down requests from two in-

cumbents, Allan Caplan and Dave Ballstadt, nominating instead Atlanta retailer Steve Rosenberg, operator of three-unit Premiere Video, who lost a year ago when he was also officially nominated.

"It's been consistently shown well-known candidates can win from outside" as at-large candidates, says one insider, referring to the bypassing of Caplan and Ballstadt. Caplan is chairman of

64-store Applause Video, Omaha, Neb.; Ballstadt operates 10-store Adventures In Video, Minneapolis, and is treasurer of VSDA.

Also selected were the increasingly popular Joe Johnson, GM of 15-store Poppingo Video, Sioux Falls, S.D., and Lou Berg, VSDA's current president and co-owner of two-store Audio Video Plus, Houston.

'BACK TO FUTURE II' VIDEO LINKED TO NEXT 'FUTURE' FLICK

(Continued from page 5)

"Back To The Future" awareness," the company says, including the value of the theatrical advertising campaign in its calculations. Ads for the theatrical release will not tag the availability of the video, however.

In another twist, MCA is scheduling its post-street-date advertising 10 weeks after the home video release of "Back To The Future II." In the past, the company's policy has been to advertise a title four to six weeks after its release. The post-street-date TV ads, moreover, will be designed to promote the purchase of previously viewed copies to help retailers clear out excess rental stock.

The post-street-date campaign will

begin in late July, approximately the same time as the launch of the Colgate-Palmolive promotion.

Colgate-Palmolive has no tie-in with the theatrical release of part three, according to MCA/Universal executive VP Louis Feola. Pizza Hut, a subsidiary of Pepsi, had a tie-in with the theatrical release of part two, but is not involved in part three.

As part of its July promotion, Colgate-Palmolive will offer consumers discounted "BTTF" merchandise through its FSI. The specific items have not been determined yet, according to Feola.

"Back To The Future II" had been the subject of speculation within the

video industry, as it was regarded as a potential sell-through candidate given its significant box-office gross.

"We don't believe there is a magical box-office number to dictate going sell-through," Feola says. "There are lots of other factors, such as genre, time of year, the competitive environment. There is no one determining factor."

Nonetheless, MCA may still have some sell-through plans for "Back To The Future" up its sleeve. According to sources claiming knowledge of MCA's deliberations, plans call for a fourth-quarter sell-through release of "Back To The Future III" as part of a sale-priced trilogy package com-

prising all three movies.

The sources point to MCA's emphasis on helping retailers sell off excess rental copies of "BTTF II," interpreting it as an attempt to soften the blow to retailers of the rapid repricing of the series' second installment. Studios typically wait nine months to a year before repricing a major rental release for sell-through.

Feola, however, denies that any definitive plans are in place for the video release of "BTTF III."

Feola will not discuss goals for "BTTF II," although he contends that the rental market is not as depressed as industry comment suggests.

PAUL SWEETING

FINE OUTLINES PLANS FOR POLYGRAM'S U.S. GROWTH

(Continued from page 6)

sales of \$300 million in the U.S. last year. "That's 15% of our world turnover from a country which could certainly provide a third," comments Fine. In order to grow in that market, he implies, PolyGram had no choice but to acquire other labels. "We had to bring in a multicompany profile. I can't build that just by putting in appointed managers; we simply are a foreign company operating in the U.S. I wanted a U.S. presence, a visibility which was industry-related and recognized."

The combined \$730 million paid for the A&M and Island package is apparently no obstacle to a U.S. turnaround. "You can always argue multiples with me," Fine says, "and I can't necessarily give you a perfect answer. I can say, yes, there's rationalization, I know what their revenues are, where there are economies

of scale—although the one economy of scale I will not make is in repertoire and marketing.

"Provided we can sort out the whole distribution pattern, I like the idea of having an East Coast and a West Coast presence—and I'm very serious when I say we don't intend to interfere with the integrity of those companies."

THE ARGUMENTS FOR ACQUISITION

Of equal importance in the U.S., according to Fine, was "critical mass." PolyGram's \$300 million sales in 1989 is "a nice-size business," he says, "but Warner was probably doing something between \$800 million and \$1 billion. They have to have an advantage over us; they can do things we cannot."

"By these additions, I reckon we're in the \$500 million-\$600 million field. I may still be smaller than them, but certainly large enough to be in the business very seriously. So I end up with well-respected industry people, a three-company structure, the critical mass, and the chance of distribution and sales rationalization. To me, those are the persuasive arguments."

The gains have also been made, Fine contends, without financial jeopardy. "I've financed these deals without borrowings. We've used cash and the proceeds of the 10 million PolyGram shares in the [stock] issue. At the same time, we bought Welk Music and [Stig Anderson's] Sweden Music last year, and we funded the lot. So, yes, it could give me a difficult year in 1990. I've got to digest these things. I will lose the immediate interest flow of those cash funds, but I certainly haven't leveraged PolyGram at all."

To avoid indigestion, the company must create a new operating structure for the three American units; handling the assignment is PolyGram International executive VP Alain Levy. A&M chairman Jerry Moss and Island chieftain Chris Blackwell have direct lines to Fine, but respective label presidents Gil Friesen and Mike Bone deal with Levy in his role as acting U.S. chief executive of PolyGram.

Five years ago, Levy was given similar duties with the Polydor, Phonogram, and Barclay labels in France. Fine explains: "Alain did for us there what we want to be able to do in the States, but for different reasons. It was a question of getting the sales infrastructure, distribution, all those things right." Levy evidently did so: last year, the French company was PolyGram's worldwide leader in revenues (more than \$300 million) and profits.

IDEAS FOR U.S. MANAGEMENT

Fine says his ideal structure is to have the operating heads of A&M, Island, and PolyGram U.S. report to a senior executive within North America. (Levy's current CEO role is temporary, and he is expected to return to Europe later this year.) Fine also notes that PolyGram U.S. is being re-evaluated. "We have to make up our minds what PolyGram is in the States. It's a \$300 million unit, so I can't treat it in cavalier fashion."

"I need a change of management, but I don't know how many managers I need. Am I going to go divisional? We're not quite sure yet. If it seems like we're taking our time, that's very deliberate."

PolyGram's historic mistake, Fine acknowledges, was to send too many non-Americans into America. "There was no proven record that worked. In the last few years, every key type of position which at one time might have been held by foreigners... has all been staffed by Americans. Now we have hardly any non-Americans at PolyGram in the States."

"It doesn't mean you couldn't have an overall manager who might be non-American, provided he had an American staff, but I'm not really inclined—and it hasn't been my policy for a long time—to do other than staff with nationals in different countries."

Fine recognizes PolyGram's U.S. A&R problems. "The Americans were using a scatter approach, and there was not sufficient focus. Signing for signing's sake—even if some of the artists are good—is not clever. One of Levy's first tasks has been to trim the roster, to re-allocate funds. In other words, we will break more acts more easily because we are essentially committing more resources to fewer acts."

For the future, Fine considers Poly-

Gram's three-company structure to be an A&R asset. "Many times we didn't get [major acts] for the world because they had no confidence in our North American operation. Now I don't want them to say they have no confidence in, for example, A&M. Now I think we can shelter our acts behind any one of three companies in the States."

"It gives us the potential to insist on international signings which include the U.S. That's why the A&M and Island deals change the perception of PolyGram altogether, at a time we can afford to take them on. If there's a rough passage for a bit, there's a rough passage, but we are well enough endowed to handle that."

Fine estimates the acquisitions will boost the company's U.S. market share from 9% in 1989 to about 13% this year. "That's a respectable size if it's not your home market. I have 21% in Europe, for example, but I can live with 13% in the States pretty easily."

Under PolyGram, Island and A&M maintain their creative independence, while distribution and backroom functions are being centralized. "Chris Blackwell knows his strength is artists and repertoire," says Fine, "but he knows ours is management control and organization. So we get the best of both worlds."

"He will probably be very comfortable with the Island of the future, where everything is properly reported. There are no shocks, you know exactly where you're going, because we're extremely good at that. It must have been difficult for him before: he had to do both sides, and you're making people what they're not."

"A&M is somewhat in the middle, because it is a well-administered company on a bigger scale. There is a difference in style compared to Island, although both have a good sense of

history and good catalogs. Our management contribution and structure probably has more immediate advantage for Chris Blackwell."

"On the other hand, for A&M, we give them the confidence to maybe do bigger signings. When you're a private company, you sometimes must resist the mega-advance: 'Do I want to put \$5 million on the table? Do I want to go on that risk or shall I develop a new act instead?' So we can provide the mixture of both, so it can make you a little more courageous, for reasons I fully understand. I'd expect A&M to grow very rapidly."

SCHOLZ WINS CASE

(Continued from page 8)

The case, which was originally filed in October 1983, made headlines when CBS lodged an additional suit against Engel, charging that the attorney encouraged the band to break its contract with the label and negotiate a deal with MCA Records. The case was dismissed.

CBS, claiming that the band had delivered CBS property to another label, later failed to prevent MCA from releasing Boston's "Third Stage" album in 1985.

Engel has since filed a suit in Los Angeles federal court against CBS, charging the label with trying to create a conflict of interest between Engel and Scholz. A trial date is to be set shortly.

Although the punitive damages sought by Scholz were not awarded, the judge presiding over the case ruled several days before the jury's verdict that CBS would have to release monies generated by the band's first two albums, which the label has been withholding as compensation for estimated losses from the band's third album. The sum of money to be paid to the band has not been disclosed, though Engel reports that Scholz's share is in excess of \$1.6 million.

Representatives from CBS Records had no comment in response to the ruling.

CBS/Tree Buys Twitty Catalogs

NASHVILLE—CBS/Tree has purchased three publishing catalogs and 20 master recordings from Conway Twitty. Neither party would disclose the purchase price.

The catalogs are Twitty Bird Music and Neverbreak Music, which Tree has long administered for Twitty, and Conway Twitty Music. There are more than 500 songs involved in the purchase, including "It's Only Make Believe," "Hello Darlin'," "You've Never Been This Far Before," and "(Lying Here With) Linda On My Mind."

Among the Twitty masters are the songs mentioned above, plus "Danny Boy," "Lost Her Love On Our Last Date," "She Needs Someone To Hold Her," "This Time I've Hurt Her More," "The Games That Daddies Play," and "Baby's Gone."

The masters are Twitty's rerecordings of his original hits. CBS/Tree has not yet decided how it will work the masters.

Twitty and CBS/Tree have formed a new co-publishing agreement, and the singer will continue to write songs for the company.

Recently, Twitty put his Twitty City tourist compound outside of Nashville on the block at a reported asking price of \$6 million.

SXSW CONFERENCE SHINES IN AUSTIN

(Continued from page 8)

[regional] papers," says Louis Black, editor of the Austin Chronicle. "People came from all over to begin with and, of course, I think it's inspired them. We're real happy with that because the whole [regional] network has grown up."

The success of South By Southwest has been emulated in the past two years by new regional music showcases in cities including Dallas, Miami, Chicago, and Atlanta. Regional music associations from Cleveland, Philadelphia, and Washington, D.C., were among exhibitors at the SXSW trade show.

For the first time, rap and gospel showcases were featured by the con-

ference. "We tried to bring some barriers down," says Swenson. "We tried hard to bring in rap bands last year and it fell apart, but this year it came together." Swenson credited the efforts of SXSW staff member Keir Worthy, a former regional promotion rep for Def Jam Records, with organizing the showcases of rappers from Austin, Houston, Dallas, and other cities.

A gospel showcase was staged in a chapel at Austin's King-Seabrook College on the closing night of the conference. At that point, noted Columbia A&R exec Larry Hamby, "we could all use a little spiritual inspiration."

P'Gram Defends Exec Exits Multinational Co. Carries On

LONDON—When Dick Asher departed the U.S. presidency of PolyGram last November, he was one of several top executives to leave the multinational in recent years. Others include Guenther Breest, now president of Sony Classical; Ramon Lopez, president of WEA International; and Rudi Gassner, president of BMG Music International.

PolyGram International president David Fine admits to concern and agrees good people have been lost, but says the total number has been small. "We've been vulnerable to the Americans. If you were looking for international executives, you'd be inclined to look at PolyGram or even EMI. In our industry, I don't know where else you'd look."

"For Ramon to move from head of our U.K. operation to be effectively the international head of Warner, I don't know how you can stop that sort of thing. It shows what a good man we had."

More contentious, according to Fine, was Breest's defection to Sony from Deutsche Grammophon. "[The division] hasn't suffered. He's an assertive but capable repertoire man with good connections, and Sony offered him one hell of a lot of money." Whether the Japa-

nese company's decision to open in Hamburg was a good one is "anybody's guess," Fine comments. "The sky hasn't fallen in and Hamburg is DG territory."

Gassner's exit was unexpected. "BMG opened up and decided to put their base in the States. Rudi was well known to BMG—he originally came from Germany and did a fine job. Bruce Mackenzie is doing that job today. The world goes on."

In the future, Fine claims, PolyGram will have more attractive opportunities for key executives. "We are growing so fast. When your revenues go up by maybe 27% to 30% a year, you have to strengthen your executive management. I don't think I have enough people to cope with it, so there will be enticing positions."

According to Fine, Dick Asher's departure was not in the same category as the others: "That was by mutual agreement." He refutes industry speculation that there was disagreement over an open-end bonus scheme. "It never even arose. It was purely a question of chemistry and performance. And the matter was amicably sorted out." Asher has a consultancy deal with PolyGram. ADAM WHITE

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New Kids' Merchandise Booms; Can Other Acts Follow?

BY BRUCE HARING

NEW YORK—New Kids On The Block mania has apparently fueled a new boom in accessory items, opening up retailers to the sales possibilities of new paraphernalia from different artists. But whether merchandise of other acts can perform at similar levels remains to be seen.

Long-time accessory sales leaders like Led Zeppelin, Black Sabbath, and Ozzy Osbourne have been joined by a new battalion of New Kids fans over the last year, merchandisers say. The influx of dollars has created new marketing opportunities for music-related items.

"Before New Kids, the only accessory products that were being made were shirts, buttons, patches, and posters," says Les Kippel, president of Rockin' Relix, a New York-based merchandising company. "Now we're at the point of having in excess of 25 companies licensing New Kids, and a majority of those companies have already expanded into a wider selection of merchandise and a larger variety of rock groups."

Kippel says hats, towels, lunch boxes, party supplies, stationery, sleeping bags, dolls, puzzles, and hair care products are among the new items that have joined the more traditional accessory items.

Additionally, card shops, souvenir stores, drugstores, and department stores have begun to make room for music-related goods, he adds. "Those stores occasionally dabbled in rock, but some, notably J.C. Penney, have made a commitment," he says. J.C. Penney executives could not be reached for comment at press time.

Steve Gertsman, director of artist merchandise at Winterland, says his company regards the merchandise of such acts as Paula Abdul, Debbie Gibson, Madonna, and Milli Vanilli—"the ones that would be most like the New Kids audience"—as potential hot sellers in the wake of that group's success.

"I think... the profile has been raised by New Kids, so the toy deals, the odder, more unusual types of products—the pillowcases and sleeping bags—[are] opening up for them," says Gertsman. But he cautions: "If buyers think [merchandise of other artists] will sell like New Kids, they might be disappointed."

Vinnie Birbiglia, director of order services for the 450-store Trans World chain, says the chain is definitely excited by the prospects and potential profits in the new merchandising wave, but says the jury is still out on whether other artists can sell like the New Kids.

"I haven't seen enough [of a vari-

ety of] merchandise to warrant bringing other artists in," Birbiglia says. "Maybe Milli Vanilli is the exception." He says selected stores in the chain were selling New Kids-related pillowcases, hats, and calendars during last year's fourth quarter and have expanded the calendar program.

The 80-store Record World chain has done T-shirts, books, and calendars, according to Mitchell Imber, VP of purchasing and distribution. "In terms of other products, other groups, we wouldn't definitely say

no," Imber says. "It depends on the group. You want to milk the hottest thing you can."

But milking a hot thing does not necessarily lead to a big payoff. Store buyers' risk was demonstrated by the reported flop of Rolling Stones merchandise last fall at stores such as Macy's and J.C. Penney.

Although Brockum, the licensing agent, insists that Stones-wear exceeded its sales forecasts, sources indicate the line did not create a huge demand at retail.

Still, Norman Perry, president of Brockum, says his company has been exploring an assortment of different items for some time, including such upscale articles as embroidered sweaters and leather jackets.

Perry notes that the Winterland-licensed New Kids product "is probably opening a lot of avenues for all of us. Quite some time ago, Guns N' Roses and the Rolling Stones and many other acts started diversifying and have found good markets for their merchandise."



(Continued from page 94)

He can be reached at 212-863-1547 or 717-689-9319.

PULLED: The 800-store Musicland chain pulled all 2 Live Crew product from its shelves as of March 22, as per a memo sent to store managers under executive VP Arnie Bernstein's signature. Jack Eugster, chairman/president/CEO, declined comment.

IT'S A DEAL: ASCAP, BMI, and SESAC have negotiated a new jukebox performance licensing agreement with the Amusement And Music Operators Assn. Details were set to be made public March 22.

MODE FOR THE MASSES: More than 5,000 fans turned out for a Depeche Mode in-store appearance on March 20 at a Los Angeles Warehouse store, but when the crowd became unruly, some 100 L.A. police officers wearing riot gear were called to the scene to disperse the crowd. The band members, on hand to sign copies of their new album, "Violator," were scheduled to be at the store for three hours, but were escorted away in a limousine by motorcycle police within an hour of their arrival. L.A. city officials are asking Warehouse to reimburse the city for the \$25,000 cost of quelling the disturbance.

RED HOT CHILI PEPPERS co-founder/bassist Michael "Flea" Balzary and drummer Chad Smith were arrested March 16 in Daytona Beach, Fla., after jumping off the stage during a spring-break concert there and allegedly assaulting a woman in the crowd. MTV was taping the show for a special spring-break version of its "Club MTV," but footage of the incident did not run on the show. Balzary, who was charged with battery, disorderly conduct, and solicitation to commit an unnatural and lascivious act, was released on \$2,000 bail. Smith, who was charged with battery, was released on \$1,000 bail.

DISTRIBUTOR SWITCH: As expected, the Chandler, Ariz.-based buying group American Video Assn. has changed its main distributor from Commtron to Baker & Taylor (Billboard, Feb. 24). The group does some buying direct from suppliers, but most of its \$22 million in annual purchases will now go through B & T. The deal takes effect April 16. Member orders will be placed through AVA and then transmitted electronically to the B & T branch nearest the member's store.

ROOT (GETS HALF OF) 66: On March 21, a Washington, D.C., grand jury handed down a 33-count indictment against Thomas Root. The controversial communications lawyer was accused of running a broadcast license "application mill" last summer after his mystery flight off the Atlantic coast. U.S. attorney Jay Stevens claims that Root's dealings show "a complete pattern of fraud [and] a complete pattern of deceit [intended to] defraud the government and his clients." If convicted, Root faces a maximum of life in prison and \$8 million in fines.

HEARING SET: Morris Levy will ask for a reduction of his twin 10-year prison sentences for conspiracy to extort, says Bruce Repetto, assistant U.S. District Attorney. Levy, who Repetto says is ill with liver cancer and a heart condition, will make his plea Friday (30) in Camden, N.J., according to the DA.

JAILED: Elias Sacca, one of the parties in Michael Jackson's civil suit against Video Warehouse of Neptune, N.J., to stop unauthorized duplication of Beatles videos, has been jailed for violating his bail conditions. Sacca had been awaiting sentencing for his part in a plot to dis-

pose of a shipment of MCA cutouts, a court drama that covered many of the players involved in Morris Levy's trial and conviction for conspiracy to extort Pennsylvania record distributor John LaMonte.

NEW GIGS: Paul Moratta has joined New World Records as director of marketing. Moratta, who replaces Arthur Moorhead (who has left to represent Erato in the U.S.), has had stints with now-defunct GAIA and Celestial Harmonies. He has spent about 17 years in the indie label and distribution field. Among his initial projects at New World are a studio cast album of Rodgers & Hart's "Babes In Arms" and a reissue on CD of Virgil Thomson's "The Mother Of Us All"... Mike Wilpizeski, former head of promotion and publicity for ECM/PolyGram, has moved from New York back to Northern California to work as director of sales and promotion for indie new music label New Albion in San Francisco. The label plans new releases by composers Virgil Thomson, Karlheinz Stockhausen, Alvin Curran, and Stephen Scott.

CHRYSALIS RECORDS PLANS an October release of a two-CD package of Cole Porter songs performed by a group of contemporary acts as part of a global TV show to benefit World AIDS Day Dec. 1. Called "Red, Hot & Blue," the title of a Porter show and song, the 90-minute special features film clips of U2, Annie Lennox, Fine Young Cannibals, David Byrne, Lou Reed, Neneh Cherry, De La Soul, Sinéad O'Connor, Erasure, Debbie Harry & Iggy Pop, k.d. lang, Jody Watley, the Thompson Twins, the Neville Brothers, Les Negresses Vertes, Aztec Camera, Jimmy Somerville, Kirsty MacColl & the Pogues, and Mory Kante.

"RED HOT & BLUE" CROPS UP AGAIN as the title of the Curb Records album debut by a fellow better known for politicking than performing—Lee Atwater, chairman of the Republican National Committee. An avid fan who organized an R&B musical salute for the 1988 presidential inaugural, Atwater has tapped an all-star lineup to accompany him on the set of standards, including B.B. King, Isaac Hayes, Sam Moore, Billy Preston, Carla Thomas, and Chuck Jackson. He is donating his royalties from the album to the Drug Abuse Resistance Education group, the Champ Youth Entrepreneur Training Program, and a program for newborns with drug-addicted mothers at Washington, D.C., General Hospital.

TO SAVE A LIFE: Tishna Rollo is the 8-year-old daughter of John Rollo, co-owner of House Of Music, an East Orange, N.J., production house, who needs treatment for a rare form of children's cancer. The second of three benefits on her behalf is being held at the Stone Pony in Asbury Park, N.J., April 8. Dollars can also be sent to House Of Music, 1400 Pleasant Valley Way, West Orange, N.J. 07052; telephone: 201-736-3062.

ENVIRONMENTAL BULLETIN: Rhino Records marketing VP Chris Tobey, a member of the entertainment industry's Earth Communications Office, says he has convinced key executives of Virgin, RCA, and Island to run any of 10 pro-environmental messages in rotation on their CD longboxes, and that Capitol, EMI, Chrysalis, and PolyGram have expressed interest in the program. (WEA, CBS, and MCA will be approached within the next week or two.) Rhino, like most other U.S. companies, still uses the longbox, viewed by environmentalists as a contributor to the nation's massive garbage problem. But Tobey said, "We at Rhino see this [message program] as an interim step until the longbox controversy can be resolved."

NEW KIDS SUE MAGAZINES FOR BOGUS 900 LINES

(Continued from page 8)

conceptually no different than the use of a star's name to promote a product without authorization."

To date, the Columbia Records act has sold more than 14 million records.

Specific violations cited in court papers include an article in the March 6, 1990, issue of the Star featuring the headline "It's Nude Kids On The Block" and photos of the band members performing shirtless. It also encouraged readers to call a 900-telephone line to determine "which kid is the sexiest."

The Media Promotions Inc./Merry-Go-Round ad, which ran in the teen magazine Sassy, invites readers to "Call & Play The New Kids On The Block Superstar Trivia Game" and includes a photograph of the New Kids.

Star Talk, which advertises in Teen Beat, Teen Set, and Wow!, placed an ad featuring a teenage girl boasting that she had just left her own "totally personal, private recorded message" for three of the New Kids.

The Feb. 7, 1990, Life section of USA Today featured a photograph of the group and invited readers to call in and determine "Who's The Best On The Block" by calling a 900 line. The USA Today feature was the only one of the four allegedly unauthorized 900 phone lines that stated the profits generated from the calls would go to charity.

The authorized lines—the New Kids Hotline and a New Kids "talking fan club" line—feature messages from group members and allow fans to leave messages for or hear messages from other fans, join the fan club, purchase merchandise, or leave messages for the band members. A portion of the profits are contributed to United Cerebral Palsy.

News America Publishing, which publishes Star magazine, declines to comment on the suit. USA Today spokesman Steve Anderson says,

"The suit is without merit." Representatives for Star Talk could not be reached for comment.

Media Promotions Inc. president Michael S. Linet says he was not aware of the suit, but he did receive a request to "cease and desist from using any further use of the name or likeness of New Kids On The Block over 900 lines" from Info-Tainment attorney Lloyd Zane Remick of Philadelphia-based law firm Astor, Weiss & Newman in early March.

"We purchased the picture from a reputable agency that purported to have a licensed agreement to sell a one-time-use photograph for advertising or promotion purposes and that it is our understanding that there are no restrictions on the use of that picture," says Linet.

According to Linet, the New Kids are just one of the featured stars on the Superstar Trivia Game and ads for the phone line in future months will feature other celebrities.

Heller, however, claims that the defendants may be damaging the New Kids' reputation since some of the phone lines ask listeners to leave a message for the New Kids. "Of course the Kids don't respond and the fans feel ignored," he says. Heller claims that some of the unauthorized phone lines are also used to develop mailing lists.

"Our position is our good name is being abused and used without our consent and in ways we have no control of," Heller adds. "There is a lot more than money at stake here."

The claim was filed on behalf of these plaintiffs: the New Kids On The Block; New Kids' manager Dick Scott Entertainment Inc.; Info-Tainment, operator and rights holder of the New Kids' 900-phone systems; and Winterland Concessions Co., manufacturer of New Kids' merchandise.

BMG CLASSICS RELEASING TOSCANINI COLLECTION

(Continued from page 9)

had been released by RCA on its Victrola line, but these are being recalled, with the material reprocessed for reissue in the new series. The maneuver recalls the release here some years ago of a larger number of Toscanini CDs imported from Japan that were withdrawn after complaints of inferior processing.

BMG has apparently spared little effort in seeking maximum quality in the new reissues. Original tapes or metal parts were the preferred source materials, says Jack Pfeiffer, BMG executive producer who supervised the reissue program. If these were not available, the earliest approved material was chosen. No equalization of the recordings was attempted other than to duplicate the characteristics of the original tape recorders or disk equipment. Nor was artificial noise suppression utilized, says Pfeiffer.

In addition to its own surviving

Toscanini material, BMG was able to find some better-preserved parts in recording archives at the Rodgers & Hammerstein Library in New York and the Library of Congress in Washington, D.C. Some of these are yet to be transferred as remaining Collection CDs and cassettes are readied for release.

Some material never before released by RCA did appear several years ago on a Toscanini multi-LP album marketed via direct-mail by Franklin Mint. The company negotiated Toscanini estate approval for the transfer of broadcast material, including the Cesar Franck Symphony and shorter selections, totaling about an hour of music, for the package. BMG now has rights to the material and it will be included in its legacy collection, says Pfeiffer.

While quantities of unreleased Toscanini broadcast material not committed to the project exist, some carry-

ing Toscanini approval, there is an economic component that must be satisfied before release is undertaken. Musicians who appeared on the broadcast, or their estates, must be paid again (for the recording) according to union rules, and sometimes the cost is thought excessive in view of potential return.

The Toscanini video material consists of kinescopes of nine TV concerts aired between 1948 and 1952, all reprocessed and synchronized for the most part with audio tracks taken from taped radio broadcasts of the same performances. They will be released worldwide by BMG, except for Japan, where Sony has the home video rights.

The target for getting the complete collection to market is March 25, 1992, the 125th anniversary of Toscanini's birth.

Marketing support for the Toscanini Collection includes ads in April mu-

sic magazines (teaser ads have run since last December), display material including product posters, double-sided flats, a six-page color brochure, and header bin cards. Press and dealer parties plugging the project will be held in major cities beginning in mid-April.

The first formal press conference

was held on the stage of Carnegie Hall March 20. BMG Classics' Hensler hosted the event at which Pfeiffer and Walfredo Toscanini, grandson of the Maestro, fielded questions. Hensler will host similar events in Rome on April 4 and in Tokyo on April 19.

BPI FACES U.K.-CHART CHALLENGE FROM MUSIC WEEK

(Continued from page 9)

BBC support of the new initiative is seen as significant. It has been airing the BPI charts exclusively for more than 10 years, and Radio 1's Sunday countdown show attracts a national audience of 5 million. BBC-TV's weekly "Top Of The Pops" draws 9 million viewers, and is highly influential in terms of record sales.

Spotlight, the publisher of Music Week, made its move in the wake of the BPI's decision late last year to terminate the present chart agreement with the BBC, Gallup, and Music Week at the end of June.

The BPI wants to recoup the cost of the charts, estimated to exceed \$800,000 annually, by controlling their commercial exploitation. It has also been considering commercial sponsorship. There was no intention to change the charts themselves, but simply to market them more aggressively.

BPI chart costs currently are shared by Music Week (19%) and the BBC (10%) in return for exclusive trade publishing and broadcasting rights, respectively. Billboard publishes the BPI charts, under an arrangement with Music Week. BPI chairman Terry Ellis has said publicly that chart users should pay more.

But Music Week's announcement that it has made arrangements with

Gallup and the BBC has changed the situation. Gallup confirms that it has agreed to negotiate with Music Week. "All sides of the industry are keen for us to continue making a chart," says charts manager John Pinder.

A BBC spokesperson says, "We had to make a decision. With the current arrangement coming to an end, we had to have new arrangements in place. Gallup is a tried and tested chart."

Music Week says its new sales-based charts will be "more widely available" and intends to set up an independent company to administer them. There will also be a supervisory committee that will include representatives from the record industry, retailers, and the BBC.

The new proposal has taken the record industry by surprise. A statement from the BPI, in response, says: "It is fair to say that the BPI does have reservations about Music Week's proposals. Nevertheless, the BPI will give these proposals full consideration, although as the existing contractual obligations remain in place until July 1, 1990, there is no immediate need for the BPI to make a hasty decision."

A recent BPI council meeting was apparently given details of Music Week's proposals as well as an al-

ternative presentation to publish the charts in a new trade paper from EMAP, publisher of consumer magazines Smash Hits and Q. But no decision was made. The council is due to meet again in April.

Among the major record companies, the reaction to Music Week's proposals is thought to be mixed. Some feel more comfortable about a chart that will not be policed by the record industry itself, while others voice concern over the lack of control the record industry will have over the chart and its exploitation.

UNIVISION, BILLBOARD TO PRESENT LATIN MUSIC AWARDS MAY 24

(Continued from page 10)

Mendez; "La Incondicional," Juan Carlos Calderon; "Baila Mi Rumba," Isidore York.

POP CATEGORIES

Album Of The Year: "Raices," Julio Iglesias; "Tierra De Nadie," Ana Gabriel; "Tengo Derecho A Ser Feliz," Jose Luis Rodriguez; "Chayanne"; "Ricardo Montaner."

Artist Of The Year, Male: Luis Miguel; Chayanne; Ricardo Montaner; Jose Luis Rodriguez.

Artist Of The Year, Female: Ana Gabriel; Isabel Pantoja; Rocio Durcal; Marisela.

Artist Of The Year, Duo Or Group: Los Bukis; Gipsy Kings; Kaoma; Pandora.

Record Of The Year: "Baila Mi Rumba," Jose Luis Rodriguez; "La Incondicional," Luis Miguel; "Simplemente Amigos," Ana Gabriel; "Como Tu," Jose Jose; "Te Amo," Franco De Vita.

Best New Artist: Pablo Ruiz; Kaoma; Miriam Hernandez; Teresa Guerra; Xuxa.

REGIONAL MEXICAN CATEGORIES

Album Of The Year: "Un Golpe Mas," Bronco; "Los Corridos Prohibidos," Los Tigres Del Norte; "Por Tu Maldito Amor," Vicente Fernandez; "Siempre Te Amare," Los Yonicis; "Explosivo," La Mafia.

Artist Of The Year, Male: Vicente Fernandez; Ramon Ayala; Joan Sebastian; Fito Olivares.

Artist Of The Year, Duo or Group: Bronco; Los Tigres Del Norte; Los Yonicis; Los Caminantes.

CANADIAN LABELS SEEK RAP TALENT

(Continued from page 16)

evidence points to rap."

Attie's Waxman admits that it's "very frustrating when you have a phenomenal record like Maestro Fresh-Wes, and week after week, people are still saying that rap doesn't sell in their town, or they want rap to die, or whatever." With the exception of CFTR Toronto—an early Fresh-Wes supporter, CFCN Calgary, Alberta, and CKLG Vancouver, Waxman says "everybody is resistant to playing rap to some degree. PDs still have to recognize that they're not programming for their car but for their audience."

BMAC's Caudeiron thinks CFTR has a hidden agenda for its recent support of rap. CFTR and sister AC CHFI, along with Toronto's other two AC FMs, have filed letters of intervention with the Canadian broadcast regulator in the upcoming hearings saying that they adequately serve the demand for dance music in Toronto. Caudeiron, who is a participant in one of the four black or dance applications for the market's last FM frequency, claims that CFTR has pumped up its dance content whenever a dance license is being applied for. Canada's last major dance outlet,

CKMF Montreal, segued to top 40 several years ago; its move coincided roughly with the decline of Montreal as a dance-record center that, in the late '70s and early '80s, produced such international hits as France Jolli's "Come To Me" and Cheri's "Murphy's Law."

So how much does the prospect of dance licenses for Toronto and Vancouver have to do with the new signings? Caudeiron cites it as an incentive equal to the success of Fresh-Wes. But he says, "Some recognize that even if a dance station isn't on the agenda, the music has proven itself." Similarly, Capitol's Trombley says his company is prepared to keep working through the clubs and retail, if necessary.

"I think the license is going to come," he says. "But we're carrying on regardless of whether a dance license happens here or in Vancouver. We'll find a way to get this music to the kids. If the CRTC isn't going to realize that this music is being underserved, the kids will still find it."

Assistance in preparing this story was provided by Kirk LaPointe in Ottawa.

PERSONICS TO OFFER ALBUM-DISCOUNT COUPONS

(Continued from page 9)

not order a specific artist featured in the program, he or she will receive a discount coupon for one of the performers being cross-merchandised.

Retailers and labels share coupon redemption costs, while Personics carries the cost of administering the program.

Personics is inaugurating the new program following a test in selected Music Plus and Rainbow Records stores in California this January.

"April will be the first real chance to see what the redemption rate will be like," Ballard says. "I'd like to see 5% [redemption], and I don't think it will be unheard of to get that high."

Ballard says that the couponing program could ultimately be used for any current or catalog artists active in the Personics system, but at first

will be utilized to promote artists selected by the labels.

Ballard parallels the coupon program to such in-store cross-promotional tools as Personics' listening-post kiosks, the MusicMakers catalog, and its existing new-artist program, in which customers receive a free song by select developing acts when they customize a cassette.

"We're trying to be one more thing the labels can use to move product in the stores," Ballard says. "We're following through on a promise to the labels. What we've said is, 'We're not going to hurt you on [the sale of] pre-recorded product. With most of the labels we've gotten past the argument that we're cannibalizing product.'"

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Executives from Curb Records, Capitol Records/Nashville, and CEMA Distribution announce the formation of Curb/Capitol Records. Shown, from left, are Dick Whitehouse, president, Curb Records country division; Mike Curb, chairman, Curb Records; Joe Smith, president/CEO, Capitol-EMI Music Inc.; Jimmy Bowen, president, Capitol Records/Nashville; David Kronemyer, VP, business affairs, CEMA Distribution; and Russ Bach, president, CEMA Distribution.

Curb And Capitol/Nashville Launching New Joint Label

NASHVILLE—Curb Records and Capitol Records/Nashville have joined in a venture to create Curb/Capitol Records. Under the agreement, Curb will focus on developing country acts, while Capitol will handle marketing and promotion.

The agreement extends for another five years the two labels' association with the group Sawyer Brown, which will now be signed to the new joint label. Prior to this, Sawyer Brown was signed to Capitol/Nashville through a production agreement with Curb.

Other acts on the new label are Cee Cee Chapman and Jara Lane. One source says Ray Stevens may also be added to the roster. Chapman, whose current album is on

Curb, will be produced by Jimmy Bowen, president of Capitol/Nashville.

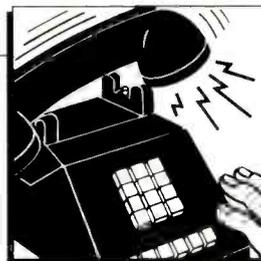
Such present Curb acts as Jann Browne, Ronnie McDowell, and Moe Bandy will be unaffected by the realignment.

As a part of the new venture, Curb has also retained the right to license certain Capitol master recordings for use on Curb or Curb/Capitol compilation albums.

Curb has alliances with several other country acts and labels, including Hank Williams Jr. on Warner/Curb; the Judds, RCA/Curb; Marie Osmond, Capitol/Curb; and Lyle Lovett and the Desert Rose Band, MCA/Curb.



INSIDE TRACK



Edited by Irv Lichtman

ELLIOTT GOLDMAN LAUGHED LOUDLY when he was asked if it was true that he was to be named president of PolyGram Records. Then the Personics Corp. president and former chief of RCA Records replied, "The answer is I can't confirm anything." **Alain Levy**, acting CEO of PolyGram, had no comment on the rumor, but, referring to last week's Track item about the visit to New York of PolyGram International topper **David Fine**, he quipped, "David Fine wasn't in the office this week."

BACK AT THE RANCH, meanwhile, **Bob Jamieson**, PolyGram executive VP, marketing and sales, told Billboard that a head of the newly formed **PolyGram Group Distribution** will be named by the first week of April. Sources continue to point toward a distribution chief from outside the music industry—possibly from the home video fold. They also say that **Jim Caparro**, senior VP of sales at PolyGram, will be a key exec with the distribution company and that **David Steffen**, his counterpart at A&M, will not move over to PGD.

BMG LABEL FOR REAL: BMG will set up a third label at its West Coast offices as early as June, according to well-informed sources, who add that the company has reached a basic agreement with **Lou Maglia**, former Island Records president, to become head of the new imprint. BMG will probably provide back-office functions for its offshoot, but no executives or artists will move over from RCA or Arista Records. It is possible, however, that the new label may draw on BMG's international roster... When Maglia left his post as president of Island late last year, there were apparently loose ends to tie up in terms of his employment agreement. That issue has been settled by the label and Maglia.

DENIAL: WEA president **Henry Droz** is categorically denying an item concerning him that leads a story on the record-labeling controversy in the current Rolling Stone. The piece, by assistant editor **Kim Neely**, cites an anonymous source who claims that Droz told A&R chiefs at the WEA labels that they must screen lyrics before artists enter the studio. In a letter he plans to send to the magazine, Droz says the item is "absolutely false," add-

ing, "I never have [advised] or never will advise A&R on any subject." In interviews with Billboard, several ranking label executives also disputed the veracity of the piece.

IAAAM, THEY SAID: Public relations/marketing maverick **Sheila Eldridge** and veteran broadcaster **Dyana Williams** have established the **International Assn. of African American Music**. The new music trade association will get a formal announcement at the **Impact Summit** convention, April 5-7 in Atlantic City, N.J., and plans to build upon and move further than earlier organizations **National Assn. of Television and Radio Announcers** and the **Black Music Assn.** The IAAAM will stress education and historical preservation projects.

ANYONE PHONING the **Memory-Tech** CD replication plant in Plano, Texas, is in for a surprise. The receptionists are calling the place **Disctronics**. The Burbank, Calif.-based giant Disctronics is finalizing a purchase of the facility, although details of the agreement have not been released. The deal is expected to be concluded within weeks. Disctronics operates plants in Huntsville, Ala., Anaheim, Calif., Southwater, U.K., and Melbourne, Australia, and is one of the largest independent CD replicators in the world, with an annual capacity of approximately 48 million units. **Mitsubishi**, which owns the Memory-Tech plant, has been rumored as seeking a buyer for several months.

RESOUNDING 'YES': Members of **American Federation Of Musicians** have overwhelmingly approved a new three-year contract with the recording industry, retroactive to Feb. 1. Yes votes totaled 1,246, while 78 rejected the new contract. The new contract retains the Music Performance Trust Fund, through which labels provide monies for free concerts, and calls for a 3% a year increase in studio fees. Preservation of the MPTF was a key issue for the union.

ON BOARD: **Bob Krasnow**, as Track should have known, is chairman of **Elektra Entertainment**. He was merely president in last week's item about **Linda Ronstadt's** appearance, among others, at a **T.J. Martell Foundation** benefit June 8 at Avery Fisher Hall in New York. Krasnow is this year's Humanitarian Award honoree.

TUCCI PROMOTIONS has been formed by **Mike Martucci**, who has just left **Columbia Records** after nine years, most recently as director of AC promotion. Martucci, named Billboard AC promotion director of the year in 1989, will have his former label as an indie account.

(Continued on page 92)

Farm Aid IV To Be Carried Live On TNN

NASHVILLE—The Nashville Network will telecast live the entire 11 hours of Farm Aid IV, April 7, from the Hoosier Dome in Indianapolis. TNNR, a satellite-delivered radio programming service, will also offer the complete show live to subscribing stations.

Farm Aid IV is scheduled to run from noon to midnight, EDT.

Among more than 70 acts slated to appear are organizers **Willie Nelson**, **John Mellencamp**, and **Neil Young**, plus **Guns N' Roses**, **Bonnie Raitt**, **Don Henley**, **John Hiatt**, **K.T. Oslin**, **Richard Marx**, **Steve Earle**, **John Denver**, **Foster & Lloyd**, **Lou Reed**, **Ricky Van Shelton**, **Jackson Browne**, **Arlo Guthrie**, the **Kentucky Headhunters**, **Lyle Lovett**, **Kathy Mattea**, **Bill Monroe**, **Carl Perkins**, **Taj Mahal**, and **Dwight Yoakam**.

Tickets to the 48,000-seat arena sold out in an hour-and-a-half, according to organizers.

Pathé Says It Is Closer To \$1.2 Bil MGM/UA Buyout

BY DON JEFFREY

NEW YORK—Giancarlo Parretti, president of Pathé Communications Corp., claims he will complete the acquisition of MGM/UA Communications Co. two months ahead of schedule, but industry sources remain skeptical about his \$1.2 billion bid for the film, television, and home video company.

As required by MGM/UA, Parretti has made the first of four equal \$50 million deposits into an escrow account to guarantee the buyout. The deal was supposed to close June 23. Parretti told a press conference in Italy that he would wrap it up by April 29.

Nobody is commenting on the record about the financing yet. Some reports say Parretti has lined up loans from two U.S. banks and two European banks. The Italian entrepreneur was said to be traveling in Europe looking for backers for his buyout.

Pathé spokesman **Craig Parsons** says the money will be obtained "through bank lines or third parties." He adds that financing might also come from the "sale or licensing of certain assets."

This has opened speculation that Time Warner Inc. may secure some rights or assets in the MGM/Pathé deal, and that it may provide some of the capital for the buyout. Some sources, however, point out that Time Warner is too saddled with merger debt—about \$11 billion—to make investments in another company.

But the question of distribution of Pathé films remains an issue. Warner claims that it reached agreement to distribute the Beverly Hills-based company's movies in the U.S. But MGM/UA announced that it has the deal to distribute Pathé films domestically. (Pathé distributes its own films internationally.) Parsons says Pathé has "no signed agreement" with Warner and thus intends to "stand by the MGM announcement." Meanwhile, Warner currently distributes MGM/UA features on home video outside the U.S., a deal that expires next year.

Wall Street and Hollywood are skeptical about Parretti because his company has been losing money and because he has tried unsuccessfully in recent years to acquire other entertainment companies,

such as New World Entertainment and Dino DeLaurentiis' film company. Parsons maintains, however, that those deals fell through not because of lack of financing, but because bidding wars drove their prices too high.

Pathé has reported a net loss of \$54.6 million for the nine-month period that ended Sept. 30, compared with a \$3.9-million loss in the comparable year-earlier period. Revenues rose to \$276 million from \$259 million. Parsons attributes the bulk of the loss to higher distribution costs, increased amortization charges for its 500-film library, and settlement of a lawsuit by a former company officer.

If Pathé succeeds with its buyout, it will be acquiring Culver City, Calif.-based MGM/UA's 1,200-film library; the MGM logo; the movie, television, and home video production and distribution units; and worldwide home video and foreign pay-TV distribution rights for Ted Turner's library of 2,950 old MGM films.

Parretti has announced that Pathé and MGM/UA will release a total of 10 new films this year. Pathé has agreed to give MGM/

UA up to \$75 million in proceeds from the distribution of the next three Pathé films (which include the Sean Connery-Michelle Pfeiffer vehicle "The Russia House") as a further guarantee for the buyout.

MGM/UA has required the large guarantees because it was burned by Qintex Australia Ltd. last year. Qintex was set to buy MGM/UA for \$1.5 billion, but the deal fell apart after the Australian company failed to provide a \$50 million letter of credit as security.

For the first quarter, which ended Nov. 30, MGM/UA reports a \$2 million loss on \$211 million in revenues, compared with a \$39 million loss on \$170 million in revenues in the year-earlier period. Home video and pay-TV revenues rose to \$104 million in the quarter from \$77 million.

Kagan meet mulls the future of PPV... see page 90

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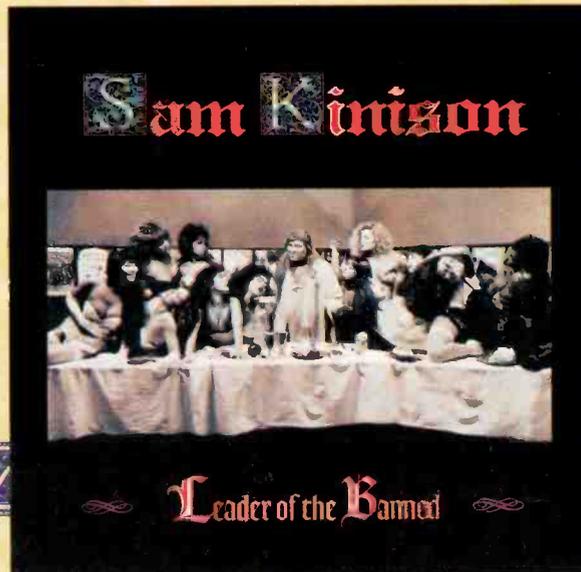
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