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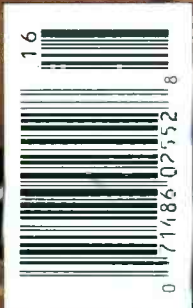
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 21, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

The Triumph of GLORIA ESTEFAN

and MIAMI SOUND MACHINE

*In
This Issue*



TOSHIBA

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Lyrics Concerns Brighten Sales At Indie Stores

BY BRUCE HARING

NEW YORK—Small record retailers have experienced a sales windfall in the last year as large, predominantly mall-based record chains continue to delete vinyl and add restrictions on explicit product.

The sales gains at the mom-and-pop level—which distributors characterize as decent but not overwhelming—have been building over the last year, beginning with the gradual phase-out of vinyl at the chains.

Those gains have been augmented at some stores recently by an increase in traffic for explicit product, especially titles by the much-publicized Skywalker Records act 2 Live Crew.

Sales of that group's contro-
(Continued on page 82)

Competition Rises In Vid Duping Arena Price Erosion Creates Renewed Volatility

BY SUSAN NUNZIATA

NEW YORK—The video duplication industry is undergoing a period of renewed volatility heightened by fierce competition and significant price erosion.

In the latest example of an increasingly aggressive marketplace, two major home video suppliers, MGM/UA and CBS/Fox, recently changed duplicators.

Following a period of relative stability last year, this activity sets the stage for further movement in a business that has seen constantly diminishing profit margins. The cost to studios for an average T-120 (2-hour) prerecorded release dropped 50 cents in the last six months, reaching a new low of \$3-\$3.50.

Both CBS/Fox and MGM/UA formerly had accounts with Technicolor Video Services, the leading duplicator. In March, MGM moved its West Coast volume to West Coast Video of San Francisco, and CBS/Fox shifted to Rank Video Services of North-

brook, Ill. (Billboard, April 7).

While the CBS/Fox move was influenced by the sale of Fox Inc.'s DeLuxe Laboratories to the U.K.-based Rank Organization's Rank Video, economic considerations appear to have influenced both studios, according to an informed source.

Indications from other major program suppliers are that the MGM/UA and CBS/Fox moves may

not be the last.

"There has been significant pressure on all duplicators in terms of price erosion," says Richard Skillman, sales manager of Allied Film & Video's Orlando, Fla., facility. "What historically happens in the industry is that you have a terrific amount of overcapacity in the first three quarters of the year, with heavy-capacity
(Continued on page 82)

Trans World Stresses Sell-Thru Stores

BY ED CHRISTMAN

NEW YORK—The video sell-through business received a big endorsement with the announcement that Trans World Music Corp. will open at least 50 Saturday Matinee sell-through-only stores this year.

The Albany, N.Y.-based chain, which has opened eight of the sell-through-only stores since last November, joins Minneapolis-based

The Musicland Group, which has 91 Suncoast Motion Picture Co. stores, in a bid to carve out a niche in a business dominated by discount department store chains. Unlike the latter retailers, which specialize in hit titles, Trans World and Musicland are betting that they can develop a thriving business in catalog titles at their sell-through units.

After testing stores in a variety of sizes, demographics, and geo-

Venues Clean Up Their Acts As Earth Day Nears

BY THOM DUFFY

NEW YORK—With concern for the environment on the rise, some managers, promoters, and venue operators say the issue is shaping the way the concert and venue business operates in little-noticed but significant ways.

From beer-bottle recycling at nightclubs to computerized energy-saving systems at arenas, these efforts draw less attention than all-star benefits or recordings; but many say that they may be as important in the long run in resolving the nation's environmental crisis.

Organizers of an Earth Day benefit concert set for Saturday (21) outside Washington, D.C., say their event aims to show how environmentalists in the music industry can begin to practice what they preach, particularly
(Continued on page 74)

graphic situations, Trans World is rolling with a 2,000-square-foot prototype, which will carry about 6,000 titles, according to the chain's VP of finance, Jim Williamson.

"We have to be able to sell catalog, which generally has a higher markup than hit product," he says. "Certainly there is a hit-driven component in this, but we think the studios are providing enough support in the catalog to make it a viable business now."

At the eight existing Saturday Matinee stores, revenues currently
(Continued on page 71)

Nintendo Suit Says Stores Are Offering Bogus Video Games

BY DAVE DiMARTINO

LOS ANGELES—Nintendo of America has charged more than 20 Minnesota video retailers and a well-known distributor, Bigelow Distributing, with renting Nintendo-compatible video games not authorized for use in this country.

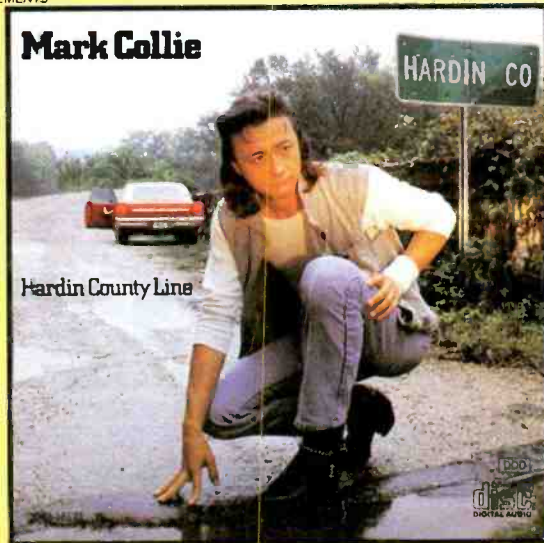
In a six-count suit filed March 30 in Minneapolis federal court, Nintendo claims that the games in question are either unauthorized imports of existing Japanese Nintendo games or counterfeit versions. According to the complaint, all such games are readily identifiable due
(Continued on page 71)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ NOTHING COMPARES 2 U SINEAD O'CONNOR	(ENSIGN)
TOP POP ALBUMS	
★ NICK OF TIME BONNIE RAITT	(CAPITOL)
HOT BLACK SINGLES	
★ READY OR NOT AFTER 7	(VIRGIN)
TOP BLACK ALBUMS	
★ TENDER LOVER BABYFACE	(SOLAR)
HOT COUNTRY SINGLES	
★ LOVE ON ARRIVAL DAN SEALS	(CAPITOL)
TOP COUNTRY ALBUMS	
★ RVS III RICKY VAN SHELTON	(COLUMBIA)
TOP VIDEO SALES	
★ HONEY, I SHRUNK THE KIDS (WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS	
★ FIELD OF DREAMS (MCA/UNIVERSAL HOME VIDEO)	



JOHNNY CLEGG & SAVUKA, a multi racial group from South Africa, make music of extraordinary passion and irresistible appeal. The album, single and video: CRUEL, CRAZY, BEAUTIFUL WCRLD. On tour with Tracy Chapman beginning May 18. On Capitol.



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BAD ENGLISH

Their debut album **PLATINUM**

+ "HEAVEN IS A 4 LETTER WORD"—the new single and video.

+ "BAD ENGLISH"—the hit packed home video featuring "Forget Me Not," "Price Of Love," the never-seen-before "Best Of What I Got," the No. 1 single, "When I See You Smile," plus "Heaven Is A 4 Letter Word." Each song is introduced by a different band member.

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4/18	Toledo, OH	4/28	Omaha, NE	5/8	Phoenix, AZ	5/19	Mountainview, CA
4/19	Jr. Wayne, IN	4/29	Kansas City, KS	5/9	San Diego, CA	5/25	Normal, IL
4/21	Carbondale, IL	5/1	Oklahoma City, OK	5/11, 12	Laguna Hills, CA	5/26, 27	East Troy, WI
4/22	Springfield, MO	5/3	Salt Lake City, UT	5/14	Seattle, WA	5/29	Sioux Falls, SD
4/24	Cedar Rapids, IA	5/4	Denver, CO	5/15	Spokane, WA	5/30	Bismarck, ND
4/25	St. Louis, MO	5/6	El Paso, TX	5/16	Portland, OR		

• Tour Continues through July.

BAD ENGLISH. A LESSON IN COMMITMENT. ON EPIC.

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APRIL 21, 1990

OLDIES FORMAT STILL FRESH ON RADIO

Four years into the resurgence of oldies as a major FM format, PDs say the gold has not tarnished. Sean Ross reports. **Page 14**

PLEASE COME TO BOSTON

Don't know beans about Boston? Read on. David Wykoff studied the market and has a report on its bustling music-retail scene and the spirited competition that bustle has engendered (page 36). He also has news of a recent spate of major-label signings of area bands and the emergence in and around Boston of a new generation of producers, studio owners, and impresario-style talent scouts (page 31).

A GRADE-A AVA MEET

The American Video Assn. drew a full house for its April 1-4 annual convention in Anaheim, Calif. More than 2,000 people turned out to discuss industry issues and hear news of a planned database marketing system and a new buying program. Paul Sweeting reports. **Page 45**

COUNTRY ROSTERS RIFE WITH TALENT

Country music's 10 largest labels unveiled their artist rosters recently, showing a combined total of 188 acts. **Page 53**

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CLASSIFIED/REAL ESTATE

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Time Warner Enters MGM/UA Picture Seeks To Finance Pathé Bid For Studio

■ BY DON JEFFREY

NEW YORK—Time Warner has emerged as the rich uncle of Pathé Communications in Pathé's bid to acquire MGM/UA Communications for \$1.25 billion.

Time Warner stands to obtain rights in the deal that—if it goes through—will make the company an even more formidable force in home video and film distribution than it already is.

The arrangement calls for Time Warner to arrange a \$650 million loan to Pathé or provide a bridge loan for that amount to complete the buyout. The loan will be secured by the United Artists film library, which is owned by MGM/UA.

In return, Time Warner will gain lucrative rights to the worldwide theatrical and home video distribution of all feature films released by MGM/UA and Pathé.

But Warner Bros., the film subsidiary of Time Warner, claims that the deal is not a distribution agreement but one that provides "support services" to MGM/UA-Pathé.

According to Robert Friedman, VP of Warner Bros. Inc., "There will still be an MGM/UA Home Video, with Warner Home Video providing services." He says the "services" could include marketing support and billing as well as physical distribution of product.

Many questions remain about the proposed arrangement, including whether it would raise antitrust problems for Time Warner.

Warner Home Video claimed 12%-13% of the video business in 1989, while MGM/UA garnered 6%-7%. If Warner ends up distributing MGM/UA's product on cassette, it would control 18%-20% of the market, making it by far the largest company in the business.

Another factor to be considered is HBO Home Video, originally part of Time Inc. and now a subsidiary of Time Warner. HBO, which is still operated independently of Warner Home Video, claimed about 3% of the market in 1989, which, if added to Warner Home Video and MGM/UA would give Time Warner 21%-23% of the market.

Warner Home Video also distributes Cannon Film product under the Cannon Home Video label.

Federal antitrust laws do not specify that owning a particular market share in an industry constitutes unfair competitive advantage. But the Justice Department's antitrust division is likely to require plans to be filed in connection with the financing of the Pathé acquisition of MGM/UA.

The new financing deal also raises questions relating to CBS/Fox Video, which has an agreement with MGM/UA Home Video that gives each company home video rights to every other feature film released by MGM/UA. CBS/Fox has taken MGM/UA to court over that deal, claiming breach of contract over MGM/UA's

scheduling of its theatrical releases, which CBS/Fox says has not worked to its advantage. It is unclear whether the home video rights involved in the Time Warner deal with Pathé would interfere with CBS/Fox's contract with MGM/UA.

James Quinn, attorney with Weil, Gotshal & Manges, which is representing CBS/Fox in its suit, says of the Time Warner/Pathé deal, "I really don't see it having a major impact. Our dispute with MGM/UA or whoever the successor will be focuses primarily on damages." CBS/Fox is seeking a minimum of \$50 million.

"Time Warner cannot end up with rights to distribute films we have the rights to. If they did, we would obvi-
(Continued on page 71)

VSDA Fails To Hold Back Tenn. Obscenity Measure

■ BY EDWARD MORRIS

NASHVILLE—Following a vote in the state Senate here April 5, "obscenity" in Tennessee can now have 31 separate legal definitions instead of a single statewide one.

While the revised obscenity code still awaits Gov. Ned McWherter's signature to become law, there is little doubt that this will happen. The redefinition is part of a larger child pornography package pushed through the Tennessee House and Senate by the governor's office.

At greatest risk under the toughened law are the state's video dealers who have operations in more than one of Tennessee's 31 judicial districts. A video brought to trial and found not to be obscene in one district could be judged obscene in another. Opponents of the law say this feature gives anti-obscenity groups the power to harass indefinitely.

"We're obviously upset," says Rick Karpel, director of government affairs for the Video Software Dealers Assn. "The bill as passed is

a little bit better than what it started as. It went from 95 [counties] to 31 [districts]."

The measure passed despite local lobbying efforts by the VSDA, which last month established an area chapter whose immediate focus was opposition to the obscenity bill (Billboard, April 14).

Karpel says, "The part that most concerns us is the removal of standards from statewide to local. The underlying bill—the 'harmful to minors' part—has been on the books for some time now. And most of it, I would say, meets constitutional standards that have been set forth by the Supreme Court. When you get into this type of First Amendment legislation, you always wonder how it's going to be enforced. There are quite a few bills on the books that aren't enforced as strictly as a reading of them might lead you to believe they would be."

Karpel says that because of the high costs of litigation he does not expect the VSDA to try to nullify the law before it "creates a problem."

RIAA Strives To Finalize Lyrics Stickers 4 State Lawmakers Await Industry's Next Move

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America expects its 57 member companies to agree soon on a finalized version of its standardized, voluntary, parental-advisory sticker.

"We're trying to iron it out so we'll have everybody signed off on it as soon as it's possible logistically," says Trish Heimers, RIAA spokeswoman. "We're on the phone to the labels every day."

Among the issues labels must agree upon are sticker size, wording, and positioning on the various prerecorded configurations.

The industry trade group is walking a thin line in its attempt to get approval for the standardized sticker. While wanting to finalize industry approval of the sticker, it does not want

to appear pressured into capitulating to the lawmakers' demands.

On April 5, lawmakers from 13 states announced they were accepting a suggestion from the Parents' Music Resource Center to withdraw their pending or planned labeling bills due to the industry announcement of a standardized sticker (Billboard, April 14). Those politicians will be looking closely at how the industry regulates itself over the next year.

Lawmakers from Missouri, Pennsylvania, Florida, and Delaware declined the PMRC's recommendation to withdraw their legislation. Instead, they chose to present their positions at an April 6 meeting with RIAA president Jay Berman.

The RIAA stuck to its no-compromise position at the closed meeting, telling the legislators it will continue

to oppose legislation and is in the process of finalizing its own generic label.

Those lawmakers have tentatively scheduled to meet with Berman next month, and RIAA officials hope that the member labels will have agreed on the generic voluntary label by that time.

Berman characterized the closed meeting as "an open exchange of perspectives." Representatives from Missouri legislator Jean Dixon's office said the meeting had been "frank and open."

However, legislators came away without any promises of changes or additional wording. The trade group's challenge now is to facilitate a member-label consensus on the standardized label in order to spur the withdrawal of the last four state sticking bills.

No Catalog Price Rise At Most Labels

WEA's Recent Hike Seen As Isolated Move

BY DAVE DIMARTINO
and ED CHRISTMAN

LOS ANGELES—WEA's recent price restructuring of its cassette catalog—which resulted in the list price of its Supersaver titles jumping from \$6.98 to \$7.98 and its \$8.98 cassette price point being discontinued—is seen largely as an isolated move within the industry, as most labels say they are unwilling to follow suit

in the immediate future.

While WEA's \$7.98 midline price stands as the most expensive in the industry, most other labels are bringing more and more front-line goods down to a midline of \$6.98.

PolyGram, the one label that may be making an upward price move soon, is now looking at its \$5.98 cassette midline series to see "how best to marry it to the A&M and Island lines," according to Jim Caparro, se-

nior VP, sales and branch distribution, for PolyGram Group Distribution. Both of those companies, which recently joined the expanding PolyGram family, carry midline cassette product at \$6.98 list. "We've been looking at the PolyGram midline titles and pricing strategies over the last several months," he says. "We'll have some changes in that area shortly."

Paul Smith, president of CBS Records Distribution, says the company has "no intention" of changing the pricing of its midline series, the \$5.98 Nice Price and \$6.98 Best Value cassette lines. "They're very successful and we're putting new product in them all the time. As a matter of fact, we just had a recent release in our Nice Price line that had heavy name power in it. We plan to have new releases in both lines ongoing."

Smith adds that the company is "committed to having both budget and midline pricing" at current levels. "We see both of them as very viable and very profitable both for us and the customer."

At Capitol, VP of sales Lou Mann says that, over the years, the label's catalog has been neglected. So Mann has been examining pricing and which titles to keep in print, with the intention of rolling out a revamped catalog by July 1.

"There will be no across-the-board changes," Mann says. "The review is being done on a title-by-title basis, and all decisions will be made depending on sales and inventory levels."

(Continued on page 81)

Impact Summit Hits On Myriad Black-Music Topics

BY JANINE McADAMS

ATLANTIC CITY, N.J.—The album sticker issue and global marketing opportunities for black music were among the topics discussed at the keynote session of the Impact Super Summit Conference IV, held April 5-7 at the Bally's Park Place Hotel here.

Sponsored by Impact, a 14-year-old R&B-oriented music trade magazine, the conference bore the theme "The 1990's: Decade Of Decision." A number of the issues discussed at the relaxed three-day, six-session meet have been raised at numerous other industry conferences; however, many attendees agreed that the comfortable num-

ber of attendees (estimated at 400-500) and the level of participation made this the best Super Summit yet.

The conference was highlighted by a keynote meeting that gave several of the most successful figures in the business an opportunity to discuss the future of the black entertainment industry.

Asked to outline key issues for the '90s, entertainment attorney Kendall Minter said, "The primary retail, marketing, and promotion issue is censorship." Another key area for blacks in the entertainment field, said Minter, is contract parity for black artists. "There's no reason for an R&B act out of the box to get

(Continued on page 81)

BMG Appoints Maglia Head Of New U.S. Label

Ex-Island Prez Gets Free Hand In Start-Up Operation

BY KEN TERRY

NEW YORK—Lou Maglia's appointment as head of BMG's planned third U.S. label underlines the company's commitment to decentralized repertoire centers.

Michael Dornemann, co-chairman, president, and CEO of BMG, stresses Maglia's autonomy and his ability to call on BMG's financial resources as he builds the new West Coast label. While "we're not talking the kind of money it takes to buy an A&M or an Island," Dornemann says, "there are no restrictions on [BMG's] investment" in the new company.

"This is an entrepreneurial concept. It's not imbedded in any bureaucracy," he notes. "... Maglia owns the business, not in an equity sense, but in a mental sense." From that point of view, says the BMG chief, Maglia will have the same freedom as BMG's other label heads, including Clive Davis of Arista and Bob Buziak of RCA Records.

Dornemann adds that the new company will be given plenty of time to develop its potential. "I feel you need at least three to five years to determine the success of a label," he states.

Maglia, who was previously president of Island Records and executive VP at Elektra, says he was attracted to the BMG position because it is "freestanding, autonomous, with a major financial com-

mitment. They're very excited about supporting people, rather than acquiring labels."

Maglia plans to set up a small office at BMG headquarters in New York. Within a month, he says, he will go to Los Angeles and establish his as-yet-unnamed label's HQ in RCA's Sunset Strip digs.

Meanwhile, he says, he will look for A&R people, whom he plans to

position all over the country. Besides New York and Los Angeles, possible A&R bases include Boston, Cleveland, Chicago, Seattle, and Austin, Texas, he says.

While he will eventually have his own marketing and promotion staffs, Maglia notes, "I'll take my time. There isn't any time pressure, and I won't go out to make

(Continued on page 74)

Plunge In Yen Not Seen As Affecting Hardware Prices

BY DON JEFFREY

NEW YORK—Despite the startling fall of the Japanese yen in relation to the dollar, wholesale and retail prices of entertainment hardware in the U.S. have been unaffected, according to industry sources.

On April 6, the dollar closed at 157.65 yen, a decline of 11% in the yen's value against the dollar so far this year. From the same date one year earlier, the decrease was 19.4%.

The drop in the once-mighty yen has led various observers to forecast higher or lower prices in the U.S. for entertainment hardware, such as compact disk players and

videocassette recorders, that is manufactured by Japanese companies.

The yen has been falling in tandem with steep declines in the Tokyo stock market, which is down more than 25% since the beginning of this year. Most analysts attribute the market decline to higher interest rates and overvalued stocks.

The decline in the yen has been precipitated by an outflow of capital from Japan. That is because real estate and other assets are cheaper in the U.S. and other countries than they are in Japan.

David Bolotsky, an entertainment retailing analyst with Gold-

(Continued on page 83)



Good As Gold. RIAA president Jay Berman, left, and IFPI president Bhaskar Menon, right, present U.S. trade representative Carla Hills with a gold album of "We Are The World" in recognition of the role her office has played in promoting effective protection of U.S. sound recordings worldwide.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Lou Maglia is named president of BMG's newly created, but as yet unnamed fourth music label in New York. He was president of Island Records (see story, this page).

BMG International promotes Nancy Farbman to VP of marketing and promotion. She was director of international artist development and publicity for the company.

BMG Video International in London promotes Adrian Vorkman to VP. He was director of the company.

Annette Cirillo is named VP of video production at PolyGram Records in New York. She was director of video production for the label.



MAGLIA



FARBMAN



CIRILLO



GROSS-MARINO

Arista Records in New York makes the following appointments: **Rose Gross-Marino**, VP; **Ken Friedman**, director of A&R, East Coast; and **Jim Leavitt**, director of artist development, West Coast. They were, respectively, executive assistant to the president of Arista; president of Way Out West Management; and director of sales and marketing for the New Music Seminar.

MCA Records/Nashville makes the following appointments: **Pat Surnegie**, director of national promotion in Nashville; **Rick Hughes**, director of re-



SURNEGIE



BANDIER



DE VRIES



LAUREN

gional promotion, Northeast in Chicago; and **Rosey Fitchpatrick**, promotion manager in Nashville. They were, respectively, director of regional promotion, Northeast; promotion manager; promotion coordinator for the label.

Gene Tarant is promoted to director of A&R administration at CBS Records in New York. She was associate director of A&R administration.

EMI Records in New York promotes **Shari Siegel** to director of business affairs. She was an attorney for the label.

Allison Bandier is appointed manager of product development at SBK Records in New York. She was a marketing assistant for the label.

PUBLISHING. CBS Music Publishing appoints **Pati de Vries** creative director, East Coast, in New York, and **Janet Thompson** associate creative director, West Coast, in Los Angeles. They were, respectively, creative manager for CBS Publishing; and professional manager at Jobete Music.

Jeff Lauren is named manager of creative services for EMI Music Publishing and SBK Records in New York. He was an administrative assistant for the companies.

RELATED FIELDS. **Debra Carr-O'Rourke** is promoted to director of operations for the International Talent Group in New York. She was manager of client services and business affairs at the company.

SARAH VAUGHAN

March 27, 1924 - April 3, 1990

Thank you, Sassy, for all those
lullabies of Birdland...

Farm Aid IV Reaps Bountiful Harvest

Concert Raises More Than \$1.3 Million

BY GERRY WOOD

INDIANAPOLIS—More than \$1.3 million was raised during the marathon Farm Aid IV concert April 7 at the Hoosier Dome here. The event to benefit the American family farmer featured more than 70 acts

and music as eclectic as the audience of 45,000. Headed by Willie Nelson, John Mellencamp, and Neil Young, Farm Aid showcased such rock talents as surprise guest Elton John and Guns N' Roses, the bluesy offerings of Taj Mahal, bluegrass king Bill Monroe, folkie Arlo Guth-

rie, and country stars K.T. Oslin and Dwight Yoakam.

Carried live in its entirety over The Nashville Network cable system and TNNR (The Nashville Network Radio), Farm Aid IV helped focus the nation's attention not only on the music but on the plight of family farmers as the farm foreclosure rate averages some 180 per day.

A steady stream of news conferences with entertainers and farmers kept the press room busy throughout the day and night as Farm Aid organizers attempted to gain maximum publicity to aid their

(Continued on page 81)



Gold Velvet. In the midst of her U.S. tour, Alannah Myles receives gold and platinum awards for her eponymous debut album, which has reached the top five, and a gold award for her No. 1 single, "Black Velvet." Myles' current single is "Love Is." Shown at the Bottom Line in New York, from left, are Danny Goldberg, president, Gold Mountain Entertainment; Mark Schulman, senior VP/GM, Atlantic Records; Myles; Tunc Erim, senior VP/executive assistant to the president, Atlantic Records; and Mel Lewinter, senior VP, Atlantic Records.

Chapman Goes 5 For 10

At Dove Awards Ceremony

BY DON CUSIC

NASHVILLE—Steven Curtis Chapman won five of the 10 Dove awards he was nominated for at the final ceremony of Gospel Music Week here April 5. The event was broadcast live on The Nashville Network from the Tennessee Performing Arts Center.

In addition to earning the artist-of-the-year award—which Sandi Patti had taken in five previous ceremonies—Chapman won top prizes as male vocalist and songwriter of the year, and for inspirational recorded song (for "His Strength Is Perfect") and Southern gospel recorded song ("I Can See The Hand").

Chapman was also last year's top gospel songwriter.

For the ninth consecutive year, Patti was proclaimed top female vocalist.

Here is the complete list of the 1990 Dove award winners:

Artist Of The Year: Steven Curtis Chapman.

Song Of The Year: "Thank You," by Ray Boltz.

Male Vocalist: Steven Curtis Chapman.

Female Vocalist: Sandi Patti.

Group: BeBe & CeCe Winans.

Songwriter: Steven Curtis Chapman.

New Artist: David Mullen.

(Continued on page 81)

New Orleans Jazz Festival

Sets Schedule Of Events

BY JEFF LEVENSEN

NEW YORK—New Orleans, long viewed as the cradle of jazz and related root musics, will once again celebrate itself with the 21st edition of the New Orleans Jazz & Heritage Festival, April 27-May 6. More than 3,000 musicians, artists, regional celebrities, and big-name entertainers will participate and more than 300,000 people are expected to attend.

The fest is actually a feast that offers generous doses of indigenous culture—music, food, parades, photo exhibits, and craft demonstrations. This year's event will feature a significant new expansion of the fair's

facilities. An indoor/outdoor grandstand has permitted daytime programming changes and is designed to reduce crowd density. Cooking demonstrations, workshops, and video screenings are among the activities slated for this new area.

As in the past, the activities will include a host of nighttime concerts, held at two sites outside the fairgrounds—the Hallelujah Concert Hall and the River Tent. (The latter is a hand-sewn and embroidered performance venue, imported from Italy.)

The scheduled offerings include a wide range of musics: B.B. King, Etta James, and John Hammond,

(Continued on page 83)

Memphis Passes Live-Show Bill

Organizers Liable For 'Harmful' Content

NASHVILLE—The Memphis City Council passed an ordinance April 10 that holds promoters and producers of live entertainment events liable for anything "harmful" that minors see or hear at the events.

By a vote of 8-3 (with two members absent), the council approved Ordinance 3957, an amendment that adds a "harmful-to-minors" section to Chapter 20 of the city code.

The addition forbids those involved in promoting and staging the live event from knowingly allowing minors to witness representations of "excess violence," "nudity," "sado-masochistic abuse," "sexual conduct," and "sexual excitement" that may be "harmful" to them. Each of these terms is defined in the amendment (Billboard, April 14).

Parents and legal guardians who permit their children to attend such

events and minors who lie about their age to secure tickets are also held accountable by the ordinance. Conviction on each violation carries a \$50 fine.

Linda Rogers, deputy comptroller of council records, says the ordinance will go to Mayor Richard C. Hackett for his signature as soon as the minutes are approved at a council meeting Tuesday (17). She says the mayor is expected to sign.

Rogers says only Bob Kelley, president of Mid-South Concerts in Memphis, testified against the bill at the meeting that led to its final approval.

Earlier, Kelley had told Billboard that he thought the measure would fail, since its language is so broad as to cover not only concerts but also such normally uncontroversial events as professional wrestling. Neither the mayor nor Kelley could be reached for comment.

EDWARD MORRIS

O'Connor Tops Hot 100, Scales Album Chart; Shares All-Girl Top 4 With Raitt, Janet, Abdul

SINEAD O'CONNOR's "Nothing Compares 2 U" jumps to No. 1 in its sixth week on the Hot 100. This marks the first time that an artist's first Hot 100 single has reached No. 1 in just six weeks since Club Nouveau's "Lean On Me" three years ago. In addition, O'Connor's smash album, "I Do Not Want What I Haven't Got," leaps from No. 6 to No. 2 on the Top Pop Albums chart, and seems certain to dethrone Bonnie Raitt's "Nick Of Time" next week.

Raitt, who was queen of this year's Grammys, and O'Connor, who is likely to be a big winner when next year's awards are announced, pace a record-setting week for women in pop. Female solo artists lock up the top four spots on the pop albums chart for the first time in history. "Janet Jackson's Rhythm Nation 1814" rebounds a notch to No. 3, and Paula Abdul's "Forever Your Girl" dips two notches to No. 4.

The previous record for female domination of the album chart was set in 1986, when Jackson, Patti LaBelle, and Whitney Houston held down the top three spots.

In addition, female artists have accounted for five of the last six No. 1 hits on the Hot 100. At one point, women had four chart toppers in a row—Abdul's "Opposites Attract," Jackson's "Escapade," Alannah Myles' "Black Velvet," and Taylor Dayne's "Love Will Lead You Back." As several readers indicated, that was the first time that women had four consecutive No. 1 hits.

Is the current female domination a chart fluke or a meaningful trend? Most likely both. Women have made tremendous strides in pop in recent years, but it's also true that many top male stars are currently between albums. It's hard to imagine that females would be quite as dominant if George Michael, Michael Jackson, Bobby Brown, Bruce Springsteen, and Prince had new albums in release.

TWO DEBUT RAP albums explode in their second week on the pop albums chart. Digital Underground's "Sex Packets" vaults from No. 91 to No. 36, and Above The Law's "Living Like Hustlers" surges from No. 169 to No. 97.

Digital Underground's already gold single, "The Humpty Dance," logged five weeks at No. 1 on the Hot Rap Singles chart and this week dips to No. 2, supplanted by Above The Law's "Murder Rap." That Los Angeles group is from the same Ruthless stable that produced Eazy-E, N.W.A., and D.O.C.

The highest-charting rap album is M.C. Hammer's "Please Hammer Don't Hurt 'Em," which glides from No. 10 to No. 7. The album is selling well in spite of the fact that there is no current single in the marketplace. (Or maybe because there is no single: Fans of the popular track "U Can't Touch This" have no choice but to buy the album.)

FAST FACTS: Motley Crue lands its first top 10 single as "Without You" jumps to No. 9 on the Hot 100. The band's previous highest-charting single was "Girls, Girls, Girls," which reached No. 12 in 1987. And Depeche Mode lands its first top 10 album as "Violator" jumps to No. 10 in its third week.

Michael Bolton co-wrote two songs in this week's top 10: his own smash, "How Can We Be Lovers," and Kiss' hit, "Forever." Bolton is the first songwriter to have two songs in the top 10—one performed by himself, the other

by another artist—since Babyface scored in October with his own "It's No Crime" and Bobby Brown's "Rock Wit'cha."

Heart's third Capitol album, "Brigade," is the top new entry on the pop albums chart at No. 42. The group's first two albums for the label both reached the top two. "Heart" hit No. 1 in 1985 and generat-

ed four top 10 hits; "Bad Animals" reached No. 2 in 1987 and yielded two top 10 hits.

Ninja Turtlemania strikes the pop albums chart as the soundtrack to the box-office smash "Teenage Mutant Ninja Turtles" debuts at No. 82. In addition, two "Ninja Turtles" videos leap into the top 10 on the Top Videocassettes Sales chart, and a third is the top new entry on that chart. "Case Of The Killer Pizzas" jumps to No. 8, "Cowabunga Shredhead" vaults to No. 9, and "Heroes ... " bows at No. 26.

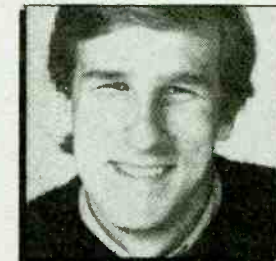
Controversial comedians Sam Kinison and Andrew Dice Clay are off to fast starts with their new albums. Kinison's "Leader Of The Banned" leaps from No. 185 to No. 111 in its second week on the pop albums chart; Clay's "The Day The Laughter Died" debuts at No. 130.

Ray Lynch's "No Blue Thing" logs its 33rd week at No. 1 on the New Age Albums chart—the longest No. 1 streak since the chart was introduced 18 months ago.

WE GET LETTERS: Adam Hammond of Bay City, Mich., notes that Jaya's "If You Leave Me Now" set a record as the longest charting single that never reached the top 40. The single was on the Hot 100 for 26 weeks, peaking at No. 44. The old record was held by the Kings' "Switchin' To Glide," which charted for 23 weeks in 1980 and never climbed above No. 43.

Kevin Johnson of Gannett News Service in Philadelphia notes that Babyface's current single, "Whip Appeal," peaked at No. 2 on last week's Hot Black Singles chart, sandwiched between hits by two groups (Troop and After 7) that both sing background vocals on his smash debut album.

Rich Appel of CBS-TV in New York notes that Michael Bolton is the first artist to have back-to-back top 10 hits that pose questions in their titles. The inquisitive Bolton first asked "How Am I Supposed To Live Without You" and now wonders "How Can We Be Lovers."



by Paul Grein



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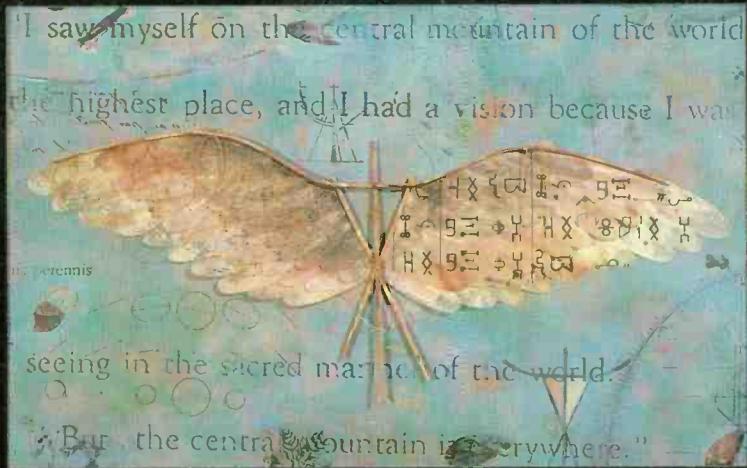
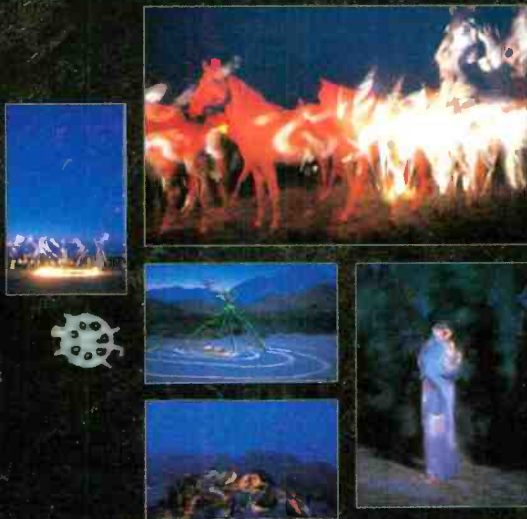
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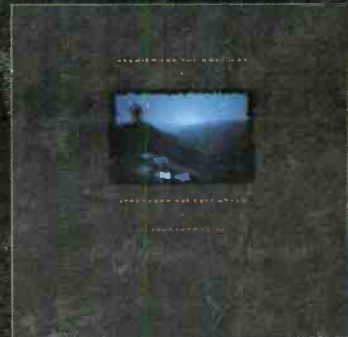
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Editorial

A BATTLE IS WON, BUT LABELING WAR CONTINUES

THE MUSIC INDUSTRY won an important victory last week when legislators from 13 states agreed to withdraw their warning-sticker bills in light of the record companies' ongoing effort to standardize the warning labels on controversial product. But industryites should not conclude that the fight is over: Much more needs to be done before retailers, manufacturers, and artists are out of the woods on this issue.

To begin with, stickering bills are very much alive in Pennsylvania, Delaware, Missouri, and Florida. An April 6 meeting between lawmakers from those states and Jay Berman, president of the Recording Industry Assn. of America, failed to produce an agreement, although the participants agreed to meet again.

The obstacle to a solution, apparently, is that those legislators want the RIAA to adopt their specific ideas about the language, size, and place-

ment of a uniform sticker. It will be hard enough for the RIAA's 55 member labels to agree on a standard notice in any case; it is unlikely they will accept a formula imposed by such legislators as Pennsylvania's Ron Gamble, who originally proposed a huge sticker noting a laundry list of offensive subjects.

In addition, independent labels still are not united on how to deal with the stickering problem. For example, the National Assn. of Independent Record Distributors and Manufacturers—the indie labels' main organization—has not yet even agreed on the need for uniform stickering. But some indie albums, such as those by 2 Live Crew and N.W.A., have raised the hackles of the would-be state censors more than any others.

Finally, the stickering bills are not the only pieces of legislation that threaten the industry. For example, enforcement of local obscenity stat-

utes against the sale of particular recordings has already resulted in the arrests of a few retailers in the South.

We commend the RIAA and the National Assn. of Recording Merchandisers for their strenuous efforts to prevent the passage of the stickering bills, and we hope they will continue to fight just as hard to stamp out the fire in the states where such measures remain. But every other sector of the industry needs to get involved as well; and, even if all of the active bills are extinguished, we should not forget that they can always rear their ugly heads again next year.

Uniform stickering and a sensitivity to the needs of parents should limit these kinds of measures in the future. But it is important to maintain our vigilance against censorship attempts and to remember that our right of free speech must always be defended.

First Step: Messages On CD Boxes

INDUSTRY CAN HELP PROTECT ENVIRONMENT

BY CHRIS TOBEY

It would appear that, at long last, the environment is truly everywhere. Of course, it has *always* been everywhere; it's just that we are actually beginning to notice it.

When Time and Fortune magazine run cover-story articles on environmental issues, we know that the "environment" has, in fact, arrived. And it's about time. After years of looking at a "rear-view mirror" perspective of historical events, it has finally dawned on us that we need to look ahead.

The trouble is that our future vision is clouded with pollution, and not just air pollution. The perils of ozone depletion, ground-water contamination, the greenhouse effect, the destruction of the rain forests, acid rain, overflowing landfills, and a host of other problems have all combined to confront us with a scenario in which we find ourselves essentially in a deadly conflict with our own bad habits.

This isn't really new, either, except that—at least in the developed nations—there is no "us" and "them." We have seen the enemy and it really is us—all of us. We can no longer view toxic waste dumps, increased industrial production, nuclear accidents, oil spills, household conveniences, car exhaust, and the "good life" as separate phenomena. All are part of the same problem.

Fortunately for us, environmental experts say, we have about 10 years to clean up our act. While this may sound reassuring, the reality is that 10 years is not a long time in which to change the habits of more than a century and the mindset of several millennia.

So where do we begin? Firstly, since we are now beginning to understand how badly we've screwed up, we need to know how we can change things. In this regard, it struck me that those of us in the music business are also in the communication business, in view of the nature of our products. Our artists convey ideas of all kinds to their listeners; so why shouldn't we busi-

ness people join them?

The recent controversy over the 6-by-12 CD carton led me to a thought. Since the CD box is a reality of our current marketing life, why not use it to convey an informative, proactive environmental message? If we were to print on our packaging a series of simple steps

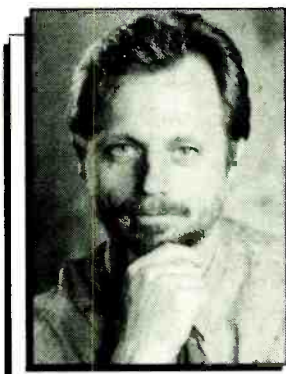
executives, asking them if they would donate space for the messages on their CD packaging. The response was quick and gratifying. To date, Arista, Alligator, BMG-RCA, Capitol, Chameleon, Charisma, Columbia, EMI, Enigma, Geffen, Global Pacific, Gramavision, IRS, Island, Mesa/Blue Moon, Rhino, Rykodisc,

uration, this approach could increase the potential impact of the effort exponentially. We hope that the messages will begin to run by July. If most labels participate, we could make more than 100 million impressions within the year, substantially more if we can get the messages on cassette "J" cards.

Incidentally, it should be mentioned that, at Rhino Records, we view this measure as an interim step until the 6-by-12 controversy can finally be resolved.

As all of us come to the realization that the environmental problem is no longer just some annoying "background noise" in our lives but rather an historically novel issue that transcends geographical borders, political structures, and lifestyles, we also come to understand that the real answers lie in cooperation between the most disparate elements of our societies. This, in my view, is the "upside" to the environmental crisis. If the human race is going to solve its own problems, it will have to cooperate on a scale never before imagined in order to reach the necessary solutions.

In other words, the "global community" will have to become a virtual reality because the alternatives are unacceptable. We have seen the solution, and it is truly us.



'We could begin to be a part of the solution'

Chris Tobey is VP of marketing for Los Angeles-based Rhino Records.

that our consumers could take to help protect the environment, we could begin to be part of the solution and less of a problem.

I talked this idea up with officials of the Earth Communications Office, a nonprofit environmental group, and they agreed it would be a positive step. From there, I began to touch base with key industry ex-

SBK, and Virgin are firmly committed to running the messages (some pending artist approval). Other labels, including Warner Bros., Elektra, MCA, and PolyGram, are seriously considering the move.

Some labels also requested a message format that they could use on their cassette packages. Since cassettes are the largest-selling config-



A SINGULAR ODYSSEY

Hats off to WRKS-FM (KISS) New York for going above and beyond the call of duty! Approximately two months ago, I started hearing "Real Love" by Skyy on KISS and decided to buy the single. After an unsuccessful search at retail outlets in Manhattan, Queens, and Nassau County, I called Atlantic Records. Its response was unsympathetic, and no offer of assistance was made despite the fact that the single has been on the charts for more than

two months.

As a final attempt to purchase the single, I enlisted the aid of KISS. After explaining my fruitless two-month search (and unwillingness to buy the CD for one song), plus Atlantic's lack of response, someone in KISS' programming department came to my aid and provided the single.

I don't expect KISS to provide product for listeners on a regular basis, nor do I expect Atlantic Records to do likewise, but a record label does service retail outlets and could have arranged to make the product available, especially if the consumer has spent two months looking for it.

We have already surrendered the LP for the CD, and 45s are being replaced by cassette singles. There is still an overlap of configurations, so that when a consumer responds to a charted song and tries to buy that one song, it should be available for purchase.

Abby Rubman
Queens, N.Y.

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

Radio

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Gold Titles Withstand Test Of Time After Four Years, No Significant Burn?

■ BY SEAN ROSS

NEW YORK—Four years into the resurgence of oldies as a major FM format, gold PDs say the megahits that have formed the core of their libraries are not showing any significant burnout. That, as well as gradual increases in library size by many PDs, suggests that the implosion of the oldies library—something long predicted by format detractors—is not much closer to materializing than it was, say, 2 years ago.

"When an oldies station comes into the market, and all the songs are very fresh, test scores are very high, and there's lots of passion for the music," says McVay Media consultant Chris Elliott. "While some of that goes away, the music doesn't appear to burn out. It just comes down to more realistic levels where you might find good music testing in any other format, and it moves slowly to that level.

Says Mike Bushy, VP/programming for Americom's three oldies outlets, "Songs like 'Baby I Need Your Lovin'' and 'I Can't Help Myself' have stayed in power for three music tests in a row. And our cumes are among the largest in our markets, so if songs were going to burn, they would have plenty of chances to do so. There are songs that shift from power to secondary to lunar rotation and back. But the key is that they stay on the air."

"There are evergreen songs in the format that never lose their value," says Bill Thomas, senior VP/broadcasting for Capitol Broadcasting Corp. "'California Dreaming' can be played daily on an oldies station and not have an appreciable change in burnout. 'You've Lost That Lovin' Feeling,' 'Proud Mary,' 'My Girl,' 'Respect' by Aretha Franklin—in 4-5 years of music testing, those songs have always been in the top 15."

That oldies stations—even those that have been in the format for 3-4 years—can still play "1-2-3" by Len Barry or "Good Lovin'" by the Young Rascals is particularly significant given the number of stations outside the format targeting similar demographics, especially gold-based ACs. PDs in that format have noted for the last several years that full-time oldies stations have "fried" some of their best titles through overuse.

In recent months, two heritage gold-based ACs—WAXY Miami and WROR Boston—have adopted more current-based formats, away from the position that had been usurped by full-fledged oldies outlets. But only one oldies PD reports a reverse effect. Mike Preston, PD of KOFX (Fox 92) El Paso, Texas, has moved his "classic hits"

station more toward classic rock in recent months because of the number of AC and top 40 stations in his market playing R&B gold.

But while Preston says that his station needed its own identity, he also says, "'I'm Your Puppet' is still one of the biggest reaction records in this market. And I have a hard time saying that the Motown titles or Aretha or Sam & Dave songs are burned out. I don't believe those songs burn out. A classic is always going to be a classic."

Indeed, in the few cases when an

"Test scores are very high, and there's lots of passion for it"

oldies PD can name a megahit that has burned out—and few songs were cited twice by anybody—it is usually a song that was burned by other formats and by other media. One PD talks about having "Stand By Me" destroyed in his tests by its ongoing, post-movie airplay on other formats. Bushy has similar comments about "Mack The Knife," which fell apart shortly after the McDonald's "Mac Tonight" ad campaign.

There were also some PDs, including Bushy and Thomas, who cited some burnout—or at least category drift—on Beatles titles, due to their ongoing multiformat airplay. Thomas says the group is definitely "weaker today than they were a year ago. Last year at our KQFX Austin, Texas, they were such a large part of the format that we would tell people to expect them at :55 every hour, but we can't do that anymore."

But Preston says that the Beatles have not burned for him. And KLUV Dallas PD Chuck Brinkman says that, in any event, the publicity surrounding Paul McCartney's recent tour "has given them their whole aura again. Even if people don't go to the concert they feel it. And when Meryl Streep talked about carrying her 'I Love Paul' sign on the Grammy Awards, it almost made you think that if you didn't like them, you should have."

EYES ON THE SIZE

At the oldies room in last fall's National Assn. of Broadcasters' radio convention, Brinkman was a staunch advocate for sticking with megahits to the exclusion of almost anything else an oldies station might play. Now, Brinkman says, he is a bigger believer in spice records and has recently expanded his library back over 1,000 titles, several years after having pared it down.

Most PDs contacted about li-

brary maintenance had fairly similar stories. Some stations had expanded consistently since signing on with a fairly tight list going from, say, 300-400 active titles to 600-800. More typical were those who say they have added a handful of songs recently, even if they had backed off before; Elliott says he is seeing libraries grow, but usually by less than 100 records.

Elliott says that as markets become acclimated to oldies stations, certain records start testing better once those stations "jolt audiences' memories. You get greater depth in artists as you go down the road. Even though the Cookies had the hit, 'Chains' by the Beatles shocked me by testing pretty well, especially as a station was in a market longer. 'Sweet Cherry Wine' by Tommy James & the Shondells may not test the first or second time down the road, but further along, it may."

Bushy can cite "tons" of songs that have improved in the three years since his flagship station of KFSO Fresno, Calif., went oldies. "The large cume is a positive, so we introduce them to songs that test," he says. Thomas also talks about how "beach music" titles improve as Capitol's WTRG Raleigh, N.C., develops, or how a local band, the Monarchs, now draws substantial requests at WRKA Louisville, Ky.

Thomas does believe that an oldies station can get stale. But that problem, he says, shows up through perceptual studies and not through burn on individual titles. "If we survey 500 listeners and the No. 1 complaint is repetition, then we find a way to slow down the repetition," he says.

Despite this, Thomas and the other programmers interviewed

(Continued on page 20)



Is The Morning Show Next? Having no further use for its station van, WBCN Boston dropped it from a 115 ft. crane at a local car dealership, then followed it with a 3,000-pound concrete block. Three thousand delighted listeners turned out to witness the event and grab souvenir pieces of the van. WBCN has dropped several things from the crane in recent months, including a giant pumpkin on Halloween and turkeys on Thanksgiving. For Christmas, the station dropped Santa from a helicopter.

Jacobs: 'Won't Get Fooled' Has Not Burned Out . . . Yet

NEW YORK—The tendency for mega-oldies to withstand repeated airplay without burning out has its precedent in classic rock—a format that preceded it on FM by several years in most markets. In the mid-'80s, consultant and format pioneer Fred Jacobs contended that while the day might come when audiences got tired of "Won't Get Fooled Again," it had not happened yet.

Three years later, for "the stalwart [artists]—CCR, the Who, the Doors, etc.—there still hasn't been a lot of change in terms of burn-out," Jacobs says. "And for most songs that do burn, if you rest them or at least packet them and slow them down, they come back pretty well by the next test."

Where test results have changed, Jacobs says, is on titles before and after the heart of the album-rock era. Music before 1968-69, even garage-band rock, has generally been ceded to mainstream oldies stations. There are also problems with artists who became media stars in the '80s. As do

a number of mainstream rock PDs, Jacobs says Bruce Springsteen "still continues to feel the after-effects of his superstar status. His material just doesn't test as well . . . as it used to. The same goes for Steve Winwood and Phil Collins, due to the amount of material [they] have released in the last 5-7

"It depends on what you were listening to in your dorm room"

years." While some oldies stations have driven gold-based ACs back toward current music, the exact opposite still tends to happen in classic rock/album rock wars. "When I think of how different AOR sounds today as opposed to pre-classic rock, it's night and day," Jacobs says. "Clearly there's more of this stuff being played on the radio, which has forced anybody playing classic rock to be better music managers.

"I've worked hard with the classic rock stations we represent to make sure there's regular variation happening . . . Most are involved in listener-input programming to some degree. Many are doing a 'Lost Classics' program. Most are into no-repeat programming of one sort or another. We use imaging techniques, like the 'big library' TV spot, to give the sense that more is being played than the standard library of classic rock.

"In perception, and in reality, those things have kept hearing these stations fresh. As tight as this format may seem, it still beats hearing 'Janie's Got A Gun' five times a day across the street."

One thing Jacobs is not in favor of is library depth for its own sake. In fact, a lot of the more unlikely titles that were heard on many ear-

(Continued on page 16)



Kix Are For Kids. Country WKKX (Kix 106) Memphis hosted an Easter Family Fun Festival at a local farm recently. The Kix Chicken, left, and friends entertained the children. The festival also featured a petting zoo and Easter egg hunts. Appropriately, Kix is owned by Barnstable Broadcasting.

Spoon To KJLH Amid Defections To KKBT; N.Y.'s CBS-FM Gets AM Oldies Competitor

FORMER WGCI-FM Chicago jock **Marco Spoon** is the new PD at urban **KJLH** Los Angeles. As tipped here last week, **KJLH** lost PD/morning man **Cliff Winston** to the morning slot at new rival **KKBT**. **Lon McQ** is doing mornings at **KJLH** for the time being; the station is looking for a morning show. Spoon will be on the air in a yet-to-be-determined shift. For now, **Eric "Rico" Reed** is doing afternoons and **Jeff Gill** is in nights. Meanwhile, **KKBT**—which now says that Winston will be its permanent morning man—has unveiled its quiet-storm-type show, *Nightbeat*, hosted by **Ferrari**, but featuring voices from **Barry White**.

PROGRAMMING: N.Y.'S NEW OLDIES

New York will get a new oldies AM in August when 10,000-watt full-timer **WVNJ** Oakland, N.J., in suburban Bergen County, signs on with the Satellite Music Network's *Kool Gold* format. Veteran broadcaster **Peter Murphy** will be GM. No PD has been named yet. **WVNJ** will be the first competition of any sort for oldies monolith **WCBS-FM** since the 1988 death of gold-based **AC WNBC**.

There are two other major-market *Kool Gold* additions this week. **WHBO** Tampa, Fla., will be satellite at night and run a compatible first-generation oldies format during the day. **MD Jan Kelly** is upped to PD, replacing **Mark Meyers**. And after less than a year in easy listening, **WNEZ** Hartford, Conn., made the switch last week. Meanwhile, suburban **AC WKOX** Boston has become a *SMN Pure Gold* outlet. P.M. driver **Bill Smith** is now doing part-time at **AC WSNE** Providence, R.I.

Two-year APD/midday man **Steve Goss** is upped to PD of easy **WPCH** Atlanta, replacing **Vance Dillard**, now at **WLW** Cincinnati. **Ken Mellgren** has resigned as PD of **N/T WWRC** Washington, D.C. No replacement has been named. After a three-month absence from **WXKS-FM** Boston, PD **Sunny Joe White** did indeed return to **Kiss 108** on April 6, as promised by management.

Although final contract details were still being worked out at press time, it appears that the new OM of **WMC-AM-FM** Memphis is **Randy Lane**, currently GM of rival top 40 **KMPZ** (Z98). Lane worked part-time at **WMC-AM** in the early '70s.

Memphis is also the home of an unusual AM format change this week. After 18 months or so doing some variant of oldies, **WHBQ** Memphis has become top 40/dance *Power 56* under PD **Roy Gregory**. No staff changes are involved, although the station will continue to do hard rock programming in late nights, as well as a new three-hour modern rock block at nights. **WHBQ** changed format by playing the 2 Live Crew parody "Me So Hungry" for 24 hours.

Ralph Cipolla, most recently PD of classic rock **WIOI** Jacksonville, Fla., returns to his hometown as PD of similarly formatted **WUFX** (Fox 103). **Bill White**, OM at full-service *AC/jazz* combo **WSTC/WJAZ** Stamford, Conn., transfers to the PD post at co-owned full-service outlet **WTIC** in nearby Hartford. APD **Kevin To-**

bin has been named PD of **WSTC**.

After four months, **Larry Ryan** is out as PD/morning man at adult standards **WOKY** Milwaukee. His replacement is **WJJD** Chicago late-nighter **Steve Stevens**. **Joe Dorsey** moves from nights to mornings at the station; p.m. driver **Charlie Hanson** is out. New adult standards outlet **KHPY** (K-Happy 1530) San Bernardino, Calif., is on the air under owner/GM/DP **Del Van Voorhees**.

Following its takeover by new owners, **AC KLSI** Kansas City, Mo., has dropped the "classy" nickname



by Sean Ross with
Craig Rosen & Phyllis Stark

and is now *Mix 93*. Midday man **Stan Andrews** is out; the other shifts have been lengthened to replace him. The only other change, according to PD **Tom Land**, is that the station will become more music intensive.

All-sports **WLSA** New Orleans has switched to easy listening with some sports at night and on weekends. Owner **Robert Faucheux** has assumed GM duties from GM/DP **Ron Davis**. Office manager/traffic announcer **Sheila Green** has been named PD. The *Winners News* Network satellite motivational service is now being marketed through **Drake-Chenault**.

Top 40 **WXXX** (95XXX) Burlington, Vt., PD **Walt Speck** is the new PD at similarly formatted **WSSX** Charleston, S.C. Top 40 **WQXA** (Hot 105.7) York, Pa., PD **Mark McKenzie** has stepped down but will continue to do afternoons; **MD Mark Feather** is acting PD.

At top 40 **WAEB-FM** (Laser 104.1) Allentown, Pa., **MD Eric Johnson** adds PD duties, replacing **Sue Sherry**. Weekender **Maurice Patton** replaces **Sherry** in middays. **John Dawson** is upped from MD to PD at top 40 **WJAD** Albany, Ga., replacing **Jim Shepherd**. Night jock **John Dawson** adds MD duties.

Steve Bender, formerly APD of **AC WWNK** Cincinnati, is the new PD of classic hits **WJFM** Grand Rapids, Mich., replacing **Bill Blett**. **Bender** reports to new GM **Jake Phillips**. **Bakersfield**, Calif., gets a new country FM. **KTIE** is on the air as a new *Drake-Chenault*-programmed outlet. **Bob Mackowycz**, PD of album **CJSB** (54 Rock) Ottawa, is leaving to return to Toronto; reach him at 613-226-5450.

KYNO-FM Fresno, Calif., PD **John Clay** will be doing some work at **WRBQ** (Q105) Tampa, Fla., during that station's transition. Meanwhile, former **KYNO** morning man **Bobby Mercer** has shown up in mornings at crosstown **AC KFYE** (Y94). And **Chio The Hitman**, originally report-

ed to be going to **KHYI** (Y95) Dallas, is now going to **Q105's** sister station **KKLQ** San Diego.

When urban **WTOY** Roanoke, Va., switched to business news last week, its format and calls were picked up by crosstown gospel outlet **WSAY**. **Theresa Davis** goes from sales at the old **TOY** to GM/DP at the new one. Staffers **Tom Collins** and **Toni Winston** also make the move on an interim basis. **Ben Payton**, who has worked with **WTOY** on and off for a number of years, is consulting.

HARSH WORDS OVER SOFT HITS

New easy-to-soft-AC convert **WQAL** Cleveland and format incumbent **WDOK** are now fighting over the term "Soft Hits," which **WQAL** is using as its primary handle. **WQAL** says it has a service mark on the term; **WDOK** claims it has used the phrase occasionally for several years. When **WQAL's** attorneys sent **WDOK** a C&D letter, **WDOK** reportedly responded with a letter saying that **WQAL** was "infringing on **WDOK's** format." The Cleveland Plain Dealer reports that **WDOK** has dropped the term "pending further deliberation."

Z-Rock affiliate **KZRZ** Fresno, meanwhile, has announced that it will switch calls rather than fight a temporary restraining order obtained last week by top 40/rock rival **KRZR** against the use of its new calls. At press time, **KZRZ** was soliciting listener suggestions for a new name.

The Milwaukee Journal reported rumors last week that another soft-AC-to-easy convert, **WEZW**, "used to have an informal 'Voyeur's Club' ... of male staffers who peered through binoculars at Marquette Univ. coeds in a nearby apartment building." Although a **WEZW** staffer says that "there have been binoculars inside the building for 10 years," new GM **Jack Sabella** claims that the tradition had apparently died off by the time he reached the station. Although **Sabella** had heard that there were peeping Toms at the station, "nobody here seems to want to talk about it."

An April 5 fire did approximately \$100,000 in damage to the studios and offices of *AC/classic rock* combo **WRTL/WZNF** Champaign, Ill. Although the blaze started during afternoon drive, when a propane furnace exploded at 4:45 p.m., only two people were in the building and both escaped safely. **WZNF** was back on the air by April 8; **WRTL** should be on by the time you read this.

The Young Black Programmers Coalition has named **A&M Records** executive director of R&B promotions **Boo Frazier** and **WDIA/WHRK** Memphis programmer **Bobby O'Jay** as the honorees for this year's fund-raising dinner, to be held May 5 at the Doubletree in Dallas. **WGOK** Mobile, Ala., GM **Irene Ware** will receive the first-ever *Heritage Award*. For information, call **Lynne Haze** at 214-263-9911.

PEOPLE: NEW YORK RESHUFFLING

At **WHTZ** (Z100) New York, **Jojo Morales**, who had been handling afternoons until the arrival of **Elvis**

newsletter..

DEAN THACKER, former president of Malrite Radio, has been named executive VP of **LBI Holdings**—the once and, perhaps, future *Legacy Broadcasting*. **Thacker** will be an equity partner with **Bob Sillerman** and **Carl Hirsch** in their newly acquired **WMJI** Cleveland and **WYHY** Nashville.

CRAIG MCKEE is the new GM of **KMPZ** Memphis pending its sale to **Diamond Broadcasting**. He was GM of **KRZN/KXLT** Denver.

SCOTT SAVAGE joins **Pinnacle Broadcasting Co.** in the newly created executive VP/chief operating officer position. He was last VP/GM of the **Texas State Network**.

STEVE HUMPHRIES, owner of **KALY** Albuquerque, N.M., has been named VP/GM of **KXTN/KZVE** San Antonio, Texas, replacing **Joanne Lynch**.

GARY TAYLOR has resigned as senior VP/GM of **Unistar**. President **Gary Fries** will now oversee the company's L.A.-based programming networks.

DAN MAXWELL has exited the GM position at **WTAR/WLTY** Norfolk, Va.; he can be reached at 804-495-7703.

STATION SALES: **KDAY** Los Angeles to area realtor **Fred Sands** for \$7.2 million; **Penn Communications' KQEO/KMGA** Albuquerque, N.M., and **KVOR/KSPZ** Colorado Springs, Colo., to **Unistar** for \$4 million; **WIRA/VOVW** West Palm Beach, Fla., from **Roth to Ardman** for \$8.9 million; and **WBLX-AM-FM** Mobile, Ala., from **Beasley to April Broadcasting** for \$5.25 million. Meanwhile, several station sales have collapsed, among them the **Panache/Broadcast Properties** deal for **WTUX/WTLC** Indianapolis, and the **Speed-O-Print/Ragan Henry** deal for **WLOE/WWMY** Greensboro, N.C.

Duran, moves back to middays. **Patty Steele** comes off the air and will handle production. Meanwhile, former **WPLJ** New York staffer **Bobby Valentine** has turned up on the air doing fill-in at **WQHT** (Hot 97) using his real name, **Ray Rossi**, although it may not be a permanent situation.

Kevin Stone, last with urban **WHRK** (K97) Memphis for afternoons, is the new night person at similarly formatted **KJMZ** (100.3 Jamz) Dallas. **KJMZ** is doing a name-the-jock contest to find the name **Stone** will use there. Meanwhile, **KJMZ** midday man **Keith Solis** goes to co-owned **WVEE** (V103) Atlanta to host that station's quiet storm. And **Stanley T. Evans**, last with **KJMZ's** competitor **KKDA-FM**, is now doing nights at urban **WUSL** (Power 99) Philadelphia, following **JoJo Davis'** move to afternoons.

Part-timer **Beau Roberts** is the new MD at album **KAZY** Denver. **Roberts** is currently doing p.m. drive at the station, replacing **Joe Myers**, who is now morning man. There is still one shift open at the station. **Gary Bryan**, currently serving as an in-house consultant to one former employer, **KUBE** Seattle, will guest on mornings at another, **KKRZ** (Z100) Portland, Ore., in the next few weeks.

Elsewhere on the fill-in beat, **Maureen Reagan** has been hosting three afternoons a week on **N/T KFBK** Sacramento, Calif. The other two days a week have been handled by former TV anchor **Christine Craft**, who may end up as the permanent replacement for **Bernie Ward**, now with **KGO** San Francisco. Veteran **CFRB** Toronto morning man **Wally Crouter** has signed a contract that will keep him with the full-service station until 1999. **WCKW** New Orleans PD **Bobby Reno** is now MD/afternoons at album rival **WRNO**; his old duties are being handled by **Al**

Nassar.

Just a few weeks after getting the official PD nod at top 40 **KXXX-FM** (X100) San Francisco, MD **Tim Watts** is gone. In-house consultant **Dan O'Toole** will handle MD duties. **TFN**. Across town at **KMEL**, **Michael Erickson** moves from late nights to middays, replacing **Leslie Stovall**; **Lisa St. Regis** goes from overnights to late nights; and **Kevin Nash** joins from rival **KDIA** for overnights.

At **AC WRVR** Memphis, MD/morning co-host **Lisa Spencer** leaves for full-time work with **WHBQ-TV**; no replacement has been named. **Barry Michaels** is the new morning man at country **KMLE** Phoenix, joining **Bill Taylor**. **Eduardo Morales** joins Spanish **WTEL** Philadelphia as ND from a similar post at **WIRC-FM** San Juan, P.R. After a stint at **KNMQ** Albuquerque, N.M. (now **KOLT**), **Phil "The Bean" Cisneros** returns to **AC KKOB-FM**, where he'll join PD **Bill "Birdman" Thomas** in mornings.

Morning man **Mike Martindale** is upped to APD at country **KWKH** Shreveport, La. P.M. driver **Tripper Lewis** joins for afternoons/creative director from **WHYY-FM** Montgomery, Ala.; he replaces **J.J. O'Brien**, who now does afternoons at crosstown urban **KMJJ**. **Danny Fox** joins for middays from country rival **KRMD**. **Mike Lyber** (aka **Jon Michaels**) joins **Mark Patrick** in mornings at top 40 **KZZU** Spokane, Wash.; he was formerly morning man at top 40 **KFMI** Arcata, Calif.

At country **KRYS** Corpus Christi, Texas, evening jock **Suzi Camacho** joins PD **Jim Mantel** in mornings; she replaces **Jacque Rich**, who becomes production director. **Joanna St. Paul** joins for evenings from format rival **KOUL**. Overnights **Timothy James** is out at country **WIRK** West Palm Beach, Fla.; T&R to GM **Alan Chapman**.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Call Me**, Blondie, CHRYSALIS
2. **Another Brick In The Wall**, Pink Floyd, COLUMBIA
3. **Ride Like The Wind**, Christopher Cross, WARNER BROS.
4. **With You I'm Born Again**, Billy Preston & Syreeta, MOTOWN
5. **Special Lady**, Ray, Goodman & Brown, POLYDOR
6. **Lost In Love**, Air Supply, ARISTA
7. **Fire Lake**, Bob Seger, CAPITOL
8. **I Can't Tell You Why**, Eagles, ASYLUM
9. **Working My Way Back To You/Forgive Me, Girl**, Spinners, ATLANTIC
10. **Off The Wall**, Michael Jackson, EPIC

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. **The Wall**, Pink Floyd, COLUMBIA
2. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL
3. **Glass Houses**, Billy Joel, COLUMBIA
4. **Mad Love**, Linda Ronstadt, ASYLUM
5. **Off The Wall**, Michael Jackson, EPIC
6. **The Whispers**, The Whispers, SOLAR
7. **Light Up The Night**, The Brothers Johnson, A&M
8. **Soundtrack**, American Gigolo, POLYDOR
9. **Departure**, Journey, COLUMBIA
10. **Damn The Torpedoes**, Petty & the Heartbreakers, BACKSTREET

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **It's Like We Never Said Goodbye**, Crystal Gayle, COLUMBIA
2. **A Lesson In Leavin'**, Dottie West, UNITED ARTISTS
3. **Are You On The Road To Lovin' Me Again**, Debby Boone, WARNER/CURB
4. **Beneath Still Waters**, Emmylou Harris, WARNER BROS.
5. **Two Story House**, George Jones & Tammy Wynette, EPIC
6. **Honky Tonk Blues**, Charley Pride, RCA
7. **Sugar Daddy**, Bellamy Brothers, WARNER/CURB
8. **Gone Too Far**, Eddie Rabbitt, ELEKTRA
9. **Women I've Never Had**, Hank Williams Jr., ELEKTRA/CURB
10. **The Cowgirl And The Dandy**, Brenda Lee, MCA

SOUL SINGLES—10 Years Ago

1. **Don't Say Goodnight**, Isley Brothers, T-NECK
2. **Stomp**, Brothers Johnson, A&M
3. **Don't Push It, Don't Force It**, Leon Haywood, 20TH CENTURY
4. **I Don't Believe You Want To Get Up And Dance**, Gap Band, MERCURY
5. **Off The Wall**, Michael Jackson, EPIC
6. **And The Beat Goes On**, Whispers, SOLAR
7. **Lady**, Whispers, SOLAR
8. **Working My Way Back To You/Forgive Me, Girl**, Spinners, ATLANTIC
9. **You Are My Heaven**, Roberta Flack With Donny Hathaway, ATLANTIC
10. **Welcome Back Home**, Dramatics, MCA

RADIO

WW1's WONE, The Second Reconfiguration; ABC Next?

LOS ANGELES—If 1989 was the year of network consolidation, 1990 stands to be the year of reconfiguration. With Westwood One's recent announcement (Billboard, April 14) of its fourth network, Westwood One News & Entertainment (WONE), the trend continues.

CBS retooled its network structure in February (Billboard, Feb. 17) to form the CBS Spectrum Radio Network by merging audience and affiliates of CBS RadioRadio and CBS Radio Network. And industry observers say they wouldn't be surprised if the ABC Radio Networks also announce some sort of reconfiguration before the year ends.

WW1 president/chief financial officer Bill Battison says the reconfiguration trend is part of an industrywide effort to better serve advertisers. "What you see now with the formation of WONE, CBS Spectrum, and possibly ABC in the near future, is networks becoming more adaptable to advertisers' needs."

WW1 will begin offering the newly packaged WONE, which includes existing programming such as "The Larry King Show," evening news reports, and Talknet, to advertisers beginning Monday (16).

"Basically, it brings elements from outside the RADAR universe into the RADAR-rated world," Battison says. "It is a distinct advantage for advertisers to buy that RADAR-rated inventory."

WONE debuts with 55 hours of programming a week with approximately 150 minutes of ad spots, Battison says. The new network, which will target 25-54-year-olds, also gives WW1 "a platform for future growth." If the new network is successful, there are plans for new programming, such as adult music and entertainment specials, and expansion into an 18-hour-a-day, seven-day-a-week network. As for current Mutual and NBC affiliates, Battison says there will be no change.

Although there are certainly similarities in the CBS and WW1 restructurings, Battison says there is a distinct difference. He contends that the CBS reconfiguration was designed primarily to boost the network's rating in RADAR. (Data tabulated by Statistical Research Inc. to reflect the restructuring had CBS Spectrum ranked No. 1 with adults 18+ and 25-54 in RADAR 40.)

"We could have reconfigured to try to make our network No. 1, but that wasn't really the objective," says Battison. "We wanted to bring in as much new programming [into RADAR] as we could and make it more salable to advertisers."

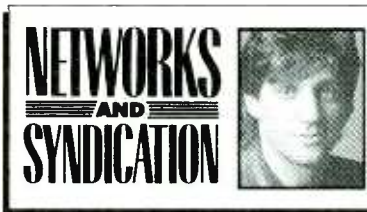
He also says the restructuring is not related to WW1's more than \$22 million loss, following several acquisitions, in 1989. "We would have done it if we were making \$50 million a year or losing \$50 million."

According to Battison, the restructuring had been in the works for some time. "We have been testing it over the last two RADAR pe-

riods, so when it would come out it would do what we wanted it to do."

DAILY PLANET

Award-winning producer Jim Metzner recently launched a new series called "Pulse Of The Planet." The two-minute daily feature, funded by the DuPont Co., is available to commercial and public ra-



by Craig Rosen

dio through MediaAmerica and Murray Street Enterprises, respectively.

Metzner, whose earlier programs "You're Hearing America" and "Sounds Of Science" have earned him acclaim, says his latest effort offers something unique. "Every program has a sound. It is not just a talking-head program. It uses environmental sounds from all over the world."

The program will take listeners on aural trips through such exotic locales as Africa's Ituri rain forest and the Fiji islands in the middle of a hurricane, as well as offering interviews with leading scientists and information on environmental issues. Metzner hopes the program will serve as a reminder to listeners that "we are all sharing the same planetary show."

"Pulse" has approximately 100 U.S. affiliates and is also broadcast by FM Toyko in Japan. Metzner says there are also negotiations with potential affiliates in Mexico. "Given that it is a global program, it's nice that to know that it is heard in all of these places," he adds.

JACOBS: 'WON'T GET FOOLED' HAS NOT BURNED OUT

(Continued from page 14)

ly classic rock stations (i.e., "High Time We Went" by Joe Cocker or "Jump Into The Fire" by Nilsson) are now generally relegated to special programming.

"In the early days, stations made the mistake of getting too wide. There were some stations with 1,200-1,500 active tracks. We went through that period where we said 'Fleetwood Mac—successful artist. Let's play "The Green Manalishi" and see what happens.' Most of those stations found that opening up the library just drives come down and doesn't do a whole lot for TSL.

"The average classic rock listener can come up with 500-700 titles that they'd have in common with

BILLBOARD RADIO:
More of
broadcasting's
fresh news
and ideas

AROUND THE INDUSTRY

The debut of ABC's new album rock show, "Satellite Sunday," has been rescheduled due to the departure of programming chief Tom Cuddy. Look for the show, originally slated to kick off June 3, to debut Sept. 9 . . . Former KIOI San Francisco MD Sandy Chin has joined MJI in an affiliate-relations capacity.

Catherine Reid Day has joined American Public Radio in the newly created position of senior VP and director for planning and development . . . STRZ Entertainment Network's "Top 30 USA," hosted by Donnie Simpson, is celebrating its first anniversary by giving five listeners a TWA plane ticket worth up to \$1,000. The winners will be announced during the countdown's first anniversary show July 14.

Dick Summer Communications has come up with a novel idea for late-night radio: "Night-rax." The service, which Summer bills as the "missing link between live, automation, and syndication nighttime radio," does not feature music, but rather, a voice track provided by Summer. For more information, call Summertime Situations Ltd., 516-654-0747.

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.

- April 20, **Giant Live In Concert**, Global Satellite Network, one hour.
- April 20-21, **Don Henley, On The Radio**, Westwood One Radio Networks, one hour.
- April 20-22, **Belinda Carlisle, The Weekly Special**, Unistar Radio Networks, 90 minutes.
- April 20-22, **The Doors 25th Anniversary Radio Special**, Unistar Radio Programming, three hours.

April 20-22, **The Academy Of Country Music Awards Nominations Special**, Unistar Radio Programming, three hours.

April 20-22, **Roy Orbison, Dick Clark's Rock, Roll & Remember**, Unistar Radio Programming, four hours.

April 20-22, **Helen O'Connell, The Great Sounds**, Unistar Radio Programming, four hours.

April 20-22, **Regina Belle, Starbeat**, MJI Broadcasting, one hour.

April 21, **TV Rock'n'Rollers, Solid Gold Saturday Night**, Unistar Radio Programming, five hours.

April 21, **Robin Gibb/Gene McDaniels/Tom Hanks, Cruisin' America With Cousin Bruce**, CBS RadioRadio, three hours.

April 21, **Dolly Parton, Country Gold Saturday Night Live**, Unistar Radio Programming, five hours.

April 22, **Billy Joel, Hitline U.S.A.**, James Paul Brown Entertainment, one hour.

April 22, **Kid N' Play/Lisa Stansfield/David Peaston**, RadioScope, Bailey Broadcast Services, one hour.

April 22-29, **Hearing Picture: David Bowie's Sound + Vision**, Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

April 23-29, **Monty Python, Dr. Demento**, Westwood One Radio Networks, two hours.

April 23-29, **Reba McEntire, Country Today**, MJI Broadcasting, one hour.

April 23-29, **Ronnie McDowell, Listen In With . . .**, Westwood One Radio Networks, one hour.

April 23-29, **Taylor Dayne, Direct Hits**, MJI Broadcasting, one hour.

April 23-29, **Robert Palmer, Superstars Rock Concert Series**, Westwood One Radio Networks, 90 minutes.

April 23-29, **Live Voltage: Little Caesar**, High Voltage, Westwood One Radio Networks, two hours.

April 23-29, **Damn Yankees, Metalshop**, MJI Broadcasting, two hours.

April 23-29, **Kinks/Led Zeppelin/Jackson Browne, Classic Cuts**, MJI Broadcasting, one hour.

April 23-29, **Midnight Oil, Rock Today**, MJI Broadcasting, one hour.

April 23-29, **Paul Reiser, Comedy Hour**, MJI Broadcasting, one hour.

April 23-29, **Warren Zevon, Desert Island Discs**, MJI Broadcasting, one hour.



KUBE Celebrates Birthday. Top 40 KUBE Seattle celebrated its ninth birthday with a celebrity-heavy bash at the Washington State Convention Center. Among the performers and guests were Basia, Kevin Paige, Michel'le, Wilson Phillips, Michael Damian, Paul Stanley, Lou Gramm, Natalie Cole, Poco, and Jane Child, who is pictured with PD Tom Hutylar.

SEAN ROSS

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
1	1	1	6	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT 5 weeks at No. 1
2	3	4	6	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
3	2	3	4	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
4	4	7	3	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
5	8	15	3	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT
6	6	6	9	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
7	11	12	9	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
8	5	2	10	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
9	7	8	7	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
10	12	14	10	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
11	16	24	4	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
12	18	18	5	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
13	13	13	10	THE WAY IT IS GEFFEN 4-19948	TESLA
14	9	9	11	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
15	19	21	6	METROPOLIS ARISTA 9944	THE CHURCH
16	10	5	10	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
17	14	10	15	WHAT IT TAKES GEFFEN 4-19944	AEROSMITH
18	21	23	5	7 O'CLOCK CAPITOL LP CUT	LONDON QUIREBOYS
19	23	27	4	ONLY MY HEART TALKIN' EPIC 34-73268	ALICE COOPER
20	20	19	10	BETTER DAYS A&M LP CUT	GUN
21	27	31	4	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
22	25	26	8	UP ALL NIGHT CHRYSALIS LP CUT	SLAUGHTER
23	28	36	4	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
24	15	16	8	THE PASS ATLANTIC 4-87986	RUSH
25	40	—	2	WILD CHILD CAPITOL LP CUT	HEART
★ ★ ★ POWER TRACK ★ ★ ★					
26	42	—	2	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
27	37	—	2	MONKEY ON MY BACK GEFFEN LP CUT	AEROSMITH
28	29	39	4	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
29	17	11	10	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
30	31	41	5	KISS THIS THING GOODBYE A&M LP CUT	DEL AMITRI
31	22	17	13	A FACE IN THE CROWD MCA 53781	TOM PETTY
32	36	45	4	THIS AND THAT RCA 2912	MICHAEL PENN
33	24	20	7	YOUR OWN SWEET WAY WARNER BROS. LP CUT	THE NOTTING HILLBILLIES
34	38	—	2	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
35	30	40	4	NEW ORLEANS IS SINKING MCA LP CUT	THE TRAGICALLY HIP
36	39	46	3	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
37	34	43	5	CRIME IN THE CITY REPRISE LP CUT	NEIL YOUNG
38	41	—	2	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
39	43	48	3	I CRIED ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
40	47	—	2	THE DOWNEASTER ALEXA COLUMBIA 38-73333	BILLY JOEL
41	49	—	2	I BELIEVE RELATIVITY LP CUT	JOE SATRIANI
42	32	25	11	FOREVER MERCURY 876 716-7	KISS
43	35	38	3	BIG LOVE ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
44	45	—	2	I'M NOT SCARED ATCO LP CUT	RAINDOGS
45	33	30	16	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
46	46	49	3	WALL OF DENIAL EPIC LP CUT	STEVIE RAY VAUGHAN
★ ★ ★ FLASHMAKER ★ ★ ★					
47	NEW ▶	1	1	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
48	NEW ▶	1	1	HIGH LANDRONS CAPITOL LP CUT	ERIC JOHNSON
49	NEW ▶	1	1	YER SO BAD MCA LP CUT	TOM PETTY
50	NEW ▶	1	1	STRANGER THAN PARADISE ATLANTIC LP CUT	SLEEZE BEEZ



Basketball Tones. Top 40 KKRZ (Z100) Portland, Ore., enlisted the help of Trail Blazers Terry Porter, Jerome Kersey, and Danny Young (pictured from left) for a song about the team called "Rip City Rhapsody." The song was co-produced by Z100's Dan Clark and Tony Martinez with local songwriter Josh Mellicker and is available on cassette at a local drugstore chain. Proceeds from the sale of the cassette benefit an area youth charity.

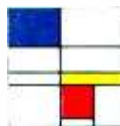


Tub O' Hits. Top 40 WFAL (F101) Cape Cod, Mass., asked listeners to contribute to the March of Dimes to get morning man John Willis, pictured, "out of hot water." The station raised more than \$1,000 during the promotion.



Big Tiny Promotion. Oldies WCVS Springfield, Ill., invited Tiny Tim to be the station's "money man" for a week. During his stay, the singer also visited a local elementary school to play his ukulele for students who were studying the letter "u." Pictured, back row from left, are WCVS staffers Bullwinkle, OM John Kircher, J. Peter Thompson, Stu Allen, and PD Curt Anderson. Front row, Janet Hochstadter, Gail Ewing, Tiny Tim, John Price, and Beth Seward.

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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.

POWERPLAYISTS™

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

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

PLATINUM

Z100 New York

O.M.: Steve Kingston

1	1	Lisa Stansfield, All Around The World
2	2	Seduction, Heartbeat
3	3	Tommy Page, I'll Be Your Everything
4	4	Janet Jackson, Escapade
5	5	Janet Jackson, Escapade
6	6	Janet Jackson, Escapade
7	7	Janet Jackson, Escapade
8	8	Janet Jackson, Escapade
9	9	Janet Jackson, Escapade
10	10	Janet Jackson, Escapade
11	11	Janet Jackson, Escapade
12	12	Janet Jackson, Escapade
13	13	Janet Jackson, Escapade
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23	23	Janet Jackson, Escapade
24	24	Janet Jackson, Escapade
25	25	Janet Jackson, Escapade
26	26	Janet Jackson, Escapade
27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

POWER 95 W.P.L.U. New York

P.D.: Tom Cuddy

1	2	Lisa Stansfield, All Around The World
2	1	Seduction, Heartbeat
3	3	Tommy Page, I'll Be Your Everything
4	4	Janet Jackson, Escapade
5	5	Janet Jackson, Escapade
6	6	Janet Jackson, Escapade
7	7	Janet Jackson, Escapade
8	8	Janet Jackson, Escapade
9	9	Janet Jackson, Escapade
10	10	Janet Jackson, Escapade
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26	26	Janet Jackson, Escapade
27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

KIISFM 102.7 Los Angeles

P.D.: Gerry DeFrancesco

1	2	Tommy Page, I'll Be Your Everything
2	1	Sinead O'Connor, Nothing Compares 2 U
3	3	Luther Vandross, Here And Now
4	4	Lisa Stansfield, All Around The World
5	5	Janet Jackson, Escapade
6	6	Janet Jackson, Escapade
7	7	Janet Jackson, Escapade
8	8	Janet Jackson, Escapade
9	9	Janet Jackson, Escapade
10	10	Janet Jackson, Escapade
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27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

108 FM Boston

P.D.: Sunny Joe White

1	1	Lisa Stansfield, All Around The World
2	2	Sinead O'Connor, Nothing Compares 2 U
3	3	A'me Lorain, Whole Wide World (From "D-Mob, That's The Way Of The World")
4	4	Luther Vandross, Here And Now
5	5	Janet Jackson, Escapade
6	6	Janet Jackson, Escapade
7	7	Janet Jackson, Escapade
8	8	Janet Jackson, Escapade
9	9	Janet Jackson, Escapade
10	10	Janet Jackson, Escapade
11	11	Janet Jackson, Escapade
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26	26	Janet Jackson, Escapade
27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

BOSTON'S WZOU-94.5

Boston P.D.: Steve Rivers

1	2	Sinead O'Connor, Nothing Compares 2 U
2	1	Lisa Stansfield, All Around The World
3	3	A'me Lorain, Whole Wide World (From "D-Mob, That's The Way Of The World")
4	4	Phil Collins, I Wish It Would Rain Do
5	5	Tommy Page, I'll Be Your Everything
6	6	Technotronic, Get Up! (Before The Nig
7	7	Janet Jackson, Escapade
8	8	Janet Jackson, Escapade
9	9	Janet Jackson, Escapade
10	10	Janet Jackson, Escapade
11	11	Janet Jackson, Escapade
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27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

WASH DC WJLA-TV

Washington P.D.: Matt Farber

1	1	Jane Child, Don't Wanna Fall In Love
2	2	Sinead O'Connor, Nothing Compares 2 U
3	3	Lisa Stansfield, All Around The World
4	4	Phil Collins, I Wish It Would Rain Do
5	5	Tommy Page, I'll Be Your Everything
6	6	Technotronic, Get Up! (Before The Nig
7	7	Janet Jackson, Escapade
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27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

B94 FM Pittsburgh

Pittsburgh P.D.: Rick Stacy

1	2	Sinead O'Connor, Nothing Compares 2 U
2	1	Lisa Stansfield, All Around The World
3	3	A'me Lorain, Whole Wide World (From "D-Mob, That's The Way Of The World")
4	4	Phil Collins, I Wish It Would Rain Do
5	5	Tommy Page, I'll Be Your Everything
6	6	Technotronic, Get Up! (Before The Nig
7	7	Janet Jackson, Escapade
8	8	Janet Jackson, Escapade
9	9	Janet Jackson, Escapade
10	10	Janet Jackson, Escapade
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26	26	Janet Jackson, Escapade
27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

YEAGLE-106 Philadelphia

P.D.: Todd Fisher

1	1	Tommy Page, I'll Be Your Everything
2	2	Sinead O'Connor, Nothing Compares 2 U
3	3	A'me Lorain, Whole Wide World (From "D-Mob, That's The Way Of The World")
4	4	Phil Collins, I Wish It Would Rain Do
5	5	Tommy Page, I'll Be Your Everything
6	6	Technotronic, Get Up! (Before The Nig
7	7	Janet Jackson, Escapade
8	8	Janet Jackson, Escapade
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26	26	Janet Jackson, Escapade
27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

WASH DC WJLA-TV

Washington P.D.: Matt Farber

6	10	Luther Vandross, Here And Now
7	9	Lisa Stansfield, All Around The World
8	8	The U-Krew, If U Were Mine
9	12	Michael Bolton, How Can We Be Lovers
10	15	Motley Crue, Without You
11	16	Salt-N-Pepa, Expression
12	17	Calloway, I Wanna Be Rich
13	14	Tommy Page, I'll Be Your Everything
14	21	Sinead O'Connor, Nothing Compares 2 U
15	18	Rod Stewart With Ronald Isley, This O
16	19	Technotronic, Get Up! (Before The Nig
17	20	Adam Ant, Room At The Top
18	3	Taylor Dayne, Love Will Lead You Back
19	22	Linda Ronstadt (Featuring Aaron Nev
20	23	Heart, All I Wanna Do Is Make Love To
21	25	Warrant, Sometimes She Cries
22	24	Janet Jackson, Escapade
23	11	Janet Jackson, Escapade
24	27	Madonna, Vogue
25	28	Seduction, Heartbeat
26	29	Wilson Phillips, Hold On
27	4	Linea, Sending All My Love
28	—	Roxette, It Must Have Been Love (From
29	—	M.C. Hammer, U Can't Touch This
30	—	Gloria Estefan, Oye Mi Cancito (Hear My

POWER 95 FM Atlanta

P.D.: Rick Stacy

1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Calloway, I Wanna Be Rich
3	3	A'me Lorain, Whole Wide World (From "D-Mob, That's The Way Of The World")
4	4	Luther Vandross, Here And Now
5	5	Janet Jackson, Escapade
6	6	Janet Jackson, Escapade
7	7	Janet Jackson, Escapade
8	8	Janet Jackson, Escapade
9	9	Janet Jackson, Escapade
10	10	Janet Jackson, Escapade
11	11	Janet Jackson, Escapade
12	12	Janet Jackson, Escapade
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22	22	Janet Jackson, Escapade
23	23	Janet Jackson, Escapade
24	24	Janet Jackson, Escapade
25	25	Janet Jackson, Escapade
26	26	Janet Jackson, Escapade
27	27	Janet Jackson, Escapade
28	28	Janet Jackson, Escapade
29	29	Janet Jackson, Escapade
30	30	Janet Jackson, Escapade

Q105 TAMPA BAY Tampa

Tampa P.D.: Chuck Beck

1	2	Jane Child, Don't Wanna Fall In Love
2	4	Tommy Page, I'll Be Your Everything
3	6	Sinead O'Connor, Nothing Compares 2 U
4	3	Calloway, I Wanna Be Rich
5	1	Phil Collins, I Wish It Would Rain Do
6	9	Lisa Stansfield, All Around The World
7	7	Luther Vandross, Here And Now
8	10	A'me Lorain, Whole Wide World (From "D-Mob, That's The Way Of The World")
9	12	Technotronic, Get Up! (Before The Nig
10	13	Janet Jackson, Escapade
11	15	Michael Bolton, How Can We Be Lovers
12	14	Babyface, Whip Appeal
13	16	Seduction, Heartbeat
14	18	The U-Krew, If U Were Mine
15	11	Alannah Myles, Black Velvet
16	17	Heart, All I Wanna Do Is Make Love To
17	20	Rod Stewart With Ronald Isley, This O
18	21	Linea, Sending All My Love
19	22	Expose, Your Baby Never Looked Good I
20	23	Sweet Sensation, Love Child
21	24	Janet Jackson, Escapade
22	25	Taylor Dayne, Love Will Lead You Back
23	26	M.C. Hammer, U Can't Touch This
24	27	Perfect Gentlemen, Ooh La La (I Can't
25	28	Partners In Kryme, Turtle Power
26	29	Basia, Cruising For Bruising
27	30	Whistle, Always And Forever
28	—	Roxette, It Must Have Been Love (From
29	—	M.C. Hammer, U Can't Touch This
30	—	Gloria Estefan, Here We Are

FOX Detroit

P.D.: Chuck Beck

1	4	Sinead O'Connor, Nothing Compares
2	2	Alannah Myles, Black Velvet
3	1	Motley Crue, Without You
4	3	Kiss, Forever

95.3 FM RADIO WHYT Detroit

P.D.: Rick Gillette

1	5	Sinead O'Connor, Nothing Compares 2 U
2	2	Phil Collins, I Wish It Would Rain Do
3	1	Tommy Page, I'll Be Your Everything
4	4	Motley Crue, Without You
5	3	Digital Underground, The Humpty Dance
6	6	Lisa Stansfield, All Around The World
7	7	Linea, Sending All My Love
8	8	Kiss, Forever
9	9	Calloway, I Wanna Be Rich
10	11	M.C. Hammer, U Can't Touch This
11	12	Janet Jackson, Escapade
12	13	Salt-N-Pepa, Expression
13	16	Taylor Dayne, Love Will Lead You Back
14	15	Babyface, Whip Appeal
15	17	Sweet Sensation, Love Child
16	18	Madonna, Vogue
17	19	Whistle, Always And Forever
18	20	Aerosmith, What It Takes
19	21	Janet Jackson, Escapade
20	22	Seduction, Heartbeat
21	23	Alannah Myles, Black Velvet
22	24	A'me Lorain, Whole Wide World (From "D-Mob, That's The Way Of The World")
23	25	Michael Bolton, How Can We Be Lovers
24	26	Adam Ant, Room At The Top
25	27	Luther Vandross, Here And Now
26	28	Rod Stewart With Ronald Isley, This O
27	29	Expose, Your Baby Never Looked Good I
28	30	Bell Biv DeVoe, Poison
29	—	Partners In Kryme, Turtle Power
30	—	—

THE NEW! Q95 FM Detroit

P.D.: Gary Berkowitz

1	1	Phil Collins, I Wish It Would Rain Do
2	2	Linda Ronstadt (Featuring Aaron Nev
3	3	Alannah Myles, Black Velvet
4	4	Luther Vandross, Here And Now
5	5	Taylor Dayne, Love Will Lead You Back
6	6	Michael Bolton, How Can We Be Lovers
7	7	Elton John, Sacrifice
8	8	Sadeo Wataabe, Any Other Fool
9	9	Billy Joel, I Go To Extremes
10	10	Sinead O'Connor, Nothing Compares 2 U
11	11	Bonnie Raitt, Have A Heart
12	12	Regina Belle, Make It Like It Was
13	13	Rod Stewart With Ronald Isley, This O
14</		

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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	6	16	5	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY 1 week at No. 1
2	2	5	9	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
3	1	1	13	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
4	9	12	7	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
5	5	6	10	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
6	4	3	10	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
7	14	19	8	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
8	12	15	7	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
9	8	8	11	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
10	7	2	14	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
11	3	4	12	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
12	15	20	6	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
13	23	27	4	NOTHING COMPARES 2 U ENSGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
14	10	7	12	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
15	11	10	19	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
16	24	29	5	HOLD ON SBK 07322	◆ WILSON PHILLIPS
17	19	21	9	HOW 'BOUT US RCA 9163	◆ GRAYSON HUGH & BETTY WRIGHT
18	22	22	6	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
19	16	18	11	ESCAPADE A&M 1490	◆ JANET JACKSON
20	13	9	11	BODYGUARD WARNER BROS. 7-19997	◆ BEE GEES
21	17	14	19	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
22	25	24	6	IF I GET LUCKY MCA 53767	LITTLE RIVER BAND
23	18	13	14	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
★ ★ ★ POWER PICK ★ ★ ★					
24	31	39	4	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
25	32	50	3	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
26	21	11	25	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
27	20	17	15	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
28	28	30	6	ADVICE FOR THE YOUNG AT HEART FONTANA 876 894-4/MERCURY	◆ TEARS FOR FEARS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
29	NEW ▶	1	1	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
30	33	33	7	NOT EVEN CLOSE CAPITOL 44512	◆ TIM FINN
31	35	35	6	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	◆ TOMMY PAGE
32	26	26	23	SACRIFICE MCA 53750	◆ ELTON JOHN
33	30	28	18	GOING HOME ARISTA 9913	◆ KENNY G
34	27	25	22	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
35	40	43	4	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	◆ QUINCY JONES
36	41	—	2	OYE MI CANTO (HEAR MY VOICE) EPIC 34-73269	◆ GLORIA ESTEFAN
37	43	—	2	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
38	45	—	2	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
39	39	46	4	HEART OF STONE Geffen 7-19953	◆ CHER
40	29	23	20	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
41	36	32	10	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
42	34	31	21	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
43	NEW ▶	1	1	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
44	NEW ▶	1	1	THROUGH THE TEST OF TIME GRP 3032	PATTI AUSTIN
45	49	—	2	NEVER TOO FAR EMI 50242	◆ DIANNE REEVES
46	NEW ▶	1	1	WHIP APPEAL SOLAR 4-74007/EPIC	◆ BABYFACE
47	46	44	26	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
48	42	37	28	EVERYTHING MCA 53714	◆ JODY WATLEY
49	37	34	21	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
50	38	38	5	SIMPLY ELEKTRA 4-64993	◆ SARA HICKMAN

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

RADIO

OLD REMAINS GOLD

(Continued from page 14)

were in general agreement that when their stations' ratings fluctuate, it reflects musical burnout less than other programming problems or external factors. WIBM Lansing, Mich., PD Larry Irons is one of several PDs who cite diary placement as what an oldies station lives and dies on. "In a market this size, there just aren't enough diaries put out," he says. "There are going to be discrepancies from book to book in different demographics."

Bushy, meanwhile, says that when KFSO followed its impressive mid-'80s debut with a disastrous slide, since reversed, it was not because of library burnout but because he was too unfocused, extending his music library well into the '70s.

Therein lies what some oldies PDs feel is the real library issue for their format: whether to follow the current 25-49 bulge into middle age, or to serve the younger audience coming into the current target by playing the '70s oldies that few older listeners can tolerate. "If you have people who love the station and who are giving you good numbers, those are the people to market to and make sure you never lose," says Elliott. "You can engage younger listeners through marketing and [formats] without changing the music."

But at WCBS-FM New York, whose active library of 1,500-1,700 songs gives it almost three times the depth of some new format converts, PD Joe McCoy has stuck with the '70s and '80s titles in his library. "I didn't want to just wipe it off the air, because there are some people who like that music, usually females," he says. "Seventies music hasn't hurt us and nobody has really complained about it."

One unique concern that KLUV's Brinkman expresses is the possibility that while the lack of burn on megahits may allay one problem, it masks another. "You have to wonder how many songs aren't burning because we don't have enough time spent listening," he says. "We have good cume, but we need more TSL. The whole problem with this format is that we need audiences to spend more time with us instead of coming in for an occasional oldies fix. Most oldies listeners will tolerate anything—unless it's really drecky—because they come to you only when they're already [predisposed to hearing] oldies."

In previous discussions of burnout, oldies advocates have suggested that even a few good years were worth switching into the format. But four years of continued format conversions have changed the scale of those comments. As Elliott now notes, "We might find that after 10 years, the music does burn. But if we're still in the format 10 years from now, it'll be great. We'll have made a lot of money in the meantime."

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FOR WEEK ENDING APRIL 21, 1990

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	5	7	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE 1 week at No. 1
2	1	3	8	METROPOLIS ARISTA 9944	THE CHURCH
3	4	2	11	NOTHING COMPARES 2 U ENSGN 23488/CHRYSALIS	SINEAD O'CONNOR
4	7	7	8	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	HOUSE OF LOVE
5	3	1	10	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
6	9	9	5	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
7	6	6	11	HELLO ATLANTIC 7-87989	THE BELOVED
8	5	4	14	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
9	13	20	3	PURE MCA 53816	THE LIGHTNING SEEDS
10	12	11	7	THIS AND THAT RCA 2512	MICHAEL PENN
11	14	16	6	SUN COMES UP, IT'S TUESDAY . . . RCA LP CUT	COWBOY JUNKIES
12	NEW ▶	1	1	BOOK OF DREAMS A&M 18018	SUZANNE VEGA
13	21	—	3	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
14	10	26	3	THE EMPEROR'S NEW CLOTHES ENSGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
15	NEW ▶	1	1	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
16	8	8	11	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
17	18	27	3	SHOW ME YOUR SOUL EMI 50311	RED HOT CHILI PEPPERS
18	15	14	6	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
19	11	23	5	LET IT BE ME EPIC LP CUT	SOCIAL DISTORTION
20	NEW ▶	1	1	HERE'S WHERE THE STORY ENDS DGC LP CUT	THE SUNDAYS
21	16	13	7	KISS THIS THING GOODBYE A&M LP CUT	DEL AMITRI
22	NEW ▶	1	1	PICTURES OF YOU ELEKTRA 4-64974	THE CURE
23	NEW ▶	1	1	HEY VENUS VIRGIN LP CUT	THAT PETROL EMOTION
24	19	10	7	BIKINI GIRLS WITH MACHINE GUNS ENIGMA LP CUT	THE CRAMPS
25	25	—	2	HEAVENLY POP HIT SLASH LP CUT/WARNER BROS.	THE CHILLS
26	29	—	2	TWISTING ELEKTRA LP CUT	THEY MIGHT BE GIANTS
27	24	19	5	YOU KEEP IT ALL IN ELEKTRA 7-64981	THE BEAUTIFUL SOUTH
28	23	12	14	HEAD ON WARNER BROS. 4-19891	THE JESUS AND MARY CHAIN
29	27	30	4	COME BACK DOWN COLUMBIA LP CUT	TOAD THE WET SPROCKET
30	17	18	7	ROOM AT THE TOP MCA 53679	ADAM ANT

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

Roadmaps, Station Guides Point Way To Promo Options

NEW YORK—Country stations seeking a unique promotional vehicle may be interested in the Country Music Roadmap currently being developed by Flashfacts System, a division of RRN Inc. The map, which is being prepared for an early June launch, features colorful 18-by-32-inch foldout maps showing the call letters, frequency, and signal area of all of the country stations in the contiguous U.S. The maps are broken down into grids, each covering a 50-100-mile area.

The maps, which target vacation and business travelers, will be marketed through radio stations, which can use them for self-liquidating sales promotions by tying in with client sponsors. Sponsor stations and clients will get their logo on the cover.

In addition to country, Flashfacts is currently testing easy listening/adult standards, classical, N/T, and religious formats. It is considering some more youth-oriented formats as well. For more information, contact **Tony Niskanen** at 800-451-3622.

National format guides and local station guides are also available from Radio Guide People, a company that has circulated more than 70 million such guides since it began publishing them in 1972. The guides come in either brochure form or on a 3½-by-8½-inch card. Stations that sponsor a local guide receive their logo on the front as well as an exclusive listing in their format. For more information, contact **Art Vuolo** at 313-559-0022.

Format information is also available on paperback from WF Innovations (414-224-1359) of Milwaukee. Like the Country Music Roadmap, WF's 1990 National Radio

Guide is designed for business and vacation travelers. The book contains listings for 43 different formats, with a separate section listing stations that air professional sports events. The just-published book sells for \$5.95.

Meanwhile, the annual radio directory from the M Street Journal



by Phyllis Stark

newsletter people (703-684-3622), who also provide format information for the Country Music Roadmap, should be here in 2-3 weeks. Featuring expanded Canadian listings and ratings information this year, the directory sells for \$29.95.

IDEA MILL: LIVE MEAT FROM LONDON

Giving new meaning to the term "meat market," AC WMYX Milwaukee hosted a singles party sponsored by the Wisconsin Beef Council. . . Top 40/dance WQHT (Hot 97) New York will air its regular Saturday night dance party live from the Hippodrome in London on April 28. Hot 97 will bring along "plane-loads of listeners," according to OM Joel Salkowitz, who has also invited the Prince and Princess of Wales to attend the show.

Album KRQR San Francisco teamed up with MGM/UA Home Video to give away a package of 24 classic home videos to celebrate the Academy Awards last month. The package included classic films like "Casablanca," "West Side Story," and "Annie Hall." The winner also

received a trip to Hawaii. . . Oldies KRTH Los Angeles gave away "Zacky" awards on Oscar day, tying in with the Zacky Farms Poultry people. Listeners nominated their favorites in such categories as "Best Use Of Hair Mousse."

"Power Pig" WFLZ Tampa, Fla.'s latest campaign is Fund-Raising Month, in which the station is using "all the dumb fund-raising techniques you remember from school" to collect funds for WFLZ's favorite charity—itsself. (Most stations that do this promotion usually end up giving the money to a real charity, but WFLZ denies that this will happen.) Among the fund-raising methods: bake sales, car washes, spaghetti dinners, lemonade stands, pie-the-jock sessions, and a "whack-off," in which listeners can attack a WFLZ vehicle with a sledgehammer.

Two other WFLZ stunts: giving away tickets to a Cher concert to listeners who send in pictures of tattoos on their butt (or have pictures taken at the station) and giving away wings to go with Paul McCartney tickets, specifically buffalo wings from a local restaurant.

As the climax of an April 16-22 Earth Week promotion, Liggett Broadcast Group has announced a chainwide broadcast of Marvin Gaye's "Mercy Mercy Me (The Ecology)" for 2:55 p.m. EDT on April 22. Stations around the country are being encouraged to join in; for more information, call **Jim Anderson** at WFMK Lansing, Mich. (517-349-4000).

Adult alternative KKSF San Francisco will sponsor Narada artists Eric Tingstad & Nancy Rumbel in an Earth Day eve benefit concert for the Yosemite Fund on Saturday (21). Eight other stations will be airing the show a week later. They are WJIB Boston, KTCZ Minneapolis, KOAI Dallas, KQPT Sacramento, Calif., WPCH Atlanta, WBZN Milwaukee, WNUA Chicago, and KEZX Seattle.

AC CFAX Victoria, British Columbia, has switched to using air-filled balloons at station events because helium-filled balloons that get away can cause serious problems for wild animals. Earlier this year, CFAX began using disposable cups that are deemed not harmful to the environment at all station events. At the studios, staffers use porcelain mugs to

eliminate waste.

Album CFOX Vancouver, B.C., listeners can call the station's "Green Line" to hear a daily environmental report and the names and phone numbers of various environmental agencies. The message is based on CFOX's daily "Green Report" information feature, a 90-second syndicated program that runs on 40 other Canadian stations.

Top 40 WMC-FM (FM100) Memphis and Mothers Against Drunk Driving (MADD) are distributing the "We Care Super Saver Card" to area high schools. The cards offer discounts at a number of area businesses, including several bars that will serve free nonalcoholic drinks to designated drivers.

Classical WNCN New York is conducting its second annual Classical Comic Crusade, a national comedy talent search. Comedians must use classical music as a theme for their act. Across town, sports station WFAN raised more than \$1.2 million for the Tomorrow's Children's Fund during a radiothon March 29-30. The money will be used to build a hospital for children with cancer.

Radio management consultant **W.R. Sabo** (212-593-5100) is offering a workshop called "Deathray Marketing" on a market-exclusive basis.

This is a promotion developed by a Spanish combo, but it may be applicable to any station combating agency or sponsor stereotypes. KTNQ/KLVE Los Angeles has assembled a full-page directory card of local agencies and media organizations that work exclusively or partially in Spanish in order to "show the kind of growth the Hispanic community has made over the last 10 years," according to president/GM **Kenneth Wolt**.

PRO-MOTIONS

Ron Theiss has been upped to promotion director at oldies WWSW (3WS) Pittsburgh. He was formerly assistant promotion director. . . **Linda Duffy** has been named promotion director of AC WTPI Indianapolis. She was formerly office manager. . . **Mickey Johnson** has been named promotion director at urban WJHM (102 Jamz) Orlando, Fla. He was formerly assistant promotion director at urban WHQT Miami.



With This Jelly Doughnut. WKQX (Q101) Chicago gave two lucky listeners an all-expenses-paid wedding at the First Church of Elvis, the 24-hour coin-operated Elvis Presley art gallery in Portland, Ore. The couple exchanged vows in front of an Elvis impersonator that were broadcast live on Q101. Seen in front of the coin-operated Elvis marriage-certificate machine are Q101's Mick Kayler with the lucky couple, Tenessa Spincoff & Ed Leis.

Hot Hits in Tokio

Week of April 1, 1990

- 1 If We Hold On Together Diana Ross
- 2 Escapade Janet Jackson
- 3 Too Late To Say Goodbye Richard Marx
- 4 I Wish It Would Rain Down Phil Collins
- 5 I Wanna Be Rich Calloway
- 6 I Go To Extremes Billy Joel
- 7 Get Up (Before The Night Is Over) Technronic featuring Ya Kid K
- 8 Opposites Attract Paula Abdul
- 9 No More Lies Michael Le
- 10 Love Will Lead You Back Taylor Dayne
- 11 No Myth Michael Penn
- 12 Keep It Together Madonna
- 13 Black Velvet Alannah Myles
- 14 Tempest D Project
- 15 All Around The World Lisa Stansfield
- 16 Whole Wide World A Me Lorain
- 17 Roman Hikou Kome Kome Club
- 18 All My Love Linda Ronstadt
- 19 I'll Be Your Everything Tommy Page
- 20 Don't Wanna Fall In Love Jane Child
- 21 Niji No Miyakoe Hiroshi Takano
- 22 Dangerous Roxette
- 23 Nothing Compares 2 U Sinead O'Conner
- 24 A Little Love Corey Hart
- 25 Room B 52's
- 26 No Reason No Rhyme Sirima
- 27 Heartbeat Seduction
- 28 Driving Everything But The Girl
- 29 Just A Friend Biz Markie
- 30 House You Zan
- 31 99 Words Peter Wolf
- 32 Footsteps In The Dark Body
- 33 Baby Your Mine Basia
- 34 All Or Nothing Milli Vanilli
- 35 Tor Cathy Claret
- 36 Two To Make It Right Seduction
- 37 Help The Children M.C. Hammer
- 38 The Secret Garden Quincy Jones featuring El De Barge & Barry White
- 39 Egao No Yukue Dream Come True
- 40 My Romance Carly Simon
- 41 Prince Of Love Bad English
- 42 Room At The Top Adam Ant
- 43 Heritage Earth, Wind & Fire
- 44 Rock And A Hard Place The Rolling Stones
- 45 Don't Wear It Out Mary Davis
- 46 Wild Women Do Natalie Cole
- 47 Love Is The Place To Be Workshy
- 48 Black Shoes Char
- 49 Invisible To You Mary Coughlan
- 50 If I Get Lucky Little River Band

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

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Winans Posse In Effect. Gospel brethren the Winans and jack swing master Teddy Riley take time out from "It's Time," the new Winans single on Warner Bros., featuring rap segments by Riley. Standing, from left, are Marvin Winans, Michael Winans, Riley, Carvin Winans, and Ronald Winans.

Family Stand Delivers Promising Disk 'Chain' Links Strong Lyrics, Streetwise Sound

BY DAVID NATHAN

LOS ANGELES—Although their innovative debut album "Chapters," released under the name Evon Geofries & the Stand, was virtually ignored by critics, radio, and press in the U.S., the members of the Family Stand did receive some attention in the U.K., thanks to word of mouth initiated through Britain's popular black music magazine Blues & Soul. Thus it is no surprise that "Ghetto Heaven," the first single from the group's masterful second Atlantic al-

bum, "Chain," was released initially in the U.K. with a special remix by Soul II Soul's Jazzie B, and is now in the British top 20.

With their European success a springboard for creating a similar response domestically, Peter Lord, V. Jeffrey Smith, and Sandra St. Victor are heartened at the prospect of their first hit single. "British audiences have a history of accepting music that's different, which is why we went about doing it this way," says Lord, who with Smith has producer credits on albums by the Mac Band, Miki Howard, and Donna Allen.

Lord, whose early musical ventures included writing poetry and putting it to music while earning a degree in musical composition from Howard Univ., teamed up with Smith, a fellow New Yorker whose work as an in-demand sax player led to sessions with such artists as Carly Simon, James Ingram, and Stephanie Mills, and producer/artist Kashif. St. Victor, a Dallas native who has toured as background vocalist with Chaka Khan, Freddie Jackson, and Roy Ayers, joined the team in 1987.

Although outside projects, including an album by new group Aftershock by Virgin, have kept the team busy, their work as the Family Stand is clearly of prime importance. "We decided to take matters much more into our own hands and really take the reins with our career after the first album didn't take off," says Smith, noting that the group is now working with Larry Tollin and Larry Frazin of Platinum Management, which represents Paula Abdul, among others.

As with its previous album, which boasted a midlevel chart single in "Stand And Deliver," the trio has created a combination of contemporary grooves and soulful ballads that are particularly notable for their insightful lyric content. "The songs are about breaking the patterns we all have in life, getting free emotionally, politically and socially, sexually, and spiritually. This album is all about being free of whatever has you bound," says St. Victor.

"The single 'Ghetto Heaven' is all about people trying to get free from their environment: Some people use religion, some people use drugs, some people use love and sex, and that isn't just folks who live in what we call the ghetto," says Lord.

With plans to do selective showcases in the U.S., the members of the Family Stand are encouraged by comments that their music—which combines the elements of R&B, jazz, hip-hop, and rock—elicits comparisons with legendary band Sly & the Family Stone.

"We like the analogy with Sly," says Lord, "because he represents the same kind of bridge we're taking between the intellectual approach expressed lyrically and the streetwise fusion of different musical forms, such as rock and R&B."

U.K. Concert Will Pay Tribute To Mandela Baker, Cole, Chapman, Nevilles On Celebrity Slate

SOUTH AFRICAN FREEDOM-FIGHTER Nelson Mandela will be the subject of yet another concert this month. The Nelson Mandela—An International Tribute—For A Free South Africa show takes place Monday (16) at London's Wembley Stadium. Among the performers confirmed for the event are Anita Baker, Natalie Cole, Stetsasonic, Stanley Clarke, jazz pianist Abdullah Ibrahim, Tracy Chapman, the Neville Brothers, George Duke, Peter Gabriel, actor Denzel Washington, and Grammy winner Bonnie Raitt. Other top-name artists are expected to show as well; the producer (Tony Hollingsworth of Tribute Productions) has arranged for different artists to perform together in various combinations. Proceeds from the concert will go to the International Defense Fund for South Africa, Catholic Fund for Overseas Development, the Bishop Ambrose Reeves Trust, Oxfam, and Christian Aid; 50% of the proceeds will go directly to the anti-apartheid movement in the U.K. The concert will be broadcast live via radio in Britain; television and radio rights in the U.S. are still being hammered out. For info, call Barbara Hutson, P.J. Hechtlinger, or Kathie Collins at Laister Dickson & Associates: 213-278-9067.

**The
Rhythm
and the
Blues**

Sorry, Latifah, and belated birthday wishes ... Island and 4th & B'way Records staged a showcase April 3 for rappers Boo-Yaa Tribe, reggae toaster Shelly Thunder, and R&B/rap group X-Clan. And the Samoan, Angeleno Boo-Yaas are even more intimidating and entertaining in person; their performance was quite well-received ... New York's hip-hop world was in full effect at the Salt-N-Pepa gold party (first single "Expressions" was the first gold single of 1990) at hot club Hot Rod. A star-studded, mellow crowd danced and schmoozed, breaking for a presentation of appreciation to the group given by black media mavens Cynthia Horner (Right On!), Gerrie Summers and Kate Ferguson (Rap Masters, Word Up!), Yvette Noel (Blackbeat), and LaJoyce Hunter (Sheridan Broadcasting) ... Ziggy Marley, Boogie Down Productions, and the Jungle



by Janine McAdams

Brothers will be on the bill with a number of noted pop/rock artists for the five-hour Earth Day Concert: Performance For The Planet, Saturday (21) at the Merriweather Post Pavilion in Columbia, Md. Hosted by Concerts For The Environment, proceeds will go to Earth Day 1990, which has scheduled several Earth Day events around the country on April 22. Production information is available from Tim O'Connor, 512-472-4944. For tickets, call 800-543-3041 ... Cynthia Badie Rivers, national director of publicity and artist development for Columbia Records, looks fab in a fashion spread in the new black women's bimonthly, S'azz. The premiere issue also spotlights sax player Grover Washington Jr. The internationally oriented, European-style magazine is run by African-American husband-wife team Edgar M. Holley (president/chairman) and Mary Anne Holley (publisher/editor). Executive editor Kim Jack is open to music features and interviews; call her at 212-764-0561 ... Speaking of magazines, HBO exec Donald E. Anderson, who for several years had managed HBO's interest in BET, has been named publisher/CEO of Emerge magazine, whose May issue will sport stories on Wing stars Vanessa Williams and Ed Eckstine ... Last week my esteemed colleague Bill Coleman tipped you to the Parliament reissue series from PolyGram (Dance Trax, April 14). If this news puts you in your own "ghetto heaven" (as it did me), perhaps you'll find the following fact equally funkified: The Ohio Players are still on "Fire" after their disappointing "Back" album (Track Records), and played New York's Wetlands club April 13. According to their attorney, Andrew Paretz, the band has some new material and is currently shopping for a deal ... The Super Salute To Jack Gibson, originally scheduled for April 26 in Washington, D.C., has been postponed until June. Details for what should be one of the nicest black-music-industry events this year will follow at a later date.

AFTER 23 YEARS WITH MOTOWN, VP of marketing, sales, and distribution Miller London makes a move to New York to become VP of product development, black music, for RCA Records. "After all these years, I got a great deal over there," says London. "It was a very hard decision to make, but I'll be back working with my longtime friend [VP of black music] Skip Miller, and I'll be working to develop some great product for RCA." By the time you read this, London will be firmly ensconced in his BMG digs at 1133 Avenue of the Americas.

STUFF: As you may have heard, diva Diana Ross has finally gotten her lifelong wish to play international music star of the '20s-'40s Josephine Baker. She will produce and star in "The Josephine Baker Story," a project she developed with Turner Network Television. Filming begins this fall ... A 20th-birthday bash for regal rap fave Queen Latifah April 2 at M.K. in New York went sour when invited guests were forced to stand outside for hours or pay admission to the club by the party's promoters, while locals crashed the back door. Overcrowding caused some pushing and shoving, but no serious damage was done, according to Tommy Boy, which is understandably upset; this was one of few events that label staffers did not handle personally. The problem was simply one of crowd control, says label president Tom Silverman: "If there were more places [in New York] for young people to see hip-hop acts on a regular basis, there wouldn't be this overwhelming response."

TO OUR READERS

Due to scheduling restrictions caused by the Good Friday holiday, the Black section continues on page 78.

Billboard POWER PLAYLISTS FOR WEEK ENDING APRIL 21, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Memphis	P.D.: Bobby O'Jay	Los Angeles	P.D.: Steve Woods
1 Troop, Spread My Wings	52 YZ, Tower With The Power	1 2 Smokey Robinson, Everything You Touch	1 2 Troop, Spread My Wings
2 Babyface, Whip Appeal	53 Full Force, Kiss Those Lips	3 4 Dianne Reeves, Never Too Far	3 4 Dianne Reeves, Never Too Far
3 After 7, Ready Or Not	54 Something Special, I Wonder Who She's Lovin'	4 5 After 7, Ready Or Not	4 5 After 7, Ready Or Not
4 The Gap Band, Addicted To Your Love	55 Maestro Fresh Wes, Let Your Backbone Slide	5 8 Babyface, Whip Appeal	5 8 Babyface, Whip Appeal
5 Bell Biv DeVoe, Poison	56 The Family Stand, Ghetto Heaven	6 12 Regina Belle, What Goes Around	6 12 Regina Belle, What Goes Around
6 Johnny Gill, Rub You The Right Way	57 Professor Griff, L.A.D.	7 3 Lisa Stansfield, All Around The World	7 3 Lisa Stansfield, All Around The World
7 Dianne Reeves, Never Too Far	58 57 Tamika Patton, Number One	8 11 The Temptations, Soul To Soul	8 11 The Temptations, Soul To Soul
8 Freddie Jackson, All Over You (From "Oel By Tem")	59 Patti Austin, Through The Test Of Time	9 14 Grover Washington, Jr. Feat. Phyllis Hyman, Sac	9 14 Grover Washington, Jr. Feat. Phyllis Hyman, Sac
9 Digital Underground, The Humpty Dance	60 59 Wyld Boyz, Q.T. Pie	10 16 Howard Hewett, Show Me	10 16 Howard Hewett, Show Me
10 Angela Winbush, No More Tears	61 60 Melba Moore & Friends, Lift Every Voice And Sing	11 13 Randy & The Gypsies, Love You Honey	11 13 Randy & The Gypsies, Love You Honey
11 Smokey Robinson, Everything You Touch	62 61 Caloway, Sin Lancelot	12 17 Freddie Jackson, All Over You (From "Oel By Tem")	12 17 Freddie Jackson, All Over You (From "Oel By Tem")
12 Regina Belle, What Goes Around	63 62 Newkirk, Sweat You	13 18 Barry White, I Wanna Do It Good To Ya	13 18 Barry White, I Wanna Do It Good To Ya
13 Tyler Collins, Girls Nite Out	64 63 Young & Restless, "B" Girls	14 6 Miki Howard, Love Under New Management	14 6 Miki Howard, Love Under New Management
14 Soul II Soul, Get A Life	65 64 Big Lady K, Flun	15 7 Stephanie Mills, Comfort Of A Man	15 7 Stephanie Mills, Comfort Of A Man
15 Eric Gable, Hard Up		16 9 Luther Vandross, Treat You Right	16 9 Luther Vandross, Treat You Right
16 Today, Why You Get Funky On Me (From "House Par")		17 10 Randy Crawford, Wrap-U-Up	17 10 Randy Crawford, Wrap-U-Up
17 Janet Jackson, Alright		18 21 By All Means, Do You Remember	18 21 By All Means, Do You Remember
18 Robbie Mychals, Can't Get Enuff Of U		19 23 Body, Footsteps In The Dark	19 23 Body, Footsteps In The Dark
19 The Temptations, Soul To Soul		20 20 Eric Gable, Hard Up	20 20 Eric Gable, Hard Up
20 Starpoint, I Want You - You Want Me		21 24 Whistle, Always & Forever	21 24 Whistle, Always & Forever
21 65 The Jamaica Boys, Shake It Up!		22 25 The Isley Brothers Featuring Ronald Isley, One	22 25 The Isley Brothers Featuring Ronald Isley, One
22 21 Maze Featuring Frankie Beverly, Love's On The R		23 26 Lenny Williams, Here's A Ticket	23 26 Lenny Williams, Here's A Ticket
23 Kid 'N Play, Fun House (From "House Party")		24 17 Michael Cooper, My Baby's House	24 17 Michael Cooper, My Baby's House
24 Body, Footsteps In The Dark		25 31 Crayson Hugh & Betty Wright, How 'Bout Us	25 31 Crayson Hugh & Betty Wright, How 'Bout Us
25 24 Rob Base, Get Up And Have A Good Time		26 15 Quincy Jones, The Secret Garden	26 15 Quincy Jones, The Secret Garden
26 The Good Girls, Love Is Like An Itching In My H		27 22 George Howard Introducing John Pagano, Shower Y	27 22 George Howard Introducing John Pagano, Shower Y
27 L.L. Cool J, J'ingling Baby		28 31 Maze Featuring Frankie Beverly, Love's On The R	28 31 Maze Featuring Frankie Beverly, Love's On The R
28 27 Daktown's 3-5-7, Juicy Gotcha Crazy		29 EX Full Force, Kiss Those Lips	29 EX Full Force, Kiss Those Lips
29 Sybil (With Salt-N-Pepa), Crazy 4 U		30 31 Alyson Williams, I Need Your Lovin'	30 31 Alyson Williams, I Need Your Lovin'
30 Lenny Williams, Here's A Ticket		A — Melba Moore & Friends, Lift Every Voice And Sing	A — Melba Moore & Friends, Lift Every Voice And Sing
31 Grover Washington, Jr. Feat. Phyllis Hyman, Sac		A — O'Jays, Friend Of A Friend	A — O'Jays, Friend Of A Friend
32 31 Howard Hewett, Show Me		A — Patti Austin, Through The Test Of Time	A — Patti Austin, Through The Test Of Time
33 32 Whistle, Always & Forever			
34 33 George Howard Introducing John Pagano, Shower Y			
35 34 The B.O.C., The Formula			
36 35 En Vogue, Hold On			
37 36 Michael Cooper, My Baby's House			
38 37 Redhead Kingpin, Rock The Mic Right			
39 38 Kashif, Ain't No Woman (Like The One I Got)			
40 39 Phalon, Rising To The Top			
41 40 By All Means, Do You Remember			
42 41 Quincy Jones Feat. Tevin Campbell, Tomorrow (A			
43 42 Tony! Toni! Tone!, The Blues			
44 43 Abstract, You Are The Party			
45 44 Ruby Turner, Paradise			
46 45 The Newtron, My Heart Beats For You			
47 46 Christopher Williams, One Girl			
48 47 Randy & The Gypsies, Love You Honey			
49 48 Tashan, Black Man			
50 49 Kim Waters, Soul Serenade			
51 50 Patti LaBelle, I Can't Complain			

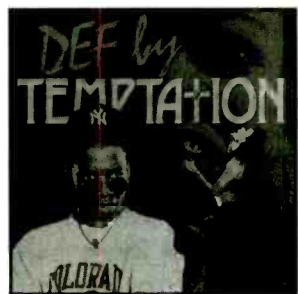
FOR WEEK ENDING
APRIL 21, 1990

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	2	2	38	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
2	1	1	19	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
3	8	10	6	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
4	3	3	29	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
5	5	6	23	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
6	6	9	32	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
7	4	4	23	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
8	9	14	6	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
9	15	48	3	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
10	7	5	25	LUTHER VANDROSS ▲ EPIC FZT 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
11	11	8	32	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
12	10	7	16	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
13	12	13	40	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
14	18	21	8	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
15	20	29	4	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
16	13	11	20	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
17	14	16	42	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
18	16	12	42	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
19	19	18	18	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
20	17	15	22	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
21	36	—	2	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
22	21	22	18	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
23	27	34	6	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
24	23	17	23	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
25	22	26	23	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
26	28	28	36	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
27	26	25	56	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
28	99	—	2	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
29	25	23	21	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
30	29	31	32	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
31	24	19	9	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
32	32	33	25	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
33	45	59	3	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
34	34	30	18	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
35	44	82	3	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
36	31	24	41	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
37	30	27	31	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
38	33	32	20	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
39	46	41	18	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
40	40	38	20	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
41	39	50	5	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
42	50	56	16	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
43	65	—	2	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
44	43	42	24	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
45	42	45	24	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
46	38	39	39	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
47	49	51	5	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
48	51	55	5	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
49	37	35	90	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL

50	41	36	30	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
51	56	52	21	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
52	47	47	37	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
53	52	43	11	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
54	35	20	20	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
55	48	49	14	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
56	59	57	10	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
57	63	54	29	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
58	NEW ▶		1	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
59	62	70	4	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
60	53	37	30	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
61	54	44	29	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
62	61	65	8	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
63	64	61	6	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
64	60	62	34	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
65	58	53	24	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
66	67	67	6	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
67	69	73	5	CURTIS MAYFIELD ICHIBAN 2008 (8.98) (CD)	TAKE IT TO THE STREETS
68	75	83	4	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
69	83	86	3	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
70	55	40	29	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
71	66	66	14	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
72	79	75	16	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
73	74	88	4	DUNN PEARSON, JR. COMPOSE 9904 (8.98) (CD)	COLOR TAPESTRY
74	77	78	10	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
75	71	89	4	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
76	72	81	7	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
77	68	58	57	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
78	57	46	14	SEDUCTION VENDETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
79	70	74	5	BOBBY JIMMY & THE CRITTERS PRIORITY 57117 (8.98) (CD)	HIP HOP PRANKSTER
80	80	72	19	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
81	84	76	18	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
82	91	95	7	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
83	89	94	37	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
84	76	63	48	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
85	97	—	2	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
86	82	96	4	MARY DAVIS TABU E 40978/EPIC (CD)	SEPARATE WAYS
87	95	97	24	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
88	73	60	25	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
89	90	68	20	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
90	RE-ENTRY		33	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
91	NEW ▶		1	LONNIE LISTON SMITH ICHIBAN 4021 (8.98) (CD)	LOVE GODDESS
92	NEW ▶		1	VARIOUS ARTISTS PETERS 1001 (8.98) (CD)	PETERS POSSE
93	86	80	19	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
94	NEW ▶		1	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
95	88	79	11	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMAN'S TOUCH
96	81	69	11	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME SYNDICATE E 45299/EPIC (CD)	WORD POWER
97	NEW ▶		1	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
98	NEW ▶		1	LORD FINESSE & D.J. MIKE SMOOTH WILD PITCH 2003 (8.98) (CD)	FUNKY TECHNICIAN
99	92	90	36	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
100	94	92	38	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM

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

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HOT DANCE MUSIC™

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	2	8	5	LET THERE BE HOUSE RCA 9188-1 RD	DESKEE 1 week at No. 1
2	1	1	8	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
3	5	9	6	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
4	11	30	3	SPIN THAT WHEEL SBK V-19706	HI TEK 3 FEATURING YA KID K
5	4	7	7	HELLO ATLANTIC 0-86235	◆ BELOVED
6	21	46	3	ALRIGHT (REMIX) A&M SP-18021	◆ JANET JACKSON
7	3	5	9	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
8	12	21	5	WILD WOMEN DO (REMIX) EMI V-56161	◆ NATALIE COLE
9	17	26	4	I WANT YOU - YOU WANT ME ELEKTRA 0-66643	◆ STARPOINT
10	13	20	6	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
11	10	12	6	LIVING IN OBLIVION EPIC 49 73156	◆ ANYTHING BOX
12	20	29	5	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21476	◆ JANE CHILD
13	32	—	2	THE POWER ARISTA ADI-2014	◆ SNAP
14	19	23	5	MOVE MCA 23998	SLAM SLAM
15	27	42	3	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
16	14	14	7	IT'S ME, CATHY (FOLLOW MY HEART)/THE PICTURE CURB 011	HUBERT KAH
17	18	19	6	THUMBS UP ENIGMA 75534	◆ BARDEUX
18	25	33	4	EVERY LITTLE WORD CAPITOL V-15556	◆ FLESH FOR LULU
19	26	34	5	STREET TUFF DESIRE 873 743-1/POLYGRAM	REBEL MC & DOUBLE THE TROUBLE
20	7	6	8	MOST WANTED D.J. INTERNATIONAL 999	FAST EDDIE
21	6	2	9	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
22	22	24	6	WHAT GOES DOWN COLUMBIA 44 69205	HUNTER HAYES
23	15	13	8	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
24	9	4	12	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
★★★ POWER PICK ★★★					
25	34	—	2	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	MELLOW MAN ACE
26	8	3	11	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	◆ SEDUCTION
27	40	—	2	U CAN'T TOUCH THIS CAPITOL LP CUT	M.C. HAMMER
28	29	31	8	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
29	23	22	7	I'M GOING STRAIGHT TO HEAVEN NETTWERK 74004/L.R.S.	MC 900 FT. JESUS WITH DJ ZERO
30	39	—	2	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYGRAM	D-MOB INTRODUCING CATHY DENNIS
★★★ HOT SHOT DEBUT ★★★					
31	NEW▶	1	1	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
32	37	49	3	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
33	35	43	4	SWEET AND LOW SIRE 0-21492/REPRISE	◆ DEBORAH HARRY
34	16	11	9	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
35	NEW▶	1	1	GET A LIFE/FAIRPLAY VIRGIN 0-96481	◆ SOUL II SOUL
36	42	—	2	I COME OFF DELICIOUS VINYL 0-96499/ISLAND	◆ YOUNG M.C.
37	43	47	3	THE OMEN COLUMBIA 44 73158	MYSTERIOUS ART
38	NEW▶	1	1	LOVE CHILD ATCO 0-96487/ISLAND	SWEET SENSATION
39	NEW▶	1	1	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
40	NEW▶	1	1	LOVE ON LOVE VIRGIN 0-96486	EZEE POSSE FEATURING DR. MOUTHQUAKE
41	NEW▶	1	1	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 873-1/POLYDOR	JIMMY SOMERVILLE
42	NEW▶	1	1	PACIFIC TOMMY BOY TB 949	808 STATE
43	30	18	9	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
44	47	—	4	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
45	33	35	5	HIDE AND SEEK ATLANTIC 0-87973	◆ PAJAMA PARTY
46	28	16	10	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
47	24	10	9	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
48	NEW▶	1	1	DUB BE GOOD TO ME ELEKTRA 0-66654	BEATS INTERNATIONAL
49	46	44	9	EXPRESSION NEXT PLATEAU NP50101	◆ SALT-N-PEPA
50	31	17	11	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC

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

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	2	2	11	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD 4 weeks at No. 1
2	1	1	8	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
3	4	5	11	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
4	7	15	4	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
5	11	21	3	POISON MCA 24003	◆ BELL BIV DEVOE
6	21	—	2	GET A LIFE VIRGIN 0-96481	◆ SOUL II SOUL
7	12	17	6	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
8	13	18	5	SENDING ALL MY LOVE ATLANTIC 0-86220	◆ LINEAR
9	10	12	9	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
10	6	7	15	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
11	9	9	8	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
12	5	4	10	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	◆ SEDUCTION
13	8	8	8	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
14	19	35	3	LOVE CHILD ATCO 0-96487/ATLANTIC	SWEET SENSATION
★★★ HOT SHOT DEBUT ★★★					
15	NEW▶	1	1	ALRIGHT (REMIX) A&M SP-18021	◆ JANET JACKSON
16	3	3	8	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
17	18	16	9	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
18	15	14	7	LIVING IN OBLIVION EPIC 49 73156	◆ ANYTHING BOX
19	14	10	9	SECRET GARDEN QWEST 0-21459/WARNER BROS.	◆ QUINCY JONES
20	23	29	4	HIDE AND SEEK ATLANTIC 0-87973	◆ PAJAMA PARTY
21	27	36	3	SPIN THAT WHEEL SBK V-19706	HI TEK 3 FEATURING YA KID K
22	22	23	5	HELLO ATLANTIC 0-86235	◆ BELOVED
23	17	6	12	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
24	26	37	3	HEAVEN COLUMBIA 44-73171	◆ THE CHIMES
25	34	—	2	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
26	35	—	2	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
27	28	26	5	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
28	30	40	3	LET THERE BE HOUSE RCA 9188-1 RD	DESKEE
29	29	38	6	TIME AFTER TIME JAM CITY 63961-5003	TIMMY-T
30	16	13	10	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
★★★ POWER PICK ★★★					
31	49	—	2	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
32	33	—	2	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
33	25	19	19	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
34	43	49	3	LOVE IS LIKE AN ITCHING IN MY HEART MOTOWN MOT-4690	◆ GOOD GIRLS
35	47	—	2	LIGHTENING MAN GEFEN 0-21465	◆ NITZER EBB
36	NEW▶	1	1	PACIFIC TOMMY BOY TB-949	808 STATE
37	NEW▶	1	1	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
38	20	11	13	LAMBADA EPIC 49 73139	◆ KAOMA
39	48	—	2	GIRL UPSTAIRS URO 100	DAIZE
40	24	20	10	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
41	36	34	9	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
42	45	39	4	THUMBS UP ENIGMA 75534	◆ BARDEUX
43	41	43	4	MURDER RAP RUTHLESS 49 73155/EPIC	◆ ABOVE THE LAW
44	NEW▶	1	1	LOVE PAINS EPIC 49 73166	LIZA MINNELLI
45	31	30	5	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
46	NEW▶	1	1	FUN HOUSE (THE HOUSE WE DANCE IN) SELECT 62356	KID 'N PLAY
47	37	41	5	WORK MY BODY OVER (SWEAT) HOT PRODUCTIONS HALL 12150	DSK
48	40	25	14	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
49	NEW▶	1	1	I LEFT MY WALLET IN EL SEGUNDO JIVE 1300-1-JD/RCA	◆ A TRIBE CALLED QUEST
50	32	24	11	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE

The Original House Co.



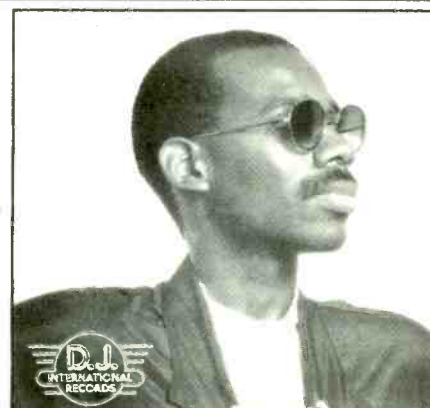
(312) 559-1845
(312) 559-0286 - Fax



Tyree

From the "Nation Of Hip House" LP
Which includes "Hip House Is A Style"
His new single & video -
"LET THE MUSIC TAKE CONTROL"
DJ 998

From the "Rejoice" LP
The new single & video and follow-up to
his international smash "Promised Land"
"They Want To Be Free"
DJ 997



Joe Smooth

R&B Tracks Provide A Slice Of 'Ghetto Heaven'

UNDER A GROOVE: There has been an abundance of quality R&B-based dance music finding its way onto the airwaves that will hopefully receive its just desserts within the dance community as well. Here are a few noticeable and *very* danceable R&B jams that merit recognition: Fab outfit the **Family Stand** (formerly known as **Evon Jeffries & the Stand**) have delivered the brilliant "Ghetto Heaven" (Atlantic). This is music with a message and a groove enhanced by mixes by **Jazzie B & Nellee Hooper** of **Soul II Soul**. The threesome are very talented and their forthcoming "Chain" album bears watching. Troublesome question however: How many times is it necessary to print the name **Soul II Soul** on one record that isn't even theirs? (Some will make the same argument about this column) ... Also from the label is the debut single from fierce West Coast vocal quartet **En Vogue** with "Hold On." Lazy and hypnotic R&B pulse serves as the perfect bed for the members' on-the-money styling; you would be doing your dance floor a great disservice if you ignored it ... **Soul II Soul's** popular import "Get A Life" is now out domestically on Virgin sporting the 12-inch mix of the fab track "Fairplay" ... **Tony Toni Toné's** "The Blues" (Wing/PolyGram) puts one foot back and one forward on this funky, retro-laced midtempo track, self-described as "greasy."

"Can't Stop Loving You" (Sam, 718-335-2212) from **Richard Rogers** is a healthy helping of Philly soul, compliments of its producer/songwriter, **Marshall Jefferson**. Rogers' vocal amid the comforting string and horn arrangements is a winner. R&B radio shouldn't miss either ... **Bell Biv DeVoe's** radio smash "Poison" (MCA) could prove a hit at the club level as well. The hook is undeniable with a beat that just won't quit. New jack, yeah, but this still kicks ... **Cheryl Lynn's** "Upset" (Virgin) is the track you can play. Co-written with **Loose Ends**, this up-tempo number sparkles with Lynn's vocal panache and a toe-tapping hook. The straightforward 12-inch mix is your best bet ... **Michelle's** "Nicety" (Ruthless/Atco) maintains the talent's raw R&B textures with attitude.

BIG BEATS & LI'L PIECES: Den-

HOT DANCE BREAKOUTS

CLUB PLAY

1. ALL THAT GLITTERS ISN'T GOLD THE COVER GIRLS CAPITOL
2. HOLD ON EN VOGUE ATLANTIC
3. N-R-G ADAMSKI MCA
4. HEAD LIKE A HOLE NINE INCH NAILS
5. NATURAL THING INNOCENCE FEATURING GEE MORRIS PROFILE

12" SINGLES SALES

1. 911 IS A JOKE PUBLIC ENEMY DEF JAM
2. THE POWER POWER JAM FEATURING CHILL ROB G WILD PITCH
3. STOP ME IF I FALL IN LOVE ALE VENDETTA
4. DUB BE GOOD TO ME BEATS INTERNATIONAL ELEKTRA
5. GHETTO HEAVEN THE FAMILY STAND ATLANTIC

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

nis Wheeler has been named CEO/managing director of **Big Life Records** in the U.S. ... "1990 A New Decade" is the title of **Soul II Soul's** classy new album, featuring the forthcoming U.K. single, "A Dream's A Dream" ... Insiders say the new **Black Box** album for **deConstruction/RCA U.K.** will take all by surprise because it's sooo good. It reportedly features a cover of **EWf's** classic "Fantasy" ... **Bootsy's Rubber Band** has signed to **Island/4th & B'way** and is finishing up a forthcoming album ... Both **Dave Morales** and **Norman Cook** have remixed "Useless" for rerelease by **Kym Mazelle** ... The **Jungle Brothers** have remixed **Stetsasonic's** "A.F.R.I.C.A." sans **Stet's** vocals and featuring the **JBs** plus **Monie Love** ... **Youth (ex-Brilliant)** has created a new **Art Of Noise** track called "Art Of Love." Is an **AofN** remix album in the works? ... The **Boo Yaa Tribe's** next U.K. single, "Psyko Funk," is being remixed by **Soul II Soul, Coldcut,** and **Prince Paul**.

Rumor has it that **Electribe 101** is doing a cover of **Odyssey's** fab classic "Inside Out" ... A **49ers** album is on its way from **4th & B'way** ... A new **Mica Paris** album is due soon ... **MCA's Eric B & Rakim** are slated to unleash "Let The Rhythm Hit 'Em" as a single while label mate **Jody Watley's** "Precious Love" is being remixed for U.K. release by **Simon**

Law, programmer for **Soul II Soul**. **Law** has also been joining forces with remixer "**Louie Louie**" **Vega**. **Vega** has recently mixed the **Chimes'** forthcoming cover of **U2's** "I Still Haven't Found What I'm Looking For," "Who Loves You" by **Junior Reid**, and new



by Bill Coleman

tracks by **Was (Not Was)** and female rappers **Body & Soul**.

Featured vocalist/keyboardist on the most recent **Tears For Fears** project **Oleta Adams** previews a forthcoming solo project with "Rhythm Of Life," which has been remixed by **William Orbit**. Incidentally, **Orbit** is due for a solo album release of his own on **Virgin U.K.** while the flip of the **Tears For Fears** single, "Advice For The Young At Heart," reportedly features a female rap version of its hit "Sowing The Seeds Of Love" called "Johnny Panic & The Bible Of Dreams."

Morrissey's new album has apparently been scrapped. A few tracks have already been recorded and may surface as yet another single with **B sides**. The tentative next single will

be called "November Spawned A Monster." Why not put all the post-"Viva Hate" releases in one package? ... In the **Don't Know Whether To Laugh Or Cry** department: **Patricia Morrison** has reportedly left **Sisters Of Mercy** to pursue solo ventures and will be replaced by **Sigue Sigue Sputnik's Tony James**.

POP GOES MY LOVE: Pretty unfortunate that this track didn't break from the clubs first, but you still have no excuse for programming "Don't Wanna Fall In Love" (Warner Bros.) by **Jane Child**. New mixes available from **Teddy Riley** provide the cut with a little extra oomph. **Riley's** sound proved the perfect match for this infectious dance/pop smash. "New Jack Swing Club," "T.R. Club-A-Dub," and "Knife Feel Good" mixes are great ... Funky progressive popsters **Kid Creole & the Cocanuts** are back in form previewing their "Private Waters In The Great Divide" album with "The Sex Of It," written by **Prince** and co-produced by **August Darnell** (aka **Kid Creole**), **David Z**, and **Paisley Park** (aka **Prince**). Reworked by remixer **Justin Strauss** and **Richie Jones**, tracks boast a house-ish tempo offset by **Creole's** customary wails and distinctive delivery ... "Blue Savannah" (Sire) by **Erasure** finally emerges after being available for months on import. Mixes by **Mark Saunders** and

Gareth Jones with Fischerman's Friend provide the **NRG-etic** number with some extra oomph while the cover of **Cerrone's** slice of disco heaven, "Supernature," gets a contemporary resurrection. Not a fave choice for single release, but it works ... The doll-like **Raiana Paige** returns with the infectious "Rescue Me" (Sleeping Bag, 212-724-1440). Freestyle pop charmer brims with both club and radio potential. Crossover radio should investigate ... Popular **Bassment Records** (201-963-1560) artist **Joey Kid** has been making noise at the club and radio level with his Latin/pop offering "Counting The Days," featuring additional vocals by **George LaMond** ... **LaMond** is back on his own as well with a reinterpretation of his hit with **Loose Touch** called "Bad Of The Heart" (Columbia). The aggressive Latin/pop number has been altered a bit and now features a house-ish treatment ... **Laura Branigan** attempts a comeback with "Moonlight On The Water" (Atlantic), which has been remixed by **Mojo Nicosia** and **David Frank**. Hooky dance/pop track could find a home with club programmers. Other cuts of interest are "You Make Me Feel Mighty Real" (London) by **Jimmy Somerville** (the album "Read My Lips" is much more noteworthy, however); "Italo House Mix" (Nasty-mix, 206-441-8802) by **Rococo**; "The Omen" (Columbia) by **Mysterious Art** and two fun treats that radio should definitely look into: "Take Me Like I Am" (SBK) by **Spunkadelic** and "I Wanna Make Love" (Atlantic) by **Colours**.

SPIN THAT WHEEL: On the house scene, **Intense** has rereleased "Let The Rain Come Down" on **Movin'** (201-674-7573). The R&B/club number received quite a bit of attention when it first appeared on a compilation from **Ace Beat Records**. Very much in the **Ten City** vibe, "Let The Rain" benefits from inspired new **Tony Humphries** treatments. Don't miss ... If you stepped out of the country for a while, the R&B/club charmer "Love On Love" (Virgin) by **Ezee Posse Featuring Dr. Mouthquake** is also happening. Mixes by **Bruce Forest & Paul Wright** have been provided including their original, which still remains the best ... "N-R-G" (MCA) is a jolly little instrumental technohouse from keyboard wiz **kid Adamski**. Great for mixing or running with an cappella ... The **Cover Girls'** "All That Glitters Isn't Gold" (Capitol) has been completely overhauled in new treatments by **Robert Clivilles & David Cole**. The track now sports a workable underground personality. An 11-minute dub is yours for the playing ... "Pump That Body" (Jive) has **Mr. Lee** getting busy all over again with a wacky hip-house track from his forthcoming album ... Other cuts of interest: "Rock Me" (Westbrook, 201-568-0040) by **Screamin' Rachael** and "Visions" (4th & B'way, 212-995-7800) by **Robert Owens**.

The heat was on at the winter dance meet ... photos, page 35

German DJ Dazzles At DMC Competition Hip-Hop Style Spreads Thru Europe, Scandinavia

BY WENDY BLATT

LONDON Hip-hop, like jazz and rock'n'roll before it, has spread across the world and is coming back to the U.S. from Europeans whose respect for the art outpaces that of the American mainstream. And despite rap's heavy reliance on lyrical content, interest and talent are not limited to the English-speaking world.

The **DMC (Disco Mix Club)** competition in the past has been a match race between Americans and Brits, but no longer. At the recent **DMC world championships** in **London** (March 19-20), **Germany's David Fascher** presented a program so stunning that even the most blatant home-court officiating could not deny him the gold-plated Technics system. His dazzling program included double-speed mixing, half-speed mixing, and mixing with every part of his body, without ever missing a beat. The crowd was on its feet from the midpoint, and backstage in the DJ room his competitors unanimously hailed Fascher as champion well before results were tallied. Second place went to Italian champ **Francesco Zappala**; third place to British entrant **DJ Reckless**, whose broken needles in preliminary and final rounds caused many to question the judging.

Proof (if any more were needed) that rap has expanded vastly from its American inner city origins is **Scandinavia's** emergence as a hip-hop hot spot. Of the region's four

entries, three advanced to the finals—Sweden's **Robert Mollnar**, aka **Micro** (whose stunning cut-up of **NWA's "Gangsta Gangsta"** impressed many), **Finland's Elliot Ness**, and **Norway's Kjetil Bechellie**, aka **Big K** (to hear him mix you'd never guess he's blind). The fourth Scandinavian entry, **Denmark's DJ Uggerlose**, was a hair's breadth from making the cut.

The pop sounds of Scandinavia are no longer limited to such groups as **a-ha** and **Abba**—those stuck for a name for the dance music they're making are trying to find a working description for what they're calling "Nordic Beats." One need only look to Sweden's **Rob'N'Raz w/Leila K** or **Denmark's Solid Posse** to know there's a world market for their homegrown product.

Norway's Australian-born DJ Eric Walkoff, who manages a number of Norwegian DJs and operates several other club-related businesses, notes that there's much more hip-hop happening there than might be immediately apparent. "Only 17% of records sold in Norway are dance music, but that doesn't mean it isn't happening," he says. "Norwegian charts tend to be mainstream rock, but the DJs are playing rap in the clubs." And DJ culture is on the rise.

Continues **Walkoff**, "Kjetil's being our national champ has focused a lot of attention on DJs. This year's competition got national press and television coverage and our national radio came to London to follow Kje-

til in the world event. Next year our championship may well be televised." Last year's Norwegian champ, 19-year-old **Taga Slettemoen (DJ Fresh)** has lived his entire life in a town of 4,000, yet has been able to follow rap closely for almost ten years and can mix with the best of them. Electing not to defend his title this year, he hopes to enter this summer's **New Music Seminar DJ Competition**.

As in America, many of the mix DJs have production ambitions. **Big K** is already doing scratching on remixer/producer **Dakeyne's** as-yet-untitled forthcoming album project, having impressed the producer with his performance at the national finals.

Elliot Ness, who hopes to produce house and hip-hop records, also feels hip-hop is picking up in Scandinavia. In addition to his regular club work and touring **Finland** and **Sweden**, he plays rap and house music on his popular weekend mix show on **Finnish Radio Syke**. He believes this year's strong Scandinavian showing will go a long way toward creating a larger hip-hop scene at home. "Two years ago at **DMC**, **Denmark** came in second. Last year I was third and **Denmark** was in the top five. **Rob'N'Raz** was a Swedish champion. It encouraged a lot of people in **Finland** to start mixing. While there aren't a lot of good mixers in **Finland** yet, it's growing and in five years there will be plenty."

Austria Rides CD Wave To '89 Growth Stats Show 12.5% Rise To \$216 Mil Gross

BY MANFRED SCHREIBER

VIENNA, Austria—The Austrian music industry achieved an overall increase of 12.5% during 1989, according to statistics just released by the Austrian branch of the global trade group IFPI. The gross of IFPI members rose by just 5% in 1988.

The retail gross for the year climbed to \$216 million, a substantial gain on 1988, when the figure on a factory gate valuation was just more than \$84 million (excluding record-club sales).

The improvement is attributed to higher CD and prerecorded cassette sales. CD singles registered a massive 274.7% gain at 177,171, worth \$903,000 (up 253.2%), and CD albums climbed by 47.6% to 3.2 million (a rise in value of 43.9% to \$37.4 million). Prerecorded cassettes improved by 8.9% to 2.4 million (up 8.9% at \$14.4 million).

Vinyl singles and albums were in decline, in line with most other countries. Twelve-inch singles lost 20.7% at 511,029 (down 18.3% with a value of \$2.47 million) and the 7-inch format fared even worse, slumping 21.9% to 2 million (down 21.4% at \$4.8 million). Vinyl albums dipped by 7.9% to 3.5 million (a value loss of

7.6% to \$24.18 million).

International pop repertoire took the lion's share of the market with 75.7%, an increase of 2.7% on 1988. Local pop repertoire managed only 7.4%, which is 3.3% less than the previous year. Folk music achieved 5.5% compared with 4.3% in 1988, but classical music showed a 0.6% loss to 11.4%.

Austrian IFPI president Stephan von Friedberg says, "Our national pop repertoire lost 3.3% during 1989 because no well-known Austrian artist released any new material. That will change this year."

He says he deplores the fact that price reductions by the record companies of 10% from Jan. 1 have not been passed on to customers by the retail trade.

The market leader in Austria is still PolyGram, which, with its subsidiary Amadeo, attained 25.5% (27.7% in 1988), followed by BMG Ariola at 18.7% (20.4%), WEA at 15% (10.1%), EMI at 13.6% (13.7%), CBS at 12.1% (10.7%), Musica at 5.1% (6.7%), Koch Records at 4.9% (4.1%), Echo Schallplatten at 2.4% (3.2%), Bellaphon at 1.8% (2.2%), and GIG Records at 0.9% (1.2%).

CBS Issues Parallel Release In West, East Germany

BY ELLIE WEINERT

FRANKFURT, West Germany—CBS Germany has brought off what it claims is the first parallel release in both West and East Germany by a West German artist. It is an album titled "Rio III," by singer/songwriter Rio Reiser, formerly front man of the Ton Steine Scherben group.

According to CBS' Ian Graham, the label has made a deal with East German company Amiga to ship an

initial 150,000 copies of the new album, which, considering that East Germany has a population of 16 million, is "equivalent to shipping platinum."

Reiser's manager, George Glueck, celebrated the parallel release with a special presentation party in East Berlin, said to be the first such media event of its kind there.

This is Reiser's second solo album; it follows the 1987 release (Continued on page 28)

Techno-Dance Fans Are Snapping Up 'The Power'

MUNICH, West Germany—Within two weeks of its release in the U.K., "The Power" by Snap (Arista), another production from Frankfurt, the "cradle" of German techno-dance music, has hit the No. 1 spot there and has also made the Billboard's dance top 40 in the U.S.

The duo Snap comprises female singer Jackie Harris and rapper Turbo B., cousins who are originally from Pittsburgh but now reside

in Frankfurt. Turbo B. was stationed in West Germany with the U.S. Army in 1985 and later opted for a career in the German music business.

He has since worked with Chaka Khan, Maze, Mother's Finest, Big Daddy Kane, and the Fat Boys.

Though the act itself is new to the international chart scene, the young producers of the single, Be-

nito Benites and John "Virgo" Garrett III, are already widely known as the masterminds behind the groups 16BIT and OFF, which also hit No. 1 in the U.K. with "Electrica Salsa." "Salsa" made the charts in most European territories and sold 4 million units worldwide.

The Benites/Garrett team, signed to the Frankfurt-based

Logic label, which is distributed by BMG Ariola in Munich, is seen as a typical representative of today's hi-tech generation of computer/synthesizer musicians, whose experience as disco DJs proves invaluable in the record production sector.

An album by Snap is set for end-of-April release. ELLIE WEINERT

Midland Concerts Gets U.K. Promotion Prize Agency Booked The Most '89 Shows At Wembley, NEC

BY NIGEL HUNTER

LONDON—With the help of Aerosmith, Simply Red, and R.E.M., among others, Midland Concert Promotions emerged as the top U.K. promoter at London's popular Wembley Arena last year.

The company presented 24 shows seen by nearly 250,000 people, with a total ticket gross exceeding \$4.4 million (at an exchange rate of \$1.69 to the pound sterling.) The venue accommodates up to 11,500 spectators, depending on stage equipment needs.

Wembley Arena officials tallied the 1989 results and presented MCP with a special award Feb. 27. It is the second consecutive year that the promoter has achieved the same honor.

Other shows presented by MCP

last year included Motley Crue, Lou Reed, Bryan Ferry, Eurythmics, Status Quo, and Gary Moore.

MCP also tops the list of concert promoters at the National Exhibition Center in Birmingham, which

'A season has to be calculated on the stature of the artists'

has an average 10,000 seating capacity.

"The most [consecutive shows] we've done at Wembley is five nights in succession with Eurythmics," says Tim Parsons, who founded the company 13 years ago with partners Maurice Jones and Stewart Galbraith. "A season of

dates like that has to be calculated on the stature of the artists to sustain them and also those who are willing to do that many [nights] in one venue with regard to their other commitments," he adds.

MCP has presented four-night bookings at Wembley starring AC/DC, Bryan Ferry, and Gary Numan, but finds that two or three nights is usually the maximum artists wish to accept. Upcoming attractions already set include Belinda Carlisle at the end of May.

Parsons bemoans the lack of other venues like Wembley or the NEC in the U.K. and does not anticipate more becoming available for at least the next five years because local authorities and private investors are not enthusiastic about building such facilities.

SUISA-Joker Licensing Deal Terminated

BY MIKE HENNESSEY

ZURICH, Switzerland—Patrick Liechti, director general of Swiss authors' society SUISA, recently confirmed that the society has terminated its licensing agreement with Joker Tonverlag AG of Vaduz, Liechtenstein, the holding company of Walter Guertler's Milan, Italy-based SAAR S.a.r.l record company.

The move follows a bitter dispute between the Swiss group of the IFPI and SUISA over what WEA Switzerland managing director Claude Nobs has referred to as SUISA's "equivocal attitude" toward the licensing of recordings

whose release in Switzerland might represent a violation of unfair competition laws (Billboard, Feb. 17).

However, Liechti says that while the IFPI's representations had been taken into account, SUISA had terminated its contract with Joker as of March 16, principally because of the company's alleged failure to honor the obligations of its contract.

On March 19, SUISA wrote to all the BIEM societies in Western Europe informing them of its decision to terminate its licensing agreement with Joker, and also advised all Swiss manufacturing facilities.

Walter Guertler, who has al-

ways defended his operations as 100% legitimate (Billboard, March 17), had no comment when asked for his reaction to SUISA's summary ending of the agreement.

Geldof Serves 'Vegetarian'; Cave & Seeds Sprout Disk

EASTER OFFERINGS: There has been a deluge of product from rock and pop acts old and new, including a solo album from Bob Geldof of Band Aid and Boomtown Rats fame. His new album, "Vegetarians Of Love" on Phonogram, is described musically as "Indian Cajun music."

Nick Cave & the Seeds are also back with an album, "The Good Son" for Mute Records, which was produced by the band in Brazil.

The Band Of Holy Joy, meanwhile, signed to Rough Trade, has a new release called "Positively Spooked."

Holy Joy recently returned from a provincial tour of the Soviet Union where it played gigs in towns never before visited by Western acts.

Singer/songwriter Sam Brown has a new single, "Kissing Gage," taken from the new A&M album "April Mon," while for the same label rising U.K. soul singer Lance Ellington debuts with the single "Treat Me Right."

BITS & PIECES: The '80s hit band ABC is back on the singles chart with a Trevor Horn-remixed version of its big hit, "The Look Of Love" . . . Manchester band the Charlatans has been working on its first single since being signed to Beggars Banquet. The group's

previous release was on its own Dead Dead Good label and the band was taken completely by surprise when it charted nationally even though it had pressed only a few thousand copies . . . Scottish band Big Country has started work on a new album, which will be its first in two years, but it is likely to be preceded by a "hits" package on Mercury.

New MCA talent Adamski charted with his debut album, "Live And Directed." It is believed to be the first time that an album has gone on the charts without any previous product having been released . . . The Waterboys have finished their new album, recorded in Ireland with producer Bob Johnson, who has previously worked with Bob Dylan.

WATCH OUT FOR: Wild Weekend, signed to EMI's Parlophone label, whose new single, "Who's Afraid Of The Big Bad Love," is likely to bring the London-based four-piece band wider recognition. The group is also currently writing material for Aretha Franklin and it is rumored that no less a personage than Prince himself once described one of the Weekend's earlier singles as being "quite good."

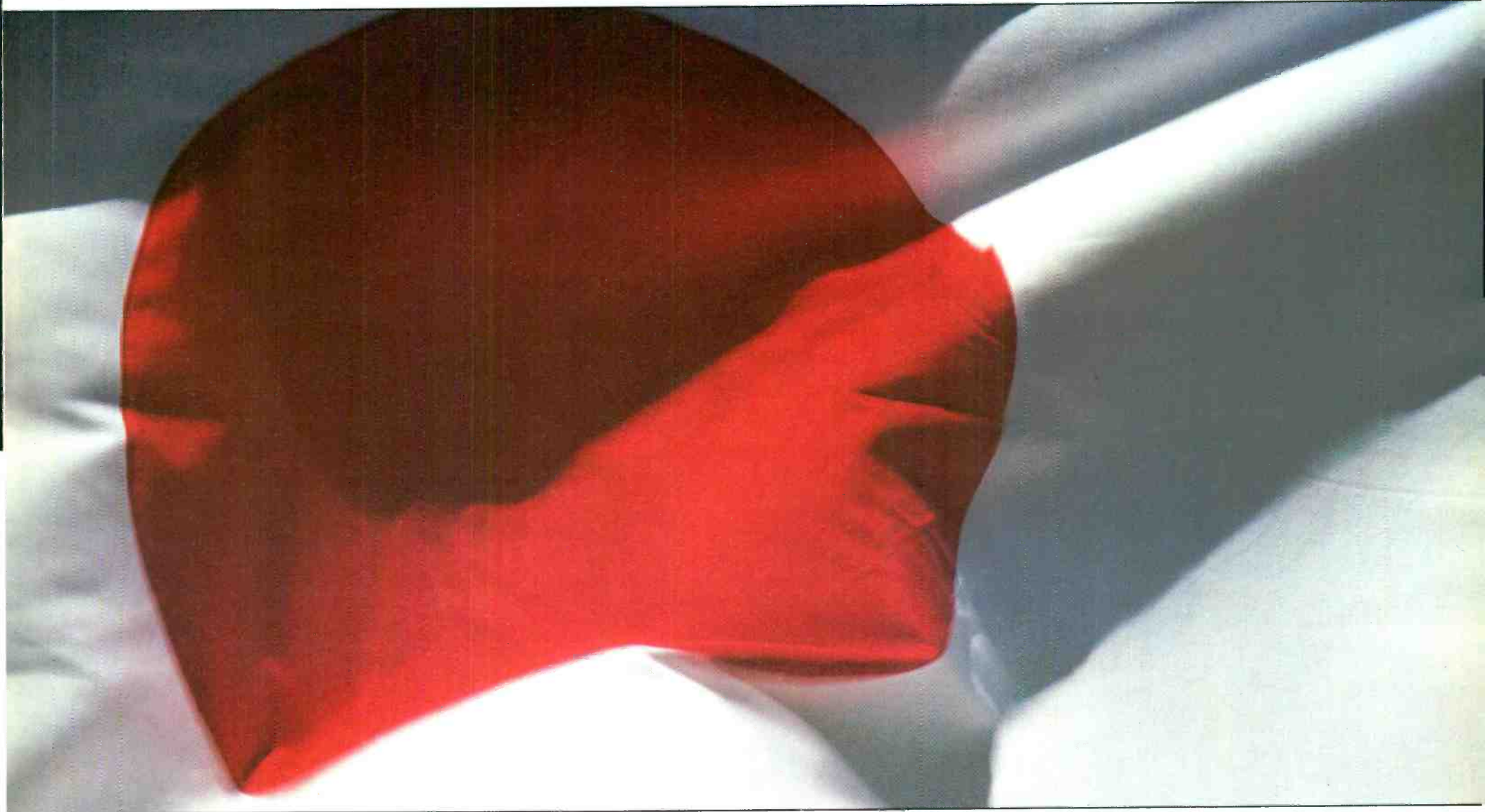


by Chris White

Hungarian folk group Muzsikás has begun its first U.S. tour in 8 years in support of 2 earlier albums . . . see page 39

Japan

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Publisher Kruger Fined In U.K. For Violating Copyright Injunction

LONDON—Music publisher Jeffrey S. Kruger has been fined \$16,000 for contempt of court and sequestration orders have been placed on the assets of his companies. Justice Harman, in the High Court, said Kruger had "flouted" a court order banning him from claiming royalties on songs by various artists, including David Bowie and Steeleye Span. The court was told that, in July 1988, Hal Shaper, Kruger's former partner, obtained a temporary injunction banning him from collecting royalties on certain songs pending settlement of dispute over ownership of the copyrights. Shaper claimed Kruger's companies Songs For Today Ltd. and Songs For Today Inc. tried to claim royalties shortly after the injunction was granted. Other contempt allegations relating to Desmond Dekker's "The Israelites" were proved against Kruger and one or another of his companies, and he was ordered to pay the costs of the three-day hearing.

NIGEL HUNTER

Int'l Stars To Finish Up In Helsinki

HELSINKI, Finland—Some 20-30 major music festivals are to be staged in Finland in the June-August period, starting with Bob Geldof headlining at Kaivopuisto and Stone Roses and Happy Mondays at the Provinssirock event. Other international artists booked include Alice Cooper (whose "Trash" album sold 50,000-plus units here), Bunny Wailer, Midnight Oil, the Ringo Starr All-Stars, and Fabulous Thunderbirds, with the domestic representation headed by Havana Black, just back from a North American tour.

KARI HELOPALTIO

All-Tango Station Debuts In Argentina

BUENOS AIRES, Argentina—A year ago, Billboard noted that none of the FM radio stations in Buenos Aires was playing tango music, despite this city's reputation as the world's center for the genre. But now the first tango-only station in the world, Tango-FM, is operating here on a 24-hour basis, with only news/sports briefs cutting in on the music. Tango-FM is a privately run station, warmly welcomed by the Argentinian minister of culture.

PAUL KLEINMAN

P'Gram Belgium, Shell In Deal Gas Stations To Offer Free Tapes

BY MARC MAES

BRUSSELS, Belgium—PolyGram Belgium and Shell have set a deal negotiated through the Ogilvy & Mather advertising agency whereby Shell is distributing 1 million free premium cassettes through its gas stations as part of a four-month competition.

Customers at Shell gas stations are offered a card with a series of spaces to be scratched by a coin. If the space selected reveals a musical note, the customer is asked two questions based on general knowledge of music. If the space reveals a chocolate symbol, the customer receives a bar of chocolate, which is also the consolation prize if he fails to answer the two musical questions correctly.

Providing the questions are correctly answered, the customer can choose one of the premium cassettes immediately. The cassettes, 12 in all, include three classical compilations, one jazz compilation, three hit compilations, and five greatest-hits collections by such artists as Rod Stewart, Bananarama, and Abba.

All the repertoire is from PolyGram resources and was selected by special marketing manager Kristof Turcksin. Shell is promoting the competition, which began April 2, with heavy TV spots and display advertising in its gas stations throughout Belgium and Luxembourg.

The cassettes have been especially packaged to incorporate the Shell logo.

CBS GERMANY ISSUES PARALLEL RELEASE

(Continued from page 26)

"Rio I," which included the hit single "Koenig von Deutschland" ("King Of Germany").

Reiser is the winner of this year's Fred Jay Award, a cash prize of the deutschemarks equivalent of \$15,000 set up by Mary Jay Jacobson to honor her late husband, whose output included hits for such acts as Ray Charles, Perry Como, Johnny Mathis, and the group Boney M.

Reiser collected the Fred Jay

Award for his lyrics to the song "Ich Denk An Dich" ("Thinking Of You"), as sung by Marianne Rosenberg (BMG Ariola).

There is a twist in the Reiser-Rosenberg link. The recording of the winning song was the start of a major comeback bid by the singer, whose debut single some 20 years ago in West Germany was penned by Jay.

Radio Must Do More For Record Biz, CRTC Study Says

■ BY KIRK LaPOINTE

OTTAWA—Support of the Canadian recording business by the radio industry "is mandatory if Canadians are to compete" internationally, and "generally a lot more support could be provided" than is now, a federal broadcast regulator report concludes.

The 1989 study, "Broadcast Initiatives For The Development Of Canadian Talent," paints a picture of an underfinanced Canadian record community. Radio stations have an obligation to do more to support domestic talent, it says, including giving wider airplay, greater promotion, and a stronger financial commitment to production funds.

The Canadian Radio-television and Telecommunications Commission study by analyst John Feihl provides some clues on the recent CRTC proposals for FM radio. Among other things, the CRTC proposes that pop and rock FM stations play at least 30% Canadian content and that new Canadian music be excluded from a rule that limits how many charted recordings can be played on FM.

The CRTC study, obtained under the Access to Information Act, does not include Feihl's recommendations. But a clear theme runs throughout of a radio business that could do more to help Canadian artists.

For example, it says programs featuring Canadian artists "tend to be aired in off-hours and to be used to ghettoize Canadian content, which frees other day-parts for a greater number of foreign recordings." Interestingly, the CRTC had little to say about this problem in its FM proposals; instead, it simply encouraged broadcasters to play Canadian music

at all hours.

The report strongly suggests that an industry/government fund to stimulate record and video production may actually have one negative impact on Canadian talent. In some cases, it says, broadcasters substitute their talent development initiatives and on-air support with a simple contribution to the fund.

It criticizes some stations for getting artists to relinquish their copyrights to songs submitted to local radio talent contests. It says stations

could do more to expose contest winners outside of the contest period through wider airplay and greater distribution of recordings from the contests.

There is about \$4 million available through government and industry support programs for record production and another \$1 million for video production, and while radio stations have proposed to produce records and videos independent of contests, "the sums proposed are generally inadequate to produce quality record-

ings and videos," the study says.

"While there is no question that artists have to help themselves, the proximity to the United States weighs heavily against them," the report says. "When considering the number of talented artists . . . it seems that a lot more support could be provided."

Feihl argues that airplay for new artists is critical to talent development. "To ensure the growth of the Canadian recording industry, new Canadian recordings must be given

radio airplay," he says. A recommendation was made, but deleted when the document was disclosed under the Access to Information Act. As part of its FM proposal, the CRTC suggests that new Canadian music be excluded from the rule that limits hit airplay to 49% on FM stations.

Small stations could be encouraged to collaborate with sister stations in local or area markets to develop Canadian talent, the report says.

Atlantique Chain In \$\$ Squeeze

OTTAWA—Atlantique Video & Sound Inc., the electronics retailer that only last year was talking boldly about its revolutionary expansion plans for entertainment centers, is in financial straits that will see it close many stores and restructure its debt.

The company, which operates 201 stores in Ontario, Quebec, Manitoba, and eastern Canada under the Atlantique, Marche de l'Electronique, HQE, Fuzzle, and Circuit banners, will shut at least 30 outlets. Four in eastern Canada have already closed in recent weeks.

Its restructuring plan, outlined in a \$15.7 million rights offering, will cost up to \$5.5 million and not return the firm to the black until at least next year.

The company said in a release that it is going to procure from fewer manufacturers, a move that could help the company's chairman, Bernie Klein. He has indirect interests in two suppliers, Sanyo Canada Inc. and ML Corp. Inc., which will continue to supply Atlantique.

The company intends to trim management by an unspecified number and could be liable for \$1.4 million if lawsuits involving former workers and suppliers are successful.

KIRK LaPOINTE

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 4/14/90

This Week	Last Week	SINGLES
1	4	VOGUE MADONNA SIRE
2	1	THE POWER SNAP ARISTA
3	17	BLACK VELVET ALANNAH MYLES ATLANTIC/EAST WEST
4	11	KINGSTON TOWN UB40 DEP INTERNATIONAL/VIRGIN
5	16	STEP ON HAPPY MONDAYS FACTORY
6	2	LOVE SHACK B-52'S REPRISE/WARNER BROS.
7	8	DON'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO/CHRYSALIS
8	9	HANG ON TO YOUR LOVE JASON DONOVAN PWL
9	3	STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT/PASSION
10	6	BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
11	15	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
12	7	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
13	13	GHETTO HEAVEN THE FAMILY STAND ATLANTIC/EAST WEST
14	5	BLUE SAVANNAH ERASURE MUTE
15	23	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC FEATURING MC ERIC SWANYARD
16	14	MAMMA GAVE BIRTH TO THE SOUL CHILDREN QUEEN LATIFAH & DE LA SOUL TOMMY BOY/GEE SIGEE
17	36	OPPOSITES ATTRACT PAULA ABDUL SIREN/VIRGIN
18	21	ESCAPADE JANET JACKSON BREAKOUT/A&M
19	19	ANOTHER DAY IN PARADISE JAM TRONIK DEBUT/PASSION
20	10	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
21	20	BETTER WORLD REBEL MC DESIRE WANT
22	12	I'LL BE LOVING YOU FOREVER NEW KIDS ON THE BLOCK CBS
23	26	REAL REAL REAL JESUS JONES FOOD/EMI
24	28	PICTURE OF YOU THE CURE FICTION/POLYDOR
25	18	THIS IS HOW IT FEELS INSPIRAL CARPETS COW/MUTE
26	37	I DON'T LOVE YOU ANYMORE QUIREBOYS PARLOPHONE
27	22	EVERYTHING STARTS WITH AN E EZZE POSSEE MORE PROTEIN/VIRGIN
28	34	FAME 90 (GASS MIX) DAVID BOWIE EMI USA
29	25	INFINITY GURU JOSH deCONSTRUCTION/RCA
30	NEW	COUNTING EVERY MINUTE SONIA CHRYSALIS
31	NEW	EVERYBODY NEEDS SOMEBODY TO LOVE THE BLUES BROTHERS ATLANTIC/EAST WEST
32	NEW	PLAY RIDE CREATION
33	24	DON'T YOU LOVE ME THE 49ERS 4TH & B'WAY/ISLAND
34	NEW	EASTER MARILLION EMI
35	NEW	TOMORROW TONGUE N'CHEEK SYNCOPATE
36	35	WHAT "U" WAITIN' 4" THE JUNGLE BROTHERS ETERNAL/WEA
37	27	CHIME ORBITAL OH ZONE/HR/LONDON
38	NEW	FROM OUT OF NOWHERE FAITH NO MORE SLASH/LONDON
39	NEW	KILLER ADAMSKI MCA
40	NEW	HOUSE OF LOVE BEATLES AND THE STONES FONTANA/PHONOGRAM
1	1	THE CARPENTERS ONLY YESTERDAY A&M
2	2	DAVID BOWIE CHANGESBOWIE EMI
3	NEW	BRIGADE HEART CAPITOL
4	4	VAN MORRISON BEST OF POLYDOR
5	6	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
6	7	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
7	3	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
8	16	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
9	NEW	IRON MAIDEN WASTED YEARS/STRANGER IN A ... EMI
10	5	DEPECHE MODE VIOLATOR MUTE
11	8	THE B-52'S COSMIC THING REPRISE
12	NEW	JAMES LAST CLASSICS BY MOONLIGHT POLYDOR
13	10	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
14	12	NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO/PHONOGRAM
15	20	CHER HEART OF STONE GEFFEN
16	18	TECHNOTRONIC PUMP UP THE JAM SWANYARD
17	NEW	BEATS INTERNATIONAL LET THEM EAT BINGO GO
18	NEW	HALO JAMES WITNESS EPIC
19	14	FLOOD THEY MIGHT BE GIANTS ELEKTRA
20	11	CHRIS REA THE ROAD TO HELL WEA
21	17	ERASURE WILD! MUTE
22	13	GARY MOORE STILL GOT THE BLUES VIRGIN
23	21	DEL AMITRI WAKING HOURS A&M
24	15	TINA TURNER FOREIGN AFFAIR CAPITOL
25	19	ROD STEWART THE BEST OF ... WARNER BROS.
26	NEW	BRENDA COCHRANE THE VOICE POLYDOR
27	22	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
28	26	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
29	25	MICHAEL BOLTON SOUL PROVIDER CBS
30	23	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
31	27	LISA STANSFIELD AFFECTION ARISTA
32	NEW	KENNY G MONTAGE ARISTA
33	28	THE STONE ROSES THE STONE ROSES SILVERTONE
34	24	ROBERT PLANT MANIC NIRVANA ES PARANZA/EAST WEST
35	NEW	MARTIKA MARTIKA CBS
36	NEW	THE CHRISTIANS COLOURS ISLAND
37	37	BARBRA STREISAND A COLLECTION OF GREATEST HITS AND MORE CBS
38	NEW	SAM BROWNE APRIL MOON A&M
39	NEW	DAVID BOWIE HUNKY DORY EMI
40	35	DAVID A. STEWART & CANDY DULFER LILY WAS HERE ANXIOUS/RCA

CANADA (Courtesy The Record) As of 4/16/90

	SINGLES
1	2 ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
2	1 LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
3	5 I WISH IT WOULD RAIN DOWN PHIL COLLINS ATLANTIC/WEA
4	7 GET UP! TECHNORTRONIC SBK/EMI
5	4 ESCAPADE JANET JACKSON A&M/A&M
6	3 OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
7	6 ALL OR NOTHING MILLI VANILLI ARISTA/BMG
8	11 NO MYTH MICHAEL PENN RCA/BMG
9	10 LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA/BMG
10	8 LAMBADA KAOMA CBS/CBS
11	12 BLUE SKY MINE MIDNIGHT OIL COLUMBIA/CBS
12	NEW LOVER OF MINE ALANNAH MYLES ATLANTIC/WEA
13	13 EVERY LITTLE TEAR PAUL JANZ CAPITOL/CAPITOL
14	18 ROAM B-52'S REPRISE/WEA
15	14 PRICE OF LOVE BAD ENGLISH EPIC/CBS
16	15 SOMETIMES SHE CRIES WARRANT COLUMBIA/CBS
17	9 I GO TO EXTREMES BILLY JOEL COLUMBIA/CBS
18	19 HERE WE ARE GLORIA ESTEFAN EPIC/CBS
19	16 NOTHING COMPARES 2 U SINEAD O'CONNOR CHRYSALIS/CEMA
20	NEW CHOCOLATE BOX BROS COLUMBIA/CBS
1	1 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
2	4 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
3	2 PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
4	3 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	7 COWBOY JUNKIES THE CAUTION HORSES RCA/BMG
6	6 AEROSMITH PUMP GEFEN/WEA
7	5 MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS
8	10 DEPECHE MODE VIOLATOR SIRE/WEA
9	8 PUMP UP THE JAM TECHNORTRONIC SBK/EMI
10	13 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
11	9 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
12	12 BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
13	16 ROBERT PLANT MANIC NIRVANA ES PARANZA/WEA
14	11 JANET JACKSON RHYTHM NATION 1814 A&M/A&M
15	14 MAESTRO FRESH-WES SYMPHONY IN EFFECT LMR/ATTIC
16	15 TRAGICALLY HIP UP TO HERE MCA/MCA
17	NEW ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
18	18 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
19	NEW LISA STANSFIELD AFFECTION ARISTA/BMG
20	17 ROXETTE LOOK SHARP! CAPITOL/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/9/90

	SINGLES
1	1 NOTHING COMPARES 2 U SINEAD O'CONNOR BMG/ARIELA
2	3 THE POWER SNAP BMG/ARIELA
3	2 ENJOY THE SILENCE DEPECHE MODE INTERCORD
4	4 HIROSHIMA SANDRA BMG/ARIELA
5	7 DUB BE GOOD TO ME BEATS INTERNATIONAL/LINDY LAYTON LONDON/METRONOME
6	5 IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
7	10 HIER KOMMT KURT FRANK ZANDER INTERCORD
8	12 DAS ERSTE MAL TAT SNOCH WEH STEFAN WAGGERSHAUSEN/VIKTOR LAZLO POLYDOR
9	8 DANGEROUS ROXETTE PARLOPHONE
10	NEW THIS BEAT IS TECHNOTRONIC TECHNOTRONIC & MC ERIC BCM
11	6 GET UP BEFORE THE NIGHT IS OVER TECHNORTRONIC BCM
12	9 GOT TO GET LEILA K & ROB'N RAZ ARISTA
13	11 TOUCH ME 49ERS BCM
14	NEW SCREAM ICE MC ZYX
15	14 OPPOSITES ATTRACT PAULA ABDUL VIRGIN
16	NEW THIS BEAT IS TECHNOTRONIC TECHNOTRONIC & DAISY DEE DANCE STREET
17	13 RICH IN PARADISE F.P.J. PROJECT ZYX
18	NEW ESCAPADE JANET JACKSON A&M
19	17 LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
20	NEW HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
1	1 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
2	3 DEPECHE MODE VIOLATOR MUTE
3	2 PHIL COLLINS ... BUT SERIOUSLY WEA
4	4 MIDNIGHT OIL BLUE SKY MINING CBS
5	5 LISA STANSFIELD AFFECTION ARISTA
6	NEW THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
7	15 DAVID BOWIE CHANGESBOWIE EMI
8	NEW GARY MOORE BEST OF VIRGIN
9	9 CAT STEVENS THE BEST OF ISLAND
10	NEW SANDRA PAINTING IN YELLOW VIRGIN
11	6 ROD STEWART THE BEST OF ... WARNER BROS.
12	8 BILLY JOEL STORM FRONT CBS
13	7 TINA TURNER FOREIGN AFFAIR CAPITOL
14	10 BJH WELCOME TO THE SHOW POLYDOR
15	11 ROXETTE LOOK SHARP EMI
16	12 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
17	13 QUINCY JONES BACK ON THE BLOCK QWEST
18	17 WESTERNHAGEN HALLELUJA WEA
19	18 TECHNORTRONIC PUMP UP THE JAM BCM
20	16 CHRIS REA THE ROAD TO HELL MAGNET

JAPAN (Courtesy Music Labo) As of 4/9/90

	SINGLES
1	NEW SEXY MUSIC WINK POLYSTAR/FUJI PACIFIC
2	3 IMASUGU KISS ME LINDBERG TOKUMA JAPAN/FUJI PACIFIC
3	4 EGAO NO YUKUE DREAMS COME TRUE EPIC/SONY
4	1 SEMI SWEET NO MAHOU MIHO NAKAYAMA KING BURNING
5	6 IF WE HOLD ON TOGETHER DIANA ROSS WEA MUSIC
6	2 SADAME CHECKERS PONY CANYON/THREE STARS
7	9 MINOGASHITEKUREYO KOIZUMI VICTOR
8	7 1990 COMPLEX EMI
9	NEW JUMP LINDBERG TOKUMA JAPAN/JCM/FUJI PACIFIC
10	8 JUNGLE JUNGLE TOSHIHIKO TAHARA PONY CANYON/JANIES
1	NEW OTOKOGUMI SAN BMG VICTOR
2	NEW HIROKO YAKUSHIMARU HEART DELIVERY TOSHIBA/EMI
3	4 JITTERIN JINN HI-KING COLOMBIA
4	1 COMPUTER GAME MUSIC DRAGON QUEST 4 APOLLON
5	5 MIHO NAKAYAMA ALL FOR YOU KING
6	NEW KOME KOME CLUB KOME GUNY CBS/SONY
7	10 DREAMS COME TRUE LOVE GOES ON EPIC/SONY
8	3 SINGLES NORIKO SAKAI VICTOR
9	2 SOUJUKU YASUYUKI OKAMURA EPIC/SONY
10	7 HIROSHI TAKANO CUE TOSHIBA/EMI

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 4/14/90

	HOT 100 SINGLES
1	1 THE POWER SNAP LOGIC/BMG/ARIELA
2	2 NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
3	4 GET UP (BEFORE THE NIGHT IS OVER) TECHNORTRONIC ARS
4	3 ENJOY THE SILENCE DEPECHE MODE MUTE
5	5 LOVE SHACK B-52'S REPRISE
6	6 DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
7	7 STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT
8	9 LE TEMPS DES YEYES LES VAGABONDS CARRERE
9	NEW VOGUE MADONNA SIRE
10	10 LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA/BMG
11	8 BLUE SAVANNAH ERASURE MUTE
12	14 LES VALSES DE VIERNE FRANCOIS FELDMAN PHONOGRAM
13	12 I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA/BMG
14	11 MEGAMIX CLAUDE FRANCOIS CARRERE
15	16 HIROSHIMA SANDRA VIRGIN
16	20 BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
17	15 HELENE ROCH VOISINE GM/BMG/ARIELA
18	NEW THIS BEAT IS TECHNOTRONIC TECHNOTRONIC ARS
19	NEW OPPOSITES ATTRACT PAULA ABDUL VIRGIN
20	13 HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
1	2 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
2	1 PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
3	3 DEPECHE MODE VIOLATOR MUTE
4	4 DAVID BOWIE CHANGESBOWIE EMI
5	11 THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
6	10 MIDNIGHT OIL BLUE SKY MINING CBS
7	5 LISA STANSFIELD AFFECTION ARISTA/BMG
8	14 THE CARPENTERS ONLY YESTERDAY A&M
9	8 TECHNORTRONIC PUMP UP THE JAM ARS
10	6 ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
11	7 TINA TURNER FOREIGN AFFAIR CAPITOL
12	NEW GARY MOORE STILL GOT THE BLUES VIRGIN
13	9 CHRIS REA THE ROAD TO HELL WEA
14	NEW VAN MORRISON BEST OF POLYDOR
15	15 THE CHRISTIANS COLOUR ISLAND
16	18 ERIC CLAPTON JOURNEYMAN WEA
17	16 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
18	19 CAT STEVENS THE BEST OF ISLAND
19	12 TANITA TIKARAM THE SWEET KEEPER WEA
20	17 BILLY JOEL STORM FRONT CBS
1	1 NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
2	4 OPPOSITES ATTRACT PAULA ABDUL VIRGIN
3	2 HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
4	3 DON'T KNOW MUCH LINDA RONSTADT WEA
5	7 LOVE AND KISSES DANNI MINOGUE MUSHROOM/FESTIVAL
6	8 BLAME IT ON THE RAIN MILLI VANILLI BMG
7	6 GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
8	5 BLACK VELVET ALANNAH MYLES WEA
9	11 GET UP (BEFORE THE NIGHT IS OVER) TECHNORTRONIC POSSUM/BMG
10	16 I DON'T KNOW ANYBODY ELSE BLACK BOX POSSUM/BMG
11	9 SACRIFICE ELTON JOHN POL
12	10 BLUE SKY MINE MIDNIGHT OIL CBS
13	17 LAMBADA KAOMA CBS
14	13 CRYING IN THE CHAPEL PETER BLAKELEY EMI
15	18 LOVE IS ALANNAH MYLES WEA
16	12 WHEN I SEE YOU SMILE BAD ENGLISH CBS
17	14 JANIE'S GOT A GUN AEROSMITH WEA
18	15 ROAM THE B-52'S WEA
19	20 I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
20	19 RIDE ON TIME BLACK BOX BMG/RCA
1	1 MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
2	2 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
3	4 PHIL COLLINS ... BUT SERIOUSLY WEA
4	3 MIDNIGHT OIL BLUE SKY MINING CBS
5	5 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
6	NEW DAVID BOWIE CHANGESBOWIE EMI
7	10 MICHAEL BOLTON SOUL PROVIDER CBS
8	9 ALANNAH MILES ALANNAH MILES WEA
9	6 THE 12TH MAN 12TH MAN AGAIN EMI
10	7 PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
11	8 ROD STEWART THE BEST OF ... WEA
12	11 AEROSMITH PUMP WEA
13	13 LINDA RONSTADT CRY LIKE A RAINSTORM ... WEA
14	15 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
15	12 THE B-52'S COSMIC THING WEA
16	17 CLIFF RICHARD STRONGER EMI
17	14 BOBBY BROWN DANCE ... YA KNOW IT WEA
18	NEW KAOMA WORLD BEAT CBS
19	18 HUNTERS AND COLLECTORS GHOST NATION MUSHROOM/FESTIVAL
20	19 LISA STANSFIELD AFFECTION BMG
1	1 NOTHING COMPARES 2 U SINEAD O'CONNOR CHRYSALIS
2	2 DAAR GAAT ZE CLOUSEAU HKM
3	3 HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
4	4 SACRIFICE ELTON JOHN ROCKET
5	7 THE HEALER JOHN LEE HOOKER SILVERTONE
6	NEW FORTUNE FAIRYTALES LOIS LANE LOWLAND
7	NEW THE POWER SNAP LOGIC RECORDS
8	8 JIJ O AAR PETRA & CO HIGH FASHION
9	5 OPPOSITES ATTRACT PAULA ABDUL VIRGIN
10	NEW DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
1	6 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
2	1 SUPERTRAMP THE VERY BEST OF ... ARCADE
3	2 PHIL COLLINS ... BUT SERIOUSLY WEA
4	4 HOEZO? CLOUSEAU HKM
5	3 CHICAGO THE HEART OF ... WEA
6	5 ELTON JOHN SLEEPING WITH THE PAST ROCKET
7	NEW JOHN LEE HOOKER THE HEALER SILVERTONE
8	7 VARIOUS ARTISTS TURN UP THE BASS VOLUME 3 ARCADE
9	8 UB40 LABOUR OF LOVE II VIRGIN
10	NEW MICHAEL BOLTON SOUL PROVIDER CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/23/90

Talent

IN THIS SECTION

Words & Music: A&R, Publishing Roles Meld

Cher Tour Debuts With Flash In Dallas

Courtney Pine Dazzles At Bottom Line

Brawny Big Shoulders Flex Chicago Blues

Boston Scene Nurtures New Talent Spate Of Signings Shows City's Success

BY DAVID WYKOFF

BOSTON—This city is once again proving to be one of the most fertile and versatile areas in the U.S. for developing pop music talent. In the past two years, nearly 20 area acts have signed with major labels and another dozen have attracted national and international attention with independent label releases.

Among those inked to major labels are the Pixies to Elektra; Finest Hour to PolyGram; the Cavedogs to Enigma; the Perfect Gentlemen to Columbia; Heretix to Island; Bullet LaVolta to RCA; East Of Eden to Capitol; the Raindogs to Atco; and O-Positive, Big Dipper, and the Main Event to Epic. Atlantic leads the rush to the Boston area with signings of the Lemonheads, the Walkers, the Joneses, and Young Neal & the Vipers.

Many of the area's most notable acts will be honored at the fourth annual SKC Boston Music Awards, Thursday (19) at the Wang Center. The Perfect Gentlemen, the Joneses, and O-Positive are due to perform, along with Jonathan Richman, Shawn Colvin, the Del Fuegos, and others.

One major force behind the recent spate of signings and releases is the emergence in and around Boston of a

new generation of producers, studio owners, and impresario-style talent scouts, working with both R&B and pop/rock acts.

Looming largest on the scene is Maurice Starr, whose involvement with the phenomenally successful New Kids On The Block has not prevented him from also developing a stable of youthful, new acts. Among the most promising are the pre-teen Perfect Gentlemen, a trio including Starr's son, Maurice Jr., that has put out its debut disk on Columbia.

Additionally, Gordon Worthy, who is Starr's cousin, and Larry Woo are following Starr's lead with their own Motown-style artist development and management organization, the New Boston Entertainment Network. Their act Finest Hour landed a top-30 hit on the Hot Black Singles chart from its first PolyGram disk and a second album is due in June. Also in the works is a debut album from the Main Event, co-produced by Starr.

Boston has traditionally been a rock hotbed, and many of the more recent signees have found support from a group of fledgling producer/engineers and studios. Mike Dennen, an independent producer and co-owner of the studio Q Division, is a co-producer of the Walkers, and his studio has hosted Treat Her Right,

'til Tuesday, the Pixies, the Cavedogs, and Young Neal & the Vipers. Gary Smith, a producer and co-owner of the two Fort Apache recording facilities, and producer/engineer Paul Kolderie have been behind the boards for Throwing Muses, Treat Her Right, Big Dipper, Bullet LaVolta, and the Blake Babies.

"It's not just a matter of recording the bands," says Kolderie. "We're all involved with getting the music and the recordings to the record companies. The bands and producers are growing together, and we're all attracting greater attention and re-

(Continued on page 33)



Smiles For Myles. Headlining her first U.S. club tour in the wake of the No. 1 hit "Black Velvet," Atlantic Records artist Alannah Myles performs for a club full of fans and label execs at the Bottom Line in New York. With her debut album in the top 10 on the pop chart, Myles is due to continue her tour swing with the following April dates: Bogart's in Cincinnati (8), Peabody's in Cleveland (10), St. Andrews Hall in Detroit (13), and Park West in Chicago (14). The road trip is scheduled to close with a two-night stand at Roxy May 7 and 8. (Photo: Chuck Pulin)

Getting The Low-Down On 'Party Of One'; All-Star Earth Day; Remembering Sarah

THERE'S NO disappointment that I didn't become some sort of "megadude," says Nick Lowe, with typical joviality, reflecting on the mixed commercial success of his decade with Columbia Records. With the late-'70s acclaim for his solo disks "Pure Pop For Now People" and "Labour Of Lust," as well as his **Rockpile** collaboration with **Dave Edmunds**, Lowe emerged as something of a spiritual godfather to the bright British pub-rock scene, which had given rise to the **Brinsley Schwarz** in the early '70s and led to debuts from the likes of **Elvis Costello** and **Graham Parker** by that decade's end.

But after the release of his last Columbia disk in 1987, "Pinker And Prouder Than Previous," Lowe knew it was time for a change. "All the guys [at Columbia] who thought I was cool were long gone," he says. And he concedes he was in a creative and emotional slump. "I mean, you do your best," he says, "but sometimes I'm not very 'on.'"

And other times he most certainly is.

The arrival of Lowe's "Party Of One" on Warner Bros./Reprise is a fine return to pure pop form for the 41-year-old rocker. His debut disk for the label is a collection of catchy, classically constructed tunes, ripe with Lowe's pithy pop observations like "You Got The Look I Like" and "All Men Are Liars."

With Edmunds producing, the album also reunites Lowe with his onetime partner, a decade after the ragged breakup of **Rockpile**. "As far as my beef with Edmunds," he says, "I woke up one day and simply couldn't remember what it was." And Lowe wanted to make the album in a fashion he knew Edmunds understood. "I've had this bee in my bonnet for a while as to how I would record," he says. "I wanted to streamline my songs as much as I could so I could go in with some great guys and record them real brightly and live." It helped that those "great guys" included drummer **Jim Keltner** and guitarist **Ry Cooder**.

So now Lowe is back on the promotion trail, with a tour possible if this "Party" heats up. "The last time I did this—a lot of press and radio visits—was when I had my hit ["Cruel To Be Kind"] in the late '70s." But working with a new label, Lowe reveals, some things are different.

"It's so much more casual here [at Warner Bros.] that it's very hard to know how important people are, be-

cause at Columbia," says Lowe, tucking tongue in cheek, "you could tell how important somebody was by the number of rose petals being strewn at their feet."

ON THE ROAD: **Madonna's** upcoming U.S. tour will be sponsored by Pioneer, in a deal reportedly worth \$3 million to the singer... **TicketMaster** has moved into the Atlanta market in a joint venture with the **SEATS** computerized ticketing service, owned by the Turner Broadcasting System, and will consolidate services in central Tennessee with **Centratik**...

How could we have missed this in Billboard's recent roundup of hot summer tours? **Frankie Avalon** and **Annette Funicello** launched a joint summer bill April 13 at Knott's Berry Farm in Buena Park, Calif.

ON THE LINE: **Revenge**, a trio from Manchester, England, fronted by **New Order** bassist and co-songwriter **Peter Hook**, has been signed

by Capitol Records with a debut disk, "One True Passion," due for release in early May... **O-Positive**, with an upcoming debut on Epic, has inked a management deal with **Oracle Entertainment**... The Christian rock group **Bloodgood** has signed a booking deal with the **Dick Clark Agency**.

EARTH BEAT: Among the numerous musical events marking Earth Day April 22 (see news section) will be the release to radio of the track "Burning Down The Amazon" from **Marc Jordan's** upcoming RCA disk, "COW"—an acronym for Conserve Our World. The song features an all-star chorus, including **Jane Wiedlin** of the **Go-Go's**; **Martha Davis**; **Richard Page** and **Steve George** of **Mister Mister**; former **Eagles** bassist **Timothy B. Schmidt**; **Kevin Cronin** of **REO Speedwagon**; **Nicolette Larson**; **Brenda Russell**; and **Boy Meets Girl**. A portion of the song's royalties will go to the Rain Forest Action Network.

IN MEMORY: Her "divine" voice will stay with us always on records, continuing to inspire fellow singers and fans alike. But **Sarah Vaughan** might leave another legacy. Is it too much to suggest that musicians could think twice about performing under the banner of tobacco company advertisements, after Vaughan's death April 3 of lung cancer?

McClinton Is With Us Again On Curb Comeback Album

BY GENE SANTORO

NEW YORK—"After the thing with Bonnie Raitt at the Grammys, it feels like the right time for the kind of music I do," drawls Delbert McClinton.

A rock'n'roll vet—he first performed in his native Texas 33 years ago—McClinton's hot and gritty roadhouse soul has found a major-label home with his first studio disk in a decade, "I'm With You" on Curb Records. "I guess I've carved out a whole new category at Curb," he says wryly. "And there's nothing like having major-label distribution and backing."

Following last year's solid "Live From Austin" on Alligator, McClinton's luck may finally have changed. "Until then," he says, "every record company I've been with since 1971 folded while I was on the label." A short list: Clean, ABC (where his "Victim Of Life" was a Southern-rock breakthrough), Capricorn, and

Muscle Shoals Sound (distributed by Capitol).

When 1981's "Playin' From The Heart" got caught in the crash of Muscle Shoals Sound, McClinton says "people at Capitol just washed their hands of it; I felt like I was being thrown out with the dirty water. I just figured recording wasn't worth it, so I went back to work, back on the road." McClinton still racks up some 200 dates a year.

During that period, Alligator owner Bruce Iglauer approached the scruffy-voiced singer when he added vocals to Roy Buchanan's "Dancing On The Edge" on Alligator. "I told him I wasn't ready to go into the studio," McClinton explains. "I went through a writer's slump from '80 to '86, went through a messy divorce, turned 40. The IRS jumped on me for a thing an accountant got me into. And Alligator is a blues label; I didn't want to be typecast."

But he and Iglauer compiled some of McClinton's out-of-print ABC sides for "Honky Tonkin" on Alligator. And then, McClinton says, "I was on 'Austin City Limits,' and working with Bruce seemed like a good chance to use those tapes."

Co-produced by McClinton and
(Continued on page 33)

TO OUR READERS

Due to holiday deadlines, Box-score does not run in this issue. It will return next week.

*He is not the new kid
on the block.*

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Luis Miguel

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| 4/20 | Los Angeles, CA | L.A. Sports Arena |
| 4/21 | Chicago, IL | Pavillion at the
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Chicago |
| 4/22 | San Diego, CA | San Diego Sports
Arena |
| 4/25 | McAllen, TX | Camino Real |
| 4/26 | Laredo, TX | Laredo Civic Center
Auditorium |
| 4/27 | San Antonio, TX | Freeman Coliseum |
| 4/28 | Miami, FL | James L. Knight
Center |
| 4/29 | San Jose, CA | San Jose State
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TALENT IN ACTION

CHER

*Starplex Amphitheater
Dallas*

CHER OPENED the Starplex season and the spring leg of her national tour March 31 with a slick, theatrical show that was less a concert than Vegas-style entertainment. A huge stage complete with lift, ladders, chain webs, and an entourage of leather-clad dancers kept the action level high, often acting out songs while Cher strutted about.

Although a humorous opening video montage showcased her past history, and notably her years with "The Sonny & Cher Show," the material she belted out during the concert was confined to her two recent Geffen comeback albums, "Cher" and "Heart Of Stone."

Hits like "If I Could Turn Back Time," "I Found Someone," and "We All Sleep Alone" were workably performed, if a bit too much like the studio versions, along with covers of Bruce Springsteen's "Tougher Than The Rest," Eddie Money's "Baby Hold On To Me," and, in a sly nod,

former hubby Gregg Allman's "I'm No Angel." Her voice was in fine form throughout the evening, with little the audience got to hear of it.

At only one hour and five minutes, her set was too short to justify a top ticket price of \$27 plus service charges. And videoclips repeatedly ate into performance time, eventually making apparent their excuse for further costume changes.

By the time the show closed with a cover of the Doobie Brothers' "Takin' It To The Streets," Cher had not introduced her 10-piece band but had introduced the dancers. Clearly this walk-on kind of video-integrated extravaganza is meant to wow for an hour but not linger in the memory.

ROBERT ABELE

COURTNEY PINE

The Bottom Line, New York

BBRITISH altoist Courtney Pine opened his first set at the Bottom Line March 19 with a saxophonist's manifesto: a ferocious cover of John Coltrane's "Giant Steps."

Pine, who seems to relish playing tunes associated with master saxophonists Coltrane and Sonny Rollins, moved through the composition's complex chord changes with ease,

playing at top speed with a muscular, machine-gun attack.

His tone has deepened since the recording 14 months ago of his latest release, "The Vision's Tale," on Antilles. But in the second number of the set, a performance of his own composition, "Sacrifice," Pine demonstrated the teasing phrasing that enlivens the slower tunes on that record. His sound is now less airy, but he played with the ethereal swing of Coltrane circa 1962. Though Pine is not as searching as his master, he is more playful and witty.

The 25-year-old Pine saved his most stunning playing for the end of the set. Without the accompaniment of his superb rhythm section, Pine fashioned a nearly 10-minute solo that left his audience rapt and his band mates smiling and shaking their heads. The rhythm trio of Cyrus Chestnut on piano and the brothers Charnett and Codaryl Moffett on bass and drums, respectively, swung hard and lean, and made a tight and swinging trio. Chestnut, a Herbie Hancock-style pianist, helped to make up for what Pine lacked as a pithy melodist. Labels take note: Chestnut and the Moffetts are easily a cohesive and articulate enough unit to stand on their own.

STEVEN LICHTMAN

BIG SHOULDERS

Orphans, Chicago

URBAN BLUES and roots music fans turned out at this North Side bar to see two brawny sets of heartland

music from Big Shoulders, the Rounder Records act that has drawn attention of late, from a national Mountain Stage broadcast to a recent South By Southwest conference gig.

Pulling no punches, even though it was playing to less than a full house, the Chicago-based band aggressively showcased its self-titled Rounder debut as well as road-worked tunes from its generous repertoire.

Opening with "Trax," these five seasoned vets served up three hours' worth of beefy songs and potent riffs. The swampy "Blue Way Man," the Bo Diddley-inspired "I've Got Love," and the zydeco jewel "I Need Your Help" spotlighted Big Shoulders' hearty chops and expansive musical vocabulary, while "Plain Folks" underscored the group's working-class values.

Burly-voiced Ken Saydak gave the songs the rugged treatment they required, and his boogie-laced piano work and accordion playing juiced the experience. It was guitarist Larry Clyman's fluid dexterity and harmonica man Ron Sorin's aerobic virtuosity, though, that stole the show.

Wrapping up the first set with their eponymous signature tune—a broadly landscaped instrumental akin to Copeland's "Appalachian Spring"—the players expanded the basic vernacular of blues, roots music, and rock'n'roll. Together with "Shoulder Suite," a similarly ambitious orchestration heard after the break, these songs set this performance in a class by itself.

SHEREE MARION

LABELS PLEASED WITH ACTS COMING FROM BOSTON

(Continued from page 31)

spect from the record companies."

Ironically, the recent signings have come at a time when the Boston area club scene and homegrown indie record label activity are on the wane. Nevertheless, many area insiders note that Boston's network of clubs remains more supportive than those of larger urban areas, including, some suggest, industry centers on both coasts.

"Though from a local perspective things seem to be getting tougher, there are still many rooms and booking agents really developing bands and audiences. It's our headliners now who are being signed," says Jodi Goodman, a longtime area talent buyer now associated with Great North-

ern Productions.

Boston's most notable indie label these days is Taang!, which sells direct to retail, has strong international distribution, and has helped launch Bullet LaVolta, the Lemonheads, and Gang Green to major deals.

Finally, it is the persistence and maturation of many veteran area musicians that is responsible for a substantial portion of the signings.

Jay Fialkov, a leading area music business attorney and co-owner of Giant Records, points to the growth of such acts as Young Neal & the Vipers, the Joneses, East Of Eden, and the Raindogs.

"Many of the musicians have been slugging it out for years," says Fialkov, "and their music has finally reached the point where they've come to the right personnel combinations that appeal to the major labels."

DELBERT McCLINTON

(Continued from page 31)

Nashville stalwart Barry Beckett, "I'm With You" had its basic tracks cut live—in two days. "I feel this is the first record I've made as more than just a singer. I was there for every heartbeat. We started cutting in August, and by the end of September it was in the can. I'm a firm believer in spontaneity, sparks flying, everybody playing together. That's the way it ought to be done. Overdubs are wonderful and necessary sometimes, but live—well, it's the difference between the truth and the retelling of the truth."

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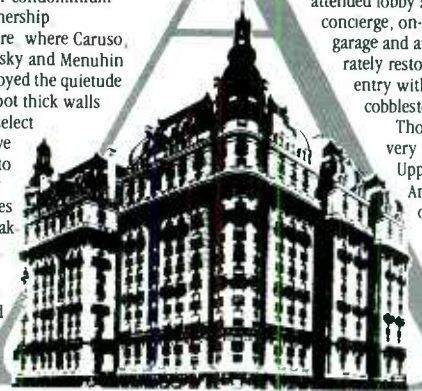
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Griffiths' CBS Post Blurs A&R/Publishing Distinction

BY IRV LICHMAN

THAT THIN LINE: The appointment of Richard Griffiths to a senior VP post, West Coast, at CBS Records is a clear reminder that a score card is often needed these days to differentiate label A&R functions from those of music publishers—a point articulated by Warner/Chappell's Rick Shoemaker (Words & Music, March 31). Griffiths, who is expected to play a key role in CBS' upcoming West Coast label, comes to CBS from Virgin Music, where, as president, he was credited with bringing publishing rights to such stellar acts as Basia, Culture Club, Ozzy Osbourne, Pet Shop Boys, and Warrant, among others. Interestingly enough, Griffiths, a former record man, reports to CBS Records president Tommy Mottola, who began to make his mark in the music business as a professional man for Chappell Music. And just think of Charles Koppelman. Together with Martin Bandier, he has

Words & Music



spent years making records as well as taking care of building his publishing empire. Now he operates SBK Records—within months of its debut an important contributor to the coffers of EMI Music—and, of course, the EMI music publishing empire, greatly expanded with EMI's purchase of SBK Music, the onetime partnership of Koppelman, Bandier, and Stephen Swid.

A cautionary note, however. The recording industry, with the financial wherewithal to outbid the publishing industry and a current need to fill the executive rosters of a batch of important new labels, is going to be scouting music publishing executive talent with even greater intensity in the months and years ahead. Are the music publishing industry's already thin ranks of seasoned executives or its young talent going to be depleted even further to the detriment of music publishing? After all, publishing may be doing a lot of things labels do these days. But, let's face it, it's a different business, requiring, among other things, an understanding of often arcane copyright matters that takes years to master.

EMERGING EMPIRE: Singer Reba McEntire has added a publishing division to her Starstruck Entertainment empire—which already includes booking, promotion, management, merchandising, and publicity branches. Clay Myers, former professional manager for Don King Music, will preside over the celestially branded Starstruck Writers Group (ASCAP), Starstruck Angel Music (BMI), and Star Baby Music (SESAC). He will be administratively assisted by Deborah Schien. Staff writers are Tommy Lee James, Karren Pell,

Jess Leary, Leigh Reynolds, Tom Paden, and Judy Fields.

SHOWCASE: Virgin Music (ASCAP) flew in the U.K.'s Wild Frontiers for a set of New York showcases the week of April 1. The group, composed of ex-members of the Rockats and Girl, played CBGB, the Cat Club, and Woody's.

THE NONAGING PROCESS: Two songwriters of note, Gerald Marks and Irving Caesar, who will soon celebrate their 90th and 95th birthdays, respectively, continue their series of Sing A Song Of Safety! songbooks with a Friar's Club New York sendoff May 1. Songbook is coming from Harry N. Abrams Inc. with handling by Music Sales Corp.

SHOW Music Lowdown No. 3: Hal Leonard Publishing has just published the third edition of musical-

theater authority Stanley Green's Broadway Musicals Show By Show, noted as a history, guide, fact

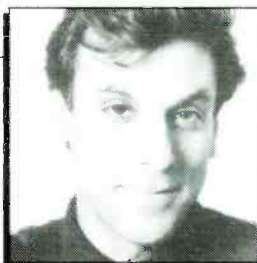
book, and photo album of some 300 major Broadway (and off-Broadway) musicals. At \$16.95, it is available at book and music dealers, or through Hal Leonard Publishing, P.O. Box 13819, Milwaukee, Wis. 53213. . . In another development at Hal Leonard, it is looking for additional educational-market business with the acquisition of the exclusive print rights to catalogs containing the works of the late Joe Raposo, many of whose charmers, like "Bein' Green," "Sing," and "C Is For Cookie," started out as "Sesame Street" songs designed to educate and, of course, entertain. The deal was made with John Velasco, president of Music Publishing International, on behalf of Raposo's widow, Pat Collins Raposo, and the Raposo catalogs. Previous Raposo print product was produced by Cherry Lane Music.

"BEAUTY"-FUL DEAL: Cherry Lane will administer worldwide—except in the U.S. and Canada—all publishing rights for the "Beauty & The Beast" TV series, including its theme by Lee Holdridge, "The First Time I Loved Forever," with music by Holdridge and lyrics by Melanie, and scoring by Holdridge and Don Davis. The show is seen in more than 80 countries. On the print end, the two songs are available in single sheets, as is a folio of soundtrack music.

PRINT ON PRINT: The following are the current best-selling pop folios at Warner Bros. Publications:

1. Steve Vai, Guitar Extravaganza
2. Motley Crue, Dr. Feelgood (guitar-tab edition)
3. Phil Collins, . . . But Seriously
4. Led Zeppelin Complete
5. Grateful Dead, Built To Last.

Jazz BLUE NOTES



by Jeff Levenson

I NEVER WITNESSED A PERFORMANCE BY Sarah Vaughan that did not feature the tunes "Misty" and "Send In The Clowns." You'd think that after attending nearly 20 shows (a fair estimate, yet a mere fraction of the performance total that included those jewels), the readings would sound dull, listless, predictable. I often sat in awe of her royalty, anticipating those songs and wondering what they meant to her, what it meant to sing them time and again before a wanting audience.

The folks who came to hear Sarah couldn't fail to appreciate her artistry. I believe they carried with them a childlike need for consolation, a need to hear something they'd heard before, something that could transport them to another time and place yet confirm the *now* of their lives. There's tranquility in that kind of time travel. Call it the reassurance of memory.

Sarah understood that. Her readings warmed you, especially "Clowns," with its melancholic strains of loss and desire. She treated that tune as the penultimate proclamation of her powers. The last verse, almost always rendered as the approach to the final moment in her set, had her soaring through an afterworld of melodic tracery. Up, up, she climbed, beckoning all to follow.

She never really seemed to tire of "Clowns." Nor "Misty." In recent years, she fell back on kitschy antics to keep her readings of "Misty" entertaining, shifting identities at the song's bridge, adopting the persona of a husky male courter dueting with herself. This theatrical interlude was probably more than show-biz shtick; it kept her interested and involved and allowed her an implicit bit of commentary on the perils of having a hit song early in one's career. (She recorded it with Quincy Jones in 1957 and from that point on she probably sang

it each time out. Bob James, who served as her musical director during the mid-'60s, can't remember doing a performance without it.) Even with the crowd-pleasing appeal of that sendup, she never lost sight of the tune's essential beauty.

It doesn't seem possible that a singer could sing those same songs night after night and sound purposeful, much less convincing. Sarah's secret involved her professionalism, not just as a vocalist or entertainer, but as a musician. She always viewed herself as part of the band: You had a piano player, a bassist, a drummer, and then you had Sarah—not a front-line chick singer with a backup trio. The fact that she was personally endowed with the most supple and rangy of instruments, and that

Vaughan never seemed to tire of 'Clowns' or 'Misty'

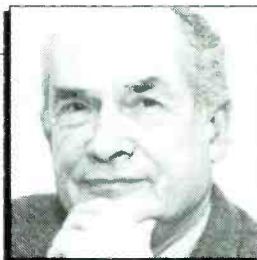
she was trained in the schools of Earl Hines and Billy Eckstine and Charlie Parker and Dizzy Gillespie, distinguished her from the hordes of singers who merely sang.

In recent years, she converted skeptics who thought that vocal quality deteriorates as one gets older. Her voice became an object of wonderment. Many of her peers, in fact, when asked to explain the magnificence of her gifts, resorted to that well-worn metaphor of vintage wine improving with age. Clearly, Sarah could be intoxicating.

She was best heard live, where her voice could fill a room and engage those before her. There were, however, a few records that managed to capture her artistry and spirit. I like "Crazy And Mixed Up," one of her last recordings, waxed for Pablo in 1982. It contains an up-tempo "That's All," somewhat restrained by her standards, offering fewer pyrotechnics than her signature tour-de-force renderings. Her last line is a simple appeal: "Say it's me that you adore/ For now and evermore/ That's all."

Done. Those "Mistys" and "Clowns," at the very least, guarantee it.

Classical KEEPING SCORE



by Is Horowitz

FORMAT FEAST: In June, Philips will rack up a probable industry first when it releases a new performance of Vivaldi's "Four Seasons" simultaneously in four formats—CD, cassette, laserdisk, and VHS cassette. Videos were filmed on location in Venice, Italy.

In Europe, the addition of an LP version will raise the marketing ante to five-of-a-kind. Performers are *I Musici*, the ensemble whose earlier recording of the Vivaldi perennial has long been a Philips best-seller.

June will also see the release by Philips of the first recording by Dmitri Hvorostovsky, the young Soviet baritone who has become one of the hottest properties on the international vocal scene. Taped recently in the Netherlands with Valery Gerviev conducting, the program offers Tchaikovsky and Verdi arias.

That same month will see Hvorostovsky's second project, part of his six-record deal for the label, go before the mikes. He will be heard in a new recording of "Cavalleria Rusticana" along with Jessye Norman. The Paris sessions will be conducted by Semyon Bychkov.

Closer to home, Norman is set to record in New York this month, says Philips VP Nancy Zannini. On the agenda is portions of Schoenberg's "Erwartung," with James Levine conducting, to complete a project begun last spring. Norman and Levine, this time as pianist, will also record a program of Beethoven, Wolf, and Debussy songs. It will repeat the material in a recital the two gave last year in Salzburg, Austria.

Meanwhile, Bernard Haitink has just completed his second recording with the Boston Symphony, this one a performance of the Brahms 2nd Symphony, part of a projected cycle of the symphonies. The producer was Haitink's longtime collaborator, Volker Straus.

Zannini now estimates that the first batch of vintage Mercury recordings will make their long-awaited CD bow in September. That project, in process for many months, is under the personal supervision of Wilma Cozart Fine, who was in charge of Mercury's classical program when the recordings were originally produced.

PASSING NOTES: The joint concert by the Israel and Berlin Philharmonic Orchestras in Tel Aviv Wednesday (18) is to be recorded live by Sony Classical. The unusual concert, which will also be filmed, will find both orchestras on stage together for Beethoven's 5th Symphony

In a likely 1st, Philips will offer a 5-format 'Four Seasons'

and a Ben Haim "Psalm," and individually in works by Saint-Saëns and Weber, respectively. Zubin Mehta will conduct; Steven Epstein will be audio producer.

In another Sony production, this in combination with film maker George Lucas, John Williams has just conducted a 95-piece orchestra in 13 selections from his "Star Wars" film trilogy. The sessions were held at the Lucas Skywalker Ranch in Nicasio, Calif. The album is scheduled for fall release. The title: "Star Wars Go Digital." Tom Shepard produced.

Ward Bottsford, Arabesque Records chief, is back at work after being sidelined by illness. He spent a good part of Easter week at Concordia College just outside New York digging deeper into his Chopin project with pianist Garrick Ohlsson. All the keyboard works are to be taped in a series that will require an estimated 15 CDs. The first three disks are due out in September.

Arabesque has two more albums blocked in with tenor Rockwell Blake, says Bottsford, although session times remain to be fixed. One disk will hold songs by Liszt; the other, arias by Donizetti and Bellini. Label releases, stalled since the first of the year, resume in May.

Heat Is On At Winter Meet

March 13-17 found many within the dance music community gathering in sunny Fort Lauderdale, Fla., for the 5th Annual Winter Music Conference at the Marriott Hotel and Marina. Artists, retailers, remixers, labels, radio programmers, publishers, DJs, producers, distributors, record pools, and promoters gathered to discuss issues and attend panels, showcases, an awards banquet, and a Billboard picnic.



Enjoying the sun, from left, are DJ John Collins; conference attendee and friend; Billboard DJ reporter Phillip Dickerson; Rick Squillante, Virgin; and Billboard DJ reporter JD Arnold.



Holding court poolside, from left, are Rich McVay, Flamingo Record Pool; Dannie "Foote" James; independent promoter Mark Walker; Brian Chin, PWL; conference attendee; and Billboard DJ reporter Oscar Zayas and friend.



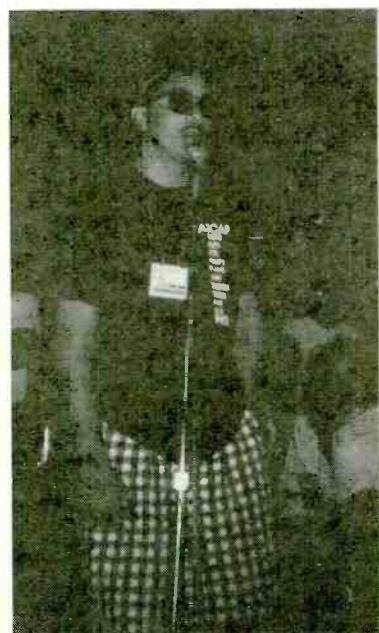
Manny Lehman, right, dance director for A&M, explains a point to Joe Hecht, dance director for RCA.



A rare calm moment for conference organizers Bill Kelly, and Louis Possenti.



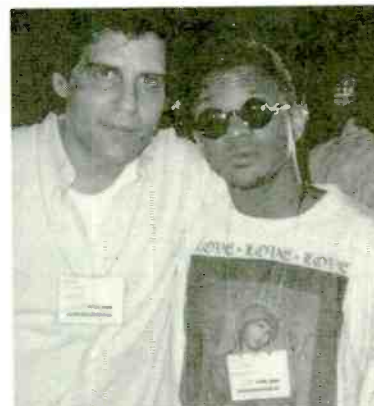
Catching some rays are Lance Walden, dance promotion, Island, and friend; New York DJ Tommy Nappi; and Christine Rosetti of WMUA Amherst, Mass.



Producer/songwriter Andy "Panda" Tripoli makes an inquiry.



"No autographs please," says Brad LeBeau, president of Pro-Motion.



Mic Mac's Ray Caviano, director of special projects, promotion, and marketing, and Bill Coleman, singles reviews/dance music editor, Billboard.



Cardiac's Cathy Jacobson discusses the future of independents during the indie panel conclave, which she moderated.



Big smiles from a conference guest; Bryan Cronin, president of Bryan Cronin Promotions; and Frank Murray, director of crossover promotion for Capitol.

Retail

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Music Webs Thrive In Boston Area Chains Undaunted By Shaky Economy

BY DAVID WYKOFF

BOSTON—Despite a local economy that has taken an unexpected downturn, nearly every established music chain in the metropolitan Boston region is enlarging its presence here.

The out-of-town chains—The Musicland Group of Minneapolis and Trans World Music Corp. of Albany, N.Y.—as well as such local operations as Milford, Mass.-based Strawberries Inc. and Boston-based Newbury Comics, are adding outlets and upping their advertising profiles.

In addition, superstore web Tower Records, headquartered in West Sacramento, Calif., continues searching for sites to supplement its outlet in the Back Bay section, and is currently negotiating for a site in nearby Cambridge. Meanwhile, real estate insiders confirm that English megastore retailer HMV has leased about 40,000 square feet in a site still to be built in Cambridge's Harvard Square, one of the most intensive and tightly packed prerecorded-music markets on the East Coast (see story, this page).

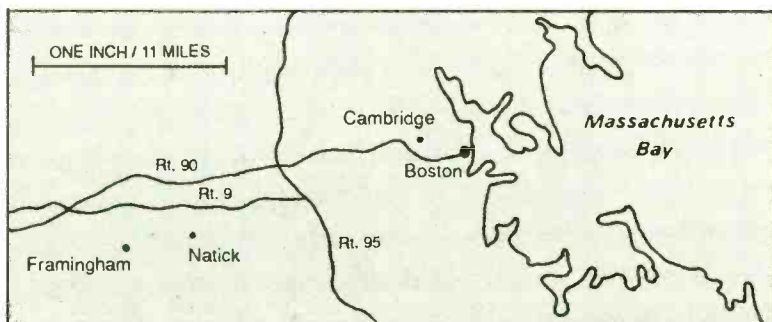
"The total marketplace for this industry is growing in America as the target demographic grows older, and it's particularly the case for the Boston-area market," says Jim Williamson, VP of finance for 435-unit Trans World.

The greater Boston metropolitan area houses about 3.7 million people, according to Automated Marketing Systems Inc., a Chicago-based research firm. That company estimates that the area's median household income was \$31,453 in 1988 and projects it to grow to \$39,825 by 1993. But that projection may be optimistic. For years, Boston was cited as one of the strongest economies in the country, but now its financial outlook is uncertain. A softening real estate market is already causing problems for the local banks, including Bank of New

MARKET STUDY

England and Shawmut Bank, and threatens to spill over into the area's economy in general.

Despite that, Larry Gaines, senior VP of stores at the 752-unit Musicland, says, "We're quite pleased with the Boston marketplace, which is an important one for us. Our stores in the area are certainly above-average performers, and we're actively looking to and will continue to open new stores in the region. There's certainly room for us to put in another five or six stores in the next couple of years." Last year, the chain opened three stores in the market.

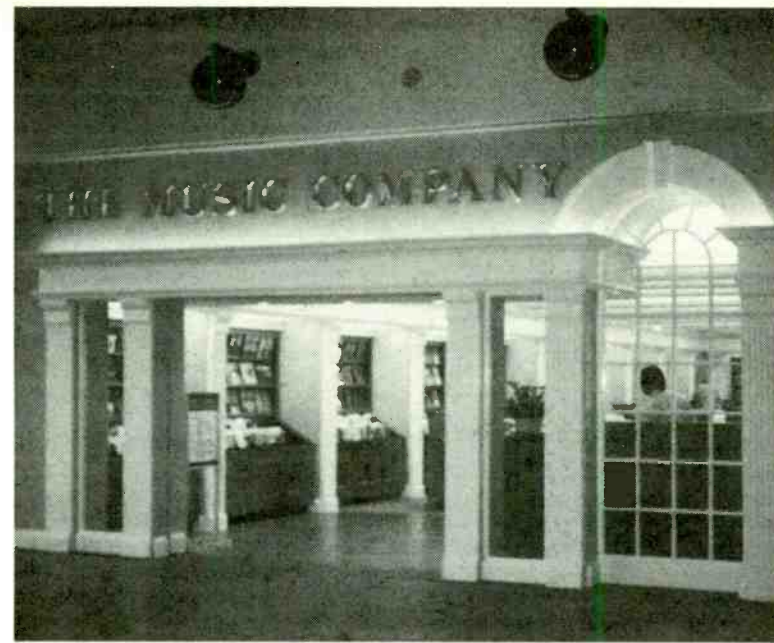


Tower Records, which already runs the market's dominant store, is also scouting for new locations, according to local real estate sources. Tower senior VP of retail operations Stan Goman confirms that the chain is involved in negotiations for a store in Cambridge—in an abandoned Sears store, about a mile and

(Continued on page 41)

Competition Keen In Boston Submarkets

BOSTON—Music chains have established critical mass in three submarkets in the Boston region—the Downtown Crossing area, Harvard Square in Cambridge, and the western suburb along Route 9 near the towns of Framingham and Natick.



In a suburb of Boston, Albany, N.Y.-based Trans World operates its Music Company concept in The Mall at Chestnut Hill, regarded as one of the most upscale malls in the country.

In the past three years, the Downtown Crossing section, which is equidistant from two tourist magnets—the Boston Common and Faneuil Hall—has grown into one of the area's key competitive prerecorded-music markets.

With the addition of the six-unit, Boston-based Newbury Comics, five chains have outlets battling head to head in and around the Downtown Crossing. Strawberries Inc., a 124-unit chain based in Milford, Mass.; Record Town, which is owned by the 435-unit, Albany, N.Y.-based Trans World Music Corp.; and Barnes & Noble's plentiful prerecorded music departments are established outlets, while 752-unit, Minneapolis-based The Musicland Group added a Sam Goody to the fray last December.

Most stores in Downtown Crossing balance hit product with catalog sales, and all report strong classical sales as well.

Says Musicland senior VP of stores Larry Gaines, "We're very encouraged by how we've done so far. There seems to be enough business [in the Downtown Crossing neighborhood] for all of us."

Strawberries' executive VP and chief operating officer, Ivan Lipton, echoes Gaines. "Our Washington Street store is one of our very strongest," he says. "By Memorial Day we're looking to completely renovate it and expand its inventory by approximately 50%."

Mike Drees, co-owner of Newbury Comics, says he is eager to open the chain's new outlet in that

(Continued on page 40)

Concrete Vid Service Cements Its Retail Relationship

BY BRUCE HARING

NEW YORK—Concrete Marketing's Retailvision program, which offers compilation tapes for in-store video play, is now 1 year old and appears to be thriving.

The concept, which began last March with Metalvision—a heavy-metal compilation—has since expanded to include alternative, pop, and rap music, the latter first offered in February of this year.

Retailvision places 13-18 videos

on a tape, which stores then run on video monitors. The identifying chyrons remain on-screen at all times, allowing consumers instant identification of the artist, song title, album, and record company. A new compilation tape is offered every six weeks; the Retailvision offerings are screened by New York-based Concrete to determine that the tapes are suitable for general-audience in-store play.

The series started as a way to break music at retail that got limit-

ed play on radio and television, according to Concrete president Bob Chiappardi. As more chains added video monitors, they relied on tapes provided by record companies. But those tapes often mixed genres or offered a limited number of clips. Some chains had begun to put together their own compilations when Concrete stepped into the breach.

Since its March 1989 launch, store count has grown to 750 outlets for Metalvision; 550 for Alter-

navision; 400 stores for Popvision; and 300 stores for the brand-new Rapvision. Some stores take multiple programs, the better to serve their particular customers, according to Jim Saliby, video coordinator at Concrete.

"You have college alternative stores near the New York Univ. who want Alternavision," he says. "Then our suburban stores want more metal, urban stores more rap. Some stores can cross over."

(Continued on page 40)



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Record Bar/Tracks Presents Sales, Service Awards

NEW YORK—Record Bar/Tracks Music & Video presented its annual sales and service awards at a Feb. 22 banquet at the Omni Hotel in Durham, N.C. The winners, honored for outstanding achievement in sales and service, were as follows:

- Manager of the year: Paul Childers, store No. 62, Lynchburg, Va.
- Store of the year: No. 158, in the Dadeland Mall in Miami; Marion Jamison, manager.
- New manager of the year: David Shelly, No. 214, Greenville, S.C.
- Merchandiser of the year: Peter Davis, No. 189, Asheville, N.C.
- Managers' customer-service award: Edward Spalding in store No. 93, Norfolk, Va.
- Employees' customer-service award: Fernando Lerma in store No. 179, Midland, Texas.
- Regional sales manager customer-service award: Phillip Strickland, region No. 17.
- Office employee of the year: Robert Branum.
- Distribution employee of the year: Spencer Hicks.
- Regional sales manager of the year: Bev Gwinn.
- Bertha Bergman businesswoman of the year: Patti Murray.
- Label representatives of the year: Wayne King, WEA Corp; Reade White-Spunner, RBL Marketing.

The Boston area is proving to be a fertile breeding ground for new pop music talent ... see page 31

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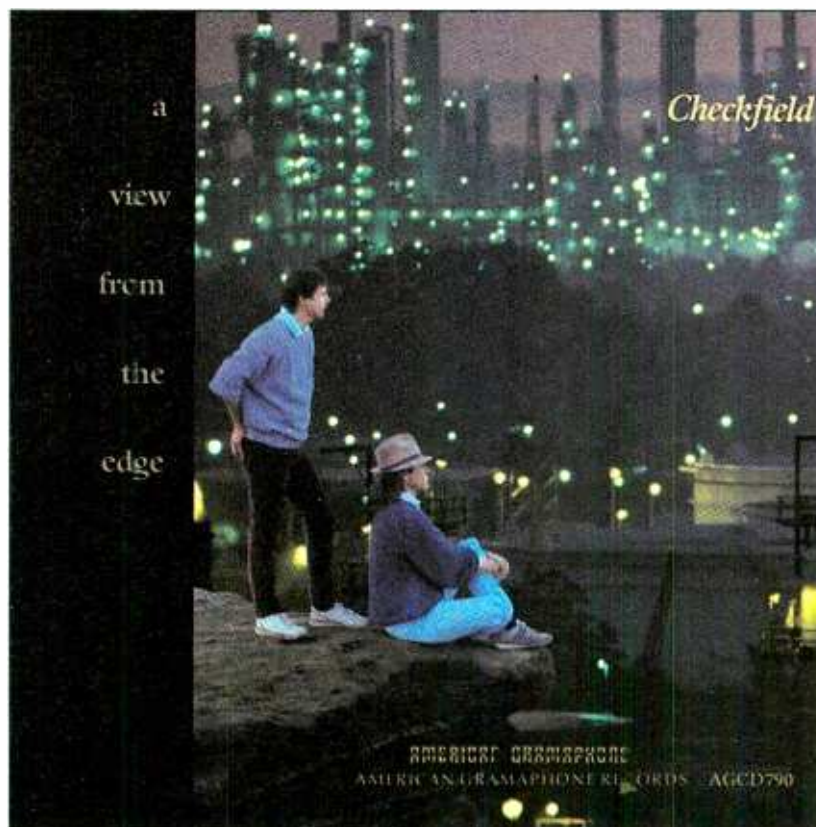
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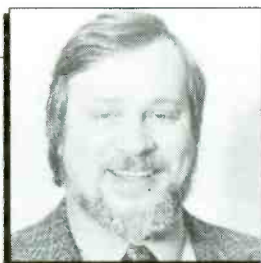
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RETAIL TRACK



by Geoff Mayfield

BOX REDUX: The item in the March 3 Retail Track regarding the compact disk's disposable 6-by-12-inch box, which suggested that longbox abolitionists should come up with alternatives in order to carry off their goal, drew responses from two 6-by-12 opponents. Rykodisc chief financial officer **Rob Simonds**, whose label offers a discount to accounts that choose to buy their CDs without disposable boxes, wrote, "If concern for the environment is indeed an essential stance, and I agree with your assertion that it is, how essential (indeed, how possible) is finding a solution which satisfies everyone's aesthetic sensibilities? And what are the priorities here?"

He added a reminder that "any other country in the world" has found ways to merchandise CDs without the longbox (although it's safe to say that many Canadian retailers, who are dealing with a 6-by-12 phaseout in their country, might dispute that), adding, "The problem is not a lack of reasonable solutions. The problem is that too many of us do not see concern for the environment essential enough to make it a priority in our lives and work."

We also heard from **Bill Nowlin**, a partner of **Rounder Records**, who reminded us of the oft-repeated argument that two CDs occupy the same amount of bin space that it takes to merchandise three LPs, and thus, "a store that used to carry 30,000 LPs can now only stock 20,000 CDs. Environmental concerns aside, it is astonishing to me that retailers are not more concerned

about this" shrinking selection space.

As for alternatives to the 6-by-12, Nowlin cites the industry proposal put forth a year ago by Simonds, which suggested that labels cut prices on disks, with the savings earmarked for refixturing and/or security measures. Adds Nowlin: "It shouldn't be on us, the opponents of the longbox, to come up with ideas on how to do this. We offered to *pay for it!* Isn't that enough?"

No, Bill, that's not enough if you really hope to sell your concept to the industry at large. Retailers and rack-jobbers aren't the only ones who insist that the 6-by-12 continue as a standard. Although some major labels, like **A&M** and **Virgin**, have added their voices to the call to wipe out the disposable package, and **BMG Distribution** has suggested that the industry should look at developing alternatives to the packaging standard, some majors, including **CBS Records Distribution** and **CEMA**, remain committed to the 6-by-12.

Those who vow to see the longbox disappear face a sales job not unlike the one a record company faces when trying to introduce a new artist, an innovative marketing program, or a new configuration. In order to win over those holdouts who insist that the 6-by-12 must remain in place, longbox opponents must first help develop workable alternatives that address the concerns proponents have about life without extended packaging.

Environmental convictions provide reason enough for many to decide that the 6-by-12 should be eliminated, but that mission can only be accomplished if those who share that commitment suggest pragmatic and reasonable alternatives to persuade those who do not share their view. To get there, a spirit of understanding and cooperation by longbox detractors will go farther than finger-pointing.

ONE SUGGESTION: From the end of 1985 through the next two years, a joint committee of merchandisers and manufacturers from **NARM** and the **Video Soft-**

(Continued on next page)

ALBUM RELEASES

JAZZ/NEW AGE

IAIN BALLAMY

Balloon Man
CD EG-Caroline EEGCD-63
CA EGEDC-63

BILL COSBY & FRIENDS

Where You Lay Your Head
CD Verve 841930-2
CA 841930-4
LP 841930-1

JACK DeJOHNETTE

Parallel Realities
CD MCA MCAD-42313
CA MCAC-42313
LP MCA-42313

MARTY FOGEL

Many Bobbing Heads, At Last ...
CD CMP CMP-37
CA CMP-37
LP CMP-37

RICKY FORD

Manhattan Blues
CD Candid 79036
CA 79036
LP 79036

HUMAN CHAIN

Cashin' In
CD EG-Caroline EEGCD-57
CA EGEDC-57

CHRISTOF LAUER

Christof Lauer
CD CMP CMP-39
CA CMP-39
LP CMP-39

ERICA LINDSAY

Dreamer
CD Candid 79040
CA 79040
LP 79040

KEIKO MATSUI

No Borders
CD MCA MCAD-6380
CA MCAC-6380
LP MCA-6380

LEE RITENOUR

Stolen Moments
CD GRP 9615
CA 9615
LP 9615

SPECIAL EFX

Just Like Magic
CD GRP 9609
CA 9609

ART TATUM

The Complete Pablo Group Masterpieces
CD Pablo PACD-4401-2

KEITH & JULIE TIPPETT

Couple in Spirit
CD EG-Caroline EEGCD-52
CA EGEDC-52

POP/ROCK

ADAMSKI

Liveandirect
CD MCA MCAD-6403
CA MCAC-6403
LP MCA-6403

MICHAEL ANDERSON

Michael Anderson
CD A&M 750215295-2
CA 750215295-4
LP 750215295-1

CHICKASAW MUD PUPPIES

White Lisa
CD PolyGram 843217-2
CA 843217-4

CONSOLIDATED

The Myth Of Rock
CD Nettwerk IRSD 82039
CA IRSC-82039
LP IRS-82039

LAVA HAY

Lava Hay
CD PolyGram 843192-2
CA 843192-4

JILL SOBULE

Things Here Are Different
CD MCA MCAD-6375
CA MCAC-6375
LP MCA-6375

TRIP SHAKESPEARE

Across The Universe
CD A&M 750215294-2
CA 750215294-4
LP 750215294-1

SUZANNE VEGA

Days Of Open Hand
CD A&M 750215293-2
CA 750215293-4
LP 750215293-1

JOEY WELZ

Rock 'N' Roll Gold
CA Caprice International CIR1022/\$8.95
LP CIR1022/\$8.95

THE ZIPPERS

The Zippers
CD MCA MCAD-6362
CA MCAC-6362
LP MCA-6362

BLACK

JOHNNY GILL

Johnny Gill
CD Motown MOTO-6283
CA MOTC-6283
LP MOT-6283

THE JAMAICA BOYS

J Boys
CD Reprise 2-26076
CA 4-26076
LP 1-26076

COUNTRY

MARK COLLIE

Hardin County Line
CD MCA MCAD-42333
CA MCAC-42333

FORRESTER SISTERS

Come Hold Me
CD Warner Bros. 2-26141
CA 4-26141

JOEY WELZ

Forever And A Day
CA Caprice International CIR1024/\$8.95
LP CIR1024/\$8.95

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East Bloc's Muzsikás Feeds Listeners Hungary For Folk

BY BRUCE HARING

THE IRON CURTAIN of Eastern Europe has swung open over the last year, releasing some long-suppressed creative energies and resulting in such delicious exports as Nonesuch's the Bulgarian State Radio & Television Female Vocal Choir finding their way to the U.S.

This month, Muzsikás, a Hungarian folk group that records domestically under the Carthage/Hannibal banner, has begun its first U.S. tour in eight years in support of two previously released albums available on the label, "The Prisoner's Song" and "Marta Sebestyen Muzsikás."

Sort of an Eastern Bloc version of the Pogues, Muzsikás incorporates recorder, tin whistle, hurdy-gurdy, zither, bouzouki, and violin into its fiercely political music, infusing the traditional folk of Hungarian village music with an urban understanding.

The sound was first revived in the '70s by young Hungarians, who were drawn to their roots when the rigid state system closed down other avenues.

A particularly rich source of inspiration is Transylvania, a section of Romania annexed from Hungary after World War I and purged of much of its culture by the regime of Nicolae Ceasescu.

"The 2.5 million Hungarians

there have battled to keep their traditions," says Daniel Hamar, the upright bassist of Muzsikás, speaking in heavily-accented but fluent English. "It's one of the untouched areas of Europe. All of the things we do we have learned from their musicians; we have strong emotional feelings for the people



who are living there."

Not surprisingly, creative people in a repressive land face great pressures. Muzsikás was no exception.

"We were not accepted," Hamar says. "For a long time, we were almost distant in Hungary because in a Communist country, the politics says that everyone had to be international; internationalism means you have to serve Russian nationalism. If you wanted to serve a bit of your nation, it was almost a crime. Many times there were secret police watching our shows."

Although Muzsikás merely rearranges traditional music, "how we put it together means something," Hamar says. "It's the general feeling we have, how someone feels when they're not free. We couldn't speak out before because of the situation; we could only explain in the song how bad someone feels when they're not free, but everyone understood what we were talking about."

Muzsikás continues its U.S. tour for the next month, and will issue "Blues For Transylvania" through Carthage/Hannibal on May 25. More information is available through the label at 201-846-7070.

FOOD FOR THOUGHT: Two independent label executives carried some interesting ideas over the Grass Route transom this week, reflecting on trends that may soon impact heavily on the independent business.

Alan Becker, director of purchasing for Important Record Distributors, predicts, "By the end of 1990, you will see four or five established rock alternative labels falling into an exclusive distribution agreement with us and others.

"There is really a sense of frustration," Becker adds of the current scattershot approach to distribution used by most independent

labels. The results usually see little coordination of promotional efforts.

"The labels are working so hard on radio and press, but the retail side is getting left to a number of distributors that are selling parallel to the same account with different programs and plans," Becker continues. "We're trying to persuade the labels to commit money to a retail budget outside of radio and press; in America, to get records on sale at eye-level with a poster up, you have to pay for it."

Becker reports that IRD already has nonbinding agreements to distribute indie product from Nettwerk, Metal Blade, and the new Guitar For Practicing Musicians label, and is talking to several other prominent indies about a similar arrangement.

Also providing word this week of a provocative new direction for independent distribution is John Iammarino, retail promotions director of the Hearts Of Space label in San Francisco, who reports that high-end audio store owners are increasingly interested in stocking new-age product.

Iammarino says "audiophile-type material, new age and instrumental, is one way [such stores] can advertise their product, to say 'check out this system.' We have

heard from several audio dealers in the past few weeks who want to sell product; they won't stock pop and rap."

While audio stores selling product is not new, the high-end stores have traditionally refrained from getting into audio sell-through too deeply. Perhaps it is time for savvy indie labels to direct some promotional efforts in that direction.

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RETAIL TRACK

(Continued from preceding page)

ware Dealers Assn. sought to determine the feasibility of establishing an industrywide security tag for prerecorded entertainment products. If such a surveillance standard were available, the idea was that music and video suppliers would place tags within CD, audio-cassette, and video packaging at the point of manufacture. Retailers figured that any resultant price increase would be cheaper than attaching security tags to product at their warehouses or stores. And, since the manufacturer-placed tags could be imbedded in the package, rather than placed on the shrink-wrap, it was assumed this would be a more effective theft deterrent than is now available in the marketplace.

Unfortunately, it was found that technology available at the time could not accommodate the needs of all stores. As recently as last

(Continued on page 42)

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RETAIL

3 BOSTON-AREA SUBMARKETS TEEM WITH MUSIC RETAIL COMPETITION

(Continued from page 36)

shopping neighborhood. "It's a retail area that still has huge potential growth among consumers who work nearby," he says. "That market is only now being tapped."

Like the Downtown Crossing section, both Harvard Square and Route 9 are highly competitive areas attracting significant store expansion. However, both regions may soon be overstored with music retailers, according to Dreese.

He says that Newbury's Harvard Square and Framingham outlets are the web's "weakest," and adds that he is "amused that everyone else seems to be going headlong into those areas. In both, we're having to push our top-five CD product down to less than \$11 from \$15 or \$13. There's going to be some real bloodletting."

In Harvard Square, Newbury, Strawberries, the Harvard Cooperative Society (a local department store), and Musicland (with one Sam Goody and another smaller unit under the old Discount Records banner) operate stores within 100 yards of one another in a shopping area weak in parking but strong in foot traffic. In addition, two feisty, market-niche independents—CD-only Boston Compact Disc and classical-based Briggs & Briggs—and a half-dozen used-record outlets all occupy space within another quarter mile.

As if Harvard Square were not crowded enough, HMV has signed a lease, according to local real estate observers, that calls for the British-based retailer to open a 40,000-square-foot superstore. HMV officials declined to comment on when the chain will open its store, but local speculation targets 1990 at the earliest, given that a now-standing building must be demolished before construction can begin on a new multistory complex. Furthermore, Tower Records is negotiating for a site about a mile and a half away from Harvard Square, says senior VP of retail operations Stan Goman. Also, nearby is the flagship store of Lechmere, which sports a

10,000-square-foot music department.

Dreese, for one, is concerned. "There's no doubt that we're going to be at each other's throats, if we aren't already there," he says.

Strawberries has plans to enlarge its Harvard Square location, though Lipton expresses some concern as well. "If HMV is really coming, it means that we really need to get rolling with our expansion and grab for ourselves an even stronger foothold right on Harvard Square," he says.

'There's no doubt that we're going to be at each other's throats'

Local music retailing scuttlebutt suggests that the Coop's prerecorded music department, once the Square's dominant player, is getting squeezed out. However, Coop merchandise manager Ken Procter says that is not true. "In fact, if we could, we'd expand the space allotted to prerecorded music sales," he says.

Some Harvard Square retailers are concerned that another coming Cambridge retail development, the 900,000-square-foot Cambridge-Side Galleria, will draw shoppers away. The project, under construction in East Cambridge—next to Lechmere's recently renovated and expanded original unit—is scheduled to house approximately 80 retail outlets.

Says Dreese, "One of the major pluses of Harvard Square is the immense traffic. If shoppers are drawn elsewhere—and with better parking facilities and closer proximity to some of the most affluent parts of the city of Boston [CambridgeSide Galleria] can't help but do that—we're going to feel it."

Though more spread out, the competition along east-west artery Route 9 in Framingham is just as

feverish as in Harvard Square. In a one-mile stretch where major north-south highway U.S. 95 and three smaller state roadways intersect Route 9, better than a baker's dozen malls are packed together. The market houses 14 music operations—Strawberries, Newbury Comics, Lechmere, and Musicland, each with one outlet; Trans World with three stores; five discount chains with racked music departments; and a pair of independent retailers. Moreover, rumors abound that Tower will soon announce a location on Route 9.

Newbury Comics' Dreese notes that "nearly all of the area's surrounding mom-and-pop stores [have gone] belly up in the past year or two." Like Harvard Square, the competitive climate of Route 9 forces music retailers to increasingly specialize their inventories and pay close attention to their rivals' pricing.

In general, "the competition is actually helping all of us," says Musicland's Gaines. "The more we're going at it, the more we're promoting ourselves and the music, and we all benefit from that."

DAVID WYKOFF



The Musicland Group runs a Sam Goody in Southshore Plaza in Braintree, Mass.

CONCRETE VID-COMPILATION SERVICE CEMENTS ITS RETAIL RELATIONSHIP

(Continued from page 36)

Pop music is generally good for the major chains that want a mainstream selection."

Time of day is a major factor in which tape is running, Saliby says. "Pop is always good during the day, when you have lots of mothers and kids; afternoon is good for college music, when the kids get out of school; nighttime is more rap, alternative, metal."

The idea for rap music, like the other genres, came because of the demand. "We felt there was a need," Saliby says. "We know rap is well accepted and has become a music force. There's money to be made in it."

The six majors and 15 independent labels participate in the service. Labels pay \$1,000 for each clip aired in the individual Retailvision genres, with a discount for multiple clips. Concrete Marketing reports back to the labels on the reaction at retail. Stores are not

charged for the service.

Besides touting the albums, the clips also feature artist promos and music video blurbs.

"We spruce it up, doing something that looks like a documentary from television," Saliby says. "We did something fun with Giant, making the clip look like a Levi commercial."

Stores using Retailvision programs include outlets in the Trans World, National Record Mart, Waxie Maxie, Camelot, Musicland, Warehouse, Music Plus, and Tower chains, as well as numerous mom-and-pops.

Most of the outlets contacted report using Retailvision programs for spot plays during the day, running clips as an added marketing tool in the overall store concept.

Mike Ziomek, manager at single-store Rock Records in Chicago, says Retailvision "does pay off."

"It works great for me," he

says. "The stuff they put on there is newer stuff, newer styles, and bands that might have been out there that you won't get radio or MTV on. The only way a customer will really hear it is a live show or MTV at 3 in the morning."

Ziomek spot-plays Retailvision, generally at "off-peak" hours, mornings, and Saturdays.

"Alternavision is probably the best, because it has a lot of acts you don't see or hear everyday," says Mark Benzenberg, director of purchasing for the 19-store Believe In Music of Grand Rapids, Mich. "A lot of the stores we have with monitors have a good market for alternative music, so that's the program we use the most."

"It's effective," Benzenberg continues. "When they're new, it's like new music, so we'll play them quite a bit."

BOSTON-AREA MUSIC CHAINS

(Continued from page 36)

a half from Harvard Square—but he declines to provide details. In addition, real estate observers indicate that Tower continues to search for a site in the competitive Framingham/Natick/Route 9 region. An earlier deal for a site in Natick fell apart because of a dispute over a lease clause, according to sources. That site will now be occupied by a Trans World store.

Goman says Tower's existing Boston store, which set a chain record for first-week revenues when it opened in late 1987 on Newbury Street in Back Bay, "is doing fantastic. We had very high expectations for it, and it's doing very, very well."

Deborah Byrnes, principal with Deborah Byrnes Retail Leasing Service in Boston, agrees, saying, "There's no question that Tower has taken the town by storm. It's busy all hours of the day." Byrnes credits Tower with rejuvenating the surrounding area. "Rents have doubled or tripled to between \$40 and \$60 a square foot there since Tower opened."

As for the coming of HMV to the Boston market, Goman says he is unconcerned. "At most, I think that it will be similar to what happened in the long run after we opened," he says. "That is, everyone seems to be healthier and more prosperous. I would guess that the same would happen" when HMV opens.

But a branch manager with a major distributor says Tower should be concerned about HMV's imminent arrival. "Tower takes time to replenish," he says. "Sometimes they are out of titles until the label sales reps go into the store and reorder for them. If HMV has a computer overseeing inventory, it could be a problem for Tower."

LOCAL RETAILERS UNFAZED

HMV officials declined to comment on its upcoming area outlet. In past interviews, the chain's executives have said that its U.S. strategy will include opening a superstore or possibly two in large urban markets and then surrounding such stores with smaller satellite outlets.

Although Musicland and Trans World will increase their Boston penetration, and a superstore war between Tower and HMV appears on the horizon, the local retailers say they are unfazed by the escalating competitive situation.

"Though the competition seems to get tougher every day, we're very encouraged about the future of this area," says Mike Dreese, co-owner of five-unit Newbury Comics.

Ivan Lipton, executive VP and chief operating officer for the LIVE Enterprises-owned 124-unit Strawberries, says, "We're still aggressively expanding in the metropolitan Boston area. And we're also remodeling 24 Boston-area outlets and increasing our space in many of the important stores, including Harvard Square." The chain operates "between 45 and 50 units in the [greater] Boston area, depending on how you define it," Lipton adds.

Three of Strawberries' most recent area openings—Milford, Westborough, and Worcester—are in the

suburban Metrowest region, which extends west from Natick to greater Worcester, the next major Massachusetts city west of Boston.

Lipton is quick to note, however, that Strawberries is also actively scouting urban locations. "There are a number of in-close locations that we're very interested in," he says.

CONSERVATIVE GROWTH SCHEME

Because of its smaller size, Newbury Comics is pursuing a more conservative store-by-store growth scheme. Newbury balances prerecorded music offerings that lean toward alternative rock with substantial merchandise and clothing. A savvy and aggressive retailer, Newbury was among the area's pioneering CD dealers and has developed a substantial classical CD trade at its Harvard Square and MIT units.

The chain recently opened a warehouse in the Boston neighborhood of Allston, and Dreese looks to open a seventh outlet this summer. The chain's sixth location opened in late March in downtown Boston at Government Center, near Downtown Crossing, the city's major weekday shopping draw.

"Our interest is in completing our area map, which means adding stores in the suburban Routes 95 and 495 areas," says Dreese.

Lechmere, an 18-unit discount home appliance chain that carries prerecorded music, is also looking for new store opportunities in the market. The Woburn, Mass.-headquartered operation, which was repurchased last fall by management from Minneapolis-based Dayton Hudson Corp., shuttered 11 stores in the Southeast so that it could concentrate on the New England market. Recently, the chain renovated and greatly enlarged its original East Cambridge unit, including bringing its music department to 10,000 square feet.

"Our strategy is to drive traffic... so we have the sharpest price," says Lechmere marketing manager Dave Curtis. "I don't think anyone in the market is as aggressive as us."

Lechmere's customers are "older, more upscale, and more mainstream" than the average shopper at other area chains, says Curtis.

Trans World operates approximately 35 stores in the Boston metro region under five separate banners: Record Town, Good Vibrations, Tape World, the Music Company, and the soon-to-come Coconuts. Trans World's inaugural area Coconuts unit, scheduled for a June opening, will be situated in a 14,000-square-foot Natick location that was long slated to be Tower's second area unit.

While Trans World operates stores under a variety of logos, Musicland has consolidated its growing array of area outlets around a single name. "We recently switched the name of all 11 Boston-area stores to Sam Goody and will refixture and redesign each as their leases come up," says Gaines. "It's easier to market ourselves under one name, and especially a name that has a strong recognition value in the Northeast."

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Thank you, Audio Magazine for setting the record straight!

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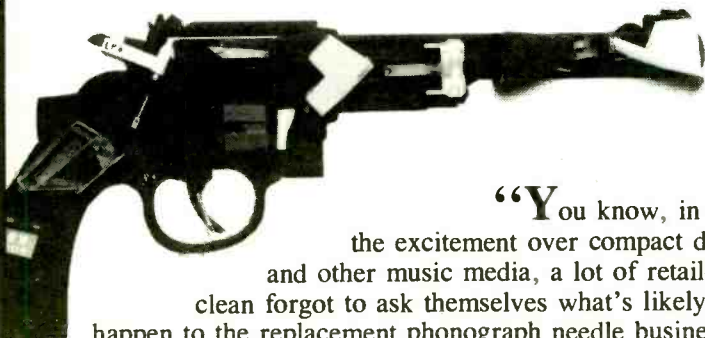
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RETAIL TRACK

(Continued from page 39)

June, NARM’s loss-prevention committee again tabled the idea of a universal security tag, saying it feared that such a surveillance system might lull merchandisers into a false sense of security, and that mall leases imposed by several major developers make it impractical for mall stores to install surveillance ports.

So, here’s one Track suggestion regarding the 6-by-12, although this idea does *nothing* to address the issue of merchandising impact, which many longbox proponents hold dear. Perhaps technology in the articles-surveillance field has progressed enough in the last two years to accommodate the original 1985 proposal of an industrywide system.

If dealers were given a tool that would deter the number of jewel-box-size CD packages that would be stolen without the longbox, it might go a long way in making them feel comfortable about the elimination of the 6-by-12.

WORTH CONSIDERING: Many who remain in the pro-longbox camp have a tendency to deflect the environmental issue by pointing to other industries that use extended packaging. Certainly it seems that many everyday products—like shampoo, toothpaste, and razors—are sold in plastic and/or cardboard packages that are disposed of as soon as the consumer brings the goods home. Still, this argument does little to accommodate the sense of responsibility that Rykodisc’s Simonds or Rounder’s Nowlin would like the music industry to consider. (Your mother might have put it another way, like, “If your friends jumped off the Brooklyn Bridge, would you do it, too?” or “Just because everyone else in class is cheating, that doesn’t make it any less wrong for you to cheat.”)

The recent battle over explicit lyrics and cover graphics, not to mention some of the nefarious headlines that have been attached to the music business in the last four years, suggests that—deserved or not—the industry faces an image crisis. Maybe if we figured out a way to set an example for other product industries by finding a sensible way to eliminate extended packaging on CDs, then we could win back some positive perceptions by portraying the music trade as a business that tries to do the right things.

However, such a solution can only be reached if people on both sides of the longbox debate remain focused on merchandising considerations. After all, with cassettes and CDs comprising a bulk of the business and the smaller digital audiotape looming as a configuration that may well be viable in the future, we’re living in an era that finds our products shrinking in size.

Regardless of whether or not you are a fan of the 6-by-12, it might well be a smart time for music retailers and suppliers to consider new and exciting ways to restore the visual impact that the 12-inch-square LP jacket once provided.

FOR WEEK ENDING APRIL 21, 1990

Billboard

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NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	49	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
★★ NO. 1 ★★ 33 weeks at No. 1				
2	2	15	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
3	3	53	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
4	4	79	CRISTOFORI'S DREAM NARADA 61021/MCA	DAVID LANZ
5	5	21	GARDEN CITY CYPRESS YD 0133	JOHN TESH
6	7	9	CHAPTER II NOUVEAU A 381-2	CELESTIAL NAVIGATIONS
7	6	47	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
8	10	63	WATERMARK ● GEFFEN 24233	ENYA
9	8	13	ABACUS MOON SONIC ATMOSPHERES 80026	DON HARRISS
10	11	79	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
11	13	51	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
12	9	31	NIKI NANA PRIVATE MUSIC 2056	YANNI
13	12	19	THEMES POLYDOR 839 518-2	VANGELIS
14	15	7	SET FREE HEARTS OF SPACE HS11016-2	CONSTANCE DEMBY
15	21	3	DORIAN'S LEGACY NARADA ND-63008/MCA	SPENCER BREWER
16	19	5	MIL AMORES NARADA ND 63010/MCA	DOUG CAMERON
17	14	11	MOMENTS, DREAMS & VISIONS SILVER WAVE SD509/OPTIMISM	PETER KATER
18	NEW ▶		KOJIKI GEFFEN 24255-2	KITARO
19	20	43	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
20	16	7	THE GREAT WHEEL MUSIC WEST MW-180	JAMES ASHER
21	18	57	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
22	17	31	ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN
23	22	19	INSTRUMENTS OF PEACE SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR
24	23	7	MIDNIGHT ECHOES SILVER WAVE SD-507/OPTIMISM	STEVE HAUN
25	24	27	ENYA ATLANTIC 81842	ENYA

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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 Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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 Jim Czarnecki/Epoch Films
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Kill The Cowboy
 The Big F/Elektra
 Joe Charbanic, Linda Valenzuela/VIVID
 Mark Miremont
- CLINT BLACK**
Walkin' Away
 Killin' Time/RCA
 Mary M. Matthews/Studio Productions
 Jim May
- LLOYD COLE**
Don't Look Back
 Lloyd Cole/Polydor
 Laura Bickford/VIVID
 Matthew Chapman
- COWBOY JUNKIES**
Sun Comes Up, It's Tuesday Morning
 The Caution Horses/RCA-BMG
 Julie Fong/The Film Syndicate
 Mark Lindquist
- THE CREATURES**
Fury Eyes
 Boomerang/Geffen
 Richard Bell/State Films
 Peter Scammell

- DEL AMITRI**
Nothing Ever Happens
 Waking Hours/A&MM-Ocean Pictures, Ltd.
 Michael Geoghegan
- BOB DYLAN**
Most Of The Time
 Oh Mercy/Columbia
 Karen Livingston/Epoch
 Pete Rose
- EXILE**
Nobody's Talking
 Still Standing/Arista
 Joan French, Phran Schwartz/Studio Productions
 Jim May
- LOU GRAMM**
True Blue Love
 Long Hard Look/Atlantic
 M-Ocean Pictures Ltd.
 Howard Greenhalgh
- LORD FINESSE & DJ MIKE SMOOTH**
Strictly For The Ladies
 Funky Technician/Wild Pitch
 Soup Bone Films
 Danny Silverman
- HI TEK 3**
Spin That Wheel
 Teenage Mutant Ninja Turtles, Original Motion Picture
 Soundtrack/SBK
 Jon Small/Picture Vision
 Jon Small
- MASTERS OF REALITY**
Candy Song
 Candy Song/Delicious Vinyl
 Anita Wetterstedt/O Pictures
 Tamra Davis
- PARTNERS IN KRYME**
Turtle Power
 Teenage Mutant Ninja Turtles, Original Motion Picture
 Soundtrack/SBK
 Jon Small/Picture Vision
 Jon Small

Atlantic Goes All Out For Street Label Rap Vid Set Sells 50K Copies In 1st Week

BY MELINDA NEWMAN

NEW YORK—Atlantic Records' ongoing push of its new rap division, Atlantic Street, is already paying off on the video front as sales of its first longform compilation have surpassed the 50,000 mark in its first few weeks of release.

"Rap From Atlantic Street Volume I," a collection of 12 videos by eight artists interspersed with exclusive interview footage, retails for \$16.98 and is being touted through several different avenues.

"Because we're so committed to these artists, we didn't just want to slap the home video together and hope someone sees it," says Linda Ferrando, Atlantic's director of national music video promotion. Therefore, the label put together a comprehensive marketing plan that includes in-store fliers, advertising buys, promotion, and publicity.

Figuring prominently into the plan is plugging the product through the video outlets that helped make some of the individual clips popular in the first place.

First, Ferrando serviced the longform to more than 25 local video

shows. She also sent a letter to all the outlets asking them to re-chyron any clips from the compilation they might play mentioning the longform as well as the album.

Then Ferrando set up giveaways with several of the programs, including "Music Video Connection," Washington, D.C.; "Music In Motion," San Diego; California Music Channel, San Francisco; "Club Beat," Syracuse, N.Y.; "Hot Tracks," San Diego; "Video Visions," Boston; "Video Music Box," New York; and "Soul Beat," Oakland, Calif.

"We'd never really had a video to give away before," says Ferrando. "Primarily our promotions with the black outlets had consisted of interviews and record giveaways."

The label decided to release the rap compilation because, Ferrando says, "This is a whole genre of music that [senior VP/GM black music] Sylvia Rhone is supportive of and very proud of. Many of these acts that she's signed have been extremely successful, and we want Atlantic to be in the [video] forefront on this."

In addition to local promotions, Ferrando also coordinated several national tie-ins. Atlantic held a large party in October when it first announced that all its rap-distributed releases would go through Atlantic Street. MTV's "Yo! MTV Raps" attended the party and taped interviews with several of the artists involved on the longform, including Kwame, the D.O.C., Cool C, and the W.I.S.E. Guys. It then aired a special edition of the program that focused on the new label and video. Plans are being coordinated for MC Lyte to ap-

pear on an upcoming episode of "Yo" to further promote the longform.

MC Lyte also figured prominently in a promotion with Black Entertainment Television's "Rap City." "We just did a huge club promotion with BET in a local club in Washington with MC Lyte and some of our other acts where we gave away the video, and MC Lyte judged a contest there," says Ferrando. The artist also hosts upcoming episodes of "Rap City."

The label utilized the exposure the national shows offer by purchasing time buys for three weeks on "Yo! MTV Raps" and "Rap City" that tied in with local record retailers offering the longform.

In addition to the television and selected print ads, Atlantic pushed the compilation via radio time. As "Pump It Up," a weekly television rap show that is being rolled out nationwide via Fox Network's owned and operated stations, bought radio ad time to plug its debut in new towns, the spots also mentioned "Rap From Atlantic Street."

Though pleased with the results so far, Atlantic is not slowing down its push. As the first round of promotions winds down, the label is coming back to the local video shows, offering them interviews with artists featured on the compilation.

TO OUR READERS

Due to holiday deadlines, the Clip List will not run in this issue. It will return next week.



by Melinda Newman

CALLING ALL EARTHLINGS: In conjunction with International Earth Day, April 22, the Grateful Dead has worked in tandem with The National Audubon Society on a music video. The effort is one of the first in a series of clips that the Audubon Society hopes to do with artists.

"They contacted us about artists that were environmentally conscious who might want to participate in the project," says Arista's VP of artist development and video, Marty Diamond. "The Grateful Dead gave their approval to the society to use 'We Can Run' from their album 'Built To Last.' The Audubon Society asked us to help them assemble the video."

The clip contains footage supplied by the society of the environment before and after man's intervention, including shots of whales, dolphins caught in tuna nets, and animals affected by the recent rash of oil spills.

"I don't know if the song was written with the environment in mind," says Lee Fehr, Arista's director of national video promotion, "but this is a natural fit. The Dead are extremely vocal in their support of environmental issues, and this was another chance to show that."

The video of "We Can Run," which the label has no plans to release as a single, went to VH-1, MTV, and other national and local outlets April 6, in time for strong Earth Day showings. In addition to the usual chyron information of group, song, album, and label, the National Audubon Society name is included so that viewers are aware of the group's participation. Claude Carmichael, producer of music videos at Audubon, can be reached at 212-580-5805.

VIDEO PERESTROIKA: Soviets were exposed to their first national prime-time taste of Western music videos last month as "Multicolored Band," a monthly music and comedy series, debuted. The 60-minute show is produced and distributed by StoryFirst Distribution, an L.A.-based distributor of U.S. entertainment to the

U.S.S.R.

"All we do is bring in Western decadence," jokes StoryFirst's founder and president, Peter Gerwe. "It's one of America's best exportable products."

The show airs on Channel One, which is beamed to 98% of the populace, and follows the highly rated nightly news.

The format allows for eight music videos surrounded by humorous sketches done by the Soviets. The first video aired was Tracy Chapman's "Fast Car." The first show aired all Elektra clips, simply because they were easy for Gerwe to get. "My next-door neighbor is a VP there and so I just went through connections," he says. However, Gerwe is certainly willing to expose other labels' clips to the comrades.

StoryFirst is basically given free rein as to which videos are shown, which means that Gerwe might bring Motley Crue to the Muscovites soon. "We don't have any censorship problems," says Gerwe. "There's a good trust level with our company. They don't want drugs or nudity, but lyrics about partying are fine. I just keep telling them that we're going to use the same standards that MTV uses."

"The Soviets place a high political support on distribution activities; they're trying to sell perestroika to the people," he continues. "They're trying to make the country more open, but it takes time. It takes five years to redo a factory; when we bring in programs, it's instant gratification."

In the meantime, StoryFirst is working on another music show for Soviet television—a video countdown program based on European music charts. "That one will be in partnership with RadioVision," says Gerwe. "Basically, the Soviets have asked us to fill another slot. Pepsi is interested in sponsoring it." He expects the program to be ready to go possibly as early as July. Gerwe can be reached at 213-857-1234.

THE DICEMAN COMETH: Andrew Dice Clay fans of the world unite around your television sets May 4. That's when the comedian hosts NBC's "Friday Night Videos." Though the mere thought of his appearance on television is enough to start even the most liberal of censors quaking, what we saw of the taping seemed pretty tame. Clay's hilarious opening monolog is PG-rated. The comedian is touting not only his new movie, "The Adventures Of Ford Fairlane," which opens in late May, but also his new double album on Def American/Geffen, "The Day The Laughter Died," released April 3.

VIDEO TRACK

LOS ANGELES

BLUES LEGEND ETTA JAMES teamed up with rapper Def Jef to lens "Beware," a video directed by Tamra Davis. The song appears on James' upcoming Island Records release, "Stickin' To My Guns." The crew shot footage in Small's Bar in Hollywood. Anita Wetterstedt produced for O Pictures. Davis and Wetterstedt also directed and produced Young M.C.'s "Louie, Louie," a video spawned from the Universal Pictures' "Coupe De Ville." Wetterstedt, meanwhile, produced Jody Watley's "Precious Love" clip for MCA. Matthew Rolston directed, shooting footage in a dry lake bed in the desert.

NEW YORK

TIMES SQUARE PROVIDED a cast of indescribable characters to enrich the background of the Jesus & Mary Chain's new video, "Her Way Of Praying." Paula Greif directed the three-night location shoot, with director of photography Ken Ross. Elizabeth Bailey produced for Paula Greif Productions.

Enigma's Dead Milkmen staged their new "Methodist Coloring Book" clip in a monastery just outside New York. Adam Bernstein directed, Lee Rolontz produced, and Nancy Ben-

nett was executive producer for Zeitgeist.

Picture Vision's Jon Small recently directed a longform concert video featuring the Highwaymen, better known as Kris Kristofferson, Johnny Cash, Waylon Jennings, and Willie Nelson. Jeff Zimmerman directed photography on the 10-camera shoot, lensed at Long Island's Nassau Coliseum for CBS Music Video.

OTHER CITIES

TONY TONI TONÉ AND Vanessa Williams pool their talents in the new Classic Concept video "The Oakland Stroke." Ralph McDaniels directed the clip, which features a collection of Bay-area celebrities. The video, produced by Lionel C. Martin and Sabrina Gray, comes from the new 3T album, "Revival," on PolyGram. Martin also directed Biz Markie's "Spring Again" video, shot in Miami, and Oran "Juice" Jones' new clip, "Shaniqua," lensed in Washington, D.C. McDaniels and Gray produced both clips.

Fragile Films' Joseph Uliano recently produced "Juicy Gotcha Crazy" for Oaktown's 3-5-7. Jonathan Siegel directed the dance video for Capitol Records, and Rupert Wainwright and Terance Power executive-produced.



Rock'N'Rollo. Jon Bon Jovi, left, and Bobby Bandiera (Asbury Jukes) sing for Tishna Rollo, the 8-year-old daughter of producer/engineer John Rollo. Tishna is battling Wilm's Tumor, a form of cancer. Three benefits at the Stone Pony in Asbury Park, N.J., will raise funds for a bone marrow transplant. In addition to Bon Jovi and Bandiera, the first show featured the Diamonds, Cats On A Smooth Surface, and E Street Band members, and raised \$4,000. Two other shows are scheduled for April. (Photo: Terri Valenti)

Film Crew Is True To Beach Boys' Sound

BY SUSAN NUNZIATA

NEW YORK—Authenticity was the primary goal of Jay Levy, the 20-year industry veteran who served as music director on "Summer Dreams," a film about the Beach Boys.

Airing on ABC-TV April 29, the film's stereo soundtrack features 11 rerecorded Beach Boys classics, six new surf instrumentals, and two new pieces written by Levy. Vintage instruments and equipment were used to re-create the original songs.

The film will play theatrically outside the U.S., and there has been some discussion of a soundtrack album release, according to Levy.

A team of studio musicians included Levy on keyboards and guitar, Grand Geisman on guitar, Gordon Peake on drums, and Bill Millay on bass. Vocal tracks feature Levy, Millay, Herb Pederson, David Morgan, Bob Joyce, and Randy Crenshaw.

Pre- and postproduction were done at Levy's home studio, which features a Tascam 388 eight-track

recorder/mixer, as well as Tascam's 1/2-track, 122 MkII stereo mixdown deck, and MM-1 keyboard mixer.

Most of the recording was done in Los Angeles at The Bakery, with some overdubs done at Entourage Studios. The Bakery fea-

'It's as close to the original as possible'

tures one of the first Amek Mozart consoles in the U.S.

Andy Waterman engineered the project, with John Baker also spending some time at the board.

The project was digitally recorded, and all songs and background music and effects were mastered to a Tascam DAT.

Part of Levy's quest for authenticity included searching through his collection and those of his colleagues to amass 13 period pieces.

"This is my favorite part," he says. "We used an old Fender Telecaster, a 1962 Fender L Series Stratocaster, a '60s Ekko bass, which Brian Wilson used, Ampeg

B-15 bass amps, a Fender Princeton reverb amp, a Rickenbacker 12-string, a Paisley Fender Telecaster, and an old Wurlitzer electric piano, among others."

The Rickenbacker, Stratocaster, and a Fender Precision bass were used in rerecording "California Girls."

Levy used authentic gear wherever possible, although some organ samples were necessary.

In the case of "God Only Knows," Levy was forced to sample almost 90% of the tune because the original, recorded in 1966, was a unique creation. He used the Ampeg amps and Ekko bass on the tune.

"By sampling and sequencing the sounds for 'God Only Knows,' I was able to carefully control every aspect of the song until it came as close to the original as possible," he says.

Levy's keyboard array included E-Mu's Proteus, Yamaha DX7s, two Ensoniqs, a Mirage, Roland MKS 30, Alesis Quadverb, and Ibanez multi-effects processor.

A selection of new and antique microphones included product

from RCA, AKG, Shure, Neumann, and Tascam.

With the exception of "God Only Knows," all the other Beach Boys tracks were cut live, says Levy. "Basically I and four other singers stood around a mike and sang. One of the things we really tried to achieve was feeling like a group in the studio."

Levy also had the actors sing during filming to eliminate a lip-sync appearance when audio was locked to picture. "It was really challenging and exciting to work with the actors and get them to stand up there and sing," he says.

"If we used the actual Beach Boys recordings, we wouldn't have been able to convince the audience's ears that a rehearsal in the Wilson's garage was realistic, since the original was recorded in a studio and carries the ambiance of that studio. In many cases, originals would have sounded too polished to play back to live performances, and concert scenes would have been impossible."

Levy also appears in the film, in a role he describes as "an evil, dope-smoking fiend."

AUDIO TRACK

ACCORDING TO Webster's Dictionary, the definition of kiva is "a Pueblo Indian ceremonial structure." Gary Belz, owner of Kiva Recording Studio in Memphis, defines Kiva as one of the South's premier recording facilities.

Belz, a Memphis native, opened Kiva in January 1988. Prior to that, the space had been home of the Sound Of Memphis Recording Studio since 1969, a facility that was frequented by such artists as Sam The Sham and the Bar Kays.

Belz brought redesign and renovation to Kiva. "We gutted and reworked the entire building," he says, "and had Tom Hidley design and construct our new 24-Hz monitoring system in Studio A."

The equipment and design of the studio make the facility unique, says Belz. A comfortable, relaxing environment, a generous amount of tracking space, and isolation from much of the city's commercial activity are its main features, he notes.

Belz describes the control room as transparent and colorless. "You can actually hear what is going on tape," he explains. "The room doesn't absorb or play tricks with the sound coming out of the monitor."

Studio A of the three-room facility houses a Solid State Logic 4056 G-Series with Total Recall and an API 16-by-4 submixer with 550-A equalizers, as well as a Mitsubishi X-800 32-track digital tape machine and a Studer A-80 24-track analog.

Studio B offers a Westar 52-by-24 console with Compumix VCA automation and a Mitsubishi tape machine. Studio C, geared to the MIDI and preproduction client, is equipped with an Akai MG 1214.

Belz, who owns the Peabody Hotel and a local Holiday Inn, has an understanding of client service. His connection to these hotels allows Kiva to put together housing and accommodation

packages to accompany studio work.

Joe Walsh visited recently to work on self-produced tracks with engineer Mike Childress. John Prine tracked in Studio A for Oh Boy Records with co-producer Keith Sykes and Kiva chief engineer Greg Archilla, assisted by Tim Ray. Albert King was in Studio A cutting for Kiva Productions with Archilla and Ray at the desk.

Phalon Alexander worked on material in Studio B for Memphis-based Megajam Records. Ernest Williamson produced, with Doug Nightwine at the board. Mike Patterson assisted. Stevie Ray Vaughan tracked for Epic with producer Jim Gaines.

Omara and Chris McDaniel worked on separate projects with Williamson producing and Nightwine engineering. Patterson assisted on Omara's project. Achilla and Ray also teamed at the console for producer Mark Lindsay's new album project with Mike Bradley; Ricky McNeal with producer Kevin Paige for Priority Records; and MCA's the Zipers with producer Freddie Salem. Jimi Jamison tracked with engineer Nightwine and producer Jim Gaines for Scotti Bros. Records.

NEW YORK

PRODUCER MARK KAMINS was in Prime Cuts' Studio A overdubbing UB40's "The Way You Do The Things You Do" for Virgin. Eric Kupper was in for keyboards; Gary Clugston engineered. Remixing was done at Sound Track with Hugo Dwyer at the board, assisted by Chris Trevett. Kamins also worked on Begonia's upcoming album tracks for Quark Records at Prime Cuts. Kupper was on keys; Chanin Warakulnukroh was at the board.

Producer/artist Jellybean stopped in the Hit Factory to cut the tracks "When You Talk To Me" and "Manhandled" with Sarah Dash for her upcoming RCA release. Paul Logus

engineered; Robert Smith assisted.

At Crystal Sound, Linda Hopkins cut vocal overdubs on modern gospel material with producer Mike McFredrick. Larry Buksbaum engineered; Beatrice Winkler assisted. Wacky Child, formerly known as East Of Urban, tracked for single release on East-Red Records. Johnny Byrne engineered, assisted by Winkler. The Pure Form production company, Michal Formanek and Marc Puricelli, were in scoring for the new film, "The Three Believers." Mike MacDonald engineered.

LOS ANGELES

LARRABEE HAD Carmen Rizzo in

mixing single and 12-inch versions of Nona Hendryx's tune "It's Only Love" for BMG/Private Music. Taavi Mote mixed single and 12-inch versions of the Gap Band's "We Can Make It Alright" for Capitol. Mote and David Bianco mixed the new Midnight Star album for Solar/Epic. Keith Cohen mixed Glen Medeiros' "She Ain't Worth It" for Amherst Records. The song features a rap with Bobby Brown.

Jet Boys mixed a project for MCA at Devonshire. John Purdell and Duane Baron produced on a Neve V-Series with GML automation. Stryper overdubbed in the newly remodeled Studio 1. Eddie Delana engineered; Tom Werman produced.

Clarence Ofwerman (of Roxette fame) produced the Swedish group Passayerarna for Slick Records. Paul Dugre engineered on the Neve 8128.

Jasmine Guy (of the sitcom "A Different World") tracked and recorded vocals in M'Bila Recording with producer Timmy Gatling (former member of the group Guy). Mitch Gibson engineered; Scott Wetherspoon assisted. Solar/Epic act Shalamar tracked and cut vocals on the songs "For Sure," "I'll Give You Time," "Wake Up," and "I Want You." Band member Sidney Justin produced with Al Richardson at the board. Wetherspoon assisted.

NASHVILLE

JOHNNY VAN ZANT mixed at the Castle with producers Robert Johnson and Brian Foraker for Atlantic. Foraker also engineered. Producer Brown Bannister mixed a Sparrow project on Charlie Peacock with Jeff Balding at the board. Scott Hendricks produced and engineered mixes by Rob Crosby for Arista.

The Bellamy Brothers were in Recording Arts overdubbing a new MCA album with producer Emory Gordy. Steve Tilisch engineered at the Soundcraft TS-12, assisted by Jeff Coppage.

OTHER CITIES

Tom Tucker joined Paisley Park Studios, Prince's Minneapolis-based production facility, as chief recording engineer. Tucker, an 18-year recording studio veteran, was formerly co-owner of Metro Studios. Paisley's plans for 1990 include the development of its fourth studio.

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

NEW PRODUCTS AND SERVICES

SSL LADY: Electric Lady took delivery of an SSL 64-input SL 4000 G-Series console. In recent months, projects at the studio included "Listen To Your Heart" by Roxette, "Love In An Elevator" by Aerosmith, and "Love Shack" by the B-52's. Contact: 212-677-4700.

NEVE NEWS: Neve entered an agreement with Orion Research making it responsible for manufacturing and worldwide sales and service of the Orion line of audio consoles for the TV, broadcast, production, remote, and video post markets. Orion president Richard Hajdu was named VP of sales and marketing for Neve. Neve also became the exclusive Canadian distributor of the Wheatstone Corp.'s line of broadcast, on-air, and production consoles.

MORE MARK IV: A majority interest in Dynacord GmbH, a West German-based manufacturer, was acquired by Mark IV Audio Inc. Dynacord, which had sales in excess of \$25 million in 1989, will continue to operate as a separate company. The recently formed Dynatech Electronics Inc. in California will work to increase the company's North American share. Contact: 616-695-6831.

DAT ONLY: Mountain Records issued a DAT-only release by its company founder/roster member Stewart Brodian. Titled "Poems," the album debuts Monday (16). Contact: 609-426-1105.

SPRING FORWARD: Spring/summer sessions are under way at Center For Electronic Music. The curriculum runs through August and features workshops for beginners and advanced users of electronic music. Contact: 212-686-1755.

SUSAN NUNZIATA

Billboard

The
Triumph of
GLORIA
ESTEFAN
and
MIAMI SOUND
MACHINE



15th
Anniversary

By **JESSE NASH & GEORGE FLOWERS**

On March 6 of this year, Gloria Estefan and Miami Sound Machine were awarded the Crystal Globe Award at New York City's 21 Club, becoming only the 27th recording artist since the awards began in 1974 to have sold five million albums outside their country of origin. The following day, their latest Epic album, "Cuts Both Ways," officially went double platinum in the U.S., where it spent five weeks at No. 1 on the Adult Contemporary chart. In England the album has gone 10 times platinum.

On March 20, Gloria, her husband/manager Emilio and son Nayib were involved in a near-tragic highway accident in Pennsylvania on their way to a tour date in Syracuse, N.Y. Serious injury to Gloria's back and subsequent surgery have temporarily forced postponement of the world tour, but the band's ringing achievements early in 1990 will only serve to draw attention to their exploits and sustain momentum until Gloria returns to full strength within six months.

Both Gloria and Emilio were nominated for Grammys this year—Gloria for Best Female Vocal Performance for the first single off "Cuts Both Ways," "Don't Wanna Lose You," and Emilio for Producer of the Year. Ms. Estefan also performed on the Grammy Awards program. A few weeks earlier, she had co-hosted the American Music Awards.

Obviously, the Estefans and Miami Sound Machine have begun the 1990s in blockbuster form. They closed out 1989 equally strong, with a European tour to promote the new album. The reaction overseas is evident in the unit sales that earned them their coveted Crystal Globe. The performance of "Don't Wanna Lose You" outside of the U.S. paralleled the American showing. It reached well into the top 10 in Norway, Holland, Finland, England and Japan. In Europe, "Cuts Both Ways" debuted in England at the No. 1 spot. In Scotland, Holland and Belgium, the album topped the charts, as well. It also enjoyed No. 1 status in Japan.

Furthermore, the release of "Cuts Both Ways" marks the first time in England since 1981 that any group has had two albums reach No. 1 during the same calendar year (the last band to achieve the same was ABBA). The other album (out-

side of the U.S.) was called "Anything For You"—it is known in the States as "Let It Loose," which went double platinum and spent two years on the charts.

This year, on Oct. 25, Gloria Estefan and Miami Sound Machine will celebrate their 15th anniversary.

Gloria has always displayed an intoxicating singing style. On "Cuts Both Ways" she also showcases her impressive writing and arranging skills. She wrote seven of the album's 10 cuts, and laid down the basic arrangements on several of them before turning them over to Jorge Casas, Clay Ostwald and Emilio, who completed them. Casas and Ostwald programmed all the songs on the album and performed along with the rest of the members of Miami Sound Machine. They also served as part of the production team with Emilio.

Emilio Estefan and co-producers Casas and Ostwald have also been busy contributing to recordings by other artists, such as Pia Zadora, Julio Iglesias, well-known Latin singer Jose Luis Rodriguez ("El Puma"), pop-jazz guitarist Takana and pop singer Seiko, both from Japan.

"Cuts Both Ways" is an exciting composite of the group's history. It incorporates ideas and experiences from live performances and countless hours on the road. Their most re-

(Continued on page M-8)



MIAMI SOUND MACHINE BREAKING DOWN CULTURAL BARRIERS AND BUILDING BRIDGES TO ONE MUSICAL WORLD TODAY



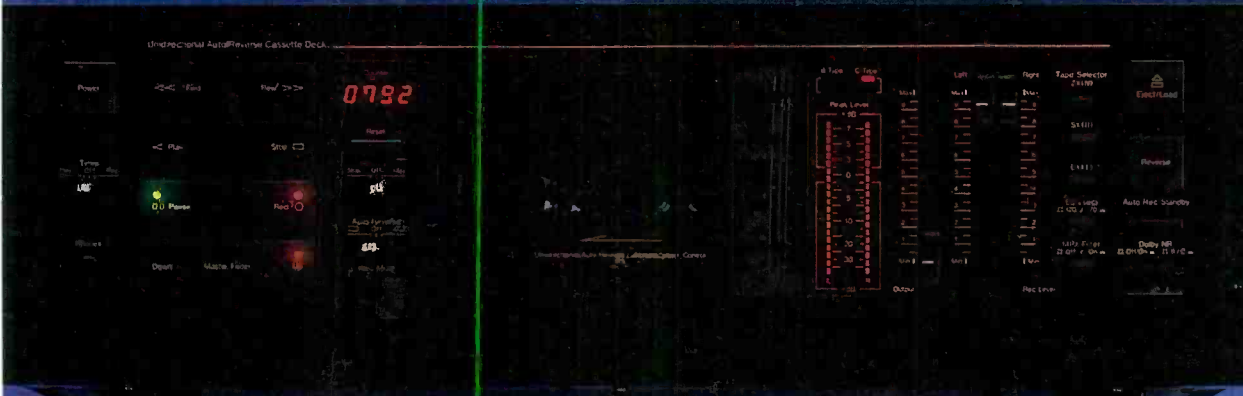
Emilio and Gloria at the Grammys. Both were nominated, but did not win this time around, and vow to return to the winner's circle.

Epic Records president David Glew, Gloria, Billy Joel, and CBS Records president Tommy Mottola at Grammy party.



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PLAYING DUAL ROLES IN A SOUND RELATIONSHIP: AN INTERVIEW WITH GLORIA AND EMILIO ESTEFAN

By JESSE NASH & GEORGE FLOWERS

Gloria Estefan, lead singer of Miami Sound Machine, and her husband—and the group's founder and manager, Emilio—truly personify the "American Dream"—both are immigrants, and both have succeeded beyond their wildest childhood dreams.

"I remember watching the Grammys many years ago—when I was a kid," recalls Emilio. "I said maybe one day I might be in the show—just in the show. I never even dreamed that I would be nominated for a Grammy" (he was nominated for Producer of the Year for the "Let It Loose" album in 1987 and again this year).

Gloria Estefan and her mother came to Miami from Cuba in 1960 when she was only 16 months old to escape the regime of Fidel Castro. Her father served time in a Cuban prison, and was involved in the failed "Bay of Pigs" invasion. He eventually joined the U.S. Army and served in Viet Nam, where he became a victim of Agent Orange poisoning, which ultimately killed him.

In spite of the "tough" times in Miami during the 1960s, Estefan holds the city and her adopted homeland in high esteem. She considers America to be a great country, even though her childhood memories are of "a lot of prejudice. All these Hispanics were coming into one place that had never had any Hispanics before. But we survived." She is most grateful for the "opportunities" made available to her and other Latin Americans here.

"Freedom was the most important thing in my father's life," explains Gloria, who says it would be a "betrayal" if she and MSM were ever to play in Castro's Cuba. "It would be the ultimate insult to our heritage if we performed there," she says. "We cannot return."

Despite her bitterness, Gloria says the band tries to avoid politics in their songs. "Music to me is an escape. I do have my opinions about politics, but they have been so interwoven into my personal life that I've always preferred to keep politics out of my music. Love and emotions are things that everyone can share, but politics and religion can get you into a lot of trouble."

Emilio is originally from Cuba, too, and he has been in the U.S. for about 25 years. "My dad used to have factories in Cuba," he says, adding with a laugh and a wink, "but aside from that he has been a poker player all his life."

Emilio is a first generation musician in a very skeptical family. "Everybody told me I was crazy. My brother's an engineer, and everybody else has a career, but everybody's working for me now, you know."

"My parents told me that music wasn't the right thing to do, it wasn't very secure, but I said that's what I like and that's what I want to do. They eventually came around and were supportive of me."

Over the years, Emilio and Gloria Estefan have developed a special relationship. Comments Emilio on the professional life he shares with his wife: "We worked together for about a year before I even asked [her] out on a date. I didn't want to mix business with pleasure at first, and neither did she because we were afraid we might ruin the professional thing we had going. We dated for two years before we even thought about marriage. Now we've spent 14 years together and all that time we've hardly been separated at all until the 'Let It Loose' tour—when Gloria began traveling without me. I know she really misses me when we're apart—even if it's just a day or two, but we speak several times a day when we're not together."

Aside from her duties as lead singer of Miami Sound Machine, Gloria is also the mother of a 9-year-old son, Nayib.

Gloria reasons that "family comes first"—but...

To Estefan, having a child keeps life in perspective. "He's more important to me than anything in the whole wide world," she says, but adds it's a "mistake" for a woman to sacrifice her career for her children.

"Nine times out of 10, your kids don't appreciate it when you do. And when you give up something of yourself, you're usually not as happy as you were before. And if you're not happy with yourself, it's very difficult to make someone else happy," she says.

Being a working mother has not provided Gloria with the easiest of circumstances, but, as Emilio has done, Gloria has managed to make certain adjustments. "In the past, Emilio brought our son on tour with us in the summer," she says, noting that Nayib is "exposed to a lot of experiences that other kids never get. In the beginning, I have to admit it was very tough on me because I was used to being with Emilio all the time. But I would rather our son have one parent with him than be totally left alone. Missing both of us would be very traumatic for him."

On this latest road trip, Nayib went along for the ride, and the experience. "He wanted to," says Emilio. "Last year he didn't want to come, but this year was different. He's very inclined toward music. I think he's going to want to be a singer or to be a performer."

"Just one thing," laughs father Emilio, "I don't want to manage him. I want to retire someday."

Separation is hard for parents and child. "We miss him a lot," admits Emilio, "and I think it would be great for him to go all over the world and get to know different cultures."

While Emilio realizes that famous parents can be a problem for a child, he feels that Nayib has adjusted well. "When we go out we try to hide ourselves a little bit," he says. "We use different hats and glasses so that people won't recognize us, but most of the time people realize it's us."

"You have to remember that we grew up here in Miami and we spend a lot of time here. When we go out, we don't have the same impact that we have in other places in the world—you know, when they see Gloria they go wild. But for us in Miami, although we get approached by lots of people—

it's in a nice way, instead of being mobbed."

His parents' relatively slow rise to stardom has made it easier for Nayib in school. His classmates and he have merely adjusted to his family's ever increasing prominence. "Most of the kids grew up with him, and when you develop the fame little by little, they see you as a human being instead of as a star. And that's great for him," explains Emilio, who adds that Nayib was taught by a tutor when he and the family were on the road, and once they are back home in Miami he simply returned to the classroom.

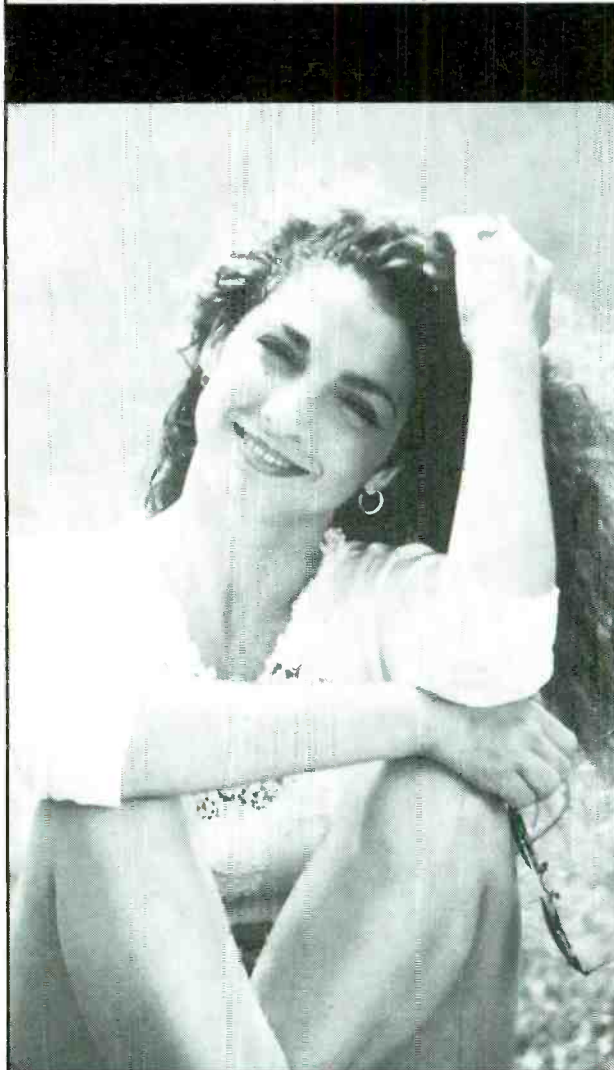
Just as any other proud father would, Emilio boasts about his son, the super-achiever. Nayib—now in the third grade—is reading (in both Spanish and English) at the 12th grade level. "He reads better than I

do," says Emilio.

Gloria and Emilio Estefan may be sitting on top of the world (and the charts), but their phenomenal success hasn't changed them; they're still very down-to-earth people. Even though their work schedules take up much of their time, Gloria and Emilio still like to socialize when possible. They are remarkably unpretentious. They still eat in a few very special Cuban restaurants, and like to go dancing, especially to their favorite salsa bands in Miami Beach.

According to Emilio, "Gloria and I love to dance. We love to dance to salsa music, in particular. We rarely get a chance to listen to other people's music, so it's nice."

(Continued on page M-17)



Emilio and Gloria: Hitting No. 1 was confirmation enough that they were going in the right direction.

GLORIA ESTEFAN *and* MIAMI SOUND MACHINE

MSM TODAY

(Continued from page M-4)

cent European tour (Sept. 4 to Oct. 22, 1989) took them to England, Scotland, Holland and Belgium—where they sold out every show. Their crowning achievement was three nights at London's Wembley Stadium before frenzied crowds.

Gloria Estefan and Miami Sound Machine postponed the first leg of their U.S. tour in December of last year after Ms. Estefan developed a throat infection. The tour resumed March 2, with performances at New York City's Madison Square Garden on March 7 and New Jersey's Meadowlands



On hand at Club Nu, South Miami Beach, Fla. in July '89 to celebrate the release of "Cuts Both Ways" album, from left: Emilio; Club Nu's Dianne Siquier; Club Nu promoter Norman Bedford; Gloria; Nu owner John Turchin. The black-tie gala, thrown by Club Nu and radio station Y-100, drew 2,000 fans.

Arena on March 8. The accident has put the rest of the world tour on hold—Miami Sound Machine will switch to low gear until Gloria is back on her feet dancing again.

Miami Sound Machine is definitely a growth industry. Initially, Emilio and his brother, Jose, had managed the business affairs of the group out of an office built as an extension to the family home, but they are currently building three state-of-the-art recording studios in their spacious new office complex in Miami reportedly costing several million dollars. Emilio boasts that he will be able to work on three recording projects simultaneously as a result of the expansion. There will be facilities for editing as well. The studios will be used for recording Miami Sound Machine and some of Emilio's other productions.

Gloria has been busy working on material for her next album, which Emilio says is customary: "Whenever she finishes an album, she usually writes two or three new songs just to have them for the next project." He says the songs she has finished to date are not yet titled.

Their stage show was also revamped for this tour. For one thing, Estefan and MSM added more acoustic instrumentation. When it resumes, this latest road trip marks the first time Miami Sound Machine will tour strictly on its musical merits. Where choreography, for example, had been a major part of the program, the group is now focusing on what Emilio describes as "real serious music"—less glitz and a lot more substance.

Gloria Estefan and the group also recorded Spanish and Portuguese versions of "Here We Are," "Your Love Is Bad For Me," and "Don't Wanna Lose You."

They have also filmed three videos off the "Cuts Both Ways" album—one for the successful first single, "Don't Wanna Lose You," another for the second single, "Get On Your Feet," and a third, the current single, "Oye Mi Canto." The next single off the album in the States is the title track, "Cuts Both Ways."

"Oye Mi Canto" is very special to Gloria and MSM. Recorded in Spanish, it is a tribute to the roots of a Latin-American stylistic fusion that has evolved into one of the great contributors to American contemporary music.



WE CARE

"Nobody does it like you do"

You've given us a rhythm that keeps getting stronger.

You've taught us how to shake our bodies and do the conga.

You've shown us how to feel the beat and fall in love again.

We applaud your music . . .

Your triumphs . . . and your magic,
captured on Agfa mastering tape.

Congratulations



AUDIO VIDEO PROFESSIONAL

AGFA 

Dear Gloria,

Our warmest wishes
for a swift recovery
are with you.

From all your friends.

NEW YORK
BEVERLY HILLS
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World.

GLORIA ESTEFAN *and* MIAMI SOUND MACHINE

THE SOUND MACHINE TIME MACHINE

For the last 15 years, Gloria Estefan and Miami Sound Machine have been singing their way into music history. Never before has a Latin group managed to achieve such widespread appeal.

Estefan and her musical cohorts effortlessly mix pulsating Latin beats, up-tempo urban pop, moving ballads and rock into a style that has found its way comfortably into a variety of formats—from Latin to middle-of-the-road, and into the hearts of millions of fans.

Although the musical amalgam that is Miami Sound Machine today enjoys acceptance across a wide range of markets, life wasn't always so harmonious. Gloria recalls being rejected by a producer for not being easily and distinctly classified. "I'll never forget when we first did 'Conga,'" she says. "This producer told us that the song was 'too Latin for

she and MSM are proud of their Latin roots, they are not a legitimate salsa band: "We never claimed to be. I mean, we could play salsa if we wanted to but we've grown up listening to pop music—it's a big part of Miami Sound Machine."

The group began as the Miami Latin Boys in the early '70s; Gloria's husband, Emilio, served as their leader. Gloria, who first became involved with Emilio and the Latin Boys in 1975, explains, "They used to play only Latin music and they didn't have a lead singer. They would all take turns singing or they would sing together."

Gloria met Emilio Estefan after her parents invited him over to the family house to give them a few pointers on putting a band together. "I wanted to form a little group for a fun thing my parents were doing," she recalls, adding, "He heard me sing for the first time right then and there, but that was it, until my mother dragged me to this wedding where, it just so happens, Emilio and the Miami Latin Boys were playing. We met again there and he had me sit-in for

the Americans, and too American for the Latins.' I said, 'thank you, that's exactly what we are! We're a mix.'"

Estefan says that while

fun, and I sang a few standards."

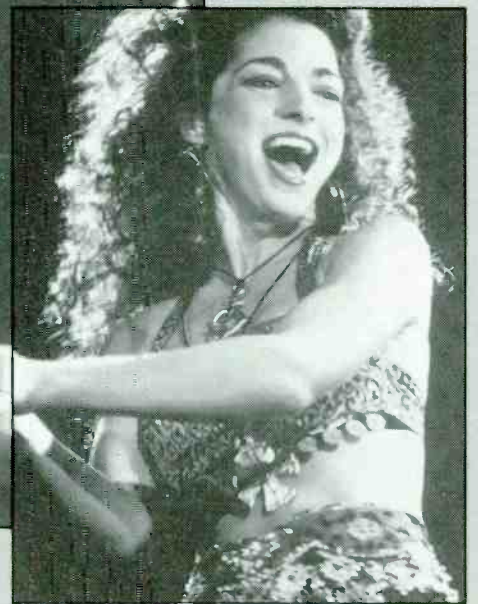
Emilio was determined and he called her again two weeks later and said that she wouldn't have to give up school. "He said that I could sing on weekends—that it would just be a hobby," she says. "Well, I loved music so much that I couldn't let an opportunity like this pass me by, so I joined the group." And so, Miami Sound Machine was born.

Emilio Estefan began producing Miami Sound Machine for Epic Records with the "Rio" album in 1982, which was recorded only in Spanish. The group's first single, "Dr. Beat," was a production triumph for Estefan because it was Miami Sound Machine's first song recorded in English. "Dr. Beat" went on to be an international hit, charting in the top 5 all over Europe and in the top 10 on the dance charts in the U.S.

The band's first English album, "Primitive Love," released in 1986, sold 1.5 million copies in the U.S. alone, and spun off three top 10 singles, "Conga," "Bad Boy," and "Words Get In The Way."

Each of their albums has outsold the one preceding it. Their current release, "Cuts Both Ways," is a huge commercial success. Their last record, "Let It Loose" (1987), yielded four top 10 singles; "Rhythm Is Gonna Get You" reached

(Continued on page M-15)



SELF-MANAGEMENT: KEEPING THE FAMILY MACHINE HUMMING WITH CARING, KINSHIP AND COMMON GOALS

Music for many is a source of pleasure and a means of expression. For others it is a means to another, more lucrative end. In the case of Emilio Estefan, manager and founder of Miami Sound Machine and husband of the group's lead singer Gloria Estefan, it has been a truly marvelous vehicle for success.

Unlike many superstar acts, the management duties are not handled externally. Operating out of their spacious new office complex in Miami Beach, Emilio still serves as personal manager and the group's administrator, as he has for most of the past 14 years. He is aided by his brother Jose who manages MSM's business affairs. Gloria is also heavily involved in the decision-making process. They've tried "outside" management, but were very dissatisfied.

"One time we hired a manager," Emilio recalls. "We had

to get rid of him. There were lots of problems. Things were not done. People tried to contact us and we were never told. Sometimes we would be scheduled to perform and were told that everything would be taken care of—all the lighting and so on. We would arrive and nothing had been done. We'd call the manager and he would hide from us. He wouldn't come to the phone. It was a real pain."

He remembers that the group was faring poorly in the European markets, and the dramatic turn around that occurred when he re-assumed control. "When I fired the manager our album became No. 1 in England and in Holland. Our album sales in England were second only to Michael Jackson."

These days, the day-to-day functioning of Miami Sound Machine is handled mostly by the Estefan family, which takes care of everything from mailing posters to planning

international tours. Emilio feels a greater sense of control and knows that those directing the group have its best interests at heart. "We are real secure," he says. "It feels 10 times better."

The Estefans have proven themselves to be shrewd business people with a carefully orchestrated corporate structure. Miami Sound Machine is really a D.B.A. for Foreign Imported Production and Publishing Inc., the corporation established to handle the group's publishing. Production and some property acquisition (like their new office building) come under the aegis of Estefan Enterprises Inc.

Each time the group tours a new corporation is begun carrying a name linking it to that tour (for example, for the last excursion, for the "Cuts Both Ways" album, the touring company was named "Get On Your Feet" after one of the cuts on the album). The touring corporation is owned by Jose in order to insulate Gloria and Emilio, in whose names most of the monies have been invested.

Marketing is handled by the record company, and outside public relations firms such as Rogers & Cowan are hired to promote the group—one for the American market and an-

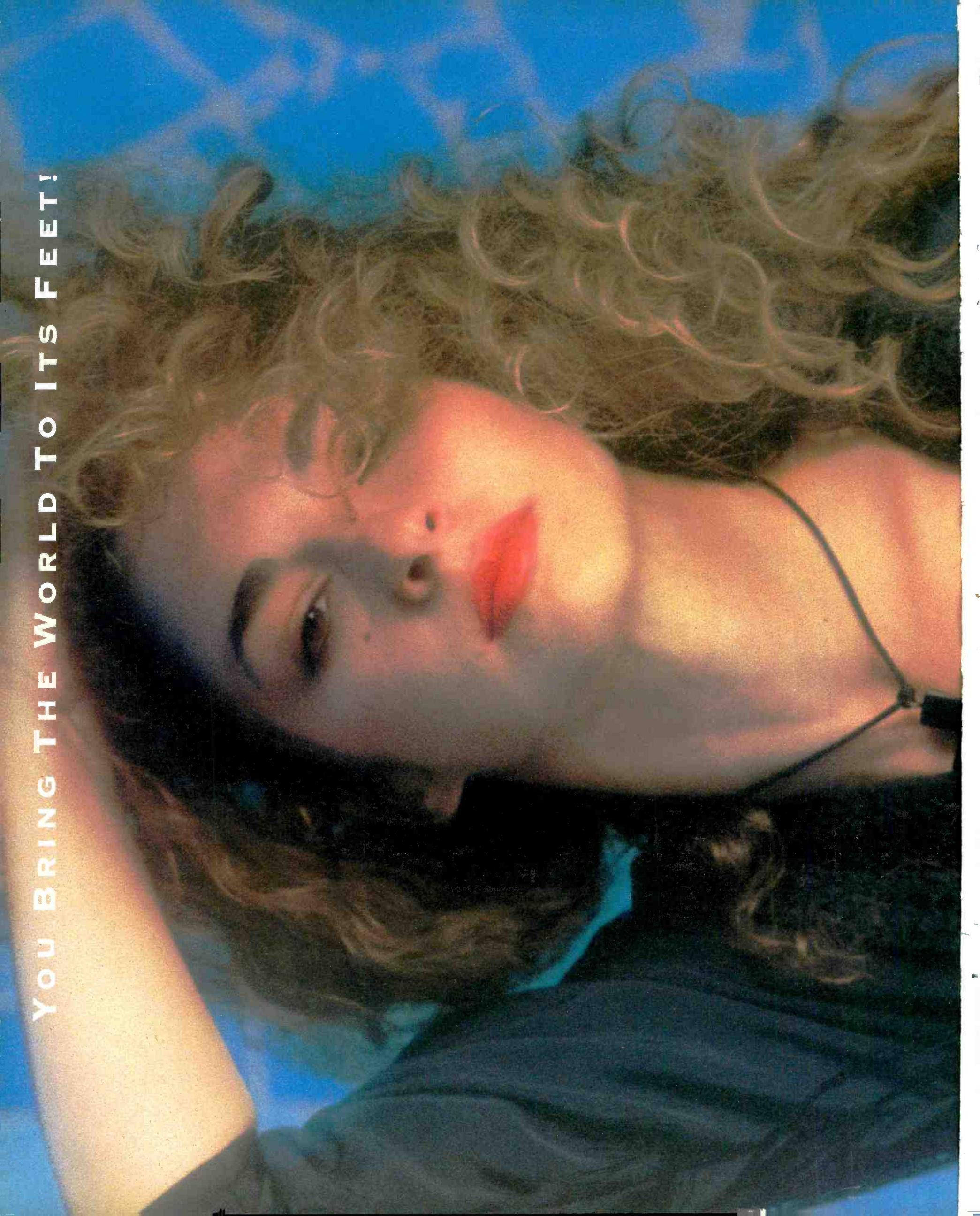
(Continued on page M-18)

DEAR GLORIA

You know how
I feel about you!

JULIO

YOU BRING THE WORLD TO ITS FEET!



FROM EXPLOSIVE WORLDWIDE HITS
TO SPECTACULAR SRO CONCERTS,
YOUR MUSIC TRULY 'CUTS BOTH WAYS.'

CONGRATULATIONS, GLORIA AND
MIAMI SOUND MACHINE,

WE'RE PROUD TO BE A PART OF
YOUR INCREDIBLE SUCCESS.

EPIC RECORDS & CBS MUSIC VIDEO

GLORIA ESTEFAN
AND
MIAMI
SOUND
MACHINE



EVOLUTION

The new home video that chronicles the 'evolution' of one of the world's biggest superstars. Featuring 17 smash videos including early clips of "Conga" and "Bad Boy" right up to the newest single, "Oye Mi Canto."

Gloria
ESTEFAN
AND
Miami
Sound
Machine
HOMECOMING
CONCERT

YOU'VE GOT THE LOOK!

HOMECOMING CONCERT

The ACE award-winning Platinum home video that documents the Miami homecoming concert of Gloria and Miami Sound Machine before an SRO audience at the Miami Arena.



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MUSIC WITH A PLATINUM EDGE

"Cuts Both Ways" is Gloria's new double-platinum album. Featuring the sensual rhythms of the Top 10 hits, "I Let It Whip," "Get On Your Feet," and "Don't Wanna Lose You," plus the new smash "Oye Mi Canto."



INTERNATIONAL: DRIVING THE SOUND MACHINE INTO FOREIGN MARKETS

All markets—foreign and domestic—are important to the music business today, although not all artists are marketable multi-nationally. For those performers with far-reaching appeal, however, the opportunities for success are virtually limitless.

Gloria Estefan and Miami Sound Machine have managed to bridge the oceans. They have always done well in Latin America and the U.S. Hispanic market, and they are scoring big in the U.S., England, Holland, and Japan, as well as many other European markets and are starting to make inroads in Australia.

CBS Records International, whose Discos CBS operation is responsible for signing Latin talent and distributing it in the U.S. Hispanic market, has been carefully orchestrating their career since they were signed by Discos in 1980.

Miami Sound Machine had a strong appeal early on in Hispanic markets in the U.S. and in Latin America. They did particularly well in Venezuela, Argentina, Mexico and Brazil, and had several successful Spanish albums. Crossover into the American market took time because they didn't sing in English.

The decision to try crossing over was made by Gloria and her manager/husband Emilio, recalls Bunny Freidus, Senior VP of Creative Operations and Tal-

ent for CBS Records International (CRI). In fact, she says, Miami Sound Machine is the first-ever act signed to a Latin distribution company that successfully crossed over.

Although now considered an American act, and consequently signed to the Epic label, Gloria Estefan and Miami Sound Machine work hard to retain and nurture their Latin audience. "The more successful they have gotten, the harder they've worked at it," says Freidus, who points out that for the release of the "Cuts Both Ways" album in Spanish-speaking territories, Gloria recorded a Spanish version of "Don't Wanna Lose You" and "Oye Mi Canto" (which is sung only in Spanish). When Discos CBS, CRI's Latin distribution in the U.S., released the Spanish version together with Epic's release of "Don't Wanna Lose You" in English, MSM scored another first. They were No. 1 on both the American and Latin Billboard charts simultaneously.

Marco Bissi, Director of Marketing and A&R Development, Latin Markets, for CRI, adds that Brazil—although a South American country—presents a unique challenge. Brazilians speak Portuguese, and Bissi says the "Cuts Both Ways" album was released there in English, accompanied by versions of select cuts sung in flawless Portuguese. "It was fantastic to see how clean she sings in Portuguese, with no accent," says Bissi.

But it has been in Europe where the greatest victories have been won. Bunny Freidus points to the impressive sales figures from England tallied for the "Let It Loose" album which was eventually released there as "Anything For You." "It sold a million-and-a-half copies. If you compare that to the American market [with a population that is five times larger] it sold the equivalent of 7.5 million here in the States," she says.

The "Let It Loose" album was re-packaged and re-re-

(Continued on page M-19)

Gloria left a lasting impression in Holland. Emilio looks on proudly.



CBS Int'l president Bob Summers, Emilio & Gloria, Epic (U.K.) president Paul Russell, Epic (Holland) president Koz Devrez.

U.S. STORY: GLORIA'S STYLISH CROSSOVER CONQUEST

A record promoter's job is to create a "feeding frenzy" in the marketplace centering on a particular project, according to Polly Anthony, VP of pop promotion for Epic Records. Radio stations and retailers must constantly satisfy their respective needs for higher ratings and increased record sales, and Anthony says Gloria Estefan and Miami Sound Machine is an easy sell these days.

Her task, she insists, has been aided by the success of the previous album "Let It Loose," which charted for nearly two years in the U.S. Anthony is confident the "Cut Both Ways" album will be equally successful, and will spinoff at least five singles. Radio stations and retailers have welcomed the album, and the public has been equally enthusiastic.

Gloria Estefan has managed to make the difficult transition from ethnic to general market performer. "Her last album sold over 2 million copies in this country. Gloria is now beyond regionalization—beyond any ethnic categorization. She is as credible, as viable, and as valuable to an adult contemporary station as she is to a top 40 station. Her demographics are basically birth to death," Anthony says.

All of the above is not to imply that effort is no longer required to promote a Gloria Estefan record. Quite the contrary. Just a less rigorous, better directed effort.

Anthony explains that about a month or so before the album was released, she and her 20 local promotion people began talking about the project—about different cuts—and playing selected excerpts to radio station music directors around the country. "You just create excitement," she says. "You let them know it's coming, creating a need in the marketplace.

"But I don't decide what's a hit and neither does radio. A record becomes a hit when phones start ringing and people walk into record stores and buy it."

A lot of the credit for an album's success must go to Gloria, who works hard to satisfy demands by radio stations for a piece of her time. She makes herself available in person, when possible, but most often by telephone, to promote the record.

One unique promotional strategy involves a clever CD on

which Gloria answers questions supplied in script form to the local announcers who can ask the questions and play the recorded responses. Anthony says it sounds as though she's at the station. "Until we invent cloning machines we have to think of other options and this has worked very well. It personalizes the whole project."

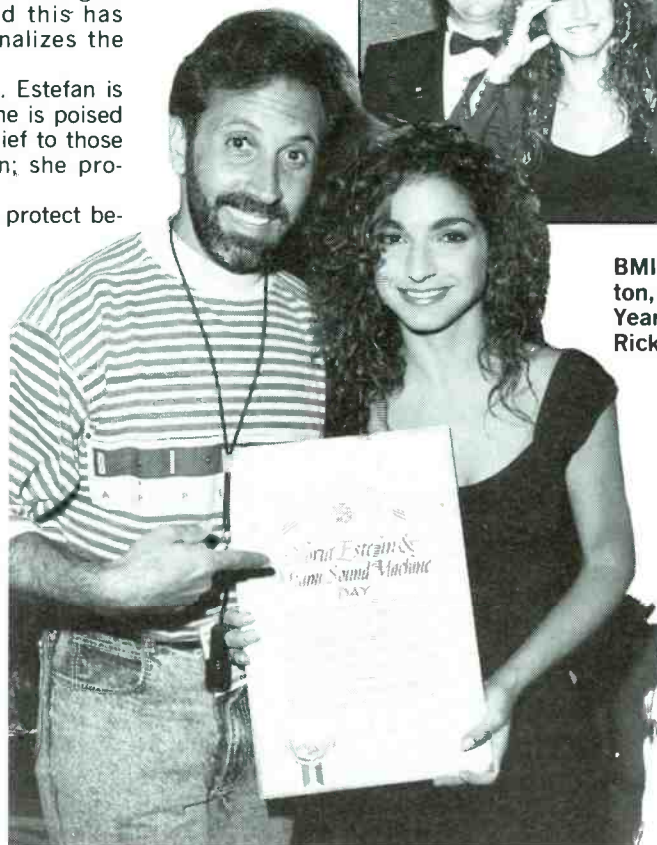
When the effervescent Ms. Estefan is one-on-one, or in a crowd, she is poised and comfortable—a great relief to those charged with her promotion; she promotes herself.

"Some artists you want to protect because they're not socially adept, they're awkward or shy," Anthony explains. No such problems exist with Gloria.

One persistent problem that does face promoters involves leaks—copies of a soon-to-be-released record smuggled to local radio stations so they can be the first in their market to air it. Anthony says Epic tried a new tactic with this latest album to prevent premature airplay: trust!—and it worked. "We put the CD single in everybody's hands about a week in advance of the date we wanted airplay. We looked everybody in the eye and said, 'you got it from us. The first time you should play this record is 9 a.m. next Wednesday. If we hear it before then, there'll be hell to pay.'



BMI president/CEO Frances Preston, BMI Pop Songwriter of the Year Gloria Estefan, and BMI VP Rick Riccobono.



Emilio and Gloria enjoy Miami Sound Machine Day in Los Angeles.

"Radio gets squirrely on things like this when they get it from an outside source. If they get it from us and we say we trust them, they won't violate that trust."

While Estefan's music is suited to many radio formats, the American teen market has been difficult to crack. Anthony feels teens are "flavor-of-the-month oriented" and have difficulty with Gloria's consistency. But efforts are constantly being made to appeal to more teens. Creating the right image is very important, as are videos and press exposure.

(Continued on page M-19)

GLORIA ESTEFAN *and* MIAMI SOUND MACHINE



SOUND TIME MACHINE

(Continued from page M-10)

No. 6 on the Billboard charts, "Betcha Say That" also achieved top 10 status, "1-2-3" made it to the top 5, and "Anything For You" took top honors by reaching No. 1. And if that wasn't enough, Gloria Estefan was a writer or co-writer on each one of those hits.

The release of "Cuts Both Ways" follows the highly successful international "Let It Loose" tour and sold-out performances in Japan, Southeast Asia, Canada, and the U.S. There was also a major 1988 promotional tour of Europe that included successful appearances in Madrid, Amsterdam, London, Paris, Stockholm, Rome and Milan.

Gloria Estefan and Miami Sound Machine returned triumphantly home to Miami, and to the cheers of thousands of appreciative fans at concerts that were filmed for a special Showtime video presentation (it was subsequently released in longer form as the "Homecoming Concert," a CBS Music Video Enterprises home video that shipped gold in the U.S. and U.K.) and early in 1989 they were back in Europe—playing again in London and Holland.

The accolades of the public are certainly appreciated, as is the success they have enjoyed, but industry recognition is equally satisfying to Gloria and the group. This past year their artistic accomplishments were widely recognized:

- At The American Music Awards, Gloria and MSM won for Favorite Duo/Group in Pop/Rock'n'Roll;
- Gloria Estefan and Miami Sound Machine were nominated for a Grammy in the category Best Vocal Performance by a Duo or Group for the bilingual version of "Anything For You." (This is not the first time the group was up for a Grammy, however. Emilio Estefan was previously nominated as producer.) And:
- Billboard Magazine's 1988 The Year In Music And Video wrapup issue handed Gloria Estefan and MSM 18 mentions in 14 separate categories, including: Top Adult Contempo-

rary Singles and Top Pop Singles (both for "Can't Stay Away From You," "Anything For You," and "1-2-3"); Top Adult Contemporary Artist; Top Hot Crossover Artist; Top Pop Album Artist; Top Pop Single Artist; Top Pop Album Artist—Duos/Group; Top Pop Artist Of The Year (all for Gloria Estefan and Miami Sound Machine); and Top Pop Singles Producer (Emilio Estefan).

•Billboard Magazine's 1989 The Year In Music issue cited Gloria Estefan and Miami Sound Machine 11 times.

In addition to his work on the Gloria Estefan and Miami Sound Machine albums, Emilio has produced tracks for a diverse assortment of artists from Barry Manilow to Clarence Clemons. His talents have also been featured prominently in several films. He produced an original song, "Suave," for the Sylvester Stallone film "Cobra," and "Top Gun," one of the top-grossing films of 1986, contained "Hot Summer Nights," another original tune that can be heard on the film's quadruple platinum soundtrack album. In addition, the film "Stakeout" included "Rhythm Is Gonna Get You" from "Let It Loose," and the box-office hit "Three Men And A Baby" featured two Miami Sound Machine tunes, "Bad Boys" and "Conga."

1987 was a year of milestone performances for Gloria and the band, including the prestigious "Prince's Trust Concert" in London, and an appearance at the Pan Am Games in Minneapolis, marked by intense controversy when the Cuban delegates threatened to boycott the games if Miami Sound Machine performed (Gloria and Emilio are Cuban born). The band did perform, as scheduled, with no political repercussions.

Although the popularity of Miami Sound Machine has grown immensely, Gloria and Emilio and their band are still loyal to their Spanish audience. Comments Gloria, "We've never thought of abandoning Spanish for one moment. We will always record in Spanish. In fact, in the future I would like to release an album of ballads in Spanish. Hey, we're Latin Americans; Spanish is our Mother language. Like I said, it's our roots—we're proud of our heritage."

GLORITA:

*Muchas felicidades por todos tus
 exitos . . . Estamos orgullosos de tus
 triunfos . . . Te quieren*

MARTIKA

& MAGICO MANAGEMENT CO.

GLORIA ESTEFAN *and* MIAMI SOUND MACHINE

CBS/EPIC: MARKETING THE PLATINUM MOON OVER MIAMI SOUND MACHINE

You can make the best car in the world—that gets 75 miles to the gallon and never breaks down—but if it looks terrible, it'll never sell," explains Larry Stessel, product manager for Epic Records. "The same is true for a recording artist. She can have the greatest voice you've ever heard, but if she's bald and weighs 400 pounds, she's not likely to be a superstar."

Music is always the bottom line in the record business, but packaging and marketing are needed to make an artist as appealing as possible to consumers who demand a certain look from the people they idolize.

Stessel explains that he met with Gloria and her manager/husband Emilio after he was given the assignment to help market them. "They just needed someone to believe in them," he says. "We talked about changing the name of the band, about image. We immediately went out and did a photo session with one of the top photographers in Los Angeles. We started on the clothes, and we changed the whole video direction."

He says that Gloria Estefan needed time to "grow" after the release of "Primitive Love," her first successful English album. Says Stessel, "'Let It Loose' showed us that she was a very accomplished songwriter. 'Cuts Both Ways' [her current album] is the first album which Gloria really feels is hers from top to bottom [she wrote seven of the songs]."

Very often a record company will push an artist too hard, too soon. With Gloria, Epic was very careful about how many singles were released, and about the places she played. Overly ambitious dates were avoided, and everything was taken step-by-step. She played a lot of small theaters and fairs before moving up to larger venues like Radio City Mu-

sic Hall and Westbury Music Fair (in New York).

David Glew, president of Epic Records, which handles Gloria Estefan and Miami Sound Machine domestically, remembers his approach after she was signed. "It was very important that she was not treated as strictly a pop act. We wanted to broaden her base. Part of the initial plan involved touring to get her out there to middle America."

A broader base did not mean, however, that the Latin market was to be ignored. Glew says Emilio and Gloria were emphatic that their early supporters not be forgotten: "We made sure that in merchandising and radio the heavy Latin markets were covered."

As for reshaping her all-important image, Tommy Mottola, President of CBS Records, whose international division, CBS Discos, handles the group in foreign markets, says his first evaluation led to a promotional face-lift. "I felt there was a lot of marketing confusion—that she needed a change of direction, so we pulled it together and got the right videos happening. We made Gloria look like a star, and

(Continued on page M-20)

At New York's 21 Club for CBS' recent Crystal Globe Award ceremony, from left (first row): Walter Yetnikoff, president/CEO, CBS Records Inc.; Gloria; Tommy Mottola, president, CBS Records Division; and David Glew, president, Epic Records. Second row: Robert Summer, president, CBS Records International; and Emilio Estefan.



THE WILLIAM MORRIS AGENCY AND MSM: PAVING THE GLOBAL ROAD TO SUCCESS

The William Morris Agency is one of the largest talent agencies in the world. Among other things, it is responsible for the placement of its superstar clients in all media, and for negotiating contracts. The agency also carefully guides its clientele. Included on its impressive roster is Gloria Estefan and Miami Sound Machine.

Jorge Pinos, an executive in the international department at William Morris in Los Angeles, is in charge of booking Gloria and the group worldwide. He describes himself as a "coordinator" and says he assigns various agents to book the group. "We have music agents in our New York, Los Angeles and Nashville offices," says Pinos. "Each agent has a specific territory."

Performance schedules are carefully planned by the agency to insure efficiency and maximize profits. Part of Pinos' coordinating job is "routing"—mapping out target cities for each tour. He says routes are carefully selected, and he cites their most recent tour: "The record company wanted Gloria to tour the States because 'Don't Wanna Lose You' was out. The second single was to be released and they needed them to go out and help record sales. Every time an artist tours it

creates a momentum. We concentrated on one area—the east coast this time—with some cities in the midwest."

Limiting tours to a specific region is important. It isn't practical to cover the entire country in one sweep. "We basically had until the first week of December to tour," he says, "Trying to tour all across the country wouldn't have been cost effective for a band traveling with four trucks and four buses. It would be too expensive, say, to go from New York to Los Angeles. The next time out we'll probably concentrate on Texas and the west coast."

Once a routing plan has been worked out, agents in the territories included are instructed to get offers from local promoters for performances, which are then presented to Pinos for review. "We quote a price, then go to the buyers and get the proposals or the offers for each venue. I get all of those offers and review them to make sure they're fair."

Fairness depends on the market in question. The artist receives a percentage of the net proceeds, after expenses have been deducted. "In some places you can work a 90% deal; in other places it might be 85%."

As the group has become more successful, the task of

representing it has become more complex and more difficult, according to Pinos. He explains that in the beginning the agency had to actively sell the band, but now it receives numerous calls from both legitimate promoters and those who just want to exploit the group. "We have to protect the band more now. We have to make sure we take the right steps."

Another vital agency role is weeding out the "dreamers" from among the many promoters submitting bids. A "dreamer," in Pinos' opinion, is someone who has an idea for a performance that is impractical or impossible. He explains, "You go by whoever offers the best deal and the best protection for the band. You really have to be careful. You need to work with a person who knows what they're doing. There are people who call and say they want to promote Miami Sound Machine in, let's say, Dodger Stadium in Los Angeles. I know that's a wrong venue for them—it's too big. That might change in the future as they keep on growing—don't forget, last year they were playing 6,000 seaters—but for now, I'd rather see them do two coliseums holding

(Continued on page M-22)



MIAMI SOUND

SOUND RELATIONSHIP

(Continued from page M-7)

Gloria points out that Emilio is the social butterfly of the duo and complains (with only a modicum of sincerity) that he spends too much time talking with other people and ignores her. "When we go to a restaurant," she says, "Emilio leaves me to order alone while he table-hops. He leaves me alone to fend off the autograph hounds. Sometimes I could just kill that man"—and then she bursts into laughter.

The success of Miami Sound Machine hasn't changed Emilio—and neither will the admonitions of his wife. "Hey," he says, "just because we've made it doesn't mean I'm going to forget who I am and where I come from. Gloria and I still have the same friends that we had before the band became so popular. We will always be good to our friends. They've always been good to us."

Emilio, the business brain in the family—with a degree from Miami Dade Univ. and a background in marketing—claims to have always had a special vision of the future. Part of that vision, he explains, "had Gloria and me starting a family—which we have; Miami Sound Machine reaching the top of the charts—which the group has done; and me becoming a producer—which I seem to be doing more and more of nowadays. I have always had my share of ideas, and, as a producer, I feel that I have the chance to express those ideas creatively. I am like the artist who paints a picture—the most satisfying moment is when he finishes the painting and displays it for all to see. For me, when I finish producing a song I am most proud when I play the song for people the



first time and they enjoy it. That's the most satisfaction I can ask for."

As for Emilio's managerial technique—it rates higher in Gloria's estimation than his restaurant manners. "Emilio gives creative freedom," she comments about the writing process among members of Miami Sound Machine. "We all write and express our ideas. Emilio will then come in and suggest certain things. Everybody basically writes what they want, but somebody has to do the picking. At that point, we all sit down and try to decide which are the best songs."

She confirms that Emilio will play some of the songs "for close friends and family" to get their opinions on what they feel would make a good single.

While his business acumen is excellent, it is not infallible. He recalls a particularly harrowing experience during the recording of one important album cut. Emilio says, "Recording the music for 'Let It Loose' wasn't a difficult task, but it was scary when we did 'Anything For You.' We originally cut the song in one day, but then 72 hours before we were going to press the record, Gloria said she was unhappy with her vocal performance. We listened and finally decided that her vocals were great—it was the music that wasn't happening. So, three days before we had to turn in the master tapes, we decided to re-record all the music around Gloria's voice. We felt that Gloria's vocal was so special that we weren't going to mess with it, so we re-recorded all the instruments. We didn't sleep for three straight days. Talk about exhaustion!

"After we finished, we wondered it we had made the right decision. The record went to No. 1, so I guess we did. That's the best kind of confirmation that we did the right thing."

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SELF-MANAGEMENT

(Continued from page M-10)

other for the Spanish market.

Family management can be fraught with many risks borne of inexperience. But as the years pass and experience mounts, competence and efficiency increase. In general, the Estefan family finds self-management a productive undertaking.

"When you make decisions, you don't make them just for money, you make them more as a career move—as something that will be good for your wife, your child, or other members of the family," says Emilio, who adds, "So far we have been very lucky. For instance, on 'Let It Loose,' nobody [at the record company] wanted to include 'Anything For You' on the album. I said it was a hit and Gloria backed me up. It was the only song on the album that I produced myself and it was the first No. 1 single."

In spite of their remarkable good fortune and fortuitous decisions, Emilio isn't cocky. He knows there is always room for improvement. "I think every day you learn something from people you respect," he says. "And I would like to learn and improve as much as I can."

It can be difficult for two brothers to work together as adults—sibling rivalry can fester and make the office environment untenable. Emilio acknowledges that he and Jose used to fight as kids ("Jose used to hit me a lot," he jokes), but today "[Jose] takes my advice and I respect what he says. We work together well."

An average day for Emilio Estefan begins at 6:30 in the morning. After a rigorous game of racquetball and taking his son Nayib to school, he goes to the office. Much of his business is done by phone. "I talk everyday to promoters, to the William Morris Agency, and I talk to CBS, worldwide—probably to 10 countries each day."

He feels fortunate that the relationship with the label is so good. "We never have any real problems. Whenever we have a small disagreement we come to a conclusion and it's always been the right conclusion and the right decision."

Emilio says he speaks with Tommy Mottola, the president of CBS Records, 3 or 4 times a week. "He's like a brother, and so far he's never let me down. If he has a problem, he tells me and we work it out. When I have a problem, I talk to him and he takes care of it."

Family problems, according to Emilio, never cloud their professional lives. At five o'clock each day, he says, Gloria and he check out of the office and into their marriage. "In every marriage," he explains, "you have problems. I try never to talk about business when I get home. Just family."

Gloria Estefan and Miami Sound Machine, with a tightly knit management team—held together and motivated by kinship and common goals, is soaring to new heights. But can it reach its fullest potential under home-spun leadership? Emilio thinks the chances that it can are good. And one thing is certain—he and his family team are going to give it a healthy try.

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MIAMI SOUND

U.S. STORY

(Continued from page M-14)

Radio airplay is crucial. The Spanish market in the U.S., which first embraced their music, remains a priority to Gloria Estefan and to her husband and manager/producer Emilio. "There's always been a tremendous consideration on Emilio's and Gloria's part towards that market," notes Anthony, who has been with them since they joined the label. "Those are their roots. These aren't the kind of people who will ever say goodbye to anyone who has supported them. I know when it comes to co-promotions with different radio stations in tour markets, the Spanish station is always right on the list with the top 40s and ACs."

Over the years, Polly Anthony says fondly that she has become very close to Gloria and Emilio Estefan. "When I started with Miami Sound Machine," she says, "I was not vice president of promotion for this label. I was maybe doing AC promotion, or working with the trades. So Emilio and Gloria have seen me come up as they've achieved their success. It's been a wonderful period for all of us."

Anthony predicts that the next year or so—the anticipated life of the "Cuts Both Ways" album—will be wonderful, too. "Luckily we have such tremendous music that we can keep releasing single after single after single. It probably will sell at least 5 or 6 million copies, plus there will be videos for each of the singles." She says the company may cap the project with "Oye Mi Canto." Anthony says there's an important message in the song: "Hear my voice, let's be one. I think that's what every performer is trying to say today. Let's cast the racial barriers aside. Let's cast the prejudice aside and let's be one world."

JESSE NASH & GEORGE FLOWERS



FOREIGN MARKETS

(Continued from page M-14)

leased nearly a year-and-a-half after it was initially put out. Lisa Kramer, Director of Marketing and Sales for CRI, explains that the album had not been doing well in the U.K. but the re-release of one of the cuts, "Anything For You," led to an interesting turn of events.

As the single began succeeding on regional radio, the album "Let It Loose" was removed from the stores, the packaging was changed (although the album's contents were the same), and it was re-titled "Anything For You" after the successful single. At the same time, Gloria went to England on a promotional tour and did a TV special. As a result, Kramer says, the record "just exploded."

There are CBS subsidiaries in every major market in the world—51 in all. Their function is to strengthen CBS Records International's foothold in existing markets, and to develop new markets. "Each affiliate comes up with their own strategies," says Kramer. "They know what works best in their area. For the recent 'Cuts Both Ways' album, all our companies around the world were prepared to pull out all the stops."

Kramer says where Gloria Estefan is big (England and Holland for example), she's very big—and she's "kicking in" everywhere else. Kramer adds, "Scandinavia is doing very well, and so are Belgium and Spain. She's broken in Germany, too."

But Kramer recognizes that marketing and promotion alone do not make a hit record. Radio airplay is crucial. Television is also important. It helps to establish the group's image and works hand-in-hand with radio to boost record sales.

Every hit isn't automatically a hit everywhere. Kramer reasons, "Sometimes it just takes a bit longer to convince people." She and the CBS Records International team are out to convert the world into Gloria Estefan fans. And apparently CBS Records International has succeeded, because Gloria's latest album has now passed 2.5 million units outside the U.S.

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CBS/EPIC

(Continued from page M-16)

focused the group more into the mainstream."

Mottola says a fresh marketing plan was developed. New point-of-purchase displays were designed, and the advertising campaign was revamped to portray the "new" Gloria.

The image change was accomplished in several discreet steps. Larry Stessel and the Epic marketing department decided to make her the focus of the group. They changed the name of the band from Miami Sound Machine to Gloria Estefan and Miami Sound Machine. Stessel explains: "Gloria was the one constant [in the band]. We chose to provide focus by bringing her out."

Efforts were then made to make the videos more competitive so they would fit in better on MTV and VH-1. They had produced some early videos that fared well in the Latin community, but couldn't compete on MTV. To get a more contemporary look, Stessel says some of the best directors in the business were hired. Along with "Cuts Both Ways," Stessel says Gloria did a "cutting-edge" video for "Don't Wanna Lose You." It was more eclectic than usual, which, he feels, really enhanced the song.

Additionally, the Estefans began traveling to places like Europe and Asia researching the latest and most interesting styles—things that might be hip in America six months down the road. Gloria also changed her hair style. She grew it longer and permed it.

Stessel says television and print exposure were vital to the success of the "Primitive Love" and "Let It Loose" albums. He recalls that it was very difficult to reach middle America "at a time when MTV was not giving us a real fair shake, and VH-1 was just gearing up. To have her on Johnny Carson, the American Music Awards, and the Grammys—shows that everyone watches—was essential. So was getting her in newspapers like the Des Moines Register and the Topeka Times."

But pop radio has always been the key to the success of Gloria Estefan and Miami Sound Machine. Comments Stessel: "I think they've given us a tremendous teen female audience. Adult contemporary radio and VH-1 get all the 21-plus audience, but to get the teenagers you need top 40 or MTV."

Gloria Estefan is perceived at CBS Records as an artist with unlimited and largely untapped potential. Tommy Mottola explains, "When you have a mass appeal artist with a strong Latin base who writes and sings her own songs, there's no limit to what you can do and how long you can do it."

Should she eventually "peak out" in record sales, Mottola says "new dimensions" will be sought: "With Gloria, that might mean a combination of films and Broadway. We can use all of those areas to be a parallel and an adjunct when we see that we're ready to take the next step." He declines to say when that next step might be taken, but Ms. Estefan has been reviewing scripts.

David Glew sums up Gloria Estefan's significance to his label by saying simply, "Besides Michael Jackson, she's one of our biggest and most important artists." After that comment, there's not much more that can be said.

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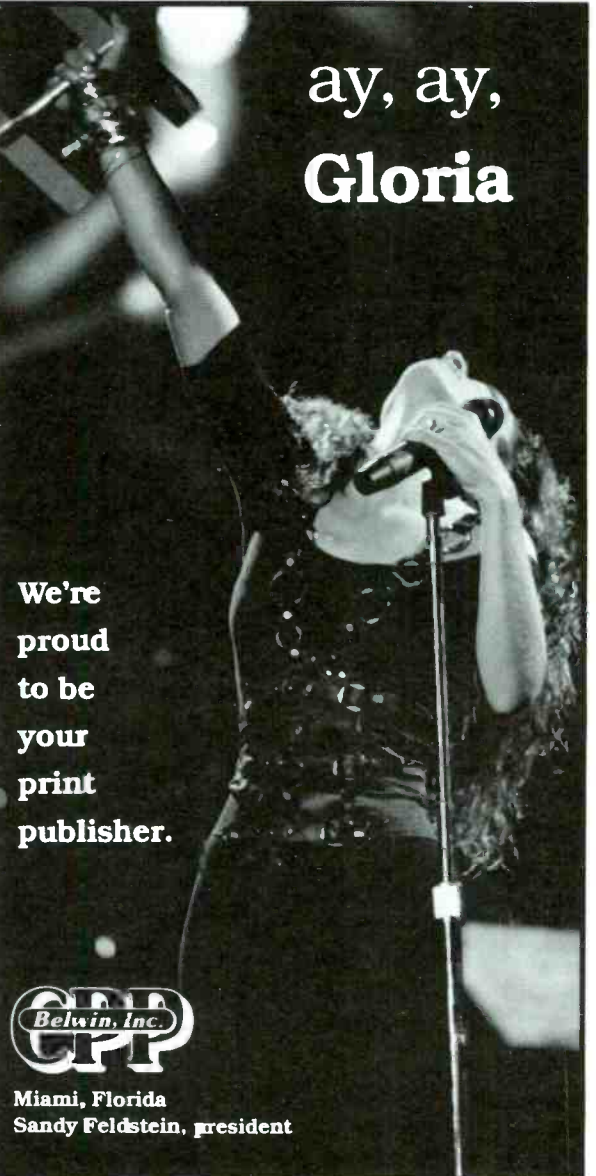
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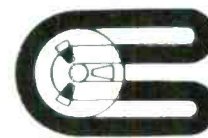
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WILLIAM MORRIS AGENCY

(Continued from page M-16)

20,000 people than a 50,000-seat ballpark. It has to be done gradually. You have to make sure they go to the right places."

He describes the promoters his agency prefers to work with as "A-line"—these are well established, the ones who do every major show in their area. Some promoters handle only one city or venue; others do shows in several.

While he feels nothing is easy, Pinos says that booking Gloria Estefan and Miami Sound Machine is getting easier with every successful album. "Not all of the American venues are sold out, but they are all above 85%. In Europe they've sold out well in advance." (There is a lead-time of about seven months for booking the group. Pinos cites "venue availabilities" as the major reason.)

Radio airplay has a strong impact on ticket sales—sales are highest in areas where stations play a record most. "The record company has done a terrific job of getting airplay. [With 'Cuts Both Ways'] I think there has been radio airplay in 98% of the country. When a record company is really supportive we try to work in conjunction with them. We find out what radio stations they're happy with, or where we should let the promoters know they should promote shows. It's a chain and we all have to pull together."

When an album soars up the charts the agency, the promoter and the band enjoy a greater degree of safety. "All these deals are done against percentages," says Pinos. "If the album does well you're going to sell out, and then you're protected on the back end."

In the future, Pinos says we may see Gloria on the silver screen. Although the William Morris Agency has not been requesting scripts for her, Pinos says many have been submitted and he's reading them over. If he finds a good one he'll send it on to her for consideration. What kind of movie would be "good" for Ms. Estefan? "Possibly a musical," he says.

Pinos has booked a lot of stars—Irene Cara, Julio Iglesias, Stevie Wonder and Donna Summer, to name just a few, and he says he really enjoys working with Gloria Estefan and Miami Sound Machine: "They're a very together band. They don't do drugs, they don't drink. Emilio Estefan, their manager, likes to keep everybody happy. He wants a big family. They're very hard workers, they're very loyal, and I respect that a lot."

JESSE NASH & GEORGE FLOWERS

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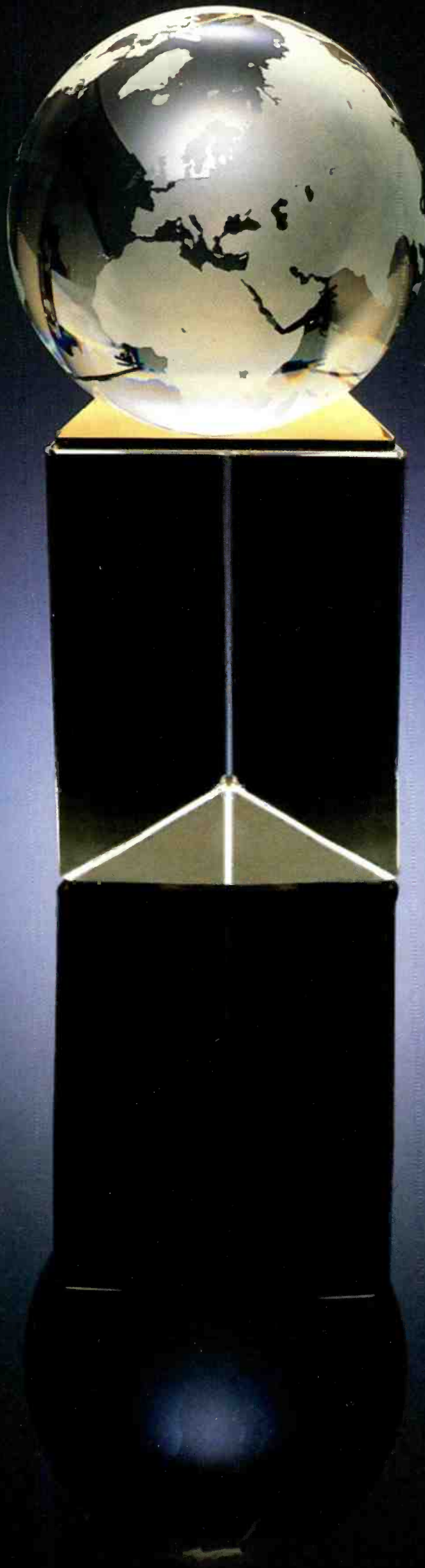


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Studio Executives Stress Sell-Through At AVA Panel

ANAHEIM, Calif.—Sell-through, both as an initial release strategy for blockbuster titles and as an after-market for product already exploited in the rental market, will comprise the principal area for growth in the home video industry over the next five years.

That, with some exceptions, was the consensus among studio executives at an industry-leaders panel here during the American Video Assn. annual convention April 1-4.

Other items at the top of the manufacturers' agendas were the development of the laserdisk market (and its role in the overall sell-through business) and the rapid escalation in marketing costs associated with both sell-through and

rental product.

"We see sell-through as the main area of growth for the industry in the next few years," said John Quinn, VP of sales for Warner Home Video. "And I think specialists have a role in sell-through."

Claiming that sell-through has "turbocharged" the business, Buena Vista senior VP Richard Cohen said, "There is no such thing as an unsuccessful sell-through release from the consumer's point of view." Cohen argued that, despite complaints from some specialists about being undercut by mass merchants, "sell-through pricing is a bonanza for the rental market, because it puts more copies of a title
(Continued on page 51)

Calif. AVA Meet Attended By 2,000 Distribution, Database Plans Announced

■ BY PAUL SWEETING

ANAHEIM, Calif.—It was a newly aggressive and proactive American Video Assn. that made a bid for industry prominence at the organization's annual convention here April 1-4, the second outside the 10-year-old buying group's native state of Arizona.

Evidence of the group's ambitions was abundant, from opening large parts of the show for the first time to nonmembers to unveiling myriad new member programs and services, including a centralized buying arrangement with distributor Baker & Taylor and an ambitious new database marketing program (Billboard, April 14).

The entire confab drew more than 2,000 people, including nonmembers,

according to the AVA, more than double the 700 who showed up last year in New Orleans. The exhibit floor also boasted the largest number of booths ever for an AVA convention and included representation—albeit small in some cases—from virtually every major program supplier.

Another measure of what AVA officials referred to as the group's emerging new status was an industry leaders panel discussion (see story, this page) that included top-level representatives from Warner Home Video, RCA/Columbia, Paramount, MCA/Universal, MGM/UA, Orion, and Buena Vista Home Video.

Some observers at the show, however, speculated that the presence of so many studio heavyweights, including return engagements by Paramount senior VP/GM Eric Doctorow

and Buena Vista senior VP Richard Cohen for the closing night awards banquet, owed more to the gathering's proximity to Hollywood than to the "new stature" of AVA.

The panel discussion itself was also a source of some embarrassment to AVA when aggressive questioning from the audience, particularly on the matter of sell-through pricing, left several panel participants visibly perturbed (Billboard, April 14). AVA president Michael Weiss promised that next year an attorney would be present to deflect questions that strayed into an area that could be legally construed as price-fixing or collusion.

An informal survey of exhibitors produced mixed reactions. Some expressed delight at the traffic flow to
(Continued on page 50)

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'Close Encounters' Of Both Kinds Available Via Voyager Interactive Disk

BY CHRIS MCGOWAN

INTERACTIVE ENCOUNTERS: Steven Spielberg's sci-fi masterpiece "Close Encounters Of The Third Kind" was released two ways: in the original 135-minute version in 1977 and then in a re-edited 132-minute special edition in 1980 that tightened up the film's middle section and expanded the alien-encounter ending. This fall, Voyager Company will prove that the movie viewer can have it both ways, as it releases an interactive "Close Encounters" laserdisk that will contain both cuts of the film. While there have been interactive disks before, this will be the first interactive A title. In a very simple sense, the viewer will become a film editor, a participant in plot decisions.

"You can watch the disk straight through and see the original version, or you can program your laserdisk player to watch the special edition," says Morgan Holly, a videodisk producer working on the project. Such programming will allow the viewer to delete or add certain chapters, thus determining which "Close Encounters" version they wish to see. Just as CD-audio players can be programmed to play certain tracks of a CD, so too can many (but not all) laserdisk players be programmed to play particular chapters of a laserdisk if that disk

has chapter markers (as many titles, including Voyager's upcoming "Close Encounters," do).

In addition, Voyager's "Close Encounters" will include a wealth of supplementary material, including interviews with director Spielberg, special-effects wizard Douglas Trumbull, composer John Williams, and many others. Also included will be still shots from the set and photos of various production materials.

The supplementary section will also be interactive, allowing viewer participation in a way that Holly likens to the "windows" employed by Macintosh computers. "It will give you a variety of options," he says. Voyager's "Close Encounters" will definitely be released in a three-disk CAV version, and the label is mulling the possibility of a two-disk CLV edition as well. The release date and retail price for the Voyager edition(s) are not yet set.

Laserdisk releases featuring plot options and multiple endings might work well for many other films in which a studio's cut and a director's version exist. What about a laserdisk release of Michael Cimino's "Heaven's Gate," which would give viewers the option of watching Cimino's 219-minute cut or the studios' 149-minute release? Francis Ford Coppola reputedly shot three different endings for "Apocalypse Now." What if all three were included on a special laserdisk edition?

Mysteries are ideal subject matter for interactive laserdisks. In 1982, Vidmax released the two-volume "Mystery Discs," the first widely available "interactive fiction" disks. Will it be long before we

LASER SCANS

see the play "Tamara" (with its many scenes that are staged simultaneously) released in a deluxe interactive laser box set, packaged perhaps with champagne?

DIRECTOR'S CUT: Speaking of restored versions, MGM/UA will release Howard Hawk's cut of the famed 1948 Western "Red River," starring John Wayne and Montgomery Clift (\$34.95). Plus, the label will launch Ken Russell's restored version of his film musical "The Boy-

friend" in November, a few months later than planned. "We're doing a massive sound restoration on it," says George Feltenstein, MGM/UA director of laserdisk sales and marketing. The project posed unusual problems in that the uncut edition had mono sound and the cut version stereo. Feltenstein says he is solving the problem by using mono audio for the dialogue sequences and the stereo soundtrack for the musical numbers.

MGM/UA is also launching a special edition of the 1944 Vincente Minnelli musical "Meet Me In St. Louis." To be released on videocassette in May at \$19.95 and laserdisk in July at \$24.95, the video features the fully restored film, transferred from the original three-strip Technicolor negatives. A special supplementary section will include the audio track of a musical number ("Boys And Girls Like You And Me") that was cut from the film and

wedded to unpublished still photos from different scenes in the movie. In addition, a montage sequence will explain where and why the musical number was deleted. The laserdisk version will be packaged in a deluxe gatefold package with extensive liner notes. Can MGM/UA really afford to release it at \$24.95 on disk? "Absolutely," says Feltenstein. "We can go to \$24.95 when we feel we'll sell enough copies. [The price point] is basically for A titles."

REPUBLIC PICTURES Home Video will launch six new titles in May, each priced at \$29.98: "Only The Valiant" with Gregory Peck; "The Enforcer" with Humphrey Bogart; "Kiss Tomorrow Goodbye" with James Cagney; "Force Of Evil" with John Garfield; "G-Men Vs. The Black Dragon" with Rod Cameron; and "Hoppy Goes To Town," a 1941 feature-length animated film directed by Max Fleischer.

FOR WEEK ENDING APRIL 21, 1990

Billboard

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TOP VIDEODISKS™

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
DAD (PG) Jack Lemmon, Ted Danson, Olympia Dukakis MCA/None	4/18/90 (5/10/90)	\$19.7 (1,108)	Poster, Admats
LIONHEART (PG) Eric Stoltz, Gabriel Byrne Warner/\$79.95	4/19/90 (5/9/90)	NA (NA)	Poster
THE LITTLE MERMAID (G) Animated Disney/\$26.99	4/24/90 (5/18/90)	\$77.5 (1,325)	Poster, Standee
PENN & TELLER GET KILLED (R) Penn Jillette, Teller, Caitlin Clarke Warner/\$89.95	4/19/90 (5/9/90)	\$058 (7)	Poster
TEXAS CHAINSAW MASSACRE III (R) Kate Hodge, William Butler RCA/Columbia/\$89.95	4/24/90 (5/9/90)	\$5.8 (1,109)	Poster, Admats

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

CRACK HOUSE Jim Brown, Richard Roundtree Cannon/\$89.95 Prebook cutoff: 4/23/90; Street: 5/15/90	MOVING TARGET Ernest Borgnine, Linda Blair, Stuart Whitman Southgate/\$79.95 Prebook cutoff: 4/24/90; Street: 5/19/90
THE EXECUTION OF RAYMOND GRAHAM Morgan Freeman, Jerrey Fahey A.I.P./\$79.95 Prebook cutoff: 4/17/90; Street: 5/2/90	RED KING, WHITE KNIGHT Tom Skerritt, Max Von Sydow, Hellen Mirren HBO/\$89.99 Prebook cutoff: 4/18/90; Street: 5/8/90
THE LONE RANGER: COLORADO GOLD Clayton Moore Rhino/\$19.95 Prebook cutoff: 4/17/90; Street: 5/10/90	THE REVENGER Oliver Reed, Frank Zagarino A.I.P./\$79.95 Prebook cutoff: 4/20/90; Street: 5/2/90

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.

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	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	2	7	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
2	4	3	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
3	1	9	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
4	3	7	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
5	6	11	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
6	NEW		TURNER & HOOCH	Touchstone Pictures Pioneer LDCA, Inc. 911AS	Tom Hanks	1989	PG	29.99
7	7	15	WHEN HARRY MET SALLY...	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
8	8	9	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Pioneer LDCA, Inc. LV32044	William Shatner Leonard Nimoy	1989	PG	24.95
9	9	5	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video Pioneer/Image Ent. ML101739	Clint Eastwood	1968	NR	39.95
10	12	77	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
11	RE-ENTRY		THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
12	11	9	DO THE RIGHT THING	Universal City Studios Pioneer/Image Ent. 40894	Danny Aiello Ossie Davis	1989	R	34.98
13	5	5	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
14	10	3	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG	24.98
15	NEW		NEW YORK STORIES	Touchstone Pictures Pioneer LDCA, Inc. 952AS	Woody Allen Rosanna Arquette	1989	PG	39.99
16	NEW		SHOCKER	Universal City Studios Pioneer/Image Ent. M40931	Michael Murphy Peter Berg	1989	R	34.98
17	15	3	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	24.98
18	18	31	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
19	17	11	BAMBI	Walt Disney Home Video Pioneer/Image Ent. 940	Animated	1942	G	29.99
20	13	47	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	49.98

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

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Teenage Mutant Ninja Turtles (New Line)	18,813,741	2,226 8,452	1	50,976,486
2	Pretty Woman (Buena Vista)	11,270,218	1,707 6,602	2	44,297,551
3	Ernest Goes To Jail (Buena Vista)	6,143,372	1,943 3,162	—	6,143,372
4	The First Power (Orion)	5,677,715	1,332 4,262	—	5,677,715
5	Hunt for Red October (Paramount)	5,023,444	1,765 2,846	5	83,548,125
6	I Love You To Death (Tri-Star)	4,014,640	1,072 3,745	—	4,014,640
7	Driving Miss Daisy (Warner Bros.)	3,210,821	1,528 3,103	16	86,911,643
8	Cry-Baby (Universal)	3,004,905	1,229 2,445	—	3,004,905
9	Opportunity Knocks (Universal)	2,097,375	1,275 1,645	1	6,406,875
10	Joe Versus the Volcano (Warner Bros.)	1,475,377	1,085 1,360	4	33,005,598
11	Nuns on the Run (Fox)	1,347,435	702 1,919	3	6,231,513
12	House Party (New Line Cinema)	1,262,785	603 2,094	4	18,203,616
13	My Left Foot (Miramax)	802,449	430 1,866	21	11,454,800
14	Little Mermaid (Buena Vista)	610,776	885 690	20	81,041,638
15	Lord of the Flies (Columbia)	597,474	606 986	3	11,657,262
16	Look Who's Talking (Tri-Star)	528,320	508 1,040	24	136,407,510
17	Impulse (Warner Bros.)	471,126	155 3,039	—	471,126
18	Glory (Tri-Star)	439,945	421 1,045	16	24,960,912
19	Hard To Kill (Warner Bros.)	436,685	380 1,149	8	43,599,662
20	Born on the Fourth of July (Universal)	379,950	447 850	15	67,584,109
21	Bad Influence (Triumph)	358,849	288 1,246	4	11,825,467
22	Steel Magnolias (Tri-Star)	337,365	357 945	20	78,953,024
23	Henry V (Goldwyn)	326,248	124 2,631	20	7,516,205
24	Cinema Paradiso (Miramax)	264,183	52 5,080	7	1,989,321
25	The Cook, The Thief (Miramax)	261,947	17 15,409	—	261,947
26	Shock to the System (Corsair)	254,990	133 1,917	2	2,488,882
27	Blue Steel (MGM/UA)	207,746	228 911	3	7,494,000
28	Madhouse (Orion)	201,653	374 539	7	19,733,491
29	Tango & Cash (Warner Bros.)	198,206	308 643	14	62,608,506
30	Handmaid's Tale (Cinecom)	192,742	69 2,793	4	3,765,040
31	Body Chemistry (Concorde)	179,280	80 2,241	4	643,190
32	Streets (Concorde)	170,154	69 2,466	11	1,124,564
33	Haunting of Morella (Concorde)	159,920	80 1,999	5	901,360
34	Brain Dead (Concorde)	147,136	64 2,299	11	999,025
35	Love at Large (Orion)	109,239	207 528	3	918,702
36	Blind Fury (Tri-Star)	101,000	101 1,000	3	2,345,628
37	Welcome to Oblivion (Concorde)	97,092	58 1,674	4	410,880
38	Harlem Nights (Paramount)	88,123	100 881	20	60,513,305
39	Side Out (Tri-Star)	86,450	95 910	1	403,357
40	Mountains of the Moon (Tri-Star)	85,680	34 2,520	6	1,733,738

HOME VIDEO

Pioneer Forges Laserdisk Link With Music Titles

■ BY CHRIS MCGOWAN

LOS ANGELES—Confident that music video is an important growth area in the long-term for the laserdisk market, Pioneer Artists has recently begun linking up with music and video labels for video co-productions on select titles. Pioneer's latest and most ambitious effort in this area is its co-production with BMG Video of the "Marcus Roberts: Deep In The Shed" music video, which features the much-heralded young jazz pianist.

BMG Video released the title in VHS form April 3 (for \$16.98), while Pioneer Artists launched the laserdisk version April 5 (for \$29.95), and both followed only about a month after RCA's release of the title's audio configuration.

"Pioneer underwrote the entire

'We want to produce videos that really platform the laserdisk format'

cost of the production and BMG supplied the talent. And we pooled our ad money and built a [\$75,000-plus] campaign," says Steven Galloway, manager of the Pioneer Artists label.

Galloway hopes that the nearly day-and-date releases of the different formats, the large ad campaign, the mentioning of laserdisk availability on the CD and VHS packaging, and planned in-store appearances (with Camelot and Sound Advice outlets already set) will boost sales for Roberts, an up-and-coming artist.

In the laserdisk release, the title has the added attraction of the format's built-in merits: digital audio, visual resolution that is superior to that of VHS, and track programmability so that viewers can pick the cuts they wish to view.

"We want to produce videos that really will platform the laserdisk format," Galloway says. "Long-forms are so fitting for the laserdisk business, so it is a natural move on Pioneer's part to get involved with record companies to raise the creative and production aspects of music videos." Accordingly, no expense was spared on the Roberts production, which was shot on film and recorded with the best possible sound equipment, according to Galloway.

"We want to solidify relationships with people we've been working with. It's a great opportunity for the record companies and for us," he adds. "A video adds a whole other big expense [for the record company] and Pioneer's involvement helps alleviate that and support the artist. It's one less financial burden on the label's part.

"We have pooled our resources to develop a bigger awareness of Marcus."

newsline..

Of Special Interest: Earthy Fare, Sports Titles, And A Real Dog

It was inevitable—an environmental video. International Video Publications Inc., Santa Monica, Calif., in association with Save The Earth Brigade, is producing a 60-minute "Save The Earth: A How-To Video" for national release Thursday (19), three days before Earth Day . . . Paramount is picking up distribution of all M.R.S. Enterprises titles, including two titles hosted by "Golden Girl" Rue McClanahan—"The Dog Care Video Guide" and the companion "The Cat Care Video Guide," priced at \$29.95 each. Release date is June 28 . . . SVS Inc. is jumping on the sports-tape bandwagon with "The Golden Decade Of Baseball" and "Reach For The Skies With Spud Webb," both at \$14.95.

Promotions, Promotions, Promotions

There is a method to Warner Home Video's "National Lampoon's" (Continued on next page)

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	3	171	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
2	2	63	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	6	13	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	19.95
4	1	11	JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98
5	4	171	CALLANETICS ◇	MCA/Universal Home Video 80429	24.95
6	5	25	BEGINNING CALLANETICS	MCA/Universal Home Video 80892	24.95
7	8	171	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video-8100	14.95
8	15	109	START UP WITH JANE FONDA	Warner Home Video 077	19.95
9	9	171	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
10	7	75	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
11	12	59	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
12	10	171	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
13	17	5	JUDI SHEPPARD MISSETT'S FITNESS NOW!	JCI Video 8119	14.95
14	11	73	KATHY SMITH'S TONEUP	JCI Video 8112	14.95
15	NEW▶		RITA MORENO: NOW YOU CAN ◆	Wood Knapp Video 1054	19.95
16	13	77	SUPER CALLANETICS	MCA/Universal Home Video 80809	24.95
17	14	171	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
18	16	53	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
19	RE-ENTRY		KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	29.95
20	19	37	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video M032223	19.95

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NEWSLINES

(Continued from preceding page)

Christmas Vacation" madness. Although the title will be released May 9, WHV will not reduce its price before 1991 in order to prolong its rental life. In addition, the company plans to "work" the title for an extended period with not only a heavy advertising campaign but retail/wholesale display contests as well... Make Whoopee With IVE is a five-pack April/May sales promotion highlighted by "The Fabulous Baker Boys," "Johnny Handsome," "Cold Feet," "Drugstore Cowboy," and "Hollywood Hot Tubs II." The company plans to mount a multimillion-dollar promotion and aggressive marketing/sales effort that it believes can net at least a combined 500,000-unit sales figure.

Survey Shows Good News & Bad News

A survey of video specialty stores conducted by Video Store magazine and unveiled at the American Video Assn.'s annual convention in Anaheim, Calif., showed gross revenue per store increased by 12% in 1989 over 1988. Median gross revenue per store was \$125,000 in 1989, compared with \$112,000 in 1988. That is the first increase since 1983, and probably reflects a slight decline in the number of video specialty stores, according to Video Store's director of market research, Bart Story. On the other hand, for the first time last year specialty retailers faced more competition from nonvideo specialists than from other specialists. The survey showed an average of five nonspecialists selling or renting videos within a three-mile radius of a respondent's store, compared with only 4.6 other specialists. In other findings, the total number of software units in inventory grew 10% in 1989 while the number of titles purchased was flat, reflecting deeper buying on a limited selection of new titles. Nintendo sales and rentals accounted for 7.7% of the average store's gross revenue. Video sell-through accounted for 5.1% and video rentals for 70.7%.



by Earl Paige

STAGGERING STATS: Speakers at the American Video Assn.'s annual confab at the Disneyland Hotel in Southern California punctuated many presentations and seminar comments with sometimes unbelievable statistics. For example, **Commtron Corp.** VP of sales **John Farr** said he doubted a figure from Buena Vista Home Video that 45% of the customers buying "Bambi" were making their first home video purchase. "Think how much potential there is in special ordering, and they pay you in advance," he said. Farr, conducting his famed management and leadership seminar April 3-4, the closing days of AVA, tossed up some fine stats himself. He says, for instance, that there are 28 million ACAs in America (adult child of an alcoholic). "I figured there must be several working for me and have adapted elements that fit the ACA needs." (Farr has 300 people reporting to him through 27 managers.)

Jim Warburton, president of **Baker & Taylor**, said there is plenty of growth for the progressive dealer: 6 million new U.S. VCR households coming on this year; 2 million adding a second VCR; and 2 million replacing an old VCR. "What other business has this kind of growth going for it?" he wondered... A hefty 28% read only the headlines in advertisements, said expert **Cynthia Smith** in her seminar, meaning that headlines can be long or short... **J. Conrad Levinson**, guru of guerrilla marketing, said saving time is now the consumer's top priority, not just one of the top 10 of priorities, as it was a decade ago... Retail training expert **Harry Friedman** boasted that, although he often good-naturedly scolds his audience, he is frequently invited back to speak—to the tune of 250,000 miles of jet travel annually.

AVA FOUNDER John Power told an awards audience that it was his intention from day one 10 years ago that the trade group be member-owned. What is Power up to now? He is, oddly enough, back at his old Mesa, Ariz., digs, which served as the launching pad for AVA. There, Power puts together deals for all sorts of associations, coordinates travel and insurance plans, and basically runs a sort of one-stop for association executives, staffers at AVA explained.

Despite Vid Dip, Nelson Int'l Posts Profit

NEW YORK—Despite a decline in its home video revenues last year, NHI Nelson Holdings International Ltd. saw a strong rise in theatrical film sales and a return to profitability.

"The company has shifted from an almost exclusively home video company to an integrated filmed entertainment company," says Peter Graves, Nelson's senior VP.

For the fiscal year that ended Dec. 31, Nelson reports a net profit of \$4.47 million on \$108.5 million in revenues, compared with a net loss of \$9.35 million on \$100.6 million in sales the year before.

For the fourth quarter, the Toronto-based company reports a \$2.93 million net profit on \$40 million in sales, compared with a \$5.78 million net loss on \$29.2 million in revenues in the same period the year before.

The Canadian corporation is the holding company for Beverly Hills, Calif.-based Nelson Entertainment.

Home video revenues for the year were down 21% to \$63 million. Graves

says the company shipped "fewer but more profitable titles" in 1989.

The company's theatrical film unit, on the other hand, reports a 99.6% rise in annual revenues to \$33.3 million.

Operating income for filmed entertainment (which includes home video profits) was \$18.5 million, compared with a loss of \$28 million the year before.

Despite the profitability of films and videos, Nelson reports continuing losses for its 68%-owned video vending subsidiary, Nelson Vending Technology Ltd. The operating loss for vending was narrowed to \$6.5 mil-

lion last year, from \$9.3 million the year before.

Rental volume for vending, however, was up to \$3.24 million on the year, from \$1.48 million in 1988.

Graves says the vending subsidiary is "still in a startup phase." He adds that it is "in the process of rolling out" operations in the U.S. this year.

DON JEFFREY

An Atlantic rap vid raced past the 50,000 mark in a few weeks... see page 43

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TOP KID VIDEO SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	27	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	29	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
3	3	26	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
4	4	79	CINDERELLA Walt Disney Home Video 410	1950	26.99
5	8	2	TEEN MUTANT NINJA TURTLES/COWABUNGA... IVE 27319	1990	14.95
6	5	16	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
7	7	47	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
8	6	77	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
9	12	62	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
10	9	238	DUMBO ▲◆ Walt Disney Home Video 24	1941	29.95
11	10	85	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	11	5	HERE COMES PETER COTTONTAIL Family Home Entertainment 27321	1971	14.95
13	13	25	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
14	17	6	MCTREASURE ISLAND Hi-Tops Video M022170	1989	9.95
15	16	183	ALICE IN WONDERLAND ▲◆ Walt Disney Home Video 36	1951	29.95
16	18	133	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
17	14	25	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
18	21	25	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
19	22	124	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
20	20	12	BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.95
21	15	131	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
22	NEW ▶		DAFFY DUCK & COMPANY Turner Entertainment Co./MGM/UA Home Video M201768	1990	14.95
23	RE-ENTRY		DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◆ Walt Disney Home Video 480	1986	14.95
24	19	57	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◆ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
25	NEW ▶		PORKY PIG & COMPANY Turner Entertainment Co./MGM/UA Home Video M201769	1990	14.95

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CONVENTION CAPSULES

SHAKEDOWN CRUISE: The American Video Assn. is moving fast, adding new services, and expanding into new areas. The best example of that was an evening "cruise" event at this year's AVA convention at the Disneyland Hotel, on the vast grounds of the Southern California amusement park. On opening day, April 1, about 480 attendees boarded buses for what turned out to be a one-hour-plus ride to San Pedro for a dinner cruise aboard the California Hornblower. The event was listed as a "Two-Hour Cruise," but figuring in bus time both ways, ended up lasting about six hours. Some wondered if AVA's directors had bothered to check it all out. It was a cash bar, too. An enjoyable enough evening, for sure. But for some, a little daunting.

ENVELOPE PLEASE: The closing-night awards banquet had its share of unexpected moments: The extremely unofficial Nice Guy award goes to **Danny Kopels**, executive VP/chief operating officer of **Magnum Entertainment**, who said of the proceedings, "What a night for the has-beens and the might-have-beens"—a hardly subtle reference to certain presenters who have been out of the mainstream for one reason or another. Among the presenters were **Stuart Karl**, the pioneer at **Karl Home Video** and later **Karl/Lorimar**, who ran afoul of election contri-

buton laws, and retail pioneer **George Atkinson**, founder of the **Video Station** chain, who ran into tax trouble. Awards partygoers appreciated that AVA, if less than practiced in some aspects of show production, is certainly politically astute, if for no other reason than hardly friendly **Paramount Home Video** and **Walt Disney Home Video** tied for studio of the decade. (Did someone say "recount?") **MC Rita Moreno** stunned the audience with her vocal and dancing skills as well as her good looks—the latter obviously a factor in the sale of 100,000 of her latest exercise tape. At one point, when the stage lights fouled, Moreno, unofficial winner of the show-must-go-on award, said, "I don't give a shit, I'm 58, I've had everything there is to go wrong." Later, Moreno had to tone down the language of presenters **John Farr**, VP sales at **Commtron Corp.**, and **Allan Caplan**, controversial VSDA director and Omaha retailer, who really got after each other. Some awards met with such derision that audience members were hanging on to their chairs for support. For instance, the best-original-programming/special-interest-video-of-the-decade trophy went to **J2 Communications**' "Dorf On Golf," and the most-innovative-product-of-the-year prize was awarded to the firm that came up with third-party written instructions for video games.

(Continued on page 52)

CALIFORNIA AVA MEET

(Continued from page 45)

their booths, especially when compared to traffic at the much larger annual trade show mounted by the Video Software Dealers Assn., where smaller exhibitors are often lost in the hoopla surrounding the bigger booths.

Other exhibitors expressed dismay that publicity stunts on the show floor were poorly promoted, so that **Playboy Playmates** and other starlets often had little to do for long stretches because few attendees knew they were on hand for autograph signings and photo opportunities. Such complaints, however, could be construed as reflecting AVA's relative inexperience at mounting larger exhibitions and will presumably be ironed out at future shows.

Universally praised was the expanded schedule of seminars and panel discussions, which were well attended. Most were nuts-and-bolts-oriented and elicited spirited participation from attendees.

Surprisingly, the seminars sparking the greatest amount of controversy were those dedicated to introducing and explaining some of the AVA's own new programs, and in so doing revealed what may prove the group's knottiest problem in its bid for greater industry prominence.

One of the liveliest exchanges occurred during a discussion of AVA's database marketing plans, one of its most ambitious new programs. At the heart of the program is a pooling of AVA members' customer lists—AVA's 2,800 members service an estimated 21 million customers, according to Weiss—into a giant, centralized database. AVA has hired a data-

base management firm to compile and organize the lists.

Such a database, once organized, could then be rented through list brokers to third-party marketers looking to reach various demographic groups, providing a potentially substantial source of ancillary revenue to members. The database could itself also become the basis of a significant direct-marketing effort by AVA along the lines of the CBS Video Club or the Time-Life Video Club.

Several members voiced loud objections, however, to "selling" their lists, regarding them as proprietary and exclusive. Patient explanations by AVA directors, and the unscheduled, personal intercession of Weiss, were required to calm the dissensions.

The roots of the dispute, AVA insiders say, can be traced back to the transfer of ownership of the organization from founder **John Power** to the membership itself—a \$1.5 million transaction effected a year ago. According to some AVA insiders, disputes such as the one over the database project arise because some members do not fully appreciate the significance of member ownership.

"We work for them," one AVA official said. "The database project was conceived as a way of generating revenue, all of which will go back to the members in one form or another. It's not a case of 'us' taking 'their' lists and selling them and then pocketing the money. There's no us and them involved."

This official points out that every name submitted by a member will be

(Continued on page 52)

FOR WEEK ENDING APRIL 21, 1990

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.								
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	4	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
2	2	8	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
3	3	10	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
4	4	152	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
5	5	21	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	7	8	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
7	6	27	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
8	13	25	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
9	21	2	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
10	9	36	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
11	8	21	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
12	10	25	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
13	12	91	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
14	14	16	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
15	11	29	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
16	15	12	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
17	18	22	PAULA ABDUL: STRAIGHT UP ▲	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
18	19	3	THE B-52'S: 1979-1989	Warner Reprise Video 3-38160	The B-52's	1990	NR	19.95
19	16	24	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
20	17	9	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
21	29	79	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
22	23	7	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
23	28	4	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
24	20	12	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
25	22	172	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
26	NEW ▶		TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
27	32	3	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	19.95
28	30	4	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video 301465	Clint Eastwood	1968	NR	29.95
29	NEW ▶		DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG	89.95
30	26	156	CALLANETICS ▲◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
31	NEW ▶		KAOMA-WORLD BEAT: THE LAMBADA VIDEOS	CBS Music Video Enterprises 9VS-49036	Kaoma	1990	NR	9.98
32	25	24	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
33	27	12	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
34	31	126	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
35	34	10	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
36	37	2	AN AFFAIR TO REMEMBER	CBS-Fox Video 1240	Cary Grant Deborah Kerr	1957	NR	39.98
37	NEW ▶		R.E.M.: POP SCREEN	Warner Reprise Video 38156	R.E.M.	1990	NR	19.98
38	24	19	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
39	33	64	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
40	36	2	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98

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

SELL-THRU STRESSED*(Continued from page 45)*

into the marketplace and better satisfies the consumer."

Cohen said Buena Vista, through its Disney, Touchstone, and Hollywood Home Video labels, "will continue to bring out product for sell-through."

Much discussion was focused on the role of the video specialists in the emerging sell-through business. Paramount Home Video senior VP/GM Eric Doctorow drew howls of protest from many retailers in the audience for suggesting that many specialists "are turning away from sell-through." Later, during the question-and-answer portion of the discussion, Paramount was accused of cutting the specialty retailer out by selling at lower prices to mass merchants, a charge Doctorow and other executives denied (Billboard, April 14).

"We're selling a lot of cassettes almost by accident through mass merchants," Doctorow said. "I'm concerned that specialty stores are not playing a dominant role in sales." Doctorow said Paramount was searching for ways to expand its minimum-advertised-price policy to help control "spiraling prices" in the sell-through market.

One notable exception to the emphasis on sell-through came from RCA/Columbia, whose chief operating officer Paul Culberg reminded retailers that his was "one of the only companies not to ship sell-through titles out of the box in the past year." Culberg added that RCA/Columbia will maintain that policy at least through the end of 1990.

Most of the executives made a point of stressing the development of the laserdisk market and urged retailers to embrace the format. "Laser will be an important part of the growth of sell-through," Warner's Quinn said.

Most executives on the panel said their companies are trying to shorten the window between the cassette and laserdisk release of titles, if they have not already gone day-and-date. Because they see it as a component of the sell-through business, most also vowed to keep prices down. One caveat came from Warner, when Quinn said the studio would raise laserdisk prices above its standard \$24.98 price point if a significant rental market developed.

Both Doctorow and MCA/Universal executive VP Louis Feola also emphasized the need to control escalating marketing costs. Doctorow estimated that marketing costs now equal about 20% of a studio's annual revenue, while Feola said marketing costs are escalating at a double-digit rate annually.

The cost of television advertising was pegged as the single largest component of such increases. "We've been on TV every month since last June, and we'll be on every month through August," Feola said. "It's very expensive to do television advertising right." Nonetheless, Feola said he was convinced of TV's ability to "drive the rental and sale of cassettes."

Doctorow stressed that while the studios are continually applying pressure on their duplicators to control the costs of manufacturing, such decreases are not sufficient to offset higher marketing costs.

PAUL SWEETING



STREET DATE:
MAY 24, 1990
DEALER ORDER DATE:
MAY 1, 1990

**CBS
FOX
VIDEO**



For the best
in classic war films,
look for this seal.

**16 IMMORTAL TALES
OF VALOR AND GLORY
IN THE BIGGEST
COLLECTION OF
WAR FILMS EVER!**

CBS/FOX Video presents the biggest and best collection of war film classics ever, complete with 9 "new recruits" appearing on video for the first time as well as seven of the movies you most want to see "back in action."

At only \$19.98 each* (\$29.98 for PATTON and THE LONGEST DAY double cassette packs), "Courage in Combat" is a collection of wartime action and adventure films that fans will find irresistible.

- PATTON (1005)
- TORAI TORAI TORAI! (1017)
- TWELVE O'CLOCK HIGH (1075)
- THE LONGEST DAY (1021)
- THE BLUE MAX (1062)
- HELL IN THE PACIFIC (8028)
- TOO LATE THE HERO (8034)
- HALLS OF MONTEZUMA (1214)
- TO THE SHORES OF TRIPOLI (1415)
- GUADALCANAL DIARY (1726)
- SINK THE BISMARCK (1812)
- THE ENEMY BELOW (1133)
- THE PURPLE HEART (1730)
- HEROES DIE YOUNG (7352)
- ARMORED COMMAND (7760)
- AN ANNA POLIS STORY (7754)

**NEW
ON VIDEO**

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*SUGGESTED RETAIL PRICE

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
1	1	4	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
2	2	4	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
3	3	8	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
4	4	8	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
5	11	2	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
6	10	2	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
7	6	10	TURNER & HOOSH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
8	5	9	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
9	28	2	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
10	7	10	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
11	8	6	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
12	9	15	WHEN HARRY MET SALLY...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
13	19	3	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
14	12	12	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
15	NEW ▶		THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
16	24	2	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
17	14	14	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
18	13	5	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG
19	15	7	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
20	16	9	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
21	22	16	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
22	20	20	K-9	Universal City Studios MCA/Universal Home Video 80880	James Belushi	1989	PG-13
23	27	4	THE PHANTOM OF THE OPERA: THE MOTION PICTURE	RCA/Columbia Pictures Home Video 77013-5	Robert Englund	1989	R
24	18	3	LITTLE MONSTERS	MGM/UA Home Video 907292	Fred Savage Howie Mandel	1989	PG
25	17	9	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
26	25	6	BREAKING IN	HBO Video 0380	Burt Reynolds Casey Siemaszko	1989	R
27	36	3	APARTMENT ZERO	Academy Entertainment 1205	Hart Bochner Colin Firth	1989	R
28	NEW ▶		COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
29	23	10	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
30	21	13	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
31	29	15	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
32	34	16	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
33	31	7	WIRED	IVE 68906	Michael Chiklis J.T. Walsh	1989	R
34	33	5	THE BIG PICTURE	RCA/Columbia Pictures Home Video 50263	Kevin Bacon	1989	PG-13
35	37	15	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
36	30	2	ROMERO	Vidmark Entertainment VM5228	Raul Julia	1989	R
37	26	10	THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
38	39	8	RUDE AWAKENING	HBO Video 0352	Cheech Marin Eric Roberts	1989	R
39	32	5	HALLOWEEN 5: THE REVENGE OF MICHAEL MYERS	CBS-Fox Video 9206	Donald Pleasance Danielle Harris	1989	R
40	NEW ▶		BEST OF THE BEST	The Movie Group Taurus Entertainment Co.	Eric Roberts James Earl Jones	1989	PG-13

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HOME VIDEO

CONVENTION CAPSULES

(Continued from page 50)

VSDA PRESENCE: Inevitable gossip about bad feelings between certain factions within the **Video Software Dealers Assn.** and **AVA** had people counting VSDA luminaries around the convention. Board members Caplan, who hijacked the industry-leaders panel Monday afternoon, and a low-keyed **Jim Salzer** were around during the four-day event. VSDA president and AVA member **Lou Berg**, however, was looking like a no-show, as reports of efforts by certain VSDA board members to prevent Berg's appearance swirled through AVA. Berg eventually arrived in time for the awards banquet, where he won for retailer of the year. Salzer, meanwhile, pronounced himself "sick" of stories about conflicts between AVA and VSDA. As in New Orleans last year, VSDA had a membership booth on the floor.

FISH STORY: AVA insiders said that **Buena Vista Home Video**, which was touting the sale-priced release of "Little Mermaid," put out \$200,000 for a lavish party inside the Disneyland complex on the night of April 3. The seafood buffet "was incredible," according to numerous delegates. "I thought we would have to endure some stale trailers and a whole song and dance," said a jaded AVA store operator. "Instead it was as great an evening event as you will ever see."

POSITIVE THINKING: Wary that the sometimes spirited debate over some of AVA's new programs would reflect badly on the organization, the media was asked to be patient. **Bill Patterson**, a director and operator of five stores in Columbus, Ga., urged "fairness" until "we iron out a lot of the new programs we're trying." Despite the debate, this year's affair had none of the embarrassing moments of a year ago in New Orleans, when outbursts from the audience arose during the opening session. So pointed was the questioning that year that **Tom Daugherty**, AVA chairman and operator of two Idaho stores, pleaded from the stage for patience until financial reports were available for the then year-old ownership transfer of AVA from founder **John Power** to its members. This year, in contrast, the opening session went smoothly.

HOW'S THAT AGAIN? Distributor executives at the show were surprised, to say the least, to hear **Orion**

CALIFORNIA AVA MEET

(Continued from page 50)

coded so that the majority of revenue generated by that name, whether through list brokering or AVA's own direct-marketing efforts, will be returned to that member.

Other observers at the show pointed to the makeup of the AVA membership. To a greater degree even than the VSDA, the rank and file of AVA members are small-market, mom-and-pop operators who retain much of the entrepreneurial fervor that characterized the earliest years of the video retailing industry. Many are still capable of exhibiting a suspicion of anything that requires them to relinquish complete control over any part of their operation.

Home Video senior VP of sales **Gene Silverman** recommend that retailers investigate having their distributor rack their stores for sell-through. One executive called the remark "irresponsible" given the "developmental" status of most distributors' rack-jobbing capability. "I probably just got 9,000 new customers I can't handle," said another.

EASY DOES IT: While the Video Software Dealers Assn. convention has grown into a large, well-orchestrated affair, AVA retains some of the slapdash charm of a small gathering. AVA staffers periodically buttonholed reporters flourishing handwritten notes comprising the "official schedule" of press conferences. After being apprised of one upcoming event, a reporter asked a staffer about other conferences apparently scribbled in on the sheet for later in the day. "Oh, you weren't supposed to see that part," was the staffer's reply. Several press conferences had to be rescheduled because no one showed up at their originally appointed hours.

RATINGS RUMBLE: Not all video store operators wholeheartedly oppose efforts in various states to curb violence in movies. Some video retailers want the movies cleaned up, especially in regard to profanity other than "ripping out an oath if a character hits his finger with a hammer," says **Pepton Terry**, owner of both a theater and video store in Glasgow, Mont. Terry applauds the plea that erupted here during an industry-issues panel with top studio executives. More than one AVA member petitioned the studios for more family films or at least sanitized airline versions. Says Terry of the theatrical situation: "It just amazes me when you have a 'Rambo' playing and a family film on the next screen and in comes a man and wife with kids—they head for the 'Rambo' movie." What irks Terry is the gratuitous profanity. "It's just tossed in as if it's obligatory."

STAGGERING STAT: It came during a seminar when **John Farr**, VP of sales at **Commtron Corp.**, noted how few stores do a monthly mailing. Research shows a staggering 60% of the rental customers visit stores just 1.5 times a month. "You have to be out there hitting them with a mailing piece of some kind," said Farr.

ACM Pegs WSIX Top Station; WGKX DJ, Calif. Club Honored

LOS ANGELES—The Academy of Country Music has named WSIX Nashville the radio station of the year for the second year in a row. Jon Conlon of WGKX Memphis was also a repeat winner in the DJ-of-the-year category.

A third ACM award for country nightclub of the year goes to the Crazy Horse Steak House & Saloon, Santa Ana, Calif. The club has been so honored for four straight years.

The winners were announced by Bill Boyd, executive director of the ACM, on behalf of the academy's board of directors. The radio categories were deter-

mined by a vote of record-label promotion personnel, independent promoters, major music industry trade publication representatives, and the promotional and publication members of the ACM. The nightclub award is determined by those same voters, plus managers, agents, and bookers who deal with country music nightclubs.

WSIX, Conlon, and the Crazy Horse will be recognized at the academy's 25th annual awards presentation ceremonies, April 25 at Hollywood, Calif.'s Pantages Theatre. The event will be broadcast on NBC-TV.

Label Rosters Are Rife With Talent 10 Largest Logos List Total Of 188 Acts

NASHVILLE—It's getting to be a crowded field.

As of April 1, country music's 10 largest record labels revealed a combined artist roster of 188 acts that are competing or getting ready to compete for space on already crowded playlists.

CBS Records has the largest lineup (34), followed by Capitol and Warner Bros. (29), MCA (22), RCA (19), PolyGram (16), Curb (15), Atlantic (10), Arista (9), and 16th Avenue (5).

The dominant country voice is still male. There are 100 male vocalists, 43 female vocalists, and 45 duos or larger groups.

Here is the label-by-label lineup:

CBS—Columbia: Chet Atkins, Mary

Chapin Carpenter, Rosanne Cash, Rodney Crowell, Vern Gosdin, Don Henry, Tim Mensy, Willie Nelson, Reed Nielsen, the O'Kanes, Dolly Parton, Mike Reid, Earl Scruggs, Ricky Van Shelton, Shenandoah,

*Of the total number,
100 are male artists,
and 45 are groups*

Sweethearts Of The Rodeo, Lori Yates, and Zaca Creek. Epic: The Charlie Daniels Band, Linda Davis, Joe Diffie, James Gregory, Merle Haggard, Waylon Jennings, George Jones, Shelby Lynne, Tim Ryan, the Shooters, Ricky Skaggs, the Smith Brothers, Doug Stone, Les Taylor, Zack Turner, and Tammy Wynette.

Capitol—John Anderson, Joe Barnhill, Suzy Bogguss, Garth Brooks, T. Graham Brown, Glen Campbell, Lacy J. Dalton, Gail Davies, Larry

Gatlin & the Gatlin Brothers, Lee Greenwood, Joni Harms, Barbara Mandrell, Scott McQuaig, Gary Morris, Anne Murray, Wayland Patton, Pirates Of The Mississippi, Eddie Rabbitt, Eddy Raven, Dan Seals, Trader-Price, Tanya Tucker, Cheryl Wheeler, Roger Whittaker, and Wild Rose. Capitol/Curb: Cee Cee Chapman, Jara Lane, Sawyer Brown, and Ray Stevens

Warner Bros.—Chris Austin, Holly Dunn, the Forester Sisters, Rhonda Gunn, Highway 101, Brenda Lee, the Marcy Brothers, Dawn Marie, Jennifer McCarter & the McCarters, Michael Martin Murphy, DeWayne Phillips, Pinkard & Bowden, Southern Pacific, Texas Tornados, Randy Travis, Travis Tritt, and Gene Watson. Warner/Reprise: Billy Hill, Carlene Carter, Emmylou Harris, Molly & the Heymakers, Tony Perez, Kenny Rogers, Kevin Welch, and Dwight Yoakam. Warner/Curb: Hank Williams Jr.

(Continued on page 56)

Farm Aid IV Honors Fallen AIDS Victim 'This One's For Ryan White' Was Heard Throughout

This one's for Ryan.

THE BIGGEST STAR AT FARM AID DIED. Willie Nelson, Kris Kristofferson, Jackson Browne, Bruce Hornsby, John Mellencamp, Taj Mahal, Carl Perkins, John Hiatt, Arlo Guthrie, K.T. Oslin, Dwight Yoakam, Guns N' Roses, John Prine, Bonnie Raitt, John Denver, Elton John, and Crosby, Stills, Nash & Young. Those are just a few of the major stars from the world of rock, country, folk, blues, and pop music who helped make Farm Aid IV not only a classic entertainment event but a major force in awakening America's conscience to the plight of the family farmer. And the list goes on... until it totals 71 acts plus the Rev. Jesse Jackson. But the biggest star of the April 7 event at the Indianapolis Hoosier Dome didn't make it to the stage. Ryan White's life was slowly slipping away only six blocks away at the James Whitcomb Riley Hospital for Children.

Only one time from 11:21 Saturday morning, when the concert started, to 12:40 Sunday morning, when the show closed with a rousing version of "This Land Is Your Land," did the giant domed stadium fall silent. Jackson asked for a period of silence and prayers for the AIDS-stricken teenager who had won the hearts of America with his valiant struggle against the plague of the '90s. Hospitalized since March 29 with an AIDS-related respiratory infection, Ryan was unconscious, under heavy sedation, in critical condition, and on life support. He had contracted AIDS at age 13 in 1984 when an infected blood-clotting agent was used to treat his hemophilia. His valiant fight for life and respect provoked contrasts of the best and worst of human nature. He was taunted viciously during his struggle to attend Western Middle School near Kokomo. He was embraced by major stars and major powers as he became a living symbol that AIDS can be as unfair as it is fatal. He faced it all—the good, the bad, the ugly—with a boyish grin that warmed his pale face and won hearts in a world frustrated by a disease that has already taken too many good people too soon. Barred from attending school, White finally won the legal battle only to endure harassment from school officials, parents, and students who refused to believe that AIDS cannot be spread through casual contact. The pressure drove the Whites out of the town that turned out to be sicker than Ryan. He switched to Hamilton Heights High School near Ar-

cadia, and the town and fellow students rallied around him. The notoriety of his situation put the media spotlight on him, and he used it to dramatize the plight of children with AIDS. He appeared at congressional hearings and fund raisers—and his list of friends grew from Hoosier schoolkids to figures such as Elton John, Michael Jackson (who gave him a red Mustang and kept in constant touch), Ronald Reagan, Greg Louganis, and the Rev. Jackson, who hosted White at his California ranch over the New Year holiday. Jesse Jackson and John joined White's mother and sister often in a bedside vigil during the last days. Willie Nelson, unbelievably busy during the middle of the Farm Aid concert, took time out to visit the hospital Saturday afternoon. So did Kristofferson. Earlier in the week President George Bush had planted a tree in Indianapolis and



by Gerry Wood

remarked, "Let it be Ryan's tree." Sen. Edward Kennedy, who has suffered more than his share of untimely deaths in the family, called White's mother after a Senate committee approved his bill providing emergency funds for AIDS care, and said, "This one's for you, Ryan."

The emotional high point for Farm Aid IV came as Dick Clark announced the "special guest performer." Some 45,000 music fans rose to their feet as Elton John walked onstage and sat down at the piano. Just before he launched into "Candle In The Wind," he said, "This one's for Ryan." The arena exploded with applause, and, as the house lights dimmed, a giant starfield of tiny flames from matches and cigarette lighters created a close earthly approximation of the heavens on a starry, starry night. The applause became a roar and the dome shook with sound and light and the lyrics from an obviously distraught Elton John who fought back tears. The swirl of song, starlight, love, and concern for Ryan White grew with overwhelming power and intensity. As John completed the song, the crescendo seemed to sweep out of the dome and glide down the block to gently surround, protect, and guide a sick kid on his unknown journey ahead.

The starfield blurred with tears as Elton John sang from the soul, "And it seems to me you lived your life like a candle in the wind... Your candle burned out long before your legend ever did."

Ryan White, 18, died that morning, Palm Sunday, at 7:11.



Songwriters Oppose DAT Bill, Applaud New Labels, Poll Shows

■ BY EDWARD MORRIS

This is the first of an occasional series based on Billboard surveys of music industry professionals.

NASHVILLE—Professional songwriters here do not like the proposed DAT law in Congress, the disappearance of their names from record albums, or having their work screened by novices. A thin majority of them oppose all record-content labeling. But they are pleased about such trends as the proliferation of country record companies, the resurgence of small independent publishers, and what they perceive to be their own increasing professionalism.

These are some of the conclusions gathered in Billboard's first ROW WATCH poll. The questions were asked at the March 28 meeting of the Nashville Songwriters Assn. International's professional division. Of the 55 attending, 23 participated in the poll.

The issue most cited on the question of what the songwriters saw as the main problems facing them was the DAT bill. Introduced in the House Of Representatives in February, the Digital Audio Tape Recorder Act Of 1990 would require that DAT recorders sold in the U.S. be equipped with a device to prevent the making of serial copies—that is, copies from copies of the original.

Songwriters argue that this amounts to an implicit approval of home taping and that it abandons the long push for a blank-tape royalty to help compensate for home-taping losses.

Other respondents objected to producers and A&R departments using "interns" or other novices to

screen their songs. One wrote: "Too many interns screen country songs during the week and go home to Molly Hatchet on the weekend. They have no practical experience."

Among additional concerns listed were lack of credit lines on "all product"; holds on songs that last too long and which have no provision to compensate the songwriter for this risk; lack of cooperation between record companies and radio; controlled composition clauses; "inside deals" among artists, producers, and songwriters that edge out writers without such connections; and publishers who do not work their catalogs sufficiently.

Several of the writers applauded the expanding market created by new record operations: "More labels—more outlets," one summarized. Another pointed to a "widening alternative market."

Creative pluses, according to the respondents, included "the infusion of rap into the pop/rock vernacular"; the signing of such artistically adventurous singer/songwriters as Lyle Lovett and Nanci Griffith; and an industry acceptance of "less formula music."

One writer noted that CD remixes of her old product were stimulating resales. She added that Music Row's proclivity for throwing parties enables writers to meet A&R people face to face.

On the question of whether records should be labeled for content and how the labels should be arrived at, 13 respondents wanted no labeling at all, nine thought the record companies should voluntarily sticker, and one said there should be a law to require sticker-ing.

Billboard. TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
1	1	1	12	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD) 8 weeks at No. 1	RVS III
2	3	3	9	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
3	2	2	49	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
4	4	5	23	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
5	7	8	6	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
6	5	4	27	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
7	6	7	44	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
8	11	21	4	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
9	8	6	9	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
10	13	17	5	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
11	9	9	52	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
12	10	10	24	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
13	15	11	49	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
14	14	12	28	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
15	17	16	26	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
16	12	14	80	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
17	18	15	45	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
18	16	13	30	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
19	20	19	44	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
20	19	18	39	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
21	21	22	152	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	22	23	61	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
23	26	29	35	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
24	32	65	3	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
25	23	20	60	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
26	29	27	23	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
27	24	26	60	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
28	25	24	11	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
29	28	25	27	DWIGHT YOAKAM REPRIS 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
30	30	31	87	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
31	31	30	36	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
32	27	28	79	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
33	41	39	140	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
34	33	32	61	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
35	39	62	3	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
36	34	33	90	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
37	36	35	96	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
38	71	—	2	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	36	217	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
40	NEW	—	1	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
41	37	37	48	KENNY ROGERS ● REPRIS 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
42	46	34	52	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
43	38	45	200	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
44	47	41	8	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
45	43	44	163	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
46	42	60	4	EXILE ARISTA 8624 (8.98) (CD)	STILL STANDING
47	51	43	27	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
48	52	74	49	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
49	63	—	2	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
50	50	49	7	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
51	44	52	48	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
52	45	48	134	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
53	49	46	10	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
54	35	38	83	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
55	64	66	231	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
56	55	42	59	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
57	54	51	48	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
58	53	57	48	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
59	62	68	3	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
60	56	54	11	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
61	58	56	15	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
62	59	58	96	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
63	60	55	41	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
64	48	40	103	RODNEY CROWELL ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
65	68	63	6	LARRY BOONE MERCURY 842 156 2 (CD)	DOWN THAT RIVER ROAD
66	57	47	36	WILLIE NELSON COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
67	61	61	308	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
68	67	67	114	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
69	69	69	25	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
70	72	53	16	K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BROS. (8.98) (CD)	ANGEL WITH A LARIAT
71	75	70	8	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
72	65	50	57	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
73	RE-ENTRY	—	63	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 40056/CBS (CD)	HIGHWAYMAN
74	RE-ENTRY	—	4	GIRLS NEXT DOOR ATLANTIC 82068-4 (8.98) (CD)	HOW 'BOUT US
75	RE-ENTRY	—	100	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT

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.

Surgeon General Warns: Strait Fever Spreading, Worst Is Yet To Come

WASHINGTON, DC—In a strongly worded statement issued during a packed press conference in Washington, DC, the Surgeon General of the United States has warned of an epidemic that appears to be sweeping the nation.

Strait Fever, named for the reigning Country Music Association's Entertainer of the Year George Strait, is known to be highly contagious and so far incurable.

First spotted nearly ten years ago in Strait's home state of Texas, the Fever has now been confirmed in all 50 states.

According to health officials, symptoms include uncontrollable sighing, swooning, screaming and insatiable

desires for the sight or sound of superstar Strait. Medical personnel warned that women seem particularly susceptible to Strait Fever.

Men who have contacted the Fever are more likely to suffer in silence, yet can usually be spotted by their tendency to wear sharply-creased blue jeans, heavily starched shirts, cowboy boots and hats. They often refer to themselves as "Firemen."

Officials cited several recent outbreaks of Strait Fever.

In December, vacationers and conventioners crammed the Las Vegas Hilton showroom during his appearance there. The Mayor was quoted as saying, "We love George in Vegas, but our casino people can't take more than

a few nights of him. The tables were empty!"

The new decade began with major epidemics in Lafayette, Louisiana; Jackson, Mississippi; and Montgomery, Alabama. The three cities reported a combined tally of more than 20,000 cases.

The most severe outbreak thus far has been in Houston. In just one day, 95,000 Texans with a bad case of the Fever bought tickets for Strait's two night stand at the Houston Astrodome.

Even President George Bush is not immune. Following a recent Rose Garden ceremony where Strait was presented with the American Success Award, the President pulled him aside

and pleaded with him to return to the White House for a concert as soon as possible.

The Surgeon General warned that the worst is yet to come. Strait has just completed recording a new album, his first in nearly 18 months.

The new MCA Records release "Livin' It Up", is expected to hit the streets May 15. It will be preceded by the album's first single, "Love Without End, Amen" on 4/16/90.

While there is no known cure for Strait Fever, people affected by the epidemic can be treated and can even lead somewhat normal lives.

An appeal has been issued to the nation's radio and retail personnel. "We are begging radio stations, play

this record as soon and as often as possible. Be kind to listeners making unreasonable requests for the record, they just can't help themselves."

Turning to retailers, he went on "Once the record hits the air, you can expect a near stampede of Strait Fever sufferers to your store. Please, for their sake, for your sake, for the nation's sake, have an adequate—and by that we mean enormous—amount of Strait stock on hand. In this case, ladies and gentlemen, too much is not enough."

Strait Fever... red hot and getting hotter!

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COUNTRY LABEL ROSTERS ARE RIFE WITH TALENT

(Continued from page 53)

Warner/Sire: k.d. lang. Warner/Geffen: Mac McAnally. WEA/Canada: George Fox.

MCA—Lionel Cartwright, Jerry Clower, Mark Collie, Skip Ewing, Gerry House, Vince Gill, James House, Irene Kelley, Patty Loveless, Reba McEntire, Bill Monroe, Nitty Gritty Dirt Band, Riders In The Sky, George Strait, Marty Stuart, Marsha Thornton, Conway Twitty, Steve Wariner, and Kelly Willis. MCA/Curb: Bellamy Brothers,

Desert Rose Band, and Lyle Lovett.

RCA—Alabama, Baillie & the Boys, Matraca Berg, Clint Black, Earl Thomas Conley, Foster & Lloyd, Ronnie Milsap, Lorrie Morgan, Tim O'Brien, K.T. Oslin, Paul Overstreet, Prairie Oyster, Restless Heart, Jo-el Sonnier, Keith Whitley, Monte Warden, Don Williams, and Jason D. Williams. RCA/Curb: The Judds.

PolyGram—Daniele Alexander, Butch Baker, Shane Barmby, Larry Boone, the Burch Sisters, Johnny Cash, Corbin/Hanner, William Lee Golden, Grayghost, Rich Grissom, Tom T. Hall, David Lynn Jones, the Kentucky Headhunters, Kathy Mattea, Ronna Reeves, and the Statler Brothers.

Curb—Becky Hobbs, Hal Ketchum, Jann Browne, John Jorgenson, Johnny Lee, Jonathan Edwards, Josh Logan, Kennard & John, Kippi

Brannon, Marie Osmond, Moe Bandy, Ronnie McDowell, T.G. Sheppard, Vega Brothers, and Wayne Newton.

Atlantic—Billy Joe Royal, Jeff Stevens & the Bullets, Robin Lee, Ray Kennedy, Johnny Tillotson, Girls Next Door, Billy & the American Suns, "Crash" Craddock, Joel Hughes, and Martin Del Ray.

Arista—Asleep At The Wheel, Rob Crosby, Exile, Alan Jackson, Lee

Roy Parnell, Diamond Rio, Jeff Thompson, Pam Tillis, and Michelle Wright.

16th Avenue—Canyon, John Conlee, Dianne Davis, Charley Pride, Randy VanWarmer.

In addition to the 188 country artists on these Nashville rosters, a number of the labels have pop, R&B, alternative, jazz, comedy, gospel, and instrumental acts on their rosters.

FOR WEEK ENDING APRIL 21, 1990

Billboard® HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	6	10	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
★★ No. 1 ★★ 1 week at No. 1					
2	5	7	11	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLETT (K.STEGALL, R.MURRAH)	RONNIE MILSAP RCA 9120-7
3	6	5	15	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON, M.IRWIN)	ALAN JACKSON ARISTA 9922
4	7	8	13	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
5	12	15	7	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS, D.GAY)	CLINT BLACK RCA 2520-7
6	3	2	15	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
7	1	3	12	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
8	8	11	11	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER, J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
9	10	12	9	HELP ME HOLD ON G.BROWN (T.TRITT, P.TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
10	2	1	13	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
11	16	16	10	SEE IF I CARE R.HALL,R.BYRNE (W.ALDREDGE, R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
12	17	25	7	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS, T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
13	9	4	16	SEEN' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9116-7
14	14	14	12	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
15	15	17	11	AIN'T NOBODY'S BUSINESS B.BECKETT,H.WILLIAMS, JR., J.E.NORMAN (J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
16	19	27	8	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38 73254/CBS
17	18	21	8	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS, Z.TURNER)	KEITH WHITLEY RCA 9122-7
18	21	22	9	BRING BACK YOUR LOVE TO ME R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
19	20	24	12	BACK WHERE I COME FROM J.E.NORMAN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
20	24	28	9	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
21	13	10	16	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	PATTY LOVELESS MCA 53764
22	26	32	5	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53779
23	23	29	7	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE, S.CLARK)	DOUG STONE EPIC 34 73246/CBS
24	11	9	16	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
25	29	36	7	BLACK VELVET N.LARKIN (C.WARD, D.TYSON)	ROBIN LEE ATLANTIC 4-87979
26	33	41	5	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	TANYA TUCKER CAPITOL 44520
27	28	31	8	SILVER STALLION C.MOMAN (L.CLAYTON)	WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
28	34	39	6	THE DOMINO THEORY R.SCRUGGS (B.LABOUTY, B.FOSTER)	STEVE WARINER MCA 53733
29	25	18	20	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL 44527
30	27	20	19	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	THE OAK RIDGE BOYS MCA 53757
31	22	13	14	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
32	41	54	4	GUARDIAN ANGELS B.MAHER (N.JUDD, J.JARVIS, D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
33	36	37	8	DID IT FOR LOVE R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44483/CAPITOL
34	32	23	19	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 9115-7
35	44	52	5	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53804/MCA
36	37	34	23	NOBODY'S HOME J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
37	35	30	22	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	JANN BROWNE CURB 76805
38	30	19	18	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUTY)	EDDY RAVEN CAPITOL 44528

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	50	64	3	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER, F.KOLLER)	KATHY MATTEA MERCURY 876746-4
40	47	56	4	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS, H.KANTER)	LACY J. DALTON CAPITOL 79962
41	48	51	9	MISTER DJ J.STROUD (C.DANIELS, T.CRAIN, T.DIGREGORIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
42	39	35	20	SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
43	40	40	22	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
44	42	33	18	LITTLE GIRL J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
★★★ POWER PICK/AIRPLAY ★★★					
45	58	72	3	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT, R.NELSEN)	EDDIE RABBITT CAPITOL 4M-44538
46	43	43	26	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
47	49	45	22	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	RICKY VAN SHELTON COLUMBIA 38 73077/CBS
48	45	44	25	START ALL OVER AGAIN P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
49	31	26	13	THIS HEART B.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
50	46	42	25	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	BAILLIE AND THE BOYS RCA 9076-7
51	51	47	22	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	KATHY MATTEA MERCURY 876 262-7
52	54	57	9	THE HIGHWAY F.FOSTER (T.CONNERS, R.WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS
53	52	46	21	OVERNIGHT SUCCESS J.BOWEN,G.STRAIT (S.D.SHAFER)	GEORGE STRAIT MCA 53755
54	56	74	3	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER, B.LLOYD)	FOSTER & LLOYD RCA 2502-7
55	57	59	22	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
56	55	53	19	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS,R.SHARP (S.LEMAIRE, J.PENNINGTON)	EXILE ARISTA 9911
57	65	71	3	I GO TO PIECES SOUTHERN PACIFIC (J.E.NORMAN, D.SHANNON)	SOUTHERN PACIFIC WARNER BROS. 7-19860
58	53	48	10	MAYBE J.E.NORMAN,S.DORFF (B.RICE, M.S.RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
59	69	75	3	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE, R.GILES)	T. GRAHAM BROWN CAPITOL 44534
60	60	58	20	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
61	59	62	6	CROCODILE TEARS B.BECKETT (L.R.PARNELL, L.PRESTON)	LEE ROY PARNELL ARISTA 9912
62	71	—	2	PERFECT K.LEHNING (M.E.NEVIN)	BAILLIE AND THE BOYS RCA 2500-7
63	68	—	2	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN, L.WILLIAMS)	REBA MCENTIRE MCA 537009
64	74	—	2	FIT TO BE TIED DOWN J.BOWEN,C.TWITTY,D.HENRY (W.ALDREDGE)	CONWAY TWITTY MCA 79000
65	64	68	5	GOODBYE, SO LONG, HELLO S.BERLIN (R.DECARLO, W.P.BENNETT)	PRAIRIE OYSTER RCA 91124
66	61	63	6	WALKIN' IN THE SUN J.BOWEN,G.CAMPBELL (J.BARRY)	GLEN CAMPBELL CAPITOL 79966
67	66	70	3	THE SCENE OF THE CRIME B.HALVERSON,J.LEO (D.LINDE)	JO-EL SONNIER RCA 9123-7
68	NEW	1	1	ISLAND B.BECKETT (T.SEALS, E.RAVEN)	EDDY RAVEN CAPITOL 79997
69	67	69	5	HOLLYWOOD SQUARES J.BOWEN,G.STRAIT (W.PATTON, L.CORDLE, J.TANGUAY)	GEORGE STRAIT MCA LP CUT
70	72	—	2	DRIVE SOUTH W.WALDMAN (J.HIATT)	THE FORESTER SISTERS WITH THE BELLAMY BROTHERS WARNER BROS. 7-19874
71	NEW	1	1	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL, G.JENNINGS, T.DUBOIS)	RESTLESS HEART RCA 2503-7
72	75	—	2	NOBODY'S TALKING R.SCRUGGS,T.DUBOIS (R.SHARP, S.LEMAIRE)	EXILE ARISTA 2009
73	63	61	15	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529
74	NEW	1	1	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS, T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
75	62	55	11	SOMETHING WITH A RING TO IT D.JOHNSON,T.BROWN (M.COLLIE, A.TIPPIN)	MARK COLLIE MCA 53778

Records moving up the chart with airplay gains this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

COUNTRY CORNER



by Marie Ratliff

MAYBE A FIRST? Southern Pacific's "I Go To Pieces" (Warner Bros.), sung entirely a cappella, may mark the first time there's been a country music single without instrumentation on the chart. Though there have been a few such songs in other formats, none of the experts we consulted can recall it having ever happened in the country field. The song, currently at No. 57, was a top 10 pop hit for Peter & Gordon in 1965.

"It's really coming on for us," says MD Carl Brown, KSAN San Francisco. "We put it on right out of the box and got immediate response. It possibly will turn out to be one of our biggest records."

Others giving it good early support include WWYZ Hartford, Conn., KPLX Dallas, WWKA Orlando, Fla., WIVK Knoxville, Tenn., WCMS Norfolk, Va., WGAR Cleveland, KUPL Portland, Ore., KEEY Minneapolis/St. Paul, WDSY Pittsburgh, and WFMS Indianapolis. Among those showing new adds this week are KCKC San Bernardino, Calif., WHOK Columbus, Ohio, KKAT Salt Lake City, KWJJ Portland, Ore., WKJN Baton Rouge, La., WBVE Cincinnati, and WQYK Tampa, Fla.

"MUSIC DIRECTORS, take time to listen: This record will surprise you, and will work for you," says PD Jim Patrick, KZKX Lincoln, Neb., of Joe Barnhill's "Any Ole Time" (Capitol). "It's real nice straight-ahead country, not twangy, not too contemporary."

Other believers include WCTK Providence, R.I., WKEZ Norfolk, WDAF Kansas City, Mo., and WWYZ Hartford. "Any Ole Time" is currently No. 8 on the Hot Country Radio Breakouts list.

"CHARLEY PRIDE has his strongest in a long, long time," says PD Jim Asker, WFLS Fredericksburg, Va., of "Moody Woman" (16th Avenue). "I think it's gonna be a big comeback record for him," he adds.

Asker is also enthusiastic about Conway Twitty's "Fit To Be Tied Down" (MCA). "We do a battle of new music every night," he says, "and our listeners really love this one." Among the new adds on Twitty are KILT Houston, WIL St. Louis, WGAR Cleveland, WSIX Nashville, WCRJ Jacksonville, Fla., and KRPM Seattle. It's showing big jumps at KRAK Sacramento, Calif., WYNK Baton Rouge, KEEN San Jose, Calif., WKY Oklahoma City, WHOK Columbus, and WGKX Memphis.

DAN SEALS leaps 4-1 with "Love On Arrival" (Capitol), keeping a good lead in gross impressions over the next two titles. However, the No. 2 song, "Stranger Things Have Happened" by Ronnie Milsap (RCA), and the No. 3 song, "Here In The Real World" by Alan Jackson (Arista), have little distance between them. Don Williams' "Just As Long As I Have You" (RCA) had a slight decrease in gross impressions and moves 7-4 without a bullet.

FOSTER & LLOYD are off and running with their most widely acclaimed single in some time, "Is It Love" (RCA), No. 54 in its third week on the Hot Country Singles & Tracks chart.

"I like it a lot," says PD Ken Johnson, WYRK Buffalo, N.Y. "It has a little more steel guitar than anything they've had out before, which gives it a more traditional type of feel, yet keeps that rockabilly flavor."

It's getting heavy play at WDAF Kansas City, WKJN Baton Rouge, WWYZ Hartford, and KASE Austin, Texas. Good action is also showing at KEEN San Jose, WCMS Norfolk, KXXY and KEBC Oklahoma City, WXTU Philadelphia, KVOO Tulsa, Okla., WFMS Indianapolis, and KSOP Salt Lake City.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. LONELY TOWN DAVID LYNN JONES MERCURY
2. KNOWIN' YOU WERE LEAVIN' LES TAYLOR EPIC
3. HILLBILLY ROCK MARTY STUART MCA
4. BROKEN FRIEND MERLE HAGGARD EPIC
5. CARRYIN' ON CANYON 16TH AVENUE
6. I DON'T WANT TO LOVE YOU (BUT I DO) KELLY WILLIS MCA
7. HELL STAYS OPEN (ALL NIGHT LONG) GEORGE JONES EPIC
8. ANY OLE TIME JOE BARNHILL CAPITOL
9. THE DANCE GARTH BROOKS CAPITOL
10. OLD MEMORY SCOTT McQUAIG CAPITOL

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

COUNTRY



Fat Attack. In what looks like a Bourbon Street nightmare, RCA artist Jo-Ei Sonnier welcomes Mardi Gras King James to a Mardi Gras party on Fat Tuesday in Nashville. Sonnier and his band showcased material from his new "Have A Little Faith" album and paraded into the party in grand style. Shown at the Cannery in Nashville are, from left, Greg Oswald, World Class Entertainment; Patrick Logan, William Carter Management; Sonnier; King James; and, coveting the King's garments, Randy Goodman, VP of product development for RCA/Nashville. (Photo: Don Putnam)

Bluegrass Veterans Hot Rize To Disband

NASHVILLE—Hot Rize, the veteran bluegrass band, will present its final concert during the Merle Watson Memorial Festival in Wilkesboro, N.C., April 27-29.

The group, which has been in operation for 11 years, decided to disband after one of its members, singer/songwriter Tim O'Brien, signed to RCA Records' country division. O'Brien will use another Hot Rize member, Nick Forster, as a guitarist in his band.

Hot Rize took its name from the Martha White Flour ingredient cel-

ebrated by the legendary Lester Flatt & Earl Scruggs in their "Martha White Theme Song." The company was Flatt & Scruggs' longtime corporate sponsor and came to be strongly identified with bluegrass music in the '60s.

Hot Rize's alter ego act, Red Knuckles & the Trail Blazers, will retire as well. The other band members are Pete Wernick and Charles Sawtele.

"It's been a cooperative all along," O'Brien explains, "and it's pretty hard to envision forming a

new Hot Rize."

O'Brien first came to prominence in country music as writer of the Kathy Mattea hits "Walk The Way The Wind Blows" and "Untold Stories." He has completed his first album for RCA, with Garth Fundis as producer. His debut single is set for September release. However, he says he and Mattea will issue a duet single in June, "The Battle Hymn Of Love," that will be worked by both their labels. Mattea records for Mercury/PolyGram. EDWARD MORRIS

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
15 AIN'T NOBODY'S BUSINESS (MCA, ASCAP) HL	74 HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP)
19 BACK WHERE I COME FROM (Beginner, ASCAP)	50 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM
40 BLACK COFFEE (ESP, BMI)	57 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI)
25 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba) HL	22 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
18 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	23 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
21 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM	16 IF LOOKS COULD KILL (Coolwell, ASCAP)
61 CROCODILE TEARS (PolyGram International, ASCAP/R-Bar-P, ASCAP/Bug, BMI/Whiskey Drinkin', BMI) HL	59 IF YOU COULD ONLY SEE ME NOW (S.B.M., BMI/Kinetic Diamond, BMI/Edge O' Woods, BMI)
71 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP)	17 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)
33 DID IT FOR LOVE (Zoo Crew, ASCAP)	35 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI)
28 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	54 IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung Fu, BMI) HL
70 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)	68 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)
20 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	12 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL
34 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	4 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL
64 FIT TO BE TIED DOWN (Rick Hall, ASCAP)	56 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL/WBM
7 FIVE MINUTES (BMG, ASCAP) CPP	43 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/CPP
73 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	44 LITTLE GIRL (W.B.M., SESAC)
65 GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie P. Bennett, BMI) HL	1 LOVE ON ARRIVAL (Pink Pig, BMI) CPP
32 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP)	58 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL
10 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	41 MISTER DJ (Cabin Fever, BMI) WBM
60 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	46 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM
9 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	30 NO MATTER HOW HIGH (ESP, BMI)
3 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	36 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP
52 THE HIGHWAY (J.D. Sandefer III, BMI)	72 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI)
69 HOLLYWOOD SQUARES (PolyGram International, ASCAP/Amanda-Lin, ASCAP/Monsari, BMI) HL	6 NOT COUNTING YOU (Major Bob, ASCAP) WBM
	31 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM
	29 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL
	55 ONE MAN WOMAN (Irving, BMI) CPP
	53 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP
	62 PERFECT (MCA, ASCAP)
	24 QUITTIN' TIME (Grog, ASCAP)
	14 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP
	45 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtowne, BMI)
	67 THE SCENE OF THE CRIME (Linda Manor, BMI)
	11 SEE IF I CARE (Colgems-EMI, ASCAP) WBM
	13 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
	39 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI)
	27 SILVER STALLION (Resaca, BMI) HL
	75 SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI) CPP
	38 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) WBM
	42 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
	48 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL
	47 STATUE OF A FOOL (Sure Fire, BMI)
	2 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
	37 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
	49 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
	63 WALK ON (Tom Collins, BMI)
	5 WALKIN' AWAY (Howlin'Hits, ASCAP)
	66 WALKIN' IN THE SUN (Irving, BMI/Jeff Barry Intl., BMI)
	8 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
	26 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
	51 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM

SHEET MUSIC AGENTS

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

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

Billboard® TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	23	CARMAN BENSON 2588	19 weeks at No. 1 REVIVAL IN THE LAND
2	3	19	SANDI PATTI WORD 8456	THE FINEST MOMENTS
3	2	23	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
4	13	3	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
5	6	11	MICHAEL CARD SPARROW 1219	THE BEGINNING
6	9	83	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
7	7	19	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
8	5	23	STEVE GREEN SPARROW 1196	THE MISSION
9	8	11	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
10	22	27	VARIOUS ARTISTS WORD 7508	OUR HYMNS
11	10	191	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
12	4	27	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
13	14	91	AMY GRANT MYRRH 5199/WORD	LEAD ME ON
14	11	19	RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR
15	19	31	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
16	12	23	FIRST CALL MYRRH 6889/WORD	GOD IS GOOD
17	17	95	GLAD BENSON 2445	THE ACAPELLA PROJECT
18	NEW▶		UNDERCOVER BROKEN 0516/WORD	BALANCE OF POWER
19	31	27	MARGARET BECKER SPARROW 1202	IMMIGRANT'S DAUGHTER
20	16	55	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
21	15	67	BEBE & CECE WINANS ● SPARROW 1169	HEAVEN
22	NEW▶		BRUCE CARROLL WORD 9986	THE GREAT EXCHANGE
23	NEW▶		CYNTHIA CLAWSON DAYSPRING 4187/WORD	WORDS WILL NEVER DO
24	18	107	CARMAN BENSON 2463	RADICALLY SAVED
25	21	79	RAY BOLTZ DIADEM 30296/SPECTRA	THANK YOU
26	23	99	TAKE 6 ● REUNION 25670/WORD	TAKE 6
27	26	3	TRUTH BENSON 2618	KEEP BELIEVING
28	20	11	RICH MULLINS REUNION 0053/WORD	NEVER PICTURE PERFECT
29	NEW▶		NU COLORS SPARROW 1225	MAN WITHIN
30	NEW▶		BOB BENNET URGENT 138 1849/SPRING ARBOR	LORD OF THE PATH
31	34	3	PAUL OVERSTREET WORD 9124	SEWING LOVE
32	30	35	BRYAN DUNCAN WORD 4602	STRONG MEDICINE
33	25	231	SANDI PATTI ▲ IMPACT 3910/BENSON	HYMNS JUST FOR YOU
34	29	15	THE BROOKLYN TABERNACLE CHOIR WORD 8509	LIVE AGAIN
35	39	3	TRACE BALIN DAYSPRING 4182/WORD	HERE AND NOW
36	NEW▶		L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
37	NEW▶		DAVID MULLIN WARNER BROS. 25971	REVIVAL
38	RE-ENTRY		DEGARMO & KEY POWER DISK 1096	PLEDGE
39	38	3	INTEGRITY'S HOSANNA INTEGRITY 80028/SPARROW	VICTOR'S CROWN
40	32	75	RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH

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GOSPEL



by Bob Darden

GOSPEL ARTISTS are getting their visas stamped like never before. Long before *perestroika*, **Scott Wesley Brown** performed dangerous, illegal Christian concerts behind the Iron Curtain. For more than seven years, Brown and I CARE (Christian Artists Reaching The Earth) Ministries took music, musical instruments, Bibles, and hope to believers in Eastern Europe.

Today, of course, the Berlin Wall that Brown once pounded in frustration stands in ruins. And today I CARE stands poised to reach the Church in Eastern Europe like no other ministry. Major concerts and seminars are planned for East Germany and Hungary in August. For more information, or to make donations of musical instruments or sheet music, contact I CARE, 40 Music Square East, Nashville, Tenn. 37203; 615-244-5588.

Myrrh artist **Kim Boyce** left in February for Eastern Europe—and in the process became the first contemporary Christian act to perform and minister in Romania. Boyce met with church and government leaders, distributed food, and performed in Bucharest, Oradea, Cluj, Sibiu, and Timisoara.

Reunion artist **Rick Cua** will be returning to Italy about the time World Cup-mania hits that country for "Rock The Boot II." The writer of one of the most popular songs on Christian radio last year ("I Can . . . I Will"), Cua will perform in Germany and Scandinavia and end up in Zimbabwe in September for a series of crusades in that African nation. He is believed to be the first contemporary Christian artist to play there.

Hard rock act **Whitecross** is a headliner in the British Isles, Europe, Canada, Japan, and Australia. But the **Refuge/Pure Metal** act recently became the first to perform in Guatemala, where its most recent video/single, "Attention Please," went top five. At the group's first concert in that Central American country, the First Lady of Guatemala was in attendance.

In Japan, Whitecross' "Hammer & Nail" made such an impact on the metal charts that CBS/Sony has picked up the publishing and Metal Media is distributing.

Speaking of Japan, Billboard's newcomer of the year, **Warner/Myrrh** artist **Dave Mullen**, tore up the Land of the Rising Sun on a recently completed tour there (opening first for NRBQ and then for the Radiators) and even appeared on Japan's version of MTV. Elsewhere, the **Richard Smallwood Singers** had a major series of dates in the Soviet Union and Poland, **Randy Stonehill** went to Thailand to film a television special for Compassion International, **Mylon & Bro-**

Gospel artists are taking their music to the East Bloc

ken Heart performed and ministered during a triumphant tour of the Philippines, and **Russ & Tori Taff** once sent me a postcard from Hell, Norway (it may not be the end of the world, but you can sure see it from there).

NOTES: **Sparrow** and Sante Fe Communications (producers of "Heart Of The Nation," a Catholic television series seen daily in more than a thousand U.S. cities and 57 foreign countries) joined forces to release **John Michael Talbot's** video, "Quiet Reflections."

Here is a nifty idea from **Inter!nc**: a special gift cassette aimed at graduating high school and college students. "ConGRADulations" features hand-picked songs like "Life After High School" (**Kenny Marks**), "Pursuit Of A Dream" and "Friends" (**Michael W. Smith**), "What Is The Measure Of Your Success?" (**Steve Taylor**), "The Sky Is The Limit" (**Leon Patisillo**), and others. It makes a heckuva lot more sense to give than another devotional book that will probably never get read. Address: Inter!nc, P.O. Box 21806, Waco, Texas 76702.

Myrrh artist/producer/songwriter/pianist **Michael Omartian** was recently cited by Billboard for having eight No. 1 hits and for being the first producer to have No. 1 hits in the '70s, '80s, and '90s (with Michael Bolton's Grammy-winning "How Am I Supposed To Live Without You?"). Omartian's still-untitled Myrrh debut is set for a May release.

ASCAP, BMI, SESAC Confer Gospel Awards

NASHVILLE—ASCAP, BMI, and SESAC have handed out songwriting and publishing awards as part of Gospel Music Week here, April 1-5. SESAC's outstanding-achievement honor went to writer Bobby Price and publisher Tin Roof; writer Jonathan David Brown and publishers Hole In The Sky and Promiseland; writer Jerry Salley and publisher Cholampy; writer Bob Hartman and publisher Petsong; and writer Donnie Harper and publisher Luminar.

Sparrow Records' Margaret Becker garnered SESAC's songwriter-of-the-year honor for the second consecutive year. Sparrow's Mark Williams accepted the publisher-of-the-year award for His Eye Music. The song "Where No One Stands Alone" earned the SESAC Hall of Fame award.

BMI handed out 15 awards to writers and publishers and presented its special-recognition award to David Hall, VP/GM of The Nashville Network, in honor of TNN's support of gospel music. Two BMI awards went to writers honored as nominees for GMA songwriter of the year: Steven Curtis Chapman and Phill McHugh. Songwriters and publishers honored for GMA song-of-the-year nominations were Larnelle Harris for "I Can

Begin Again," published by First Row and Lifesong; Chapman for "His Strength Is Perfect" and "More To This Life," published by Greg Nelson, New Wings, and Sparrow Song; and McHugh for "In Heaven's Eyes," published by River Oaks.

ASCAP conferred a special award to honor Joe Battaglia and the National Christian Radio Seminar. Justin Smith and the National Christian Promoters round table were also honored. Other ASCAP winners were Ray Boltz, Claire Cloninger, and Gloria Gaither for nominations in the GMA songwriter-of-the-year category. Also, the following writer and publisher members were honored for GMA nominations in the song-of-the-year category: Bruce Carroll and Paul Smith for "Above And Beyond," published by Word; Richard Mullins for "Awesome God," published by Edward Grant; Twila Paris for "Every Heart That Is Breaking," published by Ariose and Mountain Spring; Kathy Holmes Frizzell and Claire Cloninger for "Forever Friends," published by Word; Dave Clark for "I Can Begin Again," published by John T. Benson; Phil Naish for "More To This Life," published by Lorenz Creative Services, Pamela Kay, and Beckengus; Ray Boltz for

"Thank You," published by Gaither; and Wayne A. Watson for "Watercolour Ponies," published by Word.

DEBBIE HOLLEY



Inspirational Appearance. Word Records artist DeLeon Richards, left, speaks to an audience on "Inspirations Across America," a nationally syndicated urban contemporary radio show, in a special "Salute To Teenagers." Richards, the youngest person ever nominated for a Grammy award, recently released her latest album, "We Need To Hear From You." Pictured with Richards is Burke Johnson, host of the radio program.

TOP GOSPEL ALBUMS™

In the SPIRIT



by Lisa Collins

VANESSA BELL ARMSTRONG, one of the biggest names in black gospel, likes to think of herself as the singer's singer. She relishes the compliments of artists like Freddie Jackson and Luther Vandross, who often cite her as their favorite singer—gospel or otherwise. Her range and musical style make her hard to classify as either traditional or contemporary.

"The way I rear back on certain songs—that's traditional," Armstrong says. "Then when you get the little sly tones, and the runs, it's contemporary, bluesy, jazzy."

But her career has taken some unexpected turns recently. Armstrong's latest **Jive Records** release, "Wonderful One," has not lived up to sales expectations and she recently broke with longtime manager **Barry Hankerson**. Armstrong is even planning a move to Los Angeles, hoping to increase her exposure within the industry—and revitalize her career.

"I want to go another way," she says, "not just traditional or contemporary, but more commercial—like the theme songs I did for [the TV series] 'Amen.'"

Armstrong has been singing since she was 4. When she was 10, her mother recalls, she'd cry if she wasn't allowed to lead a song. And at age 12, she was determined to become the next **Mahalia Jackson**.

Armstrong says she has always been ahead of her time musically. She believes that's why her previous **Jive** album, "Vanessa Bell Armstrong," landed her in hot water with gospel aficionados.

"They thought I had just gone totally out of the box," Armstrong says. "You Bring Out The Best In Me' just sounded too secular."

To top things off, Armstrong says her producer made a critical mistake during the project. "It was a mistake in the mastering," she says. "I sang 'You bring it out, Lord' and it came out 'boy.' Boy, did I get crucified!"

"Wonderful One's" mediocre sales performance, which she blames in part on the release schedule, has put a damper on the relationship between Armstrong and **Jive**, according to Armstrong.

"I think 'What Shall I Render' should have hit first," she says. "And then 'Something Inside.' I think the gospel announcers were turned off by the previous version

'They thought I had just gone totally out of the box'

of ['Something Inside'] by another gospel artist that didn't do well."

NEWS: Sparrow Records has announced a pact with **Warner Bros.** for distribution in the Christian marketplace. Sparrow also recently announced the signing of **Daryl Coley**. Elsewhere, gospel prodigy **DeLeon Richards**, who just released her third album for **Word** ("We Need To Hear From You"), has been signed to play a leading role in the upcoming "Brewster's Place" series.

On a sad note, **Sister Thea Bowman**, the Catholic nun who earned national acclaim for her work within the Catholic Church on behalf of blacks and women, died of bone marrow cancer earlier this month. The 52-year-old **Krystal Records** artist waged a lifelong battle to integrate black spirituals into the Catholic Church (**Billboard**, May 20, 1989). Her lone release for **Krystal** is titled "Sister Thea: Songs Of My People."

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	1	41	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
2	2	25	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
3	3	21	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
4	5	13	COMMISSIONED LIGHT 72026/SPECTRA	ORDINARY JUST WON'T DO
5	7	13	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
6	4	13	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSLOT 89415/SPECTRA	WAIT ON HIM
7	8	13	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO	HE'S WORTHY
8	10	9	RON WINANS SELAH 7504/SPARROW	FAMILY & FRIENDS CHOIR II
9	9	37	THE WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL I
10	6	37	THOMAS WHITFIELD & CO SOUND OF GOSPEL 179	AND THEY SANG A HYMN
11	14	5	REV. BARNES & CO./DEBRA & GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE ...
12	11	49	BEAU WILLIAMS LIGHT 72021/SPECTRA	WONDERFUL
13	18	9	REV. NICKS/ST. JAMES BAPTIST CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
14	15	13	THE CLARK SISTERS WORD 8449	BRINGING IT BACK HOME
15	12	25	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
16	25	5	THE RICKY GRUNDY CHORALE SPARROW 1222	THE RICKY GRUNDY CHORALE
17	13	41	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
18	16	25	THE WILLIAMS BROTHERS MALACO 4420	AIN'T LOVE WONDERFUL
19	20	29	THE JACKSON SOUTHERNAIRES MALACO 4435	ON THE THIRD DAY
20	17	25	JAMES CLEVELAND SAVOY 7097/MALACO	BREATHE ON ME
21	19	65	BEBE & CECE WINANS ● SPARROW 1169	HEAVEN
22	21	25	JESSE DIXON I AM 8432	I KNOW WHAT PRAYER CAN DO
23	26	5	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190	IN WORSHIP
24	24	73	REV. MILTON BRUNSON REJOICE 8418/WORD	AVAILABLE TO YOU
25	22	65	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794/MALACO	WE'RE GONNA MAKE IT
26	30	45	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 72023/SPECTRA	HEROS
27	29	9	THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD
28	40	3	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
29	23	37	KEITH HUNTER/WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL 177	GOD IS A GOOD GOD
30	28	61	REV. JAMES MOORE MALACO 4429	REV. JAMES MOORE LIVE
31	33	29	VANESSA BELL ARMSTRONG JIVE 1200/RCA	WONDERFUL ONE
32	31	21	JEROME FERRELL/N.Y. SEMINAR MASS CHOIR SOUND OF GOSPEL 186	MOVING BY THE SPIRIT
33	35	3	WITNESS LECTION 841 810/POLYGRAM	WE CAN MAKE A DIFFERENCE
34	38	3	EDWIN HAWKINS LECTION 841 811/POLYGRAM	FACE TO FACE
35	32	3	DARIUS BROOKS SOUND OF GOSPEL 185	SIMPLY DARIUS
36	27	13	FUTREL LIGHT 72029/SPECTRA	WORTH THE WAIT
37	36	3	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
38	NEW ▶		WANDA NERO BUTLER SOUND OF GOSPEL 907	NEW BORN SOUL
39	RE-ENTRY		BISHOP JEFF BANKS SAVOY 14796/MALACO	THE STORM IS OVER
40	34	109	SHIRLEY CAESAR REJOICE 8385/WORD	LIVE IN CHICAGO

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O'NEAL TWINS
I Won't Be Silent Anymore
AIR 1040

ROY RAMSEY & THE SOUL SEARCHERS
LIVE
AIR 1041

DUKE HUMMINGBIRDS
OUR 60TH
AIR 1042

BEN WINARD
All Right Up
AIR 1043

AL HARRIS & THE INDIANAPOLIS MASS CHOIR
Inspired
AIR 1044

LUTHER BARNES & THE RED BUDD GOSPEL CHOIR
So Satisfied
AIR 1038

KING BAPTIST CHURCH MASS CHOIR
Holding On To Jesus' Hand
AIR 1035

Luther Barnes • The Sweet Jubalites, Robert Blair • The Eastside Vedettes, Lerema Bayle, Les Brown, The Considers, Tommie Ellison & The Singing Stars, Rev. Timothy Eberhardt, Maggie Ingram & The Inspirations, Jeff Jordan, Mighty Sam, Otis O. & Little Moss, Moss Brothers, Dennis Norwood, Sammie Peep & The Faith Crew, Rev. Cloophus Robinson, Singing Dropouts, World Thompson & Company, Rev. L.L. Wilton, Barbara White, Timothy Wright, Earth Stone & The Five Starline Singers, and Mary McNeil

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	13	KAOMA	LAMBADA	EPIC 46010
	2	2	27	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	3	11	3	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	4	4	15	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	5	5	21	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	6	3	63	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	7	8	9	JOSE LUIS RODRIGUEZ	JOSE LUIS RODRIGUEZ/MARIACHI VARGAS	POLYGRAM LATINO 842085/POLYGRAM-LATINO
	8	7	39	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	9	6	15	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/CAPIOTL-EMI LATIN
	10	10	21	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPIOTL-EMI LATIN
	11	13	45	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	12	17	15	XUXA XUXA	GLOBO 9113	
	13	12	5	JOSE LUIS RODRIGUEZ	QUINCE EXITOS	CBS 80095
	14	19	3	JOSE JOSE	EXITOS	GLOBO 2034
	15	—	1	LUIS ANGEL	SENALES DE VIDA	CBS 80272
	16	15	5	SUZY GONZALES	UNA PRUEBA DE AMOR	WEA LATINA 56235
	17	20	47	JULIO IGLESIAS	RAICES	CBS 80123
	18	—	5	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	19	16	27	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPIOTL-EMI LATIN
	20	—	39	MARISELA	MARISELA	ARIOLA 9577
	21	—	13	RAPHAEL	MARAVILLOSO CORAZON	CBS 80250
	22	24	3	MARISELA VERENA	SOMOS TAL PARA CUAL	CBS 80284
	23	9	37	EMMANUEL	QUISIERA	CBS 80124
	24	—	1	ALVARO TORRES	MAS ROMANTICO QUE NADIE	FONOVISA 5079
	25	—	65	CHAYANNE	CHAYANNE	CBS 80051
TROPICAL/SALSA	1	1	5	EDDIE SANTIAGO	NEW WABE	TH-RODVEN 2660
	2	3	33	LUIS ENRIQUE	MI MUNDO	CBS 80146
	3	2	23	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	4	4	33	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	5	15	3	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1990	TH-RODVEN 2720
	6	5	13	LALO RODRIGUEZ	SEXSACIONAL!	TH-RODVEN 2661
	7	8	23	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
	8	10	5	JOE ARROYO	EN ACCION	FUENTES 5688
	9	6	15	LA PATRULLA 15	EL CANTINERO	TTH 00-1
	10	9	19	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
	11	12	11	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/POLYGRAM-LATINO
	12	7	11	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
	13	13	5	COSTA BRAVA	COSTA BRAVA 90	HIT MAKERS 77
	14	16	25	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	15	11	19	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	16	14	13	BOBBY VALENTIN	AQUI ESTA LA SALSA	SONOTONE 21501
	17	—	1	LOS HERMANOS MORENO	PARA ALEGRASTE LA VIDA	RMM 1694
	18	19	37	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	19	22	45	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	20	25	15	GRUPO NICHE	SUTIL Y CONTUNDENTE	CBS 80155
	21	—	1	VARIOS ARTISTAS	MERENGUEANDO CON LAS...	SONOTONE 1180
	22	—	23	JOSE ALBERTO	MIS AMORES	RMM 1684
	23	—	31	HANSEL SOLO		CBS 80148
	24	—	1	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001
	25	21	13	VARIOS ARTISTAS	LOS GRANDES DEL MERENGUE	KAREN 128
REGIONAL MEXICAN	1	1	33	BRONCO	A TODO GALOPE	FONOVISA 8830
	2	2	15	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPIOTL-EMI LATIN
	3	4	39	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	4	8	23	LOS YONICS	A TU RECUERDO	FONOVISA 8832
	5	3	35	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	6	15	27	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	7	7	3	LA MAFIA	ENTER THE FUTURE	CBS 80314
	8	13	21	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	9	10	3	DAVID LEE GARZA	EL QUE MAS TE HA...	CAPITOL-EMI LATIN 42143
	10	16	71	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	11	6	29	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	12	9	25	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
	13	5	75	BRONCO	UN GOLPE MAS	FONOVISA 8808
	14	11	17	SELINA Y LOS DINOS	SELINA	CAPITOL-EMI LATIN 421-44/CAPIOTL-EMI LATIN
	15	25	3	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
	16	20	15	JOHNNY HERNANDEZ	NO ME HAGAN MENOS	CAPITOL-EMI LATIN 42134
	17	24	43	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	18	12	29	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	19	23	21	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
	20	—	1	TROPPIRROLLO	TROPPIRROLLO VOL.2	MUSART 90053/BALBOA
	21	18	55	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	22	—	17	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN 42138
	23	22	77	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	24	—	1	VARIOS ARTISTAS	16 GRANDES CON BANDA	FONOVISA 8846
	25	—	7	LOS IRACUNDOS	12 INOLVIDABLES	GLOBO 9732

Latin Notas



by Carlos Agudelo

SEVERAL NEW LATIN-ORIENTED releases speak volumes about the new, quality, not-necessarily-mainstream trends in the genre. Starting on the classical side, there is a "Spanish Serenade" by the **Mair-Davis Duo** on North Star Records (401-274-4119). This delightful recording captures the very essence of Spain's intensely lyrical music. **Marilyn Mair** on mandolin and **Mark Davis** on guitar create a delicate musical combination that touches the deepest and most engaging reaches of the ancient and passionate "Latin soul" . . . Another refreshing release is "Erotica" by Uruguayan musician **Roberto Perera**. Distributed by Epic, Perera's music is based on the Paraguayan harp, a less sophisticated but more ethnically rich instrument than its European counterpart. In this case, it acquires new-age dimensions—with a noticeable Latin influence—through its mixture with jazz, some pop/rock, R&B, and folklore elements . . . Then we have **Carlos Guedes & Desvio**, with "Churun Meru," his debut album. Guedes, a Venezuelan artist based in Dallas, also plays the harp, this time the Venezuelan *llanera* type, achieving an effect that is similar to Perera's in the use of ethnic roots, but that is also very original and far-reaching in scope. Guedes' music also has jazz influences, with a dynamic contemporary approach. The album comes via Heads Up Records (206-775-8677) . . . Another production that seems to have a lot of potential is "Nouveau Flamenco" by **Ottmar Liebert** on Higher Octave Music (213-856-0039). Liebert was born in Cologne, West Germany, to a Chinese-German father and a Hungarian mother and traveled extensively in Europe and Asia. I haven't heard this one yet, but critics who have sound

very enthusiastic. His music is said to blend the heart of Spanish gypsy guitar with a contemporary groove. I would bet on this one . . . Last but not least is "Music Inside," a PolyGram album in English and Portuguese that offers up the deep and peculiar Latin flavor of **Joyce**, an accomplished Brazilian performer/composer. This is also a jazz-influenced creation, with many shades of "our soul" in it.

JOE QUIJANO'S CESTA RECORDS (212-582-2590) has just released "La Pachanga Se Baila Asi. Los Años 60," a compilation of old (and one new) hits. The album is a two-record collectors' set with 21 tunes, some never heard before, that Quijano has produced

Several new releases boast jazz influences, Latin 'soul'

and recorded throughout his outstanding career. It brings back memories of one of the golden ages of Latin music, a period of intense creation and renovation of Afro-Cuban roots by an aggressive generation of young immigrants who were guided by a few masters and old pros. As a young innovator, Quijano was an integral part of the whole *pachanga* movement, a delightful craze that swept through the Latin music world and became part of the so-called salsa movement. The only new number is "El Tema De Charlie," a tune composed by Puerto Rican composer **Tite Curet Alonso**, in homage to **Charlie Palmieri**.

MUSICAL PRODUCTIONS IS COMING out with a series of reissues from the old *Coco* catalog in cassette and CD formats. The series includes some prized albums by the great **Eddie Palmieri** with singer **Lalo Rodriguez**, music by *charanga* master **Jose Fajardo**, **Charlie Palmieri** with the *Cesta All Stars*, **Orquesta Broadway**, **Ismael Rivera**, some **Johnny Pacheco**, a bit of **Chocolate**, and much more for a total of 50 jewels of good old Latin music. Titles will be released from now to October.

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IM&MC CONFERENCE TOPICS

SUNDAY, MAY 27

- ★ IM&MC WELCOME PARTY
- ★ REGISTRATION DESK OPEN FROM 12.00.
- ★ YOUNG PROFESSIONALS AND LOCAL MEDIA SEMINAR (in Dutch)

MONDAY, MAY 28

- ★ **KEYNOTE ADDRESS:** Colin Walters
Managing Director Laurel Benedict, The future of radio broadcasting in Europe.
- ★ **ENTERTAINING VISIONS - THE PRESIDENTS' PANEL**
The diversification of the entertainment industry over the coming decade.
- ★ **A SOUND APPROACH TO MARKETING RADIO**
Developing effective marketing techniques and evaluating the key elements for successful competition.
- ★ **IN THE FACE OF COMPETITION... PROGRAMMING RADIO**
Keeping the audience tuned in and turned on.
- ★ **BROADENING MUSICAL HORIZONS**
Exporting and marketing European talent to the world.

TUESDAY, MAY 29

- ★ **KEYNOTE ADDRESS:** Al Teller, Chairman, MCA Music Entertainment Group
"World Radio: Mirror Image of America or an Original Statement?"
- ★ **THE PROMOTION COMMOTION**
International managers discuss promoting artists across national frontiers and the changing role of artist management.
- ★ **SEE THE MUSIC, LISTEN TO THE PICTURE**
Are the priorities of the record industry and the television industry in tune when it comes to music programming?
- ★ **RADIO 2001, A DIGITAL ODYSSEY?**
The impact of digital audio in radio. The techniques of automated radio programming.
- ★ **THE BATTLE FOR INDEPENDENTS'**
Strategies for a fairer share of airplay. (Organised in association with Trans Musicales/Rock Affaire)

WEDNESDAY, MAY 30

- ★ **KEYNOTE ADDRESS:** Frank Zappa, "Rock Around The Bloc"
- ★ **A WORLD FULL OF EASTERN PROMISE**
Does the opening up of Eastern Europe represent genuine investment opportunities? A panel of experts separates wishful thinking from realistic assessment.
- ★ **ARTISTRY IN PRODUCT PROMOTION**
Determining the advantages and opportunities presented by sponsorship for advertisers, artists and the media.
- ★ **BROADCASTING, NARROWCASTING OR TYPECASTING?**
Radio dynamics for the '90s: formats, presentation and on-air talent. New formats for Europe.
- ★ **THE STATE OF SUPPORT FOR ROCK**
The pro's and con's of national government support for contemporary music & musicians.

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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	1	54	BONNIE RAITT ▲ CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
2	6	24	3	SINEAD O'CONNOR ENSIGN 21759/CHRYSALIS (9.98) (CD)	I DO NOT WANT WHAT I HAVEN'T GOT
3	4	3	29	JANET JACKSON ▲ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
4	2	2	92	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
5	3	4	40	MICHAEL BOLTON ▲ COLUMBIA OC 45012 (CD)	SOUL PROVIDER
6	5	5	15	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
7	10	13	7	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
8	8	8	30	AEROSMITH ▲ GEFEN 24254 (9.98) (CD)	PUMP
9	7	6	21	PHIL COLLINS ▲ ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
10	14	43	3	DEPECHE MODE SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
11	11	10	18	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
12	16	16	7	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
13	9	7	40	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
14	17	39	3	ROBERT PLANT ESPARANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
15	12	9	27	LINDA RONSTADT (FEA.A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
16	13	12	20	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
17	18	19	38	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
18	15	11	57	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
19	19	20	41	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
20	20	21	6	MIDNIGHT OIL COLUMBIA 45398 (CD)	BLUE SKY MINING
21	21	17	31	MOTLEY CRUE ▲ ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
22	30	70	3	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
23	24	22	8	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
24	23	14	25	BILLY JOEL ▲ COLUMBIA OC 44366 (CD)	STORM FRONT
25	27	28	22	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
26	33	37	5	ROD STEWART WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
27	22	15	50	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
28	25	18	20	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
29	26	27	39	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
30	36	44	10	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
31	29	23	87	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
32	55	130	3	SOUNDTRACK EMI 93492 (10.98) (CD)	PRETTY WOMAN
33	28	25	23	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
34	31	29	31	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
35	34	31	22	MICHAEL PENN RCA 9692-1-R (9.98) (CD)	MARCH
36	91	—	2	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
37	32	26	53	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
38	39	35	15	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
39	35	32	25	LUTHER VANDROSS ▲ EPIC E2-45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
40	37	33	66	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
41	45	50	5	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
42	NEW	—	1	HEART CAPITOL 91820 (9.98) (CD)	BRIGADE
43	60	159	3	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
44	47	48	12	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
45	46	47	40	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
46	38	34	63	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
47	50	53	4	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
48	40	36	49	RICHARD MARX ▲ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
49	54	116	3	DAVID BOWIE RYKODISC RALP 0171 (13.98) (CD)	CHANGESBOWIE
50	48	40	13	KAOMA ● EPIC 46010 (CD)	WORLD BEAT
51	51	49	39	THE 2 LIVE CREW ▲ SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
52	56	62	4	THE NOTTING HILLBILLIES WARNER BROS. 26147 (9.98) (CD)	MISSING... PRESUMED HAVING A GOOD TIME
53	43	38	22	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
54	52	46	26	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	44	42	42	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
56	53	54	8	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
57	64	95	4	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
58	49	45	23	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
59	58	65	4	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUN HOUSE
60	62	52	38	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
61	41	30	21	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
62	42	41	32	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
63	63	56	19	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
64	59	59	25	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
65	66	85	27	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
66	67	71	4	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
67	57	51	57	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
68	71	77	19	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
69	74	88	25	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
70	61	61	23	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
71	68	68	4	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
72	79	93	8	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
73	73	84	15	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
74	104	—	2	WILSON PHILLIPS SBK 93745 (9.98) (CD)	WILSON PHILLIPS
75	82	73	32	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
76	78	72	7	OINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
77	84	92	6	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
78	81	82	10	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
79	70	58	41	BAD ENGLISH ▲ EPIC OE 45083 (CD)	BAD ENGLISH
80	76	75	11	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
81	69	57	43	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
82	NEW	—	1	SOUNDTRACK SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
83	83	87	20	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
84	75	64	21	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
85	65	55	32	ROLLING STONES ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
86	85	81	7	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
87	77	63	29	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
88	89	76	37	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
89	87	80	22	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
90	117	127	4	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
91	94	101	14	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
92	109	115	4	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
93	95	96	10	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
94	102	—	2	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
95	86	69	8	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY
96	111	142	4	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
97	169	—	2	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVING LIKE HUSTLERS
98	98	91	44	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
99	80	79	6	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
100	90	74	12	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
101	88	66	12	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
102	72	60	60	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
103	92	89	46	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
104	148	—	2	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
105	135	162	3	SOUNDTRACK MOTOWN 6296 (9.98) (CD)	HOUSE PARTY
106	107	107	11	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
107	115	110	6	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
108	112	109	6	THE MISSION U.K. MERCURY 842 251 (CD)	CARVED IN SAND
109	93	97	13	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT

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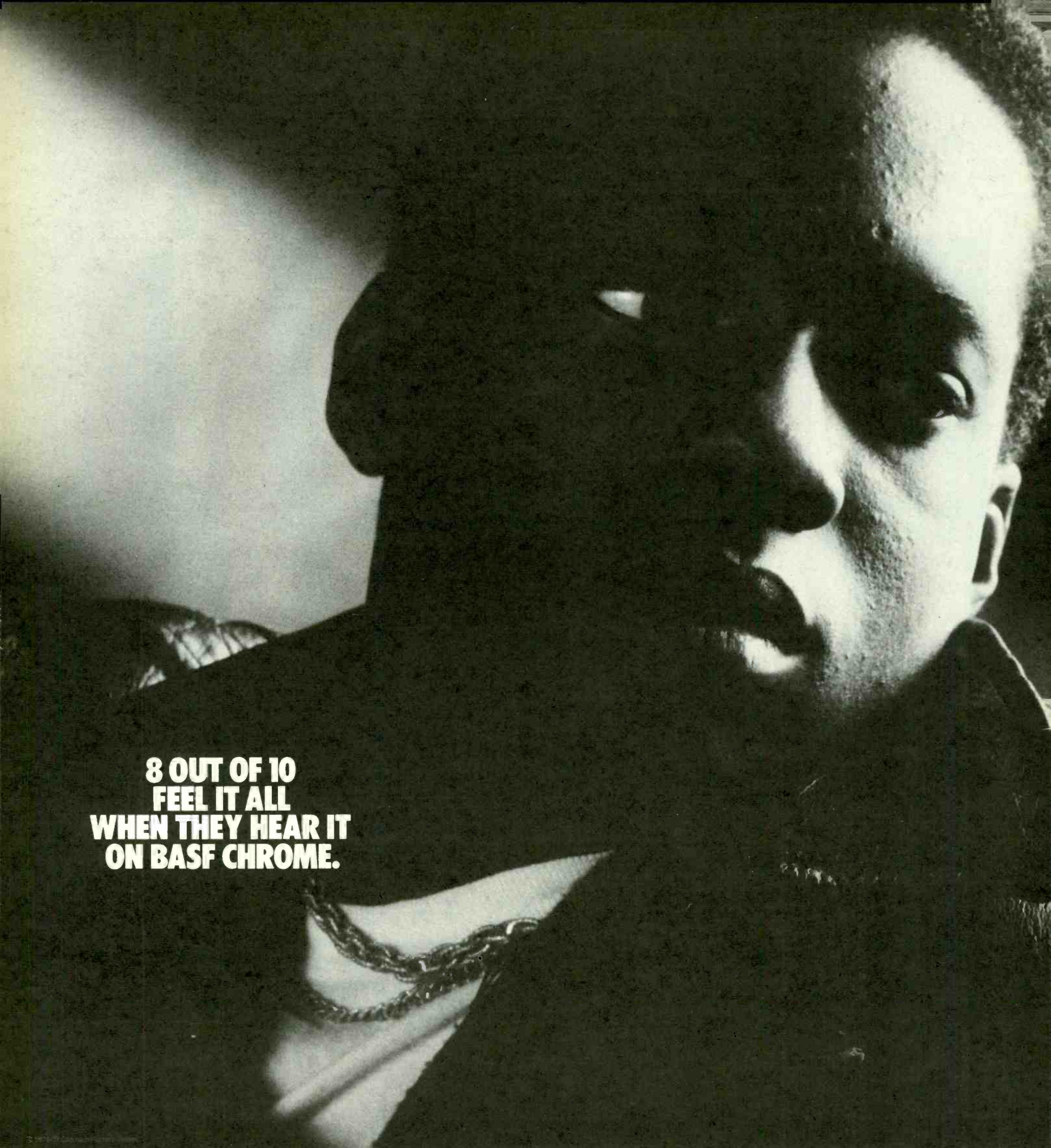
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110	96	83	36	HARRY CONNICK, JR. ● COLUMBIA 45-312 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
(111)	185	—	2	SAM KINISON WARNER BROS. 26073* (9.98) (CD)	LEADER OF THE BANNED
112	103	102	32	RED HOT CHILI PEPPERS ● EMI 92152 (9.98) (CD)	MOTHER'S MILK
(113)	123	132	5	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
114	114	111	4	PETER WOLF MCA 6349 (9.98) (CD)	UP TO NO GOOD
(115)	137	108	9	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
116	97	94	21	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
117	101	105	30	ENUFF Z'NUFF ATCO 91252 (9.98) (CD)	ENUFF Z'NUFF
118	113	99	55	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
119	120	112	15	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
120	126	120	8	MIKI HOWARD ATLANTIC 32024 (9.98) (CD)	MIKI HOWARD
121	125	134	60	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
122	108	103	21	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
123	119	114	23	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
(124)	136	138	9	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLET
125	127	121	7	BLACK UHURU MESA 79021/RHINO (9.98) (CD)	NOW
126	99	78	29	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
127	106	90	26	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
128	134	133	4	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARD WAY
129	110	100	9	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
(130)	NEW ▶	1		ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
(131)	150	144	6	J.J. CALE SILVERTONE 1306/RCA (8.98) (CD)	TRAVEL-LOG
132	122	86	59	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
(133)	164	165	6	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
134	116	104	45	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
135	133	118	8	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
136	139	—	2	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
(137)	147	156	5	PRETTY BOY FLOYD MCA 6341 (9.98) (CD)	LEATHER BOYZ WITH ELECTRIC TOYZ
138	141	126	29	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
139	128	143	5	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL
(140)	161	158	4	GUN A&M SP 5285 (8.98) (CD)	TAKING ON THE WORLD
141	100	98	9	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
142	131	125	22	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
143	132	122	7	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
144	130	117	92	BOBBY BROWN ▲ ⁶ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
145	121	106	28	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
146	118	113	22	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
147	144	148	72	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
(148)	155	155	32	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
149	105	67	14	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
(150)	166	160	43	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
151	151	150	114	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
152	140	123	21	SCORPIONS ● MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
(153)	165	193	19	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
154	129	124	20	CHICAGO ● REPRIS 26080 (9.98) (CD)	GREATEST HITS 1982-1989
155	124	119	13	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	186	—	2	HURRICANE ENIGMA 73577/CAPITOL (9.98) (CD)	SLAVE TO THE THRILL
(157)	197	188	3	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
158	146	154	9	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
159	160	139	13	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
160	143	136	25	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
161	158	151	73	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
162	159	—	2	THE BELOVED ATLANTIC 82047 (9.98) (CD)	HAPPINESS
163	153	131	12	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
164	149	147	61	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
165	142	128	12	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
166	156	140	29	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
167	152	137	24	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
168	168	164	5	AMERICAN ANGEL GRUDGE 4518* (8.98) (CD)	AMERICAN ANGEL
169	145	129	20	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
170	154	152	7	ORIGINAL LONDON CAST GEFFEN GHS 24271 (19.98) (CD)	MISS SAIGON
(171)	184	179	3	CRACK THE SKY GRUDGE 4520* (8.98) (CD)	DOG CITY
172	138	135	10	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE
173	171	171	5	VARIOUS ARTISTS ENIGMA 73354/CAPITOL (9.98) (CD)	REQUIEM FOR THE AMERICAS
174	162	146	5	DAVE EDMUNDS CAPITOL 90372 (8.98) (CD)	CLOSER TO THE FLAME
175	163	175	6	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
(176)	198	167	5	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	THE INNOCENCE MISSION
177	176	191	3	SALTY DOG GEFFEN GHS 24270 (9.98) (CD)	EVERY DOG HAS ITS DAY
178	167	153	19	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
(179)	NEW ▶	1		ERIC JOHNSON CAPITOL 90517 (9.98) (CD)	AH VIA MUSICOM
(180)	NEW ▶	1		THE SILOS RCA 2051-1-R (8.98) (CD)	THE SILOS
(181)	187	194	5	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
182	157	145	27	NEIL YOUNG ● REPRISE 25899 (9.98) (CD)	FREEDOM
183	178	173	139	GUNS N' ROSES ▲ ⁸ GEFFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
184	180	172	65	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
185	174	178	4	ERNIE ISLEY ELEKTRA 60902 (9.98) (CD)	HIGH WIRE
186	170	166	6	COMPANY OF WOLVES MERCURY 842 144 (CD)	COMPANY OF WOLVES
187	177	157	29	BONHAM ● WTG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
(188)	RE-ENTRY	21		NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
189	172	168	19	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
190	183	174	22	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
191	181	170	38	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
192	189	163	26	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
193	182	189	3	NICK LOWE REPRISE 26132 (9.98) (CD)	PARTY OF ONE
194	173	141	16	JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
195	194	—	30	SINEAD O'CONNOR ENSIGN 21612/CHRYSALIS (9.98) (CD)	THE LION AND THE COBRA
196	175	161	81	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
197	196	177	9	GRAHAM PARKER RCA 9876-1-R (9.98) (CD)	HUMAN SOUL
198	192	181	83	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
199	179	149	31	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
200	188	—	2	THE WHO MCA 19501 (19.98) (CD)	JOIN TOGETHER

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 51	David Bowie 49	Digital Underground 36	Miki Howard 120	K.D. Lang & The Reclines 134	Oingo Boingo 76	Savatage 124	They Might Be Giants 80
3rd Bass 84	Britny Fox 142	Earth, Wind & Fire 172	George Howard 139	Nick Lowe 193	Original London Cast/ Phantom 143, 151	Scorpions 152	Too Short 164
Paula Abdul 4	Bobby Brown 61, 144	Eazy-E 147	Hurricane 156	Madonna 118	Original London Cast/Saigon 170	Seduction 54	Randy Travis 145
Above The Law 97	Kate Bush 160	Dave Edmunds 174	Ice-T 192	Mantronix 175	Ozzy Osbourne 95	Ricky Van Shelton 100	Travis Tritt 96
Aerosmith 8	J.J. Cale 131	Enuff Z'Nuff 117	The Innocence Mission 176	Biz Markie 127	Michelle Shocked 167	Skid Row 46	Troop 73
After 7 65	Calloway 90	Gloria Estefan 29	Ernie Isley 185	Richard Marx 48	The Silos 180	Slaughter 30	The U-Krew 93
American Angel 168	Cher 45	Melissa Etheridge 138	Janet Jackson 3	Kathy Mattea 135	Carly Simon 66	The Smithereens 58	UB40 119
Animal Logic 169	Chicago 154	Everything But The Girl 77	Alan Jackson 92	McAuley Schenker Group 165	Sir Mix-A-Lot 123	Soul II Soul 55	Luther Vandross 39
Adam Ant 72	Jane Child 56	Expose 150	Jesus And Mary Chain 146	Paul McCartney 98	Slaughter 30	Soundgarden 159	VARIOUS ARTISTS
Patti Austin 104	The Church 71	Faith No More 158	Joan Jett 101	Alannah Myles 6	Tom Petty 27	SOUNDTRACKS	Requiem For The Americas 173
The B-52's 13	Eric Clapton 25	Faster Pussycat 69	Jive Bunny & The Mastermixers 194	Michelle 38	Robert Plant 14	Beaches 40	Warrant 102
Babyface 17	Andrew Dice Clay 130	Fine Young Cannibals 132	Billy Joel 24	Midnight Oil 20	Pretty Boy Floyd 137	Born On The Fourth Of July 149	Whitesnake 53
Babylon A.D. 116	Phil Collins 9	Julia Fordham 78	Elton John 62	Milli Vanilli 18	Professor Griff 136	House Party 105	The Who 200
Bad English 79	Shawn Colvin 178	The Front 163	Eric Johnson 179	Los Angeles 191	Bonnie Raitt 1	The Little Mermaid 68	Hank Williams, Jr. 141
Rob Base & 3rd Street Bunch 83	Company Of Wolves 186	Kenny G 28	Quincy Jones 16	Lorrie Morgan 155	Chris Rea 107	Pretty Woman 32	Willie, Waylon, Johnny & Kris 99
Rob Base & D.J. E-Z Rock 196	Harry Connick, Jr. 110	The Ghetto Boys 181	Journey 184	Motley Crue 21	Red Hot Chili Peppers 112	Teenage Mutant Ninja Turtles 82	Wilson Phillips 74
Basia 23	Rodney O - Joe Cooley 12B	Gipsy Kings 189	Big Daddy Kane 166	Peter Murphy 44	Dianne Reeves 86	Rolling Stones 85	Peter Wolf 114
Bell Biv DeVoe 22	Alice Cooper 88	Gun 140	Kaoma 50	Alannah Myles 6	Restless Heart 129	Linda Ronstadt 15	Neil Young 182
Regina Belle 75	Cowboy Junkies 47	Guns N' Roses 183	The Kentucky Headhunters 63	Alannah Myles 6	Smokey Robinson 133	Roxette 37	Young M.C. 34
The Beloved 162	Crack The Sky 171	M.C. Hammer 161, 7	Heart 42	N.W.A. 121	Tom Petty 27	Rush 122	
Clint Black 103	D-Mob 109	Heavy D. & The Boyz 81	Heart 42	New Kids On The Block 31, 60	Robert Plant 14	Salt-N-Pepa 43	
Black Uhuru 125	Damn Yankees 57	Don Henley 19	Heavy D. & The Boyz 81	Nine Inch Nails 106	Soul II Soul 55	Salty Dog 177	
The Black Crowes 113	The Charlie Daniels Band 190	Howard Hewitt 94	Don Henley 19	Nuclear Assault 188	Soundgarden 159	Joe Satriani 70	
The Blue Nile 115	Taylor Dayne 33	John Lee Hooker 87	Don Henley 19	Sinead O'Connor 2, 195	Soundgarden 159		
Michael Bolton 5	Del Amitri 157		Howard Hewitt 94		Soundgarden 159		
Bonham 187	Depeche Mode 10		John Lee Hooker 87		Soundgarden 159		

ALBUM REVIEWS

POP

▶ LITTLE FEAT

Representing The Mambo
 PRODUCERS: George Massenburg & Bill Payne
 Warner Bros. 26163

Follow-up to 1988's gold "Let It Roll" is already spinning at album rock via first single, "Texas Twister." Sprightly toe-tapper "That's Her, She's Mine" sounds like "Hate To Lose Your Lovin'" part two. Several other cuts just ease their way into your system before you even know it, like "Those Feet'll Steer Ya Wrong Sometimes" and the shuffling "Woman In Love." By the time you realize it, you're hooked.

LOCK UP

Something Bitchin' This Way Comes
 PRODUCERS: Matt Wallace, Lock Up
 Geffen 24279

L.A. quartet transfers its kamikaze live show to record without much loss of intensity. Charismatic frontman Brian Grillo and Jimi Hendrix/Vernon Reid-oriented guitarist Tom Morello shine on this rocking funk-up, which plays like a smoother Red Hot Chili Peppers with tongue withdrawn from cheek. Tracks like "Can't Stop The Bleeding" and "24 Hour Man" could shake modern rock and album rock (particularly Living Colour loyalists) alike.

RIVER CITY PEOPLE

Say Something Good
 PRODUCER: Don Gehman
 Capitol 92655

U.K. quartet's debut merges London pop sensibilities with American rock vibes. Producer Gehman's roots-rock touch gives smoothly arranged tracks like "What's Wrong With Dreaming" and "Walking On Ice" some much-needed edge. Singer Siobhan Maher breathes dimension into sensitive and perceptive prose composed by band mates/brothers Tim (guitar) and Paul Speed (drums). Particularly noteworthy is "Carry The Blame," Tim Speed's startlingly on-target tale of a woman soul-searching after an abortion.

★ THE LIGHTNING SEEDS

Cloudcuckooland
 PRODUCER: Ian Broudie
 MCA 6404

Broudie, a former member of Big In Japan and the Original Mirrors best known for his board work with Echo & the Bunnymen and Icicle Works, pulls off a nifty one-man coup here. He's a student of airy pop who knows how to construct a cunning melody, as evidenced by the former U.K. top five single "Pure" and "All I Want." Import-conscious modern rockers already know about this one; others should tap in.

HURRICANE

Slave To The Thrill
 PRODUCER: Michael James Jackson
 Enigma 73511

While lyrics seldom rise above the generic, Hurricane gets points for the pop-conscious honing of its full hard-rock sound. Biggest surprise here: No less than four of the songs were co-written by singer/songwriter Wendy Waldman! Singer Kelly Hansen still looks like a camera-ready star, and sings capably enough. "Reign Of

Love" and "Young Man" have the sound to garner album-rock action.

MANITOBA'S WILD KINGDOM

... And You?
 PRODUCER: Andy Shernoff
 MCA 6367

Those who harbor a warm spot for New York's legendary protopunks the Dictators will get off on this new unit, fronted by the 'Tators' lead singer, Handsome Dick Manitoba, and featuring ex-Dies Shernoff and Ross The Boss. As of old, sound is raw, songs are blunt and funny (some "doity woids" indicate auditioning is necessary), and playing is vigorously entertaining. New Yorkers should check "New York, New York"—it ain't the Sinatra tune.

LEON REDBONE

Sugar
 PRODUCERS: Beryl Handler & Leon Redbone
 Private Music 2063

No immense surprises here—it's just ol' Leon doing what he does best, crooning hoary Tin Pan Alley pop material with his usual mush-mouthed verve. Brass-heavy small band arrangements are particularly sympathetic on this outing. Specialized audiences will always enjoy vo-de-oh-do-ing along with Redbone on oldies like "Right Or Wrong," "Pretty Baby," and the title track.

BLACK

▶ MELBA MOORE

Soul Exposed
 PRODUCERS: Various
 Capitol 02355

Unlike more chart-contrived past efforts, Moore and an army of producers deliver a set of beautifully performed tunes that lightly weave trendy musical threads into old-fashioned R&B. Although a moving rendition of the Negro National Anthem, "Lift Every Voice And Sing" (featuring a who's-who of the black charts on backing vocals), is the album's intended artistic centerpiece, the true standout is an exquisite reading of the classic "Stormy Weather."

▶ RODNEY O.-JOE COOLEY

Three The Hard Way
 PRODUCERS: Rodney O.-Joe Cooley
 Atlantic Street 82082

Rapping duo plus third member General Jeff brings own brand of rap and high-octane hip pop to the fore with strong production, judicious sampling, and, for the most part, lyrics that are totally radio-safe. First single, "Say It Loud," has already proved the group's popularity and, with 13 more cuts to choose from, the success shouldn't end any time soon. Look for "Party" and "Can U Back It Up" to keep the roll going.

NEW AND NOTEWORTHY

URBAN DANCE SQUAD

Mental Floss For The Globe
 PRODUCER: J.M.A.
 Arista 8640

Powerful debut explores what would seem to be the next frontier of rap music: a hip-hop rhymer fronting a proper rock band. Leader Rudeboy stomps and thrashes his way through a collection that splashes hardcore noise and dance grooves over traditional rock and soul foundations. Investigate the traditional, blues-framed first single, "No Kid," as well as the Stax sax-ing on "Deeper Shade Of Soul." Rap purists should approve, and normally reticent rockers may be enticed as well.

B I L L B O A R D

SPOTLIGHT



FLEETWOOD MAC
Behind The Mask
 PRODUCERS: Greg Ladanyi, Fleetwood Mac
 Warner Bros. 26206

First outing with new members Rick Vito and Billy Burnette fully taking part reveals a less pop, more straightforward rock and blues approach reminiscent of the band's days with Peter Green. Fresh blood has apparently inspired Christine McVie and Stevie Nicks, both of whom turn in their strongest performances and material in recent years. First single, McVie's "Save Me," is a pop radio natural, though real appeal lies in Burnette's "In The Back Of My Mind" with its ominous, Pink Floydian intro and agile guitar work and the bluesy Nicks/Vito duet "Love Is Dangerous."

YZ

Sons Of The Father
 PRODUCERS: Anthony Hill, Tony Depula
 Tuff City 0569

Debut unveils beat-savvy instrumental beds and rhymes that are at times intelligent and philosophical, and then playful and lusty. Soulful quality of "I'm Ready" and the Bobby Womack-inspired "Tower With The Power" are ready for radio. Don't miss out. Contact: 212-262-0385.

THE JAMAICA BOYS

J Boys
 PRODUCERS: Marcus Miller, Lenny White
 Reprise 26076

Renegade jazzbos Miller and White, who have gigged with everybody from Miles Davis to Chick Corea, move further into the R&B arena with chops intact. Keyboardist/vocalist Dinky Bingham completes the triumvirate, which glides through a smartly played set of funk-happy numbers. In particular, gritty version of Carole King's "You've Got A Friend" and percolating original "Serious" could move on black radio.

DANCE

PAMELA STANLEY

Coming Out Of Hiding ... The Sequel
 PRODUCERS: James Lee Stanley & Pamela Stanley
 Beachwood/Chameleon 74817

Album could have easily been retitled "The Best Of . . ." since mid-'80s hi-NRG hits "This Is Hot," "I Don't Want To Talk About It," and the title track are all included. Rockers will probably cringe at dance-floor renditions of Fleetwood Mac's "Rhiannon" and Heart's "If Looks Could Kill," though Stanley infuses both with a proper amount of bounce and fun. Overall retro flavor limits appeal, though house-inspired remixes could create a broader base. Contact: 213-973-8282.

JAZZ

JOHN SCOFIELD

Time On My Hands
 PRODUCERS: Peter Erskine & John Scofield
 Blue Note 92894

Well-traveled and sure-handed guitarist Scofield launches an exceptionally well-played and

swinging quartet session in the company of saxophonist Joe Lovano, bassist Charlie Haden, and drummer Jack DeJohnette. All-original program shows off a nice variety of moods, and even when Lovano settles into some free flights, energy and focus never flag. Straight-ahead jazzers take note.

JON HASSELL

City: Works Of Fiction
 PRODUCER: Jon Hassell
 Opal/Warner Bros. 26153

Trumpeter/keyboardist Hassell often treads the line between skewed pop instrumental work and straight jazz, but he favors the latter here. Quintet session pushes a funky bottom and diffuse tempos that may remind some of Miles Davis' more curious '70s charts. Those who favor Miles, Mark Isham, and other atmospheric trumpeters may want to give this a try.

ARCHIE SHEPP-CHET BAKER QUINTET

In Memory Of
 PRODUCER: Peter Huys
 L&R/Optimism 5006

Subtitled "First And Last Meeting In Frankfurt And Paris 1988," this live CD documents the brief pairing of the aging tenor titan and the troubled, ill-fated trumpeter. Aficionados of either player will find something to appreciate in standards "When Lights Are Low," "Confirmation," "Old Devil Moon," and "How Deep Is The Ocean." Baker's frail vocals are featured on "My Foolish Heart" and "My Ideal," while Shepp turns blues shouter on his "Dedication To Bessie Smith's Blues."

TONY WILLIAMS

Native Heart
 PRODUCERS: Tony Williams & Bob Brockmann
 Blue Note 93170

Latest quintet date finds the seminal drummer/composer in fine, subtle form—with the steady support of trumpeter Wallace Roney and pianist Mulgrew Miller. Standouts include the loose, funky groove of "Juicy Fruit," the lyrical, midtempo "Crystal Palace," and the lovely, woeful tonalities of the title track, which recalls the mid-period Miles quintet (in which Williams played a crucial role). Percussive monologue "Liberty" is the CD-only track.

RICKY FORD

Manhattan Blues
 PRODUCER: Mark Morganelli
 Candid 79036

Talented tenor player, veteran of Mingus and Mercer Ellington bands, blows a fine set with all-star accompaniment of Jaki Byard, Milt Hinton, and Ben Riley. Standout tracks include Monk's "In Walked Bud," a misty-eyed version of "Misty," and a rousing take on Miles Davis' "Half Nelson." Set is further enriched by such top-flight originals as the lilting, melancholy tribute "My Little Strayhorn," the swinging "Bop Nouveau," and CD-only track "Portrait Of Mingus."

COUNTRY

DAN SEALS

On Arrival
 PRODUCER: Kyle Lehnig
 Capitol 91782

Seals has something—and something good—for everybody here, ranging from the festive froth of "Love On Arrival" to the somber social consciousness of "Bordertown." As usual, his vocals radiate attentiveness and understanding.

DAVID LYNN JONES

Wood, Wind And Stone
 PRODUCERS: Richie Albright, David Lynn Jones
 RCA 836951

Ten self-penned selections of heartily performed, exceptionally produced music that is across-the-board appealing. Jones' crossbred and multifaceted style is evident on such

SPOTLIGHT



JOHNNY GILL
 PRODUCERS: Various
 Motown 6283

Outstanding vocalist sounds like he's primed to become the next major star to emerge from the New Edition posse on his first solo effort since he joined the group. He gets lots of help here from classy production teams (L.A. & Babyface, Jimmy Jam & Terry Lewis) and guest songbirds (Stacy Lattisaw, Pebbles), but it's his alternately gruff and lubricious singing that wins the day. Opening shot "Rub You The Right Way" is already rubbing the charts nicely; it's only the beginning for this hot singer.

selections as the tasty "Lonely Town," the heartwrenching "Walkin' Through The Fire," the soulfully upbeat "Let It Fade," the Cajun-spiced "Stumblin' Stone," and the uniting "One Song."

CLASSICAL

MOZART: SYMPHONIES NOS. 19-23

Prague Chamber Orchestra, Mackerras
 Telarc 80217

Modern instruments, but used with attention to period practice. The modest size of the musical forces is appropriate to the time, and the spirit and charm developed by Mackerras is central to Mozart performance at any time. Five early Mozart symphonies on a single CD provide good value.

BRUCKNER: SYMPHONY NO. 4

Royal Concertgebouw Orchestra, Chailly
 London 425613

The most accessible and popular symphony of the Bruckner string hardly suffers from a lack of catalog representation, but Chailly's entry will be hailed as essential by many collectors. It rings true musically and as a listening experience is enhanced by the fabled Concertgebouw hall acoustics, which allow the most aggressive orchestral outbursts to blossom naturally.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

▶ B-52's Deadbeat Club (4:15)

PRODUCER: Nile Rodgers
WRITERS: B-52's
PUBLISHERS: Man Woman Together/Irving, BMI
Reprise 7-19938 (c/o Warner Bros.)

Playful, spiritous and somewhat mischievous pop offering from the platinum-plus "Cosmic Thing." Don't miss the fab Fellini-esque videoclip.

▶ BILLY JOEL The Downeastern "Alexa" (3:40)

PRODUCERS: Mick Jones, Billy Joel
WRITER: B. Joel
PUBLISHER: Joel, BMI
Columbia 387-73333 (cassette single)

Grandly produced third offering from the multiplatinum "Storm Front" takes on the plight of ship workers. Although track lacks an immediate hook, momentum built by two previous singles should secure widespread attention.

LOUIE LOUIE Sittin' In The Lap Of Luxury (3:30)

PRODUCERS: Frankie Blue, Les Pierce
WRITERS: Louie Louie, Les Pierce
PUBLISHERS: Louie Louie Entertainment, ASCAP/CRG/Lorna Lee, BMI
WTG 317-73266 (c/o CBS) (12-inch reviewed April 14)

COWBOY JUNKIES Sun Comes Up, It's Tuesday Morning (3:52)

PRODUCERS: Peter Moore, Michael Timmins
WRITER: Michael Timmins
PUBLISHER: Paz Junk/BMG, ASCAP
RCA 9180-4-RS (cassette single)

Already winning kudos with modern rockers, Canadian quartet shows great pop crossover potential with this intricately arranged, country-flavored tune. Delicate vocals by Margo Timmons enthral.

KINGS OF THE SUN Drop The Gun (4:37)

PRODUCER: William Wittman
WRITERS: J. Hoad, C. Hoad
PUBLISHER: Virgin, BMI
RCA 2518-4-RS (cassette single)

Headbangers bored with synth-laden pop/metal currently crowding the airwaves will approve of this driving, crunchy chordfest.

BLACK

▶ MELBA MOORE & FRIENDS Lift Every Voice And Sing (5:31)

PRODUCER: BeBe Winans
WRITERS: James Weldon Johnson, J. Rosamond Johnson
PUBLISHER: Edward B. Marks, BMI
Capitol 4JM-44500 (c/o CEMA) (cassette single)

First single from the songstress' fab new "Soul Exposed" project is a riveting reading of the Negro National Anthem, featuring all-star vocal support. The 12-inch version includes an inspiring narration by the Rev. Jesse Jackson.

▶ AFTERSHOCK Always Thinking (3:31)

PRODUCERS: V. Jeffrey Smith, Peter Lord
WRITERS: J. M. Rivera, G. Route
PUBLISHERS: Frostlied/Mi-Guy/Scorpiomoon/Dasha/Virgin, ASCAP
MIXERS: Keith "K.C." Cohen, Audio Two, Frankie Foncett
Virgin 4-98988 (c/o Atlantic) (12-inch version also available, Virgin 0-96489)

Whole lotta shakin' going on. 21-year-old Staten Island, N.Y., duo of Guy Charles Route and Frost make an impressive debut with a hard-edged, new-jack attitude and serious street vibe. With proper setup, multifaceted exposure is a given.

▶ KLYMAXX Good Love (5:45)

PRODUCER: Vassal Benford
WRITERS: Vassal Benford, Ron Spearman
PUBLISHERS: Gradington/Ronnie Onyx, ASCAP
MCA 53771 (12-inch version also available, MCA 24000)

Trimmed down to a trio, previous chart toppers preview forthcoming label debut with a Soul II Soul-inspired track offset by silky harmonies and sweet piano lines.

▶ SYBIL FEATURING SALT-N-PEPA Crazy 4 U (3:59)

PRODUCERS: Kanni Hairston, Trevor Gale
WRITERS: K. Hairston, T. Gale
PUBLISHERS: STM/DeRonde Jay, BMI/Next Plateau/Gale Warnings, ASCAP
MIXER: Tony King
Next Plateau NP-50115 (12-inch single)

At long last, dance diva unleashes an original track from her excellent album. Swingbeat workout benefits from fierce new mixes by Tony King. Spice is provided via a guest rap by label mates Salt-N-Pepa. Contact: 212-541-7640.

ORAN "JUICE" JONES Shaniqua (4:52)

PRODUCER: Radcliff "Rock" Isaacs
WRITERS: O. Jones, R. Isaacs
PUBLISHERS: Juiced Up/Def Jam, ASCAP/Bum Rush/Def American, BMI
MIXER: Marley Marl
OBR 387-73274 (c/o CBS) (12-inch version also available, OBR 44-73172)

Saucy, funk-driven workout deserves a better fate than the overlooked "Pipe Dreams." On-target remix by Marley Marl offers a guest rhyme by Big Daddy Kane.

JEFFREY DANIEL She's The Girl (3:45)

PRODUCER: Jeffrey Daniel
WRITERS: Carlos Warren, Jeffrey Daniel
PUBLISHERS: Epic/Solar/Rynoske, BMI
Solar/Epic ZST-74009 (c/o CBS) (cassette single)

Familiar new-jack groove is infused with notable style and range by former Shalamar member.

SKYY Let's Touch (4:14)

PRODUCER: Randy Muller
WRITER: Randy Muller
PUBLISHER: One To One, ASCAP
Atlantic 4-87932 (cassette single)

Plush ballad generates ample heat thanks to sensual vocal performance.

BOBBY WOMACK Priorities (4:35)

PRODUCERS: Bobby Womack, Wilmer Ragin
WRITERS: W. Ragin, G. Thornton
PUBLISHERS: Ashtray/Wira, BMI
Solar ZST-74600 (c/o CBS) (cassette single; 12-inch version also available, Solar 429-74507)

Womack jack for the over-25 crowd.

COUNTRY

▶ ALABAMA Pass It On Down (3:50)

PRODUCERS: Josh Leo, Larry Michael Lee, Alabama
WRITERS: Teddy Gentry, Randy Owen, Will Robinson, Ronnie Rogers
PUBLISHER: Maypop, BMI
RCA 2519-7-R

Hopefully this bold venture will presage a trend toward more environmentally oriented songs. Alabama urges that action be taken so that the next generation won't be left with our legacy of tainted water, ozone damage, acid rain, stripped forests, and dirty air.

▶ GEORGE STRAIT Love Without End, Amen (3:04)

PRODUCERS: Jimmy Bowen, George Strait
WRITER: Aaron Barker
PUBLISHERS: O-Tex/Bill Butler, BMI
MCA

In the grand tradition of "amen" songs (such as the Randy Travis killer "Forever And Ever, Amen") comes the latest entry. A craftily composed ballad that carries some sage fatherly advice.

▶ DOLLY PARTON White Limozeen (3:48)

PRODUCER: Ricky Skaggs
WRITERS: D. Parton, M. Davis
PUBLISHERS: Veve Apple/Songpainter, BMI
Columbia 38-73341

Dolly carefully touches this number with her gleaming vocal character while singing of a down-home girl dreaming of and choosing the glitzy Hollywood road. Could this be autobiographical?

▶ BILLY JOE ROYAL Searchin' For Some Kind Of Clue (3:25)

PRODUCER: Nelson Larkin
WRITERS: Pal Rakes, Donny Kees, Nelson Larkin

PUBLISHERS: Acuff-Rose, BMI/Lust-4-Fun, ASCAP
Atlantic

A bluesy number that chronicles numerous vain attempts to win back a lover.

▶ MOE BANDY Nobody Gets Off In This Town (2:40)

PRODUCER: Jerry Kennedy
WRITERS: Dewayne Blackwell, Larry Bastian
PUBLISHERS: Jobete/Rio Bravo, ASCAP/BMI
Curb NR-76814

At last! Here's a country song that depicts the old hometown as more EndsVille than Eden. ("The high school colors are brown.") Bluesy and drool.

▶ SAWYER BROWN Puttin' The Dark Back Into The Night (3:05)

PRODUCERS: Randy Scruggs, Mark Miller
WRITER: Mark Miller
PUBLISHER: Zoo Crew, ASCAP
Capitol

Powerful singing, a potent song, and on-the-mark production combine for an overwhelmingly positive effect. One of the group's all-time greats.

▶ LARRY BOONE Too Blue To Be True (2:36)

PRODUCER: Ray Baker
WRITERS: Larry Boone, Paul Nelson
PUBLISHER: not listed
Mercury/PolyGram

Boone offers a slow, somber reading of this cautionary tale of a woman wronged. Vocals are full-bodied and stately.

RONNIE McDOWELL Sheet Music (2:22)

PRODUCERS: Jim Vest, Ronnie McDowell
WRITERS: Ronnie McDowell, Joe Meador, Bill Conn
PUBLISHERS: Tree, Strawberry Lane, BMI
Curb NR-76811

A deliciously naughty musical double-entendre finds McDowell referring more to beds than ballads.

GARY MORRIS So Little Love In The World (3:35)

PRODUCERS: Jimmy Bowen, Gary Morris
WRITER: Michael Smotherman
PUBLISHER: Rowdy Boy, ASCAP
Capitol B-79023

Softly and sincerely, Morris is back with his controlled vocal skill. He takes a look at the love in the world through young love in a train station scenario.

RONNA REEVES Sadly Mistaken (2:25)

PRODUCERS: Clyde Brooks, C. Michael Spriggs
WRITERS: Gidget Baird, Byron Gallimore
PUBLISHERS: not listed
Mercury/PolyGram CDP 231

A snappy, uptempo, vocally intense story of shattered romance.

DANCE

▶ SNAP The Power (6:21)

PRODUCER: Snap
WRITERS: Benito Benites, John "Virgo" Garrett III, Deron Butler
PUBLISHERS: Intersong/Fellow/Songs Of Logic/Hanseatic
MIXER: Snap
Arista AD-2014 (12-inch single)

Thanks to a healthy buzz generated via underground import attention, this hypnotic, street-soul jam should have no trouble duplicating its smash U.K. success. Expect big crossover action.

▶ ALISHA Bounce Back (7:07)

PRODUCER: Michael Jay
WRITERS: Michael Jay, Gregory Smith
PUBLISHERS: Ensign/Che/Curley Top, BMI
MIXERS: Justin Strauss, Hugo Dwyer
MCA 24018 (12-inch single)

Remake of Fire On Blonde's ignored '88 dance/pop nugget most surely will entice this time around on the singer's label debut. 12-inch mixes pump.

▶ JAMIE J. MORGAN Walk On The Wild Side (7:08)

PRODUCERS: Richard Mazda, Phill Chill, DJ Mushroom
WRITER: Lou Reed
PUBLISHERS: Oakfeld Ave/Screen Gems-EMI, BMI
MIXERS: Nigel Green, Ted Simonon, David Morales
Tabu 429-73164 (c/o CBS) (12-inch single)

U.K.-based talent makes his stateside debut with a wacked hip-hop reworking of the Reed staple. Various versions to choose from.

▶ F.P.I. PROJECT/RICH IN PARADISE FEATURING SHARON DEE CLARKE Going Back To My Roots (5:50)

PRODUCERS: M. Fratty, C. Presti, R. Intralazzi, L.

Berry
WRITER: Lamont Dozier
PUBLISHER: Copyright Control
ZYX 6631-12 (12-inch single)

Garage/R&B club classic is revived with a stellar vocal delivery from the talented Clarke. Deserves your attention. Contact: 516-568-3777.

JOE SMOOTH They Want To Be Free (timing not listed)

PRODUCER: Joe Smooth
WRITER: not listed
PUBLISHER: Popstar, BMI
MIXERS: Justin Strauss, Julian "Jumpin'" Perez
DJ International DJ-997 (12-inch single)

Who says dance music has no political conscience? Inspired sampling of speeches by Martin Luther King, Jr. fuels this insinuating R&B/house jam. Participation of mixer Strauss proves fruitful. Contact: 312-559-2905.

DIE WARZAU Strike To The Body (7:08)

PRODUCER: Die Warzau
WRITERS: Christie, Marcus
PUBLISHER: Fiction, ASCAP
MIXERS: Lil Louis, Die Warzau
Fiction 873 849-1 (c/o PolyGram) (12-inch single)

For those on the Nitzer Ebb tip, this deep, deep groove is a must. Mixes by pal Lil Louis add a heavy resonance that should work well in the clubs. Also includes a remix of "Jackhammer."

ANA Got To Tell Me Something (6:25)

PRODUCER: Maurice Starr
WRITER: M. Starr
PUBLISHERS: EMI April/Maurice Starr, ASCAP
MIXER: David Morales
Parc 429-73183 (c/o CBS) (12-inch single)

Teen svengali Starr unveils yet another talent discovery: a charismatic future teen queen, who jams impressively over a mild pop/funk vibe that promises to excite at numerous formats.

CORINA Loving You Like Crazy (5:57)

PRODUCER: Aldo Marin
WRITER: J. Hanser
PUBLISHERS: It's Time/Johnhans, BMI
Cutting CR-235 (12-inch single)

From Marin's stable of Latin coquettes comes an invigorating freestyle effort. Tasty production. Contact: 212-569-4589.

J.T. & THE BIG FAMILY Moments In Soul (5:10)

PRODUCER: BHF
WRITERS: Dudley, Horn, Jeczalik, Langan, Morley, Romeo, Wheeler, Law, Hooper
PUBLISHERS: Perfect/Unforgettable/Warner
MIXER: Max Art
ZYX 6278 (12-inch single)

There's a cashbox-conscious Soul II Soul/Art Of Noise retreat on the A-side and a vivid new age house instrumental on the flip. Contact: 516-568-3777.

ILENA Ay, Ay, Ay (Si Pape) (6:25)

PRODUCER: Paul Freeman
WRITERS: Holland, Thatcher
PUBLISHER: TIC/Twisted Goose, BMI/Telarc, ASCAP
MIXER: Mac Quayle
Telarc DG-15599 (12-inch single)

Tired of synthetic Latin hip-hop? Investigate this traditional salsa-flavored club number, fueled by perky vocals and delicious horn fills. Contact: 216-464-2313.

AC

SHAWN COLVIN Diamond In The Rough (4:59)

PRODUCERS: John Leventhal, Steve Addabbo
WRITERS: S. Colvin, J. Leventhal
PUBLISHERS: AGF/Red/Lev A Tunes, ASCAP
Columbia 387-73325 (cassette single)

Underrated singer/songwriter merits programmers' attention with yet another easy-paced confection from "Steady On."

MODERN ROCK

CONSOLIDATED Message To The People (6:00)

PRODUCER: Michael Ahearn
WRITERS: Consolidated
PUBLISHER: not listed
Netwerk/I.R.S. 74004 (c/o MCA) (12-inch single)

Frenetically phrased social commentary melts subversively into a sizzling bass and beat-heavy jam.

From MC 900 Ft. Jesus school of thought. Clubs need to check this out as well.

NINE INCH NAILS Head Like A Hole (6:26)

PRODUCERS: Flood, Trent
WRITER: Trent Reznor
PUBLISHERS: Levving Hope/TVT
TVT 2614 (12-inch single)

Steaming slab of techno/DOR-vibed second single from the innovative "Pretty Hate Machine" has multifaceted success stamped all over it. Contact: 212-929-0570.

CATERWAUL Manna & Quail (5:29)

PRODUCER: David Ogilvie, Greg Reely
WRITERS: Caterwaul, Betsy Martin
PUBLISHER: Wailing Release/I.R.S., BMI
MIXER: Greg Reely
I.R.S. (c/o MCA)

Lead singer/lyricist Betsy Martin's delivery is somewhere left-of-the-Divinyls' Christina Amphlett's (if you can imagine such a thing) on well-produced, guitar-etched, and textured offering. Very impressive.

COMBO LIMBO Happy (3:02)

PRODUCERS: Combo Limbo
WRITER: C. Patti
PUBLISHERS: Christopher Patti Publishing, ASCAP
Drip Dry DD-290

Trio recently named best unsigned band at the New York Music Awards serves up a tasty dish of acoustically tinged pop/rock destined to score with alternative programmers. Majors take note. Contact: P.O. Box 607, Cooper Station, New York, N.Y. 10276.

RAP

▶ 3RD BASS Brooklyn-Queens (5:32)

PRODUCERS: Prince Paul, Prime Minister Pete Nice
WRITERS: M. Berrin, P. Nash, Prince Paul
PUBLISHERS: Rhyming Is Fundamental/Def Jam/Prince Paul, ASCAP/BMI
MIXERS: C.J. Mackintosh, David Dorrell
Def Jam 44-73187 (c/o CBS) (12-inch single)

A homage to their homies. Popular duo keep rockin' the mike, this time borrowing the instrumental riff from Emotions' "Best Of My Love."

▶ PARIS Break The Grip Of Shame (3:53)

PRODUCER: Paris
WRITER: Paris
PUBLISHERS: Scarface/T.Boy, ASCAP
Tommy Boy/Scarface TB-950 (12-inch single)

New rapper on the block is definitely worth investigating. Strong delivery, production, and scratches from partner Mad Mike hit hard. Too fly for the wheels of steel? Contact: 212-722-2211.

UBC U Treat Me Right (timing not listed)

PRODUCERS: Torey M. Thorpe, Daryl W. Monroe
WRITERS: Ian P. Richmond, Torey M. Thorpe, Daryl W. Monroe
PUBLISHERS: Cae Nasty, ASCAP
EMI 4JM-50297 (c/o CEMA) (cassette single)

Instrumental bed (First Choice's "Love Thang") for this hip-house jam invades the body and never lets go. The rhymes? We've heard 'em before but check it out anyway.

MISA Shake The House (3:02)

PRODUCER: Ed Moore
WRITERS: Misa, Ed Moore
PUBLISHER: not listed
Motown MOT-4696 (c/o MCA) (12-inch single)

German-bred, blue-eyed rapper could teach stateside rhymers a thing or two with this well-conceived workout. Metallic guitar arrangement kicks.

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.

LIFELINES

BIRTHS

Boy, Alexander, to **Bob and Lisa Casale**, March 5 in Los Angeles. He is guitarist and keyboardist of Enigma recording group Devo.

Girl, Lauren Nicole, to **Bill and Deborah Milewski**, March 8 in Atlanta. She is broadcast media manager for Turtle's Inc.

Girl, Kristen Nicole, to **Brian and Lisa Poehner**, April 2 in Atlanta. He is director of purchasing for Turtle's Inc. She is operations and applications administrator for Turtle's Inc.

Boy, Thomas George, to **Rick and Cathy Hocutt**, April 3 in Santa Clarita, Calif. He is VP of operations for California Record Distributors Inc.

Boy, Joshua Alen, to **Todd Stevens and Patricia Duplantis**, March 3 in Houston. He is a VJ and music assistant for national music video network Hit Video USA. He is also the host of the syndicated "Hit Video Countdown."

MARRIAGES

Michael Abercrombie to Rachel Lewis, March 25 in Los Angeles. He is studio manager of Sony Classical Productions Inc. She is assistant to the president of Profile Records Inc. in New York.

Lange Mozian to Michele Dougherty, April 6 in Mamaroneck, N.Y. They are members of alternative music duo Blue Clocks Green on Pre Post Da Records.

DEATHS

Sean Oliver, 28, of sickle-cell anemia, March 30 in London. Oliver was a major influence in the cult punk-jazz group Rip Rig And Panic in the early '80s and part of the London punk scene. Later, he co-wrote "Wishing Well" with Terence Trent D'Arby. He was a multi-instrumentalist, a producer, and an influential member of Float Up CP. He also worked with the female duo Oldland Montano, and at the time of his death he had been rehearsing with a new band. He is survived by his two children—Phoebe, 6, and Thelonious, 5.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.



Bowie Box. On his Canadian tour, David Bowie is presented with a platinum award for his "Sound + Vision" boxed set. Shown, from left, are Bill Ott, VP of sales and marketing, A&M; Joe Summers, senior VP/GM, A&M; Doug Lexa, VP of international affairs, Rykodisc; Bowie; and Don Rose, president, Rykodisc.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 18, Direct Response Entertainment Marketing: Techniques and Tools for Boosting Profits in the 1990s, presented by EPM Communications, the Halloran House, New York. Riva Bennett, 718-469-9330.

April 19, Fourth Annual SKC Boston Music Awards, Wang Center for the Performing Arts, Boston. Candace Avery, 617-354-5111, or Sue Auclair, 212-522-1394.

April 19-21, National Sound and Communications Assn. Convention, Las Vegas Convention Center, Las Vegas. 708-598-7070.

April 20-21, Music and Entertainment Industry Educators Assn. Conference, Univ. of Colorado, Denver. Frank Jermance, 303-556-2727.

April 21, San Francisco International Ska Festival, presented by Alternative Music Productions and ASUC Superb Productions, Hearst Greek Theater, Univ. of California, Berkeley, Calif. Stephanie Martin, 415-486-1095.

April 23-29, Fifth Annual Crosstown Jam and Fifth Annual Music Business Forum, presented by Music Business Forum and the Washington Area Music Assn., Vista International Hotel, Washington, D.C. 301-937-6865.

April 25, 25th Annual Academy of Country Music Awards, Pantages Theatre, Hollywood, Calif. 213-462-2351.

April 25, "Indecency, Censorship, and the Record Industry," panel discussion presented by the Assn. of the Bar of the City of New York, House of the Assn. Meeting Hall, New York. 212-382-6600.

April 25, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. Marilyn Ellis, 212-867-6650.

April 27-May 6, 21st Annual New Orleans Jazz and Heritage Festival, New Orleans Fairgrounds, New Orleans. 504-522-4786.

April 28, The New American Orchestra 11th Anniversary Gala, presented by the Foundation for New American Music, UCLA Royce Hall, Los Angeles. Bette Gordon, 213-204-2670.

MAY

May 4-6, Second Annual L.A. Independent Music Conference, Beverly Garland Hotel, Los Angeles. Joe Reed, 818-763-1039.

May 5, Ninth Annual International Reggae Music Awards, Masquerade Entertainment Center, Atlanta. 312-427-0266 or 404-378-6023.

May 5-13, Rap & Hip-Hop Music Affair and Michigan Rap Achievement Awards, Westin Hotel, Detroit. 313-396-1555.

May 8-10, ShowTech Berlin '90—Fourth Annual International Trade Fair and Congress for Entertainment Technology, Stage Engineering, Equipment, and Organization, Berlin Exhibition Grounds, Berlin. 011-49-30-3038-0.

May 8-10, New York Home Video Show, New York Passenger Ship Terminal, New York. 914-328-9157.

May 9-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. 213-553-4330.

May 14-17, International Tape/Disc Assn. Annual "How And Why" Seminar, Grove Park Inn, Asheville, N.C. 212-643-0620.

May 15-16, Video Software Dealers Assn. Video Expo, Palmer House, Chicago. Dana Kornbluth, 609-596-8500.

May 16-20, American Women in Radio and Television (AWRT) 39th Annual Convention, Capitol Hilton Hotel, Washington, D.C. Diane Walden, 202-429-5102.

May 21, Entertainment and Sports Conference, presented by the Foundation for Accounting Education; conference for accountants, executives, financial officers, and attorneys in the entertain-

ment and sports industries, Grand Hyatt Hotel, New York. Jennifer Souder, 212-973-8376.

May 23, Billboard Latin Music Seminar, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. Angela Rodriguez, 305-448-2011.

May 24, Second Annual Latin Music Awards, presented by Univision and Billboard, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. 305-471-4061.

May 24-27, Black Radio Exclusive (BRE) Convention, New Orleans Sheraton, New Orleans. 213-469-7262.

May 27-30, Fifth Annual Music & Media Conference, Amsterdam. Peggy Dold, 212-536-5089.

May 30, 1990 Garden State Music Awards, presented by the Garden State Institute of Performing Arts, produced by John Scher, State Theater, Brunswick, N.J. 201-785-0015.

May 30-June 3, National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention, Opryland Hotel, Nashville. 609-547-3331.

JUNE

June 2-5, 1990 International Summer Consumer Electronics Show, McCormick Center Hotel, Chicago. 202-457-4919.

June 5-7, 10th International Licensing and Merchandising Conference, New York Hilton, New York. Herb Greenebaum, 203-374-1411.

June 8, T.J. Martell Foundation 1990 Humanitarian Awards and Concert, Avery Fisher Hall, New York. 212-245-1818.

June 10-13, Broadcast Promotion and Marketing Executives (BPME) Seminar, with 29th Annual BPME Gold Medallion Awards, BPME Industry Achievement Awards, and BPME Hall of Fame Awards, Bally's Las Vegas. 213-465-3777.

June 11-12, Video Software Dealers Assn. Video Expo, Radisson Hotel Atlanta. Dana Kornbluth, 609-596-8500.

June 16, Songwriters Assn. of America Third Annual Music Fair, Holiday Inn, Denver. 303-722-9653.

NEW COMPANIES

AMW Management, formed by Averi Washington, is an artist management company specializing in R&B and rap. 5715 Malvern Ave., Philadelphia, Pa. 19131.

Strictly Business Music Management, formed by Leroy Rowe and Joe Williams, is an artist management company specializing in R&B, rap, pop, gospel, and reggae. Tapes are currently being solicited. 691 1/2 North 13th St., Philadelphia, Pa. 19123.

Wild Prairie Publishing, formed by Chris Stout, focuses on publishing, recording, and distributing material by new artists and songwriters, with emphasis on rock, country, and MOR music. Demos are currently being solicited. 5616 Dearborn, Mission, Kan. 66202; 913-236-5238.

Aarrow Records, formed by Ruthie Steele and Bethany Reynolds, is an independent label specializing in country, pop, and rock music. Suite 302, 23 Music Square East, Nashville, Tenn. 37203; 615-254-1707 or 615-371-1946.

Philip Sandhaus Productions, formed by Philip Sandhaus, pro-

vides artist management and film production. Initial projects include the film version of "M. Butterfly" and managing the career of EMI recording artist Christopher Ocasek. Suite 2300, 501 Madison Ave., New York, N.Y. 10022; 212-832-9445.

The Music Department, formed by Steve Bedell, is a full-service company offering independent film producers services ranging from script breakdowns and music budgeting to rights clearance and publishing administration. 8255 Beverly Blvd., Los Angeles, Calif. 90048; 213-651-1700.

Nightstar Records, formed by David M. Robbins, is an independent label specializing in new age music. First release is "Journey Home," by Deborah Thatcher. P.O. Box 602, Yarmouthport, Mass. 02675; 508-362-3601.

Charterhouse Music, formed by William "Biff" Kennedy, is an album promotion and artist development/management company. Musical emphasis will be on album rock, alternative, classic rock for radio stations in the Philadelphia, New Jersey, and Delaware areas. Box 3086, Maple Glen, Pa. 19002; 215-641-0459.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 4/2	Close 4/9	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	544.2	16 3/4	16 3/4	-1/8
CBS Inc.	205.4	175	180 3/4	+5 1/4
Capital Cities Communications	122.2	512 1/2	527 1/2	+14 3/4
Caroco Pictures	166.7	11 3/4	10 1/2	-1 1/4
Coca-Cola	2518.2	76	79 1/4	+3 1/4
Walt Disney	2859.6	111 1/8	113 3/4	+2 3/4
Eastman Kodak	4434	39	39 3/4	+1/4
Handleman	342.3	18 1/2	18 1/2	.....
MCA Inc.	1139.3	50 1/2	50 1/2	-2 1/4
MGM/UA	758.7	16 1/4	18 1/4	+2 1/4
Orion Pictures Corp.	107.9	21 1/4	20 3/4	-1 1/4
Paramount Communications Inc.	2087	43 3/4	44 1/4	-1 1/4
Pathe Communications	148.4	4 1/2	4 1/2	+1/4
Polygram NV	141.3	17 3/4	17 3/4	.....
Sony Corp.	216.5	49 1/4	54 1/4	+4 3/4
TDK	21.6	38	40 1/4	+2 1/4
Time Warner	1292.7	93 1/2	93 1/2	+1/4
Vestron Inc.	129.2	1	1	-1/8
Westinghouse	1274.1	74 3/4	74 3/4	.....
AMERICAN STOCK EXCHANGE				
Commtron	42.4	6 1/4	6 1/4	-1/4
Electrosound Group Inc.	1.1	7/8	3/4	-1/8
Nelson Holdings Int'l	15.6	8 1/2	7 3/4	-1 1/4
Price Communications	56.6	4 1/2	4 1/4	+1/4
Prism Entertainment	3.6	3 1/4	3 1/4	.....
Unitel Video	1.5	10 1/4	9 3/4	-1/4

Company	Open April 9	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	10	9 3/4	-1/4
Certron Corp.	1 3/4	1 1/4	.....
Dick Clark Productions	5 1/2	5 1/2	.....
LIN Broadcasting	68 3/4	68 3/4	.....
LIVE Entertainment	19 1/4	20 1/4	+1
Recoton Corp.	3 1/2	3 1/2	.....
Rentrak	1 1/4	1 1/4	.....
Shorewood Packaging	26 1/2	26 1/2	.....
Specs Music	6 3/4	6 3/4	.....
Starstream Communications Group, Inc.	1/4	1/4	.....
Trans World Music	25 3/4	25 3/4	.....
Video Jukebox Network	8 1/4	8 1/4	.....
Wall To Wall Sound And Video	4 1/4	4 1/4	-2
Westwood One	5 1/2	5 1/2	.....
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	128	128	.....
Pickwick	234	223	-11
Really Useful Group	234	235	+1
Thorn EMI	662	657	-5



A message of hope to these children who've never had a chance...yet

RICHARD MARX *Children of the Night*

All that I know in my life, I have learned on the street
No magic carpet, no genie, no shoes on my feet
Will I wake up from this nightmare?
A fear that chills me to the bone
Though I may be one of many
I feel so all alone

We are the children of the night
We won't go down without a fight
Our voice is strong, our future's bright
And thanks to what we've learned from you
We've grown into the children of the night

Left by my father with only this scar on my face
Told by my mother that, "No, you were just a mistake"
I have tasted my own hunger
Sold my body to survive
Some have paid to scratch the surface
But they can't touch what's inside

We are the children of the night
We won't go down without a fight
Our voice is strong, our future's bright
And thanks to what we've learned from you
We've grown into the children of the night

How I long for something better
Than this life I know too well
Lord, I know I'm bound for heaven
Cause I've done my time in hell

We are the children of the night
We won't go down without a fight
Our voice is strong, our future's bright
And thanks to what we've learned from you
We've grown into the children of the night

From the album REPEAT OFFENDER

*Produced by Richard Marx and David Cole
Management: Allen Kovac Left Bank Management*

Inspired by the Children of the Night organization which lends help and support to runaways. Richard Marx will donate his publishing royalties from the single and album cut to the foundation.

EMI



Dread Heads. Virgin Records artist Lenny Kravitz relaxes with Terence Trent D'Arby and Cutting Crew's Nick Heyward backstage at London's Borderline club. Kravitz has now launched an American tour to support his "Let Love Rule" album. Shown, from left, are D'Arby; Kravitz; Heyward, and Steve Smith, Kravitz's manager.

VENUES CLEAN UP THEIR ACTS

(Continued from page 15)

on the concert trail.

"The Earth Day Concert: A Performance For The Planet," which will bring such acts as Bruce Hornsby, the Fabulous Thunderbirds, 10,000 Maniacs, and Boogie Down Productions to Merriweather Post Pavilion in Columbia, Md., is one of the numerous events coinciding with the April 22 celebration of Earth Day (related story, page 76).

Michael Martin, executive director of Concerts for the Environment—the group organizing the Merriweather Post show—says a range of seemingly minor details in the show's production will bolster the environmental messages from artists on stage.

For starters, radio stations will promote car-pooling to the site, which, like most amphitheatres nationwide, has limited mass transit access. Programs at the show will be printed on recycled paper, as will backstage memos and postings. Caterers will provide nondisposable

plates and utensils for backstage hospitality areas. A supplier was sought to provide bottled water in glass, rather than plastic, containers.

"Basically, we're going to put as much effort as possible into [demonstrating] the most environmentally sound way of doing the show," says event coordinator Tim O'Connor, whose involvement with such benefits includes the first three Farm Aid shows and the 1979 concerts staged by MUSE—Musicians United For Safe Energy.

Similar concerns with environmentally sound business practices are increasingly found in live music venues, large and small. At Wetlands, a New York nightclub that also serves as a clearinghouse for environmental information and activities, owner Larry Bloch says he recycles beer bottles, has installed energy-efficient lighting, and has even eliminated plastic straws.

"We're not perfect," he says. "But (Continued on page 76)

MAGLIA TO HEAD NEW BMG LABEL

(Continued from page 8)

acquisitions just to have product. The [size of the] staff will depend on the roster."

He would, however, like to have his first product out in about six months, and "when you come with the first release, you need a sales and promotion staff."

Maglia aims to build an eclectic label that will include rock, pop, jazz, black, and "street" music, which to him encompasses rap and Latin music. "The basic concept is to have a number of small labels with a product flow of different types of music. It's similar to the Island setup, with 4th & B'way, Great Jones, Antilles, and Mango."

Maglia says he does not want to restrict the label to the pop business. "When you have [Delicious Vinyl artist] Tone-Loc with a No. 1 record, that's great, that's cream," he says, referring to one of Island's biggest successes during his tenure at that label. "But the reason to be in the music business is to bring all types of music out to the consumer."

While he will focus on U.S. signings initially, Maglia hopes to have a European talent scout someday and is also interested in BMG's overseas product.

It may not be easy, however, for

him to get the first crack at BMG acts that are breaking in other territories. As Dornemann explains, Arista generally signs artists from Arista U.K. and Ariola, another BMG label, while RCA usually has dibs on acts coming through its European affiliates. However, he says, there are exceptions, and any problem would be resolved by BMG's executive committee, to which Maglia will soon be appointed.

On the domestic front, a number of other labels are being started up, including new entries from Virgin, Disney, Geffen, Warner Bros., and, down the road, CBS. But Maglia says he is not worried about competing with them, either for executives or for artistic talent.

"Regarding personnel, I have a very good idea of the type of people I want. And the fact that I've been in the industry for 17 years—I have a lot of relationships. One of my strengths has been to surround myself with good people, and I give them freedom to do what they want to do."

Overall, he points out, "there will be a lot of competition, but there always has been. If you can't deal with competition, you don't belong in the record business."

FOR WEEK ENDING APRIL 21, 1990

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	ALL AROUND THE WORLD	LISA STANSFIELD	3
2	4	NOTHING COMPARES 2 U	SINEAD O'CONNOR	1
3	3	DON'T WANNA FALL IN LOVE	JANE CHILD	2
4	9	I WANNA BE RICH	CALLOWAY	4
5	8	FOREVER	KISS	8
6	7	HERE AND NOW	LUTHER VANDROSS	6
7	1	I'LL BE YOUR EVERYTHING	TOMMY PAGE	5
8	13	HOW CAN WE BE LOVERS	MICHAEL BOLTON	7
9	10	WITHOUT YOU	MOTLEY CRUE	9
10	11	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	10
11	14	WHIP APPEAL	BABYFACE	11
12	18	WHAT IT TAKES	AEROSMITH	13
13	16	HEARTBEAT	SEDUCTION	15
14	5	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	16
15	6	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	12
16	12	BLACK VELVET	ALANNAH MYLES	14
17	23	SENDING ALL MY LOVE	LINEAR	19
18	33	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	18
19	26	POISON	BELL BIV DEVOE	29
20	22	THE HUMPTY DANCE	DIGITAL UNDERGROUND	30
21	17	IF U WERE MINE	THE U-KREW	26
22	31	HOLD ON	WILSON PHILLIPS	20
23	20	THE SECRET GARDEN	QUINCY JONES	32
24	21	HEART OF STONE	CHER	27
25	28	ROOM AT THE TOP	ADAM ANT	23
26	32	LOVE CHILD	SWEET SENSATION	21
27	29	THE HEART OF THE MATTER	DON HENLEY	22
28	24	JUST A FRIEND	BIZ MARKIE	38
29	15	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	17
30	27	NO MORE LIES	MICHEL'LE	37
31	—	ALRIGHT	JANET JACKSON	24
32	37	EXPRESSION	SALT-N-PEPA	36
33	40	THIS OLD HEART OF MINE	ROD STEWART	25
34	19	ALL MY LIFE	LINDA RONSTADT	33
35	38	TIME AFTER TIME	TIMMY T	42
36	—	VOGUE	MADONNA	28
37	36	OPPOSITES ATTRACT	PAULA ABDUL	50
38	30	ESCAPEDE	JANET JACKSON	35
39	—	HOUSE OF PAIN	FASTER PUSSYCAT	40
40	—	MAKE IT LIKE IT WAS	REGINA BELLE	43

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	DON'T WANNA FALL IN LOVE	JANE CHILD	2
2	6	NOTHING COMPARES 2 U	SINEAD O'CONNOR	1
3	4	ALL AROUND THE WORLD	LISA STANSFIELD	3
4	7	I WANNA BE RICH	CALLOWAY	4
5	2	I'LL BE YOUR EVERYTHING	TOMMY PAGE	5
6	11	HOW CAN WE BE LOVERS	MICHAEL BOLTON	7
7	9	HERE AND NOW	LUTHER VANDROSS	6
8	3	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	12
9	10	FOREVER	KISS	8
10	5	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	17
11	14	WHIP APPEAL	BABYFACE	11
12	8	BLACK VELVET	ALANNAH MYLES	14
13	15	WITHOUT YOU	MOTLEY CRUE	9
14	13	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	10
15	17	WHAT IT TAKES	AEROSMITH	13
16	16	HEARTBEAT	SEDUCTION	15
17	24	ALRIGHT	JANET JACKSON	24
18	19	THIS OLD HEART OF MINE	ROD STEWART	25
19	31	VOGUE	MADONNA	28
20	25	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	18
21	18	LOVE CHILD	SWEET SENSATION	21
22	23	SENDING ALL MY LOVE	LINEAR	19
23	12	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	16
24	21	THE HEART OF THE MATTER	DON HENLEY	22
25	26	HOLD ON	WILSON PHILLIPS	20
26	29	U CAN'T TOUCH THIS	M.C. HAMMER	—
27	27	ROOM AT THE TOP	ADAM ANT	23
28	30	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	31
29	36	IT MUST HAVE BEEN LOVE	ROXETTE	34
30	28	HEART OF STONE	CHER	27
31	34	IF U WERE MINE	THE U-KREW	26
32	20	ALL MY LIFE	LINDA RONSTADT	33
33	22	ESCAPEDE	JANET JACKSON	35
34	—	SAVE ME	FLEETWOOD MAC	41
35	37	A LITTLE LOVE	COREY HART	39
36	—	I'LL SEE YOU IN MY DREAMS	GIANT	45
37	—	OOH LA LA	PERFECT GENTLEMEN	47
38	—	BABY, IT'S TONIGHT	JUDE COLE	51
39	—	HOUSE OF PAIN	FASTER PUSSYCAT	40
40	—	CRUISING FOR BRUISING	BASIA	52

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
3 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	BMI/Chrysalis, BMI) CPP/CLM
18 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	22 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM
33 ALL MY LIFE (Seagrave, BMI) CLM	15 HEARTBEAT (Sugarbiscuit, ASCAP)
58 ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP)	68 HEAVEN IS A 4 LETTER WORD (Rock Dog, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
24 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	6 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL
59 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	76 HERE WE ARE (Foreign Imported, BMI) CPP
97 ANYTIME (Steve Mann, ASCAP/Colegms-EMI, ASCAP) CLM/WBM	82 HIDE AND SEEK (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
51 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI)	20 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL
79 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	40 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
14 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	70 HOW 'BOUT US (FROM "TRUE LOVE") (Irving, BMI) CPP
96 BLUE SKY MINE (WB, ASCAP) WBM	7 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM
90 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	30 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)
62 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	46 HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI April, ASCAP/Talk Time, ASCAP/Virgin, ASCAP) CPP/WBM
85 COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI)	80 I COME OFF (Varry White, ASCAP)
52 CRUISING FOR BRUISING (Virgin, ASCAP) CPP	71 I GO TO EXTREMES (Joel, BMI) HL
60 CUTS YOU UP (American Momentum, BMI)	4 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
56 DANGEROUS (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	17 I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.)
84 DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI)	26 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
98 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM	5 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Doraffo, BMI/Page Three, BMI) WBM
2 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	45 I'LL SEE YOU IN MY DREAMS (It'sall, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM
92 DRAG MY BAD NAME DOWN (Irving, BMI)	34 IT MUST HAVE BEEN LOVE (FROM "PRETTY WOMAN") (EMI Blackwood, BMI/Jimmy Fun, BMI) CLM
86 DUB BE GOOD TO ME (Gol Discs/EMI, ASCAP)	38 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
73 ENJOY THE SILENCE (Emile, ASCAP)	49 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
35 ESCAPEDE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	66 LAMBADA (CBS, ASCAP) HL
36 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	39 A LITTLE LOVE (Liesse-Harco, ASCAP)
93 A FACE IN THE CROWD (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	81 LIVING IN OBLIVION (French Lick, BMI/Bug, BMI)
91 FLY HIGH MICHELLE (Octa, Ascap/Enuff Z'nuff, ASCAP/Fajerstein, ASCAP)	21 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP
8 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	63 LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL
72 GET A LIFE (Virgin, ASCAP) CPP	12 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
16 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP) WBM	43 MAKE IT LIKE IT WAS (FOR Our Children, ASCAP/Zomba, ASCAP) CPP
48 GETTING AWAY WITH IT (Warner Chappell/Cage/10) CPP/WBM	67 MOONLIGHT ON WATER (Nonpareil, ASCAP/EMI April, ASCAP/Stephen A. Kipner, ASCAP) HL/WBM
95 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	74 NICETY (Ruthless Attack, ASCAP)
78 GOT TO GET (Telegram, MCPS/Misty, MCPS)	37 NO MORE LIES (Ruthless Attack, ASCAP)
64 HAVE A HEART (Monster, ASCAP/Bob-A-Lew, ASCAP) CLM	77 NO MYTH (Liafail, BMI/Careers, BMI) HL
27 HEART OF STONE (Virgin, ASCAP/Pillarview B.V.,	1 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
	47 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL
	50 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
	54 OYE MI CANTO (HEAR MY VOICE) (Foreign Imported, BMI) CPP
	88 PERSONAL JESUS (Emile, ASCAP) MSC
	94 PICTURES OF YOU (Fiction, ASCAP)
	29 POISON (Hi-Frost, BMI)
	75 PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/CBS, ASCAP) HL
	44 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
	53 ROAM (Man Woman Together Now!, BMI/Irving, BMI) CPP
	23 ROOM AT THE TOP (Colegms-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
	61 SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL
	41 SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
	32 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM/HL
	19 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
	69 SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP
	83 SPIN THAT WHEEL (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP) WBM
	25 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
	42 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI)
	65 TRUE BLUE LOVE (Colegms-EMI, ASCAP/Stray Notes, ASCAP/Petwolf, ASCAP) HL/WBM
	89 TURTLE POWER (EMI Blackwood, BMI/Kikinit, BMI)
	28 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
	55 THE WAY IT IS (City Kidd, ASCAP) CLM
	13 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
	11 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
	10 WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Eliot Wolff, ASCAP/Jobete, ASCAP) CPP
	57 WILD WOMEN DO (FROM "PRETTY WOMAN") (Geffen, ASCAP/CBS, ASCAP/No Ears, ASCAP/Chalk Hill, ASCAP) HL/WBM
	9 WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
	99 YOU CAN'T GET AWAY (Panchin, BMI)
	87 YOU MAKE ME FEEL (MIGHTY REAL) (Sequins At Noon, ASCAP/Warlick, ASCAP)
	31 YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM
	100 YOU'RE THE ONLY WOMAN (Rubicon, BMI) WBM

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

PROGRESS REPORT: Here's an update on the ambitious plans we've announced to totally revamp the way we gather information for the Hot 100 and other charts. The Hot 100 consists of radio airplay and retail sales information, combined together. On the radio side, a new technology developed by Broadcast Data Systems makes it possible to monitor radio airplay 24 hours a day, seven days a week, by computer. Billboard uses this information to compile real airplay statistics rather than calling stations for a prepared playlist. This system is currently operating in the 58 largest radio markets in the country, and the Hot Country Singles & Tracks chart has been using monitored airplay since January.

CAREFUL COMPARISON OF AIRPLAY logs (supplied by some cooperative stations) to the BDS monitored airplay reports shows almost 100% accuracy in detecting current and recurrent titles. No system is perfect, but it is fair to say that the Billboard country singles chart is the most accurate ever produced. BDS will continue to add markets as quickly as possible to provide a broader base of information. By the end of June BDS should be monitoring in about 75 markets. Switching the Hot 100 chart to monitored airplay information will take place when we have enough markets to get a sufficiently broad sample—no later than the end of 1990 and possibly as early as the third quarter.

ON THE SALES SIDE, we intend to use actual sales figures, rather than the ranked lists currently supplied to us by a mix of large retail chains, rackjobbers, and independent stores. Our panel will consist of dealers who have computerized inventory systems or point-of-sale computer systems. Either way, we can obtain exact piece counts on albums and cassette singles sold from each dealer each week. We are currently negotiating with major retailers and are close to agreements to enlist a wide enough sample to create viable national charts. A new computer system is being installed in the Billboard chart department, with the capacity to accept the huge amounts of information that we would begin to receive under the new methodology. We hope to use actual piece counts for the Top Pop Albums and Hot 100 charts by the end of 1990.

QUICK CUTS: **Sinead O'Connor** jumps over the competition to hit No. 1 with "Nothing Compares 2 U" (Chrysalis), and the strength of the record indicates a long stay—four weeks or more. Ironically, the single is not yet No. 1 in either sales or airplay, but it is a close No. 2 in both, and when the points are added together, it comes out on top. Still gaining points, but held in place at Nos. 2 and 3, respectively, are "Don't Wanna Fall In Love" by **Jane Child** (Warner Bros.), which is No. 1 in airplay; and "All Around The World" by **Lisa Stansfield** (Arista), No. 1 in sales... No. 26 in airplay, but still not released as a single and thus ineligible to chart, is "U Can't Touch This" by **M.C. Hammer** (Capitol)... The teens and 20s are jammed again this week. As a result, three records hold at Nos. 19, 21, and 22 despite gaining more than enough points to bullet. And "If U Were Mine" by the **U-Krew** (Enigma) actually drops two places to No. 26 despite gaining airplay points—it has 14 adds.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON CHART
OOH LA LA... PERFECT GENTLEMEN COLUMBIA	5	8	59	72	104
BABY, IT'S TONIGHT JUDE COLE REPRISÉ	2	8	48	58	127
DEADBEAT CLUB THE B-52'S REPRISÉ	4	8	39	51	53
POISON BELL BIV DEVOE MCA	6	7	18	31	66
DARE TO FALL IN LOVE BRENT BOURGEOIS CHARISMA	4	5	21	30	30
IT MUST HAVE BEEN LOVE ROXETTE EMI	5	8	15	28	182
SENDING ALL MY LOVE LINEAR ATLANTIC	5	1	22	28	175
U CAN'T TOUCH THIS M.C. HAMMER CAPITOL	3	3	19	25	161
THAT'S THE WAY OF THE... D-MOB FFRR	4	4	17	25	28
THIS AND THAT MICHAEL PENN RCA	0	2	23	25	28

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.

EN CHANTING.
EN TICING.
EN DEARING.
EN GAGING.

EN VOGUE

"HOLD ON"

(4-87984/0-86234/PRCD 3171)

the first single from the forthcoming album

BORN TO SING

(82084)

Produced and arranged by Thomas McElroy & Denzil Foster for
2 Tuff-E-Nuff Productions.

What are we talking about?
Four young women who can really sing and blend the tightest harmonies you've ever enjoyed. They went into the studio with two producers on the cutting edge and created a single that we envision will establish them as the premiere female group of the '90s.

Discover EN VOGUE. They may just be the best group you've ever countered in a long, long time.



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VENUES CLEAN UP THEIR ACTS

(Continued from page 74)

we're trying to do things that are as active and hands-on as possible."

At larger venues, practices considered good for the environment, such as recycling and energy conservation, also are considered good for the bottom line. Terry Lynch, house manager at the Shoreline Amphitheater in Mountainview, Calif., explains how both environmental and economic interests led the building to recycle cardboard boxes used to ship merchandise and concession supplies.

"We have huge garbage pickup costs," she says, "and unbroken boxes can really fill up one of our dumpsters." Similar methods to control cardboard waste are in place at the Spectrum in Philadelphia, the Los Angeles Sports Arena, and Memorial Coliseum, among other buildings.

"We imposed [trash] recycling at the venues we control" including Shoreline, says promoter Bill Graham. "During the course of the year, we deal with hundreds of thousands of people, and it adds up."

Ogden Allied Entertainment Services, which operates more than 19 venues nationwide, has a sister company, Ogden Projects, which runs waste-to-energy conversion plants in several states. As a result, the waste generated at some Ogden venues, along with trash from many other sources, is directed to Ogden plants and used to generate electricity.

"It's very hip, environmentally, to put it in rock'n'roll terms," says Ogden VP Fred Ordower. "We do create a substantial amount of waste as a consequence of selling items at the buildings we operate, and we encourage all the communities we do business with to expand the scope of what they do with the Ogden family."

Larry Rubin, spokesman for the Spectacor Management Group, describes computerized energy-saving systems that have been installed in recent years in Spectacor venues, including the Nassau Veterans Memorial Coliseum on Long Island, the Superdome in New Orleans, the Niagara Falls Convention And Civic Center, and the Moscone Convention Center in San Francisco. Installation of a sophisticated lighting system at the Superdome five years ago, for ex-

ample, saved the building 20% of its energy costs, Rubin notes.

For some sporting events, the Superdome also has staged promotions in which customers who brought recyclable cans received a discount on tickets. "They've created [a promotion] that makes people energy-conscious in the area of recycling," says Rubin.

Without ignoring large-scale environmental issues such as global warming or the fate of the rain forest, some in the music business say much can be done on a smaller scale, through individual actions, and they believe performers can promote such efforts.

"Young people listen to the artists on the stage," says Graham. "Their word is respected, and if these artists would say, 'think about recycling your garbage,' they would do it."

The members of R.E.M., who gave a platform to the environmental group Greenpeace on their last U.S. tour, helped promote individual environmental efforts from the stage and sent members of their fan club copies of the best-selling book "50 Simple Things You Can Do To Save The Earth," compiled by the Earthworks Group.

Touring acts could have a similar impact on promoters and venue operators, suggests R.E.M. manager Jefferson Holt. Through their contract riders, acts could influence the choice of backstage supplies, for example, discouraging the use of foam cups. A venue or promoter could make an environmental statement by obtaining paper goods from a supplier of recycled goods, Holt says. "You're looking at major purchasing power."

However, he notes, touring artists still have less impact on venue policies than do major-league sports teams, which are the primary tenants at many arenas. "When the sports community starts being environmentally conscious and demands things from the venues, then you'll really begin to see changes."

At the same time, says Holt, "the bottom line with bands is that it's as valid and important for them to change things within their own sphere of influence. It adds up."

Acts Get Down To Earth Day Events Planned Around The Globe

NEW YORK—Music performers are taking part in an array of events this year to mark Earth Day. Here is a sampling:

• "The Hard Rock Cafe Presents Save The Planet," a one-hour television special, airs Friday (20) on the CBS network, hosted by comedian Bob "Bobcat" Goldthwait and actress Katey Sagal, featuring Taylor Dayne and other artists.

• "The Earth Day Concert: A Performance For The Planet," a five-hour concert to benefit Earth Day 1990, the organization coordinating Earth Day activities around the world, will be staged Saturday (21) at the Merriweather Post Pavilion in Columbia, Md. Performers will include Bruce Hornsby & The Range, 10,000 Maniacs, the Fabulous Thunderbirds, Boogie Down Productions, the Jungle Brothers, the Indigo Girls, Michelle Shocked, Ziggy Marley, Billy Bragg, and

GraffitiMan.

• "Save The Earth" is a worldwide radio broadcast Saturday (21) featuring Sadao Watanabe, Lee Ritenour, Patti Austin, Dave Grusin, and Don Grusin. It will originate from stations in the U.S., Brazil, and Japan. Among the domestic stations participating are KJAZ Alameda, Calif., WGBH Boston, and KIPO Honolulu.

• Earth Day festivities in New York, co-promoted by WNEW-FM and WNBC-TV, will begin at 9:30 a.m. April 22 with a performance in Times Square by the Paul Winter Consort. It will be followed by an environmental street fair on the Avenue of the Americas from 11 a.m.-6 p.m. and a concert in Central Park from 2-6 p.m. featuring Hall & Oates, Ben E. King, the B-52's, the Roches, Edie Brickell & New Bohemians, G.E. Smith & the Saturday Night Live Band, and others.

FOR WEEK ENDING APRIL 21, 1990

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
2	3	DON'T WANNA FALL IN LOVE WARNER BROS. 4-19933	JANE CHILD
3	2	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	TOMMY PAGE
4	5	I WANNA BE RICH SOLAR 74005/EPIC	CALLOWAY
5	6	WHIP APPEAL SOLAR 74007/EPIC	BAByFACE
6	12	NOTHING COMPARES 2 U ENHIGN 23488/CHRYSALIS	SINEAD O'CONNOR
7	7	WHOLE WIDE WORLD RCA 9098	A'ME LORAIN
8	13	U CAN'T TOUCH THIS CAPITOL LP CUT	M.C. HAMMER
9	9	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
10	10	HEARTBEAT VENETA 1473/A&M	SEDUCTIO
11	14	LOVE CHILD ATCO 7-98983	SWEET SENSATION
12	4	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
13	8	HERE AND NOW EPIC 34-73029	LUTHER VANDROSS
14	16	ALRIGHT A&M 1479	JANET JACKSON
15	11	GET UP! (BEFORE THE NIGHT IS OVER) SBK 0731	TECHNOTRONIC
16	25	VOGUE SIRE 7-19863/WARNER BROS.	MADONNA
17	15	IF U WERE MINE ENIGMA 75051	THE U-KREW
18	17	TIME AFTER TIME JAM CITY 5003/QUALITY	TIMMY T
19	18	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
20	20	READY OR NOT VIRGIN 7-98989	AFTER 7
21	21	ALL THAT GLITTERS ISN'T GOLD CAPITOL 44545	THE COVER GIRLS
22	—	POISON MCA 53772	BELL BIV DEVOE
23	19	THE HUMPTY DANCE TOMMY BOY 7944	DIGITAL UNDERGROUND
24	29	ALWAYS AND FOREVER SELECT 2014	WHISTLE
25	23	HIDE AND SEEK ATLANTIC 4-87973	PAJAMA PARTY
26	26	EXPRESSION NEXT PLATEAU 50101	SALT-N-PEPA
27	—	GETTING AWAY WITH IT WARNER BROS. 4-19880	ELECTRONIC
28	—	OOH LA LA (I CAN'T GET OVER YOU) COLUMBIA 38-73211	PERFECT GENTLEMEN
29	22	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	QUINCY JONES
30	—	SPIN THAT WHEEL SBK 07320	HI TEK 3 FEATURING YA KID K

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
2	3	WHAT IT TAKES Geffen 4-19944	AEROSMITH
3	2	FOREVER Mercury 876 716-7	KISS
4	8	NOTHING COMPARES 2 U ENHIGN 23488/CHRYSALIS	SINEAD O'CONNOR
5	7	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
6	6	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
7	4	I WISH IT WOULD RAIN DOWN ATLANTIC 4-88738	PHIL COLLINS
8	10	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
9	9	THE HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
10	11	THE WAY IT IS Geffen 4-19948	TESLA
11	5	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
12	23	COMING OF AGE WARNER BROS. LP Cut	DAMN YANKEES
13	18	HOW CAN WE BE LOVERS COLUMBIA 38-73257	MICHAEL BOLTON
14	21	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
15	20	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
16	14	A LITTLE LOVE EMI 50239	COREY HART
17	—	BEAT IT TONIGHT REPRISE 4-19869	JUDE COLE
18	15	FLY HIGH MICHELLE ATCO 4-99135	ENUFF Z'NUFF
19	27	ROOM AT THE TOP MCA 53679	ADAM ANT
20	28	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART WITH RONALD ISLEY
21	17	A FACE IN THE CROWD MCA 53781	TOM PETTY
22	12	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
23	19	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
24	30	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
25	—	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
26	25	DREAM ON COLUMBIA 38-73220	BRITNY FOX
27	13	TRUE BLUE LOVE ATLANTIC 7-88768	LOU GRAMM
28	26	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON
29	—	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
30	24	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

NEW YORK	P.D.: Joel Salkowitz
1	Lisa Stansfield, All Around The World
2	Seduction, Heartbeat
3	Sweet Sensation, Love Child
4	Timmy T, Time After Time
5	Taylor Dayne, Love Will Lead You
6	Joey Kid, Counting The Days
7	A'me Lorain, Whole Wide World
8	Tommy Page, I'll Be Your Everything
9	Jay Williams, Sweat
10	Technotronic, Get Up! (Before The
11	Jane Child, Don't Wanna Fall In Love
12	Concept Of One (Featuring Tony
13	Linear, Sending All My Love
14	Luther Vandross, Here And Now
15	Sonia, You'll Never Stop Me
16	George Lamond, Bad Of The Heart
17	Babyface, Whip Appeal
18	Madonna, Vogue
19	Calloway, I Wanna Be Rich
20	The Cover Girls, All That Glitters Is
21	Tonasia, Games Of Love
22	Ale, Stop Me If I Fall In
23	Janet Jackson, Alright
24	Fascination, Remember
25	Pajama Party, Hide And Seek
26	Hi Tek 3 Featuring Ya Kid K, Spin
27	Kyze, Stomp (Move Jump Jack Your
28	Soul II Soul, Get A Life
29	49er's, Touch Me
30	Jimmy Sommerville, You Make Me
31	A.C. Loran, Whole Wide World
32	Beats International, Dub Be Good To
33	Expose, Your Baby Never Looked
34	Snap, The Power
35	Electronic, Getting Away With It
A	Alisha, Bounce Back
A	Deskee, Let There Be House
A	Sybil, Crazy 4 U
EX	Two Without Hats, The Breeze
EX	Basia, Cruising For Bruising
EX	Michelle, Nicety

CHICAGO	P.D.: Dave Shakes
1	Luther Vandross, Here And Now
2	Technotronic, Get Up! (Before The
3	A'me Lorain, Whole Wide World
4	Tommy Page, I'll Be Your Everything
5	Taylor Dayne, Love Will Lead You
6	Lisa Stansfield, All Around The World
7	Jane Child, Don't Wanna Fall In Love
8	D-Mob, C'mon And Get My Love
9	Phil Collins, I Wish It Would Rain Do
10	Linear, Sending All My Love
11	Sinead O'Connor, Nothing Compares
12	Janet Jackson, Escapade
13	Seduction, Heartbeat
14	Mr. Lee, Get Busy
15	Babyface, Whip Appeal
16	Madonna, Keep It Together
17	The U-Krew, If U Were Mine
18	Calloway, I Wanna Be Rich
19	Perfect Gentlemen, Ooh La La (I
20	Janet Jackson, Alright
21	Madonna, Vogue
22	Sweet Sensation, Love Child
23	Digital Underground, The Humpty
24	Salt-N-Peppa, Expression
25	The Cover Girls, All That Glitters Is
26	Whistle, Always And Forever
27	49er's, Touch Me
28	Expose, Your Baby Never Looked
29	M.C. Hammer, U Can't Touch This
30	Hi Tek 3 Featuring Ya Kid K, Spin
A	Electronic, Getting Away With It
A	Bell Biv Devoe, Poison
EX	Beats International, Dub Be Good To

LOS ANGELES	P.D.: Jeff Wyatt
1	Lisa Stansfield, All Around The World
2	Tommy Page, I'll Be Your Everything
3	Linear, Sending All My Love
4	M.C. Hammer, U Can't Touch This
5	Technotronic, Get Up! (Before The
6	Jane Child, Don't Wanna Fall In Love
7	A'me Lorain, Whole Wide World
8	Calloway, I Wanna Be Rich
9	The Good Girls, Your Sweetness
10	Timmy T, Time After Time
11	Seduction, Heartbeat
12	Babyface, Whip Appeal

LOS ANGELES	P.D.: Scott Shannon
1	Phil Collins, I Wish It Would Rain Do
2	Sinead O'Connor, Nothing Compares
3	Faster Pussycat, House Of Pain
4	Motley Crue, Without You
5	Kiss, Forever
6	Enuff Z'Nuff, Fly High Michelle
7	Warrant, Sometimes She Cries
8	Aerosmith, What It Takes
9	Alannah Myles, Black Velvet
10	Skid Row, I Remember You
11	Heart, All I Wanna Do Is Make Love
12	Adam Ant, Room At The Top
13	L.A. Guns, The Ballad Of Jayne
14	Belinda Carlisle, Summer Rain
15	The B-52's, Roam
16	Robert Plant, The Hurting Kind
17	Giant, I'll See You In My Dreams
18	Jude Cole, Baby, It's Tonight
19	Corey Hart, A Little Love
20	Rod Stewart With Ronald Isley, This
21	Don Henley, The Heart Of The Mat
A	Damn Yankees, Coming Of Age
A	Fleetwood Mac, Save Me
EX	Depeche Mode, Enjoy The Silence
EX	Tesla, The Way It Is
EX	Bad English, Heaven Is A 4 Letter
EX	Wilson Phillips, Hold On
EX	Roxette, It Must Have Been Love

LOS ANGELES	P.D.: Scott Shannon
1	Phil Collins, I Wish It Would Rain Do
2	Sinead O'Connor, Nothing Compares
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20	Rod Stewart With Ronald Isley, This
21	Don Henley, The Heart Of The Mat
A	Damn Yankees, Coming Of Age
A	Fleetwood Mac, Save Me
EX	Depeche Mode, Enjoy The Silence
EX	Tesla, The Way It Is
EX	Bad English, Heaven Is A 4 Letter
EX	Wilson Phillips, Hold On
EX	Roxette, It Must Have Been Love

WORCESTER	P.D.: Ron Valeri
1	Aerosmith, What It Takes
2	Motley Crue, Without You
3	Eric Clapton, Save Me Alone
4	Robert Plant, The Hurting Kind
5	Tom Petty, A Face In The Crowd
6	Britny Fox, Dream On
7	Gun, Better Days
8	Damn Yankees, Coming Of Age
9	Sally Dog, Come Along
10	Faster Pussycat, House Of Pain
11	Bad English, Heaven Is A 4 Letter
12	Robert Palmer, Live In Detail
13	Tesla, The Way It Is
14	The Gracys, Fire
15	Slaughter, Up All Night
16	Black Crowes, Jealous Again
17	Jesus And Mary Chain, Head On
18	L.A. Guns, The Ballad Of Jayne
19	Rush, The Pass
20	London Cowboys, 7 O'Clock
A	Baton Rouge, Walks Like A Woman
A	Michael Monroe, Man With No Eyes
EX	Chris Rea, The Road To Nowhere
EX	Beau Nasty, Paradise In The Sand
EX	Aerosmith, Monkey On My Back
EX	Hurricane, Little Sister
EX	Robert Plant, Big Love
EX	Bad English, Heaven Is A 4 Letter

DALLAS	P.D.: Joel Folger
1	Sinead O'Connor, Nothing Compares
2	Motley Crue, Without You
3	Phil Collins, I Wish It Would Rain Do
4	Jane Child, Don't Wanna Fall In
5	Kiss, Forever
6	Aerosmith, What It Takes
7	Don Henley, The Heart Of The Mat
8	Michael Bolton, How Can We Be

PHILADELPHIA	P.D.: Mark Driscoll
1	Sinead O'Connor, Nothing Compares
2	Lisa Stansfield, All Around The World
3	Jane Child, Don't Wanna Fall In Love
4	Technotronic, Get Up! (Before The
5	Digital Underground, The Humpty
6	Janet Jackson, Alright
7	Babyface, Whip Appeal
8	Taylor Dayne, Love Will Lead You
9	Tommy Page, I'll Be Your Everything
10	M.C. Hammer, U Can't Touch This
11	Linear, Sending All My Love
12	Salt-N-Peppa, Expression
13	Adam Ant, Room At The Top
14	Sweet Sensation, Love Child
15	Bell Biv Devoe, Poison
16	Calloway, I Wanna Be Rich
17	Seduction, Heartbeat
18	Young Mr. Tom, Come Off
19	Perfect Gentlemen, Ooh La La (I
20	Electronic, Getting Away With It
21	Madonna, Vogue
22	Kyze, Stomp (Move Jump Jack Your
23	Wilson Phillips, Hold On
24	Expose, Your Baby Never Looked
25	Michael Bolton, How Can We Be
26	Timmy T, Time After Time
27	After 7, Ready Or Not
28	Allanah Myles, Black Velvet
29	Basia, Cruising For Bruising
30	Tommy Page, I'll Be Your Every
31	Partners In Kryme, Turtle Power
A32	Phil Collins, Do You Remember
A	Nikki, Notice Me
A	Louise Loring, Sifting In The Lap
A	Whistle, Always And Forever
A	The Cover Girls, All That Glitters Is

PHILADELPHIA	P.D.: Mark Driscoll
1	Sinead O'Connor, Nothing Compares
2	Lisa Stansfield, All Around The World
3	Jane Child, Don't Wanna Fall In Love
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28	Allanah Myles, Black Velvet
29	Basia, Cruising For Bruising
30</	



**TERRI ROSSI'S
RHYTHM
SECTION**

OFF THE RECORD: It was unusual to review the results of the SKC New York Music Awards and feel that the winners had merit (see *The Rhythm & the Blues*, April 14). The nationally televised awards programs, with the exception of the Soul Train Awards, rarely leave me feeling that the nominees or winners best represent what I have witnessed commercially or critically in the previous year. Perhaps I need clarification of the criteria used for voting. But the awards often vary so greatly from the results of the Billboard end-of-year charts, especially in the R&B field, that instead of feeling pride in the year's accomplishments, I spend the evening disgusted at the twisted depiction of the best of the year's performances.

For example, in the best-R&B-performance-by-a-duo-or-group-with-vocal category, "Gimme Your Love" by **Aretha Franklin & James Brown** (Arista) was nominated for a Grammy. These legendary soul singers were literally hollering at each other. The single peaked mid-chart and was reported by less than two-thirds of the radio panel. While charts may have inherent shortcomings, they do survey radio with the largest number of listeners within a format, and retail outlets that either offer volume sales or set sales trends. If nothing else, charts indicate exposure and/or popularity. Unfortunately, public approval is not reflected in nominations or awards.

Here's another example: Last year, **L.A. Reid & Babyface** produced 14 top-charted singles on the Hot 100 chart and therefore were the top pop producers of the year. Yet the voting members of NARAS selected **Peter Asher** for his work with **Bette Midler**.

Why do I bother to review all of this in April? Because there are at least nine months before the next awards show, and perhaps all of you who grumble each year might want to take an active part and vote. You may reach NARAS at 157 West 57th Street, Room 902, New York, N.Y. 10019; 212-245-5440. The initial requirement to become a member of NARAS is to have six commercially released recordings. Additionally, it might be wise for the academy to require members to limit their vote to projects where they have a working knowledge of the music, so that **Jethro Tull** will never be awarded best metal performance ever again.

RUMORS OF THEIR EARLY DEMISE have been greatly exaggerated. This loosely paraphrased quote from **Mark Twain** best reflects the state of small black retailers. All too often, these retailers (in the case of black stores I prefer to call them community-based independents instead of mom & pop stores) have been declared dead. These survivors of competition with the large chains are struggling to stay afloat and they are battling more than big business. Their main enemy is bootlegging. Store owners, mainly in the East, are being plagued by unlicensed street vendors. These vendors sell poorly duplicated album cassettes for about \$5. The Recording Industry Assn. of America has not often been responsive, say some stores. The problem is not the RIAA's lack of concern. While it is important to get the vendors off the street, most states have laws that carry a misdemeanor penalty. **Steve Donofrio**, director of anti-piracy at RIAA, says what is most needed is to get states to change their statutes to raise the crime to a felony. So, before you call the RIAA or your local police about a problem with illegal vendors, you might do well to petition your state legislators.

**HOT BLACK SINGLES ACTION
RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON CHART
U CAN'T TOUCH THIS M.C. HAMMER CAPITOL	6	5	30	41	58
OOH LA LA... PERFECT GENTLEMEN COLUMBIA	10	11	17	38	40
GOOD LOVE KLYMAXX MCA	5	10	19	34	34
LIFT EVERY VOICE AND SING MELBA MOORE CAPITOL	7	5	15	27	91
THE BLUES TONY! TONI! TONE! WING	4	6	11	21	89
DON'T WANNA FALL IN LOVE JANE CHILD WARNER BROS.	5	7	8	20	35
PARADISE RUBY TURNER JIVE	3	3	12	18	52
HUNGRY FOR ME AGAIN ASHFORD & SIMPSON EMI	1	3	12	16	16
SWEAT YOU NEWKIRK DEF JAM	1	5	8	14	33
MERCY MERCY ME MILIRA MOTOWN	2	5	7	14	23

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.



Guitarist Paul Jackson, Jr. is one of the most

talked-about instrumentalists at radio these days.

His latest single, a brilliant version of the Keith

Sweet hit "Make It Last Forever," has already

earned initial positive acceptance and strong

feedback at radio.

"Make It Last Forever" proves that Paul Jackson,

Jr.'s an instantly memorable and truly enduring

talent. The kind that does last forever!

Paul Jackson, Jr.

"MAKE IT LAST FOREVER"

(PRCD 3300)

the first single
from the forthcoming album
OUT OF THE SHADOWS

(82065)

Produced, arranged, performed and programmed by Cornelius Mims and Paul Jackson, Jr.
Remixed by Hank Shocklee.



On Atlantic Records, Cassettes and Compact Discs

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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	2	WHIP APPEAL	BABYFACE	5
2	5	READY OR NOT	AFTER 7	1
3	3	THE HUMPTY DANCE	DIGITAL UNDERGROUND	9
4	6	POISON	BELL BIV DEVOE	3
5	1	SPREAD MY WINGS	TROOP	2
6	8	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	4
7	13	ALL OVER YOU	FREDDIE JACKSON	8
8	7	NEVER TOO FAR	DIANNE REEVES	13
9	4	ALL AROUND THE WORLD	LISA STANSFIELD	14
10	12	WHAT GOES AROUND	REGINA BELLE	6
11	9	ADDICTED TO YOUR LOVE	THE GAP BAND	15
12	17	SHOW ME	HOWARD HEWETT	7
13	10	SOUL TO SOUL	THE TEMPTATIONS	12
14	21	RUB YOU THE RIGHT WAY	JOHNNY GILL	10
15	19	GIRLS NITE OUT	TYLER COLLINS	11
16	22	ALWAYS & FOREVER	WHISTLE	22
17	15	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY	MAZE	25
18	33	GET A LIFE	SOUL II SOUL	18
19	27	NO MORE TEARS	ANGELA WINBUSH	17
20	20	JINGLING BABY	L.L. COOL J	33
21	25	FUN HOUSE (FROM "HOUSE PARTY")	KID 'N PLAY	28
22	—	HOLD ON	EN VOGUE	19
23	26	LOVE IS LIKE AN ITCHING IN MY HEART	THE GOOD GIRLS	16
24	16	THE SECRET GARDEN	QUINCY JONES	37
25	31	FOOTSTEPS IN THE DARK	BODY	20
26	14	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	39
27	23	DON'T WEAR IT OUT	MARY DAVIS	31
28	—	ALRIGHT	JANET JACKSON	21
29	35	GET UP AND HAVE A GOOD TIME	ROB BASE	30
30	11	TREAT YOU RIGHT	LUTHER VANDROSS	43
31	37	SACRED KIND OF LOVE	GROVER WASHINGTON, JR.	24
32	38	JUICY GOTCHA CRAZY	OAKTOWN'S 3-5-7	52
33	—	MY BABY'S HOUSE	MICHAEL COOPER	27
34	40	LOVE YOU HONEY	RANDY & THE GYPSYS	23
35	—	BLACK MAN	TASHAN	40
36	—	911 IS A JOKE	PUBLIC ENEMY	55
37	—	DO YOU REMEMBER	BY ALL MEANS	26
38	24	HELP THE CHILDREN	M.C. HAMMER	72
39	36	EXPRESSION	SALT-N-PEPA	66
40	30	COMFORT OF A MAN	STEPHANIE MILLS	48

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
55 911 IS A JOKE (Def American, BMI)	ASCAP
15 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP/EMI Blackwood, BMI)	ASCAP
41 AIN'T NO WOMAN (LIKE THE ONE I GOT) (Music Corp. Of America, BMI)	ASCAP
14 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	ASCAP
8 ALL OVER YOU (FROM "DEF BY TEMPTATION") (Auteur, BMI/Bocar, BMI)	ASCAP
21 ALRIGHT (Flyte Tyme, ASCAP/Black Ice, BMI) HL	ASCAP
22 ALWAYS & FOREVER (Almo, ASCAP/Rodsongs, ASCAP)	ASCAP
79 "B" GIRLS (P-Man, BMI)	ASCAP
40 BLACK MAN (Def Jam, ASCAP/Fearse, ASCAP)	ASCAP
45 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP)	ASCAP
99 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	ASCAP
60 CAN'T GET ENUFF OF U (Peljo, BMI/Scott, BMI/Heijo, BMI)	ASCAP
48 COMFORT OF A MAN (Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI) CPP	ASCAP
44 CRAZY 4 U (S.T.M., BMI/Deronde Jay, BMI/Next Plateau, ASCAP/Gale Warnings, BMI)	ASCAP
26 DO YOU REMEMBER (Island, BMI/April Joy, BMI/Syient Partner, BMI/Gabrielle, BMI)	ASCAP
68 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI)	ASCAP
31 DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	ASCAP
80 OUB BE GOOD TO ME (Go! Discs/EMI, ASCAP)	ASCAP
84 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP)	ASCAP
4 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	ASCAP
66 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	ASCAP
20 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	ASCAP
76 THE FORMULA (Dollaz N Sense, BMI/Jobete, ASCAP)	ASCAP
59 FRIEND OF A FRIEND (WE, BMI)	ASCAP
28 FUN HOUSE (FROM "HOUSE PARTY") (Hittage, ASCAP/Turnout, ASCAP)	ASCAP
18 GET A LIFE (Virgin, ASCAP)	ASCAP
30 GET UP AND HAVE A GOOD TIME (Protoons, ASCAP/Hikim, ASCAP)	ASCAP
71 GET UP! (BEFORE THE NIGHT IS OVER) (Colgems-EMI, ASCAP/BMC, ASCAP/Bogam, ASCAP)	ASCAP
61 GHETTO HEAVEN (LeoSun, ASCAP/Maanami, ASCAP/Vermal, BMI)	ASCAP
11 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	ASCAP
82 GOOD LOVE (Gradington, ASCAP/Ronnie Onyx, ASCAP)	ASCAP
83 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantronik International, ASCAP/Jescilla, ASCAP)	ASCAP
34 HARD UP (Ultra Tec, ASCAP/Bush Burnin', ASCAP)	ASCAP
93 HEARTBEAT (Sugarbiscuit, ASCAP)	ASCAP
89 HELLO STRANGER (Cotillon, BMI/Braintree, BMI/Lovelane, BMI)	ASCAP
72 HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI) CPP	ASCAP
42 HERE'S A TICKET (Kamalar, ASCAP/Let's Shine, ASCAP/Sweet-Thom, ASCAP)	ASCAP
19 HOLD ON (Two Tuff-Enuff, BMI)	ASCAP
53 HOW 'BOUT US (FROM "TRUE LOVE") (Irving, BMI)	ASCAP
9 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalkie, BMI)	ASCAP
65 I CAN'T COMPLAIN (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP)	ASCAP
54 I COME OFF (Varry White, ASCAP)	ASCAP
95 I FOUND LOVIN' (Clita, BMI/Sign Of The Twins, ASCAP)	ASCAP
70 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)	ASCAP
29 I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-Dake, BMI/Rustomatic, ASCAP)	ASCAP
63 I WANT YOU (Carol Gene, BMI)	ASCAP
36 I WANT YOU - YOU WANT ME (Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP)	ASCAP
78 I WONDER WHO SHE'S LOVING (CBS, ASCAP/Sister Teresa, ASCAP/Nutsty, ASCAP/Bridgeport, BMI)	ASCAP
100 IF AT FIRST YOU DON'T SUCCEED (TRY AGAIN) (Edwin Hawkins, ASCAP/Pri, ASCAP/Bonded, BMI)	ASCAP
35 IT'S TIME (Marvin L Winans, ASCAP/For Our Children, ASCAP/Donril, ASCAP/Zomba, ASCAP)	ASCAP
33 JINGLING BABY (D&D, ASCAP/L.L. Cool J, ASCAP/DJ, ASCAP)	ASCAP
52 JUICY GOTCHA CRAZY (Bust-It, BMI)	ASCAP
88 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	ASCAP
62 KISS THOSE LIPS (Forceful, BMI/Willesden, BMI)	ASCAP
47 LIFT EVERY VOICE AND SING (Edward B. Marks, BMI)	ASCAP
16 LOVE IS LIKE AN ITCHING IN MY HEART (Stone Agate, BMI) CPP	ASCAP
39 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)	ASCAP
23 LOVE YOU HONEY (Ranjack, BMI)	ASCAP
25 LOVE'S ON THE RUN (Amazement, BMI)	ASCAP
27 MY BABY'S HOUSE (Bee Germaine, BMI)	ASCAP
64 MY HEART BEATS FOR YOU (Music Corp. Of America, BMI/Glitter & Gold, BMI)	ASCAP
13 NEVER TOO FAR (Duncanne Hille, BMI)	ASCAP
77 NO MORE LIES (Ruthless Attack, ASCAP)	ASCAP
17 NO MORE TEARS (WB, ASCAP/Angel Notes, ASCAP)	ASCAP
97 NOTHING'S TOO GOOD FOR MY BABY (Snow, BMI/Garlic Gulch, BMI/Bug, BMI/Chubu, BMI)	ASCAP
85 NUMBER ONE (Ashlo, ASCAP)	ASCAP
67 ONE GIRL (Trycep, BMI/Willesden, BMI)	ASCAP
87 ONE OF A KIND (Angel Notes, ASCAP/WB, ASCAP)	ASCAP
73 OOH LA LA (I CAN'T GET OVER YOU) (Maurice Starr, ASCAP/EMI April, ASCAP) HL	ASCAP
69 PARADISE (Zomba, ASCAP)	ASCAP
3 POISON (Hi-Frost, BMI)	ASCAP
90 PRECIOUS LOVE (EMI April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)	ASCAP
98 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	ASCAP
58 RADIO DRIVER (EMI Blackwood, BMI/Domino Theory, BMI)	ASCAP
1 READY OR NOT (Epic/Solar, BMI/Kear, BMI)	ASCAP
50 RISING TO THE TOP (Baby Ann, ASCAP/Sir Terry, ASCAP)	ASCAP
10 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP)	ASCAP
24 SACRED KIND OF LOVE (Colgems-EMI, ASCAP/Rahmat Olinga, ASCAP/Avid One, ASCAP)	ASCAP
49 SAY U LOVE ME (Guy Vaughn, ASCAP/Ackee, ASCAP/Whole Nine Yards, ASCAP/Dastard Deed, BMI)	ASCAP
37 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP) CPP	ASCAP
46 SHAKE IT UP! (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI)	ASCAP
7 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI)	ASCAP
74 SHOWER YOU WITH LOVE (Black Lion, ASCAP/Captain Z, ASCAP/D. Smooth, ASCAP)	ASCAP
56 SIR LANCELOT (Caloco, BMI/Screen Gems-EMI, BMI/Epic/Solar, BMI)	ASCAP
12 SOUL TO SOUL (Dyad, BMI)	ASCAP
2 SPREAD MY WINGS (Selessongs, ASCAP/Sarapis, ASCAP)	ASCAP
91 VIRGIN GIRL (Anointed, ASCAP)	ASCAP
86 WE ROCK THE MIC RIGHT (Cal-Gene, BMI/Virgin Songs, BMI)	ASCAP
92 WE'RE ALL IN THIS TOGETHER (Pardini, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)	ASCAP
6 WHAT GOES AROUND (Reata, ASCAP/Peach Pie, ASCAP/Tunes-R-U, ASCAP/KMA, ASCAP)	ASCAP
94 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Buffalo Music Factory, BMI) CPP	ASCAP
5 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)	ASCAP
51 WHY IT GOTTA BE LIKE THAT (Rayclo, ASCAP)	ASCAP
32 WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") (Virgin Songs, BMI/Cal-Gene, BMI)	ASCAP
57 WRAP-U-UP (Goldsongs, PRS/Colgems-EMI, ASCAP)	ASCAP

BLACK



The Real Deal On Rap. The Committee for Excellence in Black Music recently held its first event, a three-day seminar March 30-April 1 at the Pacifica Hotel in Culver City, Calif. The conference, called "The Real Deal," explored issues in rap music. Above, some of the participants pause between sessions. Shown, from left, are Al Bell, president, Bellmark Records; Loretta Munoz, ASCAP; Captain Noel Cunningham, Los Angeles Police Department; the Rev. June Gatlin, Spiritual Knowledge Institute; Def Jef, Delicious Vinyl recording artist; Richard Fareed, United Nations nightclub; Elizabeth Wells, president, Jam-Kru Records; Al Franklin, president, Discovery International; and Jerry Davis, ASCAP.

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
①	2	2	7	MURDER RAP RUTHLESS 49-73155/EPIC (C)	◆ ABOVE THE LAW 1 week at No. 1
2	1	1	13	THE HUMPTY DANCE ● TOMMY BOY 944 (M)	◆ DIGITAL UNDERGROUND
③	3	5	6	FUNHOUSE SELECT 62356 (C)	◆ KID 'N PLAY
④	9	11	5	THE FORMULA RUTHLESS 0-96500/ATLANTIC (C)	◆ D.O.C.
⑤	7	9	6	PAWNS IN THE GAME SKYYWALKER 131 (C) (M)	◆ PROFESSOR GRIFF
6	4	3	19	EXPRESSION ● NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA
7	6	7	10	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	◆ L.L. COOL J
8	8	8	11	PAY YA DUES PRIORITY 07278 (C)	◆ LOW PROFILE
9	10	10	7	STOP, LOOK, LISTEN FIRST PRIORITY 96503/ATLANTIC (C)	◆ MC LYTE & DJ K ROCK
10	5	4	12	SAY IT LOUD ATLANTIC 0-86243 (C)	◆ RODNEY O - JOE COOLEY
⑪	12	18	5	JUICY GOTCHA CRAZY CAPITOL 15510 (C)	◆ OAKTOWN'S 3-5-7
⑫	13	21	6	I LEFT MY WALLET IN EL SEGUNDO ◆ JIVE 1300/RCA (C)	◆ TRIBE CALLED QUEST
13	11	6	16	BUDDY TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
⑭	NEW ▶	1	1	911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C)	◆ PUBLIC ENEMY
15	19	22	7	BACK TO BOOM NASTYMIX 76981 (C)	KID SENSATION
16	14	13	10	SOMEBODY FARTED PRIORITY 7209 (C)	BOBBY JIMMY & THE CRITTERS
⑰	21	23	3	THE FUNK SHOP SKYYWALKER 144 (C)	◆ THE 2 LIVE CREW
18	17	14	9	LET YOUR BACK BONE SLIDE LMR 1028 (C)	◆ MAESTRO FRESH-WES
⑱	26	—	2	"B" GIRLS PANDISC 056 (C)	◆ YOUNG & RESTLESS
⑳	24	—	2	DON'T SWEAT ME ON TOP 8007/JOEY BOY	◆ M.C. SHY-D
㉑	NEW ▶	1	1	THE POWER WILD PITCH 1018 (M)	POWER JAM FEATURING CHILL ROB G
㉒	25	—	2	BASS IN THE BOX PETERS 107 (C)	◆ KENNY B DEVINE
23	23	30	4	GETTIN' BASS NEVER STOP 1111/PANDISC	MISSY MIST
24	15	17	9	HELP THE CHILDREN CAPITOL 15540 (C)	◆ M.C. HAMMER
25	18	19	12	AIN'T SAYIN' NOTHIN' RHYME SYNDICATE 49-73123/EPIC (C)	◆ DIVINE STYLER/SCHEME TEAM
26	16	12	13	GYZRL, THEY LOVE ME UPTOWN 18111/MCA (C)	◆ HEAVY D. & THE BOYZ
27	27	—	2	I'M THE MAGNIFICENT PROFILE 7287	◆ SPECIAL ED
28	20	15	15	WELCOME TO THE TERRORDOME DEF JAM 44-73135/COLUMBIA (C)	◆ PUBLIC ENEMY
㉓	NEW ▶	1	1	COME INTO MY HOUSE TOMMY BOY 948 (M)	◆ QUEEN LATIFAH
30	28	24	7	DANCIN' MACHINE CAPITOL 15542 (C)	◆ M.C. HAMMER

○ 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.

IMPACT SUMMIT MULLS BLACK-MUSIC ISSUES

(Continued from page 8)

a budget of \$100,000 when an unproven pop act can get a \$350,000 budget," he said.

He also suggested that black independent labels form a trade association similar to the National Assn. of Recording Merchandisers; that labels tie in to the burgeoning black independent film industry; and that the industry support black-owned service businesses.

Motown Records president Jheryl Busby noted that 1989 industry revenues rose by only a small percentage and that record sales are relatively flat. "In the '90s, entertainment business revenue lines aren't just records—they'll come from touring, merchandising, film, and video," said Busby. "We need to be entertainment executives, not just record executives." He also

stressed international opportunities for black music.

Ed Eckstine, VP, A&R and creative affairs, for PolyGram, one of a few black A&R executives to break out of the R&B music area, or "the black box," addressed the relatively new phenomenon of the "crossover executive."

"It's categorical apartheid," said Eckstine of labels' tendency to slot black staffers into R&B departments, regardless of their qualifications. "We've been ghettoized by institutional racism. It's an enormous challenge to exist outside and spread beyond the black music area, but those who have the desire, the qualifications to do so should be given the opportunity."

He advised those seeking to break out of the "black box" to pay

attention to the way things are done in other label departments because "you're not going to be told."

"Trading Places" was another popular conference session, with radio personalities assuming the roles of key black music executives at the major labels, and vice versa. Though intended as an exercise in role-playing while examining ways to improve the often strained rela-

tionship between record labels and radio interests, the session soon turned into a litany of one-liners, characterizations, and criticisms couched in inside jokes, with radio personalities—more used to doing shtick in front of an audience—clearly getting the upper hand.

"Fly jock" Tom Joyner (KKDA Dallas and WGCI Chicago) was the moderator of this loosely structured

panel. Among the issues floated before the panel: the play-it-say-it vs. time-buys argument, the burnout of some album cuts on radio before they are released as singles, the unavailability of top artists for radio promotions, the lack of label and advertising support for all-rap station KDAY, and the diversion of label promotional funds from radio to music videos.

DOVE AWARDS CEREMONY

(Continued from page 10)

Metal Recorded Song: "In Your Face," recorded by Shout; written by Ken Tamplin.

Rock Recorded Song: "The River Unbroken," Russ Taff; Darryl Brown, David Batteau.

Contemporary Recorded Song: "Heaven," BeBe & CeCe Winans; Keith Thomas, Benjamin Winans.

Inspirational Recorded Song: "His Strength Is Perfect," Steven Curtis Chapman; Steven Curtis Chapman, Jerry Salley.

Southern Gospel Recorded Song: "I Can See The Hand," Cathedrals; Steven Curtis Chapman, Jim Chapman III.

Country Recorded Song: "'Tis Sweet To Trust In Jesus," Amy Grant; Amy Grant, Jerry McPherson, Claire Cloninger, Brown Bannister, Mark O'Connor.

Contemporary Black Recorded Song: "With My Whole Heart," BeBe & CeCe Winans; Patrick Henderson, Louis Brown III.

Traditional Black Recorded Song: "Wonderful," Beau Williams; Beau Williams, Virginia Davis, Theodore Fry.

Metal Album: "Triumphant Return," by Whitecross; produced by Rex Carroll, Joey Powers.

Rock Album: "The Way Home," Russ Taff; Russ Taff, James Holihan.

Contemporary Album: "Heaven," BeBe & CeCe Winans; Keith Thomas.

Inspirational Album: "The Mission," Steve Green; Greg Nelson.

Southern Gospel Album: "I Just Started Living," Cathedrals; Lari Goss.

Country Album: "Heirloom," Heirloom; Michael Sykes, Trent Hemphill.

Contemporary Black Gospel Album: "Will You Be Ready," Commissioned; Fred Hammond, Michael Brooks.

Traditional Black Gospel Album: "Saints In Praise," West Angeles Church Of God In Christ Mass Choir; Patrick Henderson.

Instrumental Album: "One Of Several Possible Musiks," Kerry Livgren; Kerry Livgren.

Praise And Worship Album: "Our Hymns," various artists; various producers.

Musical Album: "Friends Forever Part 2," Billy Sprague; Jim Weber, Nan Gurley, Billy Sprague.

Choral Collection Album: "The A Capella Collection," Greg Nelson Singers; Greg Nelson.

Children's Music Album: "The Friendship Company," Sandi Patti; Sandi Patti

Recorded Music Packaging: "Petra Praise," Jackson Design and photographer Mark Tucker.

Shortform Music Video: "I Miss The Way," performed by Michael W. Smith; produced by Steve Yake.

Longform Music Video: "On Fire," Petra; Steve Yake.

The 90-minute telecast was hosted by Sandi Patti and actor Clifton Davis.

MOST LABELS UNWILLING TO FOLLOW WEA'S LEAD IN RAISING PRICE POINTS

(Continued from page 8)

The changes that Mann is in the process of making probably will not result in anything as dramatic as the elimination of a price point. "I believe there is business at variable prices and I will maintain those prices," he says.

Based on the work done so far, Mann says that the Preferred Price line, which includes approximately 250 titles at a \$4.98 price point, "will probably wind down to about 45 or 50 titles. The rest of the titles will either be deleted or the titles will be unofficially not available."

In addition, Mann says Capitol will drop some of its \$8.98 titles to the

\$6.98 Pricebusters line, which currently bears some 300-400 titles. Capitol executives are reportedly reading artists' contracts to see whether they are allowed to reduce prices or delete titles. Mann says he does not know how many \$8.98 titles will be devalued at this point.

Another major problem with Capitol's catalog is that the label "didn't have any price parity," says Mann. "For example, we could have one title with the cassette in the midline, the CD at the high price point, and the LP at the budget price. So what I am trying to do is offer consistency to the retailer."

FARM AID IV RAISES CONSCIOUSNESS—AND \$1.3 MIL

(Continued from page 10)

cause. Farm Aid has raised some \$12 million since it was begun five years ago, and \$9 million has been distributed to approximately 100 farm organizations in 41 states. Nelson personally signs each check that goes out.

Moments before the show started Saturday morning, Nelson commented that the latest Farm Aid seemed better organized than past efforts. His observation was reaffirmed as the stage changes were swift and efficient. Most acts performed two numbers, and some sets featured diverse background singers, such as John Prine gaining some harmonies from Kris Kristofferson, Bonnie Raitt, and Jackson Browne. Some grumbling was heard because of the Hoosier Dome's no-re-entry policy (OK for a two-hour concert, but ridiculous for an event that was scheduled to run for 12 hours, and ran longer). But the crowd—a mix of rock and country fans—was well behaved, with no major incidents reported.

Ironically, the most touching moment of Farm Aid had nothing to do with farmers, but with AIDS. The Rev. Jesse Jackson led a moment of silence and prayer for AIDS-stricken teenager Ryan White, who was in critical condition on life support at a nearby hospital, while Elton John, who had been keeping a bed-

side vigil with White's family, dedicated "Candle In The Wind" to White, who died April 8. (See Nashville Scene, page 53.)

Other highlights included Crosby, Stills, Nash, and Young reuniting on stage; a powerful set from Mellenkamp; Guns N' Roses stirring the crowd with a torrid heavy metal performance—and almost getting through the set without using the F-word; Bonnie Raitt, still aglow from her Grammy victory, and happily singing backup before her set; a rousing welcome for John Denver; a high-energy 10-minute set from Joe Ely; a strong appearance by John Hiatt; K.T. Oslin displaying her audience appeal with "Younger Men"; a colorful performance by Dennis Alley & the Wisdom Dancers, an Indian troupe; and Willie Nelson leading the final curtain call as a stageful of stars sang "This Land Is Your Land."

Early projections indicate that the Farm Aid income could climb to \$1.5 million, as donations continue to come in.

TNN reports an A.C. Nielsen average rating of 1.3 overall and 1.5 prime time, peaking at 9 p.m. with a 2.0. As many as 1 million households tuned into the broadcast, according to Buddy Ragan, program services manager of TNN. The TNNR feed went to some 70 country stations.

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SMALL RETAILERS PICK UP SALES OF RESTRICTED PRODUCT, VINYL

(Continued from page 5)

versal "As Nasty As They Wanna Be" have been lively over the last few months, say one-stop operators. The boom was apparently fueled by a curiosity factor: Since many retail chains no longer carry Skywalker product or have only the edited version of "Nasty," customers have sought out less-traveled retail outlets to decide for themselves whether the product truly merits the attention.

Other product banned or restricted in chain stores but selling well in indie retail outlets includes titles by Willie D. & the Ghetto Boys on the Rap-A-Lot label and Jive/RCA's Too Short.

While not immune to the type of community pressure inflicted on large retailers—many mom-and-pop stores restrict sales on explicit product to those over 18—some small retailers admit to checking buyers' identification only some of the time.

"We ask only on the real vile stuff," says one retailer, asking that his name and location not be revealed. "People come to us because they know they can't get it at the mall." By contrast, Western Merchandisers, which instituted the first 18-to-purchase program based on its own evaluation of product, prohibits sales to minors of more than 100 albums. Western has denied that its restrictions have resulted in appreciable lost business.

Johnny Phillips, VP of Select-O-Hits Distributors in Memphis and president of the 13-company SOH Distributors Network, says, "We've got some local accounts that do exceptionally well with product other people don't stock."

COMPETING WITH K MART

"In the rural south, you still have the K marts and the Wal-Marts that don't stock a lot of anything, and they sure don't do any business in [explicit product]. I have this one account in Mississippi that only buys restricted titles. You see that a lot with a lot of the smaller accounts, especially in the smaller towns."

Phillips says that independent retailers are able to stock titles that mall chains cannot carry because "most [indie stores] are lower profile" and are located away from high-traffic malls or areas that are in the shopping mainstream of a

community.

"Really, legally, there's not a whole lot that [local officials] can do, and to [small retailers], sales are sales," says Phillips.

Nevertheless, independents who carry 2 Live Crew's "As Nasty As They Wanna Be" and other explicit titles have been arrested or intimidated by local authorities on several occasions. Since small dealers do not have the financial resources of a major chain to fight legal battles, those who handle such product do so at a considerable risk.

2 LIVE CREW BUILDS TRAFFIC

Clearly, many store owners are willing to take that chance. Dave Flaherty, a sales rep with Jerry Bassin Distribution in Miami, says 2 Live Crew has been an especially hot draw for the independent retailers.

"One store in Tampa never carried 2 Live Crew before; now he buys 10-15 cassettes a week." Flaherty adds, "Kids realize now that they can't go into a chain store or mall and find 2 Live Crew. Small indies can spend more time with the customers. They have the time to card every kid; and with the lines at the cash register, the chain can't."

Mom-and-pop outlets that specialize in heavy metal are also benefiting from title restrictions at the larger chains, according to Jim Pitulski, Columbia Records' manager of metal marketing.

"There may come a time when parents' groups and politicians focus on the indie retailers. But now, [indies] have an advantage, because they're not in the malls or the shopping plazas as much. There are some small stores not taking advantage, but the smart ones are."

Pitulski says the usual niche marketing of mom-and-pops is even more apparent in light of the restrictions at larger chains. "You can find depth of catalog as well as the non-front-line titles."

Among the metal titles restricted or not carried by larger chains but available to all at many mom-and-pops are albums by Death, Sadist, and Rigor Mortis.

Joe Kolsky, VP sales/marketing at Skywalker Records, says sales lost because of 18-to-purchase restrictions have migrated to the

mom-and-pops. He claims that chains that refuse to stock certain product are losing potential sales.

Select-O-Hits' Phillips, similarly, says that major retail outlets are "losing a decent amount of business, but they have to live with what's dealt them. What they might lose in business, they might save in headaches."

ATTORNEYS, JUDGES ARE CURIOUS, TOO

While a good deal of the business being picked up by the small dealers is in sales to minors, not all buyers of explicit product fall into that category. Steve Flesher, owner of single-store Southern Music in Orlando, Fla., says, "We're downtown, so attorneys, judges, and secretaries are the ones coming in. People who heard about ['Nasty'] on the TV news want to hear it for themselves."

Jerry West, owner of single-store D.J. Records in Jacksonville, Fla., says his store's business on explicit product "has picked up a lot on selling that type of record, especially 2 Live Crew."

"We're carrying it behind the counter and asking for identification," West says, adding that he has seen several new customers "because the chain stores are not carrying it." West reports his store has also benefitted from stocking a heavy line of vinyl.

Frank Conge, owner of the Shattered record store in Cleveland, agrees that the curious customer is one reason for the strong surge by mom-and-pops. He adds that his large stock of vinyl and deep catalog on obscure bands has given his store an edge over the mall outlets.

Mike Walker, president of Gemini Distributors in Norcross, Ga., says his vinyl business is "up 100% from this time last year," and says a few independent stores that specialize in black music have benefited from title restrictions at their larger cousins.

Walker says that the large stores are losing business because of lack of vinyl and sales restrictions, but "not an appreciable amount. The indie black stores are doing fairly well, but I see the indie stores competing against the chains and they're still fighting them pretty hard."

COMPETITION HEATS UP IN VIDEO DUPLICATION ARENA

(Continued from page 5)

duplicators trying to fill machines up. That's where you see a lot of client shuffling, either because of prices or because the client has a bad taste from problems in the fourth quarter."

Some duplicators perceive the movement as typical of the growing pains faced by a maturing industry. These observers note that prices have hit bottom and predict a shakeout that will reconfigure the industry.

"In overall perspective, what I see is nothing unexpected," says Roger Gouldstone, president of Hauppauge Video Manufacturing, Hauppauge, N.Y., which has a contract for MGM's East Coast duplication. Videotape, adds Gouldstone, is "a product which is still in its relative youth. Manufacturing is maturing, and volume has increased to the point where there are diminishing returns." He explains that to meet industry demand—now up to 250 million units per year—duplicators have had to invest huge sums in expansion. And as prices have dropped, the cost of quality raw materials has remained stable.

According to Bill Schubart, president of Resolution, Burlington, Vt., three kinds of duplicators are emerging in a segmenting industry: commodity duplicators that process large volumes of raw materials at the lowest possible margin; added-value duplicators that provide full service and fulfillment before and after duplication; and boutique duplicators specializing in small-run, service-oriented projects that are often regional.

It is in the commodity market where the greatest shakeout is expected to occur.

West Coast Video, with plants in Brisbane and Culver City, Calif., is considered by several sources to be a ferociously aggressive player in the commodity market. The company has been a major force in video duplication for approximately three years and has a monthly capacity of 6 million units.

In addition to real-time duplication, West Coast has a substantial commitment to Otari's TMD (Thermal Magnetic Duplication) high-speed videocassette duplicating systems, with six such units installed in its Brisbane facility.

Bob Byrne, director of operations, describes West Coast's position in the

industry as "a strong No. 3" behind Technicolor and Rank. Media Home Entertainment is another significant West Coast client, Byrne notes.

With his company in the expansion mode, Byrne is not worried about meeting demand from its new major client. "We're basically digesting what we have at this point," he says. "We'll still have plenty of excess capacity."

According to an informed source, MGM's move to West Coast was motivated by pricing and the desire to be the largest account in a newer duplication house. MGM/UA officials were unavailable for comment.

At CBS/Fox, VP of operations David Goldstein says the move to Rank "will probably have no effect whatever on our costs to deliver finished goods to market. We've taken a huge erosion in our margins already from dropping prices in the sell-through market. Savings on duplication are not massive. But if you can save a nickel here and dime there, it can add up."

Goldstein adds that the shift, precipitated by Fox Inc.'s sale of its DeLuxe Labs to Rank, is not a reflection of Technicolor's service. "There's no question that it's a buyer's market right now for duplication," he states, explaining that the industry has geared up to deal with the introduction of major titles into the sell-through pipeline, and there is a great deal of capacity around. "Once you have that capacity you want to use it, which means you get very aggressive."

John Noel, executive VP of Rank Video Services, agrees that growth in the sell-through market and the capacity added to meet that demand have made the market extremely competitive.

"The successful duplicators are still making money," he says. "It definitely is a lower-margin business and, so far, the volume growth has been such that duplicators have been able to make an adequate return on investment. If it gets to a certain point, duplicators will not be able to justify further investment in capacity."

Several sources say that the loss of two key accounts has caused Technicolor to cut back on its 1990 expansion plans. The company has put a hold its high-speed video duplication expansion, which was to feature Otari's TMD systems.

Technicolor was slated to take delivery of 30 TMD systems this summer. That installation has been postponed until further notice, according to John Carey, marketing manager with Otari.

"I regret the too-intense competition and price declining too much because what eventually happens is we knock money out of the product where we shouldn't, and in the end the consumer suffers," says Gouldstone.

He and Schubart liken the video manufacturing industry's growing pains to those of the prerecorded audiocassette market in the early to mid-'80s. Then, as now, pricing was a major issue, with the lowest possible price often achieved through quality sacrifices until consumers raised a cry for better product.

Most duplicators say quality awareness is on the rise, heightened by the burgeoning sell-through market.

SELL-THRU STORES BOOSTED BY TRANS WORLD, MUSICLAND

(Continued from page 71)

keep on growing. "If it works for [Trans World and Musicland], we applaud them for their efforts," he adds.

Video retailers, meanwhile, say they can properly service the video sell-through business through existing stores.

DEPARTMENT STORES DOMINATE

According to Paul Kagan Associates, a Carmel, Calif.-based media research firm, video specialists command 24% of sell-through sales. Department stores are the dominant player with 42.3% of the total. Other formats garnering a piece of the pie: direct mail, 11.5%; music stores, 5%; electronic retailers, 4.4%; food, drug, and convenience outlets, 3.8%; bookstores, 1.9%; and other retailers, 7.3%.

The International Tape/Disc Assn. in New York predicts sell-through will generate \$2.9 billion in

sales this year, an 81% increase over 1988's total of \$1.6 billion. Rental, at retail, will generate \$6.7 billion this year, which represents a 4.7% increase over 1988's revenues of \$6.4 billion, according to the ITA.

Louis Feola, executive VP of MCA/Universal Home Video Inc., in Universal City, Calif., says he believes that stores like Suncoast and Saturday Matinee "are the natural evolution of the sell-through business." Another studio official adds that the two stores will help to establish sell-through with the shopper.

In general, studio executives say video specialists are missing the boat on the sell-through business, which they describe as the future of video.

Video retailers disagree, saying they think the video business is still rental driven.

Allan Caplan, chairman of Oma-

ha, Neb.-based Applause Video, which has 59 franchised and corporate-owned stores, adds, "At this point in time, I don't see all the studios on board for sell-through."

SELL-THROUGH MARGINS REMAIN THIN

Ron Castell, senior VP of 1,200-unit, Fort Lauderdale, Fla.-based Blockbuster Entertainment, says, "The margins are pretty thin on sale product; it's no comparison to rental margins. If that's the case, where are you going to put your investment—in product with fat margins or thin margins?"

In the past, Applause and Erol's in Springfield, Va., each tried a sell-through-only store, but both failed.

"We do mall kiosks [from November through December]," says Caplan. "We will let [Trans World and Musicland] suffer through the rest of the year. When you have the kind of money that Musicland has, you

can afford to experiment with video sell-through stores."

The Applause kiosks, about 200 square feet in size, generate sales averaging about \$30,000 a month, he adds. "We are trying to broaden our involvement in sell-through by using our creative juices instead of money," Caplan says. "There are other places to do sell-through without going into a mall."

But Trans World's Williamson says, "Video sell-through is very young, and a lot of people view it with questions. We believe it will grow phenomenally and we plan to be there when it does."

In fact, Trans World CEO Robert Higgins predicts his company will have as many video sell-through stores as music stores by the year 2000.

Assistance in preparing this story was provided by Paul Sweeting.

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Wein Sets JVC Jazz Fest Slate: Gillespie, Davis, Hampton To Appear

NEW YORK—On a day that saw Mets pitching ace Dwight Gooden officially open the baseball season at Shea Stadium, jazz impresario George Wein ushered in another New York rite of spring when he announced the lineup for this year's JVC Jazz Festival, scheduled for June 22-July 1.

Wein has been at this game since 1954, when he produced the first of his jazz glorifications at Newport, R.I., 18 years before moving the franchise to New York in 1972. The New York event has become the centerpiece for Wein's festival schedule, which includes more than 30 events in the U.S. and Europe. JVC's corporate dollars have underwritten this showcase celebration since 1986. (The Japanese hardware manufacturer now sponsors a total of 10 Wein productions worldwide.)

As in past years, the New York fest's programming, to be performed at various Gotham-area venues, mixes heavy-hitting veterans with enthusiastic youngbloods, tried-and-true crowd pleasers with adventurous souls.

The highlights include the appearances of three bona fide jazz giants on opening night: Dizzy Gillespie and his United Nations Orchestra, featuring Paquito D'Rivera, Aírto Moreira, James Moody, Danilo Perez, Jon Faddis, and others, inaugurate the proceedings at Carnegie Hall; trumpeter and autobiographer Miles Davis blows into Avery Fisher Hall; and Lionel Hampton brings his good vibes to the Stamford Center for the Arts in Connecticut.

Later in the week, 80-year-old bassist Milt Hinton lays down the law at Town Hall June 23 with a benefit bash featuring a host of his friends, among them Ron Carter, Kenny Burrell, Doc Cheatham, and Wynton Marsalis. Marsalis has his own night June 27 on a double bill with Pearl Bailey, who will be making her festival debut. On a soulful note, Ray Charles rocks Avery Fisher June 25, while Mel Torme and Cleo Laine test the new acoustics at Carnegie Hall June 26.

Also at Carnegie, Bobby McFerrin makes his first major concert gig in several years on June 27,

working solo and sharing the stage with Chick Corea. Minimalist composer Steve Reich, whose music stretches the boundaries of jazz, adds stylistic variety to Carnegie June 23 as he doubles with the World Saxophone Quartet.

Guitarists should be delighted to see that Lee Ritenour will join forces with GRP cohorts Patti Austin and New York Voices at

Avery Fisher June 23; George Benson fronts the McCoy Tyner Trio at Carnegie June 24; Jim Hall welcomes John Scofield, John Abercrombie, and Pat Metheny at Town Hall June 26; and the indefatigable Metheny gets his own night alongside Herbie Hancock, Jack DeJohnette, and Dave Holland at the Beacon Theatre June 30.

In addition, Brazilian superstar

Milton Nascimento teams with saxophonist Wayne Shorter at the Beacon June 25.

Once again, the festival has co-produced a series of concerts with the Knitting Factory, downtown New York's celebrated forum for cutting-edge music. The annual series of solo piano performances will again be held at Weill Recital Hall.

JEFF LEVENSON

NEW ORLEANS SETS STELLAR LINEUP FOR JAZZ FEST

(Continued from page 10)

who will dissect the blues (April 27); Linda Ronstadt, dueting with Aaron Neville (April 28); the Dirty Dozen Brass Band and Ramsey Lewis (April 28); gospel stalwarts the Hawkins Family and the Mighty Clouds of Joy (April 29); the Dave Bartholomew Big Band (April 30); Gary Burton's reunion with Pat Metheny, performed alongside Chick Corea & His Elektric Band (May 2); the tireless Celia Cruz and Luis Enrique (May 3); Ashford & Simpson doubled with the O'Jays (May 4); the Neville Brothers, considered by many to be the First Family

of New Orleans, on a bill with Lady-smith Black Mambazo (May 5); and Ornette Coleman & Prime Time, honoring the memory of Albert Ayler (May 5).

In addition, local (turned national) heroes, including Harry Connick Jr., Irma Thomas, Dr. John, the Radiators, and Branford Marsalis, will take their place on the fairgrounds during the daytime.

As evidence of the festival's in-

creasing popularity, the producers announced that 19 companies are participating this year as sponsors. Their contributions, including either cash underwriting or donations of services, are valued at a half-million dollars. Chief among them is the Miller Brewing Co. and Miller Lite Beer, which has made a multiyear commitment to sponsor the festival through 1992.

ENTERTAINMENT HARDWARE PRICES NOT IMPACTED BY DIP IN YEN

(Continued from page 8)

man, Sachs, says the falling yen "at this point is not having a significant impact on prices."

"The Japanese consumer electronics industry is less tied to the yen than it was five years ago," says Bolotsky. One reason is that much of the hardware is manufactured in countries other than Japan whose currencies are linked to the dollar, not the yen.

Stephen Burke, spokesman for Sony Corp. in Park Ridge, N.J., says, "The recent shifts in the yen aren't having any impact on us right now. We don't respond precipitously to exchange rate fluctuations."

But Doan Hoff, corporate manager of advertising and public relations for Yamaha Electronics Corp. in Buena Park, Calif., says, "The effects are as yet unknown. We don't know how broad the fluctuation's going to be and how, ultimately, it's going to affect us. Right now, it's a wait-and-see situation."

Hoff says many companies doing business with Japan made purchasing agreements more than six months ago. The most recent fluctuations in the yen would have no effect on the prices set in those agreements. "It takes time before it has a direct impact," he says.

Industry sources say the Japanese, in order to maintain market share overseas, would be reluctant to raise prices on electronics exports because of currency changes. Manufacturers would be more likely to find ways to reduce costs, the sources say.

"I think they're very cognizant of the price situation," says Hoff. "They want to get this technology into more and more homes."

Tom Lauderback, VP of communications for the Electronics Industries Assn.'s Consumer Electronics Group, says the falling yen "in theory indicates you're in a better position if trying to export out of Japan," meaning that Japanese products are less expensive for foreign buyers. But he adds that is "only part of the equation." He points out that the suppliers could be incurring

higher payroll and transportation costs that would cancel any profit gains.

In addition, Japanese firms could raise their prices to compensate for the currency fluctuation. Ed Juge, director of market planning for Tandy Corp., the Fort Worth, Texas-based parent of the Radio Shack electronics retailing chain, says, "Some prices [of electronics products manufactured in Japan] are slightly higher, but not exorbitantly so."

Tandy has not felt any pinch, Juge says, because "we negotiate long-term contracts in U.S. dollars, not yen."

In some cases, Juge points out, Japanese manufacturers have "attempted to hold prices down by artificial means." One way, he says, is by "offering products with fewer features." For example, many newer videocassette recorders do

not have the programming capability of earlier, more costly models.

This is done to reduce manufacturing costs of the hardware in order to keep prices in line and "remain as competitive as possible," Juge adds.

Entertainment software prices are unlikely to be affected at all by the economic turmoil in Japan.

Jim Frische, president of Digital Audio Disc Corp., a Sony-owned manufacturer of CDs based in Terre Haute, Ind., says, "Our market is a U.S. market. We have very little product exported. The yen doesn't really have an effect."

Tony Williams, director of finance for Acclaim Entertainment Inc., which licenses and markets Nintendo and other Japanese-made video software in the U.S., says the problems with the yen have affected Acclaim "very marginally at this stage."

London Venue Spared—For Now Town & Country Fighting Demolition

LONDON—The Town & Country Club, one of London's best-known venues, has won a temporary reprieve from plans to demolish it and build an office and shopping complex on the site.

The club's lease expired March 31, but an extension has been granted until Dec. 31. Folgate Estates, which owns the building situated in the Kentish Town district, has withdrawn its original development plan for redrafting.

The Town & Country venue was built in 1934 as a cinema. Now, English Heritage, the building conservation organization, is seeking to get the building listed as an example of '30s cinema architecture, which would prevent its demolition if the application was granted.

"We're still here," says T&C manager Ollie Smith drily, "and will be until the end of the year at least."

The 1,400-capacity venue is within the Camden Council's jurisdiction and Smith applied to it last year for permission to increase the capacity to 2,200. The council is known to favor retention of existing entertainment centers in the Camden borough, and has received more than 1,500 letters supporting the continuance of the T&C from fans and music industry companies.

Current bookings at the T&C include Toots & the Maytals, Kid Creole & the Coconuts, Lisa Stansfield, the Notting Hillbillies, Rodney Crowell & Rosanne Cash, k.d. lang & the reclines, and the Neville Brothers.

NIGEL HUNTER

The heat was on at
the winter dance meet
... photos, page 35

GENERAL MANAGER

Academy Entertainment, a growing independent film producer and video publisher, is seeking a General Manager to plan, direct, and coordinate the acquisition, marketing and sales of Academy's products. Academy is a wholly-owned subsidiary of Artec, Inc., one of the nation's largest home entertainment video distributors. The successful candidate will advise on acquisitions and develop marketing strategies and sales plans to meet changing business conditions. We are looking for applicants with eight to ten years of relevant work experience with a minimum of five years in management. Relevant experience in the film industry, book or music publishing, as well as demonstrated planning and organizational ability, is required.

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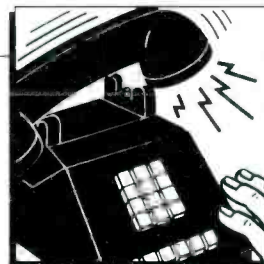
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INSIDE TRACK



Edited by Irv Lichtman

BACK TO THE DRAWING BOARD: Michael Dornemann, co-chairman, president, and CEO of BMG, denies rumors that there were serious talks about merging BMG's and MCA Records' distribution systems just prior to MCA's recent buyout of Geffen Records. "In the last three years, there have been a number of discussions" among BMG, MCA, and EMI about combining distribution, he says, but none of them went beyond the conceptual stage. Although he says "there's no urgent need" for BMG to link up with any other major, he adds that it might still make sense.

NEW MAN: LIVE Entertainment Inc. has named Wayne H. Patterson as chairman of the board and chief executive officer. Patterson, who comes to LIVE from PACE, a discount retail operation, replaces Jose Mendez, who was murdered last year.

NEW GIG: Mark Benesch, formerly senior VP of promotion at Columbia Records, is setting up a West Coast operation for Dick Scott Entertainment Inc., which manages such hot acts as New Kids On The Block, Tiffany, Brenda K. Starr, Domino Theory, and Perfect Gentlemen. Benesch is scouting office space with a Los Angeles address.

NONFICTION: U.K.'s Fiction/Desire label and music publishing operation is making a bid for more U.S. exposure with the establishment of an office in New York starting May 1, with Marcus Peterzell, currently VP at TVT Records, running the setup as president. One of Fiction's acts is the Cure, released in the U.S. on Elektra, while Desire is currently making noise with Rebel MC & Double Trouble, distributed by PolyGram. The office will be located at 850 Seventh Ave. Chris Parry is chairman of Fiction/Desire in London.

NOT YET, BUT . . . Although it's still unofficial, Track hears that Elizabeth Bailey of Paula Greif Productions will be the new head of music video production at Elektra Records. She replaces Robin Sloane, who is now head of creative services at Geffen Records.

CHANGE OF GUARD: BMI, which renewed its copyright-infringement suit against Home Box Office in February, has not yet procured an injunction in New York federal court to prevent the pay-cable service from broadcasting films containing BMI repertoire. Recently, BMI suffered a setback when Judge Pierre Laval recused himself from the case, due to his ownership of stock in one of the companies that is a party to the suit. The new judge assigned to the case, J. Sprizzo, has set a hearing date for June 24, according to BMI VP/general counsel Edward Chapin.

SAY IT AIN'T SO, JOE: The Wiz has been touting its recent election as the National Assn. of Recording Merchandisers' midsize retailer of the year in print and television ads, the latter featuring ex-New York Jets quarterback Joe Namath. The copywriters may need to have a word with Broadway Joe: In the commercial, Namath celebrates The Wiz as "retailer of the year as voted by the National Assn. of Record Merchants."

POLYGRAM SHUFFLE: PolyGram Group Distribution, which has been making a lot of appointments lately, will apparently soon make some more. Track hears that two Island sales people and as many as a dozen A&M field staffers will move over to PGD. Island's Ra-cheal Eraca, director of merchandising, and Gayle Miller, director, alternative merchandising, are said to be making the switch. No names are available on the A&M side, but a spokesman says they are in the local and regional sales and alternative marketing areas. "Most people from A&M who are being displaced will have a job [at PGD]," he says.

PANEL DISCUSSION: Janine Coveney McAdams, Billboard's black music editor, is now a member of ASCAP's pop awards panel that meets semiannually to determine special monetary awards to ASCAP writers whose works have "unique prestige value" but receive

little compensation. Other panel members are radio personality Bob Jones, jazz columnist Peter Keepnews, music journalist Robert Oermann, and Peter Stone, president of The Dramatists Guild.

THE MOVE: Effective Monday (16), Delicious Vinyl Records moves to new offices at 6607 Sunset Blvd., Los Angeles, Calif. 90028. The phone number is 213-465-2700 and the fax is 213-465-8926.

SONY CLASSICAL has underwritten a National Public Radio premiere of "Horowitz: The Last Recording" starting Wednesday (18), six days before it hits dealer shelves. Distributed to 375 NPR stations, the broadcast is co-produced by KNPR Las Vegas and American Public Radio, St. Paul, Minn., which is the program distributor.

TRACK GOT the word at deadline that David Steffen was leaving A&M Records as senior VP of marketing and distribution . . . Margaret Robinson has resigned as executive producer of Washington, D.C.-based Smithsonian Collection of Recordings to relocate to Phoenix. The label is looking for a replacement; interested parties can contact Beth Kelley, program assistant, or Dorothy Blaska in personnel at 302-287-3738.

SUITS: Alannah Myles has filed a \$2.7 million slander suit against Bruce Allen, manager of Bryan Adams and head of Penta Records, for remarks Allen allegedly made March 22 at the West Coast Music Conference in Vancouver, British Columbia. A statement of claim filed in the Ontario Supreme Court alleges that Allen made unflattering remarks about how Myles advanced her career. Myles' management firm, Gold Mountain, declined comment on the suit, as did Atlantic Records in New York and WEA Music Canada Ltd. Allen was quoted as saying he doesn't remember saying anything defamatory about Myles, whom he called "a real Canadian talent" . . . Pop/gospel singer Amy Grant has sued Marvel Comics in U.S. District Court in Nashville for allegedly using a likeness of her on the cover of the March 15 issue of Dr. Strange Sorcerer Supreme. Grant's complaint, which seeks an injunction to stop the issue from being distributed, says the comic book's cover illustration is "copied or derived from" the inner sleeve of the 1986 album "Amy Grant—The Collection" . . . On the heels of a claim exceeding \$50 million against USA Today, Star Magazine, and three promotion agencies over unauthorized 900-number telephone lines (Billboard, March 31), CBS Records has joined New Kids On The Block in a \$41 million suit, filed in Los Angeles federal court April 9. The suit charges that an unauthorized New Kids 900 line, operated by Star, features an audio track lifted from the Kids' "Hangin' Tough" video. On March 29, attorneys for New Kids filed for injunctions in Los Angeles federal court to stop 900 lines operated by Investex Investment Exchange and Media Promotions/Merry-Go-Round Enterprises.

MORE ON 2 LIVE CREW: The 12-store Radio Doctors record chain of Milwaukee has removed Skywalker Records act 2 Live Crew's "As Nasty As They Wanna Be" from its shelves in response to a talk radio interview of Florida obscenity crusader Jack Thompson on local station WTMJ. Al Abrams, chief operating officer of Radio Doctors, says the album will still be carried behind the counter. "Any adult who wants to buy it can come in and get one," says Abrams. The chain has no plans to restrict other albums, he adds . . . Montgomery County, Pa., District Attorney Michael Marino has issued an opinion declaring 2 Live Crew's "Nasty" harmful to minors. Marino has warned county retailers that sales of the album to those under 18 could violate the state's harmful-to-minors statutes.

LABELING BILL (CONT.): The Delaware Assembly's House Judiciary Committee was set to hold a hearing at deadline on Delegate V. George Carey's record labeling bill. The legislation, one of four still-active bills around the country, was on the legislative calendar before Carey's decision to take part in an April 6 meeting in D.C. with the Recording Industry Assn. of America to discuss voluntary industry labeling. Carey was reported to have been responsive at the D.C. meeting to RIAA's announcement of a voluntary standardized sticker, but may want to get political mileage resulting from a hearing.

THE CRITICS CHEER "THAT'S WHAT FRIENDS ARE FOR" ARISTA'S 15TH ANNIVERSARY CONCERT



"Arista Records' 15th-anniversary 'That's What Friends Are For' songfest had all the glitter you'd expect from a company built on platinum—and a conscience too."

-PEOPLE MAGAZINE

"The concert offered a nearly comprehensive retrospective of Arista's first 15 years. Peppered throughout the evening were presentations from hosts Michael Douglas, Melanie Griffith, Chevy Chase, Jane Curtin, and Whoopi Goldberg. Among the musical highlights was British pop/soul thrust Lisa Stansfield. It was an historic evening all the way around."

-BILLBOARD

"Arista's Stars Take Charge In New York Aids Benefit. Musical highlights included the solo performances by Whitney Houston and Jennifer Holliday, both of whom received standing ovations. Melissa Manchester, Four Tops, Milli Vanilli and Anderson, Bruford, Wakeman and

Howe also received thunderous ovations for their performances."

-HOLLYWOOD REPORTER

"And man, did the singers go at it Saturday night. Whitney Houston and Jennifer Holliday buried their ballads in sheer force and rage, and Jeff Healey and Taylor Dayne were over the top."

-NEWSDAY

"A Dickens Of A Show. It was an evening of great music. Jennifer Holliday gave the knock-you-down, rip-the-roof-off-the-joint performance. Dionne Warwick's duets with Barry Manilow, Jeffrey Osborne and Burt Bacharach displayed her virtuosity."

-NEW YORK POST

"Four soulful divas brought down the house: Dionne Warwick, Whitney Houston, Taylor Dayne and Jennifer Holliday. Poetic Punker Patti Smith performing with husband Fred Smith submitted acoustic, but still electrifying versions of Bob Dylan's 'A Hard Rain's A Gonna Fall' and her 'People Have The Power.'" -USA TODAY

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A NEW

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Even from the window of a second-story apartment, even from the roof of the building, the chaos of human traffic resolves into something...recountable. It was at just such a window, and from just such a roof, overlooking the unnerving expanse of the city of Angels, city of Raymond Chandler and of Brian Wilson, that Jude Cole set down A View From 3rd Street, his new album for Reprise.

It's a work of hazy days and searchlit nights, of love and loss and all kinds of luck. Songs from a specific time and place, but familiar to anyone who ever had a heart. Above all, it's powerful music, immediate and moving and rendered in the plain language of the best rock & roll by great musicians that include bassist Lee Sklar, drummers Fat Mastelotto (Mr. Mister) and Jeff Porcaro (Toto) and producer David Tyson on keyboards.

Cole, a performer since the age of nine, has supported Ted Nugent, Dwight Twilley and Del Shannon, was a member of the British band the Records and has written songs for Dave Edmunds and Moon Martin. Now, he's leading



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the band. A View From 3rd Street is the stunning sum of these experiences, of life lived by its author or glimpsed by him from the roof, the window, and covering a world of feeling in a mere ten songs. ─