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IN THIS ISSUE



FOLLOWS PAGE 52.

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 26, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

In Louisiana, House OKs Labeling Bill

BY BILL HOLLAND

WASHINGTON, D.C.—A mandatory record-labeling bill was approved 95-5 by the Louisiana House May 14, less than one week after the Recording Industry Assn. of America unveiled its uniform parental guidance sticker.

The legislation, on the back burner since its March 14 introduction, now goes to the Senate for a vote later this month.

The rapid-fire action in Baton Rouge, La., coming on the heels of the industry's May 9 announcement of a voluntary uniform sticker, caused officials from the RIAA and the National Assn. of Recording Merchandisers to huddle with lobbyists here and in Louisiana to quickly formulate an effective plan to defeat the bill when

(Continued on page 97)

Blockbuster Looks Beyond Retail CEO Foresees Vertical Growth

BY DON JEFFREY

FORT LAUDERDALE, Fla.—Blockbuster Entertainment Corp. may acquire companies outside the home video retail sphere this year—a switch from the company's strategy of buying its franchisees and smaller video chains.

"We intend to make acquisitions," said H. Wayne Huizenga, Blockbuster's chairman and chief executive, in an interview May 15 after the company's annual shareholders' meeting here. "We'll do some vertical and we'll do some horizontal acquisitions."

Huizenga's remarks have fueled speculation among analysts that Blockbuster, the largest home video chain in the U.S., could follow in the steps of Belgium-based competitor Super Club N.A. and buy video distributors or even a small supplier of home video.

"We have a good stock to make acquisitions," Huizenga added, indicating that the company would offer its

stock rather than cash to buy other firms.

Industry sources say vertical integration gives a home-entertainment company more control over its product, lowers its overhead, and boosts overall profit margins. A company besides Super Club that has followed this strategy is LIVE Entertainment, which owns a home video supplier, a wholesaler of music and video, and music retail chains.

Meanwhile, Blockbuster intends to continue its rapid pace of new store openings this year. Steven Berrard, chief financial officer, said the company's store expansion would be financed fully by internal cash flow. Last year, 65% of store growth was paid for by cash generated from operations.

Berrard said the company will open 160 new stores this year and that

(Continued on page 96)

Suncoast Rises To Sell-Thru Challenge

BY ED CHRISTMAN

NEW YORK—Despite only marginal profits thus far, The Musicland Group is continuing to roll out its pioneering sell-through-only Suncoast Motion Picture Co., with at least 60 new stores planned for 1990.

So far, 28 of the planned outlets have opened this year, bringing the total store count to 105. The company

could have as many as 145 Suncoast units by the end of the year.

Minneapolis-based Musicland, which opened its first Suncoast outlet in late 1986, and the 454-unit Trans World Music Corp. in Albany, N.Y., are the only chains committed to sell-through-only stores. The latter chain, after experimenting with the concept last year, will open at least 50 of its Saturday Matinee stores this year

(Billboard, April 21).

"We are marginally profitable, depending on how we do this Christmas," says Jack Eugster, chairman and CEO of Musicland, which also operates 665 music stores.

"There is a lot of risk here," Eugster acknowledges. At this point in the evolution of video sell-through, "we wouldn't bet the [company] on it... but we believe in [this] business."

Suncoast president Gary Ross elaborates, saying, "If we had to make a decision to put all of our capi-

(Continued on page 94)

Fallen On Hard Times, Easy Moves Toward Soft AC

BY SEAN ROSS

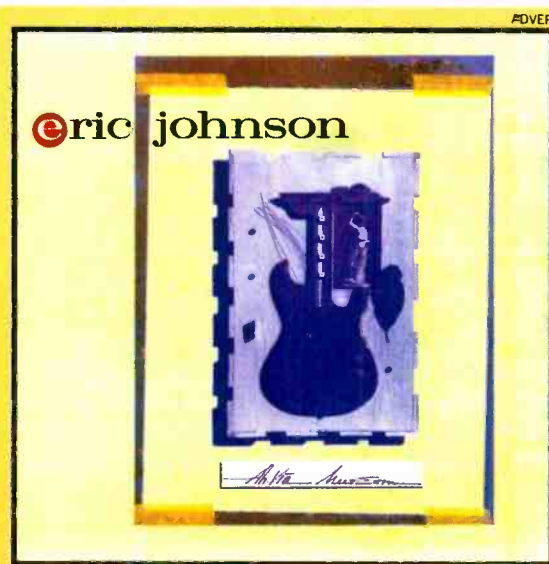
NEW YORK—Although some easy listening syndicators maintain that their much-maligned format will make a comeback, most are launching, or have already launched, projects in other formats—usually the soft AC that so many easy listening stations have emigrated to in the last two years.

Chicago-based Bonneville Broadcasting System, the company most noticeably hit by format changes, is launching a syndicated soft AC format based on the one used by its owned and operated

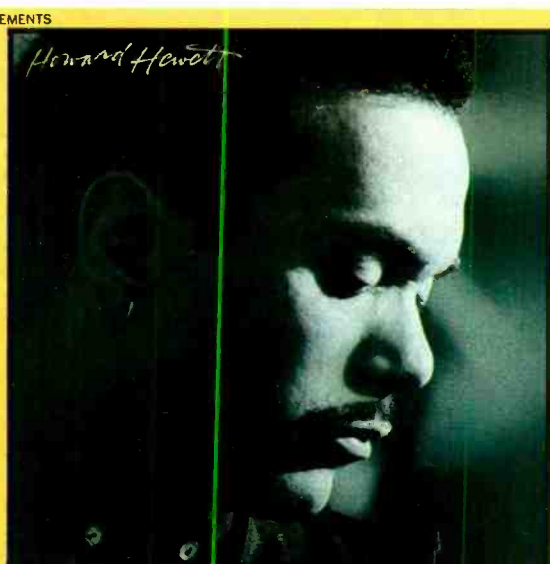
(Continued on page 89)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ VOGUE	MADONNA (SIRE)
TOP POP ALBUMS	
★ I DO NOT WANT WHAT I HAVEN'T GOT	SINEAD O'CONNOR (ENGLISH)
HOT BLACK SINGLES	
★ HOLD ON	EN VOGUE (ATLANTIC)
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ WALKIN' AWAY	CLINT BLACK (RCA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ HONEY, I SHRUNK THE KIDS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ LOOK WHO'S TALKING	(RCA/COLUMBIA HOME VIDEO)



"Ah Via Musicom (C-90517) is an artistic triumph, as powerful a statement for ERIC JOHNSON as Electric Ladyland was for Jimi Hendrix."—Guitar Player
Features the AOR Breaker "High Landrons." ON CAPITOL...



HOWARD HEWETT features the #1 Urban single, SHOW ME and his moving duet with Anita Baker, WHEN WILL IT BE. Also includes the forthcoming single IF I COULD ONLY HAVE THAT DAY BACK. On Elektra Cassettes, Compact Discs and Records.

EVERYONE'S SNAPPING UP "THE POWER"

"THE POWER" The real #1 Dance smash from SNAP

Exploding on impact at Top 40 & R&B... with the power to become this summer's hottest crossover success story!

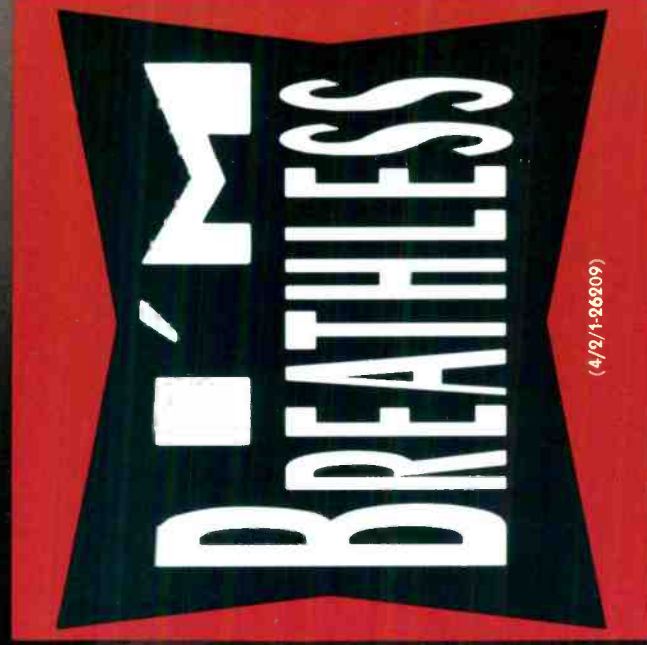
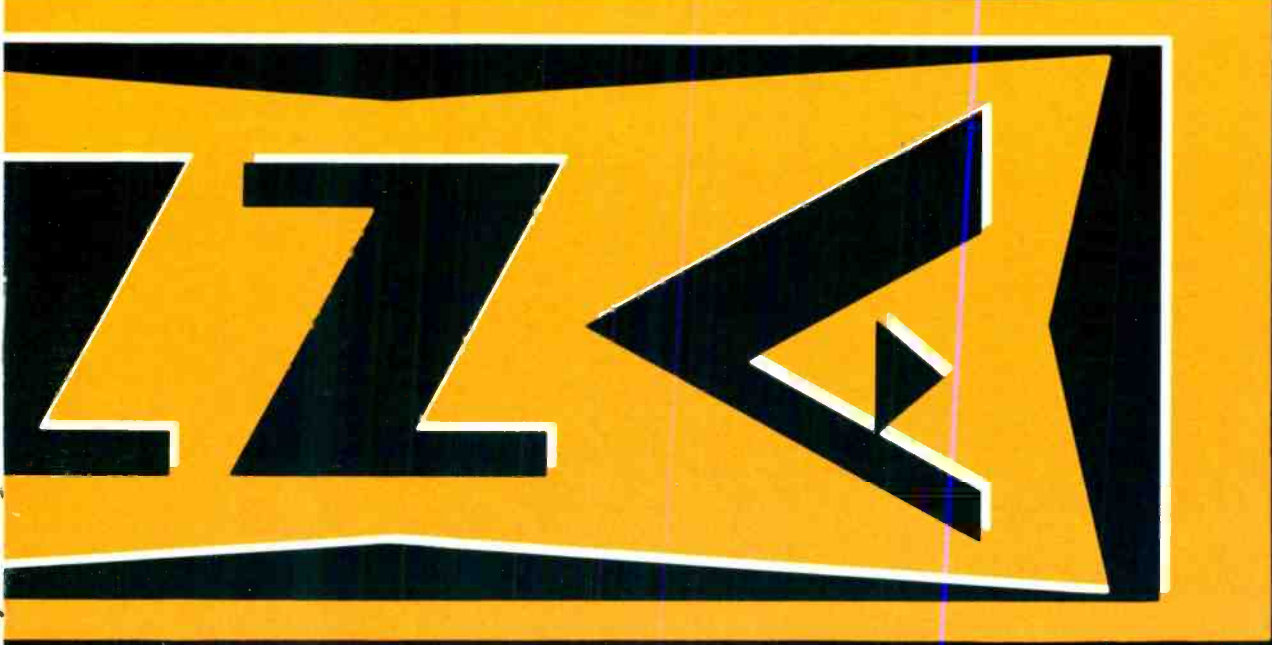
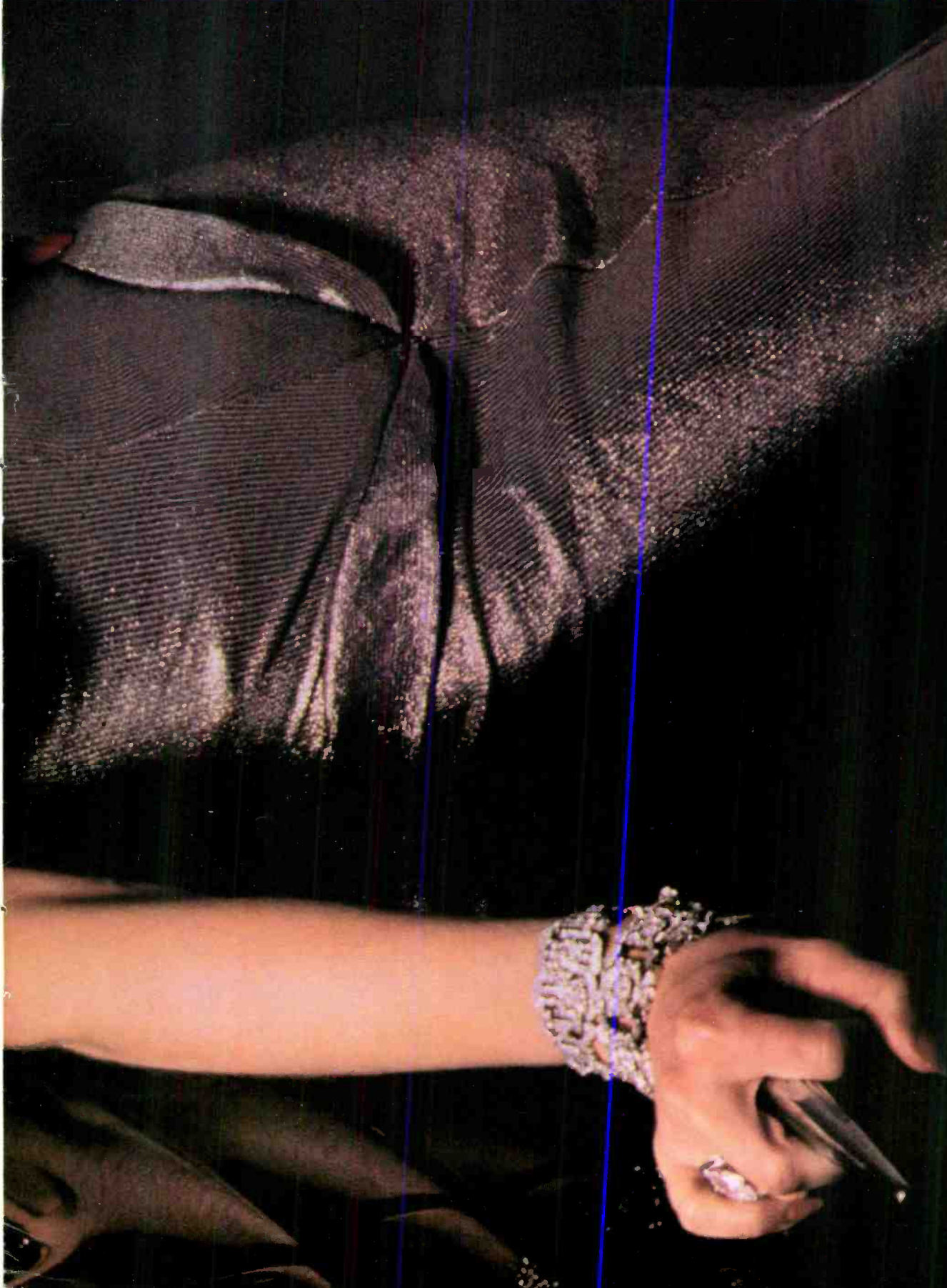
From World Power, the forthcoming debut Arista album by SNAP.

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MADONNA SINGS BREATHLESS. MADONNA SINGS SONDEHEIM. MADONNA SINGS HERSELF.

THE MOVIE EVENT OF THE YEAR NOW COMES TO LIFE ON AN ALBUM OF ASTONISHING VIRTUOSITY. A MULTI-PLATINUM STAR BREATHES NEW EXCITEMENT INTO AN ENTIRE GENRE AND PROVES, ONCE AGAIN, THERE IS NOTHING UNDER THE SUN SHE CANNOT CALL HER OWN.

MUSIC FROM AND INSPIRED BY THE FILM DICK TRACY



Produced by Madonna and Patrick Leonard* • Featuring the Smash Hit "VOGUE"⁽⁷⁻¹⁹⁸³⁾ • Available Now on Sire/Warner Bros. Cassettes, Compact Discs and Records • Management: Freddy DeMann/DeMann Entertainment
*Sondheim selections introduced by Madonna and Bill Bottrell; "Vogue" produced by Madonna and Shep Pettibone; additional production by Kevin Gilbert



BATON ROUGE

BLACK BAMBI

DIRTY LOOKS

ELECTRIC ANGELS

HERICANE ALICE

RANDY JACKSON

KIX

MR. BIG

RATT

SAVATAGE

SKID ROW

SLEEZE BEEZ

SONS OF ANGELS

VICIOUS RUMORS

WHITE LION

WINGER

WRATHCHILD AMERICA

ZEBRA

AC/DC

ELECTRIC BOYS

PANTERA

UNDER NEATH WHAT

ACE FREHLEY

ICON

KING'S X

OVERKILL

TESTAMENT

VIO-LENCE

BADLANDS

ROCK THAT STANDS THE TEST OF TIME

ON ATLANTIC, ATCO AND ASSOCIATED RECORDS, CASSETTES AND COMPACT DISCS



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IVE Extends Its MCA Distribution Pact

BY PAUL SWEETING

NEW YORK—International Video Entertainment, a division of LIVE Entertainment Inc., has extended for two years its distribution agreement with MCA Distributing Corp., effective June 1.

Under terms of the agreement, MCA will continue to provide distribution, shipping, and account collection services for all releases from IVE and its children's label, Family Home Entertainment.

In a change from the original agreement between the companies, however, MCA's sales staff will no longer represent IVE product, which will now be handled exclusively by IVE's own sales force. Under the original agreement, IVE's product

was co-represented by MCA's sales staff and IVE's.

The original three-year agreement had expired Feb. 28 and was temporarily extended while the companies negotiated the new deal.

"Our product has changed a lot since we first entered into an agreement with MCA," a LIVE spokesperson says of the shift in sales responsibilities. "We just felt our product now speaks for itself and doesn't need anybody else's calling card." She cites such expected blockbusters as "Teenage Mutant Ninja Turtles," "Total Recall," starring Arnold Schwarzenegger, and "Air America," with Mel Gibson.

The announcement of the new agreement came as something of a surprise to the industry after months

of speculation that IVE would terminate its relationship with MCA as part of a broader strategy to develop its own, proprietary distribution capability. LIVE's most recent 10-K filing strongly indicated the company was considering terminating the MCA agreement.

The proposed acquisition by LIVE of Vestron Inc. was also thought to be part of that strategy, with IVE assuming control of Vestron's existing distribution operation. A LIVE spokesperson declined to comment on the impact of the MCA agreement on the still ongoing negotiations with Vestron. She also called the 10-K re-

port "erroneous."

"I don't know that this event is tied to the Vestron talks," says Emanuel Gerard, a partner with the Wall Street firm Gerard Klauer Mattison. "I know they were considering setting up their own distribution, but leaving the MCA deal in place was always an option. I think that LIVE just has a lot of things on its plate right now and setting up their own distribution is just one less thing to have to deal with."

[In a separate development, Vestron sold its U.K. operation to HTV International for \$11.2 million. See (Continued on page 96)]

'Peter Pan' To Fly From Disney And GoodTimes

NEW YORK—Get ready for fourth-quarter Pan-demonium.

Disney Home Video has confirmed that its 1953 animated classic "Peter Pan" will debut on video Sept. 21 at a price of \$24.99. Meanwhile, GoodTimes Home Video announced that the inaugural release on its new Platinum label will be the 1960 live-action version of "Peter Pan," originally broadcast by NBC and starring Mary Martin in her Emmy- and Tony award-winning turn in the title role.

GoodTimes' "Pan" will also carry a \$24.99 list price, with a street date of Aug. 28.

Disney's "Pan" will be backed by a cross-promotional tie-in with Nabisco crackers. Consumers who collect three proofs of purchase from selected Nabisco crackers will be eligible for a \$5 mail-in rebate, reducing the effective price to \$19.99.

The refund offer will be featured on the back panel of 50 million boxes of Nabisco crackers. It will also be featured in a 52-million-piece Sunday newspaper insert sponsored by Nabisco. The newspaper offer will also include a cents-off coupon for Nabisco crackers. The \$5 rebate offer will run from the release date through Jan. 31, 1991.

As with "Honey, I Shrunk The Kids," "Peter Pan" will be covered by Disney's new street-date policy: pre-book date is (Continued on page 96)

VSDA Study: 1.7% Of All Home Vids Are Defective

NEW YORK—A four-month study conducted by the Video Software Dealers Assn. found that 1.7% of nearly 30,000 prerecorded cassettes purchased by retailers were damaged or defective.

The majority of the problems—involving 70% of the problem cassettes—were attributed to manufacturing defects, including lines in the picture, audio, and tracking problems. Most remaining problems were attributed to a combination of customer-inflicted damage and manufacturer-related defects. Only a tiny percentage of problems, 0.2% of nonworking cassettes, were attributed purely to customer-inflicted damage.

The results of the study, which was conducted under the auspices of the VSDA committee on defectives, indicate the defective problem is somewhat larger than the studios have maintained. Most program sup-

pliers have adhered to a 1% defective allowance on new releases; most companies have also claimed that manufacturer-related problems appear on less than 0.5% of prerecorded cassettes.

Many retailers, on the other hand, have claimed that defectives show up in 5% or more of prerecorded cassettes, an impression not borne out by the study.

The VSDA data suggest that manufacturer-related problems turn up on 1.2% of all tapes and that another 0.4% of tapes fall into a gray area in which the source of the problem is obscure. For purposes of the study, tapes in the latter group were diagnosed as suffering from a combination of manufacturer-related and customer-inflicted problems.

At press time, most studios had only just received the complete VSDA report and declined comment. (Continued on page 96)

VH-1 Limits Clips By Developing Artists Label Execs Fear Lesser-Known Acts Will Suffer

BY MELINDA NEWMAN

NEW YORK—In a move that many record company executives fear will hamper their labels' ability to break certain new acts, VH-1 is cutting back on rotations of videoclips by new and developing acts, while increasing emphasis on current and recurrent hits.

This is the latest in a series of adjustments—ranging from "lifestyle" programming to taking VJs off the air—that the 24-hour-a-day music channel has made in the last year to try to capture viewers in the elusive 25-49 age bracket.

According to VH-1 executives, the channel's basic musical direction remains the same. Effective May 14, however, the mix has been changed so that recurrents account for 65% of the playlist, up from 40%; videos from current hit songs, which were formerly packaged into three Power Hours daily, are now scattered throughout the programming. These moves have significantly decreased the amount of exposure given to new artists and new music.

The cable channel's new programming approach reflects its need to boost its ratings and advertising, as well as to better reflect viewers' tastes. Available in more than 35 mil-

lion homes, VH-1 has routinely averaged a .2 Nielsen rating in the past few years, according to Marshall Cohen, executive VP of corporate affairs and communications for VH-1 parent company MTV Networks. That figure translates to 70,000 viewing households at any given time.

"The channel has to perform as an advertising-supported basic-cable channel. That means you have to build ratings and viewership," says senior VP Juli Davidson. "And our idea of a risk-taking, innovative feeling about the music did not increase the ratings. We cannot afford to continue with this programming that our viewers aren't responding to."

In its last move in January, the channel began aggressively programming alternative music that was receiving little or no airplay, such as Peter Dinklage, Sara Hickman, Jill Sobule, Lyle Lovett, and Shawn Colvin, in an attempt to break these artists and establish a "hip contemporary network for adults," according to since-departed VP Jeff Rowe.

Though the form was widely embraced by the music community, "the reality is, what good is a hip, innovative, challenging music network if the mainstream music buyer isn't there to take notice and buy rec-

ords?" says Norm Schoenfeld, VH-1 director of talent and artist relations. "The way we had it, unless they were watching the Power Hour, the viewers didn't know that Elton John, Michael Bolton, or Phil Collins are on VH-1."

Unlike MTV, which has been able to successfully lead radio and retail to new-release projects, "we've been out there by ourselves," says Schoenfeld.

And although VH-1 is largely credited with breaking or boosting many acts, including Julia Fordham, Enya, Tanita Tikaram, and, to a large degree, Bonnie Raitt, in many other cases its programmers felt they were leading a parade of one.

Though the channel now plays the same number of non-hit-driven clips that it did before, the number of plays for each has been cut considerably. Specifically, in the Artist Development category, which spotlights new releases by artists whom the channel believes "will be important to VH-1 through the years," individual clip rotation has dropped from two or three plays per day to four to 10 per week.

In the other category dedicated to nascent artists, New Music, rotation of clips has been reduced from (Continued on page 70)

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CLASSIFIED/REAL ESTATE

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Philips' Quarter Is Down; Timmer Gets Presidency

AMSTERDAM—Poor first-quarter results at Philips, the Dutch multinational electronics group, have apparently resulted in the early retirement of president Cor van der Klugt on June 30 and the elevation to that post of Jan Timmer, currently head of the consumer electronics division.

Timmer had been slated to succeed van der Klugt in July 1991 in the Philips centenary year.

First-quarter earnings plunged by 12% to \$252 million compared with \$342 million for the same period last year. Net profits slumped to \$3.36 million from \$125 million. The downturn was in contrast to earlier forecasts to shareholders by van der Klugt.

Philips blames the situation on sharp losses in the information-systems division, unfavorable foreign exchange rates, and high interest charges.

Also stepping down next month is Gert Lorenz, the West German in charge of the troubled information-systems division. Ype Bouwkamp, the Dutchman heading the core lighting division, will be promoted to VP of the group. **WILLEM HOOS**

Nimbus, A&M End Distrib Ties

NEW YORK—Nimbus Records, an independent classical label, is setting up its own distribution and marketing facilities after failing to reach a new distribution agreement with A&M.

The three-year A&M/Nimbus distribution pact, which marked A&M's entry into the classical arena, terminates this month. As of May 19, new Nimbus titles will be distributed under the direction of label headquarters here.

A&M will have a six-month sell-off window through PolyGram Group Distribution on catalog product already in its possession.

Key to the separation, according to Antony Smith, brought over from Nimbus headquarters in the U.K. to shape the label's new distribution profile, was the desire to revise and buttress marketing efforts. This could not be done under economic terms on which both parties could agree, he says. Lee Smith, who runs A&M's classical and jazz division, confirms that a money gap spiked renewal efforts.

(Continued on page 95)

BMG Int'l Confab Marks Revenue Growth

■ BY DAVE DIMARTINO

SCOTTSDALE, Ariz.—Sustained growth in gross revenues, repertoire, and distribution volume during the fiscal year ending June 30 highlighted discussion at BMG International's first international managing directors meeting, held May 6-10 at the Registry Resort here.

The five-day meet, dubbed "World-beat '90," brought together execu-

tives from more than 30 BMG companies and featured music presentations from BMG's U.S., U.K., and International repertoire, live performances from BMG artists, presentations from the company's publishing, video, and classics divisions, and several regional meetings and seminars.

Most notable for BMG International are the company's gross revenues of more than \$1.1 billion for the 1989-90 fiscal year, for the first time ex-

ceeding the billion mark and up from \$963 million during the 1988-89 period. Net revenues were \$864 million for 1989-90, up from the previous year's \$713 million.

Also of special note was BMG International's increase in market share from 11% to 12.1%—a growth that, according to BMG International president and CEO Rudi Gassner, stems from the company's large increase in owned repertoire over a three-year period, from \$360 million in 1986-87 to \$588 million in 1989-90. "That's the strength of BMG, in my opinion," says Gassner, "that we are very strong with owned repertoire, local repertoire around the world."

Overall audio revenue, including distributed and licensed revenue, rose from \$663 million to more than \$1 billion in the same period.

BMG International's profit trend continued its steady rise in the 1989-90 business year as well, at \$85.4 million, up from the previous year's \$74.3 million and 1987-88's \$56 million figure.

Especially of interest was BMG International's projection of the worldwide music market through 1995—which predicted a total sale of 2.2 billion units in 1995 and a configuration shift in which CDs would represent 71% of all units sold, cassettes 20%,

(Continued on page 95)



EMI artist Richard Marx, second from right, is pictured after presenting a \$52,000 check to the Children Of The Night organization. With Marx, from left, are Richard Rosenzweig, board chairman of the organization, Sal Licata, president/CEO of EMI, and Dr. Lois Lee, president and founder of Children Of The Night.

Marx Donates Song Royalties To Aid 'Children Of The Night'

LOS ANGELES—EMI rocker Richard Marx, whose single "Children Of The Night" chronicles the broken lives of L.A.'s adolescent street population, has donated \$52,000 in royalties to the charity that inspired the current hit song.

Marx presented the check—the second of three donations to the Children Of The Night organization—in a ceremony May 10 at the site of a planned children's shelter. In addition, Sal Licata, president/CEO of EMI, donated \$75,000 to the organization on behalf of EMI and EMI Music Worldwide.

Marx has now donated \$100,000 in publishing royalties from "Children Of The Night," which is No. 24 this week on the Hot 100.

"What attracted me to the material itself was that I had a normal, great childhood," Marx says. "A lot

of people don't know that there are 12-year-old prostitutes. The only way that a problem can be solved is for awareness to be heightened."

Executives at EMI share Marx's concern. The label recently funded the production of a documentary on Children Of The Night, which features testimony by runaways, and appearances by Marx, Dustin Nyugen of the TV show "21 Jump Street," and other rockers.

The Children Of The Night organization was founded in 1981 to protect and counsel physically and sexually abused children, many of whom are runaways who become victims of prostitution and child pornography. The organization provides placement in drug programs, job preparation and placement, temporary shelter and food, and other services. **DEBORAH RUSSELL**

Warren, Warner/Chappell Are ASCAP Champs Pop Awards Also Peg 'Straight Up' As Song Of Year

■ BY DEBORAH RUSSELL

LOS ANGELES—Songwriter Diane Warren, "Straight Up" (song of the year), and Warner/Chappell Music (top publisher) were the major winners at the seventh annual ASCAP Pop Awards Dinner, May 16 at the Regent Beverly Wilshire Hotel here.

In addition, Dick Clark received the society's American Classic Award, presented by Lionel Richie and ASCAP president Morton Gould. The

award recognizes Clark's contribution in bringing songs and new talent to generations of music lovers during his four-decade broadcast career. A video montage composed of "American Bandstand" footage featured performances by many of the artists who attended the awards ceremony.

Warren was named songwriter of the year for writing the greatest number of award-winning tunes during the 1989 ASCAP survey year, which ended Sept. 30. Warren's songs

were "If I Could Turn Back Time," recorded by Cher, and "I Don't Wanna Live Without Your Love" and "Look Away," both recorded by Chicago.

Picking up the song-of-the-year award for "Straight Up" was songwriter Elliot Wolff and publishers Virgin Music Inc. & Elliot Wolff Music.

Warner/Chappell Music Inc. was cited as publisher of the year for the (Continued on page 94)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Atlantic Records in New York promotes **Melvyn R. Lewinter** to chief financial officer/senior VP. He was senior VP for the label.

Tommy LiPuma is named senior VP of A&R of Elektra Entertainment in New York. He was VP of A&R, progressive, at Warner Bros.

EMI in Los Angeles appoints **Ken Antonelli** to VP of sales. He was director of West Coast marketing at Arista.

Connie Johnson is promoted to senior national director of R&B promotion at Arista in New York. She was district manager of R&B promotion, mid-Atlantic region, for the label.

A&M Records in Los Angeles announces two appointments. **Jim Guerinot** is named VP of artist development; he was director of artist development for



LEWINTER



LIPUMA



ANTONELLI



JOHNSON

the label. And **David Gales** is named VP of product development/operations; he was executive director of product marketing for the label.

Chuck Gullo is named VP of sales of A&M-Distributed Labels in Los Angeles. He was VP of sales, distributed labels, for the company.

Warner Bros. Records in Los Angeles makes the following appointments: **Steve Zap**, national AC promotion director, and **Irene Vargas**, national AC promotion coordinator. They were, respectively, national director of AC promotion at Virgin Records, and assistant to the VP of AC promotion at Warner Bros.



GUERINOT



GALES



GULLO



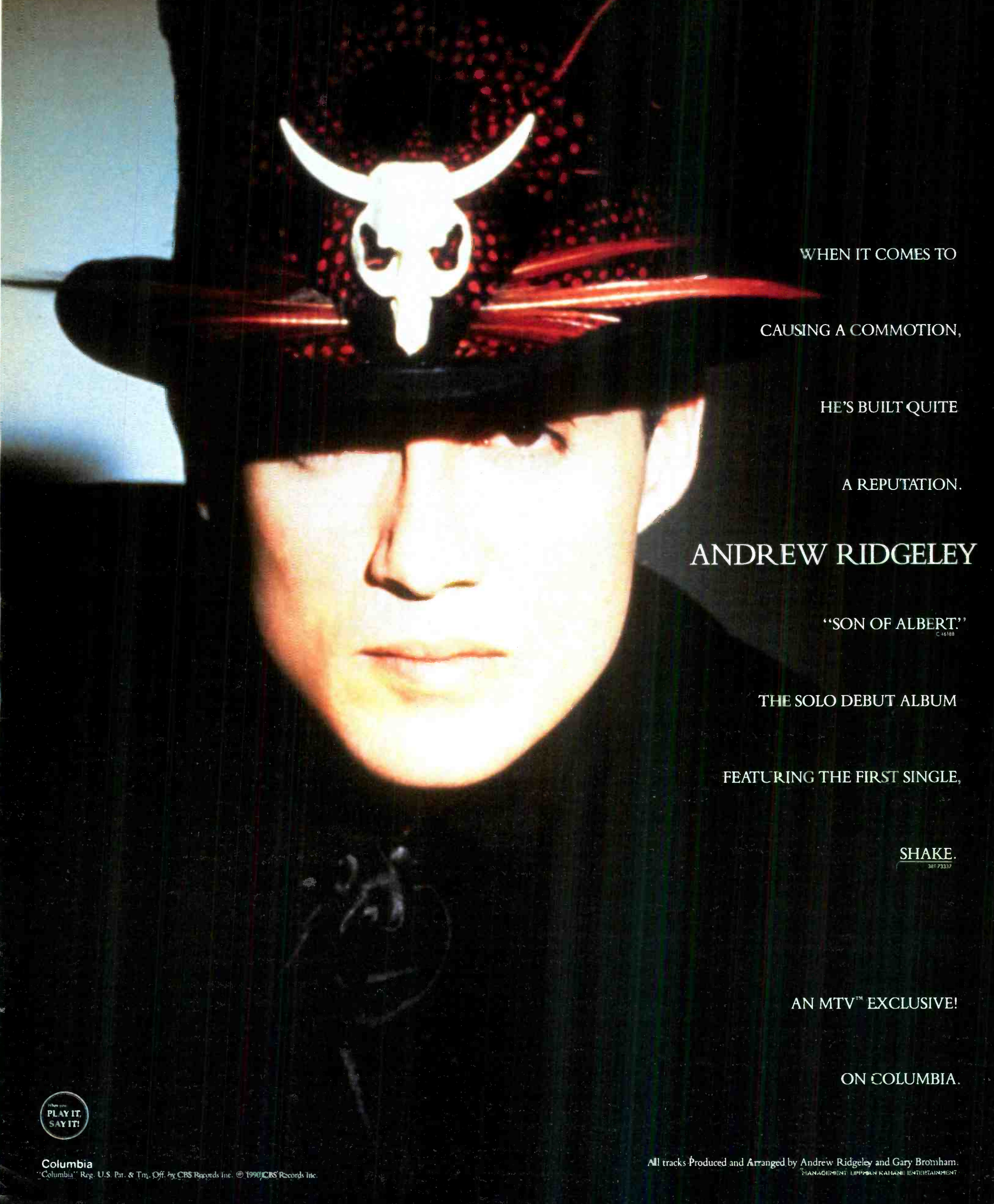
BLEIMEISTER

MCA Records in Los Angeles makes the following appointments: **Michael Mix**, regional marketing director, East Coast; **Steve Rubin**, regional marketing director, Southeast; and **Hank Wylie**, regional marketing director, West Coast. They were, respectively, regional marketing specialist; regional marketing specialist; and sales representative, CRD.

RCA Records in New York makes the following promotions: **Beth Schlinger**, director of business and legal affairs; **Eric Levine**, director of business and legal affairs; **Karen Meyer**, associate director of album and singles scheduling; **Hope Murnane**, associate director of advertising, merchandising, and packaging materials; **Carol Chrenc**, manager of production scheduling; **Christina Battani**, manager of singles scheduling; and **Catherine Loiacono**, manager of advertising, merchandising, and packaging materials. They were, respectively, associate director of business and legal affairs; associate director of business and legal affairs; manager of album and singles scheduling; manager of advertising, merchandising, and packaging materials; advertising traffic manager; administrator of album and singles scheduling; and administrator of advertising, merchandising, and packaging materials.

DISTRIBUTION. CEMA Distribution in Los Angeles makes the following appointments: **Rand Bleimeister**, VP, marketing and strategic planning, and **Eli Okun**, VP, special markets. They were, respectively, executive VP of Nelson Entertainment, and director of business affairs, CBS special products.

• VIDEO PEOPLE, see page 67.



WHEN IT COMES TO
CAUSING A COMMOTION,
HE'S BUILT QUITE
A REPUTATION.

ANDREW RIDGELEY

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ON COLUMBIA.



Radio Urged To Fight Censorship

Issue Addressed At R&R Confab Panel

■ BY DAVE DIMARTINO

LOS ANGELES—A call to arms for radio stations to play a more active role in the ongoing fight against censorship was issued by an industry panel at a radio convention here May 12.

"We have to directly attack and intimidate the people who are trying

to intimidate us," Pollack Media Group chairman/CEO Jeff Pollack told radio station executives at the discussion.

Pollack's comments were part of a presentation called "The First Amendment & You: Obscenity/Indecency/Record Labeling," the final panel discussion at this year's Radio & Records convention, held at

the Century Plaza here May 9-13 (see separate story, page 12).

Calling for more activism from radio stations in the fight against record labeling and music censorship, the panel was noteworthy for dealing with specifics of the issue rather than broad-based generalities—which has typically been a failing of recent panel discussions dwelling on the same topic.

A repeated point in the discussion was the far-reaching effect of letter-writing campaigns by the so-called "religious right" to politicians and business people.

Artist manager Danny Goldberg noted that although both the American Civil Liberties Union and the

(Continued on page 98)



Heartfelt Award. MCA recording artist Glenn Frey, second from left, receives the Reebok From The Heart award in honor of his contributions to the fight against leukemia, cancer, and AIDS. The presentation was made during the T.J. Martell Foundation's Rock 'N Charity Weekend, which raised more than \$250,000 for the foundation. Shown, from left, are Rob Apatoff, Reebok; Frey; and Tony Martell and Jon Scott, T.J. Martell Foundation.

Joint U.S.-Soviet Album

Set For Summer Release

■ BY THOM DUFFY

NEW YORK—"Music Speaks Louder Than Words," the first major U.S. pop album featuring collaborations by U.S. and Soviet songwriters, is set for release by CBS/Epic Records July 3, nearly two years after a historic "songwriters summit" was staged in the Soviet Union.

The album will feature performances by Animotion, Atlantic Starr, the Cover Girls, Earth, Wind & Fire, Emmanuel, Roberta Flack, Cyndi Lauper, Anne Murray, and Phoebe Snow, among others.

The release will coincide with U.S.-Soviet summit talks in Washington, D.C., and the second Goodwill Games

in Washington, which is expected to showcase some of the album's songs in opening ceremonies.

The project was conceived three years ago by Finnish music publisher Antero Paivalainen, events coordinator Robyn Whitney, and songwriter Alan Roy Scott, the co-founders of the Music Speaks Louder Than Words organization. They sought to bring together songwriters from the two nations as both an act of good will and to establish a new business relationship between the U.S. and the Soviet Union. The album has succeeded on both counts; it will be the first U.S. release to share royalties with Soviet writers and the Soviet copy-

(Continued on page 98)

House Bill Aimed At Easing

Entertainer-Visa Crunch

■ BY BRUCE HARING

NEW YORK—A bill under consideration by a U.S. congressional committee could ease the visa crunch caused by recent revisions of the Immigration and Naturalization Services code.

Connecticut Democrat Bruce Morrison's H.R. 4300 bill, known as the Family Unity and Employment Opportunities Immigration Act, contains provisions that would establish special visa categories for entertainers, provide statutory standards for entertainers' entry into the U.S., and streamline visa application requirements.

The newly created categories seek to ease the conditions caused by tightening of eligibility for the H-1 and H-2 work visas. New regulations took effect Feb. 26 for those categories, both traditionally used by entertainers seeking short-term work stateside (Billboard, March 17).

Morrison's bill contains two key provisions related to entertainers. The first calls for establishment of an "O" visa, which would be used to admit "aliens of extraordinary ability in the arts, demonstrated by national or international acclaim." The artists' road crews are included in the proposal.

(Continued on page 99)

Sammy Davis Jr. Dies At 64

Entertainer Had 19 Chart Singles

■ BY IRV LIGHTMAN

NEW YORK—The considerable show business reach of Sammy Davis Jr., who died May 16 at his home in Beverly Hills, Calif., extended to many recordings—including 19 charting singles over two decades. Davis was 64 years old and had fought a long battle against throat cancer.

Active until recently as one of the great song-and-dance men who could trace their origins to vaudeville, Davis' vocal talents were sometimes obscured by the general excellence of his other skills. He was, for instance, a grand mimic, who did uncanny impersonations of such vocal stars as Johnny Mathis and Tony Bennett.

But, as comic Billy Crystal has shown in his own affectionate impersonations of Davis' distinctive persona, Davis' vocal style was readily identifiable, ranking high among sophisticated pop stylists.

Davis' show business career began when, as a child, he became a member of the Will Mastin Trio, which included his father and uncle.

His recording career took off in 1954 with his Decca Records version of "Hey There" from the Broadway musical "The Pajama Game," although it was Rosemary Clooney's rendition on Columbia that hit No. 1 on the Billboard singles chart. (Davis' version peaked at No. 16.)

(Continued on page 94)

Women Have A Lock On Top Singles Spots;

New Kids 'Step' Into Top 30; Idol Ignites

FEMALE ARTISTS and female-led groups lock up the top five spots on the Hot 100 for the first time in more than a decade. Madonna's "Vogue" holds at No. 1 for the second week, Heart's "All I Wanna Do Is Make Love To You" jumps to No. 2, Sinead O'Connor's "Nothing Compares 2 U" dips to No. 3, Wilson Phillips' "Hold On" holds on at No. 4, and Janet Jackson's "Alright" jumps to No. 5.

Matt Wilson of "American Top 40" notes that it is the first time that females have made a clean sweep of the top five since June 1979, when Anita Ward, Donna Summer, Sister Sledge, and Rickie Lee Jones ruled the roost—Summer with two hits.

Another red-hot female is making noise on this week's Hot 100. Songwriter Diane Warren wrote or co-wrote both the old and new chart hits by Taylor Dayne and Michael Bolton. And Warren has a fifth song on the survey: Exposé's "Your Baby Never Looked Good In Blue."

THE hottest pop phenomena of 1989 are off to a fast start with their first release of 1990. **New Kids On The Block** blast onto the Hot 100 at No. 27 with "Step By Step," the first single from their upcoming album of the same name. The song ties M.C. Hammer's "U Can't Touch This" as the highest-debuting single of the year.

The Kids had last year's top-selling album, "Hangin' Tough," which has sold more than 8 million copies. Also, they scored more top 10 singles (six) in a calendar year than any artist since Michael Jackson in 1983.

Maurice Starr, who wrote and produced the new New Kids hit, will soon find himself with two songs in the top 10. Starr also did the honors on **Perfect Gentlemen's** "Ooh La La (I Can't Get Over You)," which jumps to No. 11 this week.

FAST FACTS: This week marks the first time in nearly three years that two rap albums have appeared in the top 10 on the pop albums chart simultaneously. M.C. Hammer's "Please Hammer Don't Hurt 'Em" holds at No. 2 for the third week and **Public Enemy's** "Fear Of A Black Planet" inches up to No. 10. The last time two rap albums were in the top 10 together was in October 1987, when L.L. Cool J and the **Fat Boys** scored.

Billy Idol's "Charmed Life" leaps from No. 46 to No. 19 in its second week. It is Idol's second studio album in a row to reach the top 20 in just two weeks. The album's first single, "Cradle Of Love" (from the upcoming **Andrew "Dice" Clay** movie "Ford Fairlane"), jumps to No. 47 on the Hot 100.

Speaking of Clay, the controversial comedian's current album, "The Day The Laughter Died," jumps to

No. 48 the week after his much-debated appearance on NBC-TV's "Saturday Night Live." The row began when cast member **Nora Dunn** and scheduled musical guest **Sinead O'Connor** pulled out of the show in protest of his misogynist humor (Billboard, May 19). In the short term, at least, the pullout—and the publicity it generated—probably helped Clay more than it hurt him.

Clint Black's "Killin' Time" dips to No. 33 on the pop albums chart after reaching No. 31 last week. That's higher than **Randy Travis** has climbed with either of his last two albums. "Old 8 X 10" peaked at No. 35 in 1988; "No Holdin' Back" hit No. 33 last year.

Paula Abdul's "Shut Up And Dance" is the top new entry on the pop albums chart at No. 52. Abdul's blockbuster debut album logged 64 weeks in the top 10, and spawned five top five singles.

Two long-awaited albums falter after reaching lower-than-expected peaks last week. **Fleetwood Mac's** "Behind The Mask" dips from No. 18 to No. 21 and **Suzanne Vega's** "Days Of Open Hand" drops from No. 50 to No. 54. Fleetwood Mac reached the top 10 with its last five studio albums; Vega climbed to No. 11 with her previous release, "Solitude Standing."

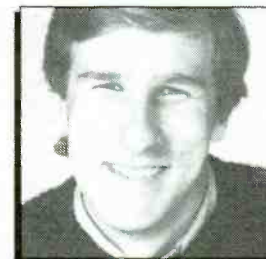
WE GET LETTERS: Robert A. George of Annapolis, Md., notes that **Rick James** has written top 10 hits for three different acts, but has yet to land a top 10 hit of his own. James has a songwriting credit on M.C. Hammer's "U Can't Touch This"—also known as "Son Of Super Freak"—which jumps to No. 9. In 1985, James wrote two top 10 hits: **Eddie Murphy's** "Party All The Time" and the **Mary Jane Girls'** "In My House."

Tony Cardone of Camden, N.J., notes that the last two singles to top the Hot 100—**Sinead O'Connor's** "Nothing Compares 2 U" and **Madonna's** "Vogue"—reached No. 1 in just six weeks. It's the first time that back-to-back No. 1 hits have rung the bell in six weeks or less since November 1975, when **K.C. & the Sunshine Band's** "That's The Way (I Like It)" unseated **Elton John's** "Island Girl."

Jeff Cameron of Billboard's New York office notes that the top five on the Hot 100 is being overrun by Wilsons. At No. 2 are **Ann and Nancy Wilson of Heart**; at No. 4, **Carnie** and **Wendy Wilson of Wilson Phillips**; and at No. 36, shooting for her third top five hit in a row with the **B-52's**, **Cindy Wilson**.

Several readers point out that **Sinead O'Connor's** "Nothing Compares 2 U" is available as a seven-inch single. **Damon Hucks of Music Mart** in Concord, N.C., writes: "I have been selling the 45 as fast as I can get it in. Please tell the vinyl killers they'll need to find other evidence that vinyl is not still in demand."

CHART
BEAT



by Paul Grein

Artist development with GIANT Results

"I'll See You In My Dreams" [75021-1495-4]

"After MTV started playing it, we saw immediate sales. I see GIANT things ahead for this band!" **WHEREHOUSE RECORDS**

"Great word-of-mouth and in-store play have translated into GIANT sales!" **SHOW INDUSTRIES**

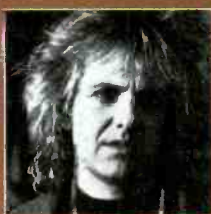
"A perfect record—it tests Top 5 adult female during the day and still gets Top 10 requests at night!" **JIM FOX, Q102/CINCINNATI**

"KKKKK [highest rating]! A must!" **KERRANG!**

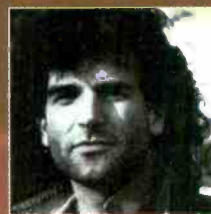
GIANT



Dann Huff



Alan Pasqua

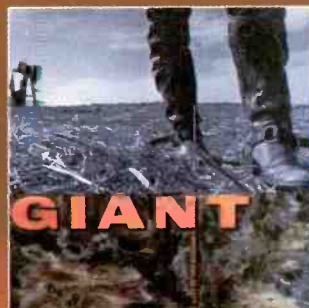


David Huff



Mike Brignardello

Almost a year ago, A&M released the debut album by GIANT. The Top 15 AOR success of the first two tracks, "I'm A Believer" and "Innocent Days" and heavy rotation at MTV brought GIANT to millions of households. With "I'll See You In My Dreams," GIANT scores a Top 10 AOR hit and proves that CHR success is no dream.



Now on



The new single from the album

LAST OF THE RUNAWAYS

[7502-15272-1/2/4]

Produced by Terry Thomas Management: Bud Prager/ESP Management

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Studios Will Need New Sync Licenses

'REAR WINDOW' RULING AFFECTS MUSIC

BY ALAN L. SHULMAN

The recent U.S. Supreme Court decision on the "Rear Window" film (Stewart vs. Abend) will have a significant and substantial impact on the users of copyrighted music.

Affirming a federal appeals court ruling, the Supreme Court held that continuing exploitation of "Rear Window" without consent of the owner of the renewal term copyright in the story upon which the movie was based infringed that renewal copyright.

The film was made during the story's original 28-year copyright term under a grant from the author; that grant included the right to exploit the film during the story's renewal copyright period. However, the author died before renewal of the story copyright, which was renewed by his statutory successor.

(Under the 1976 Copyright Act, authors are entitled to renew those copyrights that were in their original term of 28 years on Jan. 1, 1978. Renewal is for a period of 47 years, which would give a total of 75 years of protection. For works created after Jan. 1, 1978, the copyright act provides a single copyright term that consists of the author's life plus 50 years, without a renewal period.)

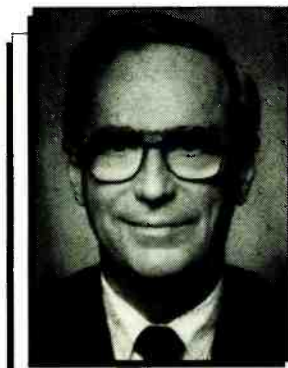
The high court held that the author's renewal grant to the film producer lapsed because the author's right to renew the copyright was an expectancy. In other words, an author's grant of renewal term rights is valid only if he or she lives until the copyright is renewed in its 28th year.

The court essentially affirmed its 1960 decision in Miller vs. Daniels and rejected a 1977 appeals court ruling in Rohauer vs. Killian that the owner of copyright in a "derivative-work" motion picture could use the existing film according to the original grant when that grant

lapsed because of the author's death. The Rohauer decision was obviously influenced by the derivative-works exception in the 1976 Copyright Act, which permits continued use of derivative works after termination of grants under which they were made.

(The Supreme Court applied that exception in an important music industry case, Mills vs. Snyder (1985). In that decision, it held that, although the grant of renewal copy-

rights to a music publisher could be terminated by the author or his successors at the end of the 56th year of the copyright period, derivative works such as sound recordings made under the publisher's license could continue to be made and distributed after termination of the grant. In addition, the court held that the mechanical royalties from such recordings should be paid to the publisher. Derivative works of songs created after 1978 can also continue to be used, despite termination of grants under the 1976 copyright act.)



'Renewal-term rights are a separate estate'

Alan L. Shulman, senior partner in the New York law firm of Silverman Shulman & Slotnick, P.C., is counsel to the National Music Publishers Assn. and the Harry Fox Agency.

rights to a music publisher could be terminated by the author or his successors at the end of the 56th year of the copyright period, derivative works such as sound recordings made under the publisher's license could continue to be made and distributed after termination of the grant. In addition, the court held that the mechanical royalties from such recordings should be paid to the publisher. Derivative works of songs created after 1978 can also continue to be used, despite termination of grants under the 1976 copyright act.)

It is now clear that the derivative-works exception does not apply to grants that lapse because their underlying copyrights were not renewed before an author's death. Renewal term rights are a separate es-

state, or successor in cases where the author's or publisher's grant lapsed. Of course, new payments will be expected. Thus, renewal copyrights in songs with lapsed licenses are more valuable than they have been since the 1977 Rohauer ruling.

The film company could delete an affected song from the soundtrack of a motion picture—or make a deal. Ironically, film companies are now faced with the same choice of deleting or dealing for videocassette rights where original synchronization licenses did not grant the rights for a song's use in a film's video version. (Film producers often "found out" they did not have videocassette rights after the 1988 Ninth Circuit appeals court decision in Cohen vs. Paramount.) The same practices,

rather than lawsuits, should apply to "lapsed" synchronization licenses.

Film producers will be as interested in using "outside songs" (i.e., those not owned by an affiliate publisher or written by in-house employees) as they were before the Rohauer decision. In fact, licenses for new post-1978 "outside songs" and songs now in their renewal term will carry the benefit of the derivative works exception and can continue to be used in films even after grants are terminated. Licenses can also be reinforced by confirming grants from authors' statutory successors when necessary.

Mechanical licenses have never been a problem with regard to the lapse of copyright grants. If mechanical licenses for phonorecords were issued by the author's publisher during the song's original term and the author died before renewal, usually the new copyright owners would let the old license continue if they were paid the mechanical royalties during the renewal term. If, however, the original license was at less than the statutory rate, new owners might require new licenses with higher royalty rates for the renewal period. But record companies could always continue distributing the recordings by obtaining new compulsory licenses instead of voluntary licenses.

In any event, copyright owners are in the business of making deals, rather than not making them. It is a matter of dollars and how many of them, particularly when dealing with these rights, which are usually nonexclusive.

It is important to add that questions of lapsing rights and grant termination apply only to U.S. rights. Rights in foreign territories are unaffected and their retention will influence the bargaining for renewal term rights.

Letters to the Editor

CHART ERRORS

Billboard is the magazine of the music industry, meaning a lot of people depend on its accuracy. Lately, the Billboard Hot 100 Singles chart has been inaccurate in listing singles' availability in various formats. For example, Sinead O'Connor's "Nothing Compares 2 U" is listed as cassette-single-only, but I know the vinyl 45 exists because I own it.

The Billboard Top Pop Albums chart has also been inaccurate at times. Rod Stewart's "Storyteller/Complete Anthology: 1964-1990," for instance, never had an asterisk during its chart run. If the set was available on LP, could Billboard tell me where to purchase it?

Sam Kinison's new album does have an asterisk, but I have seen the LP in my local record store. I'm surprised at these inaccuracies. In the future, why not try to correct them so the public's purchasing can be

made a little easier?

David MacDonald
Syracuse, N.Y.

Michael Ellis, Billboard's director of charts, replies: *The O'Connor single was originally released on cassette only; a vinyl 45 was shipped later, and the chart was not corrected in a timely manner. Rod Stewart's "Storyteller" was not made available on LP, and that should have been indicated on the album chart. Sam Kinison's album was not available on vinyl when it was initially released; that LP has been out only for the past three weeks.*

Billboard tracks more than 1,000 titles on the various singles and albums charts. We strive for 100% accuracy, but day-to-day changes on the availability of vinyl configurations lead to occasional mistakes. Thank you for your corrections.

NOT A MODEL

This is an open letter to male DJs everywhere. I am sick of hearing your fat jokes about Ann Wilson every time you play a song by Heart. Ann

Wilson has a beautiful voice and shouldn't be continuously subjected to your cheap shots just because she doesn't look like a model.

Contrary to what you seem to think (as you sit safely behind your audio-only consoles), it is not the obligation of every woman in the public eye to have a perfect body. Enough already!

Joan Manners
Encino, Calif.

WHERE'S CLIFF RICHARD?

I find it almost inconceivable that, in America, you can't find a Cliff Richard record.

He is the biggest-selling artist in British history, and none of his recent recordings can be gotten except through importation. EMI has done absolutely nothing in the promotion department for this superstar. I wonder why? Anyone who has ever seen Richard perform live knows that this British performer has written the book on how to sell himself to an audience and make believers out of people who have never heard his songs.

I first saw Richard in the early

'80s, when he came to America for only the second time in his career. I was not a fan, but as a lead vocalist for a Long Island band, I was curious about the artist whom I had often heard referred to as the "Elvis Presley of England." I had to see him for myself. He completely captivated a crowd that was no more familiar with his material than I was.

Richard is a diamond and certainly something special. I believe EMI should be promoting this talented artist with a little more excitement. As the title of his most recent charted British album suggests, Cliff Richard is truly getting "Stronger."

Mitch Fialkow
Bayside, N.Y.

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

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Causes Put Real-World Spin On R&R Easy Moves, Country Demos Also Spark Meet

BY CRAIG ROSEN
and DAVE DiMARTINO

LOS ANGELES—Continuing the trend of radio conventions focusing on real-world issues, this year's Radio & Records convention, held here May 9-13, dealt as much with saving the environment and fighting the threat of censorship (see story, page 8) as it did with programming issues.

So just as February's Gavin attendees received cause-oriented handouts at registration, attendees here received a "Save The Earth Kit" inside their bags. The kit included two environmental books, a recommended-reading list, a "Save The Earth Workplace Audit," a "music to save the earth by" song list, and an ECO Info Guide.

And if that didn't catch their attention, a convention-closing Save The Earth Night concert featuring Don Henley and a partial Eagles reunion surely did. As an introduction to the concert, Pollack Media Group chairman/CEO Jeff Pollack and actress Kirstie Alley pleaded for programmers to relay environmental awareness to radio listeners. And during a break in his set, Henley asked attendees to join him in his effort to save Massachusetts' Walden Woods from development.

Then again, in keeping with the wild image that R&R conventions developed in the '70s—along with radio conventions in general—there was the Saturday morning top 40 panel where Jacor executive VP/chief operating officer Randy Michaels demonstrated "getting in your competitor's face" by bringing a woman up to the panel and ripping her blouse off in front of his subordinate, WFLZ (Power Pig 93) Tampa, Fla., PD Marc Chase, leaving her bare-chested.

By the panel's end, when the discussion had turned to how top 40 stations can capture upper-demo females, one attendee said certainly not by performing such stunts. Another, however, noted that "they did it more than an hour ago and we're still talking about it."

'PROTECT YOURSELF'

That panel focused primarily on WFLZ's attack on rival WRBQ (Q105). KHYI (Y95) Dallas station manager Randy Kabrich, who programmed Q105 during WFLZ's initial onslaught, warned PDs, "If you think it can't happen, it can," he said. "If you think it can, you can protect yourself."

KPWR (Power 106) Los Angeles PD Jeff Wyatt said that Rick Dees, morning man at rival KHS, was initially a "natural" target for attacks, but as Power came into its own, the attacks tapered off. "You get to the level when you begin to hurt yourself when you overplay it," Wyatt

said.

Niche top 40 formats were also discussed, as well as the lack of alternatives in some markets. Nationwide national PD/KNRJ Houston PD Guy Zapoleon said he was distressed to see three stations in one market lean dance. "With 12-24 females that's what's hot [now], but it's changing a lot with records like Alannah Myles, Sinéad O'Connor, and Wilson Phillips. [Variety is] what made top 40 great."

The panel also featured an exchange between Michaels and Evergreen Media's Jim DeCastro over the use of comedians as air talents,

Attendees got a 'music to save the earth by' song list

which Michaels advocates. When DeCastro, who had a bad experience with Paul Rodriguez at KKBT Los Angeles, said it does not work, Michaels countered, "Your music didn't work either in that incarnation."

At the densely packed AC panel, conversation centered on the recent glut of easy-to-soft AC converts (Billboard, Feb. 24). Mark Biviano, GM of recently switched WQAL Cleveland, spoke for many when he stressed the appropriateness of "environmental fit" regarding a continually aging demographic. "People who are 50 years old today grew up listening to the Beatles and the Beach Boys," he said. "Why are they suddenly going to want to hear the Hollyridge Strings doing 'Norwegian Wood'?"

Many attendees at the Saturday morning adult alternative format room—dubbed "Has The Novelty Worn Off?"—called it one of the convention's best, and, like many panelists, said that the "novelty" factor was not precisely the major issue—and instead stressed the format's long-term growth prospects.

Similarly, several label executives on the panel acknowledged the effect the format has already had on record sales. "We're starting to sell the fringe things," noted Warner Bros.' Harold Childs. Added consultant/KLSK Santa Fe, N.M., co-owner John Sebastian: "Every radio station that has been operating in this format has been successful."

During Friday afternoon's album rock panel, videotaped segments of focus groups were screened. Responses from the late-teens males in the Portland, Ore., focus group included one subject's observation that classic rock is "not good all the time with the same songs, all the time," a response that drew applause from attendees. Another subject spoke of his dislike of "po-

seur metal."

Much-discussed at the Friday afternoon country panel was the changing face of the country audience, and the problem of retaining the older country audience while attracting a youthful one. To that end, WPOC Baltimore PD Bob Moody noted, "I'm not real crazy about having a Randy Travis song out right now about a guy with no teeth and chickens scratching around in the yard. As big a star as Randy Travis is, if we've been ... telling people, 'Hey, country's not what you thought it was,' and then they tune in and hear a song about a guy with chickens in his yard, I have a little imaging problem there."

Both Joe Galante, senior VP and GM of RCA/Nashville, and Tim DuBois, VP/GM of Arista/Nashville, discussed the label perception of the changing country demographic. Often, noted DuBois, listener demographics and country buyer demographics differed. "If you're looking at a 50-50 [gender] split on listeners," DuBois told PDs, "we're very, very female-driven when it comes to who actually spends money. In excess of 70% of the dollars spent are spent by females, or they're bought for the female at the female's request. So we have to look at things a little bit differently."

COUNTRY'S YOUTH MOVEMENT

Galante noted that the feedback RCA has received from record buyers indicates the music's younger audience. "We've seen the audience drop from 33-34 down to 30, 28, and 26 on some of the acts," he said. "And these are people that are actually buying records."

Moody pointed out the growing split, however, between listeners and record buyers. "I'm convinced that a lot of the people who like k.d. lang, and go to her concerts and buy her records, don't spend a lot of time listening to country radio. Whereas the people who do spend a lot of time listening to country radio have some questions about 'that woman what looks like a man.'"

At Friday afternoon's urban panel, WBLS New York p.m. driver/in-house consultant Frankie Crocker chided PDs who back off rap and other records because they are "too black. Stop playing all the games and get back to R&B," Crocker said. He also slammed urban air personalities. "They all sound the same. They play the same 30 records and have the same tired-ass delivery," he said.

WXYV (V103) Baltimore PD Roy Sampson complained about labels treating urban outlets unfairly. "As far as I'm concerned, urban is No. 1 above everybody," he said. "When people release music to other formats [first], I have a big problem
(Continued on page 19)



Capital Cities/ABC chairman/CEO Thomas Murphy, center, chats with WPLJ New York VP/PD Tom Cuddy, left, and American Country Countdown host Bob Kingsley at the recent Radio & Records convention in Los Angeles.

FCC Moves To Streamline License-Renewal Process

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC, in a barrage of broadcast actions May 10, proposed or adopted a series of reforms to streamline the costly and lengthy comparative-hearing renewal process. Most notably, it voted unanimously in favor of a proposal to ban the practice of station competitors buying each other out for large sums before they reach the hearing stage.

Also in a 5-0 vote, the commission terminated a proceeding that would have replaced the comparative-renewal process with a random lottery, further underlining the FCC's policy of maintaining a public-trust-oriented process.

The reform actions are designed to cut the time it takes for comparative cases to be resolved from three years to one, and to end abuses of the process by competing applicants who have profited by filing sham applica-

proposals for new channel allocations.

The commission said it would stand by its earlier decision to eliminate the Cameron doctrine, which permits competing applicants to use the transmitter site of the incumbent and to cease enforcement of programming commitments made between citizen groups and renewal applicants. It added that it will closely monitor broadcaster agreements with such groups.

Only one proposal, a motion to merge the legal review board with the office of general counsel, met resistance from commissioners, who felt that the board, and its administrative judges, should continue to serve in its present function.

National Assn. of Broadcasters president Eddie Fritts complimented the FCC for reaffirming previous reforms of abuses and "extending the reform to other areas regarding petitions to deny any new station applications. Likewise, we applaud the commission for abandoning the idea of awarding new station licenses by lottery."

FCC: ALL FELONIES CONSIDERED

Responding to congressional criticism that its 1986 rewrite of its Character Policy Statement was so narrowly focused that a convicted felon could become or remain a licensee, as long as the felon did not lie to the commission, the FCC broadened the range of its policy governing requisite character qualifications.

The policy will now give consideration to actions by applicants, licensees, or permittees beyond "misrepresentation or willful material omission bearing on any matter within the jurisdiction of the commission." The released report says the new policy "will be to consider all felony convictions, not just misconduct that would directly relate to the party's relationship with the FCC." The commission also said it will consider misdemeanors in certain circumstances.

Furthermore, the commission said that "a propensity to comply with the law generally is relevant to the FCC's public-interest analysis" and added that "an applicant's willingness to violate other laws and, in particular, to commit felonies, necessarily has bearing on [his] likelihood to confirm with FCC rules and policies."

Two days before the announce-
(Continued on page 19)

WASHINGTON ROUNDUP

tions. The proposals will take the profit out of payoff settlements by limiting payments to withdraw to "legitimate and prudent expenses."

Chairman Alfred Sikes said the purpose of the new rules is to provide service to the public "as quickly as possible" and to end the "Washington gaming" permitted by the old rules, which, he said, created unearned wealth.

The FCC also proposed reforms to put time limitations on hearing decisions, requiring predesignation settlement advocates and postdesignation settlement conferences. It also voted to take additional steps to encourage settlements in comparative cases, including one that would require applicants to pay a hearing fee—\$6,760—prior to the release of the commission hearing date for a contested channel.

Additionally, the commission affirmed its March 1989 decision to limit payments in renewal cases, which already has curtailed shady competing applications. It also voted in favor of a 1987 proposal that will limit expenses and payments to groups that withdraw petitions to deny applications for new stations, withdraw threats to file, and withdraw counter-

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This Hour's WAXX Lucky Number: 1984; WJAS Cracks Down On No-Smoking Rule

SO NOW WE KNOW that database marketing is truly the wave of the future: Country WAXX Eau Claire, Wis., helped local police nail a criminal last month when he was apprehended with no ID, save a WAXX Country Card. David Faulkner, who was wanted for cashing stolen payroll checks at several banks, refused to give his real identity or any information about himself after the arrest. But the card was under his real name, and WAXX had enough information in its database for the police to force a confession. WAXX has downplayed the incident in the local media, lest listeners think the same thing could happen to them.

In other America's Strangest Home Audio news: Adult standards WJAS Pittsburgh morning man Sam Nicotero is out, after three to four years with the station, after he allegedly told management that he would not conform to a policy of no smoking in the studio. In accordance with a city anti-smoking ordinance, the only place to smoke at WJAS was in the jock lounge. When Nicotero was asked not to smoke in the studio, GM Chris Ackerman says he chose to leave instead. WJAS is currently looking for a morning person.

WFBQ Indianapolis morning jock Tom Griswold and p.m. driver Chick McGee were suspended, for two days and one day, respectively, after leading a Nazi chant outside the offices of state senate candidate John Price on Election Day (May 8). Price has been complaining to the FCC about WFBQ's morning show for six years; Griswold & McGee led a crowd of 150 people to shout "Sieg Heil" during a live remote, which PD Michael Hughes says was "inappropriate."

Price, who lost the election, blames the station and has requested an air check under the FCC's "personal attacks" rule. WFBQ won't provide him with one. Price has threatened to go to the FCC, but at press time, Hughes said the station had not heard from the commission.

FIRST TRENDS OF SPRING

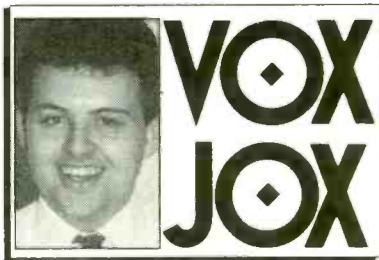
A month after its upset win in the winter Arbitron, oldies WCBS-FM is still New York's No. 1 station, according to the first spring Arbitrend. WCBS-FM was almost level, going 5.1-5.0. It is followed by N/T WINS and AC WLTW (both 4.8-4.7), urban WRKS (4.5-4.5), top 40 WHTZ (4.7-4.4), urban WBLS, and top 40/dance WQHT (both 4.0-4.2), N/T WOR and easy WPAT-FM (both 4.0-4.1).

Z100's slide comes at a time when New Yorkers are already talking about its morning show changes. But PD Steve Kingston notes that, extrapolated, Z100 would actually be up to a 4.8 this month, tied with WCBS-FM for first in the market, and that the bad monthly figure is actually a result of losing a huge January. Z100 had a 5.1 in mornings to WINS' 8.1, WXRK's 6.2, and WOR's 5.5.

In Los Angeles, AC KOST holds on to its market lead, 6.4-6.3, while KIIS-AM-FM holds the top 40 lead, 6.1-6.1. After them are KPWR (5.6-5.5), KABC (4.4-4.3), KLOS (3.8-3.2), Pirate Radio KQLZ (3.6-3.7), N/T KFVB (3.3-3.5), Spanish KWKW (3.3-

3.4), adult alternative KTWV, and N/T KNX (both 3.0-3.2). Modern KROQ holds on to its winter surge at a 3.2. On the urban side, KJLH holds at a 1.9, despite KKBT's 1.3-1.8 increase. KACE is down 1.2-1.0.

In Chicago, things are relatively static, as seen in the ratings for the top five stations: N/T WGN (8.3-8.4); urban WGCI-FM (7.2-7.1); black/AC WVAZ (5.3-5.0); N/T WBBM (4.5-4.5); and top 40/dance WBBM-FM (4.4-4.5). The big news is classic rock WCKG (3.8-4.1), which slips past album rock WLUP-FM (holding at a 4.0). WTMX edges up 3.5-3.6, tying it for the AC lead, depending on how you count WXEZ (3.6-3.6).



by Sean Ross with
Craig Rosen & Phyllis Stark

PROGRAMMING: WLOL GOES DANCE?

To report that top 40 WLOL Minneapolis has gone dance, as have a number of other trades this week, may be a little extreme. Under new PD Greg Strassel, WLOL has dropped its rock product and is using the liner "dance to it now" along with its main slogan, "Today's Best Music." But the station is still playing Heart and Wilson Phillips, and not what OM Gregg Swedberg calls the "one-name artists" that other Emmis top 40/dance outlets play. In other words, WLOL is doing what a lot of female-leaning top 40 outlets do now.

This is a recent hour of WLOL afternoons: Wilson Phillips, "Hold On"; Jody Watley, "Some Kind Of Lover"; Glen Medeiros, "She Ain't Worth It"; Steve Winwood, "Higher Love"; M.C. Hammer, "U Can't Touch This"; Milli Vanilli, "Blame It On The Rain"; Exposé, "Come Go With Me"; Debbie Harry, "Sweet & Low"; Janet Jackson, "Alright"; Adam Ant, "Room At The Top"; Paula Abdul, "Opposites Attract"; and INXS, "Need You Tonight."

"I drove Bill Wise out of the format," says Epic's Harvey Leeds. "Now I've driven the station out of the format. That's what happens when you fuck with Epic." Actually, WGTR Miami GM Mike Disney says album rock's most conservative station—long the satirical target of Epic's trade advertising—returned to mainstream AC as WFLC (Florida's Coast 97.3) on May 11 more because of the problems of being one of three rock stations in a highly ethnic market. No PD has been named yet. Morning team Skip Herman (305-435-7448) and Jim McBean (305-473-9078) are out. So is night jock Evan Lee (305-435-0325). The other jocks are currently auditioning for their jobs.

B.K. Kirkland is leaving the PD slot at adult alternative KBLX San

Francisco and returning to New York "for personal reasons." No replacement has been named—GM Harvey Stone will handle the PD job again until further notice—but consultant Lee Michaels is now working with the station.

Top 40 WAVA Washington, D.C., PD Matt Farber exits to become director of planning and special projects at Arista Records. No replacement has been named... After several years as a Satellite Music Network black/oldies Heart & Soul affiliate, WCPT Washington, D.C., is switching to Unistar/CNN Headline News.

Director of marketing David Houseman is upped to station manager at oldies combo KMET/KOLA San Bernardino, Calif., replacing Al Barnett, who is going on medical leave with chronic back problems. The station is still looking for a GSM... After 19 years as an easy listening outlet, KKNG Oklahoma City is the latest to make the transition to soft AC; no staff changes are involved.

After a brief period of easy listening on AM, WXTZ Indianapolis picks up Unistar's AM Only adult standards format. Also, oldies KGLD St. Louis is now a Unistar Oldies Channel affiliate. Night jocks Keith Allen and Dave Singer are out... Dennis Scott is gone as PD of urban KDKO Denver; GM Jim Walker is handling PD duties for now.

WRTO (Whisper 98) Miami drops adult alternative for Spanish and is now Radio Sol under station manager Carlos Lopez and PD Francisco Restrepo from local AM WOCN. Jim Kelly, who was upped to PD just weeks ago, is out.

WQYK-AM Tampa, Fla., which currently simulcasts its country FM, is going to the Satellite Music Network's Traditional Country format around Thursday (24). The station will be known as "AM 1010, Real Country"... Former p.m. driver Van Page returns to oldies WRXJ Jacksonville, Fla., as PD/morning partner, replacing Rich Langlois, who becomes production director for WRXJ and country FM WCRJ.

APD/afternoon driver Joe Bryan has been upped to PD at country WITL-AM-FM Lansing, Mich., replacing Allan Gibbs... After simulcasting top 40 WCIR Beckley, W.Va., for the last four years, WIWS has become one of the country's few all-tourism outlets. Launched by the governor on May 14, the station will continue to be overseen by FM OM Bob Spencer.

PEOPLE: WBLS MORNING CHANGES

"Mama I Want To Sing" creator Vy Higgenson's return to mornings at urban WBLS New York was short-lived. Midday man Charlie Berger is now part of the morning team. Weekender Chuck Leonard is now full-time in middays. Market veteran Cleo Rowe is now doing early evenings.

Perhaps Gerry House's most impressive accomplishment since joining WSIX-FM Nashville several years ago has been wresting the "most-talked-about-morning-man"

newslines...

ABC RADIO NETWORKS has restructured its seven radio networks into five, for sales and marketing purposes. The new networks will be known as Prime, Platinum, Galaxy, Genesis, and Excel. The move follows similar restructuring by CBS and Westwood One earlier this year.

NATIONWIDE COMMUNICATIONS has upped KWSS San Jose, Calif., GSM Howard Silver to station manager, replacing Dave Samp (Billboard, May 19). Also, WKZL Winston Salem, N.C., GM Jennifer Grimm is now GM of Nationwide's WPOC Baltimore; WKZL PD Chuck Holloway adds station manager duties. WNCI Columbus, Ohio, GM Dan Morris has assumed former WPOC GM Dave Fuellhart's group-manager duties.

IRIS HIRSCH has been upped from GSM to GM at classical WQRS Detroit. She replaces local radio veteran Lorraine Golden, who left to become partner/chairman of Music Technologies International.

JOHNSON PUBLISHING, owners of WJPC/WLNR Chicago and WLOU Louisville, Ky., is the No. 2 company on this year's Black Enterprise Magazine list of black-owned industrial and service companies. Johnson's assets are placed at \$241.3 million, well ahead of the No. 5 Gordy Company (\$100 million) and No. 10 Dick Griffey Productions (\$50.2 million), but well behind No. 1 company TLC Beatrice at \$1.5 billion.

BROKERAGE CHANGES: WCBS New York VP/GM Ed Kiernan, after 17 years with the company, has joined Americom as a specialist in top 25 markets. Also, veteran brokers Roy Rowan and Howard Stasen will depart Blackburn & Company this summer. Neil Rockoff will oversee Blackburn's West Coast operations.

AS PREDICTED, FCC commissioner Andrew Barrett has breezed through confirmation hearings and been granted a full five-year term (Billboard, May 12).

mantle away from WKDF's Carl P. Mayfield. Now it won't even be close, because Mayfield is going to WSIX-FM to do afternoons, permanently filling the slot that Hoss has been doing since C.C. McCartney left earlier this year. Hoss goes back to middays. Mayfield should arrive at WSIX-FM in October. Elsewhere in Nashville, former WKDF MD David Hall adds MD stripes at classic rock WGFX.

After several weeks of rumors, AC WSTR (Star 94) Atlanta has confirmed that Steve McCoy, currently at KVIL Dallas for afternoons, will return to the market for mornings, and that Vicki Locke, now at cross-town WAPW, will rejoin him. Jack Murphy & Terence McKeever are out of mornings, although McKeever may stay in some other capacity. Cat Simon, most recently morning man at WWMG Charlotte, N.C., returns to KVIL as p.m. driver... Gary McKee joins AC WSB-AM Atlanta for afternoons, replacing Kathy Fischman, who returns to mornings co-hosting with Bobby Harper. McKee was morning man at the former WQXI-FM (now WSTR) across town for 18 years.

Frank Miller, MD/p.m. driver of WMYK Norfolk, Va., is the new morning man at WAMO (Hot 106) Pittsburgh, replacing Geno Jones, now at KJLH Los Angeles (Billboard, May 19)... Mike Shannon from WILD Boston afternoons joins urban WJLB Detroit for nights as part of that station's move to a more adult approach. He replaces Mike "Special K" Garrett, who can be reached at 313-963-7297.

Former WQHT (Hot 97) New York morning team Ron Stevens & Joy Grdnic are the new morning team at AC KKYV (Y95) San Diego; John Forsythe had been doing mornings on an interim basis since Jeff & Jer left. Elsewhere in San Diego, Shelly Fox from top 40/dance XHRM joined crosstown KJQY about a month ago.

With that station's move to soft AC Sunny 103.7, she is now doing afternoons. Gary Springfield goes to middays... Former WRBQ (Q105) Tampa, Fla., night jock Brian Christopher is now in that shift at AC rival WNLT. Steve Michaels moves to late nights as the station drops its quiet storm show and moves to mainstream AC after several years with a strong urban lean.

MD/p.m. driver David Joy has been promoted to APD at easy WPCH Atlanta... As widely rumored, former KITS San Francisco morning man Perry Stone has joined WMGG Columbus, Ohio, for mornings following its move from classic to mainstream rock... Sunny Joe Harris, who returned to top 40 WHYT Detroit several weeks ago after being cleared of drug charges, is now out of overnights there... WGCI-FM Chicago morning news-person Shirley Clark joins urban KKBT (The Beat) Los Angeles as morning co-host.

APD/p.m. driver Mike Brophay is named MD at country WXTU Philadelphia. He replaces Gina Preston, who remains on the air... Heidi Hess joins album WNOR Norfolk, Va., for nights. She held the same slot at WAQY Springfield, Mass. Hess replaces Lyn Perino, who returns to album WJXQ Lansing, Mich.

After five years as an administrative assistant to RD Doug Jones and VP/operations Mary Catherine Sneed, Lori Burger is upped to operations coordinator for Summit Broadcasting in Atlanta... Former WRQC (92Q) Cleveland OM Scott Howett is now doing weekends at top 40 WKDD Akron, Ohio.

Music coordinator Rick Lovett is upped to APD/MD at top 40 WQID Biloxi, Miss. He will remain p.m. driver.

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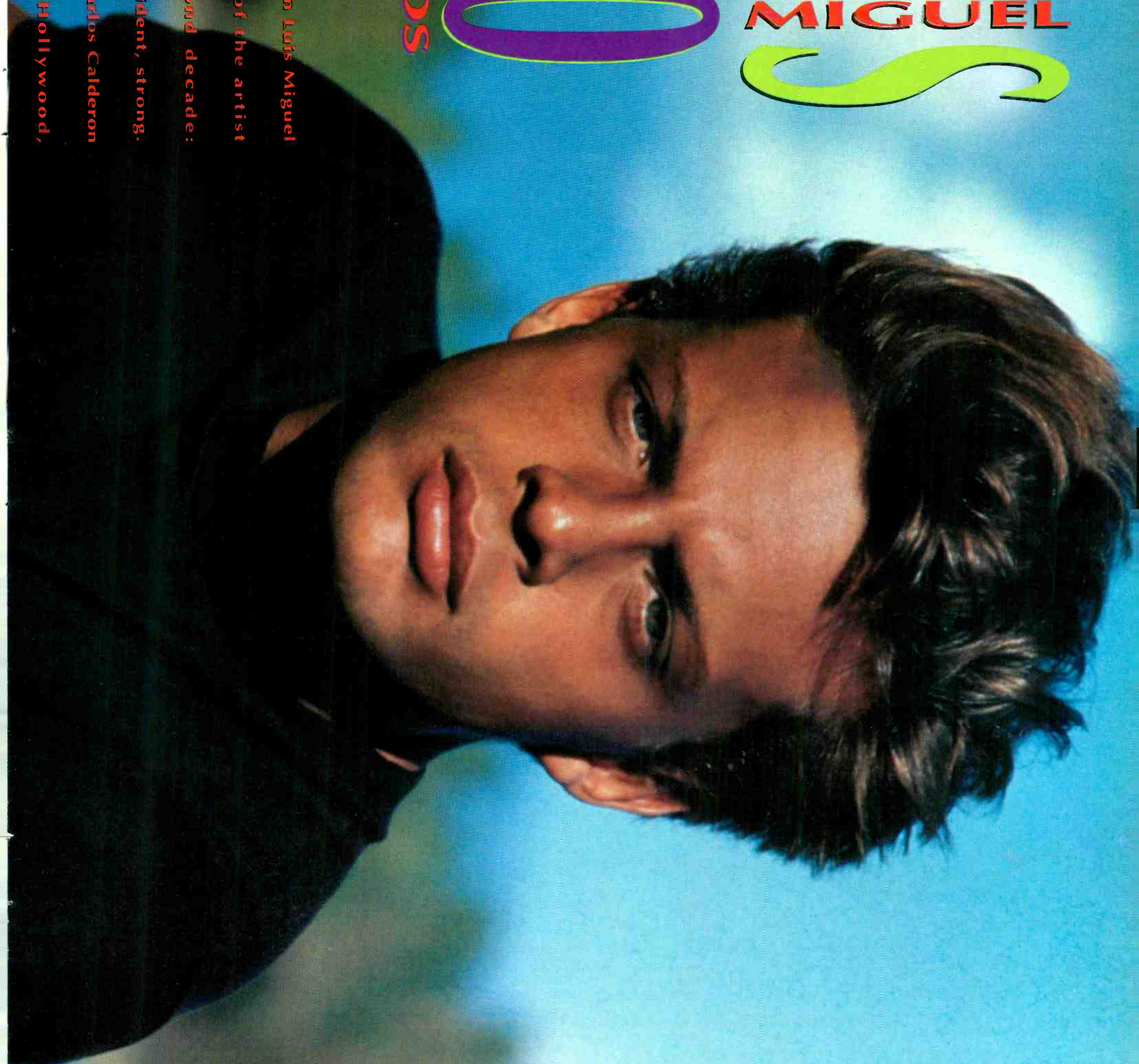
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Stations Have Can-Do Attitude About Coke Promo

NEW YORK—Two-hundred stations nationwide are teaming with Coca-Cola this month for MagiCans, the soft drink company's major summer promotion. The specially designed cans look, feel, and chill like real sodas, according to Coca-Cola spokesman **Bob Bertini**, but are actually filled with water and a plastic device containing a prize notification that pops up when the can is opened.

Coke is randomly placing Magi-

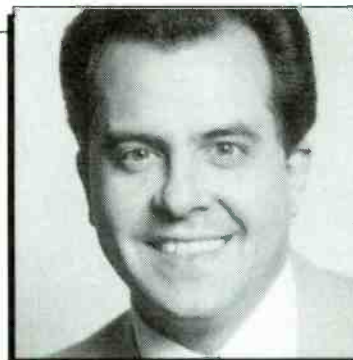
Promotions & Marketing



by Phyllis Stark

Cans everywhere you can buy cans or cups of the soft drink: grocery stores, vending machines, etc. But stations that tie in with Coke receive a number of guaranteed winning MagiCans as well as customized display merchandise.

Prizes include \$1-\$500 cash, American Airlines tickets, trips to Walt Disney World, videos, Coke merchandise, movie tickets, and tour jackets from promotion spokesmen New
(Continued on page 20)



Billboards
PD
of the week

Harry Valentine
KFRC San Francisco

ALTHOUGH FEW MEDIA people stuck around to hear it, RKO's KFRC (Magic 61) San Francisco's formatic structure stayed relatively constant when it changed from top 40 to adult standards in 1986. Designed by Walter Sabo, then RKO's consultant, KFRC was similar to KRTH-FM Los Angeles: a very tight playlist, a few heavily repeated selling propositions, and lots of formatic structure. It was, in ways, a top 40/big band hybrid.

In the winter, KFRC was fifth in the Bay area. Up 3.6-4.2 12-plus, it was one of several adult standard successes, with WOKY Milwaukee (6.6-9.3), KMPC Los Angeles (2.1-3.1), and WPEN Philadelphia (5.2-6.0) among the others.

KFRC is probably still the tightest adult standards station in America; if you grew up in the rock era without any significant exposure to standards, you'll probably still recognize most of the music. What has changed since 1986 is that Magic 61, like other adult standards stations, has moved its music past the big-band era. Instead, it centers on '50s MOR, with some '60s spillover.

"It's very easy for somebody who grew up in the rock era to say that there is either our music or our parents' music," says PD Harry Valentine. "If you look at the early roots of our format—people like Tommy Dorsey and Glenn Miller—that was the music that our listeners' parents didn't like. They [would rather] their kids listen to Wayne King or Paul Whiteman or early Bing Crosby. There are generations even within pre-'55 music; we've tried to hug the younger end of it. Obviously, we can't be rock'n'roll. But there's not a big economic future in having a lot of listeners over 70."

This is a recently monitored stretch of KFRC afternoons: Chordettes, "Mr. Sandman"; Frankie Laine, "That's My Desire"; Les Paul & Mary Ford, "How High The Moon"; Louis Armstrong, "Hello Dolly"; Horst Jankowski, "A Walk In The Black Forest"; Johnny Mathis, "Chances Are"; Jo Stafford, "Make Love To Me"; Nat "King" Cole, "Unforgettable"; Platters, "Smoke Gets In Your Eyes"; Harry James, "Don't Be That Way"; Jane Morgan, "The Day The Rains Came"; Andy Williams, "Days Of Wine And Roses"; Ella Fitzgerald, "Come Rain Or Come Shine"; and Perry Como, "Round And Round."

Valentine spent 14 years in Columbus, Ohio, radio, rising through the ranks at WCOL, eventually becoming OM for that station and top 40 sister WXGT (92X). Valentine oversaw WCOL's move from AC to adult standards, first as a Music Of Your Life affiliate, then doing a homegrown version of the format, before joining crosstown WNCL.

"One of the things that became evident the first time I did the format is that you can't play Kate Smith and Barry Manilow. We don't want to appeal to such a wide audience that each end can't appreciate the full spectrum of the format. A lot of syndicators in this format deal in title tonnage, the more songs the better. Well, there is an optimal number of songs."

So while many adult standards stations depend on a few very loyal listeners, Valentine says, "I don't believe in counting on ridiculous TSL. If you don't have enough bodies, you're going to be in trouble sooner or later. I'm proud of the 36 quarter-hours a week we have, and I'll put that up against any AC, but I focus a lot more on cume, and ours is half a million people."

Valentine thinks he got some help in the winter from crosstown KABL, which, after 30 years in easy listening, went soft AC. ("For people whose music preferences do not include rock artists, whether a Police song is soft doesn't seem to matter.") And although KFRC was up during the fall also, he says the station was one of several music outlets helped by the post-earthquake normalization of listening patterns this winter.

KFRC also launched its spring TV and billboards during the last month of the winter book. It has a new TV spot with footage of Tony Bennett (the station's spokesman), Johnny Mathis, and Nat "King" Cole, as well as billboards with Bennett and Frank Sinatra.

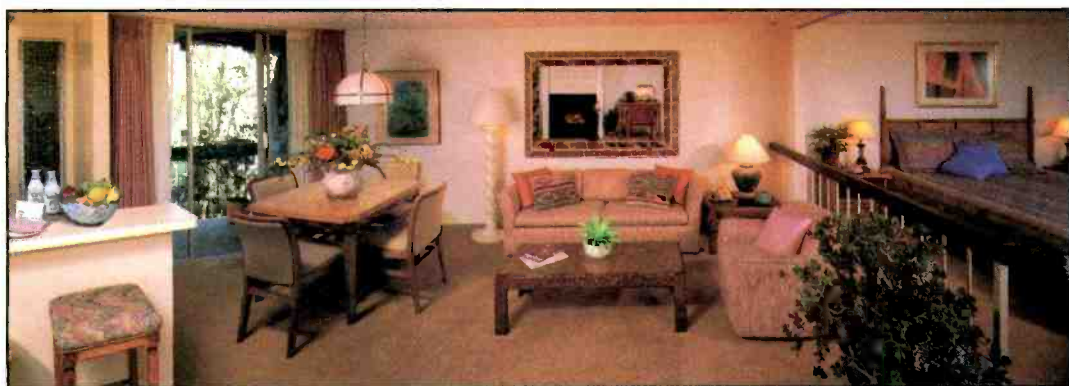
Promotionally, just as Sabo had KRTH-FM centered around constant trips to Hawaii, KFRC's ongoing contest has been a series of luxury-cruise giveaways, with Alaska and Bermuda being the most recent destinations. The station's Silver Platter Club has 80,000 members—15%-20% of KFRC's cume compared with the 5% that most frequent-listener clubs draw.

That KFRC still promotes heavily says much about RKO's perseverance. When Valentine joined KFRC in 1987, RKO's three-decade license-renewal battle with the FCC was just about to wind down. Three years later, RKO's other stations are gone, as are Sabo, president Jerry Lyman, and researcher Terry Danner, whom Valentine also credits for the station's success. But he says little else has changed.

"I've been very fortunate to work for this company. When I came here, I asked [then GM] Pat McNally about the sale and he said it was business as usual, and it has continued to be that way. We've seen stations that had no idea they were going to be sold come and go while we were still under the for-sale sign."

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	3	3	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP 2 weeks at No. 1
2	3	5	4	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
3	2	1	8	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT
4	5	6	10	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
5	7	9	6	YER SO BAD MCA 53833	TOM PETTY
6	8	11	7	WILD CHILD CAPITOL LP CUT	HEART
7	6	8	9	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
8	4	2	11	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
9	10	13	9	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
10	20	—	2	NEVER DO THAT SIRE 4-19820/WARNER BROS.	THE PRETENDERS
11	14	16	4	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
12	9	7	14	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
13	18	26	5	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
14	16	21	6	FORGOTTEN YEARS COLUMBIA 38-73336	MIDNIGHT OIL
15	15	15	10	7 O'CLOCK CAPITOL 44513	THE LONDON QUIREBOYS
16	19	22	9	THIS & THAT RCA 9180	MICHAEL PENN
17	22	24	10	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
18	21	31	4	NOW YOU'RE GONE GEFFEN 4-19976	WHITESNAKE
19	30	38	3	LOVE IS ATLANTIC 7-87945	ALANNAH MYLES
20	25	35	4	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
21	26	30	6	STRANGER THAN PARADISE ATLANTIC LP CUT	SLEEZE BEEZ
22	17	17	7	MONKEY ON MY BACK GEFFEN LP CUT	AEROSMITH
23	13	10	11	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
24	12	12	7	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
25	27	28	7	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
26	11	4	8	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
27	38	49	3	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
28	32	34	7	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
29	NEW ▶	1	1	★★★ FLASHMAKER ★★★ I THINK I LOVE YOU TOO MUCH ARISTA LP CUT	THE JEFF HEALEY BAND
30	44	—	2	★★★ POWER TRACK ★★★ PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW AND DAVID BOWIE
31	33	37	6	HIGH LANDRONS CAPITOL LP CUT	ERIC JOHNSON
32	37	—	2	CHAIN OF FOOLS DGC LP CUT	LITTLE CAESAR
33	29	18	14	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
34	NEW ▶	1	1	HUNGRY RCA LP CUT	LITA FORD
35	23	14	11	METROPOLIS ARISTA 9944	THE CHURCH
36	39	41	4	DROP THE GUN RCA LP CUT	KINGS OF THE SUN
37	24	20	15	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
38	43	—	2	WAY DOWN NOW ENSIGN 23522/CHRYSALIS	WORLD PARTY
39	34	33	7	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	BILLY JOEL
40	31	27	8	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
41	47	—	2	SUPERCONDUCTOR ATLANTIC LP CUT	RUSH
42	28	25	9	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
43	NEW ▶	1	1	ALL FOR YOU A&M 1505	DAVID BAERWALD
44	45	—	2	ANGEL WITH A DIRTY FACE ATLANTIC LP CUT	LOU GRAMM
45	41	46	4	LE MOTION COLUMBIA LP CUT	THE FRONT
46	NEW ▶	1	1	YESTERDAY GIRL ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
47	36	36	7	I BELIEVE RELATIVITY LP CUT	JOE SATRIANI
48	NEW ▶	1	1	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
49	40	29	13	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
50	NEW ▶	1	1	DON'T BE AFRAID OF THE DARK GEFFEN LP CUT	Y&T

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

R&R CONFAB HAS REAL-WORLD SPIN

(Continued from page 12)

with that." WUSL (Power 99) Philadelphia PD Dave Allen concurred. "Urban brought you to the party, keep them at the party."

As one of six R&R keynoters, John Parikhal examined potential problems that PDs might encounter in the future. One was the emergence of "smarter, faster people." ("Here in Los Angeles, if you are not fast enough, they shoot you on the freeways.") He also noted the growing population of singles and listeners' "scratch'n'win" mentality, meaning that they will no longer tolerate busy signals or long delays building up to a contest payoff.

In its second go-round since being revived in 1988, most of those asked saw this year's R&R convention—which drew 2,500 attendees—as successful. In fact, the one frequently expressed complaint was overcrowding. Some AC program-

mers were upset about being in one of the meet's smaller rooms. Also, a fire marshal and police raid of the hospitality suites early Saturday

morning led to extremely tight security Saturday night that left many of the suites nearly empty and most attendees in the lobby.

WASHINGTON ROUNDUP

(Continued from page 12)

ment, the FCC ordered an AM licensee, Williamsburg County Broadcasting, to show cause why its license for WKSP Kingstree, S.C., should not be revoked for failing to provide full disclosure of a felony drug conviction of a principal, Gregory Knop, and said it raised character qualification questions under its policy.

The issue came to light several months ago in the course of an ongoing proceeding for a new FM station in Kingstree. Williamsburg County

Broadcasting is one of the applicants, and the judge hearing the case added the Knop felony drug conviction issue there.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	6	★★ NO. 1 ★★ HERE'S WHERE THE STORY ENDS. DGC 4-19691	THE SUNDAYS 1 week at No. 1
2	1	2	8	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
3	4	5	5	POLICY OF TRUTH SIRE LP CUT/REPRISE	DEPECHE MODE
4	3	1	8	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
5	5	15	4	WAY DOWN NOW ENSIGN-23522/CHRYSALIS	WORLD PARTY
6	6	9	6	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
7	7	10	4	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
8	18	—	2	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/REPRISE	MORRISSEY
9	8	12	6	BOOK OF DREAMS A&M 18018	SUZANNE VEGA
10	9	11	6	HEY VENUS VIRGIN LP CUT	THAT PETROL EMOTION
11	11	16	4	WHEN THE RIVER RUNS DRY ATLANTIC 4-87929	HUNTERS & COLLECTORS
12	22	—	2	NEVER DO THAT SIRE LP CUT/WARNER BROS.	THE PRETENDERS
13	12	14	10	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
14	13	4	13	METROPOLIS ARISTA 9944	THE CHURCH
15	17	21	3	NOBODY BUT YOU SIRE LP CUT/WARNER BROS.	LOU REED/JOHN CALE
16	25	—	2	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW & DAVID BOWIE
17	10	6	13	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	THE HOUSE OF LOVE
18	14	8	8	PURE MCA 53816	THE LIGHTNING SEEDS
19	24	26	3	LOVE BARGE EPIC LP CUT	BIG DIPPER
20	20	18	12	THIS AND THAT RCA 2512	MICHAEL PENN
21	15	7	12	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE
22	NEW ▶	1	1	BALL AND CHAIN EPIC LP CUT	SOCIAL DISTORTION
23	NEW ▶	1	1	TEARS WON'T HELP RHINO LP CUT	STEVE WYNN
24	19	19	6	PICTURES OF YOU ELEKTRA 4-64974	THE CURE
25	16	13	8	SHOW ME YOUR SOUL EMI 50311	RED HOT CHILI PEPPERS
26	28	—	2	FLYING UNDER RADAR SIRE LP CUT/WARNER BROS.	JERRY HARRISON: CASUAL GODS
27	21	17	7	HEAVENLY POP HIT SLASH LP CUT/WARNER BROS.	THE CHILLS
28	23	22	4	DRAG MY BAD NAME DOWN COLUMBIA 38-73243	THE 4 OF US
29	29	27	3	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 44487	JOHNNY CLEGG/SAVUKA
30	27	25	7	TWISTING ELEKTRA LP CUT	THEY MIGHT BE GIANTS

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

PROMOTIONS AND MARKETING

(Continued from page 18)

Kids On The Block. Some radio MagiCans also contain "wild cards"; for those winners, the station supplies the prize.

Top 40/dance WQHT (Hot 97) New York's wild-card prizes include a tour of the station, dinner with a jock, dinner with a recording artist, a Hot 97 "gold card" giving the bearer access to all station events, an appearance in a dance-oriented video, an appearance on the morning show, and a helicopter ride with traffic reporter Altitude Lou.

The typical MagiCan promotion is something like album WKLS Atlanta's MagiCan Six Pack of six songs in a row, six times a day. When the six-pack ends, the ninth caller wins a can, which the jock on duty opens on the air. In addition to giving away MagiCans on the air, top 40 WBSB (B104) Baltimore is going out on the street to give away the cans. Listeners must do a crazy stunt to win a can—for example, putting a mop top on their head, convincing a store clerk to do the same, and then singing a duet of a Milli Vanilli song.

This sort of promotion gets around what B104 promotion director John Pavlos sees as the one down side of MagiCans—that it is a very visual promotion and tough to do on the air. "You really have to rely on the theater-of-the-mind aspect for this," Pavlos says.

Despite this, B104 is treating MagiCans as a major promotion. "We have \$100,000 in cash and prizes to give away," says Pavlos, "and yet it's completely self-liquidating. Some stations are burying it and treating it like a sales promotion, but we're going all out with it." Domino's Pizza is tied in with the MagiCan promotion in Baltimore so B104's wild-card prizes include a Domino's pizza party as well as 30 trips to Cancun.

Top 40 KPWR (Power 106) Los Angeles tied in with Power Max II, its computer cash machine, for the MagiCan promotion. Listeners who hear a song and are the designated caller can either take \$106 or play Power Max for a chance to win a MagiCan.

Coke is promoting the cans with a series of radio and TV ads featuring the New Kids singing the Maurice Starr-penned song "There's Magic In The Real Thing." An early indicator of the ad campaign's success in Baltimore came when the commercial song made WBSB's top eight at eight countdown.

IDEA MILL: PREAKNESS PROMOS

Classic rock WGRX Baltimore marked the Preakness horse race this year with the Preakness 1990 Lunchtime Extravaganza. The event featured the Preakness Piglet Stakes during which pigs, goats, and ducks, dressed in silks, raced around a fountain. The extravaganza also featured the world's largest game of musical chairs. Country rival WCAO co-sponsored the Official Preakness Pie Bake-Off. Morning man Ron Matz hosted the contest during which 10 semifinalists competed to have their creation chosen as the "official Preakness pie."

Fifty-thousand rubber ducks participated in top 40 KIIS Los Angeles' Great Southern California Duck Race on May 19. For a \$5 donation to the Childrens Hospital of Los Angeles, listeners could "adopt" a duck and

launch it from the Santa Monica Pier. The first ducks to reach the shore won their "parents' prizes, including rental cars from Ugly Duckling.

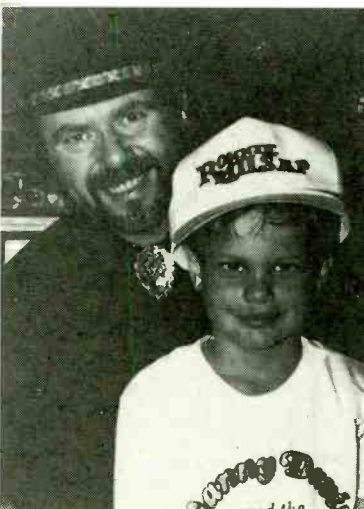
AC WNSR New York raised more than \$8,000 for the homeless fundraiser "Comic Relief '90" by auctioning off a concert package on the morning show. The package, which included a pair of tickets to the comedy concert, passes to the after-concert party, and limousine service, went to a listener who bid \$4,010. The station matched the amount... Album KRXQ Sacramento gave away two "summer concert passes" that included a pair of tickets to every major summer concert.

After the Children's Wish Foundation of Ottawa was robbed of \$4,000 worth of office equipment, top 40 CFGO (Energy 1200) held a radiothon for the charity and raised \$11,000 plus a \$5,000 computer donated by Epson... Jazz WQCD (CD101.9) New York sponsored a two-day benefit concert for Special Olympics in Africa May 23-24 at Carnegie Hall featuring Take 6, Stevie Wonder, Branford Marsalis, Phoebe Snow, and James Taylor.

Broadcast Promotion & Marketing Executives Radio Committee chair Lou Bortone has announced the following new members of the Radio Committee: Jan Cromartie, KFWB Los Angeles; Maureen Durkin, KDKA Pittsburgh; Doug Harris, KLOL Houston; Janet Magleby, KJR/KLTX Seattle; Dan Seeman, WLOL Minneapolis; Pam Solvang, London Broadcasting; and Karen Tobin, KIIS Los Angeles.

PROMOTIONS

Rheta Williams has been named promotion director of oldies KXKL Denver. She was formerly promotion coordinator at KDVR-TV. Williams replaces Rhonda Sheya, who becomes promotion director at KMGH-TV... Susan Schapira is promotion director at oldies/AC combo WNNJ-AM-FM Newton, N.J. She was VP at Banner Design, a local sign company.



Country Cares. Responding to a request from a listener, country WYNC Burlington, N.C., music director Jeff Fain, left, called on some Nashville friends to make a special tape for a sick child who was about to undergo surgery. Fain presented the tape, which contained songs and messages from such artists as Loretta Lynn, Johnny Cash, and George Strait, to Matthew Morris, right, in the hospital.

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Call Me, Blondie, CHRYSALIS
2. Funky Town, Lipps Inc., CASABLANCA
3. Lost In Love, Air Supply, ARISTA
4. Don't Fall In Love With A Dreamer, Kenny Rogers With Kim Carnes, UNITED ARTISTS
5. Sexy Eyes, Dr. Hook, CAPITOL
6. Biggest Part Of Me, Ambrosia, WARNER BROS.
7. Stomp, The Brothers Johnson, A&M
8. Hurt So Bad, Linda Ronstadt, ASYLUM
9. Ride Like The Wind, Christopher Cross, WARNER BROS.
10. Cars, Gary Numan, ATCO

POP SINGLES—20 Years Ago

1. American Woman/No Sugar Tonight, Guess Who, RCA
2. Vehicle, Ides Of March, WARNER BROS.
3. Turn Back The Hands Of Time, Tyrone Davis, DAKAR
4. Everything Is Beautiful, Ray Stevens, BARNABY
5. Cecilia, Simon & Garfunkel, COLUMBIA
6. Let It Be, Beatles, APPLE
7. Love On A Two-Way Street, Moments, STANG
8. Up Around The Bend/Run Through The Jungle, Creedence Clearwater Revival, FANTASY
9. ABC, Jackson 5, MOTOWN
10. Reflections Of My Life, Marmalade, LONDON

TOP ALBUMS—10 Years Ago

1. Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL
2. Glass Houses, Billy Joel, COLUMBIA
3. The Wall, Pink Floyd, COLUMBIA
4. Mad Love, Linda Ronstadt, ASYLUM
5. Just One Night, Eric Clapton, RSO
6. Women And Children First, Van Halen, WARNER BROS.
7. Christopher Cross, Christopher Cross, WARNER BROS.
8. Go All The Way, Isley Brothers, T-NECK
9. Off The Wall, Michael Jackson, EPIC
10. Pretenders, Pretenders, SIRE

TOP ALBUMS—20 Years Ago

1. McCartney, Paul McCartney, APPLE
2. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
3. Deja Vu, Crosby, Stills, Nash & Young, ATLANTIC
4. Chicago, COLUMBIA
5. Hendrix Band Of Gypsies, Jimi Hendrix, Buddy Miles & Billy Cox, CAPITOL
6. Hey Jude, Beatles, APPLE
7. Live, Steppenwolf, DUNHILL
8. It Ain't Easy, Three Dog Night, DUNHILL
9. American Woman, Guess Who, RCA VICTOR
10. Here Comes Bobby, Bobby Sherman, METROMEDIA

COUNTRY SINGLES—10 Years Ago

1. Startin' Over Again, Dolly Parton, RCA
2. The Way I Am, Merle Haggard, MCA
3. Good Ole Boys Like Me, Don Williams, MCA
4. Don't Fall In Love With A Dreamer, Kenny Rogers With Kim Carnes, UNITED ARTISTS
5. Morning Comes Too Early, Jim Ed Brown & Helen Cornelius, RCA
6. My Heart/Silent Night (After The Fight), Ronnie Milsap, RCA
7. Gone Too Far, Eddie Rabbitt, ELEKTRA
8. I'm Already Blue, The Kendalls, OVATION
9. One Day At A Time, Cristy Lane, UNITED ARTISTS
10. It's Hard To Be Humble, Mac Davis, CASABLANCA

SOUL SINGLES—10 Years Ago

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

Caballero Spanish Media Launching 'Radio MTV'

LOS ANGELES—Radio apparently wants more MTV. Following Westwood One's deal to put "MTV News" on the radio, Caballero Spanish Media has inked a deal with MTV: Music Television to launch the Spanish-language program "Radio MTV."

The two-hour weekly show, hosted by Panamanian VJ/model Monica Stagg, is a spinoff of the Spanish-language television show "MTV Internacional." Barbara Corcoran, executive producer of both the television and radio show, says that Spanish TV and radio cater primarily to adults. With "Radio MTV," she hopes to reach the younger demo, just as "MTV Internacional" has via TV.

"With 'MTV Internacional' we have become the authority on programming music for young Hispanics in the U.S.," Corcoran says. "We have done more work on it than anybody else has and it is a likely assumption that we will be able to be successful with it on radio."

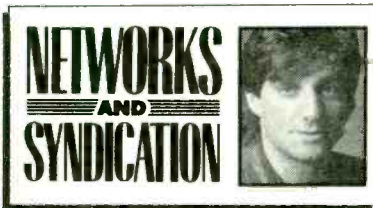
Caballero Spanish Media VP/national sales manager Manny Ballesteros says the company is seeking affiliates in the top 25 Spanish-language markets. "This is the kind of music appealing to younger Hispanics and it's [the program] tied in with the expertise of MTV," he says.

UNISTAR TRIMS LINEUP

Unistar quietly plans to drop at least two shows from its lineup: "Romancin' The Oldies" and "Radio Kandy." The final show of the five-hour weekly "Romancin' The Oldies," hosted by Jeff Robins, will be broadcast during the week of June 17. The show has been running on a weekly basis since January 1987. "Radio Kandy," the weekly music/comedy show with actor/comedian John Candy, will run for the final time during the week of July 29. "Kandy" debuted in January 1989

with much hoopla.

Both of the shows were developed and featured on the Transtar Radio Network before its merger with United Stations created the new entity, Unistar.



by Craig Rosen

"Radio Kandy" producer Doug Thompson says the cancellation is due to the actor's busy schedule, not a lack of affiliates. "Last year John only had one movie scheduled," he says. "Now he has the rest of the year blocked out through mid-1991." Candy is also busy on his syndicated Saturday-morning animated show, "Camp Candy."

Thompson also denies reports from a rival network that Candy is shopping the show to other program suppliers, insisting instead that the actor is taking a sabbatical from radio. Thompson, however, did not rule out future radio projects for Candy in a few years.

According to one source, the AC-slanted "Romancin'" is being dropped to make room for Unistar's recent country additions, "The Stories Behind The Songs" and "Country Gold Saturday Night." Unistar also recently picked up "Rick Dees Weekly Top 40."

GONE FISHIN'

Long Island, N.Y.-based Images Communications Arts Corp. is set to launch "Bassin' With The Pros," a shortform feature on fishing available on a barter basis. The program,

sponsored by Outboard Marine Corp., is set to kick off July 30. It will be available in two formats—a two-minute daily weekday version, or a 10-minute weekly version.

Steve Price, a senior writer for Bassmaster magazine and a nationally syndicated columnist, will host the show, which Images president Robert Braverman is optimistic will have 100 affiliates lined up for its debut.

Braverman says Images will target medium and large markets, such as Atlanta, Minneapolis-St. Paul, and Denver, where bass fishing is popular. For more information, call 516-939-2990.

Images also co-produces and distributes old-time series such as "Detective Theatre" and shortform programming including "Sportspage USA."

AROUND THE INDUSTRY

National Black Network senior VP/operations Jack Bryant has been named president of the network, replacing George Edwards. He has been with the network for more than 11 years, joining as an AE in 1979.

CNN music analyst and ABC Radio Network rock news reporter Mark Scheerer has been named New York correspondent for the World Rock News Network, which now counts 16 international correspondents among its staffers... Larry Grossman has joined PIA Radio Sports as VP/marketing and sales. Grossman was formerly VP for the Independent Television Network.

Radio National Network of the Australian Broadcasting Corp. is now broadcasting "The Jack Benny Show." The deal to put the historic Benny broadcasts on the Aussie airwaves was handled by the Beverly Hills, Calif.-based Charles Michelson & Sons... Former WBBM Chicago PD Vic Bremer is the new VP/broadcasting for Minnesota Public Radio.

WWI's Mutual Broadcast System has signed a five-year agreement with the USF&G Sugar Bowl Committee to provide live coverage of the annual New Year's Day football

game from the New Orleans Louisiana Superdome throughout the world. WWI's "Road To The National Championship" package includes live coverage of 30 college football games, including eight bowl games.

MUSIC SPECIALS

May 25-26, Gloria Estefan, On The Radio, Westwood One Radio Networks, one hour.

May 25-27, Taylor Dayne, The Weekly Special, Unistar Radio Networks, 90 minutes.

May 25-27, Del Shannon/Roger Daltrey/Roy Orbison/Sam Moore, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

May 25-28, The BBC's Beatles Tapes: The Original Masters, WWI, six hours.

May 25-28, Long Live Rock: A Memorial Day Tribute, ABC Radio Networks, four hours.

May 25-28, It's Only Rock & Roll, On The Radio Broadcasting, 12 hours.

May 25-28, Casey's Top 40 Dance Hits Of The '80s, WWI, four hours.

May 25-28, '60s Classics, Unistar, 90 minutes.

May 25-27, Reba McEntire, The Stories Behind The Songs, Unistar RP, one hour.

May 25-28, The George Strait Story, Country Six Pack 1990, Unistar, three hours.

May 25-28, New Faces Of Country Music, Mutual Broadcasting System, three hours.

May 25-28, The Diana Ross & The Supremes Story, Unistar, four hours.

May 26, Spyro Gyra, Stoli World Music Series, Peer Pressure Promotion.

May 26, Beach Boys, Solid Gold Saturday Night, Unistar RP, five hours.

May 26, Ronnie Milsap, Country Gold Saturday Night Live, Unistar RP, five hours.

May 27, 7th Anniversary Special/Randy Jackson/Melba Moore, RadioScope, Bailey Broadcast Services, one hour.

May 28-June 3, Dr. Demento Welcomes Summer, Dr. Demento, WWI, two hours.

May 28-June 3, Angela Winbush, Starbeat, MJI Broadcasting, one hour.

May 28-June 3, Farm Aid, Superstar Concert Series, WWI, 90 minutes.

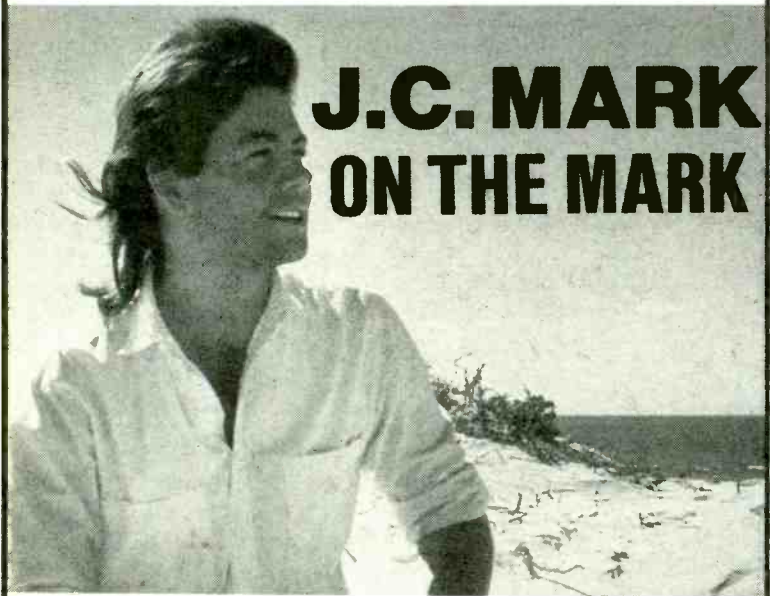
May 28-June 3, Aerosmith, Rock Today, MJI, one hour.

May 28-June 3, A. Whitney Brown, Comedy Hour, MJI, one hour.

May 28-June 3, Little Feat, Rock Stars, Radio Today Entertainment, two hours.

May 28-June 3, Crosby, Stills, Nash & Young (acoustic), Live Show, RTE, two hours.

QUESTION "WHERE IS THE CONSCIENCE OF THE WORLD?"



CYBERVOC RECORDS

Riley Shepard
471 E. Main St., Suite 3
Ventura, CA 93001 U.S.A.
Tel: (805) 641-3105
FAX: (805) 653-0106



Gary Romero
230 E. 87th St., Suite 3B
New York, NY 10128 U.S.A.
Tel: (212) 360-6746



World Of Shadoe's. American Top 40 celebrated its 20th anniversary by taking the show on the road for the first time. The May 12-13 broadcast was taped at the Disney-MGM Studios in Orlando, Fla. During the taping, Disney character/Elvis impersonator Goofy, left, and Mickey Mouse joined host Shadoe Stevens in the studio.



Hot Hits in Tokio

Week of May 6, 1990

- 1 Nothing Compares 2 U Sinead O'Connor
- 2 Don't Wanna Fall In Love Jane Child
- 3 Alright Janet Jackson
- 4 All I Wanna Do Is Make Love To You Heart
- 5 Vogue Madonna
- 6 How Can We Be Lovers Michael Bolton
- 7 Save Me Fleetwood Mac
- 8 Whip Appeal Babyface
- 9 I'll Be Your Everything Tommy Page
- 10 I Wanna Be Rich Calloway
- 11 All Around The World Lisa Stansfield
- 12 Drive Me Nuts Pink Cloud
- 13 Shake It Up Jamaica Boys
- 14 Spread My Wings Troop
- 15 Poison Bell Biv DeVoe
- 16 Book Of Dreams Suzanne Vega
- 17 Rub You The Right Way Johnny Gill
- 18 Hold On Wilson Phillips
- 19 Endless Game Tetsuro Yamashita
- 20 The Heart Of The Matter Don Henley
- 21 Love Will Lead You Back Taylor Dayne
- 22 A Little Love Corey Hart
- 23 Whole Wide World A'ime Loraire
- 24 Welcome To The Terrordome Public Enemy
- 25 I Wish It Would Rain Down Phil Collins
- 26 Black Velvet Alannah Myles
- 27 Morcaga Lisa Ono
- 28 The Sex Of It Kid Creole & The Coconuts
- 29 Love Child Sweet Sensation
- 30 Cruising For Bruising Basia
- 31 Getting Away With It Electronic
- 32 Kissing Gate Sam Brown
- 33 Do You Remember Phil Collins
- 34 Get Up (Before The Night Is Over) Technotronic featuring Ya Kid K
- 35 This Old Heart Of Mine Rod Stewart with Ronald Isley
- 36 Expression Salt-N-Pepa
- 37 Oh Pretty Woman Gary Moore
- 38 Heartbeat Seduction Fra Lippo Lippi
- 39 Love Is A Lonely Harbour Fra Lippo Lippi
- 40 I'll Be Good To You Nejea
- 41 If We Hold On Together Diana Ross
- 42 U Can't Touch This M.C. Hammer
- 43 Deedbeat Club B-52's
- 44 Precious Love Jody Watley
- 45 Captured Brian Kennedy
- 46 Children Of The Night Richard Marx
- 47 Club At The End Of The Street Elton John
- 48 With A Little Love Sam Brown
- 49 Toi Cathy Claret
- 50 Baby You're Mine Basia



FM JAPAN
81.3 FM

POWERPLAYLISTS™

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

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

PLATINUM

Z100
New York

- O.M.: Steve Kingston
- 1 Madonna, Vogue
 - 2 Partners In Kryme, Turtle Power
 - 3 Sinead O'Connor, Nothing Compares 2 U
 - 4 Lineal, Sending All My Love
 - 5 Bell Biv Devoe, Poison
 - 6 Calloway, I Wanna Be Rich
 - 7 Perfect Gentlemen, Ooh La La (I Can't)
 - 8 Janet Jackson, Alright
 - 9 M.C. Hammer, U Can't Touch This
 - 10 Sweet Sensation, Love Child
 - 11 Sall-N-Pepa, Expression
 - 12 Mollie Crue, Without You
 - 13 Aerosmith, What It Takes
 - 14 Expose, Your Baby Never Looked Good I
 - 15 Babyface, Whip Appeal
 - 16 Taylor Dayne, I'll Be Your Shelter
 - 17 Phil Collins, Do You Remember?
 - 18 Heart, All I Wanna Do Is Make Love To
 - 19 Roxette, It Must Have Been Love (From
 - 20 Snap, The Power
 - 21 Michael Bolton, How Can We Be Lovers
 - 22 Wilson Phillips, Hold On
 - 23 New Kids On The Block, Step By Step
 - 24 Digital Underground, The Humpty Dance
 - 25 En Vogue, Hold On
 - 26 Glenn Medeiros Featuring Bobby Brown,
 - 27 Billy Joel, The Downeaster "Alexa"
 - 28 Taylor Dayne, I'll Be Your Shelter
 - 29 Richard Marx, Children Of The Night
 - 30 Michael Bolton, When I'm Back On My

WJZU
94.5 FM

- Boston P.D.: Steve Rivers
- 1 Bell Biv Devoe, Poison
 - 2 M.C. Hammer, U Can't Touch This
 - 3 Lineal, Sending All My Love
 - 4 Sinead O'Connor, Nothing Compares 2 U
 - 5 Michael Bolton, How Can We Be Lovers
 - 6 Rod Stewart With Ronald Isley, This O
 - 7 Sweet Sensation, Love Child
 - 8 Madonna, Vogue
 - 9 Aerosmith, What It Takes
 - 10 Janet Jackson, Alright
 - 11 Perfect Gentlemen, Ooh La La (I Can't)
 - 12 Expose, Your Baby Never Looked Good I
 - 13 Roxette, It Must Have Been Love (From
 - 14 Phil Collins, Do You Remember?
 - 15 Wilson Phillips, Hold On
 - 16 Babyface, Whip Appeal
 - 17 Heart, All I Wanna Do Is Make Love To
 - 18 Digital Underground, The Humpty Dance
 - 19 Michelle, Nicely
 - 20 Taylor Dayne, I'll Be Your Shelter
 - 21 Richard Marx, Children Of The Night
 - 22 Luther Vandross, Here And Now
 - 23 Johnny Gill, Rub You The Right Way
 - 24 Glenn Medeiros Featuring Bobby Brown,
 - 25 Faster Pussycat, House Of Pain
 - 26 Calloway, I Wanna Be Rich
 - 27 New Kids On The Block, Step By Step
 - 28 Partners In Kryme, Turtle Power
 - 29 Michael Bolton, When I'm Back On My
 - 30 Expose, Your Baby Never Looked Good I
 - 31 Wilson Phillips, Hold On
 - 32 EX Expose, Your Baby Never Looked Good I
 - 33 EX Expose, Your Baby Never Looked Good I
 - 34 EX Expose, Your Baby Never Looked Good I
 - 35 EX Expose, Your Baby Never Looked Good I

POWER 95
WJPL

- New York P.D.: Tom Cuddy
- 1 Madonna, Vogue
 - 2 Sinead O'Connor, Nothing Compares 2 U
 - 3 Perfect Gentlemen, Ooh La La (I Can't)
 - 4 Sweet Sensation, Love Child
 - 5 Janet Jackson, Alright
 - 6 Lineal, Sending All My Love
 - 7 Calloway, I Wanna Be Rich
 - 8 Aerosmith, What It Takes
 - 9 Michael Bolton, How Can We Be Lovers
 - 10 Bell Biv Devoe, Poison
 - 11 M.C. Hammer, U Can't Touch This
 - 12 Roxette, It Must Have Been Love (From
 - 13 Heart, All I Wanna Do Is Make Love To
 - 14 Partners In Kryme, Turtle Power
 - 15 Phil Collins, Do You Remember?
 - 16 Adam Ant, Room At The Top
 - 17 En Vogue, Hold On
 - 18 Expose, Your Baby Never Looked Good I
 - 19 Wilson Phillips, Hold On
 - 20 New Kids On The Block, Step By Step
 - 21 After 7, Ready Or Not
 - 22 Andrew Ridgeley, Shake
 - 23 Basia, Cruising For Bruising
 - 24 Richard Marx, Children Of The Night
 - 25 Snap, The Power
 - 26 Depeche Mode, Enjoy The Silence
 - 27 Billy Joel, The Downeaster "Alexa"
 - 28 Glenn Medeiros Featuring Bobby Brown,
 - 29 Calloway, I Wanna Be Rich (From "For
 - 30 Tommy Page, When I Dream Of You
 - 31 George LaMond, Bad Of The Heart
 - 32 EX Nikki, Notice Me
 - 33 EX Tyler Collins, Girls Nite Out
 - 34 EX Ana, Got To Tell Me Something
 - 35 EX Expose, Your Baby Never Looked Good I
 - 36 EX Expose, Your Baby Never Looked Good I
 - 37 EX Expose, Your Baby Never Looked Good I
 - 38 EX Expose, Your Baby Never Looked Good I
 - 39 EX Expose, Your Baby Never Looked Good I
 - 40 EX Expose, Your Baby Never Looked Good I

B94 FM

- Pittsburgh
- 1 Madonna, Vogue
 - 2 Wilson Phillips, Hold On
 - 3 Don Henley, The Heart Of The Matter
 - 4 Janet Jackson, Alright
 - 5 Lineal, Sending All My Love
 - 6 Perfect Gentlemen, Ooh La La (I Can't)
 - 7 M.C. Hammer, U Can't Touch This
 - 8 Roxette, It Must Have Been Love (From
 - 9 Aerosmith, What It Takes
 - 10 Rod Stewart With Ronald Isley, This O
 - 11 Heart, All I Wanna Do Is Make Love To
 - 12 Sinead O'Connor, Nothing Compares 2 U
 - 13 Sweet Sensation, Love Child
 - 14 Expose, Your Baby Never Looked Good I
 - 15 Mollie Crue, Without You
 - 16 Phil Collins, Do You Remember?
 - 17 Alice Cooper, Only My Heart Talkin'
 - 18 Perfect Gentlemen, Ooh La La (I Can't)
 - 19 Slaughter, Up All Night
 - 20 Depeche Mode, Enjoy The Silence
 - 21 Partners In Kryme, Turtle Power
 - 22 Richard Marx, Children Of The Night
 - 23 Bell Biv Devoe, Poison
 - 24 Jude Cole, Baby, It's Tonight
 - 25 Taylor Dayne, I'll Be Your Shelter
 - 26 After 7, Ready Or Not
 - 27 Giant, I'll See You In My Dreams
 - 28 EX Louie Louie, Sittin' In The Lap Of Lu
 - 29 EX Go West, King Of Wishful Thinking
 - 30 EX Linda Ronstadt/Aaron Neville, When So
 - 31 EX Glenn Medeiros Featuring Bobby Brown,
 - 32 EX Tyler Collins, Girls Nite Out
 - 33 EX New Kids On The Block, Step By Step

KISW FM
102.7

- Los Angeles P.D.: Gerry DeFrancesco
- 1 Madonna, Vogue
 - 2 Janet Jackson, Alright
 - 3 Digital Underground, The Humpty Dance
 - 4 Bell Biv Devoe, Poison
 - 5 Sinead O'Connor, Nothing Compares 2 U
 - 6 Sall-N-Pepa, Expression
 - 7 M.C. Hammer, U Can't Touch This
 - 8 Heart, All I Wanna Do Is Make Love To
 - 9 Calloway, I Wanna Be Rich
 - 10 Adam Ant, Room At The Top
 - 11 Jane Child, Don't Wanna Fall In Love
 - 12 Lineal, Sending All My Love
 - 13 Depeche Mode, Enjoy The Silence
 - 14 Rod Stewart With Ronald Isley, This O
 - 15 Wilson Phillips, Hold On
 - 16 Roxette, It Must Have Been Love (From
 - 17 Phil Collins, Do You Remember?
 - 18 Luther Vandross, Here And Now
 - 19 Tommy Page, I'll Be Your Shelter
 - 20 Michael Bolton, How Can We Be Lovers
 - 21 Mellow Man Ace, Mentiroso
 - 22 Taylor Dayne, I'll Be Your Shelter
 - 23 Nikki, Notice Me
 - 24 New Kids On The Block, Step By Step
 - 25 Perfect Gentlemen, Ooh La La (I Can't)
 - 26 Lisa Stansfield, All Around The World
 - 27 Babyface, Whip Appeal
 - 28 Glenn Medeiros Featuring Bobby Brown,
 - 29 En Vogue, Hold On
 - 30 EX The Cover Girls, All That Glitters Is
 - 31 EX Michael Bolton, When I'm Back On My
 - 32 EX Johnny Gill, Rub You The Right Way
 - 33 EX Louie Louie, Sittin' In The Lap Of Lu
 - 34 EX D-Mob With Cathy Dennis, That's The W

EAGLE 106
Philadelphia

- Philadelphia P.D.: Todd Fisher
- 1 Madonna, Vogue
 - 2 Partners In Kryme, Turtle Power
 - 3 Sinead O'Connor, Nothing Compares 2 U
 - 4 Calloway, I Wanna Be Rich
 - 5 Michael Bolton, How Can We Be Lovers
 - 6 Jane Child, Don't Wanna Fall In Love
 - 7 Rod Stewart With Ronald Isley, This O
 - 8 Lineal, Sending All My Love
 - 9 Perfect Gentlemen, Ooh La La (I Can't)
 - 10 Janet Jackson, Alright
 - 11 M.C. Hammer, U Can't Touch This
 - 12 Aerosmith, What It Takes
 - 13 Bell Biv Devoe, Poison
 - 14 Sall-N-Pepa, Expression
 - 15 Babyface, Whip Appeal
 - 16 Mollie Crue, Without You
 - 17 Phil Collins, Do You Remember?
 - 18 Michael Bolton, How Can We Be Lovers
 - 19 EX Wilson Phillips, Hold On
 - 20 EX Taylor Dayne, I'll Be Your Shelter
 - 21 EX Roxette, It Must Have Been Love (From
 - 22 EX New Kids On The Block, Step By Step

GOLD
108 FM

- Boston P.D.: Sunny Joe White
- 1 Madonna, Vogue
 - 2 Bell Biv Devoe, Poison
 - 3 M.C. Hammer, U Can't Touch This
 - 4 Heart, All I Wanna Do Is Make Love To
 - 5 Janet Jackson, Alright
 - 6 Sweet Sensation, Love Child
 - 7 Wilson Phillips, Hold On
 - 8 Snap, The Power
 - 9 Perfect Gentlemen, Ooh La La (I Can't)
 - 10 Taylor Dayne, I'll Be Your Shelter
 - 11 Richard Marx, Children Of The Night
 - 12 After 7, Ready Or Not
 - 13 DeDe O'Neal, Vulnerable
 - 14 Phil Collins, Do You Remember?
 - 15 Depeche Mode, Enjoy The Silence

- 17 Electronic, Getting Away With It
- 18 Jude Cole, Baby, It's Tonight
- 19 D-Mob With Cathy Dennis, That's The W
- 20 Michelle, Nicely
- 21 The B-52's, Deadbeat Club
- 22 En Vogue, Hold On
- 23 Digital Underground, The Humpty Dance
- 24 Linda Ronstadt/Aaron Neville, When So
- 25 Elton John, Club At The End Of The St
- 26 Aisha, Bounce Back
- 27 Giant, I'll See You In My Dreams
- 28 Brent Bourgeois, Dare To Fall In Love
- 29 Louie Louie, Sittin' In The Lap Of Lu
- 30 Expose, Your Baby Never Looked Good I
- 31 Michael Penn, This & That
- 32 Whistle, Always And Forever
- 33 EX Partners In Kryme, Turtle Power
- 34 EX Del Amitri, Kiss This Thing Goodbye
- 35 EX Nikki, Notice Me
- A Lisa Stansfield, You Can't Deny It
- A New Kids On The Block, Step By Step
- A Technotronic, This Beat Is Technotron
- A Billy Idol, Cradle Of Love (From "For
- A D.J. Pierre, C'mon & Fly With Me
- A Andrew Ridgeley, Shake
- A The Lightning Seeds, Pure
- A Go West, King Of Wishful Thinking
- A Johnny Gill, Rub You The Right Way
- A Quincey Jones Feat. Tevin Campbell, To
- A Glenn Medeiros Featuring Bobby Brown,
- A Snap, The Power

WJAZ
94.5 FM

- Washington P.D.: Matt Farber
- 1 Madonna, Vogue
 - 2 Michael Bolton, How Can We Be Lovers
 - 3 M.C. Hammer, U Can't Touch This
 - 4 Wilson Phillips, Hold On
 - 5 Heart, All I Wanna Do Is Make Love To
 - 6 Rod Stewart With Ronald Isley, This O
 - 7 Sinead O'Connor, Nothing Compares 2 U
 - 8 Janet Jackson, Alright
 - 9 Partners In Kryme, Turtle Power
 - 10 Sweet Sensation, Love Child
 - 11 Madonna, Vogue
 - 12 Calloway, I Wanna Be Rich
 - 13 Bell Biv Devoe, Poison
 - 14 Lineal, Sending All My Love
 - 15 M.C. Hammer, U Can't Touch This
 - 16 Jane Child, Don't Wanna Fall In Love
 - 17 Basia, Cruising For Bruising
 - 18 Expose, Your Baby Never Looked Good I
 - 19 After 7, Ready Or Not
 - 20 Perfect Gentlemen, Ooh La La (I Can't)
 - 21 Richard Marx, Children Of The Night
 - 22 Depeche Mode, Enjoy The Silence
 - 23 Digital Underground, The Humpty Dance
 - 24 Taylor Dayne, I'll Be Your Shelter
 - 25 Johnny Gill, Rub You The Right Way
 - 26 Glenn Medeiros Featuring Bobby Brown,
 - 27 New Kids On The Block, Step By Step
 - 28 Michael Bolton, When I'm Back On My
 - 29 En Vogue, Hold On
 - 30 EX Tyler Collins, Girls Nite Out
 - 31 EX Snap, The Power

POWER 9 FM
Atlanta

- Atlanta P.D.: Rick Stacy
- 1 Wilson Phillips, Hold On
 - 2 Heart, All I Wanna Do Is Make Love To
 - 3 Lineal, Sending All My Love
 - 4 Madonna, Vogue
 - 5 Seduction, Heartbeat
 - 6 M.C. Hammer, U Can't Touch This
 - 7 Janet Jackson, Alright
 - 8 Janet Jackson, Alright
 - 9 21 Roxette, It Must Have Been Love (From
 - 10 Taylor Dayne, I'll Be Your Shelter
 - 11 The B-52's, Deadbeat Club
 - 12 Jude Cole, Baby, It's Tonight
 - 13 Bell Biv Devoe, Poison
 - 14 Depeche Mode, Enjoy The Silence
 - 15 Richard Marx, Children Of The Night
 - 16 Whistle, Always And Forever
 - 17 After 7, Ready Or Not
 - 18 Rod Stewart With Ronald Isley, This O
 - 19 Brent Bourgeois, Dare To Fall In Love
 - 20 Phil Collins, Do You Remember?
 - 21 Louie Louie, Sittin' In The Lap Of Lu
 - 22 D-Mob With Cathy Dennis, That's The W
 - 23 Adam Ant, Room At The Top
 - 24 Aerosmith, What It Takes
 - 25 Basia, Cruising For Bruising
 - 26 Sweet Sensation, Love Child
 - 27 Billy Idol, Cradle Of Love (From "For
 - 28 George LaMond, Bad Of The Heart
 - 29 New Kids On The Block, Step By Step
 - 30 Luther Vandross, Here And Now
 - 31 Glenn Medeiros Featuring Bobby Brown,
 - 32 EX KC & The Sunshine Band, Game Of Love
 - 33 EX Modern English, I Melt With You
 - 34 EX Nikki, Notice Me

Q105
TAMPA BAY

- Tampa
- 1 Madonna, Vogue
 - 2 Heart, All I Wanna Do Is Make Love To
 - 3 M.C. Hammer, U Can't Touch This
 - 4 Janet Jackson, Alright
 - 5 Michael Bolton, How Can We Be Lovers
 - 6 A'me Lorain, Whole Wide World (From
 - 7 Partners In Kryme, Turtle Power
 - 8 Calloway, I Wanna Be Rich
 - 9 Lineal, Sending All My Love
 - 10 Sinead O'Connor, Nothing Compares 2 U
 - 11 Perfect Gentlemen, Ooh La La (I Can't)
 - 12 Roxette, It Must Have Been Love (From
 - 13 Sweet Sensation, Love Child
 - 14 Bell Biv Devoe, Poison
 - 15 Whistle, Always And Forever
 - 16 Luther Vandross, Here And Now
 - 17 After 7, Ready Or Not
 - 18 Phil Collins, Do You Remember?
 - 19 Depeche Mode, Enjoy The Silence
 - 20 Nikki, Notice Me
 - 21 Basia, Cruising For Bruising
 - 22 Johnny Gill, Rub You The Right Way
 - 23 Louie Louie, Sittin' In The Lap Of Lu
 - 24 Taylor Dayne, I'll Be Your Shelter
 - 25 Depeche Mode, Enjoy The Silence
 - 26 Wilson Phillips, Hold On
 - 27 Tyler Collins, Girls Nite Out
 - 28 Glenn Medeiros Featuring Bobby Brown,
 - 29 Tommy Page, When I Dream Of You
 - 30 New Kids On The Block, Step By Step
 - 31 EX George LaMond, Bad Of The Heart
 - 32 EX Brent Bourgeois, Dare To Fall In Love

FOX

- Washington P.D.: Lorrin Palagi
- 1 Rod Stewart With Ronald Isley, This O
 - 2 Heart, All I Wanna Do Is Make Love To
 - 3 Sall-N-Pepa, Expression
 - 4 Madonna, Vogue

- 5 M.C. Hammer, U Can't Touch This
- 6 Sinead O'Connor, Nothing Compares 2 U
- 7 Wilson Phillips, Hold On
- 8 Linda Ronstadt (Featuring Aaron Nevil
- 9 Lineal, Sending All My Love
- 10 Roxette, It Must Have Been Love (From
- 11 Technotronic, Get Up! (Before The Nig
- 12 Phil Collins, Do You Remember?
- 13 Adam Ant, Room At The Top
- 14 Bell Biv Devoe, Poison
- 15 Janet Jackson, Alright
- 16 The B-52's, Deadbeat Club
- 17 Richard Marx, Children Of The Night
- 18 After 7, Ready Or Not
- 19 Expose, Your Baby Never Looked Good I
- 20 Jude Cole, Baby, It's Tonight
- 21 Taylor Dayne, I'll Be Your Shelter
- 22 Aerosmith, What It Takes
- 23 Paula Abdul, Knocked Out
- 24 Michelle, Nicely
- 25 Depeche Mode, Enjoy The Silence
- 26 Giant, I'll See You In My Dreams
- 27 Glenn Medeiros Featuring Bobby Brown,
- 28 Brent Bourgeois, Dare To Fall In Love
- 29 Partners In Kryme, Turtle Power
- 30 EX Tyler Collins, Girls Nite Out
- 31 EX New Kids On The Block, Step By Step
- 32 EX Louie Louie, Sittin' In The Lap Of Lu

WJAZ
94.5 FM

- Detroit P.D.: Rick Gillette
- 1 Madonna, Vogue
 - 2 M.C. Hammer, U Can't Touch This
 - 3 Young And Restless, "B" Girls
 - 4 Janet Jackson, Alright
 - 5 Depeche Mode, Enjoy The Silence
 - 6 Bell Biv Devoe, Poison
 - 7 Rod Stewart With Ronald Isley, This O
 - 8 Perfect Gentlemen, Ooh La La (I Can't)
 - 9 Partners In Kryme, Turtle Power
 - 10 Heart, All I Wanna Do Is Make Love To
 - 11 Partners In Kryme, Turtle Power
 - 12 Slaughter, Up All Night
 - 13 Faster Pussycat, House Of Pain
 - 14 Adam Ant, Room At The Top
 - 15 Sweet Sensation, Love Child
 - 16 Michael Bolton, How Can We Be Lovers
 - 17 Lineal, Sending All My Love
 - 18 Nikki, Notice Me
 - 19 Tommy Page, When I Dream Of You
 - 20 Sall-N-Pepa, Expression
 - 21 EX Sall-N-Pepa, Expression
 - 22 EX The Cure, Pictures Of You
 - 23 Taylor Dayne, I'll Be Your Shelter
 - 24 EX Glenn Medeiros Featuring Bobby Brown,
 - 25 EX Phil Collins, Girls Nite Out
 - 26 EX The Cure, Pictures Of You
 - 27 EX Ice MC, Easy
 - 28 EX New Kids On The Block, Step By Step
 - 29 EX Taylor Dayne, I'll Be Your Shelter
 - 30 EX Glenn Medeiros Featuring Bobby Brown,
 - 31 EX Phil Collins, Girls Nite Out
 - 32 EX The Cure, Pictures Of You
 - 33 EX George LaMond, Bad Of The Heart
 - 34 EX En Vogue, Hold On
 - 35 EX Roxette, It Must Have Been Love (From
 - 36 EX 3rd Bass, Brooklyn-Queens
 - 37 EX Electronic, Getting Away With It

THE NEW 95 FM

- Detroit P.D.: Gary Berkowitz
- 1 Rod Stewart With Ronald Isley, This O
 - 2 Sinead O'Connor, Nothing Compares 2 U
 - 3 Michael Bolton, How Can We Be Lovers
 - 4 Don Henley, The Heart Of The Matter
 - 5 Heart, All I Wanna Do Is Make Love To
 - 6 Elton John, Club At The End Of The St
 - 7 Phil Collins, Do You Remember?
 - 8 Roxette, It Must Have Been Love (From
 - 9 Madonna, Vogue
 - 10 Wilson Phillips, Hold On
 - 11 Fleetwood Mac, Save Me
 - 12 Perfect Gentlemen, Ooh La La (I Can't)
 - 13 Basia, Cruising For Bruising
 - 14 Richard Marx, Children Of The Night
 - 15 Bonnie Raitt, Nick Of Time
 - 16 Jude Cole, Baby, It's Tonight
 - 17 Billy Joel, The Downeaster "Alexa"
 - 18 Brent Bourgeois, Dare To Fall In Love
 - 19 Phil Collins, Do You Remember?
 - 20 Louie Louie, Sittin' In The Lap Of Lu
 - 21 Linda Ronstadt/Aaron Neville, When So
 - 22 Taylor Dayne, I'll Be Your Shelter
 - 23 Michael Penn, This & That
 - 24 EX George LaMond, Bad Of The Heart
 - 25 EX Go West, King Of Wishful Thinking
 - 26 EX Del Amitri, Kiss This Thing Goodbye

Q105
TAMPA BAY

- Minneapolis P.D.: Brian Philips
- 1 Heart, All I Wanna Do Is Make Love To
 - 2 Madonna, Vogue
 - 3 Sinead O'Connor, Nothing Compares 2 U
 - 4 Wilson Phillips, Hold On
 - 5 Aerosmith, What It Takes
 - 6 Roxette, It Must Have Been Love (From
 - 7 Janet Jackson, Alright
 - 8 M.C. Hammer, U Can't Touch This
 - 9 Michael Bolton, How Can We Be Lovers
 - 10 Expose, Your Baby Never Looked Good I
 - 11 Richard Marx, Children Of The Night
 - 12 Partners In Kryme, Turtle Power
 - 13 Phil Collins, Do You Remember?
 - 14 Bell Biv Devoe, Poison
 - 15 Rod Stewart With Ronald Isley, This O
 - 16 Perfect Gentlemen, Ooh La La (I Can't)
 - 17 Jude Cole, Baby, It's Tonight
 - 18 Glenn Medeiros Featuring Bobby Brown,
 - 19 The B-52's, Deadbeat Club
 - 20 Jane Child, Don't Wanna Fall In Love
 - 21 Louie Louie, Sittin' In The Lap Of Lu
 - 22 Mollie Crue, Without You
 - 23 Giant, I'll See You In My Dreams
 - 24 Adam Ant, Room At The Top
 - 25 New Kids On The Block, Step By Step
 - 26 EX Michael Bolton, When I'm Back On My
 - 27 EX Nikki, Notice Me
 - 28 EX Nikki, Notice Me
 - 29 EX Michelle, Nicely
 - 30 EX Billy Joel, The Downeaster "Alexa"
 - 31 EX Tommy Page, When I Dream Of You

FOX

- Detroit P.D.: Chuck Beck
- 1 Lineal, Sending All My Love
 - 2 Partners In Kryme, Turtle Power

- 3 Perfect Gentlemen, Ooh La La (I
- 4 Sinead O'Connor, Nothing Compares
- 5 M.C. Hammer, U Can't Touch This
- 6 Heart, All I Wanna Do Is Make Love
- 7 Young And Restless, "B" Girls
- 8 Aerosmith, What It Takes
- 9 Digital Underground, The Humpty
- 10 Calloway, I Wanna Be Rich
- 11 Janet Jackson, Alright
- 12 Roxette, It Must Have Been Love
- 13 Wilson Phillips, Hold On
- 14 Slaughter, Up All Night
- 15 Michael Bolton, How Can We Be
- 16 The Cure, Pictures Of You
- 17 Madonna, Vogue
- 18 Depeche Mode, Enjoy The Silence
- 19 Faster Pussycat, House Of Pain
- 20 Bell Biv Devoe, Poison
- 21 Glenn Medeiros Featuring Bobby
- 22 Richard Marx, Children Of The Night
- 23 Janet Jackson, Alright
- 24 EX Tyler Collins, Girls Nite Out
- 25 Mollie Crue, Without You
- 26 Sall-N-Pepa, Expression
- 27 EX Rod Stewart With Ronald Isley, This
- 28 EX The B-52's, Deadbeat Club

95.3 FM
RADIO WHY?

- Chicago P.D.: Brian Kelly
- 1 Bell Biv Devoe, Poison
 - 2 Sinead O'Connor, Nothing Compares 2 U
 - 3 Heart, All I Wanna Do Is Make Love To
 - 4 Lineal, Sending All My Love
 - 5 Lisa Stansfield, All Around The World
 - 6 Calloway, I Wanna Be Rich
 - 7 M.C. Hammer, U Can't Touch This
 - 8 Michael Bolton, How Can We Be Lovers
 - 9 Technotronic, Get Up! (Before The Nig
 - 10 Sweet Sensation, Love Child
 - 11 Lisa Stansfield, All Around The World
 - 12 Aerosmith, What It Takes
 - 13 Roxette, It Must Have Been Love (From
 - 14 Babyface, Whip Appeal
 - 15 Partners In Kryme, Turtle Power
 - 16 Janet Jackson, Alright
 - 17 Alannah Myles, Black Velvet
 - 18 Luther Vandross, Here And Now
 - 19 Richard Marx, Children Of The Night
 - 20 Wilson Phillips, Hold On
 - 21 Adam Ant, Room At The Top
 - 22 Janet Jackson, Escapade
 - 23 Phil Collins, Do You Remember?
 - 24 Taylor Dayne, Love Will Lead You Back
 - 25 Jude Cole, Baby, It's Tonight
 - 26 En Vogue, Hold On
 - 27 EX Whistle, Always And Forever
 - 28 EX After 7, Ready Or Not
 - 29 Mollie Crue, Without You
 - 30 Glastonbury, Here And Now
 - 31 Phil Collins, I Wish It Would Rain
 - 32 EX New Kids On The Block, Step By Step

THE NEW 95 FM

- Houston P.D.: Bill Richards
- 1 Madonna, Vogue
 - 2 Janet Jackson, Alright
 - 3 Depeche Mode, Enjoy The Silence
 - 4 Heart, All I Wanna Do Is Make Love To
 - 5 Lineal, Sending All My Love
 - 6 The Cover Girls, All That Glitters Is
 - 7 Giant, I'll See You In My Dreams
 - 8 Sweet Sensation, Love Child
 - 9 M.C. Hammer, U Can't Touch This
 - 10 Rod Stewart With Ronald Isley, This O
 - 11 Expose, Your Baby Never Looked Good I
 - 12 Digital Underground, The Humpty Dance
 - 13 Roxette, It Must Have Been Love (From
 - 14 The Cure, Pictures Of You
 - 15 Jimmy Somerville, You Make Me Feel (M
 - 16 Wilson Phillips, Hold On
 - 17 Bell Biv Devoe, Poison
 - 18 Aerosmith, What It Takes
 - 19 Perfect Gentlemen, Ooh La La (I Can't)
 - 20 Michael Bolton, How Can We Be Lovers
 - 21 Babyface, Whip Appeal
 - 22 Louie Louie, Sittin' In The Lap Of Lu
 - 23 Calloway, I Wanna Be Rich
 - 24 The B-52's, Deadbeat Club
 - 25 New Kids On The Block, Step By Step
 - 26 After 7, Ready Or Not
 - 27 Phil Collins, Do You Remember?
 - 28 EX George LaMond, Bad Of The Heart
 - 29 EX Tyler Collins, Girls Nite Out
 - 30 EX Glenn Medeiros Featuring Bobby Brown,
 - 31 EX Jude Cole, Baby, It's Tonight
 - 32 EX Taylor Dayne, I'll Be Your Shelter
 - 33 EX Mellow Man Ace, Mentiroso
 - 34 EX Young And Restless, "B" Girls
 - 35 EX Billy Idol, Cradle Of Love (From "For
 - 36 EX Go West, King Of Wishful Thinking

KOWB
101.3

- Minneapolis P.D.: Brian Philips
- 1 Heart, All I Wanna Do Is Make Love To
 - 2 Madonna, Vogue
 - 3 Sinead O'Connor, Nothing Compares 2 U
 - 4 Wilson Phillips, Hold On
 - 5 Aerosmith, What It Takes
 - 6 Roxette, It Must Have Been Love (From
 - 7 Janet Jackson, Alright
 - 8 M.C. Hammer, U Can't Touch This
 - 9 Michael Bolton, How Can We Be Lovers
 - 10 Expose, Your Baby Never Looked Good I
 - 11 Richard Marx, Children Of The Night
 - 12 Partners In Kryme, Turtle Power
 - 13 Phil Collins, Do You Remember?
 - 14 Bell Biv Devoe, Poison
 - 15 Rod Stewart With Ronald Isley, This O
 - 16 Perfect Gentlemen, Ooh La La (I Can't)
 - 17 Jude Cole, Baby, It's Tonight
 - 18 Glenn Medeiros Featuring Bobby Brown,
 - 19 The B-52's, Deadbeat Club
 - 20 Jane Child, Don't Wanna Fall In Love
 - 21 Louie Louie, Sittin' In The Lap Of Lu
 - 22 Mollie Crue, Without You
 - 23 Giant, I'll See You In My Dreams
 - 24 Adam Ant, Room At The Top
 - 25 New Kids On The Block, Step By Step
 - 26 EX Michael Bolton, When I'm Back On My
 - 27 EX Nikki, Notice Me
 - 28 EX Nikki, Notice Me
 - 29 EX Michelle, Nicely
 - 30 EX Billy Joel, The Downeaster "Alexa"
 - 31 EX Tommy Page, When I Dream Of You

Q101
WOLFE

- Chicago P.D.: Bill Gamble
- 1 Sinead O'Connor, Nothing Compares 2 U
 - 2 Calloway, I Wanna Be Rich
 - 3 Heart, All I Wanna Do Is Make Love To
 - 4 Rod Stewart With Ronald Isley, This O
 - 5 Michael Bolton, How Can We Be Lovers
 - 6 21 Roxette, It Must Have Been Love (From
 - 7 10 Roxette, It Must Have Been Love (From

- 8 Sweet Sensation, Love Child
- 9 Elton John, Club At The End Of The St
- 10 Luther Vandross, Here And Now
- 11 Janet Jackson, Alright
- 12 Alannah Myles, Black Velvet
- 13 Jude Cole, Baby, It's Tonight
- 14 Expose, Your Baby Never Looked Good I
- 15 Phil Collins, Do You Remember?
- 16 Wilson Phillips, Hold On
- 17 Jane Child, Don't Wanna Fall In Love
- 18 Whistle, Always And Forever
- 19 Richard Marx, Children Of The Night
- 20 Don Henley, The Heart Of The Matter
- 21 Babyface, Whip Appeal
- 22 Giant, I'll See You In My Dreams
- 23 Taylor Dayne, Love Will Lead You Back
- 24 Lineal, Sending All My Love
- 25 29 Taylor Dayne, I'll Be Your Shelter
- 26



Baltimore P.D.: Steve Perun

- 1 Sinead O'Connor, Nothing Compares 2 U
- 2 Madonna, Vogue
- 3 M.C. Hammer, U Can't Touch This
- 4 Michael Bolton, How Can We Be Lovers
- 5 Calloway, I Wanna Be Rich
- 6 Motley Crue, Without You
- 7 Heart, All I Wanna Do Is Make Love To You
- 8 Paula Abdul, Knocked Out
- 9 Whistle, Always And Forever
- 10 Partners In Kyme, Turtle Power
- 11 Bell Biv DeVoe, Poison
- 12 Jane Child, Don't Wanna Fall In Love
- 13 Perfect Gentlemen, Ooh La La (I Can't Let Go)
- 14 Taylor Dayne, Love Will Lead You Back
- 15 Digital Underground, The Humpty Dance
- 16 Luther Vandross, Here And Now
- 17 Linear, Sending All My Love
- 18 Roxette, It Must Have Been Love (From The Soundtrack)
- 19 TechnoTronic, Get Up! (Before The Nig)
- 20 Young And Restless, "B" Girls
- 21 Rod Stewart With Ronald Isley, This O'Clock
- 22 Wilson Phillips, Hold On
- 23 Salt-N-Pepa, Expression
- 24 Janet Jackson, Alright
- 25 New Kids On The Block, Step By Step
- 26 Richard Marx, Children Of The Night
- 27 Whistle, Always And Forever
- 28 Michelle, No More Lies
- 29 Phil Collins, I Wish I Would Ram Do
- 30 Elton John, Sacrifice
- 31 Tommy Page, When I Dream Of You
- 32 Depeche Mode, Enjoy The Silence
- 33 Glenn Medeiros Featuring Bobby Brown, Expose, Your Baby Never Looked Good In Love
- 34 Taylor Dayne, I'll Be Your Shelter
- 35 Giant, I'll See You In My Dreams
- 36 Phil Collins, Do You Remember?
- 37 Expose, Your Baby Never Looked Good In Love
- 38 Seduction, Heartbeat



Cleveland P.D.: Cat Thomas

- 1 2 Heart, All I Wanna Do Is Make Love To You
- 2 3 Madonna, Vogue
- 3 4 M.C. Hammer, U Can't Touch This
- 4 5 Roxette, It Must Have Been Love (From The Soundtrack)
- 5 6 Wilson Phillips, Hold On
- 6 7 Perfect Gentlemen, Ooh La La (I Can't Let Go)
- 7 8 Rod Stewart With Ronald Isley, This O'Clock
- 8 9 Linear, Sending All My Love
- 9 10 Janet Jackson, Alright
- 10 11 Sinead O'Connor, Nothing Compares 2 U
- 11 12 Aerosmith, What It Takes
- 12 13 Phil Collins, Do You Remember?
- 13 14 Faster Pussycat, House Of Pain
- 14 15 Sweet Sensation, Love Child
- 15 16 Digital Underground, The Humpty Dance
- 16 17 Richard Marx, Children Of The Night
- 17 18 La La Guns, The Ballad Of Jayne
- 18 19 Jude Cole, Baby, It's Tonight
- 19 20 Partners In Kyme, Turtle Power
- 20 21 Digital Underground, The Humpty Dance
- 21 22 Whistle, Always And Forever
- 22 23 Bell Biv DeVoe, Poison
- 23 24 Electronic, Getting Away With It
- 24 25 The B-52's, Deadbeat Club
- 25 26 Taylor Dayne, I'll Be Your Shelter
- 26 27 Louise Lorie, Sittin' In The Lap Of Luxury
- 27 28 EX Glenn Medeiros Featuring Bobby Brown, Slaughter, Up All Night
- 28 29 EX Damn Yankees, Coming Of Age
- 29 30 Brent Bourgeois, Dare To Fall In Love
- 30 31 Nikki, Notice Me
- 31 32 EX Tyler Collins, Girls Nite Out
- 32 33 EX Michael Penn, This & That
- 33 34 EX After 7, Ready Or Not
- 34 35 EX Billy Joel, The Downstream "Alexa"
- 35 36 EX New Kids On The Block, Step By Step
- 36 37 EX Expose, Your Baby Never Looked Good In Love
- 37 38 EX Michael Bolton, When I'm Back On My Own
- 38 39 EX Glenn Medeiros Featuring Bobby Brown, Slaughter, Up All Night
- 39 40 EX EX

- 5 5 Faster Pussycat, House Of Pain
- 6 6 Madonna, Vogue
- 7 11 Phil Collins, Do You Remember?
- 8 12 Janet Jackson, Alright
- 9 19 Richard Marx, Children Of The Night
- 10 26 Partners In Kyme, Turtle Power
- 11 27 Digital Underground, The Humpty Dance
- 12 14 Electronic, Getting Away With It
- 13 7 Aerosmith, What It Takes
- 14 32 M.C. Hammer, U Can't Touch This
- 15 9 Rod Stewart With Ronald Isley, This O'Clock
- 16 8 Sinead O'Connor, Nothing Compares 2 U
- 17 15 Alanah Myles, Love Is
- 18 16 Babyface, Whip Appeal
- 19 17 Fleetwood Mac, Save Me
- 20 28 The B-52's, Deadbeat Club
- 21 25 The 4 Of Us, Drag My Bad Name Down
- 22 34 After 7, Ready Or Not
- 23 21 Giant, I'll See You In My Dreams
- 24 30 Expose, Your Baby Never Looked Good In Love
- 25 29 John Farnham, You're The Voice
- 26 26 Taylor Dayne, I'll Be Your Shelter
- 27 34 After 7, Ready Or Not
- 28 33 Billy Joel, The Downstream "Alexa"
- 29 33 Louie Louie, Sittin' In The Lap Of Luxury
- 30 35 New Kids On The Block, Step By Step
- 31 32 Alisha, Bounce Back
- 32 33 Kiss, Forever
- 33 35 EX Milli Vanilli, Money
- 34 37 EX Joe Cocker, What Are You Doing With A Heart
- 35 38 EX Bell Biv DeVoe, Poison
- 36 39 EX Michael Bolton, When I'm Back On My Own
- 37 40 EX Glenn Medeiros Featuring Bobby Brown, Slaughter, Up All Night
- 38 41 EX EX



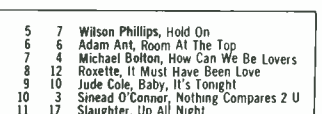
Chicago P.D.: Dave Shakes

- 1 1 Madonna, Vogue
- 2 2 Sinead O'Connor, Nothing Compares 2 U
- 3 2 Taylor Dayne, Love Will Lead You Back
- 4 11 Whistle, Always And Forever
- 5 8 Janet Jackson, Alright
- 6 7 Linear, Sending All My Love
- 7 12 Perfect Gentlemen, Ooh La La (I Can't Let Go)
- 8 10 Luther Vandross, Here And Now
- 9 15 Salt-N-Pepa, Expression
- 10 3 Lisa Stansfield, All Around The World
- 11 16 Sweet Sensation, Love Child
- 12 8 George LaMond, Bad Of The Heart
- 13 19 Digital Underground, The Humpty Dance
- 14 5 TechnoTronic, Get Up! (Before The Nig)
- 15 8 Roxette, It Must Have Been Love
- 16 20 Partners In Kyme, Turtle Power
- 17 13 Babyface, Whip Appeal
- 18 23 M.C. Hammer, U Can't Touch This
- 19 27 New Kids On The Block, Step By Step
- 20 27 Bell Biv DeVoe, Poison
- 21 26 Hi Tek 3 Featuring Ya Kid K, Spin That
- 22 25 Expose, Your Baby Never Looked Good In Love
- 23 25 EX En Vogue, Hold On
- 24 28 Taylor Dayne, I'll Be Your Shelter
- 25 28 D-Mob With Cathy Dennis, That's The Way
- 26 29 EX Nikki, Notice Me
- 27 29 EX Louise Louie, Sittin' In The Lap Of Luxury
- 28 29 EX Mariah Carey, Vision Of Love
- 29 30 EX Phil Collins, Do You Remember?
- 30 31 EX Michelle, Nicely
- 31 32 EX Soul II Soul, A Dream Is A Dream
- 32 33 EX Quincy Jones, Tomorrow A Better You



Los Angeles P.D.: Scott Shannon

- 1 2 Heart, All I Wanna Do Is Make Love To You
- 2 2 Aerosmith, What It Takes
- 3 4 L.A. Guns, The Ballad Of Jayne
- 4 5 Motley Crue, Without You
- 5 3 Sinead O'Connor, Nothing Compares 2 U
- 6 9 Depeche Mode, Enjoy The Silence
- 7 8 Giant, I'll See You In My Dreams
- 8 10 Damn Yankees, Coming Of Age
- 9 6 Kiss, Forever
- 10 11 Jude Cole, Baby, It's Tonight
- 11 14 Slaughter, Up All Night
- 12 12 Rod Stewart With Ronald Isley, This O'Clock
- 13 7 Adam Ant, Room At The Top
- 14 15 The Cure, Pictures Of You
- 15 16 Roxette, It Must Have Been Love
- 16 17 Wilson Phillips, Hold On
- 17 18 Phil Collins, Do You Remember?
- 18 13 Faster Pussycat, House Of Pain
- 19 20 The B-52's, Deadbeat Club
- 20 21 Billy Idol, Cradle Of Love
- 21 22 Michael Penn, This & That
- 22 23 Andrew Ridgeley, Shake
- 23 24 Danger Danger, Gang Bang
- 24 25 EX Alisha, Bounce Back
- 25 26 EX ZZ Top, Doubleback
- 26 27 EX Taylor Dayne, I'll Be Your Shelter
- 27 28 EX Lightning Seeds, Pure



Worcester P.D.: Ron Valeri

- 1 1 Damn Yankees, Coming Of Age
- 2 3 The Black Crowes, Jealous Again
- 3 4 Tesla, The Way It Is
- 4 5 L.A. Guns, The Ballad Of Jayne
- 5 6 The Smithereens, Blues Before And After
- 6 7 London Keyboards, 7 O'Clock
- 7 2 Gun, Better Days
- 8 11 Aerosmith, Monkey On My Back
- 9 9 Heart, Wild Child
- 10 12 Billy Idol, Cradle Of Love
- 11 15 ZZ Top, Doubleback
- 12 13 Bad English, Heaven Is A Four Letter Word
- 13 14 Beau Nasty, Paradise In The Sand
- 14 16 Whitesnake, Now You're Gone
- 15 8 Robert Plant, The Hurting Kind
- 16 17 Bonham, Bringin' Me Down
- 17 20 Kiss, Rise To It
- 18 10 Britny Fox, Dream On
- 19 19 EX Baton Rouge, Walks Like A Woman
- 20 21 EX Robert Plant, Big Love
- 21 22 EX XYZ, What's So Amazing About Love
- 22 23 EX Hurricane, Little Sister
- 23 24 EX Danger Danger, Gang Bang
- 24 25 EX Wilson Phillips, Hold On
- 25 26 EX King Of The Sun, Drop The Gun
- 26 27 EX Little Angels, Kickin' Up Dust
- 27 28 EX EX Manitoba's Wild Kingdom, The Party Star



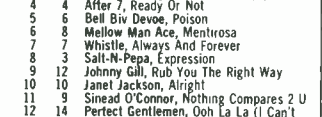
Miami P.D.: Frank Amadeo

- 1 1 Madonna, Vogue
- 2 2 Sinead O'Connor, Nothing Compares 2 U
- 3 3 Michael Bolton, How Can We Be Lovers
- 4 4 Calloway, I Wanna Be Rich
- 5 5 Heart, All I Wanna Do Is Make Love To You
- 6 6 Expose, Your Baby Never Looked Good In Love
- 7 7 Rod Stewart With Ronald Isley, This O'Clock
- 8 8 Alanah Myles, Love Is
- 9 9 Don Henley, The Heart Of The Matter
- 10 10 Billy Joel, The Downstream "Alexa"
- 11 11 Basia, Cruising For Bruising
- 12 12 Gloria Estefan, Oye Mi Cancion (Heart My Heart)
- 13 13 Roxette, Dangerous
- 14 14 Richard Marx, Children Of The Night
- 15 15 Janet Jackson, Alright
- 16 16 Phil Collins, Do You Remember?
- 17 17 Jane Child, Don't Wanna Fall In Love
- 18 18 Wilson Phillips, Hold On
- 19 19 Luther Vandross, Here And Now
- 20 20 After 7, Ready Or Not
- 21 21 Brent Bourgeois, Dare To Fall In Love
- 22 22 Taylor Dayne, I'll Be Your Shelter
- 23 23 New Kids On The Block, Step By Step
- 24 24 Michael Bolton, Take It To Heart
- 25 25 Nikki, Notice Me
- 26 26 Roxette, It Must Have Been Love (From The Soundtrack)
- 27 27 Linda Ronstadt (Featuring Aaron Neville), You Don't Own Me
- 28 28 EX Elton John, Club At The End Of The St
- 29 29 EX Glenn Medeiros Featuring Bobby Brown, Expose, Your Baby Never Looked Good In Love
- 30 30 EX Tyler Collins, Girls Nite Out



Cincinnati P.D.: Dave Allen

- 1 1 Sinead O'Connor, Nothing Compares 2 U
- 2 4 Luther Vandross, Here And Now
- 3 5 Heart, All I Wanna Do Is Make Love To You
- 4 6 Wilson Phillips, Hold On
- 5 2 Expose, Your Baby Never Looked Good In Love
- 6 7 Aerosmith, What It Takes
- 7 8 Adam Ant, Room At The Top
- 8 12 M.C. Hammer, U Can't Touch This
- 9 9 Madonna, Vogue
- 10 3 Calloway, I Wanna Be Rich
- 11 9 Don Henley, The Heart Of The Matter
- 12 13 Motley Crue, Without You
- 13 18 Roxette, It Must Have Been Love (From The Soundtrack)
- 14 17 Phil Collins, Do You Remember?
- 15 16 Rod Stewart With Ronald Isley, This O'Clock
- 16 11 A'me Lorain, Whole Wide World (From "Princess")
- 17 19 Natalie Cole, Wild Women Do (From "Princess")
- 18 24 Jude Cole, Baby, It's Tonight
- 19 22 Janet Jackson, Alright
- 20 15 Fleetwood Mac, Save Me
- 21 25 Richard Marx, Children Of The Night
- 22 26 Babyface, Whip Appeal
- 23 27 Linear, Sending All My Love
- 24 33 Michael Bolton, When I'm Back On My Own
- 25 31 Alanah Myles, Love Is
- 26 30 Expose, Your Baby Never Looked Good In Love
- 27 32 Bonnie Raitt, Nick Of Time
- 28 34 Taylor Dayne, I'll Be Your Shelter
- 29 30 EX Bell Biv DeVoe, Poison
- 30 31 EX After 7, Ready Or Not
- 31 35 ZZ Top, Doubleback (From "Back To Back")
- 32 32 EX Milli Vanilli, Can't You Feel My Love
- 33 33 EX New Kids On The Block, Step By Step
- 34 34 EX Louise Louie, Sittin' In The Lap Of Luxury
- 35 35 EX Glenn Medeiros Featuring Bobby Brown, Slaughter, Up All Night



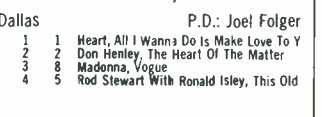
San Diego P.D.: Garry Wall

- 1 1 M.C. Hammer, U Can't Touch This
- 2 2 Madonna, Vogue
- 3 5 Digital Underground, The Humpty Dance
- 4 4 After 7, Ready Or Not
- 5 6 Bell Biv DeVoe, Poison
- 6 8 Mellow Man Ace, Mentrosa
- 7 7 Whistle, Always And Forever
- 8 3 Salt-N-Pepa, Expression
- 9 12 Johnny Gill, Rub You The Right Way
- 10 10 Janet Jackson, Alright
- 11 9 Sinead O'Connor, Nothing Compares 2 U
- 12 14 Perfect Gentlemen, Ooh La La (I Can't Let Go)
- 13 16 Depeche Mode, Enjoy The Silence
- 14 11 Expose, Your Baby Never Looked Good In Love
- 15 24 Roxette, It Must Have Been Love (From The Soundtrack)
- 16 13 The K-Wreks, If U Were Mine
- 17 21 Partners In Kyme, Turtle Power
- 18 21 New Kids On The Block, Step By Step
- 19 23 Tyler Collins, Girls Nite Out
- 20 22 Calloway, I Wanna Be Rich
- 21 22 Basia, Cruising For Bruising
- 22 26 Snap, The Power
- 23 27 Glenn Medeiros Featuring Bobby Brown, Expose, Your Baby Never Looked Good In Love
- 24 25 Sweet Sensation, Love Child
- 25 29 Wilson Phillips, Hold On
- 26 29 George LaMond, Bad Of The Heart
- 27 29 EX Michael Bolton, When I'm Back On My Own
- 28 30 EX Tommy Page, When I Dream Of You
- 30 18 EX Jane Child, Don't Wanna Fall In Love
- 31 19 EX En Vogue, Hold On
- 32 19 EX Icey Jaye, It's Just A Girl Thing
- 33 20 EX Louise Louie, Sittin' In The Lap Of Luxury
- 34 20 EX Howard Hewett, Show Me



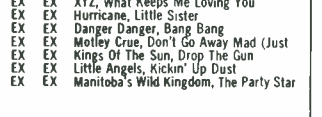
Los Angeles P.D.: Jeff Wyatt

- 1 2 Madonna, Vogue
- 2 3 Janet Jackson, Alright
- 3 4 Bell Biv DeVoe, Poison
- 4 5 M.C. Hammer, U Can't Touch This
- 5 7 Sweet Sensation, Love Child
- 6 6 Calloway, I Wanna Be Rich
- 7 6 Lisa Stansfield, All Around The World
- 8 11 Soul II Soul, Get A Life
- 9 12 Joey King, Counting The Days
- 10 16 Sinead O'Connor, Nothing Compares 2 U
- 11 20 Digital Underground, The Humpty Dance
- 12 10 Jane Child, Don't Wanna Fall In Love
- 13 14 Electronic, Getting Away With It
- 14 15 Pajama Party, Hide And Seek
- 15 17 Depeche Mode, Enjoy The Silence
- 16 18 EX Snap, The Power
- 17 19 The Cover Girls, All That Gitters Is'n
- 18 16 Linear, Sending All My Love
- 19 27 Mellow Man Ace, Mentrosa
- 20 21 Spunkadelic, Take Me Like I Am
- 21 23 Ray J, Just Another Lover
- 22 25 Expose, Your Baby Never Looked Good In Love
- 23 25 Salt-N-Pepa, Expression
- 24 29 EX En Vogue, Hold On
- 25 28 George LaMond, Bad Of The Heart
- 26 26 New Kids On The Block, Step By Step
- 27 27 Glenn Medeiros Featuring Bobby Brown, Expose, Your Baby Never Looked Good In Love
- 28 30 Louise Louie, Sittin' In The Lap Of Luxury
- 29 22 Expose, Your Baby Never Looked Good In Love
- 30 22 Johnny Gill, Rub You The Right Way
- 31 22 Ana, Got To Tell Me Something
- 32 22 Lisa Stansfield, You Can't Deny It
- 33 22 EX Snap, The Power
- 34 22 EX Michelle, Nicely
- 35 22 EX Taylor Dayne, I'll Be Your Shelter
- 36 22 EX Paris By Air, C'mon And Dance With Me
- 37 22 EX Laura Branigan, Moonlight On Water



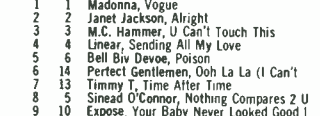
Dallas P.D.: Joel Folger

- 1 1 Heart, All I Wanna Do Is Make Love To You
- 2 2 Don Henley, The Heart Of The Matter
- 3 3 The Cover Girls, All That Gitters Is'n
- 4 5 Rod Stewart With Ronald Isley, This O'Clock



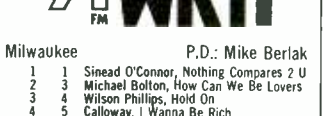
Memphis P.D.: Bobby O'Jay

- 1 1 Johnny Gill, Rub You The Right Way
- 2 2 Freddie Jackson, All Over You (From "Del")
- 3 3 Soul II Soul, Get A Life
- 4 4 Today, Why You Get Funky On Me (From "Del")
- 5 5 Janet Jackson, Alright
- 6 6 The Jamaica Boys, Shake It Up!
- 7 7 En Vogue, Hold On
- 8 8 M.C. Hammer, U Can't Touch This
- 9 16 The Newtrentons, My Heart Beats For You
- 10 11 Michael Cooper, My Baby's House
- 11 11 Tony! Toni! Tone!, The Blues
- 12 12 Michelle, Nicely
- 13 13 Klymaxx, Good Love
- 14 14 Phalon, Rising To The Top
- 15 15 Jane Child, Don't Wanna Fall In Love
- 16 17 Quincy Jones Feat. Tevin Campbell, To Be True
- 17 18 Ruby Turner, Paradise
- 18 19 Christopher Williams, One Girl
- 19 20 Ashford & Simpson, Hungry For Me Again
- 20 24 The Gap Band, We Can Make It Alright
- 21 22 Calloway, Sir Lancelot
- 22 23 Perfect Gentlemen, Ooh La La (I Can't Let Go)
- 23 25 Newkirk, Sweat You
- 24 26 Melba Moore & Friends, Lift Every Voice
- 25 27 Paul Jackson, Jr., Make It Last Forever
- 26 28 Jeff Reid, Love High
- 27 28 85 Stephanie Mills, This Is Love
- 28 29 Sir Mix-A-Lot, My Hoopiee
- 29 30 Miles Jaye, Iresistible
- 30 31 Something Special, I Wonder Who She's
- 31 32 The Family Stand, Ghetto Heaven
- 32 34 Partners In Kyme, Turtle Power
- 33 36 The Black Flames, Watching You
- 34 37 Earth, Wind & Fire, For The Love Of You
- 35 36 She Featuring Kim Waters, Hello Strang
- 36 39 Alex Bugnon, Any Love
- 37 38 Sakamoto, You Do Me
- 38 40 Glenn Jones, Tomorrow A Better You
- 39 43 Quincy Jones Feat. Tevin Campbell, To Be True
- 40 43 Quincy Jones Feat. Tevin Campbell, To Be True
- 41 46 Lisa Stansfield, You Can't Deny It
- 42 47 Mel's Morgan, Can You Give Me What I Need
- 43 49 Partners In Kyme, Turtle Power
- 44 51 Special Ed, I'm The Magnificent
- 45 52 Public Enemy, 911 Is A Joke
- 46 52 The Chimes, I Still Haven't Found What I'm Looking For
- 47 57 Midnight Star, Do It (One More Time)
- 48 57 The Winans, It's Time
- 49 62 Glenn Medeiros, She Ain't Worth It
- 50 62 Stephanie Mills, Real Love
- 51 54 Spunkadelic, Take Me Like I Am
- 52 55 Walter Beasley, You Are The One
- 53 56 Timmy Gatling, Rock Me Good
- 54 58 Jermaine Jackson, I'd Like To Get To You
- 55 58 The Good Girls, Love Is Like An Itching
- 56 60 Innocence, Natural Thing
- 57 60 Nice And Smooth, Funky For You
- 58 61 Everything But The Girl, Driving
- 59 63 Robbie Michals, One Mile From Paradise
- 60 63 Pointer Sisters, Friends
- 61 63 Def Dames, Set It Off
- 62 63 Bervin Harris, The Choice Was Mine
- 63 64 D'La Vance, Itching In My Pants
- 64 65 YZ, Tower With The Power



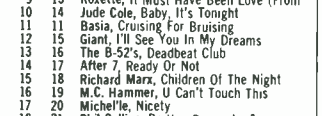
Tampa P.D.: Marc Chase

- 1 1 Madonna, Vogue
- 2 2 Janet Jackson, Alright
- 3 3 M.C. Hammer, U Can't Touch This
- 4 4 Linear, Sending All My Love
- 5 4 Bell Biv DeVoe, Poison
- 6 13 Perfect Gentlemen, Ooh La La (I Can't Let Go)
- 7 14 Timmy T., Time After Time
- 8 5 Sinead O'Connor, Nothing Compares 2 U
- 9 10 Expose, Your Baby Never Looked Good In Love
- 10 15 Richard Marx, Children Of The Night
- 11 12 Sweet Sensation, Love Child
- 12 24 Phil Collins, Do You Remember?
- 13 17 Robbie Mchals, Can't Get Enuff Of This
- 14 9 Rod Stewart With Ronald Isley, This O'Clock
- 15 20 Tyler Collins, Girls Nite Out
- 16 20 Wilson Phillips, Hold On
- 17 22 Nikki, Notice Me
- 18 21 Roxette, It Must Have Been Love (From The Soundtrack)
- 19 26 After 7, Ready Or Not
- 20 23 Young And Restless, "B" Girls
- 21 27 Louise Louie, Sittin' In The Lap Of Luxury
- 22 25 Partners In Kyme, Turtle Power
- 23 28 Taylor Dayne, I'll Be Your Shelter
- 24 28 Heart, All I Wanna Do Is Make Love To You
- 25 28 EX Glenn Medeiros Featuring Bobby Brown, Expose, Your Baby Never Looked Good In Love
- 26 30 Michelle, Nicely
- 27 31 D-Mob With Cathy Dennis, That's The Way
- 28 32 Ana, Got To Tell Me Something
- 29 35 Johnny Gill, Rub You The Right Way
- 30 33 Whistle, Always And Forever
- 31 37 George LaMond, Bad Of The Heart
- 32 39 En Vogue, Hold On
- 33 39 Mellow Man Ace, Mentrosa
- 34 36 The Chimes, I Still Haven't Found What I'm Looking For
- 35 35 EX New Kids On The Block, Step By Step
- 36 40 TechnoTronic, This Beat Is TechnoTronic
- 37 40 EX Ice MC, Easy
- 38 39 EX Snap, The Power
- 39 40 EX Michael Bolton, When I'm Back On My Own
- 40 40 Alisha, Bounce Back
- 41 40 EX Lisa Stansfield, You Can't Deny It
- 42 40 EX Rebel M.C., Street Tuff



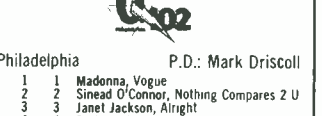
Milwaukee P.D.: Mike Berlak

- 1 1 Sinead O'Connor, Nothing Compares 2 U
- 2 3 Michael Bolton, How Can We Be Lovers
- 3 4 Calloway, I Wanna Be Rich
- 4 5 Heart, All I Wanna Do Is Make Love To You
- 5 7 Jane Child, Don't Wanna Fall In Love
- 6 9 Don Henley, The Heart Of The Matter
- 7 9 Roxette, It Must Have Been Love (From The Soundtrack)
- 8 10 Madonna, Vogue
- 9 11 Rod Stewart With Ronald Isley, This O'Clock
- 10 12 Basia, Cruising For Bruising
- 11 6 Elton John, Sacrifice
- 12 14 Phil Collins, Do You Remember?
- 13 15 Jude Cole, Baby, It's Tonight
- 14 16 Expose, Your Baby Never Looked Good In Love
- 15 17 Richard Marx, Children Of The Night
- 16 18 Elton John, Club At The End Of The St
- 17 19 Del Amriti, Kiss This Thing Goodbye
- 18 19 New Kids On The Block, Step By Step
- 19 21 Taylor Dayne, I'll Be Your Shelter



Seattle P.D.: Tom Hutyler

- 1 1 Madonna, Vogue
- 2 6 Heart, All I Wanna Do Is Make Love To You
- 3 3 Janet Jackson, Alright
- 4 2 Rod Stewart With Ronald Isley, This O'Clock
- 5 5 Wilson Phillips, Hold On
- 6 5 Sweet Sensation, Love Child
- 7 9 Expose, Your Baby Never Looked Good In Love
- 8 10 Linear, Sending All My Love
- 9 13 Roxette, It Must Have Been Love (From The Soundtrack)
- 10 14 Basia, Cruising For Bruising
- 11 11 Giant, I'll See You In My Dreams
- 12 15 The B-52's, Deadbeat Club
- 13 16 After 7, Ready Or Not
- 14 17 Richard Marx, Children Of The Night
- 15 16 M.C. Hammer, U Can't Touch This
- 16 19 Phil Collins, Do You Remember?
- 17 21 M.C. Hammer, U Can't Touch This
- 18 21 Phil Collins, Do You Remember?
- 19 25 Bell Biv DeVoe, Poison
- 20 22 Electronic, Getting Away With It
- 21 23 Brent Bourgeois, Dare To Fall In Love
- 22 24 Depeche Mode, Enjoy The Silence
- 23 26 Louise Louie, Sittin' In The Lap Of Luxury
- 24 27 Partners In Kyme, Turtle Power
- 25 28 D-Mob With Cathy Dennis, That's The Way
- 26 29 Taylor Dayne, I'll Be Your Shelter
- 27 30 Perfect Gentlemen, Ooh La La (I Can't Let Go)
- 28 28 EX Elton John, Club At The End Of The St
- 29 28 EX Glenn Medeiros Featuring Bobby Brown, Expose, Your Baby Never Looked Good In Love
- 30 30 EX Quincy Jones Feat. Tevin Campbell, To Be True
- 31 30 EX Joe Cocker, What Are You Doing With A Heart
- 32 30 EX New Kids On The Block, Step By Step
- 33 30 EX Michael Bolton, When I'm Back On My Own
- 34 30 EX Bill Joel, The Downstream "Alexa"
- 35 30 EX Del Amriti, Kiss This Thing Goodbye
- 36 30 EX Andrew Ridgeley, Shake
- 37 30 EX Tommy Page, When I Dream Of You
- 38 30 EX Whitesnake, Now You're Gone
- 39 30 EX Ana, Got To Tell Me Something
- 40 30 EX The Lightning Seeds, Pure
- 41 30 EX Alanah Myles, Love Is
- 42 30 EX Nikki, Notice Me
- 43 30 EX George LaMond, Bad Of The Heart



Philadelpia P.D.: Mark Driscoll

- 1 1 Madonna, Vogue
- 2 2 Sinead O'Connor, Nothing Compares 2 U
- 3 3 Janet Jackson, Alright
- 4 4 Partners In Kyme, Turtle Power
- 5 5 Perfect Gentlemen, Ooh La La (I Can't Let Go)
- 6 7 Linear, Sending All My Love
- 7 8 Bell Biv DeVoe, Poison
- 8 9 New Kids On The Block, Step By Step
- 9 9 Calloway, I Wanna Be Rich
- 10 9 Heart, All I Wanna Do Is Make Love To You
- 11 12 Depeche Mode, Enjoy The Silence
- 12 13 M.C. Hammer, U Can't Touch This
- 13 15 Snap, The Power
- 14 14 Rod Stewart, This Old Heart Of Mine
- 15 16 After 7, Ready Or Not
- 16 6 Digital Underground, The Humpty Dance
- 17 20 Phil Collins, Do You Remember
- 18 19 En Vogue, Hold On
- 19 22 Whistle, Always And Forever
- 20 21 Electronic, Getting Away With It
- 21 17 Basia, Cruising For Bruising
- 22 25 Sunni, Why Did My Baby Get Over Me
- 23 27 Young & Restless, B Girls
- 24 20 Babyface, Whip Appeal
- 25 18 Sweet Sensation, Love Child
- 26 18 Michelle, Nicely
- 27 30 B-52's, Deadbeat Club
- 28 31 Taylor Dayne, I'll Be Your Shelter
- 29 33 Glenn Medeiros Featuring Bobby Brown, Expose, Your Baby Never Looked Good In Love
- 30 32 Louise Louie, Sittin' In The Lap Of Luxury
- 31 31 EX D-Mob With Cathy Dennis, That's The Way
- 32 32 EX Quincy Jones, Tomorrow A Better You
- 33 32 EX Alisha, Bounce Back
- 34 32 EX Joey King, Counting The Days
- 35 32 EX Michael Bolton, When I'm Back On My Own
- 36 32 EX Johnny Gill, Rub You The Right Way
- 37 32 EX George LaMond, Bad Of The Heart
- 38 32 EX EX Rebel M.C., Street Tuff



Los Angeles P.D.: Steve Woods

- 1 3 Whistle, Always And Forever
- 2 4 Howard Hewett, Show Me
- 3 2 Freddie Jackson, All Over You (From "Del")
- 4 7 Quincy Jones Feat. Tevin Campbell, To Be True
- 5 8 Michael Cooper, My Baby's House
- 6 10 Grayson Hugh & Betty Wright, How 'Bout By All Means, Do You Remember



New Orleans P.D.: Ron Atkins

- 1 1 Johnny Gill, Rub You The Right Way
- 2 2 Janet Jackson, Alright
- 3 4 Expose, Your Baby Never Looked Good In Love
- 4 5 En Vogue, Hold On
- 5 5 The Jamaica Boys, Shake It Up!
- 6 6 Freddie Jackson, All Over You (From "Del")
- 7 7 Michael Cooper, My Baby's House
- 8 8 Bell Biv DeVoe, Poison
- 9 9 My All Howard, Until You Remember
- 10 10 Quincy Jones Feat. Tevin Campbell, To Be True
- 11 11 Tony! Toni! Tone!, The Blues
- 12 12 Michelle, Nicely
- 13 13 Lyxmal, Good Love
- 14 14 Howard Hewett, Show Me
- 15 15 The Winans, It's Time
- 16 16 Melba Moore & Friends, Lift Every Voice
- 17 17 Calloway, Sir Lancelot
- 18 18 Troop, All I Do Is Think Of You
- 19 19 Grayson Hugh & Betty Wright, How 'Bout
- 20 20 Jane Child, Don't Wanna Fall In Love
- 21 21 The Gap Band, We Can Make It Alright
- 22 22 Gregory D. and D.J. Mann, Fresh, Crisp To

FOR WEEK ENDING
MAY 26, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	11	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD) 5 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	8	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
3	3	8	5	PUBLIC ENEMY DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
4	4	3	37	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
5	9	16	4	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
6	7	6	34	JANET JACKSON ▲ ⁴ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
7	6	5	11	LISA STANSFIELD ● ARISTA 8554 (9.98) (CD)	AFFECTION
8	12	17	5	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
9	5	4	43	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
10	10	10	7	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
11	8	7	24	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
12	13	14	7	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
13	11	9	28	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
14	14	12	9	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
15	16	15	7	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
16	19	24	6	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
17	15	11	37	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
18	17	18	21	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
19	18	13	28	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
20	20	20	13	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
21	22	21	8	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
22	23	23	25	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
23	29	37	5	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
24	26	29	29	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
25	21	19	30	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
26	24	26	8	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
27	28	32	21	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
28	31	34	23	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
29	25	22	23	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
30	44	—	2	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
31	30	27	41	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
32	34	39	10	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
33	27	25	11	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
34	42	46	5	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
35	40	54	16	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
36	45	58	6	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
37	33	28	30	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
38	32	31	47	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
39	37	38	37	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
40	38	44	29	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
41	52	56	5	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
42	46	50	21	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
43	43	40	10	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
44	51	47	9	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
45	41	35	27	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
46	36	33	47	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
47	48	42	25	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
48	57	53	8	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
49	47	51	44	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE

50	35	30	45	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
51	53	66	5	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
52	49	41	26	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
53	59	74	4	THE JAMAICA BOYS REPRISE 26076 (9.98) (CD)	J BOYS
54	55	49	26	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
55	50	43	23	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
56	NEW ▶	1	1	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
57	39	36	23	KENNY G ▲ ARISTA 8613 (13.98) (CD)	LIVE
58	85	—	2	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
59	58	65	9	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
60	54	62	5	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
61	61	67	6	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
62	60	63	10	CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
63	56	45	61	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
64	63	61	42	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
65	69	60	34	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
66	67	70	19	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
67	66	64	16	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
68	70	72	38	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
69	86	—	2	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) (CD)	HOLY INTELLECT
70	65	59	19	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
71	72	77	12	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
72	76	88	4	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS
73	68	76	7	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
74	71	55	28	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
75	87	68	14	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
76	62	48	28	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
77	73	57	36	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
78	64	52	25	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
79	82	87	12	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
80	NEW ▶	1	1	SOUNDTRACK SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
81	79	75	95	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
82	78	95	36	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
83	77	73	11	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
84	88	80	29	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
85	80	86	6	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
86	83	81	35	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
87	90	—	2	SOUNDTRACK ORPHEUS 75625/EMI (9.98) (CD)	DEF BY TEMPTATION
88	RE-ENTRY	22	22	ICE-T ● SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
89	75	71	10	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
90	NEW ▶	1	1	JANE CHILD WARNER BROS. 26858 (9.98) (CD)	JANE CHILD
91	93	85	29	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
92	89	—	2	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98) (CD)	PLAY IT AGAIN, SHAN
93	74	84	6	PETERS POSSE PETERS 1001 (8.98) (CD)	PETERS POSSE
94	91	78	13	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
95	97	91	23	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
96	84	82	9	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
97	81	69	46	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
98	94	93	6	LORD FINESSE & D.J. MIKE SMOOTH WILD PITCH 2003 (8.98) (CD)	FUNKY TECHNICIAN
99	100	100	3	KAOS & MYSTRO WORLD ONE 500 (8.98) (CD)	OUTCAST VOL. I
100	98	—	2	MR. LEE JIVE 1273/RCA (8.98) (CD)	GET BUSY

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

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

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Smokey Rises Again Via Motown Disk

■ BY DAVID NATHAN

LOS ANGELES—Besides being one of the original creative forces behind "The Motown Sound" in the '60s, Smokey Robinson has attained legendary status as one of America's most renowned contemporary songwriters.

Robinson could easily justify any lack of interest in racking up a hit single in 1990, some 30 years after the classic "Shop Around" became the nation's No. 1 R&B hit for the Detroit native and his former colleagues, the Miracles. After all, NARAS honored the singer/songwriter/producer as a Living Legend earlier this year; he was also inducted into both the Rock and Roll Hall of Fame and the Songwriters Hall of Fame in 1988, the same year he received his first Grammy award, for "Just To See Her."

"It's always wonderful having a hit record," says Robinson, referring to "Everything You Touch," the leadoff single from "Love,

Smokey" (his first Motown album in two years). "I don't care how long you've been recording, it's always great to have that smash, and any artist who says it isn't is lying!" Robinson adds that "it's just as exciting to have a hit album. These days, the competition is so strong that having a big album is even more challenging."

Robinson's second single, "Same Old Love," was released May 8.

Robinson and executive producer Iris Gordy assembled several different production teams for the new album, which Robinson notes "is a very important album for me, since it happens to be the first record since the company changed hands by one of the three male solo artists who have been at Motown for several years." The other two are Stevie Wonder and Lionel Richie.

Producers for the project (which, says Robinson, "had no particular theme other than me giving each song my best and coming up with a hit-filled, power-packed record") in-

cluded veterans George Duke and Dennis Lambert, Paul Laurence, and two relatively new teams, Howard King (formerly of the group Mtume) & Fritz Cadet and Larry Hatcher & Keith Andes.

'It's always wonderful having a hit record'

Although younger teams might feel intimidated by working with Robinson, who has been responsible for producing countless hits himself, "I tell them, 'Hey, I'm the artist and you're the producer. I want you to get what you want.' Basically, when it comes to doing the vocals, they all leave it up to me but if they have a suggestion or recommendation, I'm open and I'll listen to what they want me to do."

"Love, Smokey" also gave Robinson the opportunity to reunite with Motown founder Berry Gordy, who had worked on "One Heartbeat," Robinson's previous album. "I did the song 'I Can't Find' on an old album, but Berry never felt I gave it a hit treatment, so that's why we went in and redid it," he explains.

Talk of older albums by Robinson is a reminder that it was the title track of a 1975 album by the artist that lent its name to an entire radio format. "It began when Melvin Lindsay, then a DJ at WHUR in

Washington, D.C., started his show with the song 'Quiet Storm.' Now, of course, it's become a format you can hear everywhere, and I just wish that more people knew about the origin of the term," says Robinson. "It's important to me because my older sister Rosella wrote that with me and I'd like for people to know really for her sake."

Robinson says he is pleased with his work on his new album, noting that "it took two years to make—the longest it's ever taken me to do a record. Iris oversaw the whole project to make sure that there was a continuity to the album."

Music buyers will find evidence of a new venture that the always-active entertainer has launched: "A friend of mine suggested that since other people in the music world were creating their own line of perfume, it would be a good idea for me, especially since women tend to associate me with love and love songs. Right now, because the market is so competitive, you can only order the perfume [called Smoke] on the phone or through the mail and there's an order form and a sample card of the scent in each CD, cassette, and album."

Although Robinson is always looking at new avenues for his creative expression, including an idea for a Broadway score, he contends that performing "is still my first love and that's because it's the only time that I get to be one on one with the people who like my music."



Oh, Dianne! Dianne Reeves gives it her all during a special performance at New York's Bottom Line. The talented artist showcased tracks from her current EMI album, "Never Too Far," before a standing-room-only crowd. (Photo: Chuck Pulin)

Prince Gives Twin Cities A Hearty Encore Follows Exclusive Benefit With Arena Concert

NOTHING COMPARES 2 PRINCE, who lived up to his regal name by bestowing a second, \$10-a-head concert on the residents of his hometown Twin Cities, May 5 at the St. Paul Civic Center. Many had complained about being unable to see their idol perform at a \$100-per-person benefit at local club Rupert's for the family of his former bodyguard, Big Chick Huntsberry, who died last month. So Prince scheduled the arena date to preview the Nude Tour, set for Europe next month (Billboard, May 12).

While the Rupert's date has been described as being more in the rock'n'roll vein, the show we witnessed at the Civic Center, with room to indulge the artist's dance routines and theatrics, was a pop/funk extravaganza. Not a showcase for any one album, the show's sequence of songs, though satisfying, left the audience

wanting more. But Prince once again proved his genius, not only for gifted and prolific songwriting, but for sheer showmanship. Highlights included "Kiss," during which Prince experimented with some blues-style guitar riffs before melting into the show's emotional centerpiece, "Purple Rain"; a sing-along "Take Me With U"; "Alphabet Street," pumped up into a fun Chuck Berry/Bo Diddley guitar stomp; the new "Graffiti Bridge" ballad, "Question Of You," to which Prince performed an intensely stylized sequence of dance moves, complete with the requisite hump-n-grind and microphone tricks.

With the Revolution officially departed, Prince's new band includes drummer Michael Bland and vocalist/keyboardist Rosie Gaines, who fronted Bay-area opening act Flash. Gaines provided some amazing moments of her own with a powerful soul-drenched voice that could be compared with some of the great R&B shouters, including Aretha Franklin, whose "Ain't No Way" Gaines performed with Prince during the show. Prince has also incorporated a trio of male dancers, who added an element of hip-hop to the staging, though they are older and less spontaneous than, say, your average Scoob & Scrap types. Bon appetit, Europa.

COLOR MY WORLD: Younger and more familiar black music stars will be turning up more regularly on

TV these days. The fact is that young folk and black folk tend to watch more TV in comparison to other demographic groups. Fox has introduced its rap/video variety show, "Pump It Up," which is currently hyping an amateur rap video contest. NBC has gotten into the game with "Rock The House," telecast May 14 at 8 p.m. EDT, featuring Young M.C. and Kid 'N Play and DJ Romeo Rich with a posse of dancers. As you may have heard, the popular "House Party" pair will get its own live-action Saturday morning show (a black "Pee-Wee's Playhouse"?) on the network this fall. Also in the works at NBC is an untitled comedy series for the parentally misunderstood Fresh Prince, produced and musically directed by Quincy Jones. Debbie Allen is also casting director for this effort.

The Rhythm and the Blues



by Janine McAdams

STUFF: About 300 people attended the Young Black Programmers' Coalition eighth annual Award of Excellence Scholarship Fund Banquet, May 5 at the Doubletree Hotel in Dallas, according to Lynn Haze, the organization's president, raising about \$10,000. Special awards of recognition were presented to A&M's Boo Frazier and Bobby O'Jay of WDIA/WHRK Memphis. While YBPC has traditionally given out awards to one outstanding radio and label person, this year special recognition also went to Irene Ware of WGOK Mobile, Ala. The monies raised are donated to the communications departments of several black colleges and universities. "We're working on an internship program," adds Haze. Melba Moore, Shades Of Lace, and Milira also performed... Anita Baker embarks on her first world tour this month in support of her forthcoming Elektra album, "Compositions." She appears Tuesday (22) at New York's Radio City Music Hall. Baker is executive producer on this album; the first single is "Talk To Me"... Thanks to Atlantic, you can now hear Donny Hathaway's charted hits on one album. "A Donny Hathaway Collection"—pure heaven—features six Hathaway-Roberta Flack duets, including "Where Is The Love," "Back Together Again," and "The Closer I Get To You," as well as classics like "The Ghetto," "To Be Young, Gifted, And Black," and "Someday We'll All Be Free."

ARTIST DEVELOPMENTS

'MERCY' FOR MILIRA

Apollo Theatre Records, hoping to build an image as "the performers' label," could not have found a more fitting talent to unveil as its first artist than 19-year-old Milira, whose musical style is rooted in the performing tradition of the Apollo Theatre.

Milira's debut single, a cover of Marvin Gaye's 1971 Motown classic, "Mercy Mercy Me (The Ecology)"—with its timely message, retro-R&B origins, and jazz-flavored instrumental work by saxophonist Najee and electric violinist Noel Pointer—is also an inspired choice as the new Motown-distributed label's first release.

On her self-titled album, due for release this month, Milira proves herself equally adept at singing contemporary R&B, pop, gospel, and quiet-storm tunes. "She's uniquely versatile," says Donald "Dee" Bowden, producer of Milira's album and other acts soon to be released on the label. "She's able to go in directions where a lot of artists can't go."

The songstress from Hollis, N.Y., who is bringing scatting back into vogue, shows a fondness for an ad-libbed, instrumental-like, jazz vocal style on her album. "It's not so much that I'm doing something new that has never been done before," says Milira, who lists Sarah Vaughan, Nancy Wilson, and Phyllis Hyman among her favorite vocalists.

"I'm just reintroducing something that young people haven't really been exposed to."

Born Milira Jones in New York, the singer was raised in a family of Apollo Theatre performers (her mother and aunt sang with Jackie Wilson). Milira began singing in church at an early age, and by the time she was 11 she was doing studio sessions as a backup singer for various gospel groups.

Milira first came to the attention of Apollo Theatre Records executives in the summer of 1988, when she won the Amateur Night At The Apollo talent competition. Although she lost during a later appearance, her performances before the tough Apollo audiences convinced Milira that she should pursue a singing career. In 1989, she came to Apollo Theatre Records through Bowden, who had signed her to a management and production deal after being impressed by a studio audition.

In February, Milira made her professional debut as a performer, taping an appearance on the nationally syndicated "It's Showtime At The Apollo" television

(Continued on next page)

Power Playlists have moved to the Radio section... see page 23



I WANT IT NOW

(875 589-1)

The first sizzling single
From the forthcoming **CAMEO** album

REAL MEN... WEAR BLACK

(846 247-1/2/4)

Produced by **Larry Blackmon**

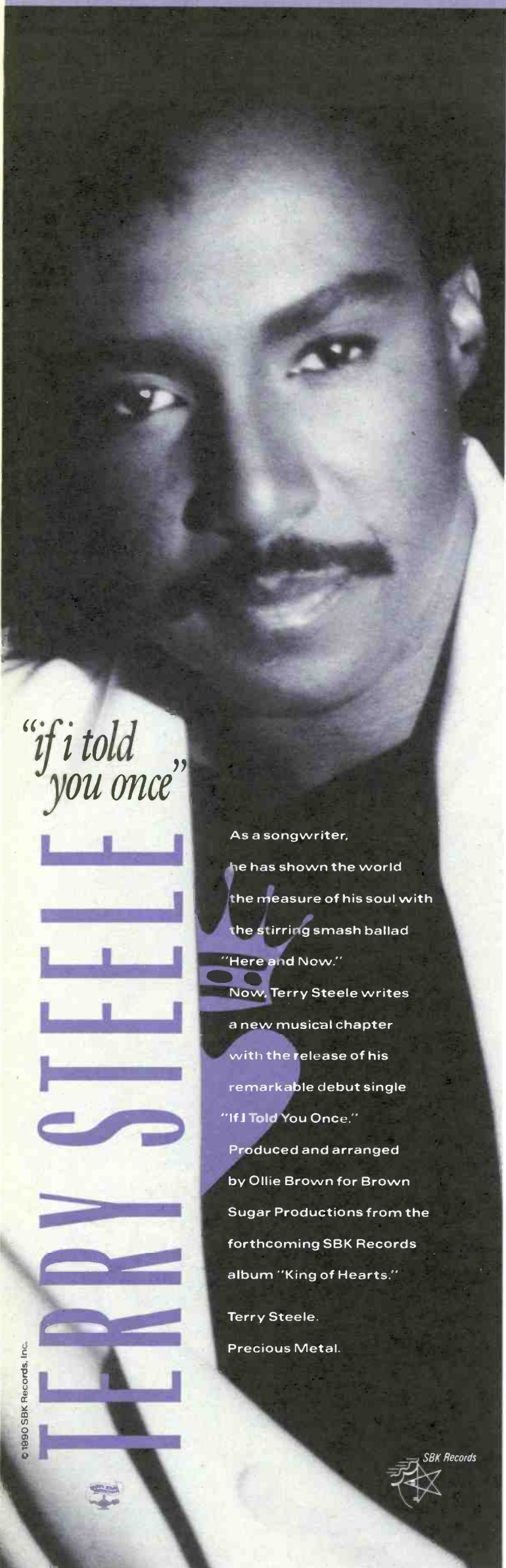
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ON ATLANTA ARTISTS/MERCURY COMPACT DISCS, CHROME CASSETTES AND RECORDS

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a new musical chapter
with the release of his
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Produced and arranged
by Ollie Brown for Brown
Sugar Productions from the
forthcoming SBK Records
album "King of Hearts."
Terry Steele.
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SBK Records

FOR WEEK ENDING MAY 26, 1990

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HOLD ON	EN VOGUE	1
2	2	RUB YOU THE RIGHT WAY	JOHNNY GILL	3
3	7	ALRIGHT	JANET JACKSON	2
4	6	GET A LIFE	SOUL II SOUL	6
5	9	THE BLUES	TONY! TONI! TONE!	4
6	3	POISON	BELL BIV DEVOE	12
7	11	911 IS A JOKE	PUBLIC ENEMY	16
8	16	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	5
9	12	IT'S TIME	THE WINANS	8
10	18	U CAN'T TOUCH THIS	M.C. HAMMER	9
11	15	WHY YOU GET FUNKY ON ME	TODAY	7
12	10	ALWAYS AND FOREVER	WHISTLE	11
13	4	SHOW ME	HOWARD HEWETT	15
14	5	ALL OVER YOU	FREDDIE JACKSON	17
15	14	MY BABY'S HOUSE	MICHAEL COOPER	10
16	17	DON'T WANNA FALL IN LOVE	JANE CHILD	14
17	13	THE HUMPTY DANCE	DIGITAL UNDERGROUND	24
18	21	LIFT EVERY VOICE AND SING	MELBA MOORE & FRIENDS	13
19	8	GIRLS NITE OUT	TYLER COLLINS	27
20	26	GHETTO HEAVEN	THE FAMILY STAND	21
21	28	OOH LA LA	PERFECT GENTLEMEN	20
22	24	CRAZY 4 U	SYBIL (WITH SALT-N-PEPA)	19
23	22	SHAKE IT UP!	THE JAMAICA BOYS	18
24	40	NICETY	MICHEL'LE	26
25	37	TURTLE POWER	PARTNERS IN KRYME	30
26	31	SIR LANCELOT	CALLOWAY	23
27	19	READY OR NOT	AFTER 7	38
28	35	VOGUE	MADONNA	33
29	23	DO YOU REMEMBER	BY ALL MEANS	37
30	36	ONE GIRL	CHRISTOPHER WILLIAMS	31
31	25	JUICY GOTCHA CRAZY	OAKTOWN'S 3-5-7	67
32	20	LOVE IS LIKE AN ITCHING IN MY HEART	THE GOOD GIRLS	58
33	38	RIISING TO THE TOP	PHALON	29
34	—	SPIN THAT WHEEL	HI TEK 3 FEATURING YA KID K	39
35	—	I'M THE MAGNIFICENT	SPECIAL ED	47
36	—	GOOD LOVE	KLYMAXX	22
37	33	WHIP APPEAL	BABYFACE	64
38	39	"B" GIRLS	YOUNG AND RESTLESS	63
39	—	THE POWER	SNAP	46
40	—	HOW 'BOUT US	GRAYSON HUGH & BETTY WRIGHT	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	HOLD ON	EN VOGUE	1
2	3	ALRIGHT	JANET JACKSON	2
3	7	THE BLUES	TONY! TONI! TONE!	4
4	6	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	5
5	1	RUB YOU THE RIGHT WAY	JOHNNY GILL	3
6	9	WHY YOU GET FUNKY ON ME	TODAY	7
7	11	IT'S TIME	THE WINANS	8
8	12	MY BABY'S HOUSE	MICHAEL COOPER	10
9	5	GET A LIFE	SOUL II SOUL	6
10	15	U CAN'T TOUCH THIS	M.C. HAMMER	9
11	14	LIFT EVERY VOICE AND SING	MELBA MOORE & FRIENDS	13
12	19	SHAKE IT UP!	THE JAMAICA BOYS	18
13	13	ALWAYS AND FOREVER	WHISTLE	11
14	18	DON'T WANNA FALL IN LOVE	JANE CHILD	14
15	17	CRAZY 4 U	SYBIL (WITH SALT-N-PEPA)	19
16	20	GOOD LOVE	KLYMAXX	22
17	21	OOH LA LA	PERFECT GENTLEMEN	20
18	22	ALL I DO IS THINK OF YOU	TROOP	25
19	23	GHETTO HEAVEN	THE FAMILY STAND	21
20	24	SIR LANCELOT	CALLOWAY	23
21	8	SHOW ME	HOWARD HEWETT	15
22	10	POISON	BELL BIV DEVOE	12
23	25	PARADISE	RUBY TURNER	28
24	28	NICETY	MICHEL'LE	26
25	4	ALL OVER YOU	FREDDIE JACKSON	17
26	26	RIISING TO THE TOP	PHALON	29
27	31	YOU CAN'T DENY IT	LISA STANSFIELD	34
28	27	HOW 'BOUT US	GRAYSON HUGH & BETTY WRIGHT	32
29	33	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	35
30	35	MERCY MERCY ME (THE ECOLOGY)	MILIRA	36
31	—	STAY	GLENN JONES	41
32	36	HELLO STRANGER	SHE FEATURING KIM WATERS	40
33	—	UNTIL YOU COME BACK TO ME	MIKI HOWARD	43
34	38	IRRESISTIBLE	MILES JAYE	45
35	—	FOR THE LOVE OF YOU	EARTH, WIND & FIRE	44
36	32	ONE GIRL	CHRISTOPHER WILLIAMS	31
37	39	911 IS A JOKE	PUBLIC ENEMY	16
38	—	HUNGRY FOR ME AGAIN	ASHFORD & SIMPSON	48
39	—	VOGUE	MADONNA	33
40	40	MY HEART BEATS FOR YOU	THE NEWTRONS	50

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40																												
16 911 IS A JOKE (Def American, BMI)	HOLD ON (Two Tuff-Enuff, BMI)	HOW 'BOUT US (FROM TRUE LOVE) (Irving, BMI)	ALRIGHT (Irving, BMI)	THE BLUES (GLG Two, BMI/Pubhowyalike, BMI)	HUNGRY FOR ME AGAIN (FROM DEF BY TEMPTATION) (Nick-O-Val, ASCAP)	I'D LIKE TO GET TO KNOW YOU (Colgems-EMI, ASCAP) WBM	I DON'T FEEL MUCH LIKE CRYING (Kermy, BMI/Hip Trip, BMI)	I'M THE MAGNIFICENT (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)	IRRESISTIBLE (Abana, BMI/Virgin Songs, BMI)	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR (Blue Mountain, ASCAP)	IT'S THE SAME OLD LOVE (Jobete, ASCAP/Taj Mahal, ASCAP/Gold, ASCAP/Tone's Kid, ASCAP)	IT'S TIME (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Donril, ASCAP/Zomba, ASCAP)	I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-Da, BMI/Rustomatic, ASCAP)	I WONDER WHO SHE'S LOVING (CBS, ASCAP/Sister Teresa, ASCAP/Nutsty, ASCAP/Bridgeport, BMI)	JINGLING BABY (D&D, ASCAP/L.L. Cool J, ASCAP/DJ, ASCAP)	JUICY GOTCHA CRAZY (Bust-It, BMI)	LIFT EVERY VOICE AND SING (Edward B. Marks, BMI)	LOVE HIGH (Johnnie Mae, BMI/Willesden, BMI)	LOVE IS LIKE AN ITCHING IN MY HEART (Stone Agate, BMI) CPP	LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)	LOVE YOU HONEY (Ranjack, BMI)	MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	MERCY MERCY ME (THE ECOLOGY) (Jobete, ASCAP)	MIDNIGHT LOVE (Harrindur, BMI/Pure Delight, BMI/Tortoise Feather, BMI/Thor, BMI/Ensign, BMI)	MY BABY'S HOUSE (Bee Germaine, BMI)	MY HEART BEATS FOR YOU (Music Corp. Of America, BMI/Glitter & Gold, BMI)	MY HOOPTIE (Locked Up, ASCAP)	NICETY (Ruthless Attack, ASCAP)	NO MORE TEARS (WB, ASCAP/Angel Notes, ASCAP)	NOT ON THE OUTSIDE (Gambi, BMI)	NUMBER ONE (Ashfo, ASCAP)	ONE GIRL (Trycep, BMI/Willesden, BMI)	ONE MILE FROM PARADISE (Pejjo, BMI/Bernard, BMI)	OOH LA LA (I CAN'T GET OVER YOU) (Maurice Starr, ASCAP/EMI April, ASCAP) HL	PARADISE (Zomba, ASCAP)	POISON (Hi-Frost, BMI)	THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI)	RADIO DRIVER (EMI Blackwood, BMI/Domino Theory, BMI)	READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL	REAL LOVE (EMI April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP)	RIISING TO THE TOP (Baby Ann, ASCAP/Sir Terry, ASCAP)	RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM	THE SECRET GARDEN (Hee Bee Doomit, ASCAP/MCA, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP) CPP/WBM/HL	SHAKE IT UP! (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI) WBM	SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unisity, ASCAP/EMI April, ASCAP)	SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI)	SIR LANCELOT (Calico, BMI/Screen Gems-EMI, BMI/Epic/Solar, BMI) WBM	SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)	SPIN THAT WHEEL (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	SPREAD MY WINGS (Selesongs, ASCAP/Sarapis, ASCAP)	STAY (Kaptain K, ASCAP/MCA, ASCAP/Tutu, ASCAP)	SWEAT YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	TEMPTATION (EMI, ASCAP/Maurice Starr, ASCAP)	THIS IS LOVE (Zomba, ASCAP)	THROUGH THE TEST OF TIME (Art Street, BMI/Rashida, BMI)	TOKYO BLUE (Najee, ASCAP/Bad Bunny, ASCAP)	TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Doomit, ASCAP/WB, ASCAP/Black Chick, ASCAP) WBM	TURTLE POWER (EMI Blackwood, BMI/Kikimit, BMI)	U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)	UNTIL YOU COME BACK TO ME (Jobete, ASCAP/Stone Gate, BMI)	VOGUE (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM	WAIT FOR ME (EMI Blackwood, BMI/ATV, BMI/Irving, BMI)	WATCHING YOU (Cotillion, BMI/Warner-Tamerlane, BMI) WBM	WE CAN MAKE IT ALRIGHT (EMI Blackwood, BMI/Good Choice, BMI/C Dub, ASCAP/Rockwood, BMI)	WHAT GOES AROUND (Reata, ASCAP/Peach Pie, ASCAP/Tunes-R-Us, ASCAP/KMA, ASCAP)	WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL	WHY YOU GET FUNKY ON ME (FROM HOUSE PARTY) (Virgin Songs, BMI/Cal-Genie, BMI)	YOU CAN'T DENY IT (Big Life, PRS)



ACT LIKE YOU KNOW: To no one's surprise, "Hold On" by **En Vogue** (Atlantic) sails into the No. 1 spot on the Hot Black Singles chart. According to **Sylvia Rhone**, senior VP/GM, the single should receive RIAA gold certification this week. Of the 96 stations reporting it, 44 list it at the top of their charts. Of those No. 1 stations, 10 list it at No. 1 for the second week, and two stations hold it for at least three weeks: WZFX Fayetteville, N.C., and WLWZ Greenville, S.C. Many other stations show upward movement and therefore this single could gain radio points next week.

"ALRIGHT" BY JANET JACKSON (A&M) moves 3-2, and we will know next week whether this will be the third No. 1 single in a row from "Janet Jackson's Rhythm Nation: 1814" album. The single has been remixed to include a rap vocal by **Heavy D** that should spur this record on for a few more weeks. (Heavy also appears in the remixed video.) There are 95 stations listing the single, including WRBD Fort Lauderdale, which is new this week. Twenty-five stations give "Alright" No. 1 reports, including six that hold it for the second week: WDAS Philadelphia; WQFX Gulfport, Miss.; KMJM St. Louis; and WRKE Ocean View, Del.

EVERYDAY, EVERYDAY THEY PLAY "THE BLUES": This single by **Tony! Toni! Toné!** (Wing) has made a remarkable climb up the charts to No. 4 in its seventh week. It gets its first No. 1 report from WZAK Cleveland. Of the 99 reporting stations, a full 96 are listing "The Blues." Top 10 reports are shown by 27 stations, and 49 others list it top five. It ranks No. 3 overall at radio and No. 5 in retail points.

NEW JACK GOSPEL: "It's Time" by the Winans (Qwest) jumps into the top 10 with a 12-8 move, matching the best performance of siblings **BeBe & CeCe Winans'** single, "Lost Without You" (Capitol) back in April 1989. It is hard to refrain from comparing the two acts, since both have found a formula that spreads the good news message to the masses via popular black radio. The Winans have been assisted on this single by **Teddy Riley**, whose vocal and studio work clearly have added to the accessibility of this project for secular radio. Ninety-one stations report the single, including WMYK Norfolk, Va., which is new this week. Sixty-nine stations show upward playlist movement. It is No. 1 at WQMG Greensboro, N.C. Eighteen stations list it top five, including WDKX Rochester, N.Y. (3-2); WQOK Nashville (5-4); WMGL Charleston, S.C. (6-4); WVEE Atlanta (4-3); KMJQ Houston (15-5); KDKO Denver (7-4); and KDIA San Francisco (13-6).

LET ME COUNT THE WAYS: "U Can't Touch This" by M.C. Hammer (Capitol) drives 14-9, with reports from 82 stations, including new activity at KPRS Kansas City, Mo. There are stations on the panel that are courting an adult audience or that simply refuse to play rap. It will be interesting to see if the stations that are out on this record might reconsider based on the sales and pop success of this record. "Touch This" is No. 1 at WJMI Jackson, Miss.; KDAY Los Angeles; and KSOL San Francisco. It is top five at 13 stations and top ten at 21 others. The distribution of points between radio and retail are very much like a real radio record!

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON
FRIENDS' ADVICE					
THE POINTER SISTERS MOTOWN	5	11	22	38	38
THIS IS LOVE					
REGINA BELLE COLUMBIA	6	9	18	33	71
LAY YOUR TROUBLES DOWN					
ANGELA WINBUSH MERCURY	5	10	15	30	31
MIDNIGHT LOVE					
STARPOINT ELEKTRA	1	7	15	23	48
THE POWER					
SNAP ARISTA	5	7	9	21	49
STEP BY STEP					
NEW KIDS ON THE... COLUMBIA	5	4	12	21	21
GOD MADE ME FUNKE					
KOOL MOE DEE JIVE	3	6	11	20	37
I DON'T FEEL MUCH LIKE...					
RANDY CRAWFORD WARNER BROS.	3	6	10	19	74
COME IN					
DIANNE REEVES EMI	3	4	10	17	69
ITCHIN' IN MY PANTS					
D'LAVANCE ASSOCIATED	2	3	12	17	17

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

the SUPERIORS

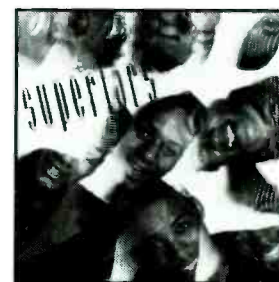


Temptation

Go for it! **Temptation**, the captivating first single from **THE SUPERIORS**. Their unique attraction can be seen

live (6/9/90) on Soul Train and on the **Temptation** video—now on BET and local outlets. Their debut release, "PERFECT TIMING," scores a direct hit on every front—from polished R&B ballads to the solid dance beats of their native Boston. **Temptation. 2 Hard 2 Resist.**

On Columbia.



Produced by Maurice Starr.
Executive Producers: The General, Dick Scott, Cecil Holmes

Columbia

General Entertainment Management
A Maurice Starr Company



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HOT DANCE MUSIC

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	6	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
2	2	3	7	THE POWER ARISTA AD1-2014	◆ SNAP
3	4	5	6	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
4	6	10	7	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
5	7	13	4	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
6	5	7	10	STREET TUFF DESIRE 873 743-1/MERCURY	◆ REBEL MC & DOUBLE THE TROUBLE
7	3	1	8	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
8	8	11	7	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
9	12	17	5	POISON MCA 24003	◆ BELL BIV DEVOE
10	11	12	7	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
11	16	20	5	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
12	17	18	8	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
13	18	26	4	N-R-G MCA 24015	ADAMSKI
14	19	21	5	LIGHTNING MAN GEFEN 0-21465	◆ NITZER EBB
15	24	34	4	FAME 90 EMI V-56163	◆ DAVID BOWIE FEATURING QUEEN LATIFAH
16	22	28	4	WILL YOU BE THERE ENIGMA 7 75550 0	CELEBRATE THE NUN
17	14	16	6	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
18	20	23	5	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	◆ THE COVER GIRLS
19	26	33	4	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
20	23	29	5	VISIONS 4TH & B'WAY 497/ISLAND	ROBERT OWENS
21	25	31	4	GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
22	9	6	8	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
23	15	15	6	LOVE CHILD ATCO 0-96487/ATLANTIC	◆ SWEET SENSATION
24	10	9	6	GET A LIFE/FAIRPLAY VIRGIN 0-96482	◆ SOUL II SOUL
25	27	32	4	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
26	33	41	4	THE SEX OF IT COLUMBIA 44 69204	◆ KID CREOLE AND THE COCONUTS
27	31	36	4	NATURAL THING PROFILE PRO-7284	INNOCENCE FEATURING GEE MORRIS
28	30	35	5	HALLELUJAH ELEKTRA 0-60945	◆ HAPPY MONDAYS
29	32	38	4	GIVE ME LOVE ZYX 6268-12	FUN FUN
30	13	4	8	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
31	40	49	3	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
★★★ POWER PICK ★★★					
32	43	—	2	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
33	38	45	3	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
34	36	39	4	COME AND FLY WITH ME JIVE 1342-1-JD/RCA	DJ PIERRE
35	21	14	9	EVERY LITTLE WORD CAPITOL V-15556	◆ FLESH FOR LULU
★★★ HOT SHOT DEBUT ★★★					
36	NEW ▶	1	1	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
37	41	47	3	C'MON AND DANCE WITH ME COLUMBIA 44 69206	PARIS BY AIR
38	NEW ▶	1	1	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	JOHNNY GILL
39	NEW ▶	1	1	GIRLS NITE OUT RCA 2546-1-RD	TYLER COLLINS
40	45	—	2	PICTURES OF YOU ELEKTRA 0-66639	◆ THE CURE
41	29	19	10	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
42	NEW ▶	1	1	DATE WITH THE RAIN ATLANTIC 0-86222	JAMIE PRINCIPLE
43	49	—	2	FOOLS GOLD SILVERTONE 13154-1-JD/RCA	◆ THE STONE ROSES
44	47	—	2	MOONLIGHT ON WATER ATLANTIC 0-86195	◆ LAURA BRANIGAN
45	NEW ▶	1	1	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
46	44	—	2	TALK ABOUT ROCKIN' CAPITOL V-15574	2 GIRLS
47	48	—	2	PROBABLY A ROBBERY/SPACE GLADIATOR ENIGMA V-75543	RENEGADE SOUNDWAVE
48	NEW ▶	1	1	BOUNCE BACK MCA 24018	ALISHA
49	34	27	13	THE HUMPTY DANCE TOMMY BOY TB-944	◆ DIGITAL UNDERGROUND
50	NEW ▶	1	1	THIS BEAT IS TECHNOTRONIC SBK V-19709	TECHNOTRONIC

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	5	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
2	2	3	6	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
3	3	4	8	POISON MCA 24003	◆ BELL BIV DEVOE
4	5	8	7	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
5	4	2	7	GET A LIFE/FAIRPLAY VIRGIN 0-96482	◆ SOUL II SOUL
6	6	10	4	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
7	10	11	7	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
8	9	9	8	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
9	15	22	4	THE POWER ARISTA AD1-2014	◆ SNAP
10	16	21	4	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
11	7	5	9	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
12	12	14	8	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
13	14	18	6	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
14	39	—	2	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
15	11	7	16	THE HUMPTY DANCE TOMMY BOY TB-944	◆ DIGITAL UNDERGROUND
16	18	19	5	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
17	8	6	8	LOVE CHILD ATCO 0-96487/ATLANTIC	◆ SWEET SENSATION
18	13	12	7	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
19	22	28	4	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
20	20	23	5	THE POWER WILD PITCH WP-1018	POWER JAM FEATURING CHILL ROB G
21	23	29	4	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
22	24	31	4	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
23	19	13	7	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
24	17	15	8	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
★★★ POWER PICK ★★★					
25	32	38	3	FAME 90 EMI V-56163	◆ DAVID BOWIE FEATURING QUEEN LATIFAH
26	26	30	5	911 IS A JOKE DEF JAM 44 73179/COLUMBIA	◆ PUBLIC ENEMY
27	31	37	4	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
28	28	27	6	PACIFIC TOMMY BOY TB-949	◆ 808 STATE
29	35	39	4	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
30	27	24	7	LIGHTNING MAN GEFEN 0-21465	◆ NITZER EBB
31	38	46	3	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	◆ THE COVER GIRLS
32	25	17	11	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
★★★ HOT SHOT DEBUT ★★★					
33	NEW ▶	1	1	GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
34	36	41	3	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS
35	21	16	16	ALL AROUND THE WORLD ARISTA AD1-9929	◆ LISA STANSFIELD
36	42	—	2	RESCUE ME SLEEPING BAG SLX-40155	RAIANA PAIGE
37	41	—	2	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TON!! TONE!
38	47	—	2	WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") MOTOWN MOT-4711	◆ TODAY
39	37	36	5	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 973-1/POLYDOR	◆ JIMMY SOMERVILLE
40	NEW ▶	1	1	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	MELLOW MAN ACE
41	29	25	8	LOVE IS LIKE AN ITCHING IN MY HEART MOTOWN MOT-4690	◆ GOOD GIRLS
42	30	20	10	SENDING ALL MY LOVE ATLANTIC 0-86220	◆ LINEAR
43	49	—	2	DATE WITH THE RAIN ATLANTIC 0-86222	JAMIE PRINCIPLE
44	34	26	11	TIME AFTER TIME JAM CITY 63961-5003	◆ TIMMY-T
45	NEW ▶	1	1	GOOD LOVE MCA 24000	KLYMAXX
46	33	32	7	GIRL UPSTAIRS URO 100	DAIZE
47	48	—	2	IT'S ME, CATHY (FOLLOW MY HEART)/THE PICTURE CURB V-77051	HUBERT KAH
48	43	45	3	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
49	NEW ▶	1	1	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
50	45	47	3	CRAZY 4 YOU NEXT PLATEAU NP50115	◆ SYBIL

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.

Revenge

PINEAPPLE FACE
(V-15559)
the first track from
REVENGE
featuring New Order's
PETER HOOK

From One True Passion
(C-940531)

Warning!

Adeva

The U.S. debut track
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Vibrant Dance-Club Scene Flourishes In Manchester

Bill Coleman is on vacation. This week's *Dance Trax* column was written by Wendy Blatt.

CONTRARY TO conventional wisdom, trends don't always spring from the biggest and busiest cities in their respective countries. For confirmation of such an instance in the U.S., one need only look to Chicago's innovations in and nurturance of house music. In the U.K., Manchester currently leads the way with a vibrant club scene based on groundbreaking music and the prevalence of mild hallucinogens.

For all the hype currently attending the scene, clubs and crowds in blue-collar "Madchester" are as unpretentious as any that have ever existed. A young crowd (primarily under 25), dressed almost exclusively in jeans and T-shirts, cares little for

posh decor or sophisticated lighting: Music drives this scene, and they're always ready to dance to the newest.

Manchester has a sort of traditional cultural/musical rivalry with London, perhaps analogous to San Francisco's and Los Angeles' generally good-natured cultural feuds. While the scene has been going on for quite a few years, it's only recently that the media have swooped in on Manchester to check it out. A recent issue of U.K. publication *The Face* featured a section comparing and contrasting the Manchester music scene with that of London. MTV and Rolling Stone were both present at the 11,000-capacity G-Mex for a recent sold-out *Happy Mondays/808 State* homecoming concert, where an SRO audience danced nonstop for close to three hours to both bands, plus hipster Paul Oakenfeld's preshow and

between-acts DJ routine. "The scene is still growing, and the standard of English DJs has gotten much higher" in the past few years, says Oakenfeld. "And that's just started. There's a handful now, but there's hundreds of kids all trying to do it. It will get stronger."

Manchester is an energetic, youthful scene, a mere two and a half hours north of London by train. There are dozens of clubs within the city proper and dozens more in surrounding cities and towns (Birmingham and Leeds are both within an hour's drive). The local audience is thoroughly engulfed in dance music and supportive of a wide range of local artists, many of whom are breaking nationally and internationally with music geared toward the dance floor.

From such dance-oriented-rock sta-

ples as *Joy Division*, the *Fall*, and *New Order* to the new wave of dance acts led by the *Happy Mondays*, *808 State*, and *Inspiral Carpets*, there seems to be no limit to the array of talent Manchester continues to produce. Dance music is popular enough for a major DJ to be able to draw more of a crowd than a lot of bands. Before the raves were stopped by police last year, northern England played host to warehouse and outdoor parties with as many as 40,000

attendees.

By far the best-known club in town is the Hacienda, where on any given weekend the lines might stretch up to a quarter mile down the road. DJs *Graham Park* and *Mike Pickering* preside over what may well be the most energetic dance floor anywhere. The building, a converted dry-port shipping facility, gets a lot of mileage out of minimal lighting and fog usage. Hacienda has great air cir-

(Continued on page 79)

Somerville Peppers His Music With Politics

BY LARRY FLICK

NEW YORK—With the release of his debut solo album, "Read My Lips," London/PolyGram recording artist Jimmy Somerville marks a milestone not only in his career, but in his personal life as well.

In addition to striking out on his own musically, the former lead vocalist for Bronski Beat and the Communards has announced plans to leave his native England to move to San Francisco. He says the release of "Read My Lips" was a catalyst to this decision.

"This album is important to me in that I feel it has some of my best, and most imaginative, songwriting on it," he says. "But it also caps off a complete period of my life. Now I want to try something new. I want to experience living in a gay ghetto. We don't have anything like that in England. I want to see how that kind of environment is surviving, and I want to incorporate that kind of lifestyle into my songwriting."

Although his label is in the middle of an extensive promotion push behind "Read My Lips" and its first stateside single, a cover of the Sylvester disco classic "You Make Me

Feel (Mighty Real)," Somerville says he has little intention of jumping into the media hype machine himself in support of the project.

"The music industry is so mercenary, and I find it quite difficult to participate in the mechanical manufacturing of pop stars here in America," he says. "Making some of the initial rounds and talking to people is fine, but I'd much rather spend my time promoting groups like ACT-UP [AIDS Coalition to Unleash Power] than one of my records for months on end. Taking a political stand is so much more important to me than product shipping units. Luckily [PolyGram] is supportive of my choices."

When Somerville *does* agree to discuss his music, it inevitably leads to an exploration of politics. He views the two as "inseparable."

"In many cultures, music is inspired by politics," he says. "And much of what I write is inspired by what is happening in the world. But in America, music is a multinational industry. Almost everything is packaged the same way you package corn flakes or soap detergent. It's very depressing at times."

Even his decision to record "You Make Me Feel (Mighty Real)" was fueled by politics. According to the singer, the track was originally released during a period of time when the gay community was successful in creating positive visibility. "And then AIDS created a political backlash. I wanted to bring this song forward as a means of picking up these pieces of

history and contributing to bringing out a positive image of gay men."

The track is actually one in a series of tunes Somerville has resurrected from the '70s disco era. Two others, "Don't Leave Me This Way" and "Never Can Say Goodbye," were moderate club hits covered by the Communards. The singer says he is trying to "reclaim what originally belonged to the gay community."

"During the '70s, we had all of these gay men expressing their emotions by writing music, and then using women vocalists as a front," he says. "We can now front these songs ourselves. It's an important thing to do. The problem is that so few people are willing to jeopardize record sales in order to be the honest and true people they really are."

Clearly, Somerville has no fear of such a risk. In keeping with his policy against intensive self-promotion, he has nixed proposals for a full-scale concert and/or promotion tour. The singer's primary public appearances of late have been benefit concerts to support ACT-UP. Beyond that, he plans to concentrate on his move to America and write new material.

In the meantime, PolyGram will continue its efforts to generate state-side action for the album, which has already tallied impressive sales in the U.K. and throughout Europe. The label has yet to decide on a second U.S. single, although the front-running prospect appears to be the title track, an anthem dedicated to ACT-UP founder Larry Kramer.

HOT DANCE BREAKOUTS

CLUB PLAY

1. SUNSHINE/I FEEL LOVE FAX YOURSELF SANDSTONE
2. INFINITY GURU JOSH RCA
3. WALK ON THE WILD SIDE JAMIE J. MORGAN TABU
4. OUT OF CONTROL OINGO BOINGO MCA
5. TAKE YOUR TIME/DON'T YOU WANT MORE MANTRONIX CAPITOL

12" SINGLES SALES

1. NOVEMBER SPAWNED A MONSTER MORRISSEY SIRE
2. MOMENTS IN SOUL J.T. & THE BIG FAMILY ZYX
3. THE LOVER WHO ROCKS YOU (ALL NIGHT) INDIA REPRISÉ
4. SITTING IN THE LAP OF LUXURY LOUIE LOUIE WTG
5. YOU CAN'T DENY IT LISA STANFIELD ARISTA

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

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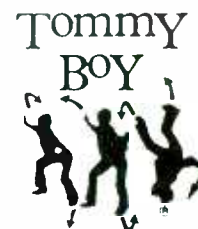
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IN THIS SECTION

Words & Music: Rock's Dark Topical Twist

Hail Little Caesar, In Chart Debut

Trip Shakespeare Energizes 'Universe'

Jazz & Heritage Fest Closes On High Note

Little Feat Steps Into Spotlight Again Hot 'Mambo' Showcases A New Maturity

BY RANDALL BEACH

NEW YORK—With their second postreunion album, "Representing The Mambo," rising up the Top Pop Albums chart, and a summerlong tour under way, the members of Little Feat are nurturing their resurgence, keeping a grip on business details these days as well as the trademark Little Feat beat.

"Everybody has grown up," says keyboardist/vocalist Bill Payne, during an interview at Warner Bros. Records' offices in New York, before heading to the New Orleans Jazz & Heritage Festival, where the band's tour opened. "There's a real sense in the band of wanting to change, for all the right reasons."

The biggest change: understanding the need for oversight and control. For instance, when the band members saw the video that had been made for "Texas Twister"—the first single from "Representing The Mambo," which hit No. 1 last week on the Album Rock Tracks chart—they did not think the clip quite reflected the song's meaning and imagery.

"Somehow the story got a little... twisted," says guitarist/vocalist Paul Barrere. "The director's intent was to

have it more of a dreamy sequence, a screwball version of 'Bonnie And Clyde.' In reality, it looked like a mean little chick with a gun. He missed the tongue-in-cheek quality of it. It's been re-edited," he adds. The video has been placed in breakout rotation on MTV.

Now that they are both fathers (and both 41 years old), Payne and Barrere, along with their co-writers, are addressing some adult themes. The darkest cut on "Mambo" is "Teenage Warrior," a sober look at gang violence in Los Angeles. "It's something we're confronted with and we'll be confronted with it a lot more," says Payne. "It's a frightening prospect... Life is not all chicks and cars."

This maturity also comes through when Payne and Barrere discuss the 1979 death of Little Feat founder and 10-year leader Lowell George. "It was cardiac arrest due to respiratory failure due to a lot of doo-doo," says Barrere. "He was 80 pounds overweight and he took a lot of drugs and drank a lot. A few years after that, we finally wised up. With drug and alcohol abuse, you come to that wall yourself. Either you hit it and bounce back and say, 'I've gotta cut out this

crap,' or you hit it so hard that you die. We were lucky. We bounced back."

This "wising up" occurred during the years of solo projects and soul-searching. Without their leader, the others in the band had figured they could not go on as a unit. But in 1985, Payne, Barrere, drummer Richie

(Continued on page 71)



EMI Music's Child. Hit-making songwriter Desmond Child, right, meets with EMI Music Publishing chairman and CEO Charles Koppleman, left, and VP Martin Bandier, center, after renewing his worldwide publishing agreement with EMI. Child, who has two songs he co-wrote currently on the Hot 100 with Aerosmith's "What It Takes" and Michael Bolton's "How Can We Be Lovers," has a string of chart-climbers to his credit, including Cher's "We All Sleep Alone" as well as Bon Jovi's "Living On A Prayer" and "You Give Love A Bad Name," which both reached No. 1.

A Chill Wind Follows Lyrics-Sticker Move; Marvelous Mattea; Digital 'Pet Sounds'

WITH THE ADOPTION of a voluntary, uniform, "explicit lyrics" sticker May 9 by the Recording Industry Assn. of America, the major record companies can now assure lyrics watchdogs they are "responsible corporate citizens," providing consumer information on records some may find objectionable.

Unfortunately, the same companies may no longer be able to assure their own artists of unfettered access to the retail market—unless acts toe the line to avoid "explicit" lyrics.

The fact repeatedly glossed over by lyrics-sticker proponents is that such labels have been, and may continue to be, used by some retailers as reason to not display and/or stock product. No, it's not censorship. It just has the same result in the marketplace.

Artists in the studio even now can't help but feel the chilling effect of the voluntary labeling move. Sure, they supposedly still enjoy creative freedom. But if they edge into the area of language some may consider objectionable (like artists as mainstream as John Lennon, the Pretenders, and the Who have done in the prestickered past), as one A&R exec told Billboard, "I would... inform the artist what the [retailing] ramifications of certain lyrics might be."

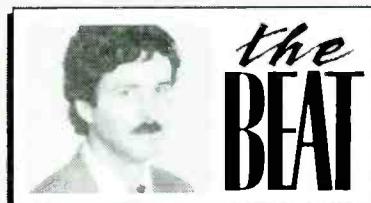
Ultimately, the recording industry had its hand forced on the labeling front. Facing pending legislation in 16 states and fears of possible federal action—and unwilling to take a long, costly, and risky trip through the political process—the major labels opted to defuse the issue. With its voluntary action, the recording industry has won the battle against mandatory labeling bills. It doesn't seem as concerned with losing the war for creative freedom.

FROM THE HEART: The opportunity to do more headlining dates has come in just the past few months, Kathy Mattea told her audience at her recent Bottom Line stop in New York. Many, many more ought to follow. Mattea's performance, showcasing her latest Mercury/PolyGram disk, "Willow In The Wind," and previewing songs from an album in the works, was exceptional. Enlivening her set with personable, between-song patter, this recent winner of the ACM's top-female-vocalist award brought a sure sense of humor, strength, and even faith to singing stellar material. It was the kind of show that makes Mattea's rise to the heights of country stardom seem inevitable. And can pop crossover be far behind? The set included the ACM song of the year, "Where've You Been," co-written by Mattea's husband, Jon Vezner, and Don Henry, and a song Mattea described as a fitting per-

sonal anthem, "Come From The Heart." The latter was co-written by Suzanna Clark, whose husband, Guy Clark, opened for Mattea. With such classics as "L.A. Freeway" and "Desperadoes Waiting For A Train" to his credit, Clark, who now records for Sugar Hill Records, is one of the low-key heroes of country songwriting.

CAROLINE, YES: Capitol Records kicks off its reissue of the Beach Boys catalog in "double-play CD" format with the long-awaited arrival of "Pet Sounds" on compact disk, digitally remastered by Larry Walsh and Mark Linnett. In the CD's liner notes, Brian Wilson recalls, "I was obsessed with explaining, musically, how I felt inside. This, I thought, could be the beginning of a new type of sophisticated-feeling music. I definitely felt the need to compete with the Beatles," whose "Rubber Soul" had spurred Wilson on. (According to Capitol, Paul McCartney, in turn, credits "Pet Sounds" with inspiring the musical invention of "Sgt. Pepper's Lonely Hearts Club Band." Further illuminated by extensive liner notes by Beach Boys biographer David Leaf, the album captures the shift by Wilson from the "Fun, Fun, Fun" of his early hits to the doubts of "God Only Knows," "Caroline, No," and "I Just Wasn't Made For These Times."

ON THE BEAT: Sinead O'Connor's laudable decision to forgo her "Saturday Night Live" TV appearance on the bill with Andrew "Dice" Clay (Billboard, May 19), led to the welcome last-minute booking of the Spanic Boys from Milwaukee, whose terrific Telecaster-fired tracks are showcased on their debut disk for Rounder Records... Deacon Blue will get a new promotional push from Columbia with the release of a video of "Real Gone Kid." The clip comes from an upcoming U.K. longform of the band directed by Meiert Avis, who has worked on U2 and Bruce Springsteen vids... After the chart-climbing triumph of the "Pretty Woman" soundtrack, EMI A&R VP Ron Fair has set his sights on a disk for an upcoming Robert De Niro flick, "Fear No Evil," which will include an appearance—and likely songs from—EMI vocalist Dianne Reeves... Elsewhere in the film world, former Wall Of Voodoo singer Andy Priebow, whose debut solo disk will be released by Doctor Dream Records next month, will write and produce two songs for Jennifer Beals of "Flashdance" fame, for her upcoming role in the I.R.S. Media film "Blood And Concrete."



by Thom Duffy

Minnesota Music Awards Marked By Minimal Glitz

BY DON HEILMAN

ST. PAUL, Minn.—At 2½ hours, the 10th annual Minnesota Music Awards program ran just over half the length of last year's gala, but that wasn't the only way in which this year's show was stripped down. Thanks to a low celebrity quotient and controversy over the program's presentation, the watchwords for the evening were modesty and understatement.

Held in the 1,000-seat ballroom of the St. Paul Radisson Hotel, the awards went smoothly despite a rift between the Minnesota Music Academy, which had run the awards in recent years, and the newly formed

Minnesota Music Network, a group composed mostly of area music businessmen. The controversy centered around the academy's debt accumulation from past awards programs—which was partially assumed by the local weekly newspaper City Pages in exchange for control of the awards—and the network's decision to charge bands that wanted to participate in their showcase concerts. Both entities wound up coordinating their own seminars and showcases.

The awards profited from toning down the glitz, since few of the area's best-known musical figures were in attendance. Prince, having played a

(Continued on page 43)

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XYZ

Rock Songs Often Project Mixed Signals On Social Ills

BY IRV LIGHTMAN

TEACHING "HATE & FEAR": Social commentary by the pop songmasters of the past was usually confined to wry or witty notions of romantic love, poking fun at politicians, the upper classes, or cataloging the cultural tastes of the day. There was recognition, generally reassuring and lighthearted, of economic disaster—the Depression era's "I've Got Five Dollars" by **Rodgers & Hart** and "Let's Have Another Cup Of Coffee" by **Irving Berlin** come to mind. Then there were morale boosters for GIs or the folks back home during World War II. But there was some serious stuff, too, such as **Jay Gorney** and **E.Y. Harburg's** "Brother, Can You Spare A Dime?," also born of the Depression, and **Alan Lewis** and **Earl Robinson's** paean to racial and religious harmony, "The House I Live In," performed in an Oscar-winning short-subject

Words & Music



film by **Frank Sinatra** in 1945. Perhaps the latter song suffers in retrospect from overblown sentimentality. Yet its purpose, as war raged throughout the world, was to call attention to ourselves and suggest better possibilities. A year earlier, **Harburg** and **Harold Arlen** wrote "The Eagle & Me," a freedom song in the context of the Civil War-era musical "Bloomer Girl" that has universal application. And, of course, **Rodgers & Hammerstein** offered "You've Got To Be Taught (To Hate & Fear)" for "South Pacific" in 1949.

Indeed, rock songs also have a history of protest, and now, no longer restrained by cultural no-no's, the genre can call attention to societal ills—from homelessness to child abuse—with abundant poetic outrage. Yet when issues of race, religion, or sexual preference are themes, as exemplified by the likes of **Guns N' Roses** and **Public Enemy**, why is the air so often polluted and devoid of better possibilities?

DEALS: CBS Songs, reports VP **Cherie Fonorow**, has made an administration deal with **Lenono Music** featuring songs of **John Lennon** and **Yoko Ono**. The catalog includes such titles as "Imagine," "Mind Games," "Jealous Guy," "Instant Karma," and "Woman." At CBS-owned **Tree International**, CEO **Donna Hilley** says songs by the company are being done by **Randy Travis**, **B.B. King**, **Alannah Myles**, and the **Neville Brothers**... **G. Love E**, heard on **Chrysalis Records**, has signed a worldwide deal with **Famous Music**, reports **Bob Fead**, president. He is currently in the studio working on his debut album, "Rated G," co-written by **Young M.C.** The June release is preceded

by a 12-inch single, "Dance Baby." A writer for many others, **G. Love E** previously recorded for **Delicious Vinyl**... **Warner/Chappell Music Canada**, active in deal-making of late, continues to build its base with the signing of dance/rap producers **Peter & Anthony Davis** and songwriter/producers **Wain Rutledge** and **Anthony Vanderbiltburgh**. The Davises are the co-writers and producers of Canadian platinum album "Maestro Fresh-Wes" via their **First Offense Productions**. Rutledge and Vanderbiltburgh, with a studio in the heart of Kensington market in Toronto, are separately handling several acts.

NO SMALL SUCCESS: "Small, self-financed publishing companies [even in today's climate] can sustain themselves if involved with talented songwriters, producers, and artists," says **Glenn Friedman** of Santa Monica, Calif.-based **The Music Umbrella**, which, to make Friedman's point clearer, has just celebrated its 10th birthday. The firm's publishing units, **Sweet Glenn** and **Sweet Karol**, can back up Fried-

man's claim with recent chart success by **Dionne Warwick & the Spinners** (Arista), an upcoming track by **Rahiem LaBlanc** (Capitol), and a recurring love theme on the soap "Santa Barbara." Also, the company manages **Jimmy Scott**, writer of "You're Not Alone," a hit by **Chicago**; **Anthony Thomas**, who is **Janet Jackson's** choreographer; and a new act, **Soiree**, featuring **Brenda Sutton**. The **Umbrella** also represents **Largo Music**.

THE SON OF... Words & Music received a warm response to its writer-credits piece May 5 from **William Hammerstein**, the son of **Oscar Hammerstein 2nd**. But Hammerstein had wonderfully personal perspective on getting it straight: "More than once I have been asked if I was related to **Roger Hammerstein**."

AMONG NEW MUSIC PRINT folios from **Music Sales Corp.** are two important matching works, "Depeche Mode—Violator" (\$12.95) and "Lisa Stansfield—Affection" (\$14.95). Also out from the New York-based company is one of its "photo biographies," a 32-page offering on **Debbie Gibson**, including a special pullout poster. List is \$7.95.

PRINT ON PRINT: The following are the best-selling folios at **Warner Bros. Publications**:
 1. **Whitesnake**, Slip Of The Tongue
 2. **Michael Bolton**, Soul Provider
 3. **Led Zeppelin** Complete
 4. **Steve Vai**, Guitar Extravaganza
 5. **Crosby, Stills, Nash & Young**

New Orleans Jazz Fest Draws Record Crowd

329,000 Attend 6-Day Salute To City's Musical Heritage

BY JEFF HANNUSCH

NEW ORLEANS—The second weekend of the 1990 Jazz & Heritage Festival was characterized by fine weather, tasty regional dishes, record-breaking crowds, and, as always, plenty of great music.

The 21st annual edition surpassed all previous attendance records, attracting 329,000 people to the six days at the Heritage Fair—

For many, the high point was provided by pianist Champion Jack Dupree

located on the infield of the Fair Grounds Race Track—and 14 evening concerts. A new single-day attendance mark of 70,000 was set on the festival's final day, Sunday, May 6. In addition, seven concerts were sold out.

As one would expect, the final weekend of the festival provided more musical highlights than you could shake a stick at. Artists drawing large crowds May 4 included **Bo Diddley**, **Mason Ruffner**, and **Percy Sledge**, whose understated set was simply brilliant. Local acts dominated the af-

ternoon, however, as **Al Johnson**, **D.L. Menard**, **Tommy Ridgley**, **Bobby Marchan**, and the **Fate Brothers** all excelled.

The following afternoon saw a dramatic increase in attendance with the participation of a number of national acts, including the **Fabulous Thunderbirds**, **Ashford & Simpson**, **Daniel Lanois**, **Buckwheat Zydeco**, and **Marcia Ball**, who drew the largest crowds to their stages. Musical high points were provided by **Charles Brown**, who sounded great with the **Fred Kemp** band, and the **Reggie Hall Revue**, which featured **Jessie Hill**, **Mr. Google Eyes**, and **Oliver Morgan**.

Sunday's overlapping schedule provided a dilemma for many festivalgoers, who often wished they could be in two or three places at once. At one point, three New Orleans Grammy winners—**Harry Connick Jr.**, **Dr. John**, and **Aaron Neville**—were performing at the same time on different stages. Naturally, each one attracted a throng of listeners.

However, for many the high point of the afternoon—and, indeed, of the festival—was provided by New Orleans-born pianist **Champion Jack Dupree**, who was home for the first time in 36 years. Now residing in Germany, the 80-year-old Dupree's distinctive blues

piano and humorous songs recalled an earlier era of New Orleans music.

On a financial note, the estimated 25,000 visitors the festival attracts to the city had a dramatic effect on the weak New Orleans economy. Most of the city's hotels were filled to capacity both weekends with music fans hungry for the sounds of New Orleans and Louisiana. Tower Records in the city's French Quarter reported record days at the cash register, and most clubs featuring live local music were jammed well beyond capacity.

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Michael Jackson, Madonna Are Tops In 'Decade' Poll

NEW YORK—Michael Jackson and Madonna were the big winners in Billboard's Music Of The '80s poll.

Jackson topped four categories in the poll, which asked Billboard readers to pick for their favorite artists and recordings from the last 10 years. Jackson was voted black artist of the decade and his "Billie Jean" won as best black single. In addition, Jackson's mega-selling "Thriller" won in both the pop and black album categories.

Madonna followed closely behind, winning in three categories, including pop and dance artist of the decade. Her No. 1 club hit, "Into The Groove," was voted best dance single.

Readers were asked to fill out a ballot in the Dec. 23, 1989, edition of Billboard, choosing their favorites in the pop, black, country, adult contemporary, dance, jazz, gospel, and classical categories. To be eligible, all albums, singles, and artists must have charted in their respective categories. No album honors were given in the AC and dance fields, and singles were not eligible in jazz, gospel, and classical.

Perennial chart favorites Alabama, Willie Nelson, and Randy Travis were all winners in the country field. Alabama was named artist of the decade, while Nelson's rendition of "Always On My Mind" took the singles honor, and Travis' "Always & Forever" was top album.

In the adult contemporary single category, Dionne Warwick, Elton John, Stevie Wonder, and Gladys Knight were acknowledged for their Grammy-winning hit, "That's What Friends Are For," which was organized to raise money for AIDS research.

Although absent from chart competition during the last two years, Billboard readers remembered Lionel Richie's platinum-selling mid-'80s efforts and voted him adult contemporary artist of the decade.

Arista recording artist Kenny G and A&M's Amy Grant dominated the jazz and gospel categories, respectively, both receiving honors as artist of the decade. Grant's "Age To Age" was voted gospel album of the decade; Kenny G's "Silhouette" took the jazz honor.

In the classical arena, Luciano Pavarotti was cited as best artist, and Vladimir Horowitz's "Horowitz In Moscow" was voted best album.

LARRY FLICK



POP

Artist Of The Decade

1. Madonna
2. Michael Jackson
3. Prince
4. George Michael/Phil Collins
5. Whitney Houston

Album Of The Decade

1. "Thriller," Michael Jackson
2. "Faith," George Michael
3. "Born In The U.S.A.," Bruce Springsteen
4. "Purple Rain," Prince
5. "Like A Virgin," Madonna



Single Of The Decade

1. "Every Breath You Take," The Police
2. "We Are The World," U.S.A. For Africa
3. "Physical," Olivia Newton-John
4. "When Doves Cry," Prince/"Billie Jean," Michael Jackson
5. "Careless Whisper," George Michael

DANCE

Artist Of The Decade

1. Madonna
2. Janet Jackson
3. Prince
4. Michael Jackson
5. Paula Abdul

Single Of The Decade

1. "Into The Groove," Madonna
2. "Billie Jean," Michael Jackson
3. "Pump Up The Volume," M.A.R.R.S.
4. "Beat It," Michael Jackson
5. "Like A Virgin," Madonna

BLACK

Artist Of The Decade

1. Michael Jackson
2. Prince
3. Whitney Houston/Luther Vandross
4. Janet Jackson
5. Bobby Brown

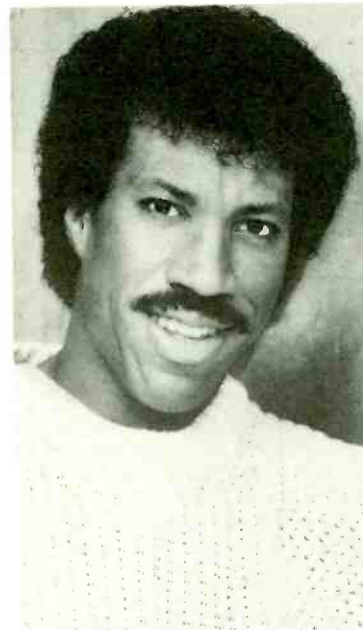


Album Of The Decade

1. "Thriller," Michael Jackson
2. "Purple Rain," Prince
3. "Rapture," Anita Baker
4. "Whitney Houston"
5. "Don't Be Cruel," Bobby Brown

Single Of The Decade

1. "Billie Jean," Michael Jackson
2. "Sexual Healing," Marvin Gaye
3. "When Doves Cry," Prince
4. "Endless Love," Lionel Richie & Diana Ross
5. "Beat It," Michael Jackson



ADULT CONTEMPORARY

Artist Of The Decade

1. Lionel Richie
2. Madonna
3. Whitney Houston
4. Phil Collins
5. Chicago



Single Of The Decade

1. "That's What Friends Are For," Dionne Warwick with Stevie Wonder, Gladys Knight, and Elton John
2. "Endless Love," Lionel Richie & Diana Ross
3. "Careless Whisper," George Michael
4. "Wind Beneath My Wings," Bette Midler
5. "Greatest Love Of All," Whitney Houston

GOSPEL

Artist Of The Decade

1. Amy Grant
2. The Winans
3. Sandi Patti
4. Take 6
5. Shirley Caesar



Album Of The Decade

1. "Age To Age," Amy Grant
2. "The Collection," Amy Grant
3. "Unguarded," Amy Grant
4. "Take 6"
5. "Heaven," The Winans

JAZZ

Artist Of The Decade

1. Kenny G
2. Wynton Marsalis
3. Al Jarreau
4. David Sanborn
5. Pat Metheny



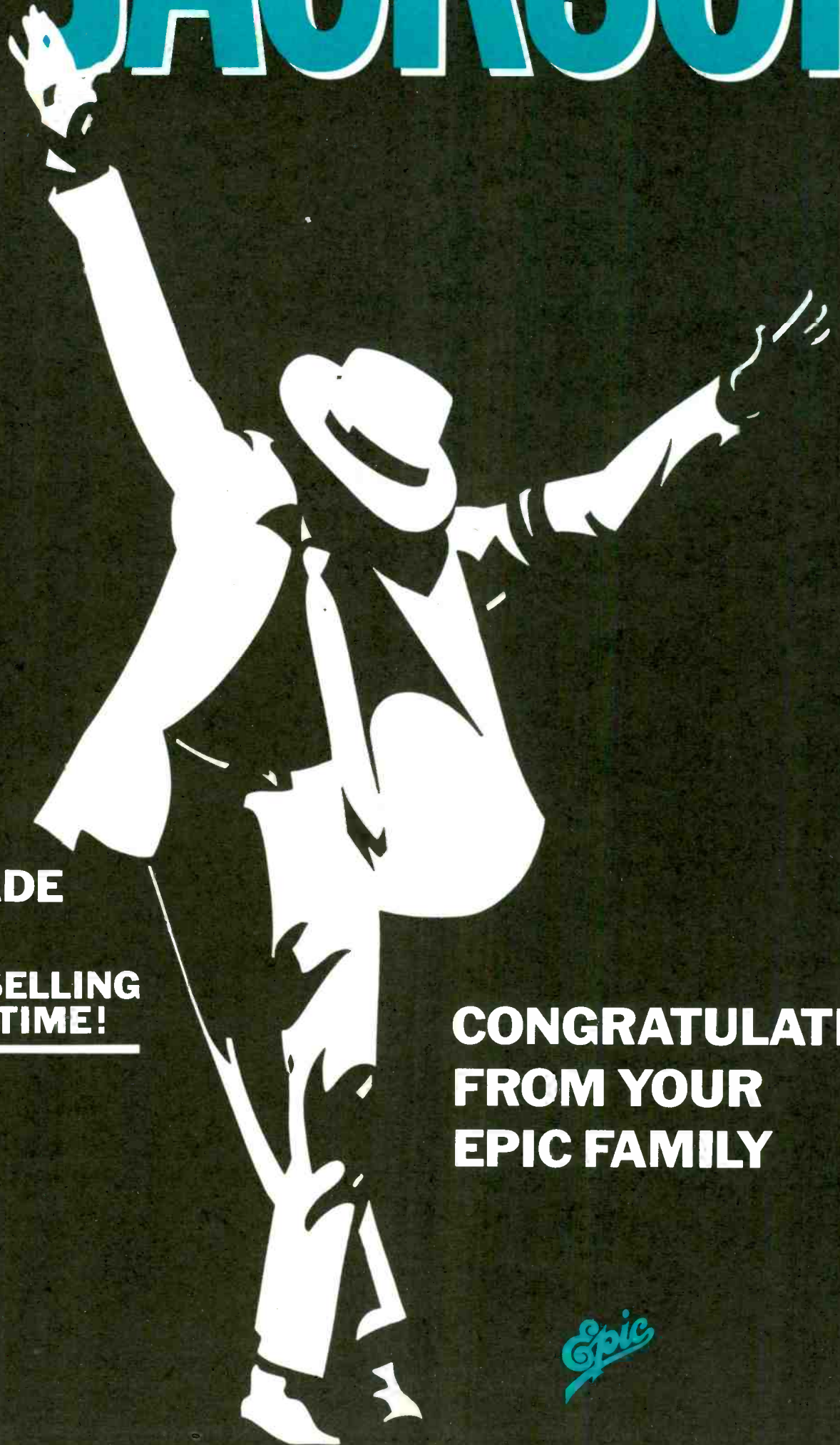
Album Of The Decade

1. "Duotones," Kenny G
2. "Breaking Away," Al Jarreau
3. "Silhouette," Kenny G
4. "Time And Tide," Basia
5. "20/20," George Benson

(Continued on page 38)

MICHAEL

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TALENT/SPECIAL

(Continued from page 36)



■ COUNTRY

Artist Of The Decade

1. Alabama
2. Randy Travis
3. Kenny Rogers
4. The Judds
5. Dolly Parton



Album Of The Decade

1. "Always And Forever," Randy Travis
2. "Greatest Hits," Kenny Rogers
3. "Mountain Music," Alabama
4. "Always On My Mind," Willie Nelson
5. "80s Ladies," K.T. Oslin



Single Of The Decade

1. "Always On My Mind," Willie Nelson
2. "Forever & Ever, Amen," Randy Travis
3. "Islands In The Stream," Kenny Rogers & Dolly Parton
4. "To All The Girls I've Loved Before," Willie Nelson & Julio Iglesias
5. "Lady," Kenny Rogers



■ CLASSICAL

Artist Of The Decade

1. Luciano Pavarotti
2. Vladimir Horowitz
3. Wynton Marsalis
4. Placido Domingo
5. Kiri Te Kanawa

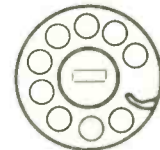


Album Of The Decade

1. "Horowitz in Moscow," Vladimir Horowitz
2. "Amadeus," Mariner
3. "Horowitz Plays Mozart," Vladimir Horowitz
4. "Pavarotti's Greatest Hits," Luciano Pavarotti
5. "Pachelbel: Canon (Paillard)"

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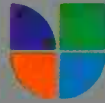
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JANET JACKSON CHUCKI BOOKER	Oakland-Alameda County Coliseum Oakland, Calif.	April 28-29, May 1-2	\$1,363,047 \$23.75	58,002 sellout	Bill Graham Presents Bay Area Prods.
GRATEFUL DEAD	California State Univ. Dominguez Hills Carson, Calif.	May 5-6	\$1,230,000 \$20.50	60,000 sellout	Bill Graham Presents
MADONNA TECHNOTRONIC	The Summit Houston	May 4-5	\$881,245 \$28.75	31,427 sellout	PACE Concerts
JANET JACKSON CHUCKI BOOKER	ARCO Arena Sacramento, Calif.	May 4-5	\$703,637 \$23.75	29,942 sellout	Bill Graham Presents
AEROSMITH JOAN JETT & THE BLACKHEARTS	The Omni Atlanta	May 5-6	\$572,445 \$22.50	25,442 34,318	Concert Promotions/ Southern Promotions
RUSH MR. BIG	Centrum Worcester, Mass.	May 10-11	\$413,870 \$19.50	21,897 24,000	Don Law Co.
ERIC CLAPTON	Pacific Amphitheatre Costa Mesa, Calif.	May 4	\$413,782 \$33/\$27.50/ \$24.75/\$18.70	18,861 sellout	Nederlander Organization
ERIC CLAPTON	Shoreline Amphitheatre Mountain View, Calif.	May 5	\$410,901 \$22.50/\$19.50	20,000 sellout	Bill Graham Presents
CHER DOM IRRERA	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	May 10	\$348,560 \$35/\$25	13,250 14,000	Ron Delsener Enterprises
AEROSMITH JOAN JETT & THE BLACKHEARTS	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	May 12	\$329,635 \$19.50	16,903 sellout	New Era Promotions
MOTLEY CRUE FASTER PUSSYCAT	Meadowlands Arena East Rutherford, N.J.	April 15	\$314,672 \$20/\$18.50	17,147 sellout	Metropolitan Entertainment
CHER DOM IRRERA	Centrum Worcester, Mass.	May 13	\$294,212 \$26/\$23.50	12,000 sellout	Don Law Co.
CHER DOM IRRERA	Knickerbocker Arena Albany, N.Y.	May 9	\$280,637 \$22.50	12,998 sellout	Magic City Prods. Ron Delsener Enterprises
JANET JACKSON CHUCKI BOOKER	San Diego Sports Arena San Diego	April 23	\$264,233 \$25/\$19.50	13,283 sellout	Bill Silva Presents
ERIC CLAPTON	San Diego Sports Arena San Diego	May 3	\$261,817 \$25/\$19.50	12,836 13,305	Bill Silva Presents
RUSH MR. BIG	Providence Civic Center Providence, R.I.	May 7	\$231,816 \$19.50	11,888 12,100	Frank J. Russo
CHER DOM IRRERA	Rochester Community War Memorial Rochester, N.Y.	May 7	\$213,150 \$25	8,884 sellout	Metropolitan Entertainment
RUSH VOYVOD	Coisse de Quebec Quebec	May 13	\$211,340 (\$247,690 Canadian) \$25.50	10,540 11,500	Donald K. Donald Prods. Concert Prods. International
ALABAMA CLINT BLACK LORRIE MORGAN	Coliseum, Charleston Civic Center Charleston, W.Va.	May 11	\$199,273 \$17.50	11,387 11,397 sellout	Keith Fowler Promotions
THE TEMPTATIONS/THE FOUR TOPS DOUG STARKS	Valley Forge Music Fair Devon, Pa.	May 12-13	\$183,802 \$25	8,796 sellout	Music Fair Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Coliseum, Mississippi State Fairgrounds Jackson, Miss.	May 13	\$176,953 \$18.50	9,565 10,000	Mid-South Concerts
MELISSA ETHERIDGE PAUL JOAZ	Montreal Forum Montreal	May 12	\$176,170 (\$206,295 Canadian) \$25.50	8,090 10,000	Donald K. Donald Prods.
KISS FASTER PUSSYCAT SLAUGHTER	Sandstone Amphitheatre Bonner Springs, Kan.	May 12	\$175,340 \$20/\$18	9,333 18,000	in-house
ALABAMA CLINT BLACK LORRIE MORGAN	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	May 4	\$171,798 \$17.50	9,817 sellout	Keith Fowler Promotions
JULIO IGLESIAS	Starlight Bowl San Diego	May 5	\$171,490 \$150/\$40/\$30	4,086 sellout	Bill Silva Presents

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TALENT IN ACTION

PHIL COLLINS
Wembley Arena, London

WHAT THREATENED to turn into a comfortably numb Phil Collins concert ended in glorious overdrive after the singer shed his consummate performer's image and threw perfectionism to the wind.

The first half of this 2½-hour show—which Collins will bring to the U.S. beginning May 31 in Uniondale, N.Y.—quickly slipped into a predictable procession of superslick up-tempo numbers followed by sensitive ballads. It soon began to pall, mainly because the up-tempo numbers were too slick and the ballads too sensitive.

His band was almost too good for its own good—you had to concentrate on it quite hard to appreciate just how sharp it really was—and the lighting engineer seemed intent on showing off his master's degree in polyrhythms.

Then came "Colours," a surprisingly angry song about South Africa that was much less equivocal than it is on his current Atlantic album, "... But Seriously." The plain, conversational lyrics made a powerful impact of their own before Collins' percussive instincts took over, driving the song to a furious climax.

Suddenly, everything loosened up. "In The Air Tonight" was a restless thrash of pent-up energy and "You Can't Hurry Love" and "Two Hearts" merged into one joyous audience sing-along. The fi-

nal, blistering "Sussudio" had to be seen to be believed.

The basis of Collins' appeal remains his cheery, regular-guy image—he still managed to hoodwink the audience into believing he was not much different than them.

But songs like his hymn to the homeless, "Another Day In Paradise," and his sublime anti-war ballad, "The Way It Is," added an extra dimension to Collins' character. He introduced both songs without earnestness, asking the audience to throw some money for homeless charities into the buckets by the exits. Most people did, and Collins can take the credit for the way he asked.

HUGH FIELDER

KISS FASTER PUSSYCAT SLAUGHTER

Starplex Amphitheater, Dallas

VETERAN THEATRICAL rockers Kiss captivated a respectable, if far less than sold-out, Starplex crowd May 5 with stage presence and punchy power-chord rock on the second night of the band's summer tour.

The stage setting—a duct-work motif framing an enormous sphinx—was enclosed with closely set lighting structures to create an effective cavern look. With laser lighting shooting from the sphinx's mouth and a minimum of flashpots and fireworks, Kiss delivered an energetic show that concentrated on the yowling vocals and acrobatic antics of founding members Paul Stanley and Gene Simmons. The advertised two-hour set was cut short by a late start, but songs spanning the band's entire career, from "Lick It Up" to "Forever," from the new Mercury/PolyGram album "Hot In The Shade" gave the audience its due.

Stanley and Simmons are the show. They're chunkier in their embroidered leather and spangled costumes, so their energy is more studied now than earlier in their career. But they still retain a fine sense of rock theatrics. And, of course, even without the makeup of years past, they are recognizable figures.

Faster Pussycat, performing in the middle of this triple bill, featured a couple of standout characters and a pretty fair sense of staging as well. Playing tracks

(Continued on page 45)

NEW ON THE CHARTS

With a roster that includes Guns N' Roses and several other acts that boast a similar street-level image, Geffen Records could easily face problems breaking another long-haired, tattooed, hard rock band.

However, R&B-oriented rockers Little Caesar, whose self-titled debut album is forthcoming on Geffen's sister label DGC, have turned the trick by doing what comes naturally: The group's full-force cover of Aretha Franklin's 1967 classic "Chain Of Fools" entered the Album Rock Tracks chart at No. 37 last week.

In addition to 10 loud yet soulful originals, the album also includes a cover of the Temptations' 1968 hit "I Wish It Would Rain."

"They're doing rock'n'roll that has a precedent in R&B-based music," explains DGC marketing chief Robert Smith. "That, combined with that typical [hard rock] sound, is very catchy."

He adds, "The self-conscious positioning of bands that record companies go through because of similarities between bands creates a real stretch. Little Caesar look and act as if they might be another long-haired, tough rock'n'roll band. Their music separates them."

The L.A.-based quintet, formed in 1987 and signed a year later by Mio Vukovic and John Kalodner of Geffen's A&R staff, benefited from some early exposure via a four-

song EP, "Name Your Poison," released last year on the indie Metal Blade label.

"Little Caesar" received an early send-off from the label, in the form of a pro CD featuring a pop-up graphic of the band's cigar-chewing cartoon mascot.

Smith says the CD package was mailed to all radio formats. "We knew right away [it was a cross-format record]," he adds. "You always worry about breaking a band with a cover, but they breathe such new life into this cover song, it would have as much integrity at hard rock album radio as it would at top 40."

CHRIS MORRIS


LITTLE CAESAR. Standing, from left, are Tom Morris, Louren Molinaire, and Fidel Angel Paniagua; seated, from left, are Ron Young and Apache.

MINNESOTA MUSIC AWARDS

(Continued from page 34)

hastily scheduled concert at the St. Paul Civic Center the night before, declined to attend. The Replacements were recording in Los Angeles. And Terry Lewis was busy at Flyte Tyme studios mixing the upcoming Time album; partner Jimmy Jam accepted the duo's award for producer of the year.

Typical of the evening's scaled-down nature was the presentation of the artist-of-the-year award to local acoustic folk veteran Ann Reed. Some of the 42 other award winners included world beat band Ipso Facto, named group of the year; Oliver

Leiber, composer of the Paula Abdul hits "Forever Your Girl," "Opposites Attract," and "The Way That You Love Me," chosen as songwriter of the year; the Replacements' "I'll Be You" as single of the year; and Celtic-rock band Boiled In Lead's "From The Ladle To The Grave" for album of the year.

Entertainment for the evening was provided by Reed, Ipso Facto, local gospel quintet the Belfreys, Reprise metal act Powermad, local blues stalwarts Hoopsnakes, Twin/Tone country rockers the Jayhawks, and local funk-jazz group Dr. Mambo's Combo.

David "Z" Rivkin was inducted into the Minnesota Music Hall of Fame for his producing, engineering, and arranging work with such acts as Prince, Fine Young Cannibals, Jody Watley, and the Jets.


The Connie Hechter Award, given to a deserving nonmusician and named after the man who coordinated the first Minnesota Music Awards show, was presented to Steve Wiese, co-founder of Creation Studios and engineer on such albums as Janet Jackson's "Control" and Paula Abdul's "Forever Your Girl."

*I am sending out a message, like a ship out on the sea—
in distress, but only you can send a lifeline out to me.*

Still Within The Sound Of My Voice written by Jimmy Webb, recorded by Linda Ronstadt

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Latin Notas



by Carlos Agudelo

BIG EGOS WERE SET ASIDE for the May 11 gathering of stars honoring **Lola Flores**, considered one of Spain's most respected artists of all time. The affair was conceived and arranged by **CBS Records** VP of A&R **Tomás Muñoz** as part of the launching of Flores' new album for the label, titled "Homenaje" ("Homage"). The disk includes her own songs—"Ay Alvarino" is a sort of Gypsy rap—a poem by Federico García Lorca, and duets with **Julio Iglesias**, **Rocio Jurado**, **Celia Cruz**, **Jose Luis Rodriguez**, and the Flores family, including Lola's daughter **Lolita**, herself a well-known international performer. Besides the aforementioned artists, **Raphael**, **Emmanuel**, and **Chayanne** were also present. The show, bannered "Juntos Por Primera Vez" ("Together For The First Time"), will be broadcast via Univision in July. Those who performed with Flores on the current album also appeared in the sold-out show, held at the James L. Knight Convention Center in Miami.

MEXICAN SINGER/COMPOSER Juan Gabriel has renewed his contract with **BMG**. The agreement calls for seven albums in a 10-year period. Thus far, the company hasn't had much luck with the artist—considered by many as Mexico's highest-rated composer and one of the top billing acts—who has not delivered an original album in several years. **BMG** is also very close to striking a deal with Spanish singer **Camilo Sesto**, who went into retirement more than a decade ago after a very successful career as a pop-ballad performer. As recently as a year ago, a couple of Sesto's compilation albums of past hits on the **Globo** label sold surprisingly well.

TALENT IN ACTION

(Continued from page 43)

from its top 50 Elektra album, "Wake Me When It's Over," the band played a tight set of music that leans toward the melodic end of the hard-rock genre. This is an act to watch.

Opener Slaughter was a slightly better-than-average Def Leppard clones. The Arista quartet yielded a thin instrumental sound that was amplified to the point of pain.

BOB MILLARD

TRIP SHAKESPEARE

Club Lingerie, Hollywood, Calif.

THE BARD HIMSELF, had he reviewed rock bands, might have found this Minneapolis quartet to be "something rich and strange." A full house of fans and industry gapers certainly discovered a *rara avis* at Trip Shakespeare's L.A. debut May 2.

After two astonishingly original indie releases, Trip Shakespeare has moved into the major leagues with its first A&M album, "Across The Universe." But as cryptically different and energetic as that album is, it barely suggests how exhilarating and kinetic the band's live show is.

The Trippers' music hinges on robust, close, harmony vocals, adeptly reproduced on stage by guitarist Matt Wilson, guitarist/keyboardist Dan Wilson, and bassist John Munson. Bolstering their interplay is diminutive drummer Elaine Harris, who performs standing up, her bass drum mounted on a stand. Her dense, intricate

patterns pushed the group's forceful playing all evening.

Kicking off the night with the loping rhythms and soaring singing of "Turtledove" from the new album, the group brazened its way through a deliriously received program of current material and lesser-known older songs.

Among the highlights were a capering, nonsensical "The Slacks" (embellished with awkwardly charming dance steps in unison by the three men), a churning version of "The Crane," and their mock epic "Toolmaster," which featured a haltingly delivered improvised rap by the irrepressible Matt Wilson. Few encores have been demanded so loudly in L.A. in recent memory.

One searches in vain for comparisons when describing Trip Shakespeare. On record and in concert, the band is unmistakably something new under the sun.

CHRIS MORRIS

THE SMITHEREENS The Ritz, New York

IN 1986, the Smitheereens' exuberant, Beatlesque power-pop made the New Jersey group a college radio favorite. But after breaking through to album-rock and pop radio with their current Capitol Records disk, "11," and three months into their longest tour to date, the band returned to the tri-state area for this April 20 show bearing the cliches of a jaded arena act.

Not that the audience minded. It

cheered when singer Pat DiNizio yelled, "How ya doin' tonight? . . . I can't hear you!"; when he cleverly lit a cigarette during the song "Cigarette"; when he smarmily dedicated a song "to each and every one of you"; or when he made the audience sing a chorus solo.

The concert showcased the current album's harder sound. Gone are the Byrds-style Rickenbacker guitars; instead, Jim Babjak played a Gibson, and the stage was crammed with stacks of Marshall amps. The band came onstage to a tape of AC/DC's "For Those About To Rock," and at one point DiNizio playfully played the opening chords of Led Zeppelin's "Heartbreaker" and Black Sabbath's "Paranoid" before charging into tracks from "11," including the top 40 hit "A Girl Like You."

The band also dipped into its first two, '60s-influenced albums, doing "Groovy Tuesday," "House We Used To Live In," and "Time And Time Again." Midset, the group wisely switched to acoustic guitars, giving slower songs "Blue Period" and "In A Lonely Place" a chance to breathe.

The musicianship was solid, but unadventurous. The show felt routine, as though one could see the exact same performance at any stop on this long tour. But the audience members were content. They came to hear a favorite band play energetic pop-rock, and the Smitheereens gave them what they wanted.

TRUDI MILLER

DIAMOND TIME, A COMPANY THAT programs Pioneer CD jukeboxes, will be placing compilations of Latin music hits in selected markets starting in July. Initially, the CDs, which hold up to 15 singles each, will be updated every six months. Pioneer anticipates that there will be 3,000 of its machines operating in the U.S. by the end of 1990. The number will increase to 7,000 in 1991 and to 25,000 within the next five years. Among other royalties, the company pays the record companies .12 cents per title, per disk, for each operating machine. According to Diamond Time, there are now some 300,000 jukeboxes in the U.S. using 7-inch vinyl records. About 75% of these will be converted

Egos were shelved for an all-star Lola Flores tribute

ed to or replaced by CD jukeboxes within the next five years.

JANET JACKSON RECORDS EN ESPAÑOL: The B side of Jackson's upcoming single release, "Come Back To Me," will be its Spanish version, "Vuelve A Mi," translated by **K.C. Porter** and recorded by Janet in Los Angeles. Studio sources say the singer has practically no accent when she sings in Spanish. The idea was definitely Jackson's, according to an **A&M** representative. We expect to have the story on the genesis of the project from the singer's own lips soon.

TAUROMAGIA, A FLAMENCO SHOW INSPIRED by bullfighting, will be presented in New York's Carnegie Hall June 1 by Casa de España, Fundación Española 92, and Iberia. The event will feature venerated guitarist **Manolo Sanlúcar** and his flamenco group . . . Another fretboard wizard, **Ben Tavera King**, has come out with "Coyote Moon," yet another masterpiece of the so-called Western/Hispanic jazz genre, on Global Pacific Records . . . **Warren K. Tichenor** has been named GM of WQBA-AM-FM Miami.

FOR WEEK ENDING MAY 26, 1990

Billboard

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HOT LATIN TRACKS™

				Compiled from national Latin radio airplay reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE		
				★★ NO. 1 ★★			
1	1	1	8	ANA GABRIEL CBS	QUIEN COMO TU	4 weeks at No. One	
2	2	6	7	RUDY LASCALA SONOTONE	EL CARINO ES COMO UNA FLOR	◆	
3	7	8	8	GUILLERMO DAVILA/KIARA TH-RODVEN	TESORO MIO	◆	
4	4	3	12	LUIS ANGEL CBS	FLOR DORMIDA		
5	5	7	10	RICARDO MONTANER TH-RODVEN	ME VA A EXTRANAR	◆	
6	6	5	12	KAOMA EPIC	DANCANDO LAMBADA		
7	3	2	14	ROBERTO CARLOS CBS	ABRE LAS VENTANAS AL AMOR		
8	9	10	9	MARISELA ARIOLA	AMARTE ES GENIAL		
9	8	4	12	ALVARO TORRES CAPITOL-EMI LATIN	NI TU NI ELLA		
10	11	—	2	YURI CBS	ME TIENES QUE QUERER		
11	17	36	3	PUPY SANTIAGO CBS	SE ME VAN		
12	12	14	9	ROCIO DURCAL ARIOLA	YA TE OLVIDE		
13	14	12	4	DANIELA ROMO CAPITOL-EMI LATIN	EXPLORAME	◆	
14	10	11	12	JOSE LUIS RODRIGUEZ POLYGRAM LATINO	SENORA BONITA		
15	13	24	8	JUAN LUIS GUERRA Y LA 440 KAREN	LA BILIRRUBINA		
16	26	31	3	FRANCO DE VITA CBS	PROMESAS		
17	RE-ENTRY		8	QUE PASA LATIN SOUND NETWORK	MAMI YO TE QUIERO		
18	20	—	2	ANGELES OCHOA CBS	DEJAME EN PAZ		
19	15	18	4	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	AY AMOR		
20	32	—	2	LOS CAMINANTES LUNA	SOLO LOS TONTOS		
21	NEW		1	★★★ HOT SHOT DEBUT ★★★			
				TONY VEGA RMM	ELLA		
22	19	—	2	MIJARES CAPITOL-EMI LATIN	ME ACORDARE DE TI		
23	34	20	4	★★★ POWER PICK ★★★			
				SUZY GONZALES WEA/LATINA	TU		
24	25	19	19	MIJARES CAPITOL-EMI LATIN	PARA AMARNOS MAS	◆	
25	28	23	8	LOS YONICS FONOVISA	SE HUBIERA IDO SOLA		
26	RE-ENTRY		5	PABLO RUIZ CAPITOL-EMI LATIN	LA MALAGUENA		
27	16	9	11	GIPSY KINGS ELEKTRA	VOLARE		
28	27	16	5	MARIO ORTIZ COMBO	QUE SERA DE MI		
29	29	—	2	BEATRIZ ADRIANA FONOVISA	QUIEN SI NO YO?		
30	NEW		1	LISSETTE CAPITOL-EMI LATIN	TAN SOLA		
31	21	21	4	PANDORA CAPITOL-EMI LATIN	TODAVIA		
32	NEW		1	HECTOR TRICOCHÉ TH-RODVEN	HACER EL AMOR		
33	24	25	6	JUAN MANUEL LEBRON CAPITOL-EMI LATIN	ELLA Y TU		
34	NEW		1	LA PATRULLA 15 TTH	NO TIENES CORAZON		
35	37	15	12	LUCERITO FONOVISA	CORAZON A LA DERIVA		
36	33	37	6	CANNELA RONEL LATIN SOUND NETWORK	NADIE SE PARECE A TI		
37	22	17	27	RICARDO MONTANER TH-RODVEN	LA CIMA DEL CIELO	◆	
38	23	27	5	LUIS ENRIQUE CBS	SOLO		
39	18	13	26	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN		
40	31	—	2	JULIAN WEA/LATINA	Y AMAMOS TANTO		

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



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Gold Rush. A CBS Records "Goldmine" party in Nashville salutes four of the label's gilded acts. Pictured, from left, are Roy Wunsch, senior VP, CBS Records/Nashville; Ricky Van Shelton; Vern Gosdin; Charlie Daniels (who also received a platinum honor for his "Devil Went Down To Georgia" single); and Rodney Crowell. (Photo: Alan L. Mayor)

Jackson To Artists: Support Social Causes Rev. Speaks To Music Biz Folk, Politicians In Nashville

BY EDWARD MORRIS

NASHVILLE—Speaking to a group of political, music business, and academic figures here May 13, the Rev. Jesse Jackson pleaded for musical artists to involve themselves in a crusade for social justice. "Artists, I appeal to you," Jackson said. "You must come forward and think new thoughts with a value higher than conventional politics."

In Nashville to address the 1990 graduating class of Fisk Univ., Jackson was earlier the guest of honor at a reception hosted by singer/songwriter Bonnie Hill, who had met the Rainbow Coalition chief at the recent Farm Aid IV concert. Hill was formerly a background

singer for the Allman Brothers Band, J.J. Cale, and Conway Twitty, and has had songs recorded by Billy Joe Royal, Gail Davies, and Robin Lee.

Hill says she is trying to interest members of the fundamentally conservative country music business in the social and environmental concerns Jackson embraces.

Among the more than 50 guests attending the reception were Steve Popovich, A&R rep-at-large for MCA Records and former head of Mercury/PolyGram's Nashville office; Dandalion, music director of WRKZ Harrisburg, Pa.; John Seigenthaler, USA Today editorial director and publisher of the Tennessean; Dr. Henry Ponder, president of Fisk Univ.; Randall "Tex" Cobb, actor and former boxer; Pam Lewis, co-manager of country singer Garth Brooks; John J. Hooker, former Tennessee gubernatorial candidate and adviser to Jackson in his 1988

presidential campaign; and David Thomas and Mark Kibble of Take

Jackson told the crowd that the link between blacks and country music was longstanding. He noted that he had listened faithfully to such Grand Ole Opry stars as Grandpa Jones, Roy Acuff, Minnie Pearl, and Red Foley when he was growing up in Greenville, S.C. "The most traumatic experience I had" in those days, he said, "was hearing that Red Foley had had a heart attack. Our No. 1 song was 'Peace In The Valley,'" a 1951 hit for Foley.

Asserting that music transcends political approaches to social problems, Jackson cited the importance of Frank Sinatra, Sammy Davis Jr. and Dean Martin performing in the South during the Civil Rights era. Said Jackson, "They gave us by their presence the hope of what America should look like... There must be no isolation and polarization in the body of music."

Russian Reader Treasures His Billboard Back In The U.S., Dirt Band Readies Album, Tour

FROM RUSSIA, WITH LOVE: Just when the music business scene was getting to be a jumble of stickering skirmishes, configuration battles, and record-company/radio wars, along comes a letter to Nashville Scene from a music fan deep in the heart of Russia—and suddenly we realize how much we have to be thankful for. Here are quotes from the letter that was painstakingly handwritten in English: "I am Yury Chistyakov. I'm from the Soviet Union. And excuse me please for my very bad English but I hope that you can understand my letter. Today, for the first time in my life I took in hand the Billboard magazine, although much heard about it. [The first thing] to strike me was the high quality of the graphics. In our country I have never seen anything like it. I should like to express a hope that sometime in the U.S.S.R. [there will] appear a Soviet Billboard..."



by Gerry Wood

taking the "business" out of "music." We need that from time to time. Knowing that there are people like you out there for us to someday discover makes the idea of the oncoming "global village" less overwhelming and much more positive. Good luck in getting the music and news that you desire, and good fortune in your life.

(Note: Nashville Scene is preparing a Billboard CARE package of past issues, CDs, albums, and music-related promotion items to be sent to Yury Chistyakov in Russia. Those wishing to contribute, please send items to Billboard, P.O. Box 24970, Nashville, Tenn. 37202.)



DOWN TO EARTH: The Nitty Gritty Dirt Band is preparing for a major summer tour of the U.S., Canada, Europe, and Japan. June 26 has been set as the release date for the Dirt Band's new album, "The Rest Of The

Dream." The MCA album features songs written by the group as well as some from such writers as Bruce Springsteen, Ron Davies, and John Hiatt. Produced by the Dirt Band and Randy Scruggs, the release marks the 23rd album in the group's 24-year career... Garth Brooks has been recording his second album with Allen Reynolds producing. It's due for August release... Janis Ian will headline two shows at the Bottom Line in New York, June 29. The shows, "A Tribute To The Bluebird Cafe," will also feature Ashley Cleveland, Kevin Welch, and Gary Nicholson. All four performers frequently appear at Nashville's famed Bluebird Cafe, one of the most successful launching pads for singer and song in the entire country. Ian, along with Minnie Pearl, was honorary co-chairperson of AIDSwalk, a recent pledge walk that raised money for hospices and care centers for AIDS patients... Townes Van Zandt is on tour with the Cowboy Junkies throughout the U.S. and Canada. He has just completed work on an anthology for Tomato Records, due for summer release... Buddy Mondlock has been writing with Ian, Brooks, and Chuck Cannon. Mondlock and Brooks co-wrote "Every Now And Then"—the title cut of the new Randy Van Warmer album. A Cannon update: Since his recent appearance in Nashville Scene's Talent Watch, Cannon, a talented writer and performer, has had four of his songs put on hold with major artists. Stayed tuned...

SIGNINGS: McBride & the Ride to MCA Records, the Ken Stilts Co. for management, and Triad Artists for bookings... Hank Thompson to WorldClass Talent for career representation... Becky Hobbs to Curb Records.

TNN's Paul Corbin Tapped As New ICMBA Confab Keynoter

NASHVILLE—Additional speakers have been confirmed for the International Country Music Buyers Assn.'s 20th annual meeting and seminar here, June 1-4. The event will be based at the Hermitage Hotel, although several sessions will be held throughout the city.

Paul Corbin, director of programming for The Nashville Network, will replace Tennessee Senator Albert Gore as keynote speaker.

Slated to speak on "Trends For The '90s" are Jimmy Bowen, president of Capitol Records/Nashville, and Joe Galante, senior VP and GM of RCA Records (speaking on

recording-industry trends); T. Wilson Sparks, executive director of the Georgia National Fair And Agricenter (fairs); Sonny Anderson, director of talent booking for Disneyland, Disney World, and Tokyo Disneyland (amusement parks); David Smith, Allied Specialty Insurance (insurance); Al Antee, president of the International Assn. Of Auditorium Managers (buildings); and Bernard Thomas, founder of Thomas Carnival (carnivals).

Additional information on the meeting and seminar is available from Dean Unkefer, ICMBA's executive director, at 615-321-5130.



Roger And Out. As Nashville Capitol Records president Jimmy Bowen watches, Roger Whittaker blows out the candles on his customized birthday cake at Capitol's Nashville office. He was in Nashville playing the Tennessee Performing Arts Center as part of a tour supporting his Capitol/Nashville album "I'd Fall In Love Tonight." (Photo: Beth Gwinn)



Capitol Capers. Capitol Records executives and stars turn out in force for a party launching the label's new fiscal year. Pictured, from left, at the "New Year's Celebration" are Jerry Crutchfield, VP, Capitol/Nashville; Dan Seals; Eddy Raven; and Jimmy Bowen, president, Capitol/Nashville. (Photo: Lisa Zhitto)

Twitty Tapped As Guest At Statlers' Fest

NASHVILLE—Conway Twitty will be the Statler Brothers' special guest at the group's 21st annual Happy Birthday U.S.A. Celebration in Staunton, Va., July 2-4.

Twitty and the Statlers will perform at the free concert at 8:30 p.m., July 4, at Gypsy Hill Park, which caps the celebration.

Other events will include tours of the Statler Brothers' headquarters (July 2, 3), a community vesper ser-

vice and gospel sing (July 3), and a parade (July 4).

Last year, Ricky Van Shelton was scheduled as the Statlers' special guest. He canceled his appearance, however, in a dispute with the Statlers over staging conditions.

Additional information on the celebration is available from the Statlers at P. O. Box 2703, Staunton, Va. 24401.

Kentucky Bluegrass Concert Series Set

NASHVILLE—Kirk Brandenberger, a bluegrass fiddler and promoter, has launched a summer series of bluegrass concerts at Goldie's Opryhouse in Owensboro, Ky.

The first concert, scheduled for May 20, featured the Nashville Bluegrass Band. On June 17, the Bluegrass Cardinals will headline the show, and, on July 29, it will be

Larry Sparks & the Lonesome Ramblers.

There will be two performances by the headline act each date: one at 2 p.m. and one at 4 p.m. Following each concert, there will be an open jam session at Smothers Park.

Additional information is available from Brandenberger at P.O. Box 2-27, Owensboro, Ky. 42302.

Raven, Emery To Headline At Musicfest

NASHVILLE—Capitol Records' Eddy Raven and "Nashville Now" host Ralph Emery will headline Ken Scott's Musicfest at the Vanderbilt Plaza Hotel here, Friday (25) at 7 p.m.

Also performing on the show will be singer/songwriter Dean

Dillon, MCA Records' Marsha Thornton, and Starway Records' Susi Beatty.

A showcase for new talent will precede the regular show.

Tickets are \$16 each through TicketMaster. Additional information is available at 615-242-2654.

NEW ON THE CHARTS

Singer/songwriter Kevin Welch is a different breed of country recording artist. After spending 10 years, and then some, writing country music in Nashville for other artists, Welch is making his Warner/Reprise album debut.

Welch's songs paint a picture of the real world, capturing moment by moment his lifetime experiences. Colorful and emotional, they are projected with a strong sense of honesty.

Welch combines elements of folk, rock, Cajun, blues, and pop into his own eclectic style. That's not surprising, since he once fronted a band that, as he puts it, was "a strange kind of gypsy cowboy, South America-meets-George Jones outfit with an Irish fiddle player."

"Kevin Welch" was cut "live" with his band, the Overtones.

"When you cut live," says Welch, "there's blood all over the tracks. There's crashes and bangs, all kinds of realness all over the record." He notes that this method of recording, as opposed to the technical, compressed, machine-perfect method, captures the fire that "country music's all about."

During his many years in Nashville, Welch has collaborated at many "writers night" adventures with such songwriters as Don Schlitz, Martin Parker, John Scott Sherrill, Mark Germino, and Steve Earle.

An ASCAP writer for Tree International, he penned such hits as Gary Morris' "Velvet Chains," Moe Bandy's "Too Old To Die Young," Don Williams' "Desperately," the Sweethearts Of The Rodeo's "We Won't Let That River Come Between Us," and Ricky



KEVIN WELCH

Skaggs' "Let It Be You."

Welch is managed by The Entertainment Group, Suite 401, 1025 16th Ave. So, Nashville, Tenn. 37212; 615-327-3900.

HighTone Highlights Its Array Of Talent

14-Song Anthology Features Both Old & New Voices

NASHVILLE—HighTone Records has released a 14-song anthology to showcase the old and new voices on its country roster.

Called "Points West: New Horizons In Country Music," the package comes in CD at \$12.98 and cassette at \$9.98.

The artists and their selections are the Lonesome Strangers ("Goodbye Lonesome, Hello Baby Doll," "Another Fool Like Me"),

Bobby Durham ("Playboy"), Heather Myles ("Rum And Rodeo," "Lovin' The Bottle"), Buddy Miller ("The Garage Sale," "Feels Like I'm Fallin' In Love"), Jimmie Dale Gilmore ("Red Chevrolet," "Fair & Square").

Also, Joe Ely ("Row Of Dominoes"), Ted Roddy & the Talltops ("Stronger Than Dirt," "Where Can She Be"), and Gary Stewart ("Rainin' Rainin' Rainin',"

"Nothin' But A Woman"). Stewart's second HighTone album is set for a June release.

Additional information on the project is available at 415-763-8500.

Little Feat walks a winning path ... see page 34

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
62 AIN'T NOBODY'S BUSINESS (MCA, ASCAP) HL	27 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)	34 PERFECT (MCA, ASCAP) HL
71 BABY, YOU'LL BE MY BABY (Almo, ASCAP/High Falutin, ASCAP/WB, ASCAP/Two Sons, ASCAP)	53 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	65 PUTTIN' THE DARK BACK INTO THE NIGHT (Zoo Crew, ASCAP)
45 BACK WHERE I COME FROM (Beginner, ASCAP)	42 HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP)	44 QUITTIN' TIME (Grog, ASCAP)
19 BLACK COFFEE (ESP, BMI)	4 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL	59 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP)
15 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	11 IF LOOKS COULD KILL (Coolwell, ASCAP)	50 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP
24 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	26 IF YOU COULD ONLY SEE ME NOW (S.B.M., BMI/Kinetic Diamond, BMI/Edge O' Woods, BMI)	18 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtowne, BMI) HL
35 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM	36 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL	55 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP)
30 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)	3 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)	29 SEE IF I CARE (Colgems-EMI, ASCAP) WBM
22 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM	16 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) HL	37 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
69 DID IT FOR LOVE (Zoo Crew, ASCAP)	43 IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung Fu, BMI) HL	14 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI) HL
10 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	31 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM	60 SILVER STALLION (Resaca, BMI) HL
66 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) CLM	2 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL	54 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) WBM
21 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	8 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM	48 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
49 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	33 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL	23 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
41 FIT TO BE TIED DOWN (Rick Hall, ASCAP)	74 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL/WBM	68 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP)
25 FIVE MINUTES (BMG, ASCAP) CPP	63 KNOWIN' YOU WERE LEAVIN' (Lodge Hall, ASCAP/PolyGram International, ASCAP) HL	73 TILL I SEE YOU AGAIN (Cross Keys, ASCAP)
75 FROM SMALL THINGS (BIG THINGS ONE DAY COME) (Bruce Springsteen, ASCAP)	52 LITTLE GIRL (W.B.M., SESAC) WBM	1 WALKIN' AWAY (Howlin'Hits, ASCAP)
56 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)	13 LOVE ON ARRIVAL (Pink Pig, BMI)	7 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
17 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP) HL	5 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI)	28 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
32 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	47 MISTER DJ (Cabin Fever, BMI) WBM	12 WALK ON (Tom Collins, BMI)
64 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	46 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI) WBM	72 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP)
6 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	40 NO MATTER HOW HIGH (ESP, BMI)	57 WHITE LIMOZEEN (Velvet Apple, BMI/Songpainter, BMI)
20 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	58 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM	70 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP)
67 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP)	51 ON DOWN THE LINE (Songs Of PolyGram, BMI)	
	38 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL	
	61 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP	
	9 PASS IT ON DOWN (Maypop, BMI) WBM	

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	54	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME 15 weeks at No. 1
2	2	2	28	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
3	3	4	9	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
4	4	3	17	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III
5	5	6	10	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
6	10	11	57	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
7	6	7	32	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
8	7	5	11	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
9	9	8	14	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
10	8	9	49	LORRIE MORGAN ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
11	12	12	54	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
12	11	10	14	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
13	15	18	6	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
14	14	13	29	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
15	13	14	8	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
16	16	15	33	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
17	19	19	50	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
18	21	24	65	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
19	18	17	85	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
20	17	16	31	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
21	22	22	40	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
22	25	27	66	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
23	23	23	157	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
24	20	20	7	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
25	30	29	65	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
26	28	31	7	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
27	26	26	35	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
28	31	32	41	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
29	29	28	44	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
30	32	30	92	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
31	24	25	28	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
32	36	34	145	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
33	27	21	49	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
34	35	33	32	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
35	61	67	3	TANYA TUCKER CAPITOL 91821 (9.98) (CD)	TENNESSEE WOMAN
36	34	35	16	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
37	37	43	101	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
38	38	37	95	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	65	60	3	EDDIE RABBITT CAPITOL 93882 (9.98) (CD)	JERSEY BOY
40	33	39	84	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
41	43	45	57	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
42	49	47	54	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
43	46	44	15	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
44	59	—	2	WILD ROSE CAPITOL 93885 (9.98) (CD)	BREAKING NEW GROUND
45	52	48	139	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
46	40	36	32	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
47	45	38	205	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
48	41	42	222	ALABAMA ▲ ³ RCA AHL-7170 (8.98) (CD)	GREATEST HITS
49	42	40	8	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
50	47	46	8	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
51	44	57	236	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	39	41	66	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
53	53	61	53	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
54	51	50	53	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
55	54	58	3	THE FORESTER SISTERS WARNER BROS. 26141 (8.98) (CD)	COME HOLD ME
56	50	74	108	RODNEY CROWELL ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
57	58	51	12	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
58	RE-ENTRY	194		THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
59	55	53	20	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
60	69	65	30	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
61	48	56	168	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
62	68	69	313	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
63	62	62	46	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
64	RE-ENTRY	268		ALABAMA ▲ ³ RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
65	64	49	88	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
66	57	54	13	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
67	NEW ▶	1		LACY J. DALTON CAPITOL 93912 (CD)	LACY J.
68	RE-ENTRY	10		THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
69	RE-ENTRY	52		LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
70	RE-ENTRY	2		KENNY ROGERS RCA 8371 (8.98) (CD)	GREATEST HITS
71	66	—	2	DAVID LYNN JONES MERCURY 836 951 2 (CD)	WOOD, WIND AND STONE
72	63	73	119	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
73	RE-ENTRY	19		K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BROS. (8.98) (CD)	ANGEL WITH A LARIAT
74	60	55	53	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
75	56	52	9	EXILE ARISTA 8624 (8.98) (CD)	STILL STANDING

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	12	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	◆ CLINT BLACK RCA 2520-7
				★★ NO. 1 ★★ 2 weeks at No. 1	
2	3	4	12	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
3	4	5	13	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA 9122-7
4	7	10	12	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
5	9	21	5	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 7901-5
6	2	1	14	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-1991-8
7	8	16	10	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER CAPITOL 44520
8	11	13	10	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	◆ LIONEL CARTWRIGHT MCA 5377-9
9	10	18	5	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA RCA 2519-7
10	14	17	11	THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY,B.FOSTER)	◆ STEVE WARINER MCA 5373-3
11	6	8	13	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73246/CBS
12	20	28	7	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA 7900-9
13	5	3	15	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
14	17	22	8	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KOLLER)	KATHY MATTEA MERCURY 876746-4
15	12	12	12	BLACK VELVET N.LARKIN (C.WARD,D.TYSON)	◆ ROBIN LEE ATLANTIC 4-8797-9
16	19	20	10	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53804/MCA
17	22	19	9	GUARDIAN ANGELS B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
18	24	27	8	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
19	25	29	9	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	◆ LACY J. DALTON CAPITOL 79962
20	15	9	20	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
21	16	15	14	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
22	29	38	6	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART RCA 2503-7
23	23	14	16	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP RCA 9120-7
24	13	11	14	BRING BACK YOUR LOVE TO ME R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
25	26	23	17	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
26	30	35	8	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL 44534
				★★★ POWER PICK/AIRPLAY ★★★	
27	44	72	3	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS. 7-2987-8
28	21	7	16	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	◆ HIGHWAY 101 WARNER BROS. 7-1996-8
29	18	6	15	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIDGE,R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
30	42	56	4	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL 79024
31	41	47	6	ISLAND B.BECKETT (T.SEALS,E.RAVEN)	◆ EDDY RAVEN CAPITOL 79997
32	27	26	18	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-1993-5
33	28	25	18	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN)	DON WILLIAMS RCA 9119-7
34	39	45	7	PERFECT K.LEHNING (M.E.NEVIN)	◆ BAILLIE AND THE BOYS RCA 2500-7
35	31	31	21	CHAINS T.BROWN (H.BYNUM,B.RENEAU)	◆ PATTY LOVELESS MCA 5376-4
36	36	41	8	I GO TO PIECES SOUTHERN PACIFIC,J.E.NORMAN (D.SHANNON)	◆ SOUTHERN PACIFIC WARNER BROS. 7-1986-0
37	32	30	21	SEEMIN' MY FATHER IN ME J.STROUD (P.OVERSTREET,T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
38	37	36	25	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT CAPITOL 44527

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	34	32	20	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
40	38	37	24	NO MATTER HOW HIGH J.BOWEN (E.STEVENS,J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 5375-7
41	45	49	7	FIT TO BE TIED DOWN J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 7900-0
42	52	59	6	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
43	48	51	8	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER,B.LLOYD)	◆ FOSTER & LLOYD RCA 2502-7
44	40	39	21	QUITTING TIME J.JENNINGS,M.C.CARPENTER (R.ROYER,R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
45	33	24	17	BACK WHERE I COME FROM J.E.NORMAN,M.MCANALLY (M.MCANALLY)	◆ MAC MCANALLY WARNER BROS. 7-2266-2
46	51	62	7	NOBODY'S TALKING R.SCRUGGS,T.DUBOIS (R.SHARP,S.LEMAIRE)	◆ EXILE ARISTA 2009
47	35	34	14	MISTER DJ J.STROUD (S.DANIELS,T.CRAIN,T.DIGREGORIO,C.HAYWARD,F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
48	47	44	25	SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH,S.DEAN,R.ALVES)	ALABAMA RCA 9083-7
49	46	42	24	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
50	43	33	17	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GÖSDIN,H.COCHRAN,M.VICKERY)	VERN GÖSDIN COLUMBIA 38 73221/CBS
51	66	—	2	ON DOWN THE LINE T.BROWN (MOSTAS)	PATTY LOVELESS MCA 7900-4
52	53	50	23	LITTLE GIRL J.BOWEN,R.MCENTIRE (K.FRANCESCHI,Q.POWERS)	REBA MCENTIRE MCA 5376-3
53	62	68	5	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	◆ MARTY STUART MCA 7900-1
54	49	46	23	SOONER OR LATER B.BECKETT (S.LONGACRE,B.FOSTER,B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
55	61	71	3	SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KEES,N.LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
56	73	—	2	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-1987-2/WARNER BROS.
57	71	75	3	WHITE LIMOZEEN R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS
58	54	48	19	OKLAHOMA SWING T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL WITH REBA MCA 5378-0
59	70	—	2	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA 2505-7
60	50	40	13	SILVER STALLION C.MOMAN (L.CLAYTON)	◆ WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
61	63	61	26	OVERNIGHT SUCCESS J.BOWEN,G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 5375-5
62	59	53	16	AIN'T NOBODY'S BUSINESS B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-1995-7/WARNER BROS.
63	67	70	5	KNOWIN' YOU WERE LEAVIN' P.MCMAKIN (M.REID,T.ROCCO)	LES TAYLOR EPIC 34 73264/CBS
64	65	66	25	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING,L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
				★★★ HOT SHOT DEBUT ★★★	
65	NEW ▶	1	1	PUTTIN' THE DARK BACK INTO THE NIGHT R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CAPITOL/CURB 79040/CAPITOL
66	69	65	7	DRIVE SOUTH W.WALDMAN (J.HIATT)	THE FORESTER SISTERS WITH THE BELLAMY BROTHERS WARNER BROS. 7-1987-4
67	NEW ▶	1	1	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	LORRIE MORGAN RCA 2508-7
68	NEW ▶	1	1	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 WARNER BROS. 7-1982-9
69	64	60	13	DID IT FOR LOVE R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CAPITOL/CURB 44483/CAPITOL
70	NEW ▶	1	1	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	WAYLON JENNINGS EPIC 34-73352/CBS
71	74	—	2	BABY, YOU'LL BE MY BABY J.BOWEN (G.PISTILLI,T.SEALS)	THE OAK RIDGE BOYS MCA 7900-6
72	NEW ▶	1	1	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA 7901-1
73	NEW ▶	1	1	TILL I SEE YOU AGAIN P.WORLEY,E.SEAY (K.WELCH)	◆ KEVIN WELCH REPRISE 7-1987-3/WARNER BROS.
74	68	67	24	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS,R.SHARP (S.LEMAIRE,J.PENNINGTON)	◆ EXILE ARISTA 991-1
75	NEW ▶	1	1	FROM SMALL THINGS (BIG THINGS ONE DAY COME) R.SCRUGGS,NITTY GRITTY DIRT BAND (B.SPRINGSTEEN)	THE NITTY GRITTY DIRT BAND MCA 7901-3

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.

GEORGE STRAIT

THE UNDISPUTED ENTERTAINER OF THE YEAR!

ACM / CMA

CATCH STRAIT FEVER!



MCA RECORDS
NASHVILLE

COUNTRY

CORNER



by Marie Ratliff

"SOUNDS KIND OF SASSY," says MD Steve Ryan, WOWW Pensacola, Fla., of newcomer **Matraca Berg's** first RCA single, "Baby, Walk On"—No. 6 this week on the Breakouts chart.

"It's such a neat record; the fiddle has a catchy little hook," says Ryan. "With so many new records out there, I look for something to catch listeners' ears and this one fits the bill."

Other stations on it out of the box include WTDR Charlotte, N.C., WSIX Nashville, KSON San Diego, KEEY Minneapolis/St. Paul, WFLS Fredericksburg, Va., and KSAN San Francisco.

A WINNER AT WAXX: **Mark Collie**, whose debut album, "Hardin County Line" (MCA), just shipped, is starting to make inroads with his second single from the package, "Looks Aren't Everything." "He really has a winner this time around," says MD **Tim Wilson**, WAXX Eau Claire, Wis. "His first single ["Something With A Ring To It"] did pretty well for us, and this is a better song. I feel like it will go a lot farther. This is such strong material—it's going to establish him as a real good act."

"Looks Aren't Everything," which jumps onto the Hot Country Radio Breakouts chart at No. 7, is also seeing action at WKY Oklahoma City, WSIX Nashville, KEEN San Jose, Calif., WWYZ Hartford, Conn., KXXY Oklahoma City, KVOO Tulsa, Okla., WFLS Fredericksburg, KASE San Antonio, Texas, and WDSY Pittsburgh. It's a new add this week at KWJJ Portland, Ore., and WBVE Cincinnati.

ALSO LOOKING LIKE A WINNER, says Wilson, is **Marsha Thornton's** "The Grass Is Greener" (MCA). "I'm really excited about this one. Her last record ["A Bottle Of Wine And Patsy Cline"] was a major phone record up here, and this one is in a similar vein. I think she has a great future."

Thornton's single checks in at No. 5 on the Hot Country Radio Breakouts chart, with early play at WCMS Norfolk, Va., KASE Austin, Texas, KWDJ San Bernardino, Calif., KEEN San Jose, Calif., WCTK Providence, R.I., WWYZ Hartford, Conn., WDSY Pittsburgh, and KVOO Tulsa. It's new on the list at WSOC Charlotte, N.C.

"**INCREDIBLE**" is the word MD **Bozz Collins**, KTWQ Casper, Wyo., uses to describe **Becky Hobbs'** first solo single under the Curb banner, "A Little Hunk Of Heaven."

"It is so good," says Collins, "it's our No. 1 phone record already. I've always been a fan of hers, and this proves there's lots of other fans out there, too."

There is early play showing, too, at WWYZ Hartford, KEEN San Jose, KWJJ Portland, KVOO Tulsa, and KEBC Oklahoma City.

FOSTER & LLOYD have their strongest single in more than a year with "Is It Love" (RCA), No. 43 on the Hot Country Singles & Tracks chart. It's showing good gains this week at both WYNK and WKJN Baton Rouge, La., WFMS Indianapolis, WYRK Buffalo, N.Y., WXTU Philadelphia, WNOE New Orleans, WTQR Winston-Salem, N.C., KIKK Houston, KMPS Seattle, WAMZ Louisville, Ky., and WWKA Orlando, Fla.

"This is possibly the best thing they've done," says PD **Mark Lewis**, WYNE Appleton, Wis. "It's a real ear-grabber."

Billboard **HOT COUNTRY**
RADIO BREAKOUTS

1. NEW KIND OF LOVE MICHELLE WRIGHT ARISTA
2. OH, LONESOME ME THE KENTUCKY HEADHUNTERS MERCURY
3. MY ANNIVERSARY FOR BEING A FOOL HOLLY DUNN WARNER BROS.
4. WHERE DID WE GO WRONG WILD ROSE CAPITOL
5. THE GRASS IS GREENER MARSHA THORNTON MCA
6. BABY, WALK ON MATRACA BERG RCA
7. LOOKS AREN'T EVERYTHING MARK COLLIE MCA
8. ROSEANNE JEFF STEVENS & BULLETS ATLANTIC
9. TOO BLUE TO BE TRUE LARRY BOONE MERCURY
10. MEXICAN WIND JANN BROWNE CURB

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.



"Hats" in hand, producers Mark Wright, left, and James Stroud, center, join RCA/Nashville chief Joe Galante after winning awards for Clint Black's single record and album of the year.



Collecting trophies for song of the year, "Where've You Been," from left, are publisher Ree Guyer of Wrensong, co-writer Jon Vezner, Kathy Mattea (who also won the top-female-vocalist award), co-writer Don Henry, and publisher Tracy Gershon of Cross Keys.



George Strait happily hoists his Academy of Country Music entertainer-of-the-year trophy at the 25th annual ACM Awards.



From the stage of Hollywood's Pantages Theatre, Hank Williams Jr., winner of the top-video award, demonstrates that he does good audio, too.

ACM Tips Its
'Hats' To The Top
Country Artists

LOS ANGELES—The 25th annual Academy of Country Music Awards provided "Hat" trophies and miles of smiles from those receiving them April 25. Telecast by NBC-TV from Hollywood's Pantages Theatre, with newcomer segments previously taped at Universal Studios Florida, the silver anniversary show featured surprise winners and stunning performances. (Hollywood photos: Ron Wolfson, Ron Tom)



Clint Black, the night's big winner, displays the four ACM "Hat" trophies he received for winning the top-new-male-vocalist, top-male-vocalist, single-record-of-the-year, and album-of-the-year categories.



Restless Heart, upset winners in the vocal-group category, show off their "Hat" trophies.



Members of the Nitty Gritty Dirt Band join David "Hollywood" Manning, GM, WSIX Nashville, the ACM's radio station of the year, third from left; the ACM's disk jockey of the year, Jon Conlon of WGKX Memphis, third from right; and Fred Reiser, far right, whose Crazy Horse Steak House & Saloon in Santa Ana, Calif., was named country nightclub of the year.



Cher's New Record. Cher learns that her two sold-out performances at Miami's James L. Knight Center on April 11 and 12 set new gross ticket and attendance records for the venue. The shows were attended by 10,024 people, for total gross ticket sales of \$352,837.50. Celebrating the good news, from left, are Jon Stoll, promoter, Fantasma Productions Inc.; Manny Fernandez, GM, James L. Knight Center; Cher; and Michael Weisbein, director of marketing, James L. Knight Center.



Bad English, Good Sales. Epic recording group Bad English receives platinum albums for its self-titled debut and gold singles for the No. 1 hit "When I See You Smile." Shown in the back row, from left, are Dave Glew, president, Epic Records; Don Grierson, senior VP of A&R, Epic Records; John Waite and Deen Castronovo, Bad English; Polly Anthony, senior VP of promotion, Epic Records; and Ricky Phillips and Neal Schon, Bad English. In the front row, from left, are Diarmuid Quinn, Epic director of product development; and Jonathan Cain, Bad English.



Playtime For Spyro Gyra. Spyro Gyra accepts the 1990 Playboy Music Poll awards for top jazz group and jazz album of the year from Luann Lee, January 1987 Playmate of the Month. Shown backstage at the Ventura Theater in Ventura, Calif., where the group was performing, are Richie Morales, Oscar Cartaya, Marc Quinones, and Dave Samuels of Spyro Gyra; Lee; and Tom Schuman, Jay Beckenstein, and Jay Azzolina of Spyro Gyra.



Wild Child. Warner Bros. recording artist Jane Child, center, relaxes after signing an exclusive worldwide publishing agreement with Warner/Chappell Music. Congratulating Child are Michael Sandoval, left, VP creative, Warner/Chappell Music, and Rick Shoemaker, senior VP creative, Warner/Chappell Music.



Rick Signs With BMG. BMG executives congratulate RCA recording artist Rick Astley, who has signed a worldwide publishing agreement with BMG Music International. Astley, best known for his No. 1 single "Never Gonna Give You Up" and platinum album "Whenever You Need Somebody," is currently writing for his next album, due in the fall. Shown in BMG's London office, from left, are Paul Curran, managing director of BMG Music Publishing U.K.; Tops Henderson, Astley's manager; Astley; John Preston, chairman, BMG Records U.K.; Tony Graham; and Diana Graham, VP, BMG Music Publishing International Ltd.

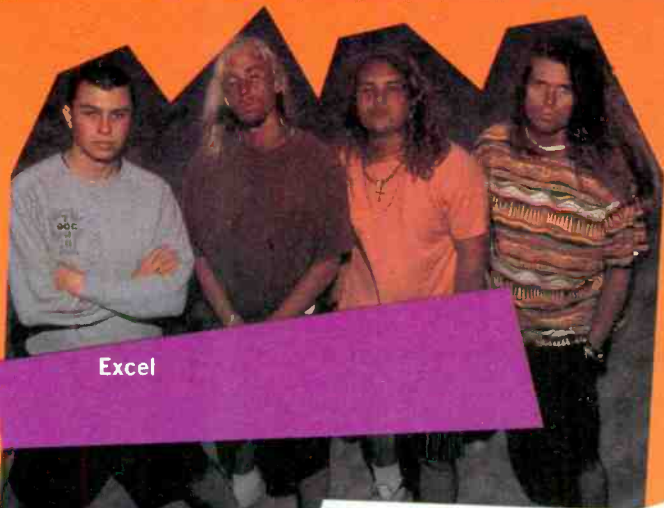


The Voice Of Choice. Paul McCartney accepts the first-ever Voice for the Planet award from environmental organization Friends of the Earth, which McCartney promoted during his world tour. Presenting the award is Brazilian labor leader Antonio Macedo, a friend of the late Chico Mendes, former head of the National Council of Rubber Tappers in Brazil. McCartney recorded the song "How Many People" in honor of Mendes and included it on his "Flowers In The Dirt" album. (Photo: Hilary Dick/Friends of the Earth)



Helping Hands. Bob Krasnow, chairman of Elektra Entertainment, and his wife, Sandy, take a tour of the T.J. Martell Laboratories for Leukemia, Cancer, and AIDS Research at New York's Mount Sinai Hospital. Krasnow will receive the T.J. Martell Foundation's 15th annual Humanitarian award June 8 at New York's Avery Fisher Hall. Shown, from left, are Dr. George Bekesi, head of T.J. Martell Laboratories; Aaron Levy, executive VP, Elektra; Dr. James Holland, professor and chairman, Department of Neoplastic Diseases, Mount Sinai Medical Center, and scientific adviser of the T.J. Martell Foundation; Sandy Krasnow; Bob Krasnow; and Tony Martell, senior VP and GM, CBS Associated Labels, and founder and president, T.J. Martell Foundation.

Spotlight



Excel



Faster Pussycat



Junkyard



Faith No More



Warrant



Gun



Skid Row



Metallica

HARD ROCK & HEAVY METAL

The '90s Have Started Out With a Bang for Power Rock as It Edges Closer to the Mainstream, and the Threat of Censorship Could Either Slow the Juggernaut or Help Kick Sales into Overdrive.

By ELIANNE HALBERSBERG

As metal enters a new decade, industry representatives agree that the genre remains as strong and vibrant as it has ever been. Hard rock bands have experienced tremendous chart success, touring packages continue to fill arenas, metal record sales are at an all-time high. The situation is not ideal, however, as the threat of censorship and the rise in warning stickers remain constant.

Bret Hartman, A&R manager for MCA, remarks, "Heavy metal is definitely under threat. If an artist mentions drugs or alcohol in a song, he is immediately placed in a category with one who mentions bestiality. Every album will have to be stickered as of this summer; retailers are threatening not to carry those records and it will be a moot point, because they won't be able to carry anything. By Christmas, all albums—rock, R&B, country—will have stickers. Retailers will have to break down."

Allen Rockefeller, singles & cassettes buyer for the Record Explosion chain in New York, comments, "The PMRC tried to do this in the past and it didn't stop anybody. The only way is to pass state laws against selling to minors. Censorship brings more attention to stickered items. When something is controversial, it sells. We're not worried; we'll continue to carry stickered product. This will just pass over; I really think so. Metal is a big thing now and there's no way to kill the industry."

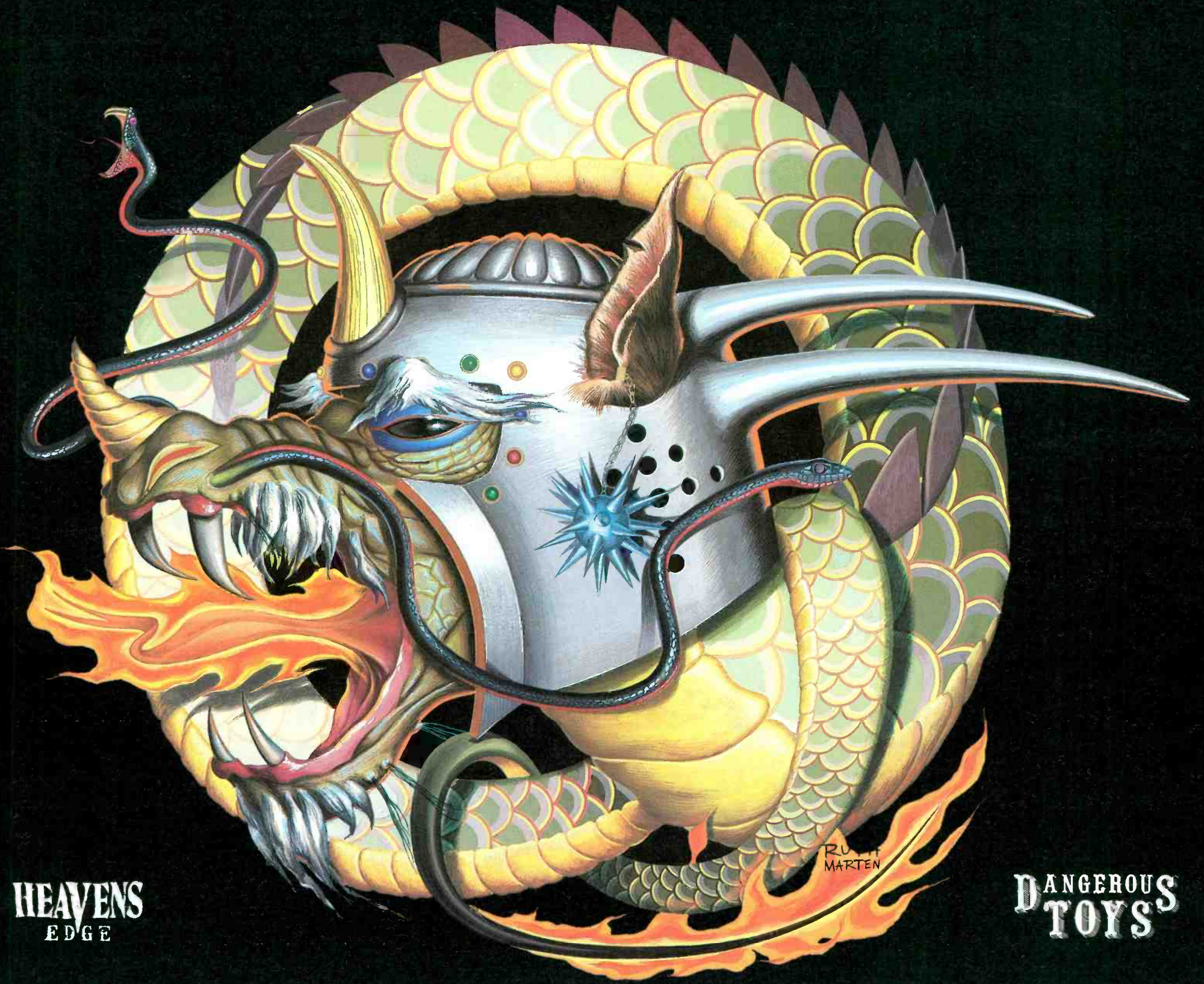
"This feels like the 1950s," says Michael Schnapp, director of national metal marketing & promotions for Epic. "Where's Elvis shaking his hips? The PMRC is always going to mess with us. They're missing the big picture. They show themselves off as the idiots they are. They're uninformed and don't know what's going on. Metal is only getting stronger."

"The whole thing is frightening," states John Mazzacco, PolyGram's senior product manager. "Metallica has proven (Continued on page H-22)

LOVE/HATE

BRUCE DICKINSON

From The Belly Of The Beast!



HEAVENS
EDGE

DANGEROUS
TOYS

ALICE IN CHAINS

WARRANT

Justice Priest

Puff on this. On Columbia.

Columbia

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HARD ROCK & HEAVY METAL HARD ROCK

Slaughter



Soundgarden



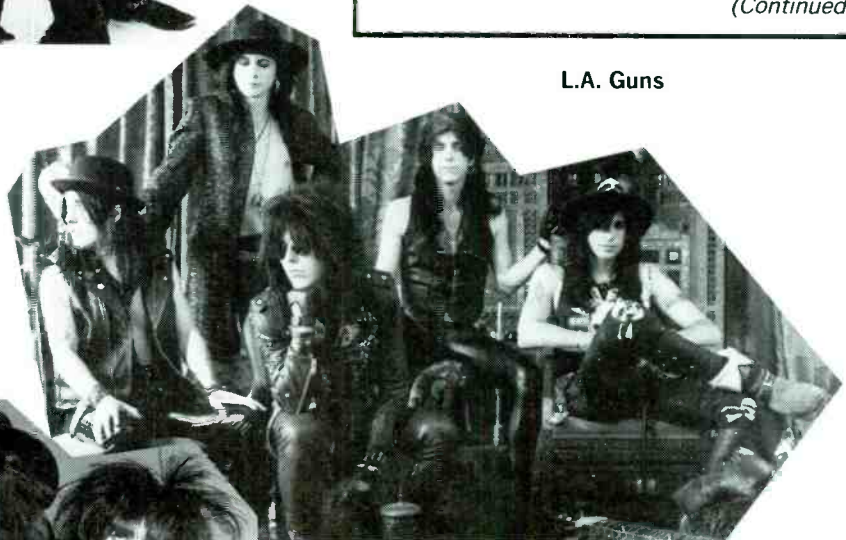
Hurricane



Babylon A.D.



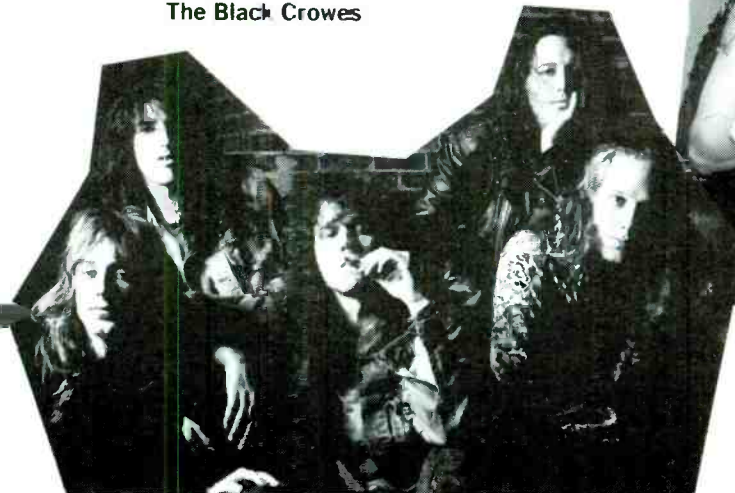
L.A. Guns



Killer Dwarfs



The Black Crowes



Pretty Boy Floyd



Tesla

THE METALLIC MAJORS: Despite Controversy, or Because of It, Metal Thrives Under the Big Top

By ELIANNE HALBERSBERG

Despite the threat of censorship, application of warning stickers, resistance from retailers, and controversy that just won't go away, the hard rock/heavy metal market is thriving, according to representatives from major record labels. Metal bands fight neck-and-neck with multi-platinum dance artists for domination of charts and airplay, while A&R departments continue to sign hard rock acts.

"Metal has been a strong seller since the late 1960s-early 1970s," says Kid Leo, VP artist development at Columbia. "It has undergone commercial acceptance, backlash and growth again, but has never been a weak form of music. Warrant is an example of a developing group that showed strength of volume of sales, given a chance on commercial radio. They've sold over two million albums. Britny Fox and Alice In Chains are other examples of bands who realize the value of songs. Metal bands today are doing a better job of writing verses imaging themselves."

Paul Burton, senior director of A&R for Chrysalis, remarks, "At this point, the word 'metal' is pointless. These are rock'n'roll bands. The market is open for commercial street acts, open in general to mainstream acts who aren't metal. Trouble Tribe and Child's Play are not metal. It's just a categorization. The bottom line is rock'n'roll. At the same time, the market is a bit flooded, and there are more blues-based acts. Records and production aren't as slick. People want live-type acts on record."

"It's stronger for a reason," says Jim Pitulski, manager of metal marketing for Columbia. "Like any other genre, it has to expand, so it's crossing bridges into other areas, while rap and alternative cross into metal. Fans come in as well

(Continued on page H-30)

RIISING INDEPENDENTS: Next Generation of Pathfinders Continue to Mine Rich Rock Soil

By BRUCE HARING

Hard rock and heavy metal independent labels. Seems a little weird to see that in print, considering all of the changes that have gone down in the scene over the last few years.

Major distribution deals and purchases have shrunk the number of pure rock indies over the last few years, as the major labels again seek innovation in the bottom of a wallet.

But although the big fish have swallowed many of their tiny cousins, there still is a thriving pond for all to swim in, claim many of the key players on the scene.

"I think the current climate is very positive," says Jonas Nachsin, national marketing director of Roadrunner Records. "It may not appear that way because some of the majors are coming in and really trying to grab hold of the market. But in many ways the indies know how to work the product much better than the majors. We're bringing out

acts beyond the typical indie sales, with Sepultura and Anihilator both over 100,000 units worldwide."

"It's more exciting than ever," echoes Keith Wood, president of Caroline Records. "We've been through a situation where there's speed metal, death metal, thrash metal, you-name-it metal. But the artistry involved, the calibre of musicianship has gotten so much higher, the songs are better, the presentation is better. Majors are more aggressive in terms of signing acts away from indies than they've ever been—but the soil will never be dry."

Indeed, the soil appears to be as rich as ever for independent labels willing to provide product for the seemingly insatiable world appetite for power guitar. In the last 10 years, the music community has seen the rise of such trend-setting hard rock and heavy metal labels as SST, Sub Pop, Rock Hotel, Grand Slam, Metal Blade, Mechanic, Megaforce, and Important's Relativity and Combat, labels whose stars have

(Continued on page H-26)



Shotgun Messiah



Last Crack



Tender Fury



Coroner



bad brains



Bang Tango



Nuclear Assault



XYZ



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A NOTCH ABOVE.**

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VOLUME (B)

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- KREATOR
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- MINDFUNK
- OZZY OSBOURNE
- PRETTY MAIDS
- RIOT
- RIVERDOGS
- SANCTUARY
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- Z20 VOLT
- WHITE HEAT

Great White



Cinderella



Winger

Lita Ford



ROCK RADIO: Openness to Harder Sounds Paving Way for Fresher '90s Hybrid of Album Rocker

By CRAIG ROSEN

Hard rock has always been strong. There will always be a market for it. It will be as popular 10 years from now, as it was 10 years ago."

WDVE Pittsburgh PD Gene Romano is talking about radio's ongoing love affair with hard rock. Up to a few years ago, however, that relationship was on shaky ground. With the threat of classic rock stations stealing their valuable upper demographics, album rock outlets began shunning new hard rock and metal acts. Instead programmers chose to stick with tested favorites that wouldn't alienate their 25-34 audience.

Then, in 1989, came rock 40. The new rock-oriented breed of top 40 forced album rock competitors to loosen up and start adding cuts by new hard rock acts or risk losing a

good percentage of their audience.

While most rock 40 outlets, including the much publicized KQLZ (Pirate Radio), have only been moderately successful, their influence has helped pave the way for a more current-based, harder-rocking version of album rock.

"The advent of rock 40 did force a lot of album rock station's hands," says WEBN Cincinnati PD Tom Owens. The new breed of more current-based, harder-rocking album rock outlets include KBER Salt Lake City, KUFO Portland, Ore., and WXTB Tampa, Fla.

KNAC Los Angeles isn't one of the new kids on the block. The Long Beach, Calif.-based station has been billing itself as "pure rock" since the mid-'80s. Its ratings have been nothing to scream about, due partially because of the station's weak 3,000-watt Class A signal and competition from
(Continued on page H-28)



RATT



White Lion

Britny Fox



Poison

BROCKUM... WE KILL THE COMPETITION!!

METALLICA

AC/DC

SLAYER

MEGADETH

ANTHRAX

TESTAMENT

DANZIG

Queensrÿche

MORTAL
SIN

FAITH NO MORE

EXODUS

STEVE
STEVENS

MISFITS

SAMHAIN

SALTY
DOG

WARRIOR
SOUL

Dirty
looks

WOLFSBANE

Blue Murder

BUTTHOLE
SURFERS



DEF LEPPARD

Mötley Crüe

WHITESNAKE



TEDEOSMUR

VAN HALEN

Cinderella

POISON

Great White

ALICE COOPER



GGWAR



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P. NELSON

HARD ROCK & HEAVY METAL HARD ROCK



Flotsam & Jetsam

HEAVY METAL AND LONGFORM VIDEO: An Explosive Match Made in Headbanger Heaven

By DEBORAH RUSSELL

Heavy metal music is anything but subtle. How fitting then, that the marriage between this explosive musical genre and the home video medium has erupted into the kind of sales powerhouse destined for a very long and healthy head-banging future.

It's a match made in hard-core heaven. Metal fans, notorious for their acquisitive nature and undying devotion, are starving—literally—for easy access to their favorite bands. Home video provides the ultimate avenue through which enterprising filmmakers and label executives can feed that hunger, turn a profit, and cross promote product that historically has been denied airplay in the commercial radio and video media.

Longform metal video is no longer just an "artist development" tool. It's a goldmine, and metal fans have embraced home video like no other fan in the music marketplace.

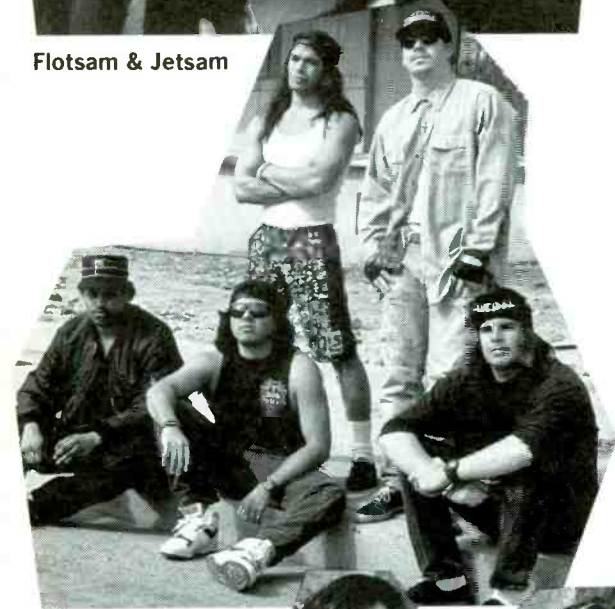
"The heavy metal fan base is so strong; the cult following is an amazing thing," says Linda Ingrisano, Elektra Entertainment's national director of video promotion. And she should know. Metallica's Elektra longform "\$19.98 Home Vid Cliff 'Em All," released in December 1987, continues to sell up to an average of 120 pieces daily, and has sold more than 222,000 units to date. The band's followup "2 Of One," released in June 1989, sells about 100 pieces a day, racking up more than 90,000 units total. The fact that the band rarely received any commercial exposure until very recently makes their success in home video even more dramatic.

Elektra's other longform video success stories come from crossover acts Motley Crue and Dokken, both of whom released videos in November 1986, and continue to sell on a

(Continued on page H-20)



Annihilator



Suicidal Tendencies



Fates Warning



Hurricane Alice

Rock City Angels



Prong



Voivod



Circus Of Power

Premio lo Nuestro a la Música Latina

24 de mayo 1990



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Made in Canada

Premio LO NUESTRO a la Musica Latina, presentado por UNIVISION BILLBOARD. Copyright 1990

POP/BALLAD

Album of the Year:

Julio Iglesias—*Raices*
Ana Gabriel—*Tierra de Nadie*
Chayanne—*Chayanne*

Male Artist of the Year:

Chayanne

Female Artist of the Year:

Ana Gabriel

Duo/Group

Kaoma

Best New Artist:

Kaoma

Record of the Year:

Ana Gabriel—*Simplemente Amigos*
Franco de Vita—*Te Amo*

MEXICAN REGIONAL

Album of the Year:

Vicente Fernandez—*Por Tu Maldito Amor*
La Mafia—*Explosivo*

Artist of the Year:

Vicente Fernandez

Record of the Year:

Vicente Fernandez—*Por Tu Maldito Amor*
Vicente Fernandez—*Mujeres Divinas*

Best New Artist:

Emilio Navaira
Xelencia

TROPICAL/SALSA

Album of the Year:

Luis Enrique—*Mi Mundo*

Artist of the Year:

Luis Enrique

Group of the Year:

Hansel y Raul

Record of the Year:

Luis Enrique—*Lo Que Paso Entre Tu Y Yo*

Best New Artist:

Hansel

CROSS-OVER ARTIST OF THE YEAR

Gloria Estefan
Kaoma
Eydie Gorme

PRODUCER OF THE YEAR

Ramon Arcusa—*Raices*

COMPOSER OF THE YEAR

Jorge Luis Piloto—*Lo Que Paso Entre Tu Y Yo*

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SAN JUAN, PR—Rafael Cuevas (809) 725-6276, Fax (809) 721-5395

HIGHLAND, MD—Harry Fox (301) 854-3268, 1-800-333-2961



24 de Mayo, 1990

Señoras y Señores:

Muy buenas noches y bienvenidos a Premio "Lo Nuestro" a la Música Latina.

Univisión y Billboard se han unido una vez más para brindarles este grandioso espectáculo donde se premiará a los creadores e intérpretes de la música latina que se han destacado en forma sobresaliente y exitosa entre el público de habla hispana de este país y que han sido exponentes fieles de nuestra vasta cultura musical, contribuyendo así a conservar nuestro verdadero sentir, expresión e idioma.

También esta noche, por primera vez, se hará, entrega del Premio "Lo Nuestro" a la Excelencia, galardón instituido por Billboard y Univisión para reconocer a un triunfador del mundo musical hispano que haya dedicado una vida entera a llevar exitosamente su talento y su música a través de continentes, ganándose la estimación, admiración y respeto del público y convirtiéndose en una verdadera institución entre los nuestros. Este premio, en su primer año, será otorgado a la gran Celia Cruz, ejemplo de una carrera dedicada a exaltar nuestra música con su talento óptimo e inigualable.

Para disfrute de nuestra audiencia, este programa será transmitido en directo a través de todos los Estados Unidos, así como también a otros 15 países de la América Latina.

Nuestras felicitaciones más sinceras a todos y cada uno de los nominados y ganadores de Premio "Lo Nuestro" a la Música Latina en la noche de hoy y nuestro agradecimiento por su presencia y compañía en este prestigioso evento.

Joaquín F. Blaya
Presidente
Univisión

John Babcock Jr.
Vice Presidente,
Editor de Grupo
Billboard

May 24, 1990

Ladies and Gentlemen:

Good evening and welcome to "Premio Lo Nuestro a la Música Latina."

Univision and Billboard have united once again to bring you this momentous event to honor those who have achieved Latin music excellence and, who through their musical talents, have contributed to keeping the Spanish language and culture alive.

Tonight, for the first time, we will present the "Lo Nuestro" Lifetime Achievement Award to an outstanding figure who, through years of dedication, has triumphed in the world of Latin music, achieved success and demonstrated extraordinary talent. This individual has merited our esteem, admiration and respect, and has become a true institution among Hispanics. This award, in its first year, will be presented to Celia Cruz.

For the pleasure of our audience, tonight's program will be broadcast live throughout the United States and to 15 countries in Latin America.

We extend our sincere congratulations to each of the nominees and winners of "Premio Lo Nuestro a la Música Latina," and thank everyone for your participation in this prestigious event.

Joaquín F. Blaya
President
Univision

John Babcock Jr.
Vice President,
Group Publisher
Billboard

Celia Cruz: ganadora del premio "Lo Nuestro" a la excelencia artística

Celia Cruz nació en el barrio de Santos Suárez, Havana, Cuba, un 21 de Octubre.

Su carrera musical comenzó al ganar el primer premio en el concurso radial de talento local "La hora del té". Desde entonces, la joven Celia se dió a conocer a través de programas radiales, interpretando tangos, rancheras y guarachas.

En agosto de 1950 comenzó su legendaria carrera con La Sonora Matancera que se extendería por 15 años. Con esta orquesta viajó por Centro América, el Caribe y Estados Unidos, siempre siendo la atracción principal. De esta colaboración salieron canciones que hoy son parte del inmortal repertorio latinoamericano como "Yerberito Moderno", "Burundanga" y "Cao Cao Mani Picao".

Celia Cruz ha actuado y grabado con los más grandes artistas de la música afro-caribeña, entre los que se encuentran Ismael Rivera, Cortijo y su Combo, Tito Puente, Johnny Pacheco, Pete "El Conde" Rodríguez, Willie Colón y La Sonora Ponceña.

Aparte de las numerosas películas y bandas sonoras en las que ella y/o su música han participado, Celia Cruz ha grabado más de 50 álbumes para los sellos Seeco, Tico y Vaya, entre ellos "Ritmo en el corazón", con Ray Barretto, que le valió un Grammy, el más reciente de una larga lista de premios y honores.

Por su extraordinaria carrera como artista, por su enorme calidad humana y por la alegría y ejemplo que le ha dado al mundo, Celia Cruz recibe esta noche el primer premio "Lo Nuestro" a la Excelencia Artística.



Celia Cruz

CELIA CRUZ: This year's "Lifetime Achievement Award" recipient

Celia Cruz was born on October 21 in Santos Suárez, Havana, Cuba.

Her musical career began when she won first prize in a local radio contest, "La hora del té" (Tea Time.) After this young Celia made herself known through radio programs by singing tangos, rancheras and guarachas.

In August 1950, her career took off when she joined La Sonora Matancera, a popular band. She spent fifteen years with the group, traveling throughout Central America, the Caribbean and the United States, always as the main attraction. From this collaboration many songs that have become part of the immortal Latin American repertoire such as "Yerberito Moderno," "Burundanga" and "Cao Cao Mani Picao," evolved.

Celia has recorded with the greatest of Afro-Caribbean musicians, including Ismael Rivera, Cortijo y su Combo, Tito Puente, Johnny Pacheco, Pete "El Conde" Rodríguez, Willie Colón and La Sonora Ponceña.

In addition to the numerous films in which she or her music has been featured, Celia has recorded more than 50 albums for labels such as Seeco, Tico and Vaya, including "Ritmo en el corazón" with the percussionist Ray Barretto, for which she received a Grammy.

Because of her extraordinary artistic career, her enormous human stature and the happiness and example she has given to the world, Celia Cruz receives tonight the first "Lo Nuestro" award to be presented to a performer for artistic excellence.

Congratulations to the "Queen"

the one and only

Celia Cruz

*The honor of winning
The Lifetime
Achievement
Award*



Jerry Masucci
FANIA RECORDS

Ralph Mercado



RALPH MERCADO MANAGEMENT

Celia comenta...

"Mi carrera ha sido mi profesora así como mi materia de enseñanza. Mis pupilos han sido estudiantes de música de todas partes del mundo. Ellos han aprendido de mis lecciones no sólo música sino también un mejor entendimiento de la cultura y de la vida.

El canto se convirtió en el vehículo a través del cual yo podía enseñar al mundo sobre el rico tejido de mi cultura. Y a través del canto, también he aprendido de las grandes culturas que cohabitan en este mundo.

La música me ha dado esperanza. Me ha dado el valor de levantarme de la pobreza y tocar el universo. Me ha dado la fé para creer en mí misma. También me ha hecho humilde y agradecida a Dios por darme este don único que me sigue brindando riqueza humana y felicidad. A través del canto, la armonía de la vida es una. La edad se vuelve irrelevante. El lenguaje es uno sólo. A través del canto y de la música, puedo sentir la belleza del mundo fuera de mí. Y esta sensación me penetra, me limpia de odio, amargura, intranquilidad y dolor.

La noche en que me convertí en una verdadera artista yo estaba en México a punto de salir al escenario cuando recibí la noticia de que mi madre, la que me había estimulado para creer en mí misma y cantar, había fallecido. El dolor me envolvió como un sudario. Mis ojos se humedecieron; mi garganta dolía. Pero pensé que ella me habría dicho que tenía una responsabilidad para con la cantidad de gente que había pagado dinero ganado con el sudor de su frente para verme. Sabía que no podía fallarles. Salí al escenario y canté la canción favorita de mi madre. Y en el intermedio me fui para los vestidores y lloré por el dolor que sentía, por el calor que nunca sentiría de nuevo, y por la fortaleza y el valor de seguir con mi trabajo a pesar de que creí morir. Pero sobreviví. Y entonces entendí.

Esta lección, este sentido de mi misma, esta búsqueda de la dignidad, belleza y paz en toda la creación de Dios, es la inspiración que yo comparto con toda la gente de este mundo".

A word from Celia...

"My profession has been my teacher as well as my material for teaching. My pupils have been students of music from all over the world. From my lessons they have acquired not only a knowledge of music, but also an understanding of culture and life itself.

Singing became the vehicle through which I could teach the world about my richly woven culture. Through my career, I have learned of the many cultures that live together in this world. Music has introduced me to people I once only dreamed of reading about in books.

Music has given me hope. It has given me courage to climb out of poverty and touch the universe. It has given me faith to believe in myself. It has also made me humble and grateful to God for giving me the only gift that continues to bring me human richness and happiness. Through singing, harmony is made one. Age becomes irrelevant. Language becomes one. Through singing and music, I feel the beauty of the world which penetrates my soul, cleansing me of hate, bitterness, turmoil and pain.

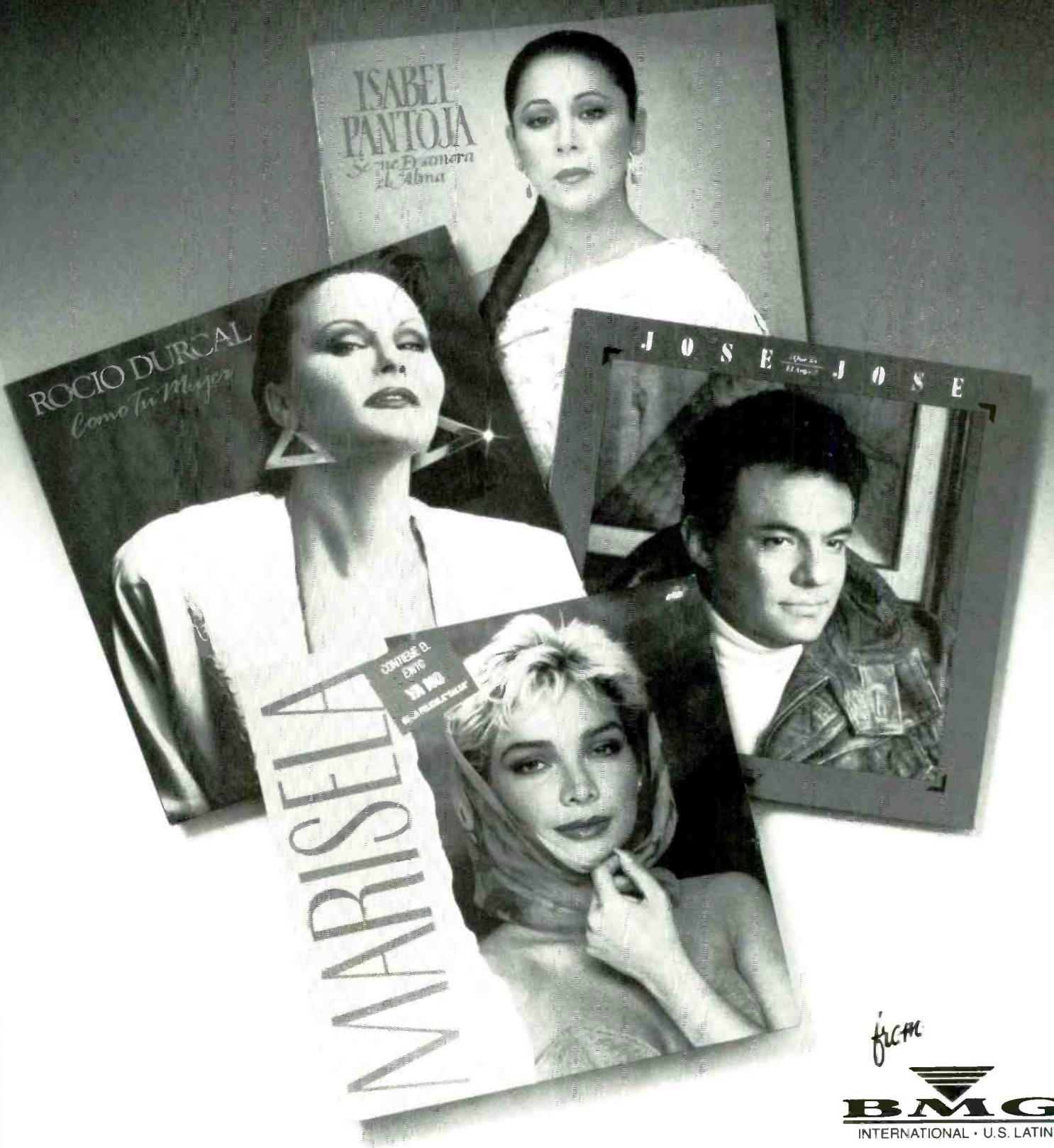
The night that I became a true performer I was in Mexico. I was ready to go on stage when news came that my mother had passed away. The pain enveloped me like a shroud, my eyes watered, my throat hurt. Then I remembered my mother's words. I thought of how she would tell me that I had a responsibility to the many people who had paid hard-earned money to see me. I knew that I couldn't let them down. I went on stage and sang my mother's favorite song. Between sets, I went to my dressing room and cried from the pain I felt, for the warmth I would no longer feel, and for the strength and courage to continue my work in the face of death that I thought would overwhelm me. But I survived, and I came to understand.

It is this understanding, this sense of self, this quest to find dignity, beauty and peace in all of God's creations that I share with all the people of this earth."

CELIA CRUZ



Congratulations on your "Lo Nuestro" award nominations.





Julio Iglesias



Luis Miguel



Los Temerarios

Billboard: El Desafío del Futuro

Desde sus primeros días como revista para la naciente industria del entretenimiento a finales del siglo XIX, *Billboard*, la revista insignia de BPI Communications, se ha convertido en la más citada y prestigiosa fuente mundial de información sobre la música y el entretenimiento. BPI es una compañía mundial de medios de comunicación, que provee publicaciones especializadas en los campos del entretenimiento, las artes, diseño y fotografía; información transmitida electrónicamente; y servicios de mercadeo para medios y personas creativas. Las listas de la revista *Billboard* son reconocidas en todo el mundo y cubren las principales categorías de música así como ventas y alquiler de videocassettes. Las listas reflejan el crecimiento y los cambios del mercado y son una guía para aquellos que quieren informarse sobre su pasado, presente y futuro. Esto incluye el mercado latino, el cual *Billboard* ha seguido desde 1973, primero con su lista de Top Latin Albums y después, desde 1986, con los Hot Latin Tracks.

BPI Communications opera tres servicios computarizados que recolectan, archivan y envían noticias e información para y sobre áreas específicas del mercado del entretenimiento.

Billboard Information Network, BIN (Red de Información de *Billboard*), es el más importante banco de datos de la industria de la música y el entretenimiento. En operación por nueve años, BIN ofrece diversos paquetes de investigación a un cuerpo de clientes que incluye a las más grandes compañías de discos, con sus subsidiarias latinas, editores de música, red de estaciones de radio, administradores y compañías de video. La información de BIN es actualizada diariamente con los nuevos datos



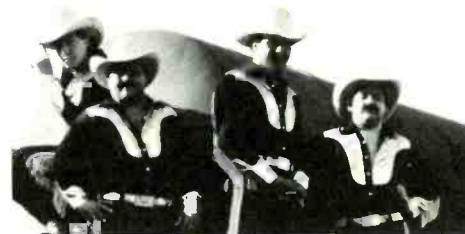
Ricardo Montaner

Billboard: Looking to the Future

From its early days as a small magazine for the nascent entertainment industry in the late 19th century, *Billboard* magazine, the flagship of BPI Communications, has become the most quoted and prestigious source of music and home entertainment information in the world. BPI is a worldwide media company, providing specialized publications in the fields of entertainment, the arts, design and photography; electronically delivered data; and marketing services for creative people and media. *Billboard* magazine's charts are recognized worldwide and cover the main music categories and video cassette sales and rental. They reflect the growth and change of the market and are the guide for those who want to be informed about its past, present and future. This includes the Latin market, which *Billboard* has charted since 1973, first with its Top Latin Albums chart and then, since 1986, with its Hot Latin Tracks chart.

BPI Communications operates three computer based services that electronically collect, store and deliver news and data for and about targeted entertainment sectors. The Billboard Information Network (BIN) is the music and home entertainment industry's premier on-line database. In operation for nine years, BIN offers various research packages to a client base that includes all the major record companies, including their Latin subsidiaries, music publishers, radio station syndicators, management and video companies. BIN is updated daily with new information gathered by *Billboard*'s research depart-

Bronco





Gypsy Kings

recolectados por el Departamento de investigación de *Billboard* y los actuales reportes de BIN incluyen penetración de radio y ventas de discos sencillos y álbumes, y reportes de distribución en las listas por compañía, para mencionar solo unos cuantos.

Broadcast Data Systems, una subsidiaria de BPI Communications, formada en 1989, es otro ejemplo de como la compañía provee información en la forma que más se ajusta a las exigencias de la época. La nueva tecnología patentada de BDS monitorea las transmisiones radiales, de televisión y cable para recoger instantáneamente lo que sale al aire y crear un registro de lo que se está tocando, cuando, y con que frecuencia.

BPI Communications también ha lanzado el Servicio de Noticias del Entretenimiento, un servicio de noticias complementario que provee historias y listas de más de 500 reporteros y escritores en las publicaciones hermanas de *Billboard* como *The Hollywood Reporter*, *Back Stage*, *American Film*, *Amusement Business*, *Musician* y *Music & Media*.

Este año, junto con los premios "Lo Nuestro" a la música latina, *Billboard* ha creado el primer Seminario de Música Latina. El objetivo es proveer un foro donde los representantes de la industria pueden encontrarse para discutir problemas comunes y sus soluciones, nuevas tendencias y oportunidades de negocios. El seminario de este año tocará los tópicos de la distribución, radio, piratería/derechos de autor, y televisión musical/video.

Así como "Premio Lo Nuestro a la Música Latina" presenta el talento latino, el seminario destaca los desafíos comunes, las tendencias y promueve el intercambio de información que la industria necesita para continuar con el extraordinario crecimiento de la pasada década.



Yolanda Del Pio

ment. The current BIN reports include airplay and sales penetration of singles and albums, advance *Billboard* charts, and chart share report, to name just a few.

Broadcast Data Systems, a subsidiary of BPI Communications formed in 1989, is another example of how the company provides information appropriate to the times. BDS' new proprietary patented technology monitors radio, television and cable airplay to instantly capture what's aired, and to create a record of what's playing, when, where and how often.

BPI has also launched the entertainment news wire, a supplement news service that provides news features and charts from more than 500 reporters and writers on *Billboard* and its sister publications, *The Hollywood Reporter*, *Back Stage*, *American Film*, *Amusement Business*, *Musician*, and *Music & Media*.

This year, along with the "Lo Nuestro" Latin Music Awards, *Billboard* has created the first Latin Music Seminar. The aim is to provide a forum where industry players can meet to discuss common problems and their solutions, new trends and business opportunities. This year's seminar deals with such topics as retail/distribution, radio, piracy/copyrights and music television/video.

Just as "Premio Lo Nuestro a la Música Latina" showcase Latin talent, the seminar will highlight common challenges and trends, and will promote the exchange of information that the industry needs to continue the outstanding rate of growth demonstrated in the last decade.

Teresa Guerra



José José

Criterio Para Las Nominaciones

La selección de los premios "Lo Nuestro" a la música latina es un proceso de dos etapas: 1) La selección de los nominados, que refleja la popularidad y ventas, está basada en los reportes de radiodifusión semanales, y de ventas quincenales, con los cuales se compilan las listas de Hot Latin Tracks y Top Latin Albums; 2) La selección de los ganadores está basada en la calidad de las interpretaciones de los nominados, determinadas por los programadores de las estaciones de radio y los dueños de las tiendas de discos que reportan a *Billboard*, o sus delegados.

Los nominados son seleccionados sobre la base de los puntos acumulados durante el período de elegibilidad de 52 semanas, por los artistas y los títulos que han sido reportados para las listas de Hot Latin Tracks (radio) y Top Latin Albums (ventas). Las nominaciones están clasificadas de acuerdo a los tres géneros musicales en los que está dividida la lista al Top Latin Album: Pop (música internacional contemporánea en español), Regional Mexicana (música del suroeste y el oeste de origen mexicano) y Tropical Salsa (música afro-caribeña que predomina en el este). Estas categorías corresponden tanto a géneros musicales como a mercados definidos en los que la música en cuestión predomina. Hay cuatro categorías especiales: "Artista Crossover del Año", "Productor del Año", "Compositor del Año", y el nuevo "Premio Lo Nuestro a la Excelencia".

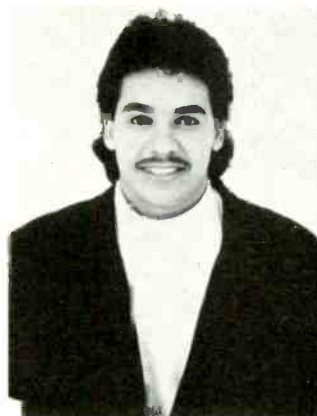
Para cada una de las listas Hot Latin Tracks y Top Latin Albums (Pop, Regional Mexicana y Tropical Salsa), las puntuaciones se acumulan de dos formas diferentes: por artistas y por título.



Fito Olivares

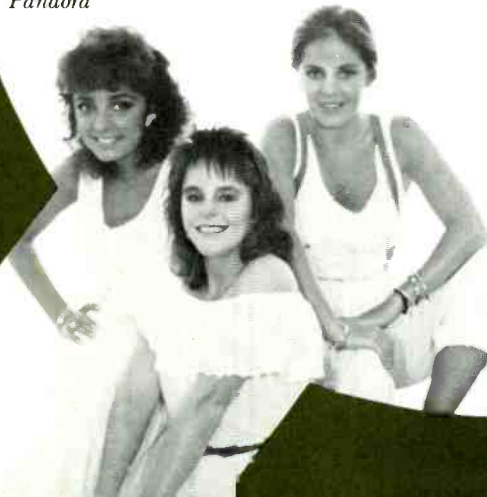


Xelencia



David Pabón

Pandora



Nominating Criteria

The selection of the "Lo Nuestro" Latin music awards is a two-step process: 1) The selection of the nominees, which reflects popularity and sales, is based on the weekly airplay reports and biweekly sales reports, from which *Billboard's* Hot Latin Tracks and Top Latin Albums are compiled; 2) The selection of the winners is based on the quality of the nominees' performances, as determined by radio program directors and owners of record retail stores that report to *Billboard* or their delegates.

The nominees are chosen according to the points accumulated during the eligibility period of 52 weeks, by the artists and titles that have been reported to the Hot Latin Tracks (radio) and Top Latin Albums (sales) charts. The nominations are classified according to the musical genres in which the Top Latin Albums chart is divided: Pop (International contemporary music in Spanish); Regional Mexican (music from the Southwest and West U.S.); and Tropical Salsa (Afro-Caribbean music which predominates in the East). These categories correspond to the genres as well as the markets in which they predominate. There are four special categories: "Crossover Artist of the Year," "Producer of the Year," "Composer of the Year" and, the newly created category, "Lo Nuestro" Lifetime Achievement Award.

The nominees in each of the aforementioned categories are the albums, records and artists with the most points accumulated during the year in each respective genre. For the albums, records, producers and composers' nominations, the accumulated totals by titles are considered. For the artists,

BMI 50 ANIVERSARIO

Orgullosamente Saludamos A Nuestros Candidatos Para El Premio Lo Nuestro Del Año 1990

Artista Crossover Del Año

GLORIA ESTEFAN

*Album Del Año
(Pop)*

CHAYANNE
"Chayanne"

*Mejor Interpretate
Masculino Del Año
(Pop)*

CHAYANNE

*Album Del Año
(Pop)*

EMI BLACKWOOD MUSIC INC.
Editor

"Simplemente Amigos"

*Mejor Interpretate, Duo O Grupo
(Música Regional Mexicana)*

LOS CAMINANTES
(Agustín Ramirez
Horacio Ramirez)

*Disco Del Año
(Música Regional Mexicana)*

JESUS NAVARRETE (SACM)
Compositor

RODA MUSIC INC.
Editor

"Frente A Frente"

ARECHIGA FRIAS (SACM)
Compositor

RODA MUSIC INC.
Editor

"Perdón Por Tus Lagrimas"

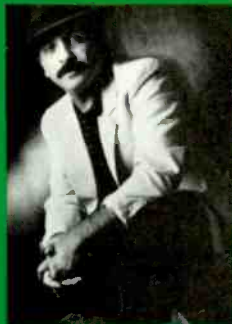


los. Los nominados en cada una de las categorías mencionadas son los álbumes, artistas o canciones con la mayor puntuación acumulada durante el año en su respectiva categoría. Para los álbumes, discos, productores y compositores nominados se consideran los puntos totales acumulados por título y para los intérpretes los totales acumulados por artistas. Por su escasa representación en las listas, las categorías de Tropical Salsa y Regional Mexicana no incluyen Mejor Intérprete Femenina.

El "Artista Crossover del Año", es aquel cuyo mercado predominante es otro que el hispano en los Estados Unidos y/o cuya principal lengua de interpretación no es el español.

El proceso de asignación y acumulación de puntos según los reportes semanales o quincenales es completamente objetivo a partir del momento en que la información reportada es introducida en el sistema computadorizado de *Billboard*, el cual usa los mismos parámetros de programación para todas las demás listas elaboradas por *Billboard*. La información es totalmente verificable a través del sistema de información electrónico BIN (*Billboard Information Network*).

Una vez seleccionados los nominados, las listas de votación se envían a las estaciones de radio y tiendas de discos que forman parte de los paneles que reportan a *Billboard*. Las votaciones son contadas y verificadas por la firma de contabilidad Deloitte & Touche. Esta firma también verifica que las nominaciones se ajusten a los criterios mencionados anteriormente y certifica todo el proceso.



Willie Colon



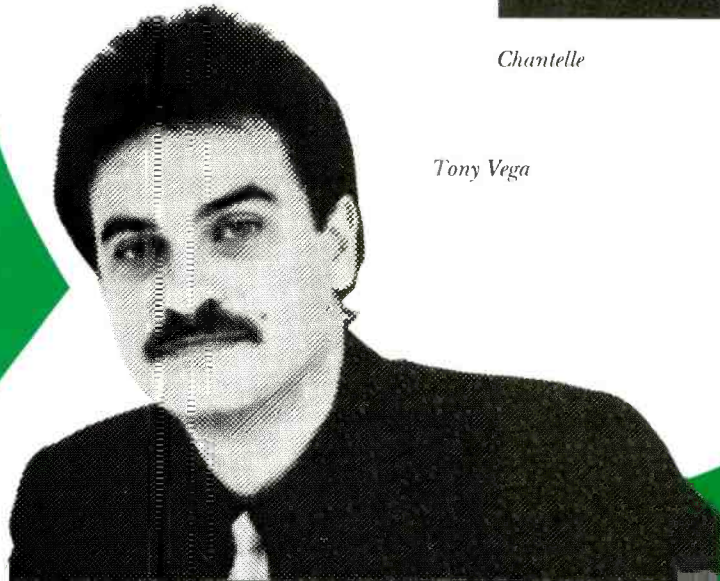
Eydie Gormé



Vicente Fernández



Chantelle



Tony Vega

the accumulated totals by artists are considered. Because few female tropical salsa and regional Mexican performers make it onto the charts, these nominations are not included in these categories

The "Best Crossover Artist" nominees are those whose primary market is not the U.S. Hispanic market and/or whose performing language is not Spanish.

The process of assignment and accumulation of points according to the weekly and biweekly reports is completely objective from the moment the information is input into Billboard's computer system, which uses the same programming parameters for all the charts elaborated by the magazine. The information is entirely verifiable through the Billboard Information Network (BIN).

Once the nominees are chosen, ballots are sent to radio station program directors and owners of record retail stores from the panels that report to Billboard. The ballots are counted and verified by the accounting firm of Deloitte & Touche who verifies that the nominations correspond to the aforementioned criteria to certify the entire process.

GIPSY KINGS



THE GIPSY KINGS ON THE ROAD:



- June 11 Montreal, Canada
- June 12 Quebec, Canada
- June 15 New York City
- June 16 Sag Harbor, NY
- June 17 Washington, DC
- June 18 Baltimore, MD
- June 20 Miami, FL
- June 22 Dallas, TX
- June 25 Santa Fe, NM
- June 27 San Diego, CA
- June 28 Los Angeles, CA
- June 30 Berkeley, CA

Mosaique

THE FOLLOW-UP TO
THEIR GOLD ELEKTRA
DEBUT. FEATURES THE
SINGLE AND VIDEO
"VOLARE"

PRODUCED BY CLAUDE MARTINEZ
MANAGEMENT: ALIVE



vanessa   Entire Music

ON ELEKTRA
CASSETTES, COMPACT DISCS
AND RECORDS

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Los Años Musicales en Univisión

Desde la fundación de Univisión en 1961, la música ha sido una parte integral de nuestra programación. Como la cadena número uno de la televisión hispana en los Estados Unidos, Univisión ha ofrecido continuamente una diversa programación de música para sus televidentes. Tanto como *Billboard* ha formado las listas de los "hits" durante muchos años, nosotros los hemos llevado a los hogares hispanoamericanos durante 29 años.

Univisión se ha establecido como el líder en la programación de música de la televisión hispana de este país con programas como: "Siempre en Domingo", el programa de música de más duración; "Furia", primer programa de videos musicales producido en este país; "Tu Música", actualmente clasificado como el programa de videos musicales número uno; "Bailando", primer programa con un formato de música y baile; y muchos más.

En nuestra dedicación de presentar lo mejor de talento latino, hemos producido los eventos musicales más grandes y más prestigiosos del espectáculo del mundo hispano. Desde el sonido de la salsa al tango, de la lambada a las baladas románticas, Univisión ha logrado captivar el espíritu de la música latina en la pantalla chica.

El año pasado, Univisión produjo en vivo la transmisión del "Festival Internacional OTI de la Canción", que fue visto por 500 millones de televidentes en 30 países. Cada año, ofre-



Eddie Santiago



Luis Enrique



Gloria Estefan



El Gran Combo

Franco de Vita



Univision's Musical Years

Since Univision's foundation in 1961, music has been an integral part of the network's programming fare. As the number one Spanish-language television network in the United States, Univision has continually provided a diversified line-up of music programs for its viewing audience. Just as *Billboard* has charted the hits, we've brought them from all over the world into the homes of Hispanic-Americans for 29 years.

Over the years, Univision has established itself as the forerunner in Spanish-language music programming in the U.S. with "Siempre en Domingo," the longest-running music program; "Furia," the first music video program produced in the U.S.; "Tu Música," currently the number one music video program; "Bailando," the first dance/music program; and many more.

In our commitment to showcase the best of Latin talent, we have assembled the largest and most prestigious musical events in the world of Hispanic entertainment.



**Pepsi-Cola salutes all the Hispanic artists
who have been nominated for the Latin Music Awards.
Pepsi is also honored to be associated with such talented artists like
Martika, Luis Enrique and Chayanne.
We wish all of you continued success.**



PEPSI. PARA LA SED DE LA NUEVA GENERACION.

Pepsi, Pepsi-Cola y para la sed de la nueva generación son marcas registradas de PepsiCo, Inc.

POP/BALADA

(Pop/Ballad)

MUSICA TROPICAL/SALSA

(Tropical/Salsa Music)

ALBUM DEL AÑO / ALBUM OF THE YEAR

- CHAYANNE, *Chayanne*
- ANA GABRIEL, *Tierra de nadie*
- JULIO IGLESIAS, *Raíces*
- RICARDO MONTANER, *Ricardo Montaner*
- JOSE LUIS RODRIGUEZ, *Tengo derecho a ser feliz*

ALBUM DEL AÑO / ALBUM OF THE YEAR

- WILLIE COLON, *Top Secret*
- EL GRAN COMBO, *Amame*
- LUIS ENRIQUE, *Mi mundo*
- DAVID PABON, *Es de verdad*
- EDDIE SANTIAGO, *Invasión de la privacidad*

ARTISTA DEL AÑO (MASCULINO) / MALE ARTIST OF THE YEAR

- CHAYANNE
- LUIS MIGUEL
- RICARDO MONTANER
- JOSE LUIS RODRIGUEZ

ARTISTA DEL AÑO (MASCULINO) / MALE ARTIST OF THE YEAR

- LUIS ENRIQUE
- DAVID PABON
- GILBERTO SANTA ROSA
- EDDIE SANTIAGO

ARTISTA DEL AÑO (FEMENINO) / FEMALE ARTIST OF THE YEAR

- ROCIO DURCAL
- ANA GABRIEL
- MARISELA
- ISABEL PANTOJA

ORQUESTA DEL AÑO / BAND OF THE YEAR

- CHANTELLE
- EL GRAN COMBO
- LA PATRULLA 15
- HANSEL Y RAUL

DUO O GRUPO DEL AÑO / DUO OR GROUP OF THE YEAR

- LOS BUKIS
- KAOMA
- GIPSY KINGS
- PANDORA

DISCO DEL AÑO / RECORD OF THE YEAR

- EL GRAN COMBO, *Amame*
- EL GRAN COMBO, *Aguacero*
- LUIS ENRIQUE, *Lo que pasó entre tu y yo*
- TOMY OLIVENCIA, *Doce rosas*
- GILBERTO SANTA ROSA, *Tengo una muñeca*

DISCO DEL AÑO / RECORD OF THE YEAR

- FRANCO DE VITA, *Te amo*
- ANA GABRIEL, *Simplemente amigos*
- JOSE JOSE, *Como tu*
- LUIS MIGUEL, *La incondicional*
- JOSE LUIS RODRIGUEZ, *Baila mi rumba*

REVELACION DEL AÑO / NEW ARTIST OF THE YEAR

- CHANTELLE
- HANSEL
- DAVID PABON
- VITI RUIZ
- TONY VEGA

REVELACION DEL AÑO / NEW ARTIST OF THE YEAR

- TERESA GUERRA
- MIRIAM HERNANDEZ
- KAOMA
- PABLO RUIZ
- XUXA



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(*Special Category*)

ALBUM DEL AÑO / ALBUM OF THE YEAR

- BRONCO, *Un golpe más*
- VICENTE FERNANDEZ, *Por tu maldito amor*
- LA MAFIA, *Explosivo*
- LOS TIGRES DEL NORTE, *Los corridos prohibidos*
- LOS YONICS, *Siempre te amaré*

ARTISTA CROSS-OVER DEL AÑO / CROSS-OVER ARTIST OF THE YEAR

- GLORIA ESTEFAN
- EYDIE GORME
- KAOMA
- GIPSY KINGS
- XUXA

ARTISTA DEL AÑO (MASCULINO) / MALE ARTIST OF THE YEAR

- RAMON AYALA
- VICENTE FERNANDEZ
- FITO OLIVARES
- JOAN SEBASTIAN

PRODUCTOR DEL AÑO / PRODUCER OF THE YEAR

- RAMON ARCUZA, *Raíces*
- ENRIQUE FRANCO, *Los corridos prohibidos*
- HOMERO HERNANDEZ, *Un golpe más*
- RAPHAEL ITHIER/ERNESTO SANCHEZ, *Amame*
- MARIANO PEREZ BAUTISTA, *Tierra de nadie*
- FRANK TORRES/JULIO CESAR DELGADO
Invasión de la privacidad

DUO O GRUPO DEL AÑO / DUO OR GROUP OF THE YEAR

- BRONCO
- LOS CAMINANTES
- LOS TIGRES DEL NORTE
- LOS YONICS

COMPOSITOR DEL AÑO / COMPOSER OF THE YEAR

- JUAN CARLOS CALDERON, *La incondicional*
- PALMER HERNANDEZ, *Amame*
- JORGE LUIS PILOTO, *Lo que pasó entre tu y yo*
- FEDERICO MENDEZ, *Por tu maldito amor*
- JESUS NAVARRETE, *Frente a frente*
- ISIDORE YORK, *Baila mi rumba*

DISCO DEL AÑO / RECORD OF THE YEAR

- YOLANDA DEL RIO, *Válgame Dios*
- VICENTE FERNANDEZ, *Mujeres divinas*
- VICENTE FERNANDEZ, *Por tu maldito amor*
- LOS YONICS, *Perdón por tus lágrimas*
- LOS YONICS, *Frente a frente*

REVELACION DEL AÑO / NEW ARTIST OF THE YEAR

- CIELO AZUL
- EMILIO NAVAIRA
- LOS TEMERARIOS
- XELENCIA

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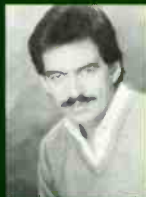


Marisela

ceemos lo mejor del gran festival de Miami, "Calle Ocho", brindando espectaculares actuaciones con los mejores artistas latinos. Este año por primera vez, hemos comenzado otra tradición. Invitamos a nuestra teleaudiencia a Los Angeles para el "Festival en Broadway", una gran fiesta de baile y música en una de las calles más históricas de esta ciudad.

En esta nueva década mantendremos nuestro compromiso de seguir creciendo e innovando nuevos programas musicales. Nuevamente, se nos ha concedido el honor de producir el "Festival Internacional OTI de la Canción". Este año, viajaremos a Las Vegas donde, en una transmisión en vivo desde Caesar's Palace, los televidentes presenciarán una gran noche de gala y entretenimiento.

"Premio Lo Nuestro a la Música Latina" es uno de los eventos más celebrados del mundo hispano. Demuestra nuestro deseo de reconocer al mejor talento latino que ha logrado excelencia en la industria musical. En el transcurso de un año, este tributo ha llegado a ser una importante tradición en el mundo del espectáculo latino, y una parte muy significativa en la historia musical de Univisión.



Joan Sebastian



Los Caminantes

From salsa to tango, to lambada and romantic ballads, Univision has captured the spirit of Latin music.

Last year, we produced the live telecast of the "International OTI Song Festival," seen by approximately 500 million viewers in 30 countries. Every year, we provide the best of Miami's annual street fair, "Calle Ocho," featuring the hottest Latin performers. This year for the first time, we started yet another tradition. We took our audience to Los Angeles for a day-long party of song and dance on Broadway, the city's most historical street.

In this new decade, we continue to grow and innovate. Once again, we have been bequeathed the honor of producing the "International OTI Song Festival." This year, we will travel to Las Vegas where, in a live broadcast from Caesar's Palace, viewers will be treated to an evening of grandeur and excitement.

"Premio Lo Nuestro a la Música Latina" is one of our most celebrated events. It demonstrates our desire to recognize well-deserved performers who have achieved Latin music excellence. This momentous tribute has rapidly become a tradition in the Latin entertainment industry, and a significant part of Univision's musical history.



Jossie Esteban y La Patrulla 15

Hansel y Raúl



Que Viva la Música

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El mercado latino en la década de los 90

Mientras que la década de los 80 fué para el mundo musical latino en los Estados Unidos, en todas sus facetas, una década de reconocimiento, la década de los 90 será una de afirmación y crecimiento.

El enorme crecimiento demográfico de los hispanos, así como su poder adquisitivo, se ha manifestado con fuerza singular en el área de la cultura y las artes, y más específicamente para nosotros, en la música. Desde principios de los 80s, cuando sólo había unas pocas subsidiarias de las grandes corporaciones discográficas y sólo unas cuantas pequeñas empresas independientes, hasta hoy en día cuando prácticamente todas las empresas multinacionales tienen subsidiarias especializadas o artistas en este mercado. Desde entonces hasta hoy se ha recorrido una gran cantidad de terreno. La distribución ha dejado de ser un negocio marginal para integrarse poco a poco dentro del flujo de productos de las grandes cadenas. La radio en español ha crecido a un ritmo inimaginable en los últimos diez años. También la televisión musical se ha afirmado y cada día nuevas ideas y programas salen al aire mostrando lo mejor del talento artístico latino. Los videos promocionales, desconocidos hace diez años, ahora son un instrumento necesario para exponer al artista y su música.



Xuxa



Emilio Navaira



Rocío Durcal



Ramon Ayala



Los Bukis



Isabel Pantoja

The Latin Market in the 90's

While the 80's were a decade of acknowledgement for Latin music in the United States, the 90's will be a decade of affirmation and growth.

The enormous demographic growth of Hispanics, as well as their tremendous purchasing power, is evidenced in the cultural and artistic areas, but more specifically, in Latin music. A great deal has been accomplished since the early 80's when there was only a few multinational subsidiaries of major recording companies operating in the market. Nowadays, practically all multinationals have specialized divisions and artists.

The distribution of records is no longer a marginal business, but one that is becoming part of the big retail chains. Spanish-language radio has grown at a remarkable pace in the last ten years. Music television has become stronger as more ideas and programs have evolved, showcasing the best of Latin talent. Promotional video clips, unknown ten years ago, are now an essential tool to give exposure to artists and their music.

But the real substance of this growth, and the true vitality of Hispanics, is best expressed in Latin music itself. Ten years ago the pop, regional Mexican and tropical salsa genres were each confined to individual regions. Since then, each, in its own way, has evolved into new artistic expressions. Other types of Spanish-language music have emerged from the United States, Latin America and Europe, enriching the sound stream of the Hispanic world. Latin rap and hip hop, born in Hispanic neighbor-

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Pero donde realmente está la sustancia de este crecimiento y donde más se expresa la vitalidad de los hispanos en este país, es en la música latina en sí. Mientras que hace diez años los géneros pop/balada, tropical/salsa y regional mexicana se hallaban aislados, desde entonces cada uno a su manera ha evolucionado para dar lugar a nuevas expresiones artísticas. Otros tipos de música en español han surgido desde Estados Unidos, América Latina y Europa, para enriquecer el caudal sonoro de la hispanidad. Basta con mencionar el rap y el hip-hop latinos, nacidos de los barrios hispanos de las grandes urbes, creados por una nueva generación de artistas que, al igual que los jóvenes que impulsaron la salsa a principios de los 60, aprendieron a hacer música en las calles; el jazz latino, con toda la genial vitalidad de virtuosos como Michel Camilo, Dave Valentín, Andy y Jerry González y Néstor Torres; el rock en español, que se ha atrevido a ponerle español al género musical anglo por excelencia; la música tejana, que ha crecido y es asiduamente cortejada por las más grandes compañías de discos; el fogoso merengue, que hace diez años salió de la República Dominicana y se extendió por el continente; el nuevo sonido latino de bandas como Bermúdez Triangle, Latin Breed, Pete Escobedo, Poncho Sánchez, Clockwork o Santa Fé, para mencionar algunos cuantos; el flamenco-rock de España, del cual los Gipsy Kings son una de sus muchas expresiones fantásticas; y finalmente, la lambada, que ha mostrado al mundo la sensualidad natural de los latinos.

Y en medio de esta enorme corriente innovadora, persisten las raíces. La música afro-cubana, la salsa, surge una y otra vez más para alegrarnos la vida con nuevas variaciones. Las imprescindibles

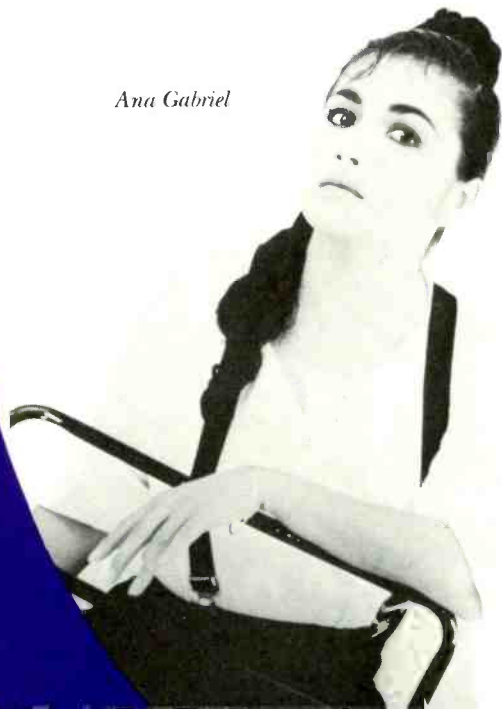


Jose Luis Rodríguez

Kaoma



Ana Gabriel



hoods of the inner cities, were created by a new generation of artists who, just like those who gave impulse to salsa in the early 60's, learned their music in the streets. Latin jazz, with all its vitality, has reached the population through the efforts of artists such as Michel Camilo, Dave Valentín, Andy and Jerry González and Néstor Torres. No one can refute the spirit of Spanish rock, which has dared to put this language to the Anglo musical genre per excellence; the individuality of tejano music, which has grown so much that it is avidly courted by major record companies; the frantic merengue, which emerged from the Dominican Republic ten years ago and has spread throughout the continent; the sound of Latin bands and groups like Bermúdez Triangle, Latin Breed, Pete Escobedo, Poncho Sánchez, Clockwork and Santa Fé; the rock and jazz flamenco from Spain, of which the Gipsy Kings are one of its many expressions; and finally, the lambada, which has shown the world the sensuality inherent in Latins.

In the middle of the innovative currents, Latin roots persist. Afro-Cuban music and salsa come time and time again to give flavor to new variations. The ubiquitous romantic ballads, perhaps a bit more sensual, are still singing of yesterday's,



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baladas románticas, tal vez con un poco más de sensualidad, siguen cantándole al amor de ayer, de hoy y de siempre. La música norteña y de conjuntos, con su influencia de cumbia colombiana, está hoy en día más fuerte que nunca. La ranchera está pasando por un periodo de renovada vitalidad. Hasta la música vieja está siendo reeditada por nuevas voces y con nuevos instrumentos.

Es esta vitalidad, el trabajo de cientos de músicos y artistas que mantienen nuestra cultura viva y la labor de todos aquellos que apoyan este enorme aparato llamado el "show business" latino, lo que los premios "Lo Nuestro" a la Música Latina de *Billboard* y Univisión, pretenden reconocer. Por eso estamos aquí, para rendir homenaje a la creatividad innata e incansable de nuestro espíritu y para mostrarle al público de América lo mejor que el mundo musical hispano de Estados Unidos tiene para ofrecer.



Myriam Hernández



Cielo Azul



Chayanne



Gilberto Santarosa



Los Tigres del Norte

today's and tomorrow's love. Norteña music and the cumbia are stronger than ever in the Southwest. Ranchera is going through a renaissance period; and even oldies are being reproduced and reissued with improved sound and by new voices and instrumentations.

It is this vitality, portrayed in the work of hundreds of musicians and performers, that keeps our culture alive; and it is all those who support Latin show business through their labor, to whom the "Lo Nuestro" Latin music awards pay tribute.

That is why we are here, to acknowledge the innate and tireless creativity of the Latin spirit and to show the American public the best that the Hispanic music world has to offer.

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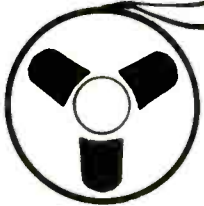
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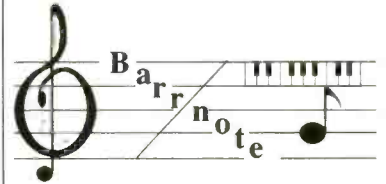
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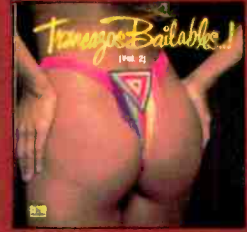
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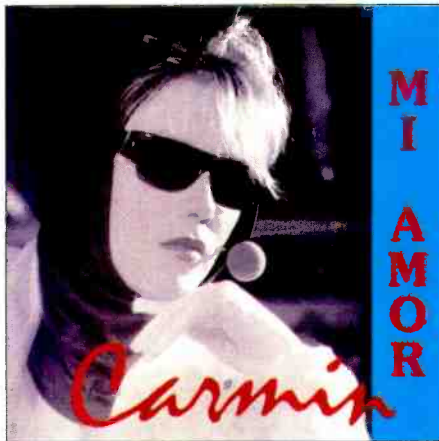
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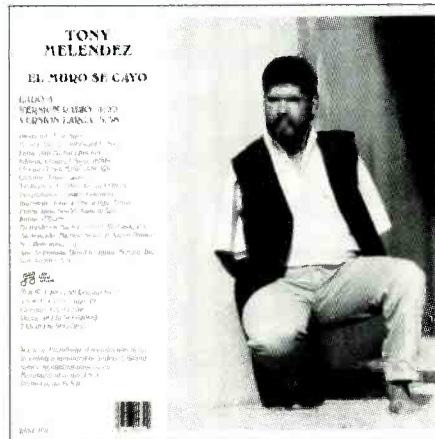
*La dimensión total en la
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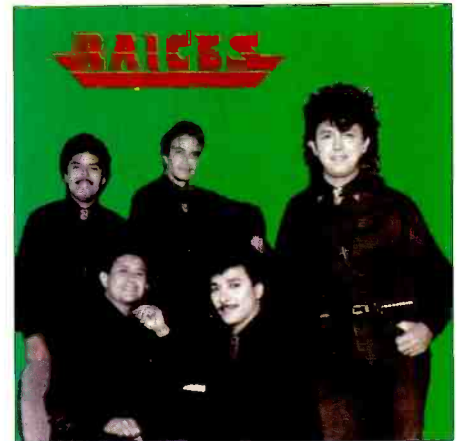
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Tony Meléndez



"El Muro Se Cayó" LSNT-702-A

Raíces



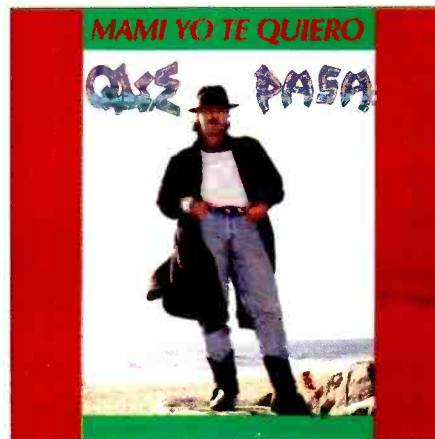
"Raíces" LSNLP-1501

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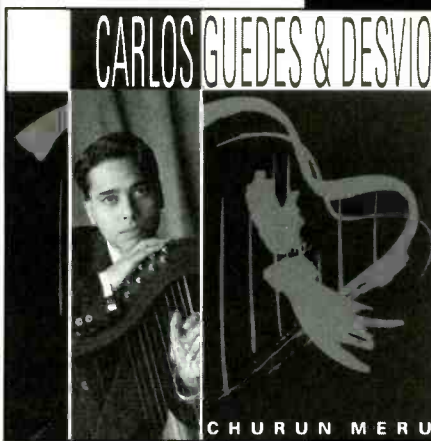
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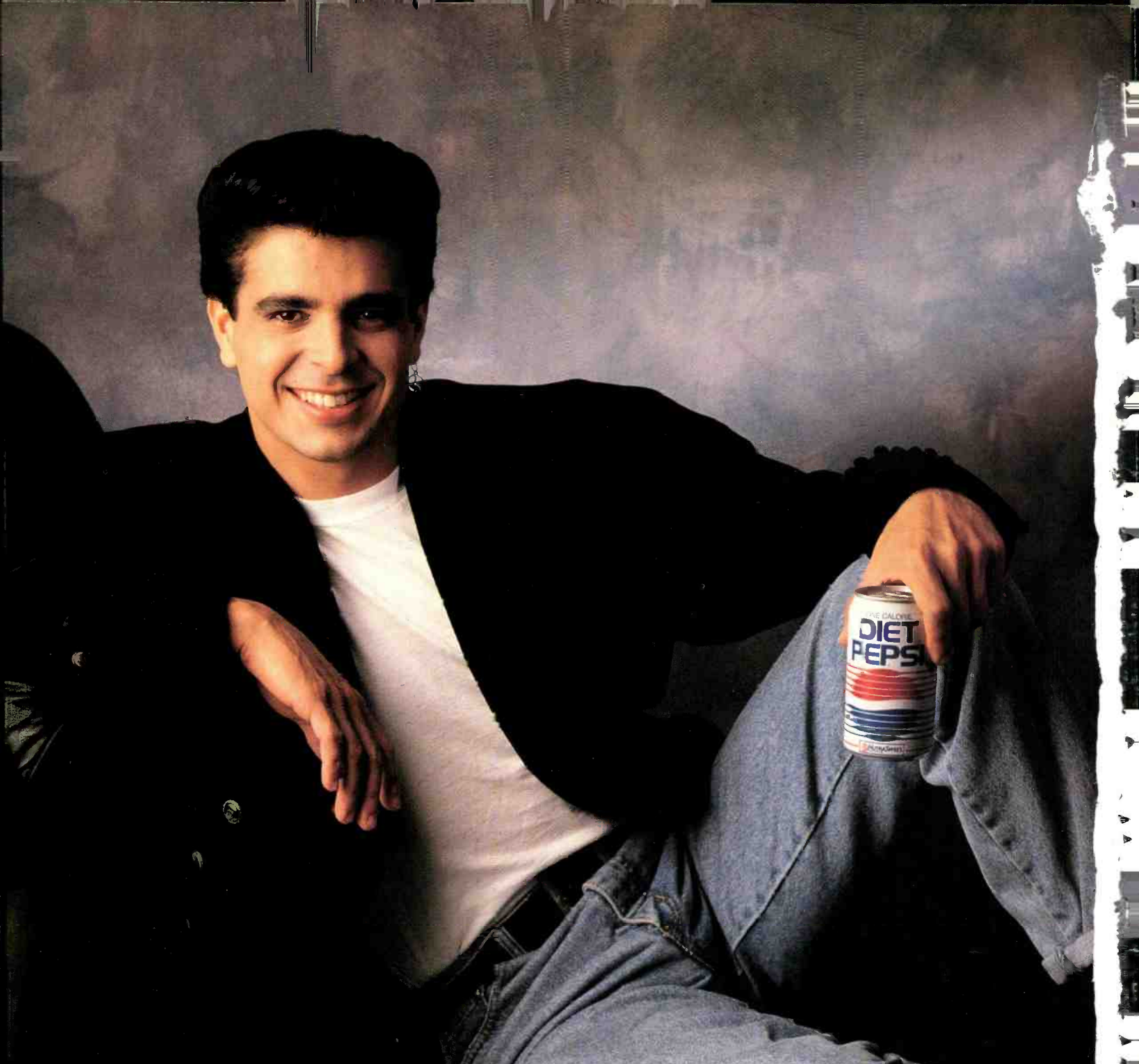
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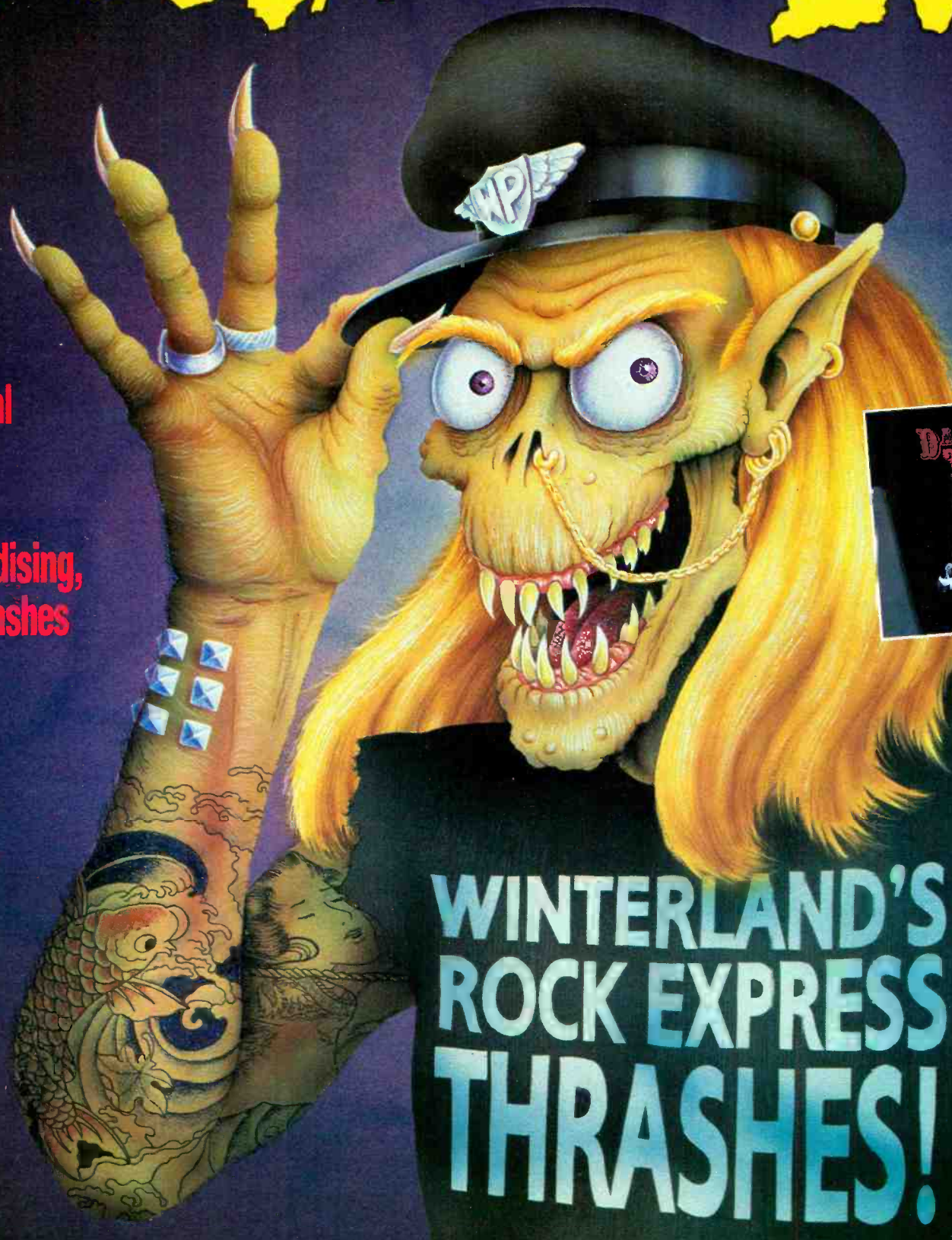
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KISS

HEAVY TRAFFIC: Arena and Club Acts Compete for Limited Fan Dollar on Bumpy Summer Tour Road

By BRUCE HARING

It is the best of times and the worst of times for the hard rock/heavy metal touring scene. The best of times exists because of the wide variety of bands and the wide range of hard rock/metal venues springing up across the country. Unfortunately, the worst of times springs from the same well—you can't have 10 bands playing the same town within weeks of each other and hope to have most make money.

Heavy metal's explosion in the '80s has provided a pleasant dilemma for those involved in the touring scene. While there's more opportunities than ever before, there's also more competition than ever before. Consequently, there's a constant war for the hearts and wallets of the ticket-buying public.

"It seems a little bit tougher to bring in the numbers like they used to," says Jim Pitulski, manager of metal market-

ing at Columbia Records. "Your superstar groups are still drawing numbers, but you have a lot of bands out there. One band might be coming through town, and you have a package tour right behind it. Kids only have so much money to spend."

"There's too much traffic," states Steve Sinclair, CEO of Mechanic Records. "There are not enough bands big enough to get into the arenas, so there are not enough opening slots for developing artists. The artists who would have arena tours are thus reduced to club tours. If you look at the current arena scene, there's only two or three tours that are carefully engineered so they don't tap out the expendable cash in the marketplace. But at any given time, there are 10 or 15 club tours without rhyme or reason as to how they're routed. The public appetite is more or less linked to the expendable cash kids have."

This summer, that theory will be tested, as a host of big-
(Continued on page H-32)



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Label Mini-Guide to Hard Rockin' Indies

(Below is a directory of active hard rock/metal indies responding to a survey.)

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Fax: (615) 321-0928
President: Laura Fraser

CAROLINE RECORDS

114 West 26th St., 11th Fl.
New York, N.Y. 10011
(212) 989-2929
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President: Keith Wood

COMBAT

187-07 Henderson Ave.
Hollis, N.Y. 11423
(718) 740-5700
Fax: (718) 740-5660
Label Dir: Anne Adams

CHAMELEON RECORDS

3355 W. El Segundo Blvd.
Hawthorne, Calif. 90250
(213) 973-8282
President: Stephen Powers

COLOSSAL RECORDS

P.O. Box 166
Hollywood, Calif. 90028
(213) 962-6968
Fax: (213) 962-9176
President: Ann Boleyn

GIANT RECORDS

P.O. Box 800
Rockville Center, N.Y. 11571
(516) 764-7939
Fax: (516) 764-6315
Label Manager: Debbie Southwood-Smith

GRAND SLAMM

6 Valley Brook Dr.
Middlesex N.J. 08846
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Fax: (201) 968-6482
President: Brian McEvoy

GRUDGE RECORDS

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Nyack, N.Y. 10960
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(212) 226-7272

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Co-Presidents: Jonathan Poneman, Bruce Pavitt

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President: Curtis Casella

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QUOTABLE INDIES

What will it take for a metal indie to stay indie in 1990? Why do indies enjoy an edge in finding fresh rock and metal acts? What are indies doing to increase their market share in '90?

KEITH WOOD, President, Caroline Records: What will it take for an indie to be successful in 1990? Originality in A&R, innovative, cost-efficient marketing, a good distributor, and a lot of luck! An indie label must be 100% aware of the marketplace and industry trends; too many good releases get lost because of bad planning and lack of interest in what is selling. To survive for more than 10 minutes, the indie label has to be practical and street-wise, calculated in its risk-taking and attitude-free. The indie "I'm cooler than you" attitude often translates into the "I'm cooler than you, even though I'm going out of business" attitude. In the '90s there's no time for such nonsense. The major labels have moved directly into the independents' backyard and there's no time to mess around.

Indies have a better grasp of finding and breaking acts mostly because the indie A&R person is there before the band breaks, before they're hot or it's hip to like them. The label will take risks on artists which a major just can't afford to do. The independent is always the tastemaker in this respect. The focus is more on the integrity of the material rather than its production values, the sound not the look of the band. Of course these things are vital if the band is to ultimately succeed, but the initial emphasis is not always so wide. Independents know that with good grass-roots marketing and distribution a buzz can be built that translates into sales, press and money to develop the new artist into the breaking artist.

Simply, we are selling more records than ever before because Caroline has the ability to learn by its mistakes. This year you will see fewer releases with more in-depth sales, promotion and marketing on each project for a longer period. The scattergun approach just does not work. It's far better to concentrate your efforts and firepower on fewer targets. On the A&R front, Caroline is signing new original artists with a view to develop them over a number of projects, helping with materials, producers, studios, artwork, etc. Capitalizing on what we have learned over the last few years to bring out the best in the music we deliver. Basically we are trying to be more focused and sharper across all aspects of our business, not afraid to take risks and keep our ears and eyes open for the untried and new.

MICHAEL FALEY, President, Metal Blade Records: With more and more indies choosing to move under a major's wing I think the time is perfect for new "hungry" labels to emerge from the ashes. The key to success with any new indies will be its ability to find, sign and develop new talent. Indie labels have always been the breeding ground for all the successful metal bands (Metallica, Megadeth, Slayer, Anthrax), and I don't foresee that changing. Indies are on the street and feel the vibe on a band usually before the major, and that will give them the edge.

In order to stay indie into the '90s, a label is going to have to be aligned with a good distribution network or establish one itself. This will insure to a degree that your cash flow will be constant so that you can continue to sign and promote bands and pay the bills. Ultimately, if you are going to stay indie in the '90s a label is going to have to decide to stay relatively small with a concentration on signing bands and developing them to a point where the majors come sniffing. If they sign a few of these acts from you and they are successful, not only is the cash flow increased but your credibility both in the streets and industry is validated.

We have a better grasp of finding these bands because we are in constant contact with mom and pop retail, local fanzines and college radio. We find out at the "grass-roots" level when there is something happening with a metal band whether it be strong performances, a demo tape through the underground or an article in a local fanzine. The people working at the indies are young, aggressive, and into the music. They are some of the AOR wonderkids of the future.

As far as breaking these bands, the early core of any metal band is the "underground." They pride themselves on finding the "next big band" at an early stage, and indies know how to get to this core. Indies spend the time to develop relationships with the magazines, stores and radio that shape this underground; then all of a sudden, a band is selling 75,000-100,000 records independently and the major is shaking his head wondering how. Since the hardest units to sell are the first 100,000, indies will always have a place in developing the mega bands of tomorrow because the first 100,000 is their turf.

I feel we have made a longer term commitment to developing and working a record than we have in the past. Albums by Lizzy Borden, Princess Pang, Fates Warning, and

D.R.I. were long-term artist development projects which retail, radio and press realized we were not going to let "go away." With Princess Pang, for example, we will be one year into that record and the development of the band before we start rehearsals for their second LP. We feel the band will have toured the U.S. extensively, had major exposure on MTV's "Headbanger's Ball" and massive press that we feel has built a strong base for their future.

To enhance this artist development, we have brought in product managers on both the east and west coasts to formulate and coordinate marketing campaigns. We are also looking for our new distribution deal with Warner Bros./WEA to have a positive effect on our artists. On the AOR level we have branched out to include all forms of hard rock and metal and some cutting-edge alternative bands (Goo Goo Dolls, Junk Monkeys), not just thrash. Although don't get me wrong, we will continue to sign some of the cutting-edge thrash bands of tomorrow.

TODD GORDON, President, Torrid Records: I feel that in order for an indie to succeed as well as stay independent, the label must be imaginative and have a very solid commitment to its artists as well as a tight relationship with its distributors. At the same time, an indie label can obtain major distribution and still remain very independent. For example, our last album, Gothic Slam, was released by Epic, but a majority of our records are distributed by Important, who we are very happy with. Other indie labels like Metal Blade, Road Racer, Megaforce, etc., have also done the same. The bottom line is that being an indie means you can make your own successful or not so successful decisions (and a gold record now and then wouldn't hurt).

Independent labels are much closer to the street scene than the majors are ever able to be. In addition, artists feel that indie labels are more approachable than the majors, because there is a greater understanding from an independent label that in most instances is made up of metal fans.

This year we greatly improved on our use of the music video to increase artist visibility and credibility in the metal marketplace. In addition, we have expanded use of our retail capacities (p-o-p posters, fliers, in-store play copies, videos, etc.) and press exposure with releases, interviews, contests and creative promotional items.



Trixter

DEBBIE SOUTHWOOD-SMITH, Label Manager, Giant Records: Independent distribution is going to have to be strengthened in order for small labels to remain independent in the '90s. There will always be holes left in the market by major labels (even with many of them incorporating indie labels) that indies can fill. Getting product into stores and making the public aware of our artists has always been the key formula for success. Without large sums of money to market we really have to depend on touring and manpower. (i.e. talented employees) to get the word out. That's the plight of the indie label until radio and MTV open up their formats. It's also why a stronger retail presence is imperative to our survival.

Indies have a better grasp at finding "all kinds" of music including hard rock and metal acts (how's that for elitism). Indie labels are incredibly understaffed, so an A&R person is also involved in the promotion/marketing/production aspect of putting records out. I think this forces the A&R person to think about a band in terms of marketing goals; the A&R rep is as responsible for marketing strategies as well as the next guy. There is an effective independent network and I think we tend to have our ears closer to the ground. It doesn't do an indie much good to go see the band that all the majors are fighting over. Instead we'll take the alternative route and go see the band that some fanzine is raving about. I think more than half the time we end up seeing the

better band.

We are going to produce high quality/low budget videos to represent each of our new releases. We also plan to utilize co-op advertising in conjunction with retail in-tour markets. One of our biggest goals is to get records into more chains. In A&R we are looking for bands who have the potential to be great, but still need nurturing. We view our labels as the place for bands to go before they're ready to make the jump to a major. We're sort of like band purgatory.

DAVID GERBER, VP/GM, Restless Records/Medusa Records: Restless Records and Medusa Records (our metal label) are in a unique position for an indie because we have no desire for major label distribution or involvement. Since we are owned by Enigma Entertainment, there is no sense in Medusa shadowing Enigma's distribution. The artists we are involved with can be worked more aggressively, intensively and effectively on the indie level... that is our purpose for existence.

I don't think many other indies would choose to remain independent if given the opportunity to work with a major. Fortunately, new indie companies will replace the ones who are co-opted and they will initially be ignored by the majors.

Independent metal labels have done a better job at finding new talent because they're not looking for "the next Metallica" or "the next Anthrax" like the majors. We're looking for the next "new thing" but we don't know what it's going to be called or what its going to sound like. And the indies *will* find it first!

In the past, Restless has counted on our distribution and marketing association with Metal Blade to provide our primary flow of metal releases. Although that relationship has now expired, our current clout in the indie marketplace provides Medusa with the necessary resources to build strong promotion/marketing campaigns behind Wrath, Coven, Barren Cross, and (soon) Hellion, among others. Medusa is a fast-growing presence on the metal scene.

DEAN BROWNROUT, Label Manager, Noise International: Success as an independent label has and always will be dependent on its ability to gauge the present state of its audience's taste. A successful indie realizes the breadth of its audience's interests and musical influences.

A talented indie label respects its audiences and tries to be one step ahead by giving them what it is they want even if they didn't realize that was what they wanted. It's an esoteric concept, really. The truly talented indies grasp this concept and prosper; those who don't, fail.

This concept which, in my opinion, is the key to indie success, is also the concept which keeps an indie "independent" in a true sense, whether it is footing the bill or a major is involved. To truly stay independent, indies must remain focused on talent development.

Flexibility is the key (to finding, signing, and breaking new talent). Both indies and majors, as a general rule, are aware of what hard rock/metal talent exists at any given time. For indies, a signing can be quicker and more instinctive. For majors, the bureaucracy and the pressure to succeed on an A&R level both from a critical standpoint as well as a commercial standpoint is greater. Where a major might hesitate to sign an act because of an acts failure to fit neatly into a current mega-trend, indies find, sign and break new metal because of their flexibility and ability to rely on their intuition. This flexibility allows indies to expand the parameters of the metal market and creates new trends for the majors to follow.

At Noise, we value the relationship with our artists on a creative and business level. In my experience, an artist is happy if its creative autonomy is protected and the material is exploited by both independent distribution for credibility on the street and major distribution for greatest market share. With this method, the artist is best served, the label secures its relationship with its artist and the market for the artist's material expands. Once the market has expanded, the artist has the opportunity to be licensed to a major label affiliate whose marketing and promotion strengths cannot be denied. At that point, Noise and the artist have a symbiotic relationship whose goal is the same: to increase their market. When you are working together for a common cause, a mutual trust and confidence develops cementing the record company/artist relationship.

ANN BOLEYN, CEO, New Renaissance/Colossal Records: Indie labels who wish to achieve success in the '90s must keep in closer touch with what's going on in the music underground. They must also accept the fact that the major labels are now producing excellent thrash, metal and alternative products, and that these styles are no longer exclusive to the indies. Indies labels have to make up for this by

(Continued on page H-18)

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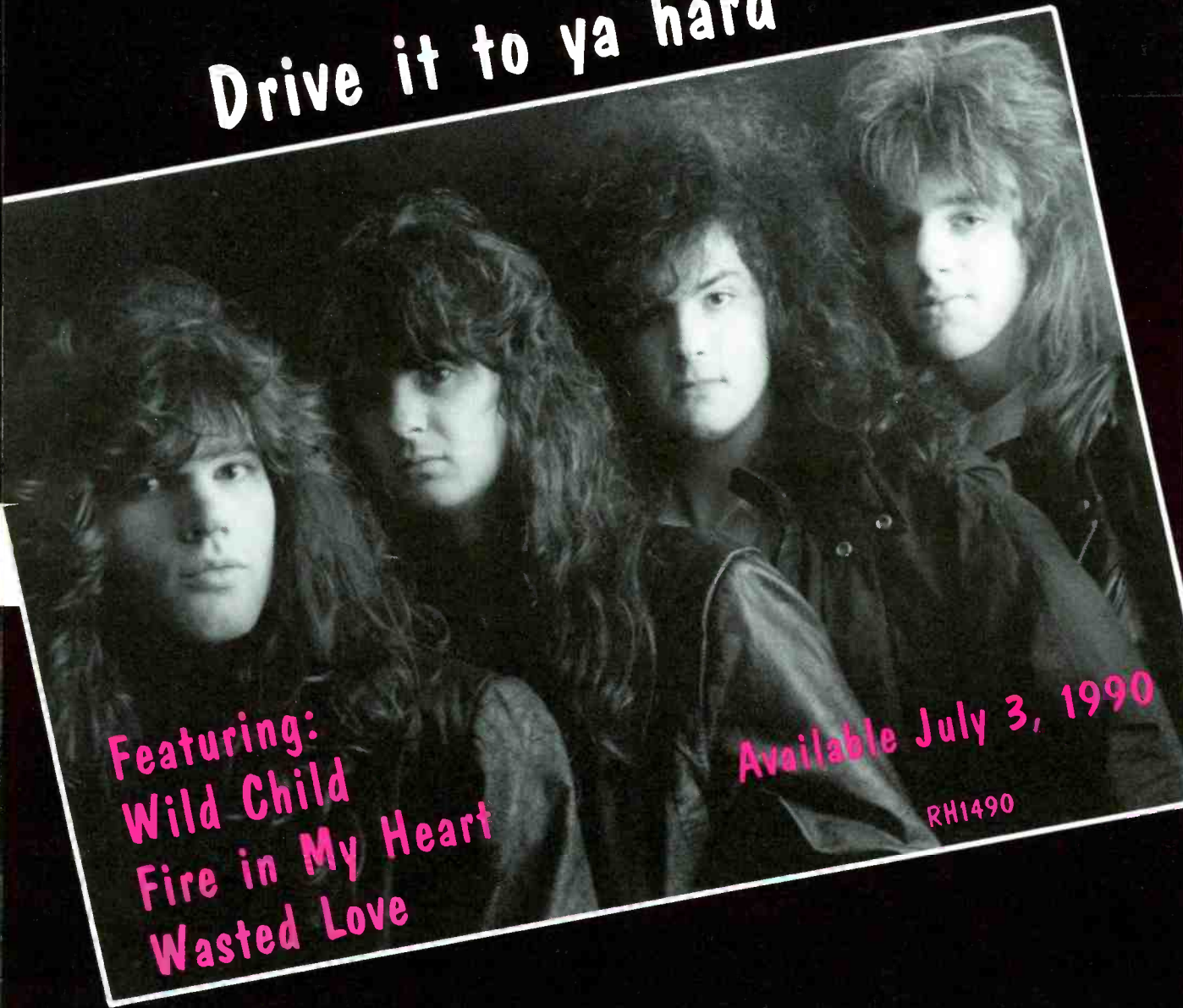
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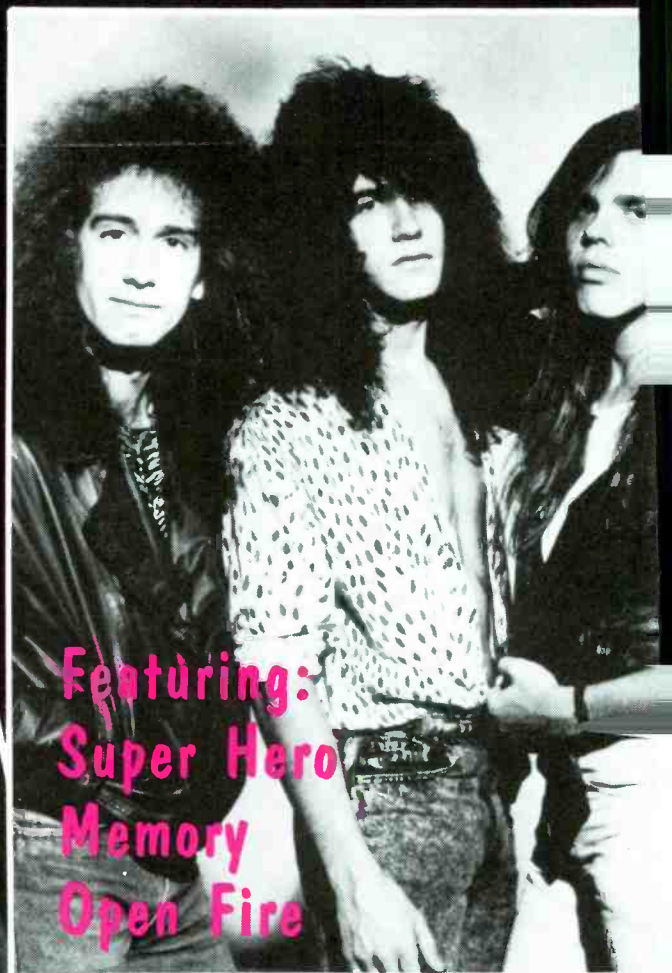
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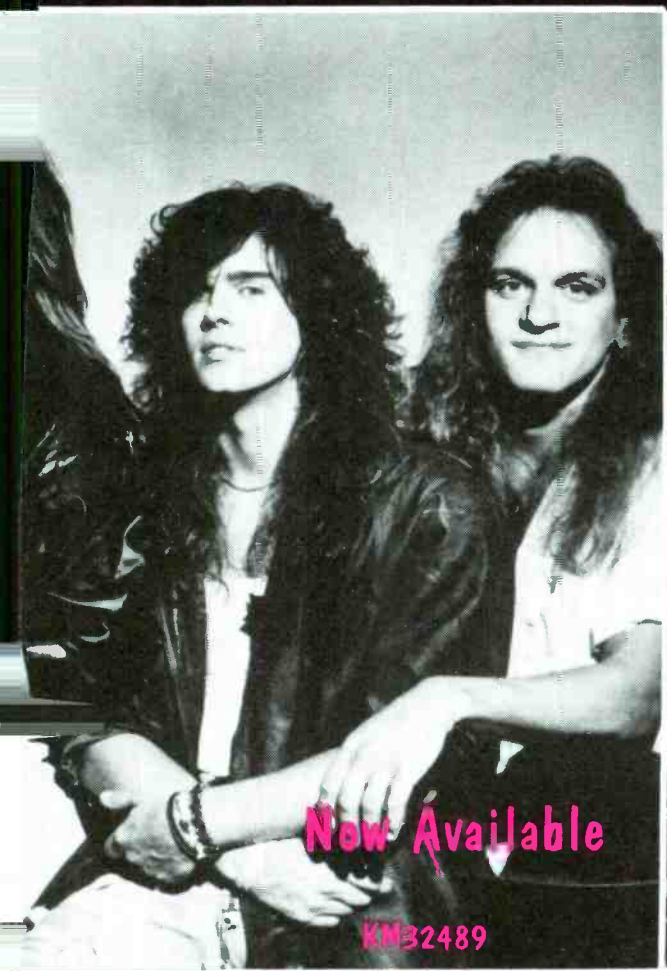
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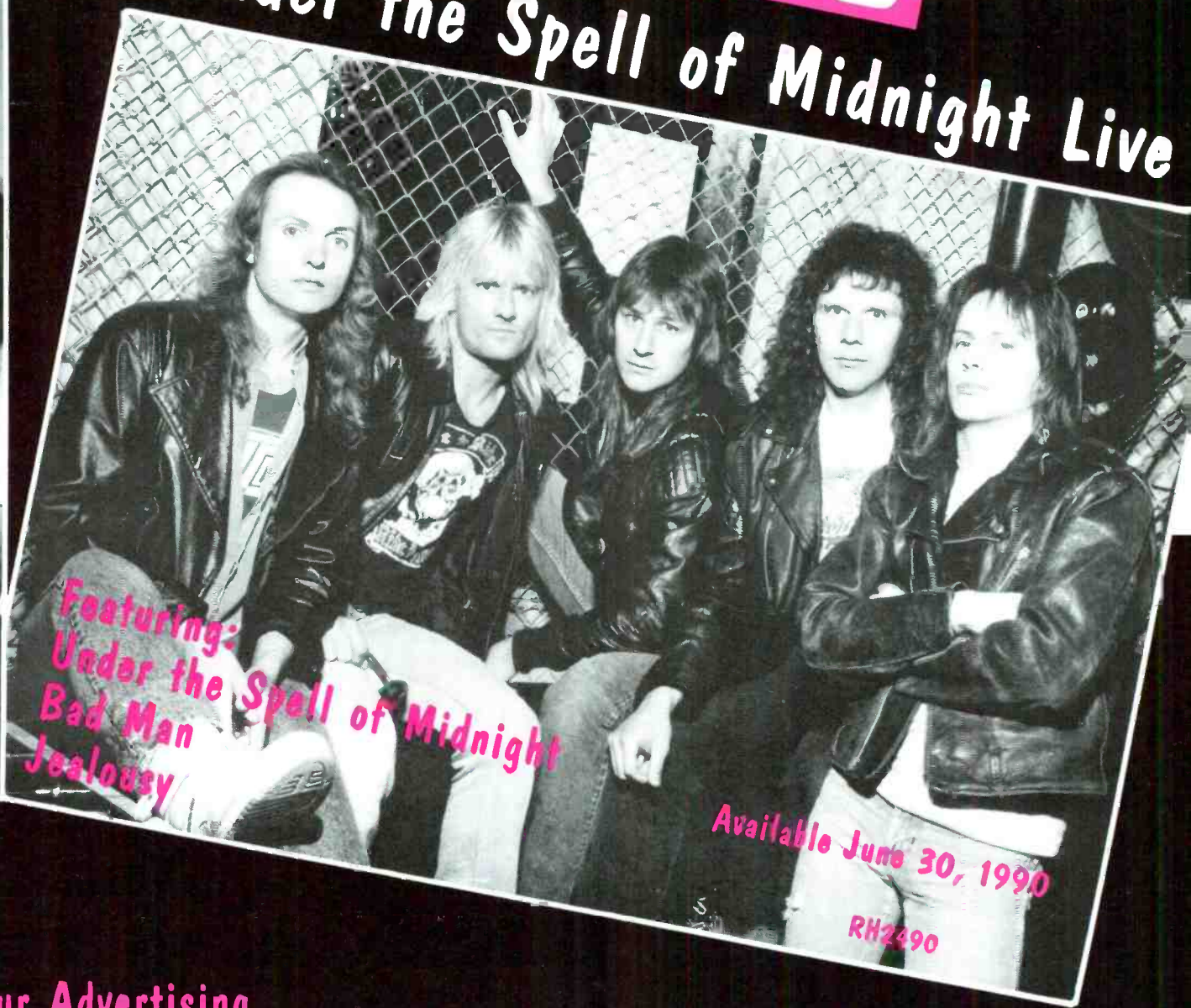


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QUOTABLE INDIES

(Continued from page H-14)

selecting new bands with adventurous styles which have not yet gained acceptance in "major label land."

Indie labels are often run by people who are more closely involved with this type of music and who are able to specialize in it. For example, I am not only the CEO of New Renaissance and Colossal Records, but I am the singer of the band Hellion, with whom I have toured throughout the world. I have seen firsthand what it takes to impress the fans, and I have the opportunity to be close in contact with the kids who buy the records. The average A&R person does not have such an opportunity. Not only are they expected to keep up to date on metal and hard rock, but they also have responsibilities with other styles of music as well. Many people at major labels seem to have the idea that heavy metal music is like the clothes that a person wears. One day you'll see an A&R guy from a major label at the local metal club wearing a leather jacket. The next night this same guy is at another club listening to another club listening to a trendy band, wearing trendy clothes. Heavy metal is not something you can "put on." You have to be really into it and literally be willing to devote your life to it. A label that has an A&R person who is sincerely a part of the metal and hard rock scene is going to be able to understand it much better than a person who is simply doing a job and is more concerned about his or her family at home.

These days we are careful to evaluate each band's rightful position in the marketplace and to develop a "game plan" that is suited to both the label and the artist's needs. For example, we recently signed Pretty Vacant from Cleveland. Their music is a strange mixture of the Sex Pistols and Poison. We'd like to see that band end up on a major label eventually. On the other hand, the Unsane, whose music is outrageous and abrasive, is very happy with indie status because it allows them more freedom.

In addition to better planning, we are also looking to new markets. I recently visited the Soviet Union where I participated as an artist at Moscow's Monsters of Rock Festival. Since that trip I am now working together with Biz Enterprises, which is a management company based in the Soviet Union. I see many exciting things happening there and hope to bring Soviet metal to America in the coming months.

As the metal scene here in America may appear to be stagnate, I look to South America and the Soviet Union, maybe even East Germany, to produce some new and enterprising music. We've had surprising results with Brazil's Sepulture, for example.

JIM KOZLOWSKI, Label Director, Maze Records: Everyone is saying that the '90s will be the decade of the indies. The reason why it will is that independent record labels have become more sophisticated over the last 10 years and can now offer a comprehensive marketing, promotion and publicity program tied to sales and distribution. This in turn is attracting artists who are capable of selling significant numbers with the added advantage of having more concentrated attention paid to their project by the label. As far as staying independent goes, I think you'll see more hybrid deals like Metal Blade's, with some projects going through a major distribution system and others being handled independently.

Indie labels have always prided themselves on having their ears on the street and are able to react much more quickly to changes when they find them. Quite simply, majors have, by nature of the budgets they operate under, different criteria when they look at a band. Look at it this way—indie labels are in business to discover the next trend, while major labels are in business to capitalize on the last one.

LAURA FRASER, President, Carlyle Records: Survival for an independent in the '90s requires continued growth and enough financial clout to expand their share of the marketplace to a level of survival as they continue to provide innovative music. They must ascertain the level of demand for product in their marketplace as an underground trend is being established, and possess adequate outlets for its distribution along with timely payment for the sale of product. A tall order.

Indie labels have a better grasp at finding hard rock acts and serving as a breeding ground for them because they are closer to the street and have a better reading of unestablished trends which may be a step ahead of the mainstream audience. Major label required sales figures are so high to determine a successful signing, they often wait for an indie to prove the marketability of an act, following an already established trend.

Carlyle Records has improved this year in marketing its artists and products overseas (Europe, Japan, Southeast

Asia), and the U.S. through increased licensing and distribution while maintaining production costs within our bands' financial grasp, as they continue to push the boundaries of music.

STEPHEN POWERS, President, Chameleon Records: Indie labels have always prospered by being the first to discover and develop new styles and trends in music. Equally essential is creative, aggressive promotion, and marketing that convinces radio, retail and video networks that your label is a serious player prepared to deliver hits.

Regarding finding new acts, indie labels take more risks with unproven styles and new ideas. They also get involved with new groups earlier in their careers. As for breaking the best hard rock/metal acts, talent creates the market, so if you've got the best new music, you will succeed.

I actually believe that major labels are generally better at promotion and marketing of their product and indies could learn from their techniques. However, one indie advantage is the ability to work a project longer, with less pressure for immediate financial return because, in most cases, the initial investment is lower than that needed by majors.

Specifically, we are getting much better at AOR promotion and the label has more credibility with those programmers. We have added field reps in New York and Chicago. We are also producing higher quality videos.

The main thing Chameleon can do is to continue to be innovative to develop the genre. Records like Bill Ward's "Ward One: Along The Way" are ground-breaking because they reach for another dimension. We signed several new metal acts, including Ward, each with a mainstream crossover potential. We're also investing more dollars in projects such as our year-and-a-half effort on the next Precious Metal record, which includes bringing in co-writers. In A&R, we are spending more time in pre-production and arranging collaborations with hit songwriters.

(With major label distribution) we can get much better market penetration and availability in major chains and mall stores; we also get more credibility at rock radio. (Working through a major) we give up *direct* access to trendsetting, tastemaker independent record stores and the natural press support for our underdog status. We also have to be more selective on our signings and releases, because each one has to sell more records due to our lower profit percentage.

The other key factors in our operation are commitment, advertising and independent marketing. For instance, we hired Concrete Foundations to work the Bill Ward record, made videos, and delivered CD singles to metal and AOR radio.



Fuct

STEVE SINCLAIR, CEO, Mechanic Records: Indie labels must develop an identity and a personality separate from the major distributing them. The indie must represent something unique which is not available through the major. This can be achieved on an A&R/talent level through risk-taking and specialization. But, since the majors have become increasingly adventurous with their A&R, the best way to spell out the difference is on a marketing level. An indie must be able to do things that the major is unable (or unwilling) to do. For example, until recently, majors seemed uninterested in hard rock radio and metal trend accounts.

The greatest danger for any independent is the temptation to forfeit more and more marketing functions to the major—until the indie is reduced to nothing more than a source of product for the major, or a production company. The more successful the indie, the more pressure it feels to hand their artists over to the majors, especially on the marketing level. The best labels, Geffen, for example, start as a logo, or a production company, and slowly take on more and more marketing functions until they are fully self-sufficient. Therefore, the formula for success in the '90s for Mechanic

Records is to resist giving up any of our marketing and promotion functions we now perform and to encourage MCA to help with the more sophisticated aspects of marketing (such as top-40 radio promotion and video production) until Mechanic is big enough to take on these tasks. We will continue to sign artists and produce albums, package and marketing plans which differ from major label conventions.

It is a widely held fallacy that independents have more accurate and better A&R than majors. This illusion is created by the scaled-down business economies necessary to break even, and then recoup, given smaller advance levels and marketing budgets. Independents seem to have a greater success rate because "success" as defined by independent standards is easier to achieve than success by major label standards. The independent can, therefore, afford to continue to record and release albums by a particular artist at sales levels far below those required by the majors. This is conducive to artist development, given the number of albums sometimes needed to create a foundation for non-mainstream artists. Majors simply need artists to succeed sooner in order to make their economies work.

Another reason why indies are perceived to be better than majors in the area of hard rock/metal is that, until recently, majors simply weren't as interested in this area of music as the indies, and the indies had it all to themselves. This is a very important headstart in an area of music where artist development is closely linked to the longevity of the band. Even though the majors have a lot of catching up to do, for the last couple of years, the ratio of success/failure of debut indie releases is no better than that of the majors; in fact, it may be worse.

In the past, in a rarefied marketplace, almost any hard rock/metal release could have impact. The first record would create a cult following which might then grow with each successive record (e.g. Metallica, Megadeth, Voivod, etc.) In the last year, however, the market has become so cluttered with new signings and the cost of cutting through that clutter has become so high that it has affected the way I listen to music. I'm now looking for artists who can register a greater impact much sooner (or who already have a substantial following). This describes how I feel about our new signing, Trixter.

On a marketing level, we are trying to create album covers, packages, p-o-p and other merchandise of a very high artistic and creative standard. I feel we have scored well, starting with the Dream Theater CD booklet, through Bang Tango, Voivod, and ending with the Trixter comic book/bio. Our marketing plans have become much more thought out and thorough. Our setups and launches are better coordinated.

MARK S. SHEARER, President, Hardway Records: It's true, being an independent we can't offer what the majors can. But what we can offer is a commitment to an artist to be there when they need us. Whereas majors are very impersonal, we get very personal with the band almost like their righthand man. An indie lets the artist breathe and be himself, rather than making him into what a great majority wants. An artist on an indie usually is not tried and true; we take what the artist has to offer and develop it. Hopefully a major will license that artist or work out a distribution deal. Being an indie in the '90s is going to change the way we've been doing business. A street buzz is just not enough anymore, the market now is more visual than ever before.

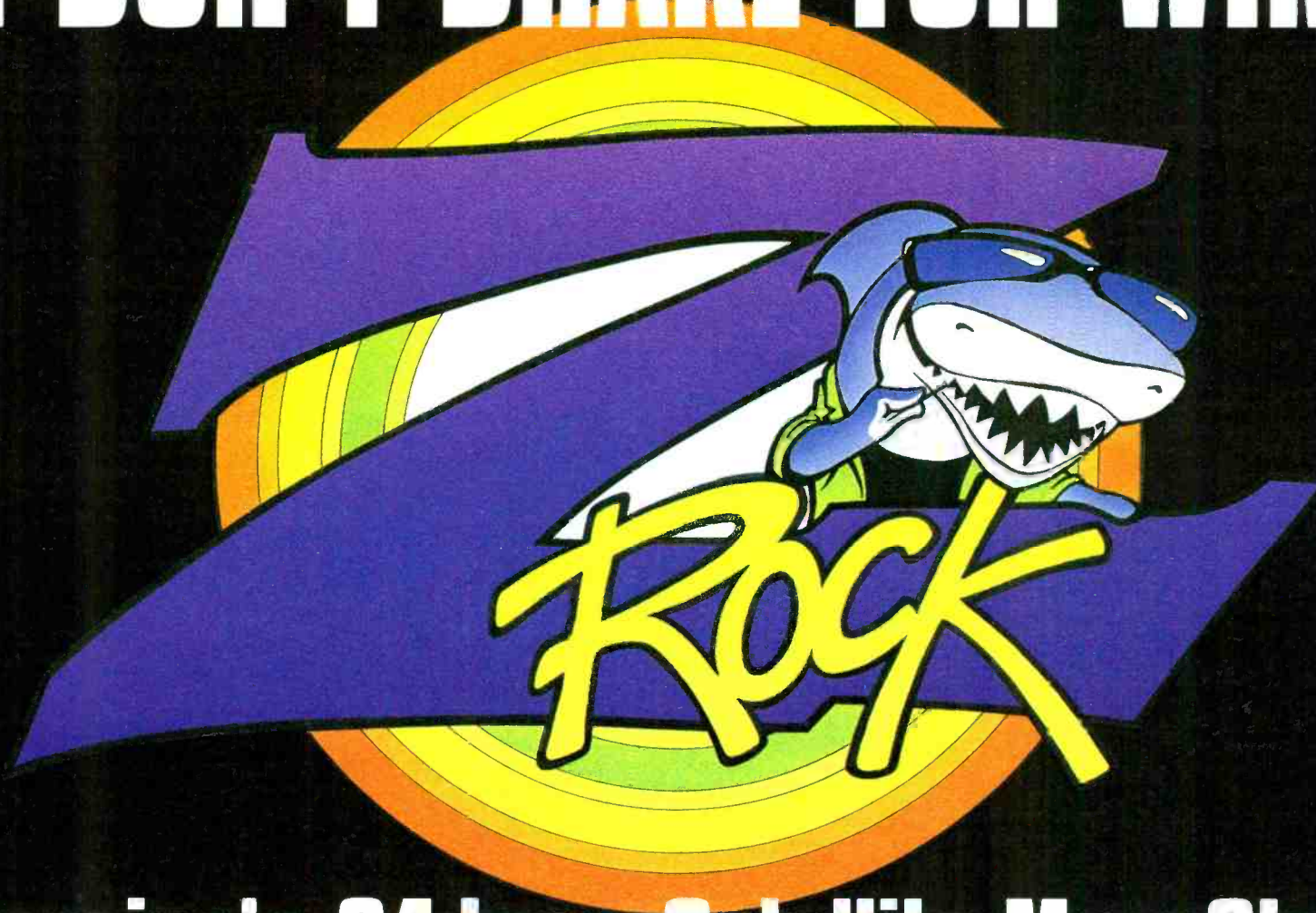
Being an independent we find talent that majors normally would not—the small clubs in little hideaway towns, for example. We're very close to street level and bands respect that.

DOMENICK MOCCIOLA, President, Buy Our Records: In addition to making most of the right moves, we couldn't recommend anyone try it with less than a million. Since we lack anywhere near that much capital we are currently negotiating to get under one of those (major label) "umbrellas."

Indie labels generally make decisions from the heart, about the artists especially. We are a lot more willing to take a chance on somebody because of the validity of their music, even if there currently isn't a demand for it. The material that's the most innovative by its very nature has no market whatsoever initially; people can't desire something they can't even conceptualize. On the other hand, majors only want to put money into proven concepts, artists whose work fits within the framework of a known product category.

We're trying to make sure artists don't have family or career commitments that would get in the way of touring in support of releases, that they are a cohesive unit. We had this jinx for awhile where one member of a band would quit before the album was out. We also try and discuss the whole deal with the band before we go to contract, so that everybody knows what's up.

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BILL WARD

WARD ONE: ALONG THE WAY

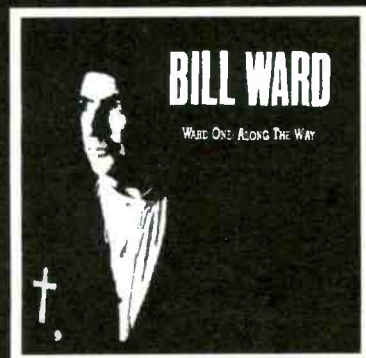


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HARD ROCK & HEAVY METAL

LONGFORM VIDEO

(Continued from page H-8)

daily basis. A Motley Crue 10-year anniversary package is expected in late 1990, and the label currently is experimenting with newer acts like Faster Pussycat and the Big F.

Through the wonder of technology, metal fans around the world finally have a chance to see their favorite bands up close, at home, and as often as they want. Queensryche fans put EMI's "Video: Mindcrime" on the charts the first week of its release, proving that fans would accept and welcome a unique conceptual longform package. Now fans eagerly await the next album and longform. Other EMI home videos sure to sell well include the Red Hot Chili Peppers' concert piece, "Psychedelic Sex Funk: Live From Heaven," released in April, and a Vixen package that may arrive in late summer.

CBS Music Video this year returned to the roots of metal, issuing an Aerosmith live concert, originally reeled in 1978. This 12-year-old footage from the "Live Texas Jam '78" shares display space with relative newcomers Warrant, whose "Dirty Rotten Filthy Stinking Rich—Live" longform is close to gold. The label also recently released "Wicked Videos," three clips spawned by Ozzy Osbourne's latest album, and a five-clip "Year Of The Fox" compilation for Britny Fox.

Atlantic timed its release of the gold Kix longform "Blow My Fuse" to coincide with Christmas and the release of the power ballad, "Close My Eyes." Labelmates Winger shipped close to platinum on their debut longform, and it's likely a second home video will be timed for release with the next album. A Ratt package may be on the shelves before the year is out, and eventually, White Lion and Skid Row—popular acts that enjoy heavy rotation on MTV—may one day be the subject of home video releases, too. If they're lucky they'll meet with the kind of success seen by other MTV favorites who struck it big in home video. PolyGram's metal success stories include Def Leppard, Bon Jovi, and Kiss. Geffen struck gold in recent years with media darlings Whitesnake and Aerosmith, and they're set to release the Aerosmith compilation "Things That Go Pump In The Night" this June.

Curiously though, metal longforms generally translate into mega bucks with or without the benefit of broadcast video airplay. Acts that were broken on commercial video programs seem to enjoy as much success as those who have been denied airplay. Sometimes it's difficult to ascertain just who exactly broke which act. Did MTV airplay create the kind of audience awareness to spawn a home video on a new metal band? Or did the underground home video success connected to a band leak into the corporate boardroom, convincing broadcast conservatives that the time was right to put that metal on the air? Either way, as home video matures into a viable marketing tool, its relationship with the commercial media has developed into one with mutual benefits.

MTV's John Cannelli, VP of music & talent relations, credits the MTV program, "Headbanger's Ball," with breaking such acts as Skid Row, Slaughter, and even Queensryche and Metallica. While Skid Row and Slaughter have yet to be tested on the home video front, Queensryche and Metallica fans have proven that video—at the commercial or retail level—is loaded with marketing possibilities.

"The Queensryche album was stalled for a while," says Cannelli, "and the response to one clip, 'Eyes Of A Stranger,' was just tremendous. When the label shot the longform, we promoted that video on 'Headbanger's Ball.' Metallica's 'One' was so huge on the channel, [airplay] definitely succeeded in broadening their fan base. [MTV] played a significant role in exposing that band to people."

But that exposure is too limited, complains John B. House, producer of the uncensored "Hard 'N' Heavy" bi-monthly video magazine distributed by MPI. Each successive issue, retailing at \$19.95, has hammered its way onto the charts, and House currently is in production on the magazine's seventh volume. He claims that MTV is so constrained by the advertising dollar that its coverage of the metal scene has been reduced to "Top 40 video wallpaper." "Hard 'N' Heavy" offers metal fans what they're really looking for, he says.

"MTV's only criteria is to attract sponsors," declares House. "But to stay interesting and fresh, [metal video] has to be a little dangerous. The mistake made by TV is that you have to do something safe, and you wind up appealing to the lowest common denominator in the audience, when it's the fans who are the ones that know about the best bands. The fans have passion. TV does not have passion."

House says that "Hard 'N' Heavy" is produced solely for the fans who want something unique, insightful, collectible. His team compiles a potpourri of live performance, back-

stage antics, intimate conversation, and social, political, and artistic commentary that leaves the viewer with a package of material that can't be seen anywhere else. Each issue includes industry giants, such as Aerosmith, Judas Priest, and Kiss, alongside developing groups and even unsigned street-level bands.

"Hard 'N' Heavy's" main competition comes from a new video magazine, "Metalhead," a shorter and cheaper package that just debuted in April via Video Publications Inc. Selling for \$9.95, the magazine offers viewers about 55 minutes of interviews, performance, and "lifestyle" clips that senior director Modi says feature a censored yet "sexy" look at the world of heavy metal. The debut issue of "Metalhead" offers a voyeur's look at Lita Ford modeling sexy lingerie, and fans get an inside look at the Jane's Addiction homecoming concert in Hollywood. New bands, such as Salty Dog, EZO, Little Caesar, Dead On, and shock rockers GWAR get a chance to show their stuff to an audience that may not have seen or heard them anywhere else.

"The video magazine is for a 'lazier' clientele, and that isn't meant in a negative way," says Lonn Friend, a consulting editor on both "Metalhead" and "Hard 'N' Heavy." Friend also is executive editor of print metal rags RIP and Rockbeat, and he thinks the two formats complement each other.

"It's like why some people read and others watch TV," he says. "In RIP you might read one column or see a photo of a new band, but in 'Metalhead' or 'Hard 'N' Heavy,' you get to see the artist perform, you feel the music better. It's a 'you are there' kind of feeling. If you like what you hear, you can go right out and buy the record."

Cross promotion opportunities are endless. Filmmakers can lure fans with the bands that have exploded on the commercial scene, then mix in lesser-known and totally unknown acts. Modi says she tries to feature new bands that will be breaking even as "Metalhead" hits the shelves. And those artists might be the metal giants of tomorrow.

"Fans get a chance to see new acts live [on video], and that makes a huge difference in promoting young bands," she says. "We try to be right on the cutting edge."

Strand VCI Entertainment hopes to carve its own niche on that cutting edge as it gets set to release a number of live concert longforms on such indie metal rockers as Nuclear Assault, Dark Angel, Candlemass, D.A.M., Doomsday, and Celtic Frost. The company also will release a Uriah Heep concert longform as well as a video featuring ex-Black Sabbath and Deep Purple vocalist, Ian Gillan. U.S. consumers will be able to obtain these Fotodisk productions through Strand VCI and Important Record Distributors.

Once upon a time, metal fans had to rely on audio recordings and live concerts to hear their favorite tunes. Now the millions of fans who missed Alice Cooper's tour to promote the "Trash" album can watch it in their living room since the Epic release of "Alice Trashes The World." Soundgarden fans who'll never make it to the Sunset Strip can buy A&M's "Louder Than Live" longform, lensed at Hollywood's immortal club, the Whisky. Cinderella fans now can blast the neighbors with "Tales From The Gypsy Road" just released by PolyGram Music Video.

Whatever the case, whoever the band, it's undeniable that the miracle of the VCR has been a primary catalyst in blasting heavy metal from the stereo speakers to the television screen, generating sales in every format at every level of the industry. The impact of metal longform on the market seems to be as explosive as the music it documents. As long as the fans keep buying and the heads keep banging, volume of sales may some day meet the volume of noise so often associated with this genre of music.



Baton Rouge

LOS ANGELES TIMES MARCH 11, 1990

1989-90

METAL HAMMER

Heavy-Metal Video-zine on Fast Forward

By PATRICK GOLDSTEIN

Want to see Axl Rose hanging out at a wee-hours L.A. club? Is Kip Winger going deaf—not from loud guitar noise, but from girls screaming at his concerts? Does Skid Row really idolize Kiss?

There's only one place you can get these headbanger inside scoops—Hard 'N' Heavy, the world's first heavy-metal video magazine. With issue No. 6 due in the stores next week, Hard 'N' Heavy has emerged as a surprise video hit.

HNH is a cheeky celebration of all that is wondrous, profane and stoopid about heavy metal.

Opening with some acned, greasy haired US HM fan putting a budgie in the shower before settling down to watch the tape it contains about as much blatant sexism, rape fantasies and macho booze 'n' balls material as you can cram into a mere 75 minutes. The opinions wax poetic

It has to be said, this is an exciting concept. The mixture of interviews and live concert footage makes for a highly entertaining video magazine. If you won't turn it off, you certainly will.

These interviews with Kiss, Cinderella, Axl Rose, Alice Cooper, Queensryche and more show just how and why American rock is in the ascendancy and has had total command for the last ten years. The guys who make up the bands show complete self-possession, and a frightening Thatcher yuppie seem like a stark contrast to the



Taking the irreverent approach of such magazines as Kerrang! it bolsters the choice of artists with different interview situations and location reports. Ranging from the "serious" rock of The Scorpions (girls and spaceships) to more alternative metal bands such as Testament and Exodus, Hard 'N' Heavy manages to straddle its sexism with intelligent and entertaining viewing. Artists included are:

FOR WEEK ENDING NOVEMBER 25, 1989

Billboard

BY DEBORAH RUSSELL

LOS ANGELES A million miles away from TV land lies a video galaxy that is home to "Hard 'N' Heavy," a lewd, crude, and rude heavy metal magazine whose first three volumes recently captured simultaneous top 20 positions on Billboard's Top Music Videocassettes chart.

ウツキンフ

★世界のHM/HRビデオ・マガジン
HARD 'N' HEAVY VOL. 1

Billed as a "video magazine," Hard 'N' Heavy is celebrating its first anniversary and picking up the pace for a second lap as a unique and viable home entertainment concept.

John Fisher
Courler Times Entertainment Editor
LOS ANGELES

There's a new breed of rock 'n roll magazine on the market. It is delivered to your doorstep every other month. It is completely uncensored and it gives you unblinking insight into what is going on currently in the heavy metal/hard rock market.

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HARD ROCK & HEAVY METAL

WITH A BANG

(Continued from page H-1)

that at least two million fans will buy heavy non-radio, non-MTV albums. These stickers limit retail availability. In some cities, large chains like Musicland and Record World are the only stores, and kids won't get the music they love because it's not carried there. Stickers may increase interest in records, but when it ties into retail, it's an entirely different issue. It will limit a lot of artists, make them lean toward mainstream and be less emotional about what they do."

Brian Slagel, CEO, Metal Blade, adds, "All companies are united at this point that voluntary sticking is fine, but beyond that is censorship. Any stickered record can't be sold to anyone under 18, indicating a triple-X rating. My figure is that 65%-75% of stickered records have language that can be heard in a PG-13 movie. The stickers are there to warn parents as a suggestion that this might not be something they want their children to hear, and now retailers won't sell. There are potential laws in several states and more considering legislation. Again, a government body decides what you're going to hear. This is not right according to the First Amendment. Records are merely a reflection of people expressing their views."

Offers Bob Chiappardi, president, Concrete Marketing, "Metal is a music that has always and will always thrive on controversy and defiance. Some bands may get hurt by censorship, but most of these bands are probably of limited commercial appeal and would not sell well in stores that would even consider succumbing to such pressure. I can't imagine a chain deciding not to carry the next Guns or Metallica record because the lyrics include the word 'fuck.' If the censorship problem gets to the point where it has that noticeable effect on metal, then we as members of this industry and citizens of this country have much bigger problems than getting King Diamond cassettes carried by a retail account."

Within itself, heavy metal is undergoing changes. No longer is the stereotype of hairspray and three-chord decibels performed by suburban males, and West Coast affiliation applicable.

Randy Gerston, Arista's director of west coast A&R, observes, "Metal is taking interesting turns with bands like King's X and Enuff Z'Nuff alongside mainstays like Bon Jovi and Babylon A.D. In terms of the hunger for metal, the outlook is very bright, although it could become bleak if the bills pass. This could even affect the way we look at a band when we come to sign them."

"Metal will remain as corporate as it has been and will force new, exciting music to emerge," predicts Rob Gordon, EMI director of A&R. "Major labels will stop signing as much of it when they see the investments aren't paying off. Also, bands want to do what's popular."

Bridget Roy, Columbia's manager of metal marketing, notes, "These days, things seem creatively weaker because of bands signed on the bandwagon. Despite this, the number of great bands is higher than ever. You just have to wade through to find it. Warrant started out in the metal ranks and floated to commercial success."

"It's a kind of Catch-22," says Tracy Barnes, operations manager & PD at Satellite Music Network's Z-Rock. "There is a mega-influx of new bands with new product. That in itself is a deal-from-strength stance, however, not all these bands will receive the radio and label support needed to break them nationally. Because of this, metal might be viewed as a weaker genre . . . and too, the talent level of a particular band that doesn't 'make it' will probably not be up to the levels set by those who do. The 'glut' might hurt with perception of those normally outside the hard rock/heavy metal arena."

"Only a few years ago," says Chiappardi, "there was a tremendous demand for metal and a limited number of bands to fill the need. Demand has grown, but not proportionally to the number of bands now recording and releasing music. A strong marketing campaign used to be enough to help a mediocre band rise through the ranks. Today, with all the competition, strong marketing is a must to help an exceptional band get the recognition it deserves. The best marketing campaigns are built on long-term commitment as in the cases of Queensryche, Faith No More, Babylon A.D., Soundgarden, and Kix."

"These days, it takes a much longer time for the cream to rise to the top."

Explains Chiappardi, "The problem with the survival and growth of any genre of music is the 'watered down' effect. It's hard for record companies to see a success story and not try to find and promote their own version. There is nothing wrong with younger bands emulating more established bands, but all too often bands with limited talent capitalize



The Broken Homes

on a current trend or sound. They bring nothing original into the musical mix, which forces the sound or trend to become overexposed or stale. Original bands with quality songs and musicianship can keep metal at the forefront into the next century."

Is metal as popular among industry heavyweights and the general audience?

Paul Burton, senior director of A&R for Chrysalis, agrees. "The good thing is the loyalty of the fans. Slaughter, for example, are smart, worked themselves well, and in two days sold 40,000 copies and over 100,000 in two weeks with limited airplay. The band kept in touch with fans and they bought the record unheard. Metal will keep transforming into other areas as better bands come out. Stereotypes, hopefully, this year will open up and people won't be so scared of these groups."

"From looking outside of Z-Rock at the radio industry," adds Barnes, "the majority of AOR stations are adding more and more 'metal' . . . and the trades are reporting major requests from metal-image bands. People are opening their eyes and ears again, or so it seems."

The face of metal is also turning around, and, says Schnapp, "The big word is ethnic. A lot of people are breaking out of the whitebread generic guy with hairspray. Bands like Death Angel, Living Colour, Gothic Slam, and Suicidal Tendencies definitely have non-WASP audiences and are coming more into the mainstream."

"Bands like Enuff Z'Nuff have taken image to the next level," says Burton. "If a band can pull it off musically, image can work, but the audience is going back to the street look. Glam bands have always gotten the least respect, no matter how good they are, just because of their makeup. It's a judgment. Either way, rock'n'roll is about rebellion."

Mazzacco states, "Right now, there is a glut of same look/same sound bands. Everyone looks like Hanoi Rocks. It's becoming cliché instead of cutting edge. When an original band comes along, they get more of a spotlight while narrowing accessibility. The Dan Reed Network, for instance, is very original. They're big in Europe, but we've had very little success breaking them in the U.S. because people are deluged. Dan Reed mixes metal and funk, and it doesn't fit. No one gets it."

The '80s metal scene brought to the forefront such talents as Vixen, Meanstreak, Saraya, Princess Pang, Femme Fatale, Joan Jett, Lita Ford, Cindy Bullens, and numerous others. Will 1990 finally be the year when women are taken seriously in all capacities of the music industry?

"By me, yes," Schnapp insists. "It depends on how they portray themselves. The Cycle Sluts From Hell use sex appeal, but stay true to themselves. As long as it's believable, it will be taken seriously. Sandy Saraya doesn't sell sex. She's attractive with a good voice, good band, and that's honest. There's nothing wrong with what Lorraine Lewis is doing if that's what her thing is. If God gave you good looks, use them!"

"Women are always taken seriously if they are serious themselves," Barnes remarks. "A lot of 'poseur' acts try to break through, but it becomes quickly apparent there is little or no talent. Being themselves is the quickest way to make it. Honesty works . . . and with the hard rock/metal audience the most musically aware and involved, it's hard to pass cheap imitations off."

"I don't think 1990 will be the year for women to break big," Gerston admits. "The unsigned female bands I've seen around L.A.—the problem is attitude, by and large. They try to be like the male bands. They shouldn't compete, just be more natural. The big marketing concern is the audience. Will they remain for female bands? Will they attract more males? Will young males relate to female writers? How relatable is a female metal band to males? Vixen and Saraya are more pop/hard rock. I'm waiting for a harder female band. Another problem around town is that these women look slutty. They're not like Heart, who are just themselves—feminine and playing hard music."

"I'd love to see it change," says Burton, "because there are great women rock'n'rollers out there, but they're a hard

(Continued on page H-24)

THE TASTES TEST



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WITH A BANG

(Continued from page H-22)

sell for labels. It's time to give them a shot because they deserve it. Joan Jett rocks without selling sex. If a woman works herself that way, it's not different than a guy. We need to get those stigmas out of here."

"I worked on Saraya, and I'm so proud of what they've accomplished," notes Mazzacco. "Sandy writes great songs, heartfelt and emotional. She is a looker, and doesn't follow trends. Doro Pesch is taken seriously. She is ballsy and emotional and doesn't look in the mirror 24 hours a day. She's about real rock'n'roll. Joanna Dean [Bad Romance] is another example of great songs, great band, great voice, not interested in getting a breast job or anything like that. These women wear T-shirts and jeans, not bustiers."

Slagel adds, "We have success with Princess Pang, and Jeni Foster has not gone the T&A route. There is always a certain faction that treats women as a T&A show, but more people are respecting them and not dehumanizing them."

"The problem is that most women don't write their own songs," Hartman observes. "They have star quality, are great singers, but use outside writers. There is a lack of good female bands. Heavy metal is made up of aggression and it takes a good, husky, Janis Joplin type of singer, like Joanna Dean and Alannah Myles. It's fine to be sexy, but you can exploit that side too much. You shake your cleavage and the music goes right past people."

"It's obvious the number of women is increasing, despite sexist tendencies," says Roy. "The responsibility lies on the shoulders of the bands. They promote it and some record companies back them up. I find it not offensive, but dated, overdone and overblown. I appreciate depth and creativity, but women have a right to show themselves if they want. On a positive side, I'm aware of a number of all-female bands—thrash to glam—and there's a place for every one of them. As they grow into their potential, we'll see real success stories, and by the time they're ready, hopefully the industry will be ready for them."

Another signpost of hard rock and metal's health in the marketplace is the increased value of publishing. Once thought to be a songless genre with tunes only the groups themselves dare commit to vinyl, the metal songscape has changed dramatically. Now, "with the advent of MTV and top 40 radio opening up to hard rock oriented artists, the market has broadened," and there is an afterlife for tracks beyond the album.

David Renzer, VP/GM, Zomba Enterprises Inc., publishers of Def Leppard, Iron Maiden, Poison, Britny Fox, Testament and Voivod, as well as representing Mutt Lange, Martin Birch and Tony Platt through their producer management division, cites an example. "Heart's top 10 single ['All I Wanna Do Is Make Love To You'], written by Mutt Lange, first appeared on a cut on an LP by Jive Records group Romeo's Daughter. The song was pitched to Ritchie Zito and Heart who loved it and ended up recording it and another Mutt Lange song for their new LP."

Explains Renzer, "While it is difficult to secure covers of a hard rock act's songs, an active publisher can maximize copyrights in other ways. For instance, Britny Fox over-recorded for their previous LP, and we placed a song of theirs on the 'Iron Eagle II' soundtrack. And Rachele Greenblatt, our senior VP of music publishing, has recently secured print deals for such bands as Princess Pang, Testament, Metal Church, Britny Fox, Vicious Rumors, and Voivod."

"These bands perhaps would not be thought of as candidates for sheet music, but there is now a market, and we are very aggressive in pursuing this area which is also an additional source of income for our bands."

Obviously, to the active rock audience, hard rock and metal are as popular today as ever. Continued boom sale of metal-related merchandise is one sure-fire barometer of the public's keen appetite. Allen LeWinter, VP sales & marketing/director wholesale operation for Brockum, says, "The hard rock and heavy metal market today is hotter than it's ever been for Brockum, growing steadily over the last five years to where it stands now at its strongest yet. Such acts as Motley Crue, Metallica, Slayer, Aerosmith, Megadeth, and Testament are enjoying unprecedented sales, both on tour and at retail."

"Some of the hottest products besides T-shirts and posters are new items like molten metal pins [jewelry], back patches for denim jackets, calendars and posterbooks."

Adds LeWinter, "When artists tour, retail sales are stronger in each market played, but the tour's impact has diminished as the retail program has developed consistently strong 'sell-through.' Brockum has developed a 12-month sales and marketing program to support the retail program whether or not there is an album or tour."

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Celtic Frost

RISING INDEPENDENTS

(Continued from page H-4)

risen from obscurity to arena level shows, platinum record sales, and Grammy nominations.

Given that track record, it's not unlikely that the '90s may be equally successful for such upstart rock labels as Grudge, Maze, Guitar for the Practicing Musician, and Rock Hard Records.

But not everything is sweetness and laser lights on the indie hard rock/heavy metal front. Too many similar acts crowd the scene, observers say, creating a faceless glut that confuses the consumer and makes the touring/retail scene that much more combative.

Also contributing to the usual indie bottom-line concerns is the rising tide of conservatism at retail, which is paying closer heed to hard rock and heavy metal lyrics and cover art as the product moves further toward the fringes of the mainstream.

"It affects us a lot," says Howie Abrams, label manager for Important's In-Effect label. "Aside from the fact the issue is being taken into courts in some cases, you also have the fact that being an indie, we have a lot less leverage with people selling records to carry our stuff and leave it alone. Majors say, 'if you screw with metal, when Madonna comes out we won't give it to you.' We don't have that leverage yet."

Dean Brownrout, label manager for Noise International, also feels a bit under the gun regarding the sticker-y situations of lyrics and artwork.

"We're definitely the most vulnerable," Brownrout says. "We've had some problems with Coroner. We received word that a store was proofing people who wanted to buy our records. But I think if someone wants to find it, they will find it no matter where it's at."

In the case of indie hard rock and metal, where it's at gets harder to define as the years roll on. Where once it was easy to characterize certain kinds of metal, the advent of thrash and the fragmentation of the various scenes has created a rainbow coalition of sound.

"The bottom line is metal has become so broad-based that it has finally broken the back of the limitations which the media imposed years ago," Brownrout says. "I think there will always be kids who want to listen to thrash bands, but we're recognizing that kids do grow up. As a result, we hope to be able to offer them more. As they get older and more sophisticated, we'd like to meet those needs."

Nachsin of Roadracer also sees the horizon stretching. "There's much less of a distinction between music categories now. The former speed metal and hardcore and funk slots are becoming more blurred as bands break out of those strict genres, bands like Faith No More, Soundgarden, Voivod, and Last Crack are using their speed-metal influences to meld it with psychedelica and funk and kind of mishmash it all together into something completely new. Plus, the more aggressive kinds of speed-metal are seeing a resurgence of popularity."

And as the sphere of musical influences broaden, indie labels won't be content to serve as the launching pad for the majors, contends Caroline's Wood.

"There's lots of bands that get onto majors and get lost," he says, "where if they stay with an indie, they would be a big fish in a small pond and would benefit greatly from that."



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HARD ROCK & HEAVY METAL

METALLIC MAJORS

(Continued from page H-3)

and expand their horizons. It's opening a lot of doors for would-be performers and musicians trying to break in."

Discovering and developing the "Next Big Thing" is a strategy that basically remains unchanged with the passing years.

"The changes in the metal market during the past year can be summed up in one word—adventuresome," says Randy Miller, VP product management for RCA. "Labels are signing bands that break the stereotypical molds that have been created by successful bands over the past five years. There's a lot of hybrid-metal bands being signed, bands that play to the fringes of the metal market and another music market such as alternative metal bands like Soundgarden or Mary My Hope, psychedelic metal bands like Kik Tracy or Electric Boys, rap metal like Faith No More and Pop Will Eat Itself... Metal music shouldn't be allowed to become a cliché."

"Touring is the key factor," says Atlantic's VP of A&R, Jason Flom, "along with video, MTV exposure and radio. Nothing has changed as far as that. We promote through retail as much as possible, but the big three are MTV, radio and touring, not necessarily in that order."

"It's just a more aggressive approach," according to Bridget Roy, Columbia's manager of metal marketing. "We're using the underground network of fans and their outlets. A lot of people in metal departments started out as fans and now, instead of trading tapes, we have computerized mailing lists. The total volume of bands has increased, so competition within the industry is fierce. You have to be very organized about infiltrating every contact—college radio, retail, magazines, fanzines, clubs, video outlets—in a timely, organized fashion. We try to do real creative things with new and established acts. We're taking Bruce Dickinson to college radio and fanzines—people who supported him all along, but couldn't make contact with him before. Columbia has a real commitment to bands, realistic goals. Sincerity and belief are the bottom line."

Bret Hartman, MCA A&R manager, states, "You have to be more aggressive than ever, gain a lot of press before release, treat all press with respect. Make sure retail is aware of the product. Get the stuff in radio, and educate each promotional staff because radio is holding back on metal. Explore all avenues."

"This year, it's press and on the road," notes Randy Gerston, Arista's director of west coast A&R. "These are two things that could increase in popularity as moral questions come in and metal becomes difficult to market. Radio will shy away from controversial bands and become less of a vehicle for exposure. MTV looks bleaker, with 'Headbanger's Ball' offering only three hours, once a week, if they add the band. Babylon A.D. had 14 weeks, but it's not enough to get kids into a band and it's hard to get regular rotation unless you're a radio hit. I don't see MTV as a gigantic help with metal. On the other hand, it's the only thing there is."

"Depending upon the band, you need to isolate and learn about them," says John Mazzacco, PolyGram's senior product manager. "Get their identity out and concentrate on songs, credibility, getting to the right audience. Video, press and touring are very important. Get these bands on the road, break them in clubs. Radio and MTV come almost later, depending on the accessibility of the songs. Press, touring and word-of-mouth help spread the awareness."

"We're looking for unique ways," says Leo. "Take what is given you and run with it. I hooked Dangerous Toys up with a Z-Rock tour, and I'm doing it again with Love/Hate. It guarantees play and exposure, a sponsored tour with ever-growing outlets and gives radio a network to latch on to. Radio is important. Dangerous Toys went from unknown to almost gold. Z-Rock took them through their 16 markets [the band later toured clubs, then opened for Bonham and the Cult]. MTV takes a backward step to airing metal, so you have to expose these acts where you can and work around 'Headbanger's Ball.' Everyone is into the niche of broadcasting, and you have to go to that niche and attack."

Michael Schnapp, director of national metal marketing & promotions for Epic, notes, "It's being thorough and getting back to basics, obviously being as creative as possible without losing focus of what you're dealing with. A band like Danger Danger needed to build a good base first to carry them through to the next hit. The record hit in the metal community and did even better with pop/metal. We released a live CD to showcase them as players. It's doing something for the right reasons, looking into the future and how each step affects the next."

Adds RCA's Miller, "As more and more hard rock/metal bands are released each year, the campaign to launch rec-



Sleeze Beez

ords becomes more and more demanding. A successful campaign requires attention on every level: video, touring, retail awareness, street awareness, press [including the smaller fanzines] college metal radio, and metal/hard rock radio. Every angle must be attacked. Most importantly, however, are time and commitment. It takes a long time [months or years] to break a band and the label must stay committed for the long term."

Where are these bands coming from? "You absolutely have to be on the streets," Pitulski insists. "We accept unsolicited tapes and listen to everything. You have to because you never know what's out there. Signing is becoming more selective because there's a glut on the market. Everyone wants the next Faith No More and it gets saturated. You have to think where the band will be in two years. Rush, for instance, are consistently successful, despite drastic sound change. They kept their fan base, old and new. There has to be a full gameplan and commitment for the future."

Flom remarks, "I definitely still go see bands. There are excellent young people out there every night from our A&R staff. Sometimes we accept unsolicited material, depending on presentation. There is no quota on how much metal we sign. We just sign great groups. Our reputation as the top hard rock label hasn't hurt—a lot of groups want to be on Atlantic and that makes our job easier."

Rob Gordon, EMI director of A&R, states, "It's the same as always. There is no difference because it's a year later. It's the same job, same philosophy with a little more knowledge. I'm still on the streets and always listening to tapes. Sometimes it takes a while. I accept unsolicited material, but I'm careful about it. There is a point where you have to say no. I sign what I feel passionate about, what convinces me is worth signing."

Hartman observes, "I'm on the streets six to seven nights a week, seeing three to four bands a night. I'm getting more tapes than ever—700 my first year, 1,200 last year, expecting 2,000 this year. I don't accept unsolicited material any more, but some sneaks through. I'm still interested in signing metal, but a lot more cautious because it's so flooded. I look for great songs, great vocals. Originality helps, but after Kingdom Come went gold, I don't think originality matters any more. That made a statement in itself."

Once the groups are signed, campaigns are under way and, "Again, there's nothing new under the sun," says Flom. "We work on a street level through our metal department. Our company pioneered that concept two and a half years ago and created a metal department, which has been hugely successful. We try to work a record in advance of release, such as Sleeze Beez, Sons Of Angels, Beggars And Thieves, Hurricane Alice, and Baton Rouge. We get the buzz out through metal radio, press, work closely with management to get proper tours, then it's a question of breaking at AOR and making a great video for MTV."

Mazzacco comments, "Little Angels are being worked first at AOR and metal radio, then press, retail, more radio, get a national tour to keep them visible. The Almighty are being worked the same way, but more to the street because they have that image. With Doro Pesch's record, we can lock up fans early through metal radio and clubs, then take her to AOR and establish her as a Joan Jett-type artist in terms of how she's accepted."

Schnapp continues, "Prong is an underground, street-oriented band. We released live material [which has become a trend] before the record came out to whet the marketplace. We can also do that after a band is out, between singles and videos, or to strengthen a tour. With Prong, we did a three-song 'Live At CBGBs' to familiarize people with their name. Two months later, the record is out and you already have a head start. The crucial thing is to set up bands with music, photos and information way ahead of time."

Says Arista's Gerston, "With Babylon A.D., our campaigns have been wide-ranging, from press to radio to video. They spent five straight months on tour and we're going with

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HARD ROCK & HEAVY METAL

HEAVY TRAFFIC

(Continued from page H-10)

name talent takes to the road to compete with the club acts. Aerosmith, Kiss, Whitesnake, Motley Crue, and Judas Priest are all expected to tour; on the club level, Iron Maiden's Bruce Dickinson will mount a solo excursion that will include music from his Samson days, vying with expected tours from Badlands, Savatage, Dirty Looks, and Love/Hate.

"This summer looks fair to medium," says John Ditmar, owner of Pinnacle Entertainment, an agency specializing in metal. "We won't have a million shows, but the people who are going to be out there will do well."

Bands that do well on the road won't carry the day because they're total party animals. One other major change in metal touring from the days of old is that roadwork means just that—work on the road.

"The party all night and sleep all day thing is over," Ditmar declares. "Even the artists who have an 'we're only in it for the music' attitude are really getting serious about building a career that has longevity."

When a band goes into a market, we encourage them to work the town," Ditmar adds. "They try to do in-stores where appropriate, try to get with radio, talk with press and then do the show at night. The show can almost be secondary to what the band does during the day; obviously it's important that they do a great show and have people excited, but [touring] is also a making-friends thing, building the network for the next time."

"There are no instant superstars," echoes Pitulski. "It's important also to have a good road manager to whip them in line and be on top of things. Having a good road manager is a godsend."

Despite the growing business sophistication of tours, some of the old problems plaguing live shows are still around for the '90s. Violence and vandalism still rear their ugly head at far too many shows, some of it created by the folks who are supposed to be keeping the peace.

"The way security is run in clubs is terrible," says Maria Ferrero, head of publicity/A&R at Megaforce Records. "I un-

derstand that things are dangerous sometimes and that kids get crazy, but the bouncers are not helping.

"In the '70s it was pogo; in the '80s, it was very basic, where everyone would stand and headbang," Ferrero says. "Now, with stage diving, the bouncers don't do anything to keep it in control. It's [the violence] definitely keeping people away. They don't go to shows because they don't want to deal with the stage diving or the bouncers."

Ron Coleman, director of marketing & promotions for SST Records, says "I don't think things have changed a great deal over the years. I see incidents where bouncers just are not in touch with what it means when kids get in the pit and stage dive."

But as rock moves more into the mainstream, strides are being made toward controlling crowds on the arena level, contends Mechanic's Sinclair. "It's getting a little better because arena security has become more specialized," he says. "The promoters are no longer taking people who would work a pop show and putting them at a hard rock show. There's more of an understanding as metal and hard rock makes further inroads into the mainstream."



Alice In Chains

METALLIC MAJORS

(Continued from page H-30)

trade ads, tip sheets. Every Mother's Nightmare is a different kind of band and press will be heavy emphasis at first. Both bands are just themselves, with EMN a little more image-oriented."

Pitulski summarizes, "Heavy Metal is a vehicle for getting messages across to a captive audience that doesn't listen to other forms of communication. It's an escape, entertainment, and also real-life philosophy presented in a capsule. Art imitates life, then life imitates art and it goes in a circle."

"Metal is a chameleon," Gordon remarks. "It was Led Zeppelin in the early 1970s, Van Halen in the late 1970s—early 1980s, Metallica in the late 1980s, and will become something else in the early 1990s. I haven't seen it yet, but I'm excited about it. It's funny—I remember hearing the first Van Halen album and thinking how hard and harsh it was. Now, it sounds pop and melodic. Perception changes."

"Metal is reflective of what's happening around us," says Roy. "There are basic needs that rock'n'roll provides—release and escape. Life now is more stressful and those needs are even greater than ever. Metal offers positive things—hopes for freedom, equality, involvement in social commentary, crossover of styles."

"It has never gone away," Gerston states. "There has always been a gigantic metal undercurrent and it's come to the forefront via commercial hard rock like Def Leppard, Bon Jovi and Cinderella. There has always been a core teen hard rock thing and that's where the value really lies. Bands grow from those roots. It always starts out hard, and the best bands now don't seem as hard because public taste gets used to it as the bands mature."

Burton concludes, "You can go back to the days of punk music, when I grew up. I loved it because I wanted to let my pressures out. Metal is less rebellious than punk, but it's the same thing. I'm totally opposed to this 'Metal caused suicide' thing. Parents should spend less time worrying about records and more time worrying about their kids. If the kid committed suicide, they should have checked him out a long time ago. Records are no different from movies. The value of metal hasn't changed from the Rolling Stones until now. People have their own values. You have to take it all in fun, basically. There will always be 'bad boys.' That's how rock'n'roll originated."

CREDITS: All editorial by Billboard writers, except by Elianne Halbersberg, a music writer in Augusta, Ga.; Editorial assistance, Kastle Lund; Cover & design, Steve Stewart.

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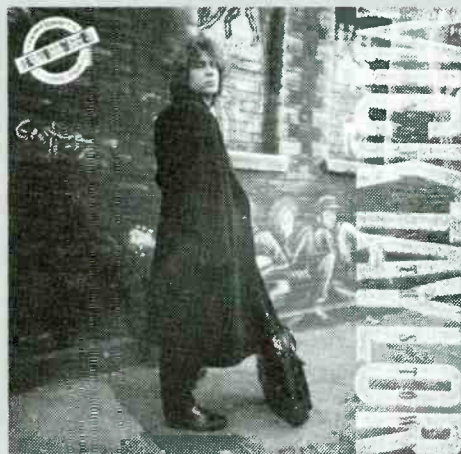
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Retail

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Used-Record Dealers Zapped By 'Sting' Allegedly Bought CDs Stolen From Tower

BY ED CHRISTMAN

NEW YORK—A successful "sting" operation that targeted four used-record stores in San Diego for allegedly buying CDs stolen from Tower Records has been rolled out to every major market that houses a location for the 54-unit, West Sacramento, Calif.-based chain.

In San Diego, Tower, working in conjunction with local police, conducted the sting, which resulted in the arrest of three people, with three others receiving citations to appear in court. The six were either employees or owners of Music Trader, Jerry's Records & Tapes, Lou's Records, and Off The Record, all located in the city.

"We had one of Tower's security guards, who built a rapport with these used-record stores, go in and make two or three sales," explains Detective David Morris of the San Diego Police Department. "The [Tower] operative was wired, and told them the CDs were stolen from Tower, and the stores bought them anyway. We got search warrants, closed them down, and went through their inventory. We marked the Tower product so it can be seen by ultraviolet light."

Tower began the operation last October, hiring 250 operatives in every major market where it operates, according to loss prevention director Chip Leonard, who estimates that a black market for bootleg and stolen goods thrives in the U.S. to the tune of \$500 million annually.

Last year, 3,000 shoplifters were apprehended by Tower security, with an even larger number probably eluding detection, according to Leonard. Of successful shoplifters, about 10% sell CDs to used-record stores, he estimates.

"We have had our fill of the used-CD market buying our stolen product," Leonard says. "The first investigation to be completed was in San Diego. Others are still ongoing.

Similar raids will be repeated in coming weeks in 14 states."

In each market, Tower had its operatives sell "hot" CDs in used-record stores, informing the stores' employees that the CDs were stolen from Tower.

"The law requires that for a person to be guilty, he has to know the property was stolen," Leonard says. "Then, it's like a conspiracy to commit a crime."

'We had a Tower security guard make two or three sales'

In San Diego, 19 used-record stores service the market, and Tower's operatives tried to do business with all of them. In total, Tower sold about \$1,500 in CDs to the stores for about \$400.

"We had some second-hand record stores call us and warn us that

someone was stealing from us, when, in fact, it was our operative going in," Leonard says. "These shops are operating legitimately, and that's a good-news story. Other shops, if you pushed them, would [reluctantly] buy it. But we decided not to go after them and instead target those stores that are blatant about it."

At that point, the San Diego police were brought in to carry out the raids. Apprehended parties were charged with a felony of receiving stolen property, which carries a \$5,000 fine and three years in prison. At press time, the San Diego district attorney's office was reviewing the case to decide whether it will prosecute, Morris says.

"We have no problem with used-record stores that operate legitimately," says Leonard. But he adds that other dealers, who are shameless about buying "hot CDs," will probably continue their activities. "My message," he says, "is I am not taking the heat off."

Smaller Labels In Forefront Of Trend Away From Vinyl

NEW YORK—While the flagship labels of the six majors all still maintain a vinyl presence, some smaller imprints in their camp are beginning to make the move out of the configuration.

A survey by Billboard found that PolyGram, CEMA, and CBS are making vinyl available on less than 50% of new releases, while MCA, WEA, and BMG still generally print LPs for most of their new titles (Billboard, May 19). But Charisma, distributed by WEA; I.R.S., distributed by MCA; and Enigma, distributed by CEMA, appear to be headed toward releasing titles mainly on CD and cassette.

Charisma, a new label under the Virgin umbrella, is not making any of its initial four releases—Brent Bourgeois, Kirsty MacColl, Something Happens, and Age Of

Chance—available in vinyl, but Jerre Hall, VP of sales, says the configuration has not been eliminated at the label. "If I had a straight urban album or a straight country album, I'd have vinyl," Hall says.

Vinyl is still necessary in other countries, so Charisma will have artwork and can print vinyl at a moment's notice, should demand emerge for it on the four titles. But at this point, it does not look like any of its first releases will be available in vinyl, Hall acknowledges.

Enigma generally is getting out of vinyl, with the exception of certain urban and alternative acts, says Jayne Simon, VP of sales. "The sales don't warrant it and so it becomes economically unfeasible," she adds.

Arrow Hits Bull's Eye With Big Wheel Rack Account

NEW YORK—Arrow Distributing Co., a Cleveland-based rack-jobber, has landed the assignment to rack Fisher's Big Wheel, a 106-unit discount-department-store chain based in New Castle, Pa.

Previously, Big Wheel sold home-entertainment software through departments leased by Camelot Enterprises, the 255-unit chain based in N. Canton, Ohio.

"Camelot was in place at Big Wheel for many years," says Arrow's VP of marketing, Phil Singer. "Big Wheel decided to shift from leased departments to racking, and Camelot made the decision that they did not want to have a racked relationship. Camelot did a super job at Big Wheel, and once they made the statement that they didn't want to rack, that opened it up for the rackjobbers."

Camelot officials were unavailable for comment at press time, and Big Wheel executives declined comment.

Arrow, which has been in business for 15 years, handles about 500 accounts for discount department stores, drugstores, and grocery outlets. Singer declines to name accounts, but sources say Arrow's client base includes Phar-Mor, the discount drug chain based in Youngstown,

Ohio.

"Our first challenge at Big Wheel is to continue to cultivate what Camelot did there," Singer says. "Camelot had a very broad music selection, which included developing artists. They carried far more titles than the traditional mass merchant."

Arrow plans to use the same strategy for selling music, but the company sees a "real opportunity to generate additional sales in video," he says. "We think there is an opportunity to double video sales in the store."

One way Arrow will accentuate the video component of the merchandising mix will be by creating promotions around the release of blockbuster titles, says Singer, adding, "We will make super hits an event."

The Big Wheel home-entertainment software departments range in size from 400 to 1,000 square feet. Singer says the departments will probably stay the same size, but that the chain will maximize space by using different fixtures.

"I think the opportunity is via well-planned fixture changeovers, which will create more room, allowing us to increase video while maintaining the continuity of Camelot's wide assortment of music," says Singer.

ED CHRISTMAN

Smaller Labels In Forefront Of Trend Away From Vinyl

At I.R.S., Barbara Bolan, senior VP of sales and marketing, says, "We are getting very close to looking like a label with no vinyl." All of the new releases currently scheduled will not come out in vinyl, she says.

'The sales simply don't warrant it'

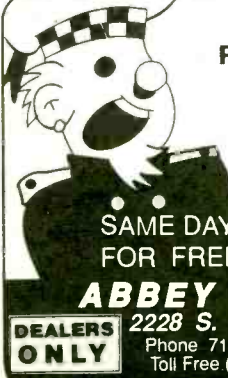
One of the reasons I.R.S. is moving in this direction is that label executives had 35 meetings with retailers and wholesalers at the NARM convention in March and there was hardly any concern about the elimination of vinyl, she says.

While the label is moving toward doing business solely through cassettes and CDs, it realizes that

there is still a place for vinyl. For instance, Bolan notes that most college radio stations still want vinyl servicing. "So we are doing limited pressings for Concrete Blond and sending it over in a generic sleeve with the CD booklet. We sent an open letter to college radio, via an advertisement, explaining that while we will serve their vinyl needs, there are internal cost considerations at work here."

Label executives are aware that the elimination of vinyl is an emotional issue for the consumer. But Bolan points out that artists also are concerned about the elimination of the configuration. "Most artists find it difficult to come to grips with not having records out in vinyl," Bolan says.

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BY DEBBIE HOLLEY

NASHVILLE—Home Folks News, Records and Tapes offers a different slant to the term "combo stores." Instead of video, the six-store chain carries newspapers, magazines, and paperback books alongside its music inventory.

Home Folks stocks some 3,500 cassette titles in its largest store, and has approximately 600 pieces per store in the CD configuration, which is not yet a huge seller in Augusta, Ga., the chain's home base and primary trading area. In total, music comprises 44% of the chain's sales, which are expected to reach \$1.5 million this year.

Established in 1907 on Broadway in Augusta, Home Folks operated one store until it was purchased in 1971 by Kinsella News Co. Since then, the chain has opened five more stores, sufficiently blanketing the Augusta market. The chain's outlets provide "customers with a friendly, hometown atmosphere," according to Robert Allen Rautenstrauch, the chain's GM.

In its early days, Home Folks primarily supplied newspapers and other reading material, and operated a popular lunch counter. What's more, a billiards hall occupied the second floor.

In days long gone, that combination proved enticing to the New York Yankees baseball team, which held spring training in the town. Rautenstrauch says the Yankees would go to Home Folks after practice or at night to eat. "We understand you could also place bets on horse races here years ago," he adds.

Although the main store is actually two doors down from its original 1907 location, "a number of the town's senior citizens come in to buy papers, and they always seem to reflect with a 'gosh I can remember when' tale about Home Folks," says Rautenstrauch. "I think we are unique in that Home Folks is a fun place to come. We have customers from 7 years old to 65."

Locating in strip centers, Home Folks operates five stores in Augusta and one store in North Augusta, which has a trade area that extends into South Carolina. Company officials are eyeing locations in Aiken, S.C., and Thompson and Waynesboro, both in Ga. "All [those towns] have is a Roses store or a K mart store—and that's where the people in those communities purchase their records," Rautenstrauch says.

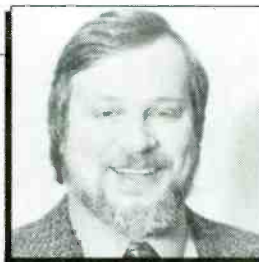
Competition from established chains is minimized by Home Folks' expanded offering of reading materials, Rautenstrauch says. "I'm not fighting [music chains] head to head, because I'm not entirely a record store," he says. Moreover, Home Folks still carries vinyl, which entices customers who are unable to find the disappearing configuration at area outlets run by Camelot Enterprises in N. Canton, Ohio, Turtle's in Atlanta, and The Musicland Group in Minneapolis. Home Folks' vinyl offering includes mainly cutouts and oldies.

The chain, which manually tracks inventory, purchases music from one-stops, which has advantages and drawbacks. One-stops will work with you on returns better than labels, Rautenstrauch says. On the other hand, point-of-purchase materials are few and far between because label support, in general, is often disappointing to the small record chain stores.

"The major labels overlook stores like ours, which they call 'mom-and-pop' record stores—a label I detest," Rautenstrauch says. "I sell thousands and thousands of units a year in my six stores and I don't get calls from the CBS rep, or an RCA rep saying, 'Hey, is there anything we can do for you. How 'bout we send you some posters down and we'll send you a couple of records for in-store play?'"

The "sticker" issue also has impacted Home Folks. The company received a letter from the local district attorney, claiming stickered tapes had been sold to minors. The letter said such sales are against the law—a misdemeanor. "We now require an ID from those who purchase anything stickered," Rautenstrauch says.

RETAIL TRACK



by Geoff Mayfield

HOLD THE DATES (TIMES THREE): For the past three years, during that busy autumn cycle that has become affectionately known on the Retail Trail as the Convention Season, there was always a severe case of calendar crunch when a trio of merchandisers—Tower Records/Tower Video, WaxWorks/Video Works, and Spec's Music & Video—would hold their annual meets during the same week.

The load figured to get lighter earlier this year when Miami-based Spec's announced it was bowing out from the 1990 convention parade, but a new call has been sounded from another part of the South: Dallas-based Sound Warehouse, the Shamrock Holdings division, intends to field its first-ever confab this fall. Director of purchasing Tracy Donihoo says the summit will give the chain's managers and regional managers a chance to tour the company's headquarters and become better acquainted with the web's support staff.

The inaugural convention happens Oct. 2-4 in Sound Warehouse's home city, and those dates may ring a bell. I mean, it's only natural that the dates of the Tower and WaxWorks meets conflict; now Sound Warehouse fills in for Spec's to make it a trifecta. From Sept. 30-Oct. 3, the Radisson Hotel Sacramento, located near Tower's California base, will host the Tower Annual Conference (TAC IV) for a second straight year, while Oct. 1-3 are the dates WaxWorks and its Disc Jockey store managers will return to their annual haunt, the Executive Inn Rivermont in Owensboro, Ky., home of the company's

headquarters.

No doubt some tradesters will try to attend all three, as a record company executive's nightmare becomes a travel agent's dream... By the way, Tower's meet will honor the chain's 30th anniversary. "It should be a hell of a party," advises president and founder Russ Solomon.

SPEAKING OF MEETINGS, Concrete Marketing promises that Foundations Forum '90, the annual heavy metal summit, which is slated for Sept. 13-15, will be "twice the size, twice the fun." The spatial growth comes as a result of a move to the Sheraton Plaza La Reina Hotel in Los Angeles, which Concrete says can accommodate 4,000 attendees. (We're still not entirely sure how they'll double the fun, but we trust they'll have the means to do so.) For more details, phone 212-645-1360.

HIP QUIP of the week goes to Harold "What A Guy" Guilfoil, head buyer for the aforementioned WaxWorks. Reflecting the recent upward move from a \$6.98 list to a \$7.98 tag on WEA midline cassettes, Guilfoil offers: "They used to call them 'Super Savers.' Now we call them 'Sorta Savers.'"

FORE: We're late in reporting this, but Elliot Blaine, CEO and founder of Oakland, Calif., one-stop The Music People, sunk his first-ever hole-in-one at the Blue Course of Waile in Maui during a Hawaiian vacation. A proud Jason Blaine, Elliot's son and president of The Music People, tipped us to the feat.

BY THE BOOK: For tips on how to reduce shrink, human resources specialist firm London House offers a workbook titled "Dishonesty In The Workplace: A Manager's Guide To Preventing Employee Theft." The author is Richard Hollinger, a sociologist and criminologist. Postpaid cost is \$12.95 per copy. For info, call 800- (Continued on page 56)

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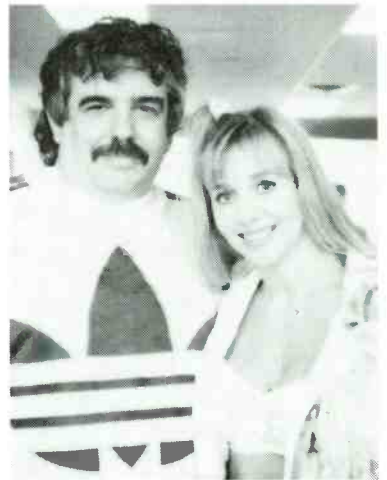
A Visit With The Works. RCA recording duo Foster & Lloyd and label mate Matraca Berg chat with WaxWorks president Terry Woodward at the corporate headquarters of WaxWorks/Video Works in Owensboro, Ky., where they had a private luncheon with home-office personnel and RCA representatives. While there, Foster & Lloyd performed several songs, including their current single, "Version Of The Truth." Berg also sang several numbers, including "Lying To The Moon," the title cut from her album. Shown, from left, are Radney Foster; Berg; Woodward; and Bill Lloyd.



Flowers In Detroit. Paul McCartney meets with Handleman executives to discuss his current album, "Flowers In The Dirt," and world tour. Shown, from left, are Larry Hicks, senior VP, Handleman; David Handleman, assistant VP; Bob Frees, national accounting executive, Handleman; Caron Gladstone, director of advertising, Handleman; McCartney; Chuck Swaney, local promotions, Capitol Records, Detroit; Mario DeFilippo, senior VP, Handleman; Lou Mann, VP of sales, Capitol; Russ Bach, president, CEMA Distribution; Fred Caughran, senior buyer, Handleman; Joe McFadden, VP of sales, CEMA Distribution; and Steve Strome, president, Handleman.



Jett Girl. Joan Jett, center, chats with Carl Thom, left, and Bill Thom, VP of retail, of Harmony House in Troy, Mich.



My Visit With Andree. In Boston for the National Dance Music Awards, at which she performed her single, "Doctor's Orders," NFS recording artist Andree, right, drops by Dance Music Plus to say hi to store owner Jerry Warren.

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Robbie Redefines R&R. Robbie Mychals, Alpha International recording artist, touches all the bases in Denver, visiting radio station KDKO and retailer Mt. View Records. Shown, from left are Tony Marshall, Mt. View; Mychals; and Dennis Scott, PD, KDKO.



Help Me Vonda. Reprise recording artist Vonda Shepherd visits the home office of The Record Bar in Durham, N.C. Later, Shepherd performed for about 35 local store managers and home-office personnel at the Durham Hilton. Shown, from left, are Wayne King, sales representative, WEA; Jim Thompson, senior buyer, The Record Bar; Shepherd; Janice Bergman, manager, The Record Bar; Kevin Hawkins, buyer, The Record Bar; and Roger Helms, sales representative, WEA.



Taylor-Made Appearance. Arista recording artist Taylor Dayne makes an in-store appearance at Strawberries on Washington Street in Boston to promote her second Arista album, "Can't Fight Fate." Shown in the back row, from left, are John Sotir, regional manager, Strawberries; Paul Grasso, director of sales promotions, Strawberries; Dave Washington, district manager, Strawberries; Wayne Southards, sales manager, BMG; Greg Linn, field marketing manager, BMG; and Laura LaBadia, Arista. In the front row, from left, are Jordan Katz, Arista; Frank Ursoleo, BMG; Linda Rabaiotti, Strawberries; Dayne; Jeff Almeida, store manager, Strawberries; and Brian Doyle, Champion Entertainment.



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CA 4-26204
LP 1-26204

DAVID BAERWALD

Bedtime Stories
CD A&M 5289-2
CA 5289-4
LP 5289-1

ADRIAN BELEW

Young Lions
CD Atlantic 82099-2
CA 82099-4
LP 82099-1

JERRY HARRISON: CASUAL GODS

Walk On Water
CD Warner Bros./Sire/Fly 2-25943
CA 4-25943
LP 1-25943

HEAVENS EDGE

Heavens Edge
CD Columbia CK-45262
CA CT-45262
LP C-45262

RICHARD HELL & THE VOIDOIDS

Blank Generation

CD Sire 2-26137
CA 4-26137
LP 1-26137

HUMAN RADIO

Human Radio
CD Columbia CK-45432
CA CT-45432
LP C-45432

JAGGED EDGE UK

Trouble
CD PolyGram 846295-2
CA 846295-4

JEFF LYNNE

Armchair Theatre
CD Warner Bros. 2-26184
CA 4-26184
LP 1-26184

MADONNA

I'm Breathless [Music From And Inspired By The Film, Dick Tracy]

CD Sire 2-26209
CA 4-26209
LP 1-26209

JAMIE J. MORGAN

Shotgun
CD Epic ZK-45282
CA ZT-45282
LP Z-45282

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Claim
CD Warner Bros. 2-26181
CA 4-26181
LP 1-26181

THE PRETENDERS

Packed
CD Sire 2-26219
CA 4-26219
LP 1-26219

ANDREW RIDGELEY

Son Of Albert
CD Columbia CK-46188
CA CT-46188

SUZANNE VEGA

Days Of Open Hand
CD A&M 3933-2
CA 3933-4
LP 3933-1

WILD SWANS

Space Flower
CD Reprise/Sire 2-26154

CA 4-26154
LP 1-26154

BLACK

THE FAMILY STAND

Chain
CD Atlantic 82036-2
CA 82036-4
LP 82036-1

REBEL M.C.

Rebel Music
CD PolyGram 843294-2
CA 843294-4
LP 843294-1

THE SUPERIORS

Perfect Timing
CD Columbia CK-45410
CA CT-45410

2 DEEP

Honey That's Show Biz
CD Reprise/Cold Chillin' 2-26170
CA 4-26170
LP 1-26170

COUNTRY

ALABAMA

Pass It On Down
CD RCA 2108-2-R
CA 2108-4-R

BAILLIE & THE BOYS

Lights Of Home
CD RCA 2114-2-R
CA 2114-4-R

GLENN CAMPBELL

Classics Collection
CD Capitol C2-94165
CA C4-94165

GAIL DAVIES

The Other Side Of Love
CD Capitol C2-94105
CA C4-94105

HOLLY DUNN

Heart Full Of Love
CD Warner Bros. 2-26173
CA 4-26173

SHENANDOAH

Extra Mile
CD Columbia CK-45490
CA CT-45490

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CA 5305-4
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ED BICKERT-LORNE LOFSKY

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CA CJ-414-C

MICHAEL DOWDLE

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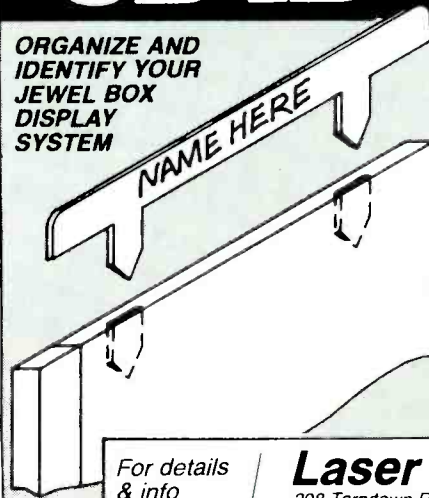
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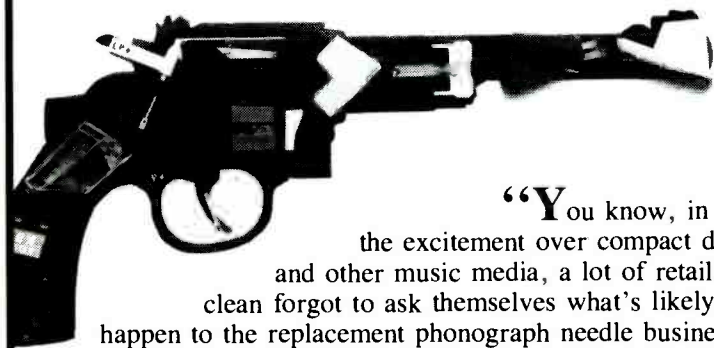
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RETAIL TRACK

(Continued from page 53)

221-8378 (in Illinois, 708-298-7311).

SALUTE: People who read this column regularly know that Retail Track appreciates good customer service, and I found a fine example of this trait during a recent trip to the **Wherehouse** superstore that sits on the Torrance, Calif., “power corner” of Hawthorne Boulevard and Sepulveda. At the risk of irritating my friends at the major classical labels, I have to admit this story began when I was unable to resist a dump display, located near the store's entrance, of **LaserLight** CDs priced at \$4.99 each (in case you haven't figured it out, the major classical logos hate the budget-priced Delta Music line).

I picked out a couple, but as sales associate **Mike Burns** got ready to ring up the purchase, he asked me if I was aware that there was a sale in progress in which I could get three of the LaserLights for \$12. I'm obviously a sucker for suggestive selling, so I went back to the bin for a third selection.

When I returned to the register, Burns said somewhat sheepishly that he had committed a faux pas—that the three-for-\$12 sale was over. Still, because he had promised the price, he said he would honor the offer.

Thus, despite the flub, Burns gets high marks on two scores: His suggestive selling technique was smooth and effective, and when he found that he had erred, he earned a good measure of my good will by holding to the offered sale price. We all make mistakes, but Burns turned his into a positive and made me feel good about the shopping experience.

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Reptile Crawls Onto The Road With Summer Rock/Country Show

BY BRUCE HARING

SNAKE IN THE ROAD: Reptile Records of Nashville is taking it on the road this summer with its "Night Of The Reptile Tour." The label will unite artists Susan Marshall, Government Cheese, and the Dusters for a rock/country roadshow that Reptile has tried before but only on a limited scale.

"What we're doing now is putting out a lot of publicity," says Scott Tutt, Reptile president. "We're negotiating with some sponsors now, some boot companies and beer companies. We'll do local promotions with publications and radio to support it."

The tour will run June 13-July 28 in 300-1,000-seat indoor venues throughout the Southeast. Nashville's the Planet Rockers, currently unsigned, will open some of the dates, Tutt adds. More info on the tour is at 615-331-7400.

CHANGE OF ADDRESS: Giant Records, the new Irving Azoff-led label, has signed Alias Records' Too Much Joy. The band's acclaimed Alias album, "Son Of Sam I Am," will be rereleased by Giant with a new video of its first single, a cover of L.L. Cool J's "That's A Lie." The rerelease has been licensed from Alias.

Additionally, Giant has bought the rights to Too Much Joy's next album from Alias, which still had an option for an additional album from the band. The Alias logo will appear on the fall release.

GHOSTBUSTED: Roadracer Records has had to alter Xentrix's new three-song EP, "Ghost Busters." Seems the lawyers for Columbia Pictures, which released the hit movie series, objected to its film logo being slightly altered on Xentrix's EP

cover, according to the label's Larry Getlen.

"We basically had the same Ghostbusters logo," explains Getlen. "But the ghost was giving the finger and looking angrier. We had to scrap it because Columbia Pictures threatened to sue."

More than 8,000 J-card cassette inserts were recalled before the EP hit the stores, Getlen says. "What we have now is a picture of a heavy metal kid with the Ghostbusters equipment. There's no resemblance to the logo."

The EP does contain a slamming metal cover of the Ray Parker Jr. "Ghostbusters Theme," Getlen says. Release date is June 18. More info from Roadracer, 212-219-0077.

HEARD ON THE GRAPEVINE: Digital Music Products of Stamford, Conn., a jazz audiophile label that specializes in live digital releases, is contemplating a Dolby-S release this fall, according to president Tom Jung. The tape offers fidelity that nearly matches DAT.

"I'm always intrigued by the latest technologies and I get a lot of satisfaction out of doing pioneering kinds of work," Jung says. "Being a little company, you're at such a disadvantage in so many areas, so it's fun to explore new technologies and get a jump on the bigger labels."

Hardware is not available yet for Dolby S, and nothing has been commercially released. But, Jung says, several companies may have an announcement at the summer Consumer Electronics Show, leading to DMP's explorations.

Fall DMP releases from Tom Rotella, Warren Bernhardt, and Dial & Oatts are the likely candidates for the Dolby S-treatment, Jung says. More info at 203-327-3800.

Trans World Co-Sponsors Concerts Will Cross-Promo With Saratoga Center

BY TRUDI MILLER

NEW YORK—Trans World Music Corp. has agreed to co-sponsor almost all of Saratoga Performing Arts Center's upcoming season. The move is believed to be the first time a retailer has made a major commitment to sponsor a commercial concert series.

The Albany, N.Y.-based company has given a grant of approximately \$150,000 to SPAC in upstate New York, and will co-sponsor almost all of the venue's events during the 1990 season (Billboard, May 5).

"We think it's a very positive step," says Trans World VP of finance Jim Williamson, adding that the idea had originally been discussed "on a cursory level" about a year ago, but had not come to fruition. "This year [SPAC president/executive director] Herb Chesbrough and [Trans World president/CEO] Robert Higgins got together, and both parties agreed it made a lot of sense," says Williamson.

Williamson says there "absolutely" will be a lot of cross-promotion and advertising for the project. "We've got concert promotional ma-

terial [for Trans World's retail stores] that will support each event that occurs this year," he says. Upcoming concerts include David Bowie, Phil Collins, the B-52's, Rickie Lee Jones, the Steve Miller Band, Tracy Chapman, Tears For Fears, and Depeche Mode. The only events that will not be co-sponsored with Trans World are the Newport Jazz Festival-Saratoga, the Blues Festival, and any others that might be precluded under an artist's contract.

SPAC's concert tickets will indicate Trans World's co-sponsorship and list its retail outlets, says Williamson. Under the agreement, no other business or corporations will be brought in to co-sponsor special events, and the partnership will be noted in all advertising. Other promotions are under discussion but have not been finalized, Williamson says.

The co-sponsorship is a first for both SPAC and Trans World. "It's an experiment," says Williamson, adding that if the project is successful "we would certainly be receptive" to sponsoring other kinds of events in the future.



NAIRD NOMINEES: The final ballot for the National Assn. of Independent Record Distributors and Manufacturers Indie Awards is out, with voting to be conducted until June 2, culminating that evening in the 1990 NAIRD Indie Awards at the organization's Nashville convention.

Leading the pack for the Indie Awards is Rounder Records, with an impressive 23 nominations. Also showing strongly were Tommy Boy (12), Flying Fish (11), Rykodisc (10), and Sugar Hill (9).

THE WORLD BEAT GOES ON: RAS Records has announced a U.S. distribution deal with London's influential Ariwa Sounds, which was started 10 years ago by Neal Fraser, aka the Mad Professor. Fraser, who has produced 60 titles of British reggae in his time, includes such reggae

artists as Pato Banton, Lee Perry, Macka B, and Kofi in his stable.

RAS' distribution deal with Ariwa will also include some of the dub recordings from the Professor's past. Look for 11 recordings from the Ariwa catalog to become available this summer. For more information, call 301-588-7108.

SEEDS AND SPROUTS: Samite checks in with "Dance My Children Dance" on Shanachie Records, an album that features one of East Africa's outstanding flautists tackling original works reflecting the African tradition. Samite plays kalimba, litungu, marimba, and assorted percussion. More info at 201-579-7763.

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	13	THE HARPER BROTHERS VERVE 841723/POLYGRAM (CD)	5 weeks at No. 1 REMEMBRANCE
2	3	7	MARCUS ROBERTS NOVUS 3078/RCA (CD)	DEEP IN THE SHED
3	7	3	JOHN SCOFIELD BLUE NOTE 92894/CAPITOL (CD)	TIME ON MY HANDS
4	2	13	GARY BURTON GRP 9598 (CD)	REUNION
5	4	7	TONY WILLIAMS BLUE NOTE 93170/CAPITOL (CD)	NATIVE HEART
6	12	3	JACK DEJOHNETTE MCA 42313 (CD)	PARALLEL REALITIES
7	14	3	LEE RITENOUR GRP 9615 (CD)	STOLEN MOMENTS
8	6	7	JOEY DEFRANCESCO COLUMBIA C 45443 (CD)	WHERE WERE YOU?
9	9	5	SONNY ROLLINS MILESTONE 9179/FANTASY (CD)	FALLING IN LOVE WITH JAZZ
10	5	13	STAN GETZ EMARCY 838 769/POLYGRAM (CD)	ANNIVERSARY
11	15	3	MARLON JORDAN COLUMBIA 45200 (CD)	FOR YOU ONLY
12	8	39	HARRY CONNICK, JR. COLUMBIA SC45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."
13	11	5	MAYNARD FERGUSON INTIMA 73390/ENIGMA (CD)	BIG BOP NOUVEAU
14	NEW		CARMEN MCRAE NOVUS 3086/RCA (CD)	CARMEN SINGS MONK
15	NEW		CHET BAKER ENJA 79624/MESA/BLUEMOON (CD)	MY FAVOURITE SONGS II

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	13	★ ★ NO. 1 ★ ★	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			3 weeks at No. 1 LONDON WARSAW NEW YORK	
1	1	13	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
2	5	5	NAJEE EMI 92248 (CD)	TOKYO BLUE
3	3	9	GEORGE HOWARD MCA 6335 (CD)	PERSONAL
4	4	7	STANLEY JORDAN BLUE NOTE 92356/CAPITOL (CD)	CORNUCOPIA
5	6	7	PATTI AUSTIN GRP 9603 (CD)	LOVE IS GONNA GETCHA
6	2	13	DIANNE REEVES EMI 92401 (CD)	NEVER TOO FAR
7	7	11	CHICK COREA ELEKTRIC BAND GRP 9601 (CD)	INSIDE OUT
8	12	5	FLIM AND THE BB'S WARNER BROS. 26152 (CD)	NEW PANTS
9	10	13	SAM RINEY SPINDLETOP 129 (CD)	AT LAST
10	13	7	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
11	8	23	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (CD)	BACK ON THE BLOCK
12	9	23	KENNY G ▲ ARISTA 8613 (CD)	LIVE
13	11	19	KIM PENSYL OPTIMISM 3223 (CD)	PENSYL SKETCHES #2
14	14	9	DON GRUSIN GRP 9602 (CD)	RAVEN
15	18	3	RANDY BRECKER MCA 6334 (CD)	TOE TO TOE
16	23	3	LONNIE LISTON SMITH STARTRAK 4021/CHIBAN (CD)	LOVE GODDESS
17	NEW		JONATHAN BUTLER JIVE 1329/RCA (CD)	DELIVERANCE
18	16	31	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
19	20	9	MICHAEL COLINA PRIVATE MUSIC 2062 (CD)	RITUALS
20	15	19	CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)	BEAUTY WITHIN
21	NEW		TOM GRANT VERVE FORECAST 843 011/POLYGRAM (CD)	EDGE OF THE WORLD
22	17	27	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
23	NEW		BELA FLECK & THE FLECKTONES WARNER BROS. 26124 (CD)	BELA FLECK & THE FLECKTONES
24	22	7	DOUG CAMERON NARADA 63010 (CD)	MIL AMORES
25	21	21	HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP

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by Jeff Levenson

DEXTER GORDON'S FACE changed notably in his last years. Whereas the photos of him as a youth frequently communicated smugness or dispassion, perhaps born from bemusement, by the time he hit 60 his features softened, his broad smile radiating warmth and a richness of being that comes only with a life fully lived. It's no wonder he found a second career in the movies.

Most of the eulogies that appeared following his death April 25 noted the arc of his career: His rise from **Lionel Hampton's** band in 1940; his tenor forays advancing the cause of bop; his battles with addictive substances; his expatriation; his triumphant return to the U.S.; and his cinematic stardom via "Round Midnight."

But obituaries often neglect the most telling specifics—How did that person talk? Hold a cigarette? Walk among intimates? In Gordon's case questions of that kind are important because his engaging manner was as much his story as the classic recordings that documented his work. He was, as longtime friend **Bruce Lundvall** pointed out, "regal, dignified, elegant."

Perhaps the most compelling example of his courtliness was to be found on stage, where he routinely reenacted a small though not insignificant ritual that was initially patented, I believe, by **Lester Young** years before. After finishing each of his saxophone solos, he removed the horn from his mouth, held it horizontally with palms turned upward, bowed, and offered it to the audience.

He was acknowledging the adoration with an oblation, signifying a bonding of spirit between him and his people. The gesture was simple and stylish and humbling, reinforcing the belief that music comes from

some higher plane and passes through only a few chosen messengers.

Quite rightly, long tall Dexter included his followers in the music-making process. True to character, it was a gracious thing to do.

PHILLY, KNOWN FOR ITS JAMBALAYA: The 5th Annual USair Jambalaya Jam, Philadelphia's annual kickoff to summer, takes place May 26-28 at Penn's Landing, the city's waterfront park on the Delaware River. The event celebrates the genius of native son **Ben Franklin** with a New Orleans theme bash (?). Among the artists scheduled to appear: **Pete Fountain, Dr. John, Buckwheat Zydeco, Zachary Richard,**

Dexter Gordon's smile told of a life fully lived

Rockin' Dopsie, and Irma Thomas . . . Another Broad Street homeboy, trumpeter **Red Rodney**, is the honored musician at this year's **Mellon Jazz Festival**, June 15-24. The Philly fest features **Miles Davis, George Benson, Cleo Laine, Pat Metheny, McCoy Tyner, Herbie Hancock, Mel Tormé, Bobby McFerrin,** and the guest of honor himself.

UP, AND TO THE RIGHT A LITTLE: Not to be outdone in the summer festival sweepstakes, Beantown has its own **Boston Globe Jazz Festival**, June 18-24. The event's closing kicker is a free (!) afternoon concert highlighting the all-star band of **Metheny, Hancock, Jack DeJohnette, and Dave Holland**, on a double bill with **Marcus Roberts** and his group.

UP, AND TO THE RIGHT A LITTLE MORE: The **North Sea Jazz Festival** in Holland, a jazz-lover's Coney Island of the Mind (apologies to **Ferlinghetti**), kicks off its 15th year with a gala performance by **Ella Fitzgerald** and the **Count Basie Orchestra** July 11. The indoor fest runs through July 15. A bona fide blowout, it features more than 1,000 artists on 14 separate stages.

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TOP CLASSICAL 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
			★★ NO. 1 ★★	
1	2	3	HOROWITZ/LAŠT RECORDING SONY CLASSICAL SK-45818 1 week at No. 1	VLADIMIR HOROWITZ
2	1	9	BEETHOVEN: SYMPHONY NO. 9 DG 429-861	LEONARD BERNSTEIN
3	4	5	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG	ARTURO TOSCANINI
4	3	37	HOROWITZ AT HOME DG 427-772	VLADIMIR HOROWITZ
5	12	3	HANDEL: ARIAS ANGEL CDC-49179	KATHLEEN BATTLE
6	7	7	DEBUSSY: 12 ETUDES PHILIPS 422-412	MITSUKO UCHIDA
7	5	9	BARTOK: 6 STRING QUARTETS DG 423-657	EMERSON STRING QUARTET
8	15	3	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922	MURRAY PERAHIA
9	8	5	EARLY ROMANTIC OVERTURES ANGEL CDC-49889	LONDON CLASSICAL PLAYERS (NORRINGTON)
10	6	169	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
11	9	11	VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
12	11	5	SCHUBERT: SYMPHONY NO. 9 ANGEL CDC-49949	LONDON CLASSICAL PLAYERS (NORRINGTON)
13	13	101	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
14	10	11	MAHLER: SYMPHONY NO. 6 DG 427-697	VIENNA PHILHARMONIC (BERNSTEIN)
15	14	5	MUSIC FOR ORGAN, BRASS & PERCUSSION TELARC CD-80218	MICHAEL MURRAY/EMPIRE BRASS
16	22	3	PISTON: SYMPHONIES 2 & 6 DELOS DE-3074	SEATTLE SYMPHONY (SCHWARZ)
17	18	5	FIELD: 15 NOCTURNES TELARC CD-80199	JOHN O'CONNOR
18	16	37	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
19	NEW		NEW YEAR'S CONCERT 1990 SONY CLASSICAL SK-45808	VIENNA PHILHARMONIC (MEHTA)
20	17	109	VERDI & PUCCINI: ARIAS SONY CLASSICAL MK-37298	KIRI TE KANAWA
21	NEW		MOZART, TELEMANN, J.C. BACH, REICHA SONY CLASSICAL SK-44568	RAMPAL, STERN, ROSTROPOVICH, SPAETER
22	RE-ENTRY		SERENADE RCA 60033-RC	JAMES GALWAY
23	20	11	NIELSEN: SYMPHONIES 1 & 6 LONDON 425-607	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
24	NEW		STRAUSS: EINE ALPENSIFONIE TELARC CD-80211	VIENNA PHILHARMONIC (PREVIN)
25	19	39	THE SUNDAY BRUNCH ALBUM SONY CLASSICAL MFK-45547	VARIOUS ARTISTS

TOP CROSSOVER ALBUMS™

1	1	15	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	15	HENRY V SOUNDTRACK ANGEL CDC-49919 9 weeks at No. 1	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
2	2	7	THE ENCHANTED FOREST RCA 7893-RC	JAMES GALWAY
3	4	5	TRUMPET SPECTACULAR TELARC CD-80223	DOC SEVERINSON/CINCINNATI POPS (KUNZEL)
4	3	13	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
5	5	7	MCLAUGHLIN: THE MEDITERRANEAN CBS MK-45578	JOHN MCLAUGHLIN
6	6	13	WEILL: THE THREEPENNY OPERA LONDON 430-075	KOLLO, LEMPER, MILVA (MAUCERI)
7	7	45	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
8	8	25	ANYTHING GOES ANGEL CDC-49848	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
9	14	3	POPS A LA RUSSE PHILIPS 426-247	BOSTON POPS (WILLIAMS)
10	10	5	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000	KAYE, SHARP, BARRET, BLIER
11	9	29	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847	VON STADE, HADLEY, STRATAS (MCGLINN)
12	NEW		MUSIC OF THE NIGHT SONY CLASSICAL SK-45567	BOSTON POPS (WILLIAMS)
13	11	95	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
14	15	27	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
15	13	23	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA

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Classical
KEEPING SCORE



by Is Horowitz

GRAMOPHONE, the U.K. record magazine that is selectively distributed in the U.S., will bow an American edition in September. The probability that the venerable consumer publication would make the move was disclosed in these columns last October.

This was one of the more intriguing bits of news to come out of the Allegro label conference, hosted by the Portland, Ore., importer/distributor at a West Coast seaside resort May 11-14. Gramophone is among a number of music magazines Allegro distributes to the retail trade.

Christopher Pollard, managing editor of Gramophone, told conference attendees that his American edition would include a 16-page U.S. advertising supplement, as well as a special editorial feature slanted to American readers.

Ten Allegro-distributed labels were represented at the confab. **Joe Micallef**, Allegro president, said the meet is the first of a projected annual series. Among the highlights:

Conifer Records will introduce its Royal Opera House label in the U.S. in September with three productions recorded by the London opera company orchestra. A dozen releases are projected for the year, according to Conifer managing director **Alison Wenham**.

The label's first U.S. orchestral release may be the Panufnik Symphony No. 10, recorded live in February by the Chicago Symphony Orchestra, with the composer conducting. Release negotiations with the orchestra still have to be completed, according to CSO execs. More recording in this country is planned by the U.K. label.

Larry Kraman, Newport Classic topper, said he will launch a new full-price label, Newport Classic Premier,

which will focus on previously unrecorded works. First releases are due late this year.

Another new label will come as a joint enterprise between Dorian Records and Allegro. Dorian principals **Craig Dory** and **Brian Levine** said it would be devoted to historical reissues and make use of a transfer process developed, in part, by the label technicians. To be called Dorian Retrospective, the line will be introduced early in 1991, with 24 titles planned in the first year.

Sound Products of Holland, parent company of a number of labels, including Fidelio, Vivace, and Ensayo, will introduce Arcobalena, a new full-price line, in the fall. Managing director **Hans von Woerkens** said 48 titles are due in the first year. He's a former Philips executive.

U.K.'s Gramophone magazine plans to launch a U.S. edition

Sound Products has also acquired rights to the enormous Saga catalog, said to number some 15,000 masters. The recordings, largely historical, will be tapped for a new label, yet to be named, said von Woerkens.

Terrence O'Neill-Joyce, of Ode Records, said his firm has negotiated a deal with an agency of the Chinese government to issue 30 CDs of Chinese classical music, with first releases due in the fall.

In attendance from Canada were **Earl Rosen** of Marquis Records, and **Jana Gonda** from CBC Records. Others on hand included **Harold Powell** of Klavier, **Edo Santman** of Ottavo, and **Jed Kerse** of Bandleader.

PASSING NOTES: Koch International has recalled all CDs in the Supraphon midline "Crystal Collection" series as part of an out-of-court settlement with Crystal Records. The West Coast label headed by **Peter Christ** claimed trademark infringement.

In the recall notice, Koch director of sales & marketing **Fred Hofer** said all returned product will be stickered and resolicited... Nimbus Records and A&M have parted company (see story, page 6).

Nipper News

"All the News That Fits His Prints" Vol. 1. No. 19

TOSCANINI

THE LEGEND LIVES

Toscanini was inarguably one of the most influential musicians of the 20th century. There still remained a question at BMG Classics as the first issue in the Toscanini Collection was in preparation: Will the public respond? The answer at retail and among press is a resounding "Yes!"

Almost immediately following its appearance in stores, the Beethoven Symphonies broke into Billboard's top five on the Classical bestsellers chart. The Verdi and Brahms collections were equally popular. The video performances, taken from NBC broadcasts and never commercially available, were heralded by Michael Medved of TV's "Sneak Previews" as desert-island materials.

Gramophone Magazine, reviewing all three sets, heralds them as "remarkable music making...immensely strong...more immediate sound than I have ever heard before...unsurpassed."

Now being solicited for June release, the next volumes in the Toscanini Collection are single CD and cassette editions of other definitive performances by Maestro, including "Pines of Rome" and Strauss's "Don Quixote." The new video releases include an all-Wagner concert, one of Toscanini's specialties.

The legend continues on RCA Victor Gold Seal.

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Analog Cassette Use Booms In Pro Audio Industry

BY DAN DALEY

NEW YORK—Analog audiocassettes, generally the province of the consumer side of tape manufacturing, are finding increasing use in the professional recording world, driven largely by the boom in personal or home-recording equipment.

On the professional side, audiocassettes have long been the main format in which rough and final mixes are delivered to all concerned in record production except for the actual making of masters, although even in that aspect cassettes are becoming more common.

However, musicians now have the capability of setting up a home recording environment that, for less than \$10,000, can produce rec-

ord-quality cassettes. With the rise of the personal recording industry, and its use, primarily, of cassette-format multitrack decks, audiocassettes are becoming a mastering medium from the beginning of a project.

No figures are available from home-recording manufacturers on sales of decks, but even conservative estimates on the number of decks in use indicate that home recording probably accounts for audiocassette unit sales of several million per year, sources say.

"There is a growing need for a super-high-quality cassette in the recording environment," says Andrew Da Puzzo, national sales manager with Agfa Corp. The pro tape company introduced a studio cassette to the professional market approximately one month ago.

"Nobody's going to get rich selling audiocassettes to the professional environment, but it's a very prestigious place to have your product. The pro market judges a product on quality, not marketing hype."

"The pro market judges a product on quality, not hype"

Doug Booth, TDK's national industrial sales manager, professional division, says the company is aware of growing professional applications for audiocassettes and has introduced a new line to service the market.

TDK's SM (Sound Master) series of audiocassettes is sold in shorter

lengths than most, including C-10, C-20, C-30, and C-60. The company's high-bias SSA tape is loaded into high-quality precision shells for the SM line, says Booth.

"The SM product is aimed squarely at the pro market," says Booth. "We don't want to sell it to consumers. Basically, cassettes are looked at as mini reel-to-reel tapes by professional users in multitrack situations. The level of cassette performance today is at the level of that of open reel tape a few years ago in terms of multitrack recording. That's pretty significant."

C-60—the figure corresponds to the cassette's duration in minutes—lengths are the longest suggested for use by many cassette-format multitrack manufacturers; C-90 (90 minutes) and longer tapes

are thinner and may not stand up to the constant shuttling that is part of the overdubbing process.

Since TDK's audiocassettes are sold through retail outlets, Booth could not put a figure on how many have been sold to professional users. However, he feels that sales of the SM tapes could provide an indication of the size of the market at some point.

TDK is contemplating an advertising campaign for SM targeted at musicians and other professional users. "It's a niche market," says Booth, "but you get a lot of bang for the buck out of it."

Fuji released a new line of tape last fall at least partly with the professional user in mind, says Brad Friedrich, director of marketing for the company. "The level of the equipment has improved dramatically for analog cassettes," he says, "and the tape had to improve as well. Improved tape formulations and shell construction are important, especially when the tape is being used in professional applications."

At Maxell, national sales manager, pro industrial products, Jim Ringwood states that while he has not noted an increased use of analog audiocassettes on the professional side, he has been aware of the home recording phenomenon.

"I can see where this could be the case," says Ringwood, "since the cost of going into recording studios is relatively expensive and at the same time the quality of analog audiotape has been increased by demands of consumers who've become familiar with the sound quality of CDs."

At A&M Recording Studio's duplication boutique in Los Angeles, director of postproduction audio Bill Lazerus has seen the number of cassettes used as master sources for duplication increase considerably in the past three years. Lazerus says much of this is generated by home recording, where the two-track deck for mix-down is often a cassette deck. As a result, many projects remain in the analog cassette format from multitrack to mix to master to duplication. Furthermore, Lazerus adds, some clients whose masters are on R-DAT ask to have a copy made on analog cassette and then use that as the duplication master because they like the added warmth of analog tape.

At Wilder Bros. in Los Angeles, company president Warner Wilder says he has seen audiocassettes used on a consistent basis as masters for duplication, noting that home recording is the driving force behind that movement.

"What we've seen is a big increase lately in the number of DATs that have come in as a mastering source," he says. "It's not only individuals but also record companies bringing them in. I expect to see more of that."

The growing use of DAT is evident, but many sources say that the lower cost of analog cassettes, coupled with their increasing quality, will keep the two formats working side by side for some time.

AUDIO TRACK

NEW YORK

CALLIOPE had Groove B. Chill in tracking for Rush Productions. Drey remixed Lenny Kravitz tracks for Virgin. John Trapp cut his first single for Ronald Records. T. Marlow engineered. De La Soul cut its second album for Tommy Boy with producer Prince Paul and engineer Mike Tellucksingh.

At Sound Track, John Hendricks & Co. recorded selections from a March Carnegie Hall performance. The Denon Records project features Manhattan Transfer, Wynton Marsalis, Stanley Turrentine, Al Jarreau, and George Benson. Brian Lee engineered, assisted by Mike Fossekemper and Scott Canto. Blues Traveler wrapped up mixes in Studio E for its debut album with producer/engineer Justin Niebank. Mike Fossekemper assisted. Freddie Jackson's upcoming EMI release was completed by producer Barry Eastmond in Studio B and mixed in Studio G. Earl Cohen was at the board, assisted by Dave Lebowitz.

King Shameek of the rap group Twin Hype and sax player Bendik of Steps Ahead were in Centerfield Productions collaborating with pro-

ducers John Frizzell, Camp Koala, and Garry Rindfuss on a track titled "Maelstrom Of Love." The five fellows have assumed the name Shyagouti for this project. Rindfuss engineered and mixed.

L.L. Cool J was in Power Play working on his next 12-inch for Def Jam with producer Marley Marl. David Kennedy engineered, with Rob Sutton assisting. Marl worked with Yazz from the U.K. label Big Life Records. Biz Markie was in producing IU for his new Cold Chillin'/Warner Bros. project. Ivan "Doc" Rodriguez engineered, with Everett Ramos assisting.

Rawlston Recording updated its facility with equipment that includes a Macintosh SE 30 computer with 40-megabyte hard drive utilizing Performer 3.3 software via a MIDI Time Piece Interface. Other updates included the addition of Proteus XR, Korg M3R, Oberheim Matrix 1000 keyboard modules, Akai 900 sampler, and a Roland D-50 keyboard. New outboard gear includes a Panasonic SV 3500 DAT machine, AMS digital reverb, and a Lexicon PCM 70.

LOS ANGELES

BETTE MIDLER WAS IN Studio A

at Studio 55 to work on her upcoming Atlantic album. Arif Mardin produced, with Jack Joseph Puig engineering. Ken Felton assisted. In Studio B, producer Richard Perry mixed two Warner Bros. albums: one for Thelma Houston and one for Ray Charles. Norman Whitfield Jr. was first engineer on the project. Richard Engstrom assisted.

At the Enterprise, Craig Huxley wore his "music supervisor" hat for several television projects—including a 12-hour Frederick Forsythe miniseries in conjunction with composer Paul Chihara.

Gerald Albright was in Aire L.A. tracking and mixing his new Atlantic album. Rob Seifert and Craig Burbidge engineered. Gregg Barrett and Mike Scotella assisted.

David Frank was in Studio Masters producing the track "Time Bomb" with Sheena Easton for her new album. Peter Arata engineered the project on the facility's Neve 8248 board.

Horace Silver was in CMS Digital having a live recording from 1966 mastered for CD. Robert Vosgien handled the mastering.

NASHVILLE

PRODUCER DENNIS SCOTT completed work on "Broadway Sing-Along," a project for Brentwood Music. Vocals and tracks were recorded at Grand Central Station and mixed at Scottfree Studios. Travis Turk engineered, with Todd Carpenter assisting. "My Prayer For America," a Dennis Scott/Timmy Tappan composition, was also recorded. The song is slated for use on an album project titled "Special Times/Special Seasons."

Joni Harms was in Digital Recorders tracking with producer James Stroud for Capitol. Tom Perry engineered, with David Boyer assisting. Shelby Lynn cut a song for a CBS Christmas album with producer Steve Taylor and engineer JB. John Kunz assisted. Johnny Van Zant cut a tribute to Lynyrd Skynyrd. Robert Johnson and Brian Foraker produced, with Foraker at the board, John Hurley assisting.

Randy Matthews was in Mid-Town doing vocals and guitar overdubs for his as-yet untitled Wave

Records album. Billy Smiley produced, with Lee Groitzsch at the board. Alan Jackson, Restless Heart, and Exile polished up a TNN (The Nashville Network) broadcast that was recorded live. Scott Hendricks produced, with Mike Clute at the board. Digital recently purchased a Sony PCM-3348 48-track DASH machine.

OTHER CITIES

ISLAND ARTIST DORIAN, known for his work with the Gap Band, was in Goodnight Dallas, Dallas, working on tracks with engineer Ruben Ayala. Rockers Angkor Wat completed a record for Metal Blade. Kerry Crafton engineered and produced. Agony Column completed an album for Big Chief Records. Crafton engineered and produced.

The Screaming Blue Messiahs were in Sheffield Audio-Video Productions in Phoenix, Md., completing an album for Elektra. Rob Stevens and Howard Grey produced, with Marty Wachter at the board. Child's Play finished up a new album for Chrysalis. Howard Benson produced. Sheffield's remote truck completed several days at Sweet Basil's in New York recording jazz man Ron Carter and his band. Jim Anderson engineered. Then, it was over to the Village Vanguard in New York to record Wynton Marsalis for his upcoming album. Tim Geeland engineered.

At Hyde Street Studios in San Francisco, Carlos Santana stopped in to work on an interview for the radio program "Bug Radio." John Fox produced the project and Larry Schalit engineered, assisted by Tom Doty. Brian Coleman handled the interviewing duties. Digital Underground mixed a project for release on Tommy Boy. Matt Kelley engineered, assisted by Doty. Reggae act the Elevation Band did overdubs and mixes for a new album. Jamaica's Barnabas of Channel One Studios flew in to engineer the project with Kelley assisting.

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



A Classy Team. Tony Brown, executive VP of A&R at MCA Records in Nashville, left, and Reba McEntire are shown in Emerald Recording Studio in Nashville wrapping up work on her forthcoming MCA album, set for mid-August release. This collaboration marks the first album Brown has co-produced with McEntire.

Billboard® Home Video

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Vid Libraries Proliferate Nationwide Most Aim Toward Balanced Collections

■ BY BRUCE HARING

NEW YORK—Library video collections are booming in many areas of the country, and the Video Software Dealers Assn. has taken notice. For the first time, the organization has offered affiliate memberships to library representatives who wish to attend the annual VSDA convention.

"Video is the fastest-growing area of any library collection in the country, provided they've decided to acquire video," says Judith Krug, president of the American Library Assn. "What's happening in libraries is that they are scrambling to catch up to the video explosion. Libraries are no longer strongholds of the printed word. Information is coming out in many formats, and it is incumbent to collect that information in all formats."

Randy Pittman, publisher and editor of Video Librarian, a magazine focusing on the growing collections, echoes Krug. "Video collections have raised circulation statistics all over the country, and brought a lot of patrons into the libraries," he says. "But they're still trying to come to terms with creating collections that are popular yet responsible, not 20 copies of 'Lethal Weapon.' Most libraries try to treat their nonprint collections no differently than books, newspapers, or magazines."

Indeed, that attempt at a variety of choices has drawn some flak from conservative groups (Billboard, May 12), who have awakened to the news that libraries generally do not restrict videos to any patrons, including those under age 18.

"We have a comprehensive collection with feature lengths and educational videos," says Steven Hawk, librarian-director of the Akron, Ohio, Summit County Public Library, one

of the branches that have been touched by controversy. "We don't carry titles produced for the purpose of appealing to prurient interests—no 'Debbie Does Dallas'—but we do carry feature-lengths that may or may not play in Akron. Generally, whatever is released in video, we will acquire the title."

The Akron library stocks 3,300 discreet video titles, Hawk says, among a total of 7,500 videocassettes. Library patrons under 18 need parental permission to borrow from the video collection, a policy implemented under pressure from a parents' group

that complained last year that minors had unrestricted access to R- and X-rated titles in the collection.

The balance of A and B titles compared to other material varies from location to location, according to one national authority.

"There are libraries that started only with feature films and gradually moved toward a more rounded and balanced collection," says Gordon Conable, director of the Monroe County, Mich., public library and chairman of the American Library Assn. Intellectual Freedom Commit-

(Continued on page 63)

Ritz Buys Vid House, As U.K.'s Big Chains Get Bigger

■ BY PETER DEAN

LONDON—In one of Britain's largest home video retail deals, market leader Ritz Video has finalized its \$6.5 million buyout of the 61-store Northern chain, Video House.

The acquisition, Ritz Video's largest yet, brings the company's store count to 730. It now looks set to achieve its year-end target of 1,000 stores.

The deal is seen as particularly significant in the marketplace because it shows the largest U.K. chains enjoying continued growth at the expense of smaller, multistore operations that have seen their market values decline in recent months.

The purchase price of \$2.2 million with assumption of Video House's \$4.3 million debt is generally regarded as a bargain price.

Terry Norris, chairman of Ritz's parent company, Cityvision, says, "The stock market is lowering all second-line companies this year, which must feed through to what private

companies are worth." Particularly hit, he feels, are chains numbering 15-90 stores that have increased overheads but not the increased inventory turnover to compensate.

The U.S. chain Blockbuster Video, already past the 1,000-store mark in the U.K. It currently has 21 stores and a year-end 1993 target of 300 stores. The company hopes to prove there is a niche in the market for the U.S.-inspired megastore that mixes rental and sell-through stock—still a rarity in Britain, where only 10% of rental outlets carry sell-through product—in large depth of copy and choice.

Fifty Blockbuster stores averaging 7,000 square feet are expected by the end of the year in city centers, split between company-owned and franchised stores through Century Entertainment.

Blockbuster does not disclose its financial data in the U.K., although the company announced significant gains over Easter—partly due to an extensive TV advertising campaign. Roby



Championship Season CBS/Fox senior VP of sales Sam Puleo (holding cassette) led a team of executives to Las Vegas for a special screening of "The Official 1990 NCAA Championship Video." The Running Rebels of the Univ. of Nevada, Las Vegas won the 64-team tournament earlier this year. Pictured, from left, are CBS/Fox's Nancy Boyd, Larry Andjulis, Puleo, Sal Scamardo, Eric Trovinger, Fank Cannistra, and Michael Beck.

Swan, head of Blockbuster's corporate operations, says of the U.S.-originated commercials stressing the "difference" at Blockbuster, "I always feel that when you get on to TV then you're for real."

Blockbuster also reports that its

flagship store in Welling, Kent, has chalked up 8,000 members in 30 days—the fastest membership growth in company history.

Cityvision's Norris says he fully expects Blockbuster to "eventually"

(Continued on page 67)

Chapter Chalks Up A Success N.E. VSDA Show Gets Good Turnout

■ BY KAREN SCHLOSBERG

BOSTON—Survival in an increasingly competitive video industry was the major topic of conversation at the trade show hosted by the New England chapter of the Video Software Dealers Assn., May 5-6.

Attendance at the third annual expo, held at the Boston Marriott Copley Place here, was up from last year's 1,100 to 1,435, according to

convention co-chairman Wayne Mogel, VP of Star Video Entertainment. The number of exhibitors increased from last year's 73 to 89 this year, including all the major studios.

The previous evening's activities, which included a dinner, a comedy club, a dance party, and the presentation of Orion Home Video's first "Spirit of America" award, drew

(Continued on page 68)

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Sony, American Film Institute To Sponsor Amateur Video Contest

"Visions Of U.S.," the annual home video contest co-sponsored by Sony Corp. of America and the American Film Institute, is gearing up for its 1990 event. Deadline for tapes is June 15. Entries are being accepted in four categories: fiction, nonfiction, experimental, and music video. All entries must be produced and submitted on VHS, Beta, or 8mm videocassettes and be no longer than 30 minutes. First- through third-prize winners in each category will receive state-of-the-art Sony home video systems. Grand prize is a new top-of-the-line Sony Video 8 camcorder with Hi 8 picture quality. This year's judges include directors Jonathan Demme, Amy Jones, and Jerry Kramer; producer Karen Murphy; Rolling Stone writer Jeffrey Ressler; and actors LeVar Burton, Tim Robbins, and Willem Dafoe. For more information, call 213-856-7743.

Attendance Light At New York Video Show

Moving the fifth annual New York Home Video Show from the Jacob K. Javitz Convention Center to the Passenger Ship Terminal on the extreme West Side of Manhattan certainly didn't help the show's attendance. Foot traffic on the show floor, as well as attendance at the seminars, was thin all three days of the May 8-10 confab. By the third day, several exhibitors had essentially abandoned the show, leaving their booths unattended during exhibit hours. A third-day seminar on consumer advertising (see separate story) drew fewer than 10 people, not counting media representatives. Seminars on the first two days drew 50-60 people, about half of them retailers.

Vid Execs Form AIDS Action Committee

Executives of more than 20 home video companies have formed the Video Industry AIDS Action Committee (VIAAC), a volunteer group committed to raising funds for AIDS service organizations. So far the organization has raised \$15,000 through local efforts by Los Angeles video manufacturers. "We've been doing it at a local level, and we're now looking to move out into a broader base," says Steve Feldstein, manager of public relations for Buena Vista Home Video and a member of the group's steering committee. The group is putting together a screening committee to organize first-run movie screenings, dance parties, black-tie dinners, shows, and other fund-raising activities, Feldstein says. The money will be given to two AIDS organizations: the American Foundation for AIDS Research (AmFAR) and the Homestead Hospice and Shelter, a Los Angeles-based terminal-care facility for AIDS patients.

The steering committee includes executives of Buena Vista, Fast Forward Marketing, Fries, Nelson, Playboy, Republic, and Video Business magazine.

Calif. Stores Renting Video Walkmans

Whole Earth Access stores in Berkeley and Concord, Calif., are offering rentals of Sony's GV-8 Video Walkman TV/VCR at a cost of \$4.95 for two days, which includes any two movies in the store's stock. More than 20 titles are available at each location, including "Batman," "Lethal Weapon 2," and "When Harry Met Sally . . ." The program is designed to appeal to commuters, since Berkeley and Concord are major stops on the Concord line of San Francisco's Bay Area Rapid Transit (BART) system. The program will have extensive advertising support, including large poster ads placed in each of the more than 460 cars in the BART system, and print ads run in a number of local newspapers. The rental program is the second of its kind: Last year, two New York consumer electronics stores began renting Video Walkmans in a program aimed at commuters from Westchester, Connecticut, and New Jersey. Virgin-Atlantic, Japan Air Lines, and Iceland Air have also begun offering the Video Walkman to passengers as an alternative to in-flight movies.

Private Screenings Becomes Luna Video

The Private Screenings video line is now called Luna Video, and all product will bear the new label identity. The existing catalog numbers of the line's 91 titles will remain the same. The line will continue to be distributed by Media Home Entertainment. The name change went into effect May 14.

Rhino Launches Vid Magazine On Surfing

Rhino is releasing a 12-volume video magazine series on surfing. The first four issues of Surfer Magazine are available individually; the entire 12-volume series can be purchased in a self-shipping, 12-pack counter display. Preorder date is May 22; street date is June 14. Contact Rhino at 213-828-1980.

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	4	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
2	4	3	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
3	2	7	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
4	5	3	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
5	3	6	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
6	6	9	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
7	8	7	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
8	7	9	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
9	15	2	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
10	11	4	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
11	14	2	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
12	10	13	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
13	9	7	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
14	13	15	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
15	24	2	A DRY WHITE SEASON	CBS-Fox Video 4768	Donald Sutherland Marion Brando	1989	R
16	12	13	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
17	19	8	MILLENNIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
18	17	4	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
19	16	15	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
20	23	5	COMMUNION	New Line Cinema M.C.E.G./Virgin Home Entertainment	Christopher Walken	1989	R
21	NEW ▶		IN COUNTRY	Warner Bros. Inc. Warner Home Video 11888	Bruce Willis Emily Lloyd	1989	R
22	18	11	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
23	25	7	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
24	22	14	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
25	NEW ▶		LET IT RIDE	Paramount Pictures Paramount Home Video 3220	Richard Dreyfuss	1989	PG-13
26	21	20	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
27	28	5	STAYING TOGETHER	Hemdale Film Corp. HBO Video 0345	Tim Quill Sean Astin	1989	R
28	33	2	ERIK THE VIKING	Orion Pictures Orion Home Video	Tim Robbins John Cleese	1989	PG-13
29	26	6	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
30	30	5	SECOND SIGHT	Lorimar Film Entertainment Warner Home Video 659	John Larroquette Bronson Pinchot	1989	PG
31	27	6	BEST OF THE BEST	The Movie Group SVS, Inc.	Eric Roberts James Earl Jones	1989	PG-13
32	38	12	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
33	20	17	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
34	29	19	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
35	36	20	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
36	NEW ▶		THE GIRL IN A SWING	Millimeter Films HBO Video	Meg Tilly Rupert Frazer	1989	R
37	34	21	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
38	NEW ▶		THE CAGE	Orion Pictures Orion Home Video 1031	Lou Ferrigno Reb Brown	1989	R
39	31	18	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
40	35	25	K-9	Universal City Studios MCA/Universal Home Video 80880	James Belushi	1989	PG-13

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

VIDEO LIBRARIES

(Continued from page 61)

tee. "You find local variations. Some are entirely feature films, some are entirely nonfiction.

"After collections reach a certain size, there's a trend to balance what we call fiction and nonfiction (features and educational documentaries). In my library, we started with a feature film collection of A titles and B titles with a very small amount of nonfiction material. We're shifting our focus now into a much greater acquisition of nonfiction, in response to the availability of product. How-to kinds of tapes are a big part of it."

Conable's library has 8,000 videotapes, compared to 500,000 book volumes. The library's videotape circulation is pegged at 40% of total circulation by Conable. There is no charge for borrowing tapes, which are circulated for three days without penalty. Some libraries do charge \$1-\$2 per night to borrow, Conable says, although the library tradition of free circulation discourages the trend.

The reaction of retail to the video collections has changed over the years, according to Conable.

"Some retailers expressed concerns when we first started collecting, but they've found we encourage their market," he says. "We put in a library in a shopping mall, and it brought readers to the bookstores in the mall. The same kind of relationship occurs with video retailers."

He notes that libraries will buy multiple copies of best-selling A titles, "But our primary market is not the first day's action on a hot release. We're looking for a longer-term collection development and for things that will have a lasting power, since we don't have to recover the cost the way the retailer does.

"With the size of our collections and the fact that we serve 135,000 people, to purchase more than 10 copies of a particular tape is unusual."

Conable puts the national library circulation for videotape at "less than a quarter million viewings per year. That's my ballpark guess." In an informal survey he conducted on 60 libraries serving populations of more than 50,000, he found that 90% have video collections, with the average number of titles pegged at 2,000, ranging to a high of 35,000.

One distributor places the public-library video market at \$32 million-\$40 million annually. "They do buy some product directly from producers, so that adds to the pie," says the source. "Probably a third of what customers buy tend to be new releases, feature-length films as they're released."

Figures are also provided in a 1987 book, "Home Video In Libraries," published by Knowledge Industry Publications. A national sample of 370 libraries indicated that small libraries felt that they would purchase less than 51 tapes per year. Large libraries said they would purchase more than 41,000.

The average library in 1987 had an \$8,000 annual budget for videocassette purchases, ranging from the \$2,000 budgeted in small communities to the \$24,000 in large communities. One large urban network had \$350,000 budgeted for its 40 branches. There are roughly 15,000 public libraries in the U.S., of which approximately 60% are thought to have video collections.

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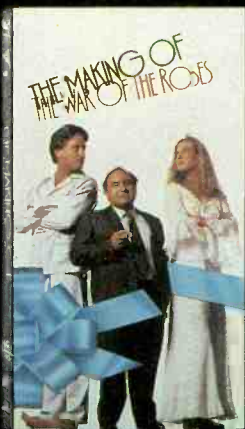
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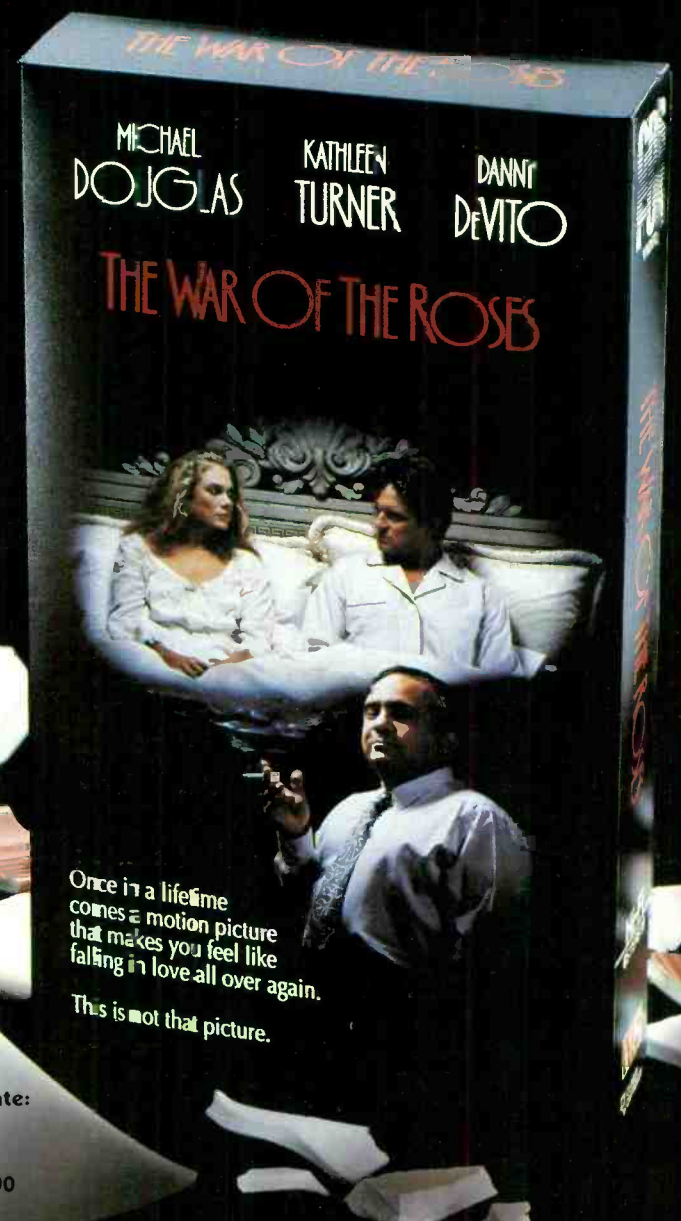


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Booth Duty. Playboy Playmate of the Year Renee Tenison works the Playboy Video booth at the New York Home Video Show to promote her new video. (Photo: Chuck Pulin)

Instar Bows Vid Series On '40s Music Greats Concert Tapes Will Be Worked By MPI In The U.S.

■ BY CHRIS MCGOWAN

LOS ANGELES—Cab Calloway will soon be mugging and Gene Krupa pounding the drums across four continents, as two of the featured artists in Instar Corp.'s 12-tape series "America's Music: The '40s," a compilation of rare performance footage from that decade.

Some 300 songs and famed musicians such as Bing Crosby, Duke Ellington, Nat King Cole, Benny Good-

man, Cyd Charisse, and Fred Astaire are featured in the videos, which will be distributed by MPI in North America, Tohokushinsha in Japan, Osiris in German-speaking Europe, and PolyGram in Australia and the rest of Europe.

In the U.S., MPI is tentatively planning to launch the series on videocassette in the late spring, and intends to back the tapes with an advertising and promotional budget set at nearly \$500,000. In this country, the series

will be titled "The Music Classics Library," while overseas the tapes will be marketed as "America's Music: The '40s." Prices of individual tapes or the complete set have not yet been set.

In addition, the 12 hours of programming will be broken into 24 half-hour segments for sale to worldwide television, according to Nathan Sassover, who heads the Los Angeles-based Instar Corp., which produced the tapes. The broadcasting of the series will follow video release.

Instar is involved in video programming, and (through its Instar/Motion Picture Music arm) has handled music supervision and postproduction services for such firms as United Artists, Avco-Embassy, Columbia, and Carson Productions.

Instar co-ventured the "America's Music: The '40s" project with the Munich, West Germany-based Parasol Group, and the song clips were culled from more than 200 hours of programming in Parasol's extensive television and musical film library.

"There is a lot of very rare, unusual material here, and much of it has never been seen"

"There is a lot of very rare, unusual material here, and much of it has never been seen," says Sassover. We think this is very much a video encyclopedia, almost a time-capsule piece of the development of music in this country in the '40s. There's no phase of music we didn't cover."

In addition to the artists mentioned above, other luminaries featured in the series include Anita O'Day, Peggy Lee, Dizzy Gillespie, Harry James, Tommy Dorsey, Jack Teagarden, Louis Armstrong, Count Basie, Stan Kenton, Lena Horne, Sarah Vaughan, Artie Shaw, Eubie Blake, Lawrence Welk, the Mills Brothers, Hoagy Carmichael, Louis Jordan, the Andrews Sisters, and Frank Sinatra.

A great deal of restoration work went into the project. "When we acquire negatives, sometimes they're not in very good shape," says Sassover. The negatives received a chemical bath, then, during the transfer process, the black-and-white picture elements were electronically enhanced. In addition, the original monaural audio tracks were remastered to two-track digital Dolby stereo.

Sassover expects that the videos will hold nostalgic appeal for the 45+ demographic, and be popular with younger audiences as well. "We have seen people in their 20s and 30s reacting [positively] to this. There was a lot of style to the '40s era, in the music, the dress, the movements. It was very appealing.

"It's hard to turn away from a knock-down performance by Fred Astaire, whether you're 18 or you're 68."

Sometime next year, Instar will also release multitape series on American music in the '50s and in the '60s, according to Sassover.

Billboard Spotlights

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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	9	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
2	2	7	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	3	13	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
4	6	30	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
5	4	15	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
6	8	6	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
7	5	26	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁰	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
8	9	5	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
9	23	2	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
10	7	41	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
11	12	4	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
12	11	157	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
13	14	21	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
14	15	34	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
15	10	32	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
16	13	13	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
17	25	2	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
18	16	26	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
19	27	17	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
20	17	17	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
21	37	2	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video	Barry Manilow	1990	NR	19.98
22	34	2	WRESTLEMANIA VI	Titan Sports Inc. Coliseum Video WF-078	Various Artists	1990	NR	39.95
23	21	96	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
24	20	30	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
25	36	2	POSITIVE MENTAL OCTOPUS	EMI Home Video 1614	Red Hot Chili Peppers	1990	NR	14.98
26	30	12	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
27	22	29	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
28	NEW ▶		TEENAGE MUTANT NINJA TURTLES: INCREDIBLE ...	Family Home Entertainment 27317	Animated	1988	NR	39.95
29	24	176	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
30	RE-ENTRY		1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
31	35	10	PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	29.99
32	38	2	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	19.98
33	19	17	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
34	28	5	PICNIC	RCA/Columbia Pictures Home Video 90613	William Holden Kim Novak	1956	NR	19.95
35	18	14	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
36	NEW ▶		100 YEARS-A VISUAL HISTORY OF THE DODGERS	J2 Communications	Vin Scully	1990	NR	19.95
37	32	161	CALLANETICS ▲◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
38	NEW ▶		FOREIGN CORRESPONDENT	Warner Bros. Inc. Warner Home Video 35080	Joel McCrea Laraine Day	1940	NR	19.98
39	26	4	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	89.95
40	33	67	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98

◆ 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.

HOME VIDEO

'Another 48 HRS.,' 'Thunder' Should Spark Box-Office Heat

SUMMER DERBY II: With the Memorial Day weekend upon us, how does the summer movie landscape—which is expected to generate even more box office than last summer's record—really stack up?

A recent theatrical distributor "handicap" poll in Billboard sister publication The Hollywood Reporter indicated that the big money winners would likely be "Another 48 HRS.," "Days Of Thunder," "Die Hard 2," and "RoboCop II," followed by "Back To The Future III," "Dick Tracy," "Total Recall," "Bird On A Wire," and "Ghost." Premiere magazine's panel of experts calls the top 10 this way: "Days Of Thunder" (even predicting a whopping \$25 million opening weekend for the

Christopher Lloyd-starring series. The first two films have a combined worldwide box office gross of \$700 million. MCA/Universal Home Video expects to benefit from the theater action since the first movie at \$19.95 is being repromoted, while the sequel makes its home video rental debut the week of May 21.

MORE ON HOME VIDEO Tie-Ins: Home video suppliers have been increasingly taking advantage of theatrical activity—both in terms of promotions and product. Consider these two additional examples. Media Home Entertainment picked up rights to several Dick Tracy movies made in the '40s, including "Dick Tracy, Detective" and "Dick Tracy Meets Gruesome," which will be released June 27 at \$19.98 lists. Walt Disney's "Dick Tracy" opens June 22. In fact, Media will offer deal-



by Jim McCullaugh

"Cruise missile"), "Die Hard 2," "Total Recall," "Dick Tracy," "Another 48 HRS.," "Bird On A Wire," "Back To The Future III," "Arachnophobia," "Air America," and "Presumed Innocent." "RoboCop II" clocks in at 13, preceded by "My Blue Heaven" and "Flatliners." Studio video arms and dealers should already be thinking about innovative ways to capitalize.

TRIPLE-HEADER: In order to enhance "Future"-mania, Universal Pictures plans to feature a triple-bill of all three "Back To The Future" episodes for the same price in selected theaters nationwide on Thursday (24). Among markets: L.A., New York, Boston, Dallas, Denver, Chicago, Houston, Indianapolis, Miami, New Haven, Conn., Orlando, Fla., Sacramento, San Francisco, and San Jose, Calif., Seattle, St. Louis, Mo., and Washington, D.C. The first 100 ticket buyers will also receive free T-shirts. Memorial Day weekend sees the opening of the third and possibly last installment of the Michael J. Fox/

ers a special three-pack offer on them. And Paramount Home Video has picked up rights for UPA Productions' classic animated and live-action feature library. Included in that deal is "The Dick Tracy Show," which will be among the first releases. Paramount also recently lowered "Top Gun" to \$14.95, just in time for "Days Of Thunder."

OUTTAKES: Did you notice where MCA/Universal is releasing Steven Spielberg's "Always" as a videocassette letterbox—and no pan and scan. Look for more producers/directors with that kind of clout to exert pressure on other home video suppliers to do the same thing. Spielberg, of course, is the most passionate advocate of letterboxing on all video formats to preserve the film's integrity. Some video suppliers (Continued on next page)

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VIDEO REVIEWS

"The Story Of The Dancing Frog," Family Home Entertainment, 30 minutes, \$14.95.

Amanda Plummer narrates this charming tale of George—a multitailed frog who dances his way to fame and fortune. Although this is ostensibly a children's title, there are a lot of elements here that adults will find equally appealing.

For example, when George finally makes it to Broadway he dances with a caricature of Fred Astaire. I don't know how many 6-year-olds are going to appreciate that subtle touch, but I found it delightful. Also, counterpointing George's rise is a love story involving his owner.

While most children's titles can be watched and enjoyed by kids without any help from adults, this one might need a bit of explanation and thus foster family closeness. Attractively priced and charmingly illustrated, this is one program that may leap right off the shelves. **RICHARD T. RYAN**

"Earth Dreaming," New Era Media, 23 minutes, \$24.95.

A sensual delight, this program offers an exciting blend of music and images that must be viewed more than once to even begin to be appreciated. In a museum, one doesn't simply glance at a masterpiece once and then move on to the next painting. So, too, should one pause and savor the rich tapestries created by Georgianne Cowan, which merge the harsh, spare desert landscape with the soft, supple beauty of the female form. Steve Roach's score is the perfect complement, providing just the right touch to the surreal atmosphere that imbues this program with a pronounced mythic quality.

Anyone with an eye for the beautiful, the unusual, or both is certain to find this a most compelling program. With a bit of attention drawn to it, this video has the potential to be a steady renter and even post some modest sell-through numbers. **R.T.R**

"Super Sunday: A History Of The (Continued on next page)

Post-Street-Date Ads: Do They Work? Panel Says They Boost Rental Rates, Retail Profits

BY PAUL SWEETING

NEW YORK—While extensive, post-street-date advertising campaigns have a minimal impact on retailers' orders for specific rental titles, they have a generally positive effect on overall consumer rental rates and retailer profitability.

For that reason, panelists at a seminar on post-street-date advertising at the fifth annual New York Home Video Show May 8-10 said, consumer advertising campaigns are likely to remain an important component of the studios' marketing efforts.

The sparsely attended seminar featured a presentation by Bob Alexander, president of the New York-based research firm Alexander & Associates, which purported to demonstrate the influence of post-street-date advertising in raising overall rentals for a title.

In contrast, Alexander said, extensive television ads prior to street

date tend to telescope the normal number of rental turns for a title into the first few weeks of release without increasing the total number of rentals.

Alexander arrived at his conclusions by compiling what he called a "composite rental curve" composed of the total rental activity for 17 A titles released in 1989. He then compared the rental activity of specific titles against the composite to determine what impact, if any, various marketing strategies had on rental activity.

Given his findings, Alexander said, retailers "really should be" ordering more copies of rental titles for which the studio has planned a major post-street-date advertising campaign.

So far, however, retailers have failed to do so, said Andrew Kairey, VP of marketing for MCA/Universal Home Video. "Is post-street-date advertising increasing retailers' orders? No, I don't think so," he said. "But it is helping retailers and building a stronger industry, and for that reason we'll continue to do it."

Kairey added that "overall orders" for heavily advertised titles "haven't jumped in a way that directly indicates the impact of consumer ads. But it's getting easier to hit our goals because the industry is stronger." Kairey claimed that MCA/Universal has hit its sales goals on "the last six or seven" rental titles.

Interestingly, the one retailer on the panel, Stephanie Shulman, director of marketing for the 40-store, New York-based RKO Warner chain, disagreed with Kairey, saying her chain does increase its orders for titles with heavy post-street-date campaigns. "It's definitely a factor in how we order," she said. She also noted that "Man On The Moon," a sell-through title released by CBS/Fox to commemorate the 20th anniversary

of man's landing on the moon, "was the largest-selling title in the chain during the advertising period."

The decision to focus the bulk of the consumer advertising before or after street date is influenced by a number of factors, noted Christine Alvarez, VP of advertising for RCA/Columbia Pictures Home Video. "The timing of the release is very important," she said. "Pre- and post-street-date can fall in different quarters, which can mean a 10%-15% differential in media costs. Basically, it comes down to our perception of the potential profitability of a title."

"When we released 'Field Of Dreams' it was 11 months between theatrical and home video," Kairey noted, concurring with Alvarez. "We knew we had to rebuild a lot of awareness because the title had been out of the public eye for a long time. That meant a heavier-than-usual pre-street-date campaign."

Both Alvarez and Kairey indicated that helping retailers sell off previously viewed copies of rental titles will be an increasingly important focus of future post-street-date campaigns. "The window between rental and sell-through is getting shorter," Kairey said. "We need to help the retailers clean out their inventory."

MCA/Universal recently announced a campaign for "Back To The Future II" scheduled to break 10 weeks after the Friday (25) street date. The focus of the campaign will be on selling previously viewed copies, leading many to speculate that a quick repricing of that rental title is in the offing, possibly as early as the fourth quarter.

Alexander noted that many retailers begin selling off used copies of rental titles six weeks after street date, a window he regards as "way too short."

FOR WEEK ENDING MAY 26, 1990

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
			★ ★ NO. 1 ★ ★						
1	1	25	HANGIN' TOUGH LIVE ▲²	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98	
2	3	41	HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95	
3	2	13	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	D	19.98	
4	10	3	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video	Barry Manilow	1990	C	19.98	
5	5	29	JANET JACKSON'S RHYTHM NATION 1814 ▲⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98	
6	4	27	STRAIGHT UP ▲³	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98	
7	14	5	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN	EMI Home Video 1627	Red Hot Chili Peppers	1990	C	14.98	
8	8	29	MILLI VANILLI IN MOTION ▲²	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98	
9	16	3	POSITIVE MENTAL OCTOPUS	EMI Home Video 1614	Red Hot Chili Peppers	1990	SF	14.98	
10	7	7	THE B-52'S: 1979-89	Warner Reprise Video 3-38160	The B-52's	1990	D	19.95	
11	6	11	EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	LF	19.98	
12	9	19	KENNY G LIVE ●	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	C	19.98	
13	19	7	WORLD BEAT: THE LAMBADA VIDEOS	CBS Music Video Enterprises 9VS-49036	Kaoma	1990	SF	9.98	
14	11	23	HIS PREROGATIVE ▲²	MCA Music Video 88001	Bobby Brown	1989	LF	19.95	
15	NEW ▶		QUEEN: LIVE IN BUDEPEST	MPI Home Entertainment MP1693	Queen	1990	C	19.98	
16	12	5	SOUL PROVIDER: THE VIDEOS	CBS Music Video Enterprises 2VS-49043	Michael Bolton	1990	SF	12.98	
17	NEW ▶		METAL HEAD VIDEO MAGAZINE	GoodTimes Home Video 8127	Various Artists	1990	D	12.95	
18	NEW ▶		I'LL BE YOUR EVERYTHING	Warner Reprise Video 38169	Tommy Page	1990	S	14.98	
19	13	11	THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	SF	12.98	
20	RE-ENTRY		PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1989	D	24.95	

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

BACKLOT BEAT

(Continued from preceding page)

ers feel it is too early to do that on any kind of mass level since most consumers have small-screen televisions. Paramount Home Video recently made simultaneous multiple-format versions of Spielberg's "Indiana Jones And The Last Crusade" available, including a tape letterbox version... Tri-Star and MCEG expect to begin principal photography next month on "Look Who's Talking Too." Reteaming will be Kirstie Alley and John Travolta with the voice of Bruce Willis again featured. Roseanne Barr will be the voice of the new baby. The original has grossed nearly \$200 million worldwide. The video was also one of the few titles in the past two years to break the 400,000-unit plateau from RCA/Columbia Pictures Home Video.

Warner Bros. and Major League Baseball are linking up for a season-long "Looney Tunes At The Ballpark" promotion to celebrate Bugs Bunny's 50th birthday... Largo Entertainment, the Lawrence Gordon ("Field Of Dreams," "Die Hard," "Predator") and JVC Entertainment joint venture, has made a nonexclusive pact with Twentieth Century Fox for both domestic and foreign

distribution for an unspecified number of films... And across town, producer/director James Brooks ("War Of The Roses," "Broadcast News") has made a longterm movie/TV pact with Columbia Pictures Entertainment.

Connoisseur Video Collection, the boutique label that offers pristine prints of acclaimed foreign films, is lowering prices on six of its titles for the first time. Repriced to \$29.95 are "Wild Strawberries," "General Della Rovere," "The Garden Of Delights," "Shadows Of Forgotten Ancestors," "Grand Illusion," and "The Burmese Harp."

COMING SOON: "Gross Anatomy" lumbers in June 27 from Touchstone Home Video... "The War Of The Roses" arrives June 28 from CBS/Fox Video... "Tremors" rolls up July 12 from MCA/Universal Home Video... "Men Don't Leave," starring Jessica Lange, arrives from Warner Home Video July 18... "Valmont" disembarks July 26 from Orion Home Video... Clive Barker's "Nightbreed" alights Aug. 8 from Media Home Entertainment.

VIDEO REVIEWS

(Continued from preceding page)

Super Bowl," Fox Hills Video, 60 minutes, \$19.95.

In the past quarter of a century, the Super Bowl has evolved from a simple championship football game into an event that is tantamount to a national holiday. During that time it has acquired a certain mystique while bestowing almost mythical stature on teams and individuals and relegating others to the status of perpetual goats.

This program features scenes from all 24 Super Bowls. As a result, viewers are treated to highlights from the glory days of the Green Bay Packers through the unbeaten Miami Dolphins up to the "Iron Curtain" Pittsburgh Steelers and the latest dynasty based in San Francisco.

Here are all the plays and players who are part and parcel of Super Bowl lore, including Joe Namath's bold prediction of victory in Super Bowl III, record receptions by Lynn Swann, and field general Joe Montana's desperation drive that sealed the San Francisco 49ers' victory in Super Bowl XXIII. There are also scenes from the most recent Super Bowl, in which the 49ers became the first team to achieve consecutive victories since the Steelers did it a decade earlier.

With the 49ers at the peak of their popularity, this modestly priced program looks like a champion in its own

right.

"Moneyworks," The Mallach Institute, two cassettes, 150 minutes, \$59.95.

Projections by financial experts indicate that, by the turn of the century, four years at a public college are going to cost approximately \$62,000, while the tuition for a private college will run at approximately \$130,000. At the same time, social security—long the nest egg of America's senior citizens—is under siege from a variety of sources.

For most people, financial planning is no longer a luxury but a necessity. Fortunately, expert advice is available. In this new two-volume program, David Mallach covers such topics as stocks, bonds, leverage, and mutual funds. Best of all, it's all clear and easy to understand.

Although the subject matter is not colorful, the use of computer graphics and ample illustrations helps to liven things up a bit. The biggest drawback to this program is the rather steep price. However, the set could easily pay for itself with just one investment. After all, in terms of finance, what you don't know can't help you.

"Whale Song: Whales And Dolphins Of The Pacific," Video Releasing, 40 minutes, \$49.95.

R.T.R.

We wonder if space holds intelligent life, yet we often forget our fellow mammals who inhabit the deep blue seas. Whales and dolphins have neurologically complex brains that are larger than our own, and have been so endowed for millions of years. This video, hosted by Lloyd Bridges, speaks for the intelligence of our cetacean friends and argues for their preservation. We enter their world and glimpse rare sights of dolphins at play, sperm whales nursing, and humpbacks breaching. This is a fascinating tape that will appeal to adults and children alike, and profits go to cetacean research and conservation efforts (800-877-1242). CHRIS MCGOWAN

"Forever Hawaii, A Video Portrait," Video Releasing, 60 minutes, \$39.95.

Erupting volcanoes, bubbling geysers, sunny beaches, tropical rain forests, coral reefs, rainbows arching over lush landscapes, and even the tourist inferno of Waikiki Beach—this video takes us on an extensive tour of Hawaii's six major islands. The narration is a bit scanty on local history and culture, but nonetheless the images are vivid and numerous. This is an excellent armchair traveler's journey that gives would-be island visitors a good idea about important spots to explore. Contact 800-877-1242. C.M.

U.K.'S BIG VIDEO CHAINS KEEP GETTING BIGGER

(Continued from page 61)

become the U.K.'s second-largest chain, despite competition from the other majors—Azad, Video Magic, Xtra-Vision, and The Video Store. Xtra-Vision recently expanded into the U.S. through the acquisition of Boston-based Videomsmith and New Hampshire-based Video Library.

Ritz is currently opening seven 1,000-5,000-square-foot stores a week. Norris says he expects its 40% jump in business over Easter to level out to the 10%-20% growth predicted this year. For the first time, both company divisions are headed up by one managing director, Graham Brown, following a management team reshuffle.

"The stores are definitely getting bigger in the U.K., but the larger Blockbuster stores will have to be most careful about location," he says.

Norris believes that expansion and investment prospects are still rosy in the U.K. retail scene: "We've got 15% of the market and no one's got more than 3% below us. There's still a huge market potential."

There are currently 5,000-6,000 video specialty stores in the U.K., supplemented by 15,000 secondary outlets. Although both figures have remained constant for 18 months or more, that could soon change. There are no longer so many good businesses up for grabs (Ritz now opens substantially more new sites a week than it acquires) and pressure has increased on independent mom-and-pop stores, predominantly from the chains.

Although most industry analysts agree that there will always be a place for well-run independent stores, especially in outlying areas, the dismal first-quarter's trading is cause for concern.

A glut of blockbuster rental titles in April—including "Lethal Weapon 2," "Batman," and "Indiana Jones And The Last Crusade"—following a lean product flow in the first quarter has given unprepared smaller stores severe cash-flow problems. According to Paul Coster, of the Video Industry Dealers' Assn., it is further evidence of the chains' managing to cope better with peaks and troughs in the business as it becomes increasingly polarized.

"The market is getting more and more polarized because smaller dealers are being bought up, changing business, or going out of business," Coster says. "It's said that, by the end of 1991, [chains] will represent 80% of the market, and there's no evidence to suggest otherwise. There's a feeling that the business is not as good as it used to be for the small specialist."

Indications are that it could get

worse for the independent with the introduction of the new Business Rates (taxes) in July—a system that favors multiple-store businesses over independents.

With only one in four VCR owners renting videocassettes, retailers are looking to the suppliers for serious consumer promotion and advertising to increase rental activity. The average nightly rental charge is creeping up and standards generally improving on the industry's once-sleazy image. But, despite a good product-led Easter, growth is sluggish in video rental.

Peter Dean is a London-based journalist specializing in home video. He will be filing stories to Billboard periodically, covering major developments in the U.K. and European video industries. This is his first dispatch.

VIDEO PEOPLE

Dick Longwell is promoted to senior VP domestic sales for Buena Vista Home Video. He had been VP domestic sales.

Carol Wiel is named VP of advertising and market development at Ingram Video. She had been Nashville branch manager. Also at Ingram, **Fren Salamon** is named VP of sales. She had been director of marketing and advertising. In her new position, Salamon replaces **Steve Comm**, who is moving over to become VP of sales and merchandising at Ingram's newly formed rackjobbing operation.

Richard Valentine is named VP of special projects at Dayton, Ohio-based Video Towne. He had been president of The Video Store, a Vestron subsidiary recently acquired by Video Towne parent Super Club N.A.

Cynthia Huth is promoted to director of sales administration at Orion Home Video. She had been manager, sales administration.

FOR WEEK ENDING MAY 26, 1990

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

			Compiled from a national sample of retail store sales reports.		Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★★ NO. 1 ★★					
1	4	15	NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
2	2	5	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS	CBS-Fox Video 2423	14.98
3	1	61	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
4	20	33	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
5	9	7	FINAL FOUR: THE MOVIE	JCI Video 8206	19.95
6	11	111	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
7	5	55	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
8	14	47	T'AI CHI CH'AUN	King Of Video	42.95
9	7	5	HOCKEY'S HARDEST HITTERS	JCI Video JCV-8209	9.95
10	8	23	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	24.95
11	10	155	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
12	19	3	ROCK EM', SOCK EM', HOCKEY	JCI Video 8211	9.95
13	6	109	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
14	NEW ▶		THE WINNING EDGE OF POCKET BILLIARDS	Karim Prod. Ltd. KA002	29.95
15	RE-ENTRY		PELE, THE MASTER AND HIS METHOD	Vidcrest	19.95
16	RE-ENTRY		DORF ON GOLF ♦	J2 Communications J2-0009	19.95
17	13	99	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
18	NEW ▶		HORSE RACE HANDICAPPING	Jacada Video JD268	39.95
19	NEW ▶		WRESTLEMANIA VI	Coliseum Video WF-078	39.95
20	RE-ENTRY		CHAMPIONS FOREVER	J2 Communications J2-0047	19.95

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

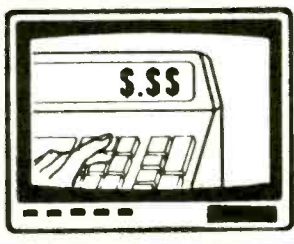
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STORE MONITOR



by Earl Paige

AT THE MEETING: Chapter presidents around the Video Software Dealers Assn. circuit are constantly surprised at what makes for a good turnout and right now they're trying a wide variety of topics and activities that should provide some direction. Also, several of the speakers auditioned at the chapter leader soiree in Las Vegas in January are now making their first appearances. The main thing is not be discouraged, says Kansas City Chapter president Sheila Soptick, reporting on a disappointing meeting recently. "At least some of our new members came—that's promising," says Soptick, head of JXJ Inc.

Over in Texas, Dawn Weiner is going all out on a First Amendment panel for a May 22 meeting at the Wyndham Hotel Southpark in Austin. The panel will feature the first industry appearance of Mark Weaver, president of the American Family Assn. of Texas, a group pushing for more restriction on X and R product. Other guests: VSDA director Jack Messer, head of Gemstone Entertainment, who, when he operated the Video Store in Cincinnati, had several adult prosecutions brought against his firm; VSDA president Lou Berg of Audio/Video Plus, Houston; Univ. of Texas law professor Hugh Lowe; Terry Parker, president of the Texas Libertarian Party; and moderator Paul Pryor, talk radio host on KFIT Austin. Another ambitious chapter event is a daylong Oregon/S.W. Washington Chapter conference, also May 22, at the Shilo Inn Airport in Portland. Speakers and panelists include John Farr, VP sales, Comtron Corp.; Danny Kopsels, executive VP, Magnum Entertainment; Bruce Apar of Video Business; and Steve Apple from Video Insider.

IN THE BOOK: It doesn't matter what you call 'em—books-on-tape, talking books, books on cassettes, or whatever—everyone in video retail wants in on the action. That's the impression based on a seminar at the recent AVA convention led by Sandra Gilbert, director of operations, Durkin Hayes Publishing, and Minneapolis retailer Andrew Schmidt, who operates single-store Video Update. In a show of hands at the packed session, 25% said they were already renting books, and the other 75% wanted to get started. The category is so new that AVA did not publish the name of the session speaker in advance. As the session continued, it became

obvious that a lot of answers are yet to come. At one point, Kentucky retailer Kenneth Rummel, who operates Rob's Video in Newport, took exception to the topic being on the program. "You get us out here and then we find out it's only 1% of the revenue for stores. I thought we were going to hear about a money-maker." At that point, AVA president Michael Weiss came up on stage and put the subject in perspective: "This is new; you have to work it. Our program has just started," he said. Indeed, AVA's new book-rental program had just made its first mailing the day prior to the convention. The AVA program is inviting for the video retailer in that categories are identified in familiar fashion: "Action/Adventure," "Children's," "Drama," and so on. There are some new genres, as well: "New Age/Mystic Mysteries Of The Universe," "Motivation," "Business/Finance," and "Self Help." AVA offers startups in 50, 100, 150, and 200 titles. In the session, Schmidt said his rental fee is typically \$1 a day, \$5 a week, and that average time out is usually three days. So far, there are only about four other stores renting books in the Minneapolis market, but Schmidt said the public libraries are now offering the service.

ADULT ADVICE: In a departure from previous AVA shows when nothing was heard from the adult community, this year the program featured a speaker and there was an exhibit, though it was not with the other exhibits. There was a special suite sponsored by Cabalero Control Corp., which had two award nominees and copped the best-adult-video-title-of-the-year award with "Night Trips." The award was presented by David Kastens, president of the Adult Video Assn. and, in a further show of not backing off from this often ultra-sensitive genre, a clip from "Night Trips" illustrated the award as if adult is just another genre. Certainly no apologist for the category, prominent defense attorney John Weston of Beverly Hills law firm Weston & Sarno held forth in a lively talk, typically using exaggeration to make his point.

He also warned AVA members to be most sensitive to the various approaches law enforcement has toward adult material. Store operators must above all consider that if anti-obscenity groups choose to picket they must cooperate fully, because freedom of assembly is as sacred in the U.S. as freedom of speech, the very roots of the protection adult video retailers enjoy, he said. "Be nice to them; make them a hot cup of coffee. Be friendly. Let them know you respect their right to object to whatever material you are selling that has them upset."

Weston predicted continued assaults on adult video, saying one of the more recent approaches is adult zoning. "The theory is you're perfectly OK, you're a theater, a video store, but whatever you do to comply is never good enough. I tell you it is easier these days to open a nuclear waste dump than an adult video store."

VSDA CHAPTER SHOW STRESSES SURVIVAL SKILLS

(Continued from page 61)

about 400 people.

The increase in attendance over last year was heartening to the show's organizers in light of the growing apprehension over the proliferation of video trade shows (Billboard, May 19). "This has perennially been a very strong show," said Paul Pashjian, sales manager, Northeast region, for MGM/UA Home Video. Pashjian also said MGM/UA would likely come back to the New England show next year, even though it has pulled out of some smaller regional shows.

There were no seminars this year; instead, an inspirational speaker—the Orion award-winner Jan Scruggs, who initiated the building of the Vietnam Veterans Memorial—was chosen to embody the unofficial theme of the expo, which was that one person can make a difference.

And in the face of an industrywide slump, those involved in the New England video business were looking for ways to make a difference.

Local chapter VP Rick Russack, president of the four-store Video Revolution based in Concord, Mass., said this year is about "how to survive—we're in for a pretty tough year. Retail is either off or flat."

"The industry is at a stagnant point," said Mogel. "Video retailers have been in the industry for a long time and need to be motivated."

"It's not like seven years ago, where you could open your doors and find people waiting," said Ron Allard, Eastern district manager of Buena Vista Home Video. "It's a business atmosphere now, and you need to adjust." But he expressed faith in the New England market. "Retailers here have a strong interest in the industry," he said. Indeed, they were just as eager to talk business as to collect "Little Mermaid" posters.

Among attendees' biggest concerns, said Allard and several other exhibitors and retailers, were expanding into sell-through, longer windows for pay-per-view, and pricing

for B titles.

"The future of the business is more and more about sell-through," said Sal Perisano, convention chairman and president of Videosmith, the area's leading video-only retailer, whose business is 25% sell-through. "A lot of people make the mistake of thinking that sell-through is detrimental to their rental market."

Many of the vendors offered retailers what Russack called "alternative profit centers." Added Perisano, "If there's any one thing on people's minds, it's how to add that extra dimension to what they already have."

"Extra dimensions" were found in movie and TV T-shirts and paraphernalia, candy, mix-it-yourself yogurt, and such service-oriented features as Thru-The-Wall Corp.'s video vending machine, and Disc Information Systems Corp.'s Select-A-View, a jukebox-influenced videoclip machine that offers 30-second clips of 50 different titles.

The Hollywood Reporter BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Pretty Woman (Buena Vista)	7,594,013	1,794,423	7	100,562,962
2	Teenage Mutant Ninja Turtles (New Line)	3,672,384	2,267,1,620	6	109,585,273
3	Tales From The Darkside (Paramount)	2,946,725	1,535,1,920	1	9,286,168
4	Hunt for Red October (Paramount)	2,208,875	1,323,1,670	10	105,488,098
5	Spaced Invaders (Buena Vista)	1,987,344	1,119,1,119	2	10,959,303
6	The Guardian (Universal)	1,829,640	1,544,1,185	2	12,734,390
7	Q & A (Tri-Star)	1,513,050	917,1,650	2	7,948,691
8	Wild Orchid (Triumph)	1,202,545	760,1,582	2	7,234,504
9	Driving Miss Daisy (Warner Bros.)	1,044,626	914,1,143	21	100,046,090
10	Short Time (Fox)	1,008,515	574,1,757	1	2,572,057
11	Ernest Goes To Jail (Buena Vista)	816,413	1,070,763	5	21,471,212
12	Miami Blues (Orion)	787,220	791,995	3	8,090,817
13	Class of 1999 (Taurus)	767,620	320,2,398	—	767,620
14	Crazy People (Paramount)	672,100	591,1,137	4	12,218,869
15	The First Power (Orion)	662,424	744,890	5	19,949,692
16	I Love You To Death (Tri-Star)	631,350	610,1,035	5	14,459,966
17	The Cook, The Thief (Miramax)	568,694	221,2,573	5	3,916,054
18	Lisa (MGM)	495,291	260,1,905	3	2,863,360
19	House Party (New Line Cinema)	464,629	430,1,080	9	23,126,319
20	Gods Must Be Crazy II (Columbia)	429,073	318,1,349	4	4,429,072
21	Cinema Paradiso (Miramax)	374,295	122,3,068	12	4,218,847
22	Internal Affairs (Paramount)	269,078	368,731	19	27,356,133
23	Joe Versus the Volcano (Warner Bros.)	267,299	315,849	9	36,444,662
24	Nuns on the Run (Fox)	258,200	371,698	8	9,747,200
25	Last Exit to Brooklyn (Cinecom)	246,997	25,9,880	1	529,896
26	Steel Magnolias (Tri-Star)	246,560	268,920	25	81,004,509
27	Impulse (Warner Bros.)	243,441	121,2,012	5	1,969,865
28	Daddy's Dyin' (MGM/UA)	238,757	150,1,592	1	629,640
29	Little Mermaid (Buena Vista)	208,081	361,576	25	83,728,073
30	Mountains of the Moon (Tri-Star)	202,740	186,1,090	12	2,513,379
31	My Left Foot (Miramax)	186,728	211,885	26	13,814,903
32	Henry V (Goldwyn)	153,822	116,1,326	25	9,055,859
33	Born on the Fourth of July (Universal)	131,580	306,430	20	68,960,414
34	Glory (Tri-Star)	129,846	228,569	21	26,593,580
35	Look Who's Talking (Tri-Star)	127,337	211,603	29	138,054,925
36	Body Chemistry (Concorde)	125,816	49,2,568	9	1,406,900
37	Opportunity Knocks (Universal)	118,650	339,350	6	10,304,270
38	Brain Dead (Concorde)	118,620	60,1,977	16	1,627,955
39	A Shock to the System (Corsair)	118,062	187,632	7	3,341,400
40	Lord of the Flies (Columbia)	114,714	230,499	8	13,617,197

Kultur Expanding Its Scope Via Laser Deal, Label Offshoot

■ BY CHRIS MCGOWAN

LOS ANGELES—Ten years after it was founded, Kultur Video has succeeded in firmly establishing a niche for itself as the leading distributor of performing-arts videos in North America.

Now the company is looking to expand beyond its original niche by adding laserdiscs to its mix and by adding a sister label to handle non-performing-arts programming.

Kultur has signed an 11-disk deal with Pioneer Artists, marking the first time its product will be available in that format. At the same time, it is launching White Star, a subsidiary label, with a British-produced documentary series covering significant cultural developments over four decades.

"We've held back on doing anything on laser," says Kultur founder and president Dennis Hedlund. "We waited, because we wanted to go with Pioneer Artists. We started talking to them over a year ago, and we just culminated the deal with them for 11 titles, all of which will be out on laserdisc before the end of the year."

"One thing I respect about Pioneer Artists is that they have been marketing some ballet and opera for several years, and they have some expertise," Hedlund continues. "It is a well-respected label, and they also have a strong mail-order list of individuals who have bought from them."

Kultur itself has a mailing list of more than 100,000 customers compiled over its 10 years of operation. "We have their names on the computer and we do four mailings a year to them," Hedlund says. The label has more than 200 performing-arts titles in its catalog, with its best sellers including "Don Giovanni" (the Mozart opera filmed by Joseph Losey), "Otello" (the Verdi opera lensed by Franco Zeffirelli), and "Baryshnikov Dances Sinatra."

"I'm anxious to see how Pioneer will do," Hedlund says. "If it goes well we'll probably go back and give them the first shot [on the next group of titles] again. This is just the tip of the iceberg on what titles we have available."

Adds Hedlund, "I personally think laser is a connoisseur's product. It won't matter to many consumers whether they watch 'Fatal Attraction' on tape or laserdisc. But for our category, our customers are so quality-sensitive that I think it will be a niche for them."

Kultur's other current undertaking is the launching of the White Star label, which debuts in June with the four-part series "Music, Memories & Milestones," which examines the four decades of the '30s-'60s.

Produced by the British company Visnews Ltd., the tapes are compilations of footage culled from American and British newsreel archives, and include hit songs from each decade on the soundtrack.

"There is no narration," says Hedlund. "Instead, the people they focus on do the talking, underneath the music. So, it's a fast-paced look at the decades." The four volumes retail for

\$19.95 each.

Following that, White Star will release the four-tape "Fight For The Sky" and four-tape "War At Land And Sea," both of which include World War II footage from recently opened film archives in Eastern Europe. Tentative prices for those titles are \$29.95 apiece.

"Over the years, people came to me with very good titles that didn't fit in with Kultur," says Hedlund, "so we started an offshoot label that will carry nostalgia-type product. I feel it'll be a good line and we will release about four titles a month. We've already had several of our major customers say they want it."

Programming for White Star will include documentaries, current events, and other special-interest product. "We are leaving our options open," says Hedlund. "We don't want to lock ourselves into just one category."

The Kultur label, meanwhile, will continue to service the classical-music community in the '90s. In 1988, Kultur entered record stores in a big way by signing a distribution agreement with PolyGram Classics, which distributes London, Philips, and Deutsche Grammophon audio product to U.S. record stores. This enabled consumers to find Kultur performing-arts videos in the same location as the classical audio titles.

Currently, Kultur handles the North American distribution of its product, while Tokyo-based InfoVision covers Japan and several licensees distribute Kultur product in Europe.

"We get so many letters from people thanking us for establishing the label and giving them a chance to show friends or children [videos of] people they've never seen perform before," Hedlund says. "These videos are very collectible, and our customers are the same as those who collect classical music. They aren't price-sensitive either—if the tape is \$49.95, they'll go ahead and get it. And we've never gotten a bounced check or bad credit card. These are well-educated and good people."



Paneling. Christine Alvarez, VP of advertising for RCA/Columbia Pictures Home Video, makes a point during a panel discussion of post-street-date advertising at the fifth annual New York Home Video Show. (Photo: Chuck Pulin)

MUSIC VIDEO



PHOTO BY KEN NAHOUM

A BILLBOARD SPOTLIGHT

Every influential music video buyer will be reading our comprehensive update of music video marketing.

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VH-1 Limits Alternative Vids

(Continued from page 5)

one or two plays per day per video to two or three plays per week.

Depending on a label's roster, such a change may be nothing more than an inconvenience. For others, it throws a wrench in marketing plans.

"In terms of rotation, it's a drastic move," says Emily Wittman, national director of video promotion, A&M Records. "Both Wendy Maharry and Innocence Mission were getting 10 plays a week [in the New Music category] and now I'm going to lose that impact... It's going to get a lot harder to break them."

For some, it could even lead to not making a video. "We'll have to rethink the process as to [whether we will] actually make videos for some of these artists," says Steve Schnur, senior director of national album/video promotion for Chrysalis Records. "The key to selling potential is rotation. A few plays a week isn't worth spending \$100,000 to make the clip, especially to a channel that has been so true to their rotations."

"Great new artists are eventually going to be found, but this cuts their chances," says Michelle Peacock, director of national video promotion, Capitol Records. "It'll put more pressure on us to do better videos, and that's good, but how can we [justify spending money] on a video when it's only getting two plays a week?"

VH-1 stresses that if a video is good enough, it will always have a

home at the channel, whether it is by an established or a developing artist. To prove that commitment, it has left the Five Star category—for clips of outstanding quality—untouched. Nine videos given that classification receive 11-12 plays a week, rivaling the channel's heaviest rotation for hits, which is 11-14 plays per week.

"Five Star rotation is our No. 1 way to communicate to the record-buying audience what is great with VH-1," says Schoenfeld. "When it comes to breaking artists, we still have one clear concise message to the music industry: The best and most creative music videos and songs are the ones that will receive reward on VH-1. If a label really wants to grab our audience, deliver us quality videos."

By going back to a more hit-driven style of programming, the channel hopes it will draw a larger audience, thereby making the new videos shown more potent. That idea has found favor with some labels.

"They needed to fine-tune and to tighten up," says Steve Backer, director of national pop and video promotion for Epic Records. "If the channel becomes more competitive, that's OK. Hopefully the ratings will get up there. They were throwing videos on the wall and were seeing what was sticking. It all got diluted and it was hard for the viewers to pick up on what they liked. VH-1 has to have the hits to draw people and then take their shots with the new stuff."

"I don't really feel the change will

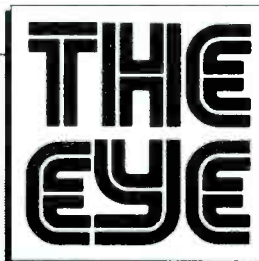
hurt me that much across the board," agrees Lee Fehr, Arista's director of national video promotion. "Yes, it will be a little difficult for new artists to break into better rotation, but I feel it will be great for my established artists. I feel like we've been able to chart consistently, and if that's the measure, I think VH-1 will be there for me."

VH-1 is in the process of a media blitz to increase viewer awareness not only of the changes but of the channel in general. It is preparing a campaign for TV Guide that will include three insertions for eight weeks beginning in June in key markets. It is also trying to get in more TV listings.

In addition, VH-1 is being promoted heavily on the other MTV Networks properties, including MTV, HA!, Nickelodeon, and Nick At Night. "We're airing 30-second spots to make sure people know we've got the hits and the songs you like this time... really," says Davidson.



Back In Black. RCA artist Clint Black takes direction from director Jim May for the shoot of his new video, "Walkin' Away," in Houston. The clip centers on Clint's performance on an authentic Venetian crystal carousel.



by Melinda Newman

NO ONE EVER WENT BROKE underestimating the taste of the American public: Maybe that's where VH-1 went wrong—in doing just the reverse. The 24-hour music channel is making significant changes in its programming that will reduce the exposure of alternative and progressive clips in an effort to gain new viewers and advertisers (see story, page 5). Thankfully, the channel's directors remain dedicated to the notion of breaking new artists and music, and will continue to try to educate viewers by bringing them clips by artists who they feel deserve more recognition than they may have received at radio. However, these videos will now be slotted between current hits and oldies instead of dominating the air time. Over the last few months, our appreciation for VH-1 had only grown as we watched it more and more and got a chance to see top-quality music we couldn't hear anywhere else—there certainly wasn't any radio station within earshot that was as adventurous. But, to use a cliché, you gotta give the people what they want, and according to research and other indicators, what they want is familiar faces singing familiar songs.

Or, as VH-1 director of talent and artist relations **Norm Schoenfeld** says, "New and unfamiliar programming is innovative and a noble gesture, but this is the real world." VH-1 went out on a limb and it practically got sawed off. It's a real shame that radio and retail didn't embrace these new artists—and VH-1—a little more tightly.

LENDING A HAND: The Music Video Assn. raised nearly \$10,000 for Best Buddies Of America through a raffle conducted in the past several months. This was the first major fund-raiser conducted by the organization, which is composed of all music-video types—from label reps to programmers to press. First prize for the winning ticket was the choice of an expenses-paid, six-night trip to Hawaii or a Rowe Video Jukebox, with the second-place winner taking the remaining prize. Best Buddies is a nonprofit volunteer organization that pairs college students with mentally handicapped individuals for activities.

IT SEEMS LIKE The Jukebox Network is multiplying like rabbits. Every time we get a new missive from the

Miami-based interactive video channel, it seems the company has added new outlets overnight. And those new viewers must be making lots of requests, too: Parent company **Video Jukebox Network** reported first-quarter revenues of \$2,642,124, an increase of 601% over the \$376,986 for the same period in 1989. The company, which now operates 94 units of the Jukebox, also announced that its investment banking firm, Communications Equity Associates, has begun an effort to raise \$5 million-\$10 million to, among other things, develop a second, non-music-related product line using VJN's interactive television technology.

OFF THE BEATEN PATH: **Shanachie Records** has released the second quartet of longform music videos that is part of its 14-part Beats Of The Heart series. Each of the four documentaries, originally aired on PBS, addresses a music form definitely not heard on top 40 radio. The four titles are "The Spirit Of Samba—Black Music Of Brazil," "Tex Mex—The Music Of The Texas-Mexican Borderlands," "Chase The Devil—Religious Music Of The Appalachians," and "Shotguns And Accordions—Music Of The Marijuana Growing Regions Of Colombia." For more information, call the label at 201-579-7763.

SUMMER RERUN OVERLOAD? Then prepare for **SRO**, a new musical series in production as we write. The syndicated 60-minute show, produced by **JM Entertainment**, will feature performances by artists of all musical genres. Among those who have already agreed to appear on the 13-show series are the **Moody Blues**, the **Hooters**, **Smokey Robinson**, **Roberta Flack**, **B.B. King**, **Anne Murray**, **Melissa Manchester**, **Shirley Bassey**, **Dr. John**, and **Albert King**. The weekly program will begin airing in July, and performances will be taped primarily in Atlantic City, N.J., venues. Need to know more? Call 718-767-8369.

GILES ASHFORD has kept busy since departing "Night Tracks," at least on a full-time basis, in January. Pursuing his ambition to become a professional actor, Ashford recently finished shooting "Dangerzone III" in Death Valley, Calif. He plays a "bad biker named Buford who gets shot through the forehead"—sounds like a real stretch. The flick, which Ashford is confident will go straight to video here, will be released theatrically overseas in October.

On the other side of the camera, Ashford and partner **Lou Chagaris** have recently completed video press kits for DGC's **Little Caesar** and **Sonic Youth**. The six-minute Little Caesar profile contains a special segment about the extensive tattoos four of the five band members so proudly display in their video "Chain Of Fools."

Fox Jumps On Stones Special To Enhance Network's Image

BY CRAIG ROSEN

LOS ANGELES—The "Rolling Stones Steel Wheels Tour" special, set for a May 30 broadcast on Fox Broadcasting Co. (Billboard, Feb. 3), is not designed to provide bang-up ratings for the fledgling fourth TV network. Instead, VP of development Joe Davola is hopeful that Fox's second adaptation of a pay-per-view music special "will be an image-maker" that will reinforce Fox's standing as a "youth-marketed network."

The two-hour special is an edited version of the December pay-per-view special "Terrifying," which aired live from Atlantic City, N.J. It features guest appearances by Eric Clapton and Guns N' Roses' Axl Rose and Izzy Stradlin. Footage shot in 3D, not included in the PPV event, will be featured in the Fox special.

Three songs—"2000 Light Years From Home," "Paint It, Black," and "It's Only Rock'n'Roll"—were shot in 3D. Glasses, sporting Stones logos and designed to enhance the 3D effect, will be sold at 7-Eleven stores across the country for 79 cents each. Viewers, however, will be able to watch the 3D portion of the special with or without the glasses. The special will also be promoted inside 7-Eleven stores with banners and soft-drink cups bearing the famous Stones insignia.

Budweiser, which sponsored the "Steel Wheels" tour and PPV show, will co-sponsor the Fox special. ABC Radio Networks, which simulcast the December PPV, will provide a stereo simulcast.

In September, Fox broadcast a special of the Who's all-star "Tommy" performance at Los Angeles' Universal Amphitheatre, following the Aug. 24 DIR Broadcasting PPV special. The Fox version garnered a 4.1 rating/7 share. It also sparked controversy when word leaked before the PPV aired that Fox would televise a commercial-TV version of the event. "It definitely hurt the [Who] PPV event," says DIR president Robert Meyrowitz.

For the Stones, there is a larger window between the PPV broadcast and the Fox special. According to Davola, additional time was needed for the postproduction of the 3D effects.

Davola, formerly of MTV, says the Fox music specials allow "a big part of the U.S." not equipped with cable TV the opportunity to see the shows, and says the network will continue to look into adapting PPV music specials for commercial TV. "Basically, people know we are a venue for this type of show," he says. "But we are only doing them when they are appropriate for our network and our audience."

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>14 hours daily 1899 9th St NE, Washington, DC 20018</p>
<p>ADDS</p> <p>Taylor Dayne, I'll Be Your Shelter Glenn Medeiros/Bobby Brown, She Ain't Worth It Hunters And Collectors, When The River Runs Dry The Sundays, Here's Where The Story Ends Peter Wolf, When Woman Are Lonely World Party, Way Down Now</p>	<p>ADDS</p> <p>Buckwheat Zydeco, Hey Good Loking del Amitri, Kiss This Thing Goodbye Gloria Estefan, Cuts Both Ways Najee, Tokyo Blue Blue Nile, Headlights On Parade World Party, Way Down Now</p>	<p>ADDS</p> <p>Melissa Morgan, Can You Give Me What I Need Aftershock, Always Thinking About You Klymaxx, Good Love Smokey Robinson, Same Ole Love</p>
<p>BUZZ BIN</p> <p>Depeche Mode, Enjoy The Silence Lightning Seeds, Pure</p>	<p>FIVE STAR VIDEO</p> <p>The Chimes, I Still Haven't Found (What I'm...) Miki Howard, Until You Come Back To Me Billy Joel, The Downeaster "Alexa" Elton John, Club At The End Of The Street Lyle Lovett, Here I Am Paul McCartney, Put It There Bonnie Raitt, Nick Of Time</p>	<p>HEAVY</p> <p>Bell Biv DeVoe, Poison En Vogue, Hold On Tony Toni Tone, The Blues Digital Underground, The Humpty Dance Sybil, Crazy For You Howard Hewitt, Show Me Today, Y You Get Funky On Me Jamaica Boys, Shake It Up Freddie Jackson, All Over You Tyler Collins, Girls Nite Out Whistle, Always And Forever Michael Cooper, My Baby's House Johnny Gill, Rub You The Right Way Donald Newkirk, Sweat You The Winans, It's Time The Family Stand, Ghetto Heaven Quincy Jones, Tomorrow</p>
<p>STRESS</p> <p>Faith No More, Epic Little Caesar, Chain Of Fools Andrew Ridgeley, Shake</p>	<p>ARTIST DEVELOPMENT</p> <p>Brent Bougeois, Dare To Fall In Love Johnny Clegg, Cruel, Crazy, Beautiful World Shawn Colvin, Diamonds In The Rough Everything But The Girl, Driving Julia Fordham, Lock And Key Quincy Jones, Tomorrow Michael McDonald, Take It To Heart Neville Brothers, Bird On A Wire Michael Penn, This And That Linda Ronstadt/Aaron Neville, When Something... Carly Simon, My Romance Suzanne Vega, Book Of Dreams Geoffrey Williams, Blue</p>	<p>MEDIUM</p> <p>On Top, Unity Snap, The Power Body, Footsteps In The Dark Queen Latifah, Come Into My House Soul II Soul, Get A Life Soul II Soul, Dreams A Dream Michelle, Nicety By All Means, Do You Remember Cameo, I Want It Now Milira, Mercy Mercy Me Troop, All I Do Is Think Of You Louie Louie, Sittin' In The Lap Of Luxury Jane Child, Don't Wanna Fall In Love 808 State, Pacific Melba Moore & Friends, Lift Every Voice And Sing The Newtrons, My Heart Beats For You Kid-N-Play, Funhouse</p>
<p>EXCLUSIVES</p> <p>Motley Crue, Don't Go Away Mad MC Hammer, U Can't Touch This Billy Idol, Cradle Of Love Tom Petty, Yer So Bad Midnight Oil, Forgotten Years ZZ Top, Doubleback</p>	<p>ACTIVE</p> <p>B-52's, Deadbeat Club Damn Yankees, Coming Of Age Digital Underground, The Humpty Dance Electronic, Getting Away With It Giant, I'll See You In My Dreams Great White, Babe, I'm Gonna Leave You Billy Joel, The Downeaster "Alexa" Elton John, Club At The End Of The Street L.A. Guns, The Ballad Of Jayne Louie Louie, Sittin' In The Lap Of Luxury Richard Marx, Children Of The Night Partners In Kryme, Turtle Power Michael Penn, This And That Public Enemy, 911 (Is A Joke) Roxette, It Must Have Been Love</p>	<p>FORBIDDEN</p> <p>Step By Step Twisted Into Form/Combat Susan Leibowitz/The Film Syndicate Cindy Keeter</p>
<p>HEAVY</p> <p>Aerosmith, What It Takes Bell Biv DeVoe, Poison Phil Collins, Do You Remember Heart, All I Wanna Do Is Make Love To You New Kids On The Block, Step By Step Slaughter, Up All Night Wilson Phillips, Hold On Whitesnake, Now You're Gone</p>	<p>CURRENT</p> <p>del Amitri, Kiss This Thing Goodbye Lloyd Cole, Downtown Jude Cole, Baby It's Tonight The Sundays, Here's Where The Story Ends The Front, Le Motion Adamski, N.R.G. 808 State, Pacific MC 900 Foot Jesus w/D.J. Zero, Truth Is Out Of Style Technotronic, This Beat Is Technotronic Ryuichi Sakamoto, You Do Me The U-Krew, If U Were Mine Snap, The Power Queen Latifah, Come Into My House Digital Underground, Treat Me Right Phil Collins, Do You Remember Corey Hart, A Little Love Richard Marx, Children Of The Night Fleetwood Mac, Save Me Whitesnake, Now You're Gone Aerosmith, What It Takes Kings Of The Sun, Drop The Sun Kill For Thrills, Brothers Eyes</p>	<p>POWER</p> <p>Janet Jackson, Alright Rod Stewart & Ron Isley, This Old Heart Of Mine Linear, Sending All My Love Wilson Phillips, Hold On Roxette, It Must Have Been Love Phil Collins, Do You Remember Bell Biv DeVoe, Poison Sinead O'Connor, Nothing Compares 2 U Expose, Your Baby Never Looked Good In Blue Jude Cole, Baby It's Tonight Calloway, I Wanna Be Rich Michael Bolton, How Can We Be Lovers</p>
<p>ACTIVE</p> <p>B-52's, Deadbeat Club Damn Yankees, Coming Of Age Digital Underground, The Humpty Dance Electronic, Getting Away With It Giant, I'll See You In My Dreams Great White, Babe, I'm Gonna Leave You Billy Joel, The Downeaster "Alexa" Elton John, Club At The End Of The Street L.A. Guns, The Ballad Of Jayne Louie Louie, Sittin' In The Lap Of Luxury Richard Marx, Children Of The Night Partners In Kryme, Turtle Power Michael Penn, This And That Public Enemy, 911 (Is A Joke) Roxette, It Must Have Been Love</p>	<p>GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>HIROKO</p> <p>My Love's Waiting Hiroko/Enigma-Obvious Morgan Lawley/Dreamtime Pictures Ian Fletcher</p>
<p>MEDIUM</p> <p>Richard Barone, River To River Black Crowes, Jealous Again Jude Cole, Baby It's Tonight Lloyd Cole, Downtown del Amitri, Kiss This Thing Goodbye The Front, Le Motion House Of Love, I Don't Know Why I Love You Sam Kinison, Under My Thumb Kiss, Rise To It Sleeze Beez, Stranger Than Paradise Technotronic, This Beat Is Technotronic Suzanne Vega, Book Of Dreams</p>	<p>TRUCKS</p> <p>9 hours weekly 1722 Gower Street, Los Angeles, CA 90028</p>	<p>ADDS</p> <p>Brent Bougeois, Dare To Fall In Love Billy Joel, The Downeaster "Alexa" Electronic, Getting Away With It Snap, The Power George LaMond, Bad Of The Heart Tony Toni Tone, The Blues Kiss, Rise To It Nikki, Notice Me</p>
<p>BREAKOUTS</p> <p>Adrian Belew, Pretty Pink Rose Linear, Sending All My Love Lock-Up, Nothing New Biz Markie, It's Spring Again</p>	<p>ADDS</p> <p>Adrian Belew, Pretty Pink Rose Mellow Man Ace, Mentiroso Brent Bougeois, Dare To Fall In Love George LaMond, Bad Of The Heart Linda Ronstadt/Aaron Neville, When Something...</p>	<p>ADDS</p> <p>Brent Bougeois, Dare To Fall In Love Billy Joel, The Downeaster "Alexa" Electronic, Getting Away With It Snap, The Power George LaMond, Bad Of The Heart Tony Toni Tone, The Blues Kiss, Rise To It Nikki, Notice Me</p>
<p>OTNN</p> <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>	<p>ADDS</p> <p>Adrian Belew, Pretty Pink Rose Mellow Man Ace, Mentiroso Brent Bougeois, Dare To Fall In Love George LaMond, Bad Of The Heart Linda Ronstadt/Aaron Neville, When Something...</p>	<p>ADDS</p> <p>Brent Bougeois, Dare To Fall In Love Billy Joel, The Downeaster "Alexa" Electronic, Getting Away With It Snap, The Power George LaMond, Bad Of The Heart Tony Toni Tone, The Blues Kiss, Rise To It Nikki, Notice Me</p>
<p>ADDS</p> <p>Waylon Jennings, Wrong Zaca Creek, Warpaint Bellamy Brothers, I Could Be Persuaded</p>	<p>ADDS</p> <p>Adrian Belew, Pretty Pink Rose Mellow Man Ace, Mentiroso Brent Bougeois, Dare To Fall In Love George LaMond, Bad Of The Heart Linda Ronstadt/Aaron Neville, When Something...</p>	<p>ADDS</p> <p>Brent Bougeois, Dare To Fall In Love Billy Joel, The Downeaster "Alexa" Electronic, Getting Away With It Snap, The Power George LaMond, Bad Of The Heart Tony Toni Tone, The Blues Kiss, Rise To It Nikki, Notice Me</p>
<p>CURRENT</p> <p>Lionel Cartwright, I Watched It All (On My Radio) Lionel Cartwright, I Watched It All (In A Pine Box) Rodney Crowell, If Looks Could Kill Desert Rose Band, In Another Lifetime Robin Lee, Black Velvet Tanya Tucker, Walking Shoes Lacy J. Dalton, Black Coffee Steve Wariner, The Domino Theory Travis Tritt, Help Me Hold On Marty Stuart, Hillbilly Rock Baillie And The Boys, Perfect Southern Pacific, I Go To Pieces Foster And Lloyd, Is It Love Canyon, Carryin' On Eddy Raven, Island Exile, Nobody's Talking Alabama, Pass It On Down Randy Travis, He Walked On Water Restless Heart, Dancy's Dream Garth Brooks, The Dance</p>	<p>ADDS</p> <p>Adrian Belew, Pretty Pink Rose Mellow Man Ace, Mentiroso Brent Bougeois, Dare To Fall In Love George LaMond, Bad Of The Heart Linda Ronstadt/Aaron Neville, When Something...</p>	<p>ADDS</p> <p>Brent Bougeois, Dare To Fall In Love Billy Joel, The Downeaster "Alexa" Electronic, Getting Away With It Snap, The Power George LaMond, Bad Of The Heart Tony Toni Tone, The Blues Kiss, Rise To It Nikki, Notice Me</p>

MUSIC VIDEO

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Brian Grant

LAVA HAY
Won't Matter
Lava Hay/PolyGram
Mark Jowett
David Hauka

LAW AND ORDER
Soul Inside
Guilty Of Innocence/MCA
Kent Feuring/Banshee Films
Bobby "Calvin" Sheehan

LITTLE ANGELS
Radical Your Lover
Don't Prey For Me/PolyGram
Joseph Sassone, Elizabeth Flowers/Mark Freedman Productions, Picture Music International
Joseph Sassone

MANITOBA'S WILD KINGDOM
Party Starts Now
... And You/MCA
Jack Gulick/MGMM
Peter Lauer

JAMIE J MORGAN
Take A Walk On The Wild Side
Shotgun/Epic
Jeremy Barrett/VIVID
Big TV!

THE POINTER SISTERS
Friend's Advice
Right Rhythm/Motown
Tamara Freedman/The A&R Group
Jeffrey Hornaday

THEY EAT THEIR OWN
Like A Drug
They Eat Their Own/Music Disc
Morgan Lawley/Dreamtime Pictures
Ian Fletcher

WHITESNAKE
Now You're Gone
Slip Of The Tongue/Geffen
Bill Briggote/The Company
Wayne Isham, Jean Pellerin

YANNI
Reflections Of Passion
Reflections Of Passion/Private Music
John Hoggood/Planet Pictures
Jim Shea

LITTLE FEAT IS ON A WINNING PATH

(Continued from page 34)

Hayward, bass player Kenny Gradney, and percussionist Sam Clayton got together for an impromptu jam session—and a second one after that. "Everybody was playing so well and the feeling was still there," Barrere recalls.

Payne, who was at first "one of the biggest doubters" about a Little Feat reunion, remembers that the band agreed: "If we're gonna do it, let's do it right. People just love this band so much that you don't want to embarrass yourself or the name of the group."

Bearing this in mind, the five survivors recruited Craig Fuller from the Pure Prairie League as lead vocalist and guitarist/trumpeter Fred Tackett, then began to work on what would be their big comeback album, "Let It Roll." Released in 1988, the disk scored with several singles, including the title track, "One Clear Moment," and "Long Time Till I Get Over You."

But there was more to it than fine music. "During the years before we reunited, I learned a lot about business aspects, keeping my eyes open, leverage," says Payne. "I used that knowledge in getting Little Feat back together. What we did this time, which was unheard of last time, is set things up properly."

Payne stresses that, unlike during the Lowell George era, there is no single Little Feat leader. "It's very cooperative. Lowell was the leader in the strict sense of being in control. The unfortunate thing was, he was out of control a lot of times. We found ourselves working around him. He still came up with some great mu-

sic in the end. If there is a shadow from Lowell, I hope it draws people to listen to what he had to say and sing. He was a brilliant songwriter and a great singer."

Although the "new" Little Feat is more professional, it has not lost its old feisty, outspoken spirit. Payne may keep his eye on the bottom line, but he says, "I want to divorce myself from even being associated with half the things I see in this industry. Increasingly, corporations are run more by stockholders. Hopefully, records will not get as bad as the film industry, in which nobody can make a decision on a script without 100 people being involved. You can't accomplish anything like that. It produces a lot of flak and bullshit. Videos are an indication of that. It's simply a scheme to try to make more out of oftentimes nothing."

Payne adds, "People in the [music] business are not as knowledgeable as you'd think. That's what our song 'Daily Grind' [from 'Mambo'] is about, that you should question people. Back with Jimi Hendrix, I think one of the things that killed him, outside of drugs, was that a lot of people around him didn't give a shit whether he lived or died. And that still goes on today. A few artists have got a team of rats that would leave the ship faster than you can say 'boo.' It's all business."

However, Payne notes, "It's not hopeless. When you've got artists like Van Dyke Parks, Randy Newman, and Bonnie Raitt, that gives you reason to hope that things are and can be better. But the overall [business] is a little inane."

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PHOTO BY TONY CORDOZA

MUSIC VIDEO



In A Straight Line. Atlantic group Linear takes a break from shooting the video for its top 40 hit, "Sending All My Love." Pictured, from left, are the group's Wyatt "Riot" Pauley and Joey "Bang" Restivo; Atlantic video producer Michelle Webb; Linear's Charlie Pennachio; band assistant Todd Adler; director of photography Romeo Tyrone; director Katy Lynne; and producer David Ross.

VIDEO TRACK

NEW YORK

PAULA GREIF DIRECTED Elektra's Kid Sweat in "I Can Make You Sweat," a highly stylized performance clip shot at the Empire Stages in Queens. **Jim Czarnecki** produced and **Debbie Samuelson** executive-produced for Epoch Films.

Motown's new Apollo Theatre Records pays tribute to its namesake in the debut video by Milira, a young diva who has the first release on the label. Director **Paris Barclay** lensed "Mercy Mercy" on stage at the historic Apollo. He mixed performance footage of Milira with archival footage of such artists as Sarah Vaughan and Marvin Gaye. **Marjorie D. Clarke** produced the video for Black & White Television.

LOS ANGELES

WAS (NOT WAS) ADDS a unique twist to the '70s classic "Papa Was A Rolling Stone" as guest rapper **G Love E** updates the tune with some '90s styling. **Black & White Television's Paris Barclay** directed the sizzling-hot piece, staged on a set in Hollywood. **Natalie Hill** produced the Chrysalis Records shoot.

Johnny Gill and **Kenny G** teamed up to shoot "My My My," a new video from Gill's Motown solo release. **MGMM's Richard Friedman** directed the concept/performance clip, staged at Hollywood's Pantages Theatre and Roosevelt Hotel. **Tom Richmond** directed photography, and **Ron Kay** and **Nancy DiToro** produced. Meanwhile, **MGMM** director **Lynda Kahn** reeled **Smokey Robinson's** new video, "Same Old Love," the latest single from the "Love, Smokey" release on Motown. **DP Roger Tonry** shot footage in the

"Gardens Of Love" on location in Hollywood. **Kay** produced and **DiToro** executive-produced.

Neil Abramson of Satellite Films took **Geffen** artist **Rickie Lee Jones** into Death Valley to reel her new video, "Flying Cowboys." **Abramson** shot stark footage of Jones performing as desert temperatures soared past 100 degrees. The clip features a story about ritual and magic.

Above The Law recently wrapped a new **Fragile Films** video for its song "Untouchable" on **Ruthless Records**. **Ken Doty** directed the action-adventure shoot, which features high-speed boat chases à la **James Bond**. **Joseph Uliano** produced, and **Rupert Wainwright** and **Terry Power** executive-produced.

OTHER CITIES

MCA'S JILL SOBULE recently wrapped "Living Color," a video from her new MCA album, "Things Here Are Different." **Jim Swaffield** directed the Tennessee-based shoot, combining the muted colors of an indoor performance with the vivid natural colors of the Smoky Mountains. Album producer **Todd Rundgren** makes a cameo appearance. **Joanne Gardner** produced the clip for Acme Pictures.

Renge Films director **Bill Parker** appropriately reeled **Calloway's** latest video, "Sir Lancelot," at the new Excalibur Hotel in Las Vegas. The crew also shot footage in the Valley of Fire in Nevada. **Karolyn Ali** produced the clip for the **SOLAR Records** band.

The Film Syndicate's **Doug Nichol** recently directed **Sons Of Angels** in their new Atlantic clip, "Cow-girl." **Nichol** shot the band on location in Paris. **Jim Czarnecki** produced; **Bryan Johnson** executive-produced.

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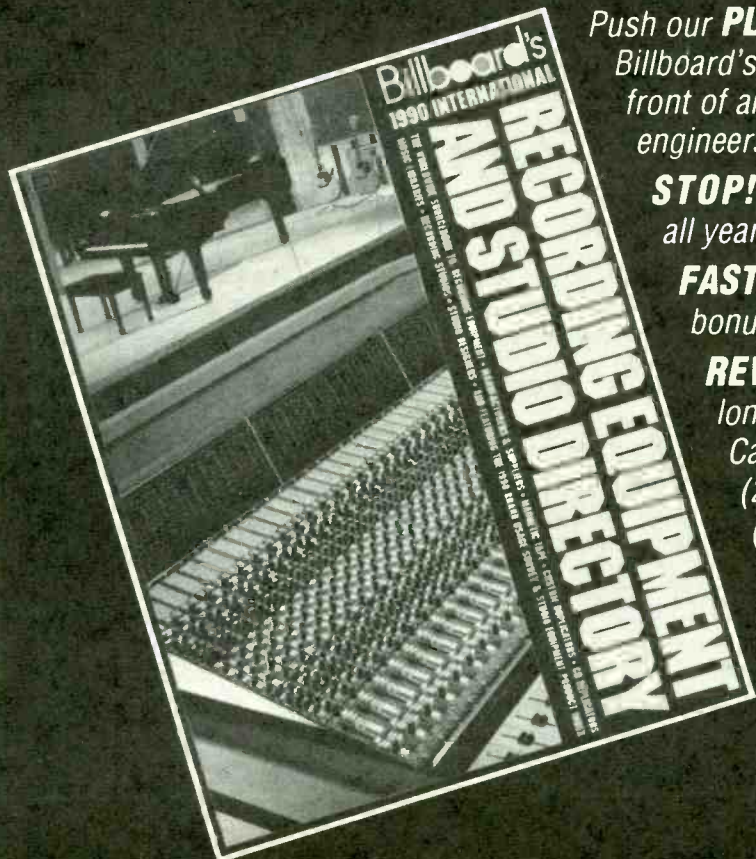
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Everything And The Gold. Warner Bros. recording group Everything But The Girl receives gold plaques to mark British sales of the album "The Language Of Life." The presentation was made following the first of the group's three sellout concerts at London's Royal Albert Hall. Shown, from left, are Tracey Thorn and Ben Watt, Everything But The Girl; Rob Dickins, chairman, WEA U.K.; Tommy LiPuma, producer; and Jeremy Marsh, managing director, WEA U.K.

Australia's Festival Back On Track Spate Of Label Acquisitions Revitalizes Indie

■ BY GLENN A. BAKER

SYDNEY, Australia—Just six months after the near-crippling loss, in quick succession, of Chrysalis, Island, and A&M, Festival Records—Australia's only independent major record company—has been revitalized by a series of new indie label acquisitions and the expansion of its video activities, which now embrace the distribution of CBS/Fox.

In April, Michael Gudinski, head of Mushroom (which Festival has distributed since 1973) terminated his arrangement with CBS for dis-

tribution of the Liberation, Melodian, and Mute labels and moved them to Festival as a "gesture of solidarity" with the company that supported his initial forays into the recording of Australian music.

Liberation is an extremely successful utility label representing international artists and catalogs (such as Nasty Mix), which Gudinski often snaps from the jaws of multinational companies by virtue of personal contacts.

Melodian was established to represent young pop-oriented acts such as Indecent Obsession.

Apart from the Gudinski labels,

Festival has also secured the Rykodisc, Factory, Chameleon, and Grateful Dead labels. The company recently racked up gold sales for a Rita MacNeil album licensed direct from A&M Canada.

In many ways, it is a return to the '60s, when Festival's strength came from its representation of myriad local and international labels, some of which grew into international corporate giants.

Says new managing director Bill Eeg: "Obviously we can't replace Chrysalis, Island, and A&M overnight, but we're used to being at the hard end of the market and making long-term development plans. Making and breaking new acts and labels has always been our bread and butter.

"Creating success from the beginning is more rewarding than just putting out a stream of proven product. Without a guaranteed product flow, you're forced to survive on your wits and determination."

Festival's main problem is that it still has basically the same infrastructure and, therefore, overheads as it had during the past decade, when major-league material was very much on tap.

"Everything is still in place," Eeg says. "All we need is product to sell. The first goal is to keep acquiring good labels and to get through this year. Then we'll be a significant force in this market once again.

"Already we have a top-three single and two top-five singles in New Zealand by Sybil, a Next Plateau label act which was part of the Liberation signing. We're also expecting to establish D.A.D., Concrete Blonde, and Marty Willson-Piper in the near future."

GLENN A. BAKER

Hungary Happy With Success Of Blank-Tape Levy

■ BY FRANK SCHNEIDER

BUDAPEST, Hungary—The introduction of a blank-audiocassette levy here in 1984 and a videotape equivalent one year later has served both to demonstrate the effectiveness of the system in collecting revenue and to indicate the steady growth in the market.

According to the Hungarian Copyright Act, those who circulate blank audio- and videotape are obliged to pay an 8% levy on the wholesale price of home or imported product. Exemptions apply to tape sold for export or for professional use.

Dr. Peter Gyertyanfy of Artisjus, the copyright protection bureau, says: "In 1984 the levy collected on audiotape sales amounted to \$400,000, but in 1987 it had reached \$620,000, although there was a drop the following year to \$404,600."

In 1989 the number of cassette players in Hungary was estimated at 1.4 million among a population of 10.5 million.

Blank-videotape levy payments have been in force only since 1985 because very few had been bought before then due to the cost. The levy for that year amounted to \$61,500, dipping in 1986 to \$57,000 and then accelerating to \$187,600 in 1987 and \$257,000 in 1988.

The estimated penetration of VCRs in Hungarian households possessing TV sets was 10% in 1989, a doubling of the previous year's figure.

Distribution of the audiotape levy is 50% to authors and publishers, 30% to performers, and 20% to sound recording producers. The videotape levy payout is 70% to authors and copyright owners and 30% to performers.

The performer share is transferred by Artisjus in both cases to the Assn. of Art Workers, which applies the money to subsidize performers and to support welfare projects in their behalf.

Handlin Promoted To MD, CEO Of CBS Int'l Aussie Veteran Began As A Maintenance Man In '70

SYDNEY, Australia—After 20 years of a consistent rise through the ranks of CBS Australia, which started with him cleaning out warehouses, Denis Handlin, 38, has been named managing director and CEO, reporting directly to CBS International president Bob Summer.

Handlin is seen as one of the most dynamic leaders and motivators in the Australian music industry.

Starting with a broom in the Queensland branch in 1970, he relocated to the Sydney headquarters in 1976 and became managing director in 1984.

Since then, he has regularly lodged his company in either first or second position on annual chart share figures and has aggressively developed local talent. Two recent platinum domestic acts, Daryl Braithwaite and the Black Sorrows, owe a significant part of their success to his enthusiasm and support.

His two-decade anniversary is carried on against a backdrop of strong international success for Midnight Oil, whose seventh album, "Blue Sky Mining," entered the Australian chart at No. 1 and is almost up to 1 million sales in the U.S. Global sales of the album are expected to reach 5 million units—up 1.5 million from the group's previous release, "Diesel & Dust."

Noted for refusing to participate in the music business publicity machinery, Midnight Oil has been carefully nurtured to develop its international potential. With the promotion of "Blue Sky Mining," a compromise was reached whereby the band, for the first time, made itself widely available for interviews.

Handlin says, "With this album, there's been a realization that there are ways Midnight Oil's message can be heard by a great many more people without damaging [the group's] integrity."

An example of the CBS special approach to Midnight Oil was an invitation extended to them to perform at the Grammy Awards. Handlin says: "Though they would have reached millions of people, we said no because we understood

where the band is coming from. They're not the types to go and play in the 'suits.' But soon afterward, they played to a couple of thousand people on Bondi Beach to help launch the aboriginal project 'Building Bridges,' which they care a great deal about."

Handlin says CBS now has 20 local acts on the roster and wants to see them build internationally. He hopes to set up an A&R base in Melbourne, where Men At Work were discovered, to broaden the corporate talent net.

"When I became MD, local artists accounted for just a few percent of our overall sales. The figure is now over 20%."

Handlin says he wants to see CBS' return to publishing "up and running strongly." He seeks further growth of the video and spe-

cial-marketing divisions. "I have a very open mind to any business development because new challenges keep the company energetic."

A long-term CBS goal is the setting up of a CD plant in Australia—the company is presently serviced by Distronics in Melbourne.

Few of Handlin's activities are low key, as evidenced by his spectacular product presentation at Hamilton Island before 150 guests dining around a giant swimming pool. Rather than just pop a video in a player, Handlin was hoisted in a cherry picker to a hovering helicopter, accompanied by thunderous music, to take delivery of the tape.

It was tongue-in-cheek overkill in Handlin's typical "go-for-the-throat" tradition, and his audience loved it.

Italian Radio Braces For Impact Of Proposed Gov't Regulation

■ BY DAVID STANSFIELD

ROME—Italy's private radio sector is set for a shake-up if laws recently passed by the government's Senate are approved by the full Parliament. Associations representing local stations are claiming victory in the battle for their own codes and conditions.

Some 70% of national frequency space is to be allocated to commercial broadcasters and 30% will be handed over to nonprofit community stations that do not use music as their core format.

Local stations will take up two-thirds of the air space in the commercial sector while national commercial broadcasters will be limited to one-third. Two-thirds of community stations will operate at local level, with the rest allowed to broadcast nationally.

Corallo (Consortium of Catholic Radios) is one of the associations that has been campaigning for its own 400 local stations. Its president, Franco Mugerli, says: "Without any parliamentary amendments, the major part of resources

will be granted to local broadcasters. The Senate also says that local stations can link up nationally for up to six hours daily."

With more than 4,000 stations operating on national territory, no one disputes that the airwaves are overcrowded, but the number of future frequencies remains a mystery.

National broadcasters feel they have been dealt a cruel blow. While local stations can get advertising revenue from whomever they want, the big broadcasters will be limited to airing national broadcasting only.

Alberto Hazan, president of national stations Rete 105 and Radio Monte Carlo, founded RNA (Billboard, Feb. 10) to protect the interests of the major private broadcasters. "This aspect of the proposed law is stupid. We get two years to comply with the regulations, but we're being penalized. The government wants to pass the same laws for both radio and television. In TV, a national broadcaster like Silvio Berlusconi is current-

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Tower Records Opens Store In Scotland

GLASGOW, Scotland—Tower Records opened its fifth U.K. retail outlet here May 17 in Argyll Street at the center of the city's main shopping district.

The catchment area is estimated at about 725,000 adults, which, with juveniles added in, gives a potential-customer number of about 1 million. Competitors in the area are two HMV stores, with another expected later this year, and two Virgin retail outlets.

The Tower store has a selling area of 12,000 square feet, about half the size of Tower's biggest branch at London's Piccadilly Circus. It is located in an iron-framed building more than 100 years old, whose facade has been retained despite a rebuilt interior.

The retail operation comprises four floors. The first floor is devoted to pop CDs and 12-inch and

(Continued on page 79)

France's FNAC Chain Plans Biggest Record Store Yet

■ BY PHILIPPE CROCCQ

PARIS—The latest development in the continuing French retailing revolution is the announcement by FNAC chain president Jean-Louis Petriat of plans to open the group's biggest record store—in the Ternes area of Paris, close to the Champs-Elysees—in 1991.

The new FNAC will have a store area of nearly 97,000 square feet,

with a 54,000-square-foot office section.

The store will house the biggest consumer electronics hardware showroom in France, displaying the latest developments in hi-fi and video equipment, including high-definition television. The complex will also include an art gallery and a travel agency.

The outlet will cost 100 million francs (some \$18 million), five

times more than the recently opened FNAC branch in Tours.

"We are consolidating our presence in Paris because the potential business is extremely good," Petriat says. "France has lagged behind other European countries in terms of software and hardware sales.

"With the opening of our new Paris store at the Bastille, we now have 31 branches in France. It's

our plan to double the surface area of our chain over the next three years.

"This will involve an investment of some \$215 million. It's an ambitious program, but to maintain our ascendancy we have to go for expansion, otherwise foreign operations will take over from us.

"We're looking to double our annual gross from 6 billion to 12 billion francs by the end of 1992."

Diana Ross CD-3 Defies Odds With Japanese Success

LONDON—Diana Ross has a smash single in Japan, where the singles market is poor and where most international artists are heavily out-gunned by the domestic competition. The single is available only in the CD-3 format, and sales to date are of 348,490 units.

Enjoying the benefit is MCA Records, for whom Ross (a Motown artist) recorded "If We Hold On Together" as part of the movie soundtrack to "The Land Before Time."

The song's additional use in a Japanese TV soap opera in January has been central to the success of the single, according to MCA Records International VP Stuart Watson. The record reached No. 5 on the all-repertoire charts, and No. 1 (for more than two months) on the international repertoire charts.

"If We Hold On Together" is also the lead cut in a compilation album, "Love Ballads," which features such MCA artists as Jody Watley and Stephanie Mills.

MCA is marketed and distributed in Japan by WEA International via its WEA Music KK affiliate. The Ross single and "Love Ballads" have helped power MCA's first-quarter revenues by 54% over the same period in 1989, says Watson.

WEA Music managing director Ikuzo Orita says, "Over the past 10 years, it has been very difficult to sell more than 100,000 copies of an international single in Japan. The success of the Ross record is phenomenal... I've never seen anything like it before."

Other contributors to MCA's buoyant first quarter in Japan include the debut album by American rock band SteelHeart, released here ahead of the U.S.

JASRAC Asks For Tour-Bus Royalties

■ BY SHIG FUJITA

TOKYO—JASRAC, the Japanese society for the rights of authors, composers, and publishers, is pressing the Japan Bus Assn. to accept the principle of payment of copyright royalties for the use of karaoke sing-along equipment and the screening of movies in the company's 23,000 tourist buses operating nationwide.

The society has filed a claim for 2,000 yen (roughly \$12.50) per bus per month, but the Japan Bus Assn. insisted that this is "much too high." A settlement based on that figure, it is estimated, would provide JASRAC with an additional income of some \$3.4 million a year.

The basic principle of payment in the transport sector has already been established by JASRAC in terms of in-flight movies and trains fitted with karaoke equipment. The bus group agreed to talks with the copyright society after being warned by the cultural affairs agency that it was its duty to pay royalties.

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A Visit From Basia. Epic recording artist Basia chats with delegates at a CBS Records U.K. sales conference after a lunchtime concert at London's Mayfair Theater. Basia's album, "London Warsaw New York," is in the top 40 of the U.S. charts. Shown, from left, are Andy Stephens, managing director, Epic; recording artist Andrew Ridgeley; Tony Woollcott, deputy chairman and managing director, labels division; Basia; and Paul Russell, chairman and CEO.

Soviets Staging International Jazz Festival Sun Ra, Branford Marsalis Among U.S. Acts On Bill

■ BY MIKE HENNESSEY

MOSCOW—Sun Ra's Omniverse Ultra 21st Century Arkestra, Branford Marsalis, Freddie Hubbard, James Blood Ulmer, and Benny Golson are among the American jazz artists set to appear in the first-ever Moscow International Jazz Festival, May 31-June 5.

Jointly organized by the Soviet Composers' Union and Goskoncert, the festival will also feature a number of leading Soviet jazz groups, including the Yuri Kiznetsov-Alexei Kozlov duo, the Alperin-Shilkoper duo, the Oleg Lundstroem Big Band, plus, as special guest artist, the U.S.-

based Soviet trumpet player Valeri Ponomarev.

Also representing the U.S. will be the Leaders (with Lester Bowie, Arthur Blythe, Chico Freeman, Kirk Lightsey, Cecil McBee, and Don Moye), Chico Freeman's Brainstorm, and Buster Williams' Something Else.

The festival will be broadcast by Moscow Television and plans are in hand for a multipart documentary video combining the concert and off-festival jam session performances with interviews and location shots.

The concerts will be staged in the 1,300-seat Estrada Theater, with tickets selling at as much as 15 rubles

each. Western coordination of the festival is being handled by West Germany's Gabriele Kleinschmidt Promotions, which has booked most of the acts for the event.

Says Zhanna Braginskaya, secretary of the Composers' Union: "Although there is a long history of jazz festivals in the Soviet Union, dating back to the first Tallinn Festival in 1949, and followed by regular festivals in Leningrad and Moscow—both inaugurated in 1962—this is the first time Moscow has staged a major international jazz event."

A highlight of the festival will be the world premiere of a new suite by Sun Ra written especially for the Moscow event and dedicated to pioneer astronaut Yuri Gagarin, who was the first man to orbit the earth, in April 1961.

UNICEF, CBS Holland Issue 'Love' Package LP, CD, Cassette Features Several European Choirs

■ BY ROMAN WASCHKO

WARSAW, Poland—An initiative from the Netherlands under the auspices of UNICEF was unveiled recently at the Warsaw Holiday Inn.

Titled "Love Brings Us Together," it comprises a CD, LP, cassette, and TV special put together under the supervision of Richard G. Denekamp, CBS Records Netherlands managing director, and which was presented at the reception, sponsored by Holiday Inn and the KLM and SAS airlines, by Karel H. Hille, MD of Penta Productions.

It features a special youth choir consisting of the best soloists from leading choirs in Western and Eastern Europe. The latter are the

Polish Nightingales, Cantate Domino of Belgium, the Welsh Boys Choir from Christ College, Brecon, the Stockholm Boys Choir from Sweden, the Dresden Kreuz Choir, La Matrise Nationale of Versailles, the Noordhollands Jongenskoor, the Nyiregyhaza Boys Choir of Hungary, the Plovdiv Culture Center Youth Choir of Bulgaria, Staats und Domchoir of West Berlin, the Silver Boys Choir of Norway, the Bratislava Boys Choir of Czechoslovakia, and the U.S.S.R. Brest Cultural Center Boys Choir.

CBS Records is distributing the album worldwide and will donate a substantial part of the proceeds to UNICEF for the support of orphanages and day-care centers in Eastern Europe.

In another development, Japa-

nese business interest in Poland and other Warsaw Pact countries is increasing. Sony president Akio Morita, during a recent visit to Poland, disputed an opinion put to him that the Japanese business world is reluctant to invest in Eastern Europe before the political situation has been resolved.

"I cannot speak for all of Japanese industry," Morita said, "but it has been watching the East European countries with great interest and respect. They are worthy of investment and we shall make investments here. Economic liberty is expanding, and East Europe is a huge market providing great opportunities for Polish businessmen and those of other East European nations to become real partners in the global economy."

ITALIAN RADIO FACES CHANGES UNDER PROPOSED LAW

(Continued from page 77)

ly snapping up both national and local advertising. Smaller stations don't know where to get their money," he says.

But Hazan is happy with one aspect of the proposed legislation. Politicians are leaning toward the U.S. model by defining network broadcasters as program syndicators, and the new law stipulates that program syndicators will be limited to a daily six hours of broadcasting.

Hazan says: "Network is a word that shouldn't appear in any law. Anyone can be a network by making a program that is relayed to other stations. It's finally been accepted that we are national broadcasters. To be able to broadcast 24 hours a day, a national station will have to own 80% of its frequencies.

"Our stations are almost at that figure. But many of our competitors have a large number of affiliates and will either have to buy those frequencies or be limited to broadcasting for six hours a day."

Rome-based Radio Dimensione Suono broadcasts nationally by working with many affiliates, local stations that use RDS programming but slot in their own local advertising.

Program director Bruno Ployer

says: "These are tricky times. It's not impossible for us to buy all the frequencies but in the face of the new local and national advertising regulations we may choose to broadcast only six hours a day."

He agrees that the Senate's emphasis on community radio will mean less space for music stations. "Those who are allowed to continue will have to be more professional in the future, with re-

gard to audience targets, research, and so on. We have to reach audiences, then sell advertising space. We're not involved in developing arts or sciences. We have to respect music and our listeners."

There has been no Italian broadcast law for 15 years. But while the industry itself remains skeptical, the legislators promise the Italian airwaves will be regulated

TOWER RECORDS OPENS STORE IN SCOTLAND

(Continued from page 77)

7-inch singles with a strong emphasis on dance music; the second floor has music videos and cassettes (excluding classical repertoire); the third has all other types of pop music in LP and CD format; and the fourth houses classical CDs, cassettes, and videos.

No classical vinyl albums are being stocked, and Tower's Piccadilly Circus branch is the only store in the chain still selling them. In all, the Glasgow Tower branch has more than 30,000 albums available.

The basement of the building accommodates the administration offices. The new store has a staff of 50 headed by Andy Lown, who has

transferred from Tower's West London branch in Kensington High Street. The Glasgow branch will be open seven days a week from 9 a.m. to midnight.

Tower's other U.K. stores apart from Piccadilly Circus and Kensington High Street are a separate video outlet on that same street and another full-range operation in the Whiteleys building in London's Bayswater area.

Tower European operations managing director Ken Sockolov says the chain is interested in opening further branches in main U.K. metropolitan areas, but no further sites have yet been secured.

MANCHESTER SCENE

(Continued from page 33)

culcation that keeps it from getting too warm throughout the two-story open space with nonslip flooring. Everyone in the building dances continuously and sweats profusely.

The 1,400-capacity Conspiracy club, not yet as commercially successful but far more progressive, features four separate dance floors and sound systems, manned by DJs Chris Thomlin, and Price, in addition to an ever-changing array of guest jocks and a room for live jazz. Hundreds of would-be paying customers are turned away from the packed club every weekend, drawn by a mix of the newest rap, hip-house, acid house, acid jazz, deep house, reggae, and more. At Conspiracy, the DJs go beyond merely spinning records to include live toasting and keyboard playing; they're currently recording demos and trying to decide whether to shop them or start their own label.

DJ Gerald Simpson, who records for CBS Records under the name A Guy Called Gerald, galvanized the scene when he produced what was to be an important early Manchester record, 1988's sound effects/industrial house classic "Voodoo Ray" (originally on Warlock in the U.S., currently available on Profile's new "House Music All Night Long" compilation). Since then, the scene has grown exponentially.

808 State, the most recent act to break out of Manchester (its debut album, "Ninety," is due stateside in June on Tommy Boy), characterizes itself as a production unit rather than a band. The group's early performances often featured its four DJs mixing together on a total of nine turntables.

Even bands that fit into a traditional rock'n'roll mold, like the Happy Mondays and Revenge, aspire to reach a club audience via guitars and drums played to sound like synthesizers and drum machines. Rhythm is far more important than melody, and sound effects are plentiful.

The concept of DJs as creators of music has reached unprecedented heights in Manchester. And the scene has yet to peak . . .

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- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

NEWSLINE

U.S.S.R.'s Nuance, Joker Touted As Potential U.S. Pop Chart Contenders

MOSCOW—Following the entry of Soviet rock artists Boris Grebenshikov and Gorky Park into the Billboard Top Pop Albums chart last year, two more are being touted now as being chart contenders. One is the Nuance group, which Peter Gabriel is reportedly keen to produce in the studio, and the other is Moscow-based Joker. Perry Morgules, the U.K. producer who has worked with Ted Nugent, Jeff Beck, and Jimmy Page, has recently checked out Nuance in concert and has expressed an interest in working with the group.

VADIM YURCHENKOV

Indies To Reign At U.K.'s Umbrella Fest

LONDON—Radio/TV/satellite transmission, dance music, and international exports will be some of the topics discussed at the fourth annual seminar of Umbrella, the association of independent record companies with independent distribution, set for the Novotel Hotel here June 16-17. There will be extended debate time given to the new copyright laws, because Umbrella is currently negotiating with the Mechanical Copyright Protection Society on behalf of its members, separate to that of British Phonographic Industry, for a new deal. There will be a special CD available to registrants containing tracks from such acts as Depeche Mode, New Order, and Jonathan Richman, plus a concert showcasing indie talent.

PETER JONES

WEA Germany Plans Major A&R Investment

HAMBURG, West Germany—According to Manfred Zumkeller, managing director, and Gerd Gebhardt, head of marketing and repertoire, WEA Music Germany plans a "very substantial" investment to back talent from both West and East Germany in the year ahead, with a new company, Konigshaus, set up with a team of talent scouts to snap up promising talent. The WEA chiefs say that with German unification, plus neighboring political changes, there will be a potential market of more than 100 million people for German-language pop.

WOLFGANG SPAHR

Amsterdam Top 40 Singles Chart Debuts

AMSTERDAM—The first Dutch local singles chart, the Amsterdam Top 40, has been launched here, an initiative of local cable/FM station Extra 108 and the Dutch Top 40 Foundation. The new chart, which will receive a three-hour radio program every Saturday afternoon, is a likely forerunner of other regional charts here. The pioneer chart comes from sales information provided so far from 20 of the city's 35 record retailers, but all will eventually be involved.

WILLEM HOOS

Polish DJ To Produce Swedish Music Fest

WARSAW, Poland—Polish DJ and radio producer Kyzysztof Szewczyk is again artistic director of this year's Baltic Song Festival in Karlshamn, Sweden, July 19-21. The event has become one of Europe's most popular music events, thanks largely to Szewczyk's presentation ideas. All concerts are free daily for crowds of 10,000—a "gift" from the town for the local community. Szewczyk has, in recent years, introduced Polish elements into the festival, this year a big band fronted by Zbigniew Gorny and vocal group Spectrum. Singers from Denmark, Finland, West and East Germany, Poland, the Soviet Union, and Sweden participate.

ROMAN WASCHKO

Monteiro Sets Up Jazz Label In Singapore

SINGAPORE—After a two-album distribution deal with a major, jazz musician Jeremy Monteiro has set up JJ Jazz, the first local indie label in the field, launching the project with a sampler featuring highlights from his own first releases and six new tracks. "Jazz Sampler Vol. 1" features Monteiro and his group Jaramzee, plus such major international names as Lee Ritenour and Ernie Watts. He has serviced dealers direct and sold 1,000 cassettes and CDs in the first six weeks. Monteiro says, "We've the capacity for a 3,000-5,000 potential for each release if we get the marketing right." He is scheduled to appear with Ernie Watts at the Singapore Arts Festival June 15-16.

CHRISTIE LEO

CBS To Issue Budget Rock CDs In Japan

TOKYO—The CBS Nice Price line of CDs at the budget price of \$11.25 is to be launched here June 1. There are 20 titles in the first batch, including "Aerosmith," "Discovery" by ELO, "Cheap Thrills" by Janis Joplin, and Bruce Springsteen's "Greetings From Asbury Park, N.J." CBS seeks a release of 100-150 titles by year's end, and sales of an average 5,000 units per title.

SHIG FUJITA

Record-Biz Stats Suggest Lackluster Year But One 1st-Quarter Bright Spot Is CD Boom

BY KIRK LaPOINTE

OTTAWA—With many economists predicting a recession or something resembling one in the coming months, the Canadian recording industry first-quarter figures appear to confirm a lackluster period ahead.

Net shipments were down, billings were flat, and only price increases appeared to prop up the cassette business. The good signs: money-losing vinyl was in a free-fall, and the cash-cow-like compact disk business continued to rocket.

All in all, say audited figures by the firm of Peat Marwick Thorne, it was a lackluster start to what could be a lackluster year. Overall figures show a paltry 2% increase in business in the first three months of 1990 over the same period a year earlier, to \$88,905,000 from \$86,851,000 last year. Net shipments were actually down 3%, to 11,829,000 from 12,189,000.

Although there is expected to be a buying binge at year's end before the federal 7% Goods and Services Tax takes hold Jan. 1, economists expect purchases to be flat much of the year as the country wrestles with high interest rates. The strength of the Canadian dollar in recent months has also dampened exports, although imports now are not as costly.

The sales information, compiled from members of the Canadian Recording Industry Assn., shows that CD shipments were up 27% and sales value was up 22% to \$42,467,000 in the first quarter of this year over last. Encouraging was that CD sales in March alone were up 39% and shipments up 43% over the same month in 1989, indicating that CD sales and shipments may be gathering momentum as the year wears on.

Petty's 'Fever' Is High On List Of April Certs Familiar Faces Take Bulk Of CRIA's 34 Awards

OTTAWA—Tom Petty broke through in Canada sooner than on his home turf, so it is apt that his "Full Moon Fever" has gone quintuple-platinum here first.

April certifications by the Canadian Recording Industry Assn. highlight Petty's half-million-unit accomplishment in Canada among 34 gold and platinum awards in the month. It was a month of many familiar faces and few relative newcomers.

Rush, for instance, got its first-ever quadruple-platinum award, for "Moving Pictures." Its "A Show Of Hands" release also was deemed platinum in April.

Elton John's "Sleeping With The Past" went double-platinum, as did the "Beaches" soundtrack and the phenomenally brisk-selling "I Do Not Want What I Haven't Got" by Sinead O'Connor, which zipped through gold, platinum, and double-platinum in the month and is unofficially well beyond triple-platinum by now.

Indeed, the month of March 1990 was far better than its 1989 counterpart, with sales up 15% to \$33,692,000, and shipments up 8%.

Cassette shipments were down by 4%, but modest price increases by some labels earlier in the year have offset such losses and actually prompted a rise of 2% in net sales value, to \$43,050,000. Any quarter now, though, CD revenue should eclipse cassette revenue.

LP shipments were down 86%, and sales value was down 85% to a meager \$1,174,000. And 7-inch single shipments were actually showing a net deficit of \$400,000 for the three months, an indication of how much vinyl was being returned by

retailers. Shipments for the once-mighty single were in a deficit position of 93,000, indicating how many came back after Christmas and how few really get sold once they are shipped. Twelve-inch single shipments were down 40%, and sales were down 44% to \$329,000.

Electronics manufacturers and marketers recently suggested that the vinyl market is not as bad as some record companies might say, and the figures indicate that the record business is bailing out of vinyl as quickly as possible. Last year saw a major decrease over the year before, and this year is following suit.



A Million For Milli. Following its performance at the Juno Awards ceremony in Toronto, Arista recording group Milli Vanilli receives Diamond Record awards from Don Kollar, center, president and GM of BMG Music Canada. The Diamond Record award represents sales of more than 1 million units in Canada of the duo's album, "Girl You Know It's True." In addition, the album won the Juno award for international album of the year.

April was a landmark month for Canadian rap. Maestro Fresh-Wes' "Symphony In Effect" was certified platinum, and his "Let Your Backbone Slide" single went gold in the month.

Also going platinum: "Beaches," Heart's "Brigade," Hank Williams Jr.'s "Greatest Hits Volume 3," Midnight Oil's "Blue Sky Mining," and two French-Canadian successes, "Les Violins d'Acadie" by Alain Morisod and Sweet People, and "Johanne Blouin."

Another French-Canadian success is now an English-Canadian success. Celine Dion's first English-language record, "Unison," has swiftly gone gold and has not even really kicked into gear yet. Also gold in the month were the Heart, Hank Williams Jr., "Beaches," Morisod, and Midnight Oil packages, plus "Plus Signs" by Burton Cummings, "The Pleasure And The Pain" by the Box, "Dance ... Ya Know It" by Bobby Brown, "Storyteller—The Complete An-

thology" by Rod Stewart, "Greatest Hits—1982-89" by Chicago, "The Great Radio Controversy" by Tesla, "Back On The Block" by Quincy Jones, and three Rolling Stones releases, "Beggars Banquet," "Big Hits," and "Get Yer Ya-Ya's Out."

Gold singles in the month, apart from Maestro Fresh-Wes' release, included "Hands Up" by Sway and "Opposites Attract" by Paula Abdul. Abdul's "Straight Up" home video was the only CRIA-certified music video in the month, going gold, which signifies 5,000 sales in Canada.

Warner/Chappell Canada continues to build its roster with the signing of dance/rap producers ... see page 35

HITS

of the

WORLD

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BRITAIN

(Courtesy Music Week/Gallup) As of 5/19/90

This Week	Last Week	SINGLES
1	1	KILLER ADAMSKI MCA
2	5	BETTER THAN THE DEVIL YOU KNOW KYLIE MINOGUE PWL
3	2	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
4	8	COVER GIRL NEW KIDS ON THE BLOCK CBS
5	3	OPPOSITES ATTRACT PAULA ABDUL SIREN/VIRGIN
6	4	VOGUE MADONNA SIRE
7	14	HOLD ON EN VOGUE ATLANTIC/EAST WEST
8	7	BLACK VELVET ALANNAH MYLES ATLANTIC/EAST WEST
9	6	A DREAM'S A DREAM SOUL II SOUL 10/VIRGIN
10	18	WON'T TALK ABOUT IT BEATS INTERNATIONAL GO BEAT
11	19	TAKE YOUR TIME MANTRONIX FEATURING WONDRESS CAPITOL
12	9	KINGSTON TOWN UB40 DEP INTERNATIONAL/VIRGIN
13	10	THE POWER SNAP ARISTA
14	22	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
15	11	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
16	NEW	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR THE CHIMES CBS
17	12	GHETTO HEAVEN THE FAMILY STAND ATLANTIC/EAST WEST
18	13	STEP ON HAPPY MONDAYS FACTORY
19	15	SOMETHING HAPPENED ON THE WAY TO... PHIL COLLINS VIRGIN
20	20	CIRCLESQUARE THE WONDER STUFF POLYDOR
21	34	SOFTLY WHISPERING I LOVE YOU PAUL YOUNG EPIC
22	32	LOVE THING THE PASADENAS CBS
23	17	WILD WOMEN DO NATALIE COLE EMI
24	21	DON'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO/CHRYSALIS
25	29	WHAT DID I DO TO YOU? LISA STANSFIELD ARISTA
26	25	BACKSTREET SYMPHONY THUNDER EMI
27	NEW	ANGEL EURYTHMICS RCA
28	NEW	POLICY OF TRUTH DEPECHE MODE MUTE
29	33	KISSING GATE SAM BROWN A&M
30	NEW	VENUS DON PABLO'S ANIMALS RUMOUR
31	NEW	GIVE IT UP HOTHOUSE FLOWERS LONDON
32	35	HOW WAS IT FOR YOU JAMES FONTANA/PHONOGRAM
33	40	GIVE A LITTLE LOVE BACK TO THE WORLD EMMA BIG WAVE
34	24	HITCHIN' A RIDE SINITTA FANFARE
35	28	SNAPPINESS BBG URBAN/POLYDOR
36	NEW	RADICAL YOUR LOVER LITTLE ANGELS/THE BIG BAD HORNS POLYDOR
37	23	EVERYBODY NEEDS SOMEBODY TO LOVE THE BLUES BROTHERS ATLANTIC/EAST WEST
38	NEW	ROAM B-52'S REPRISE/WARNER BROS.
39	39	WITHOUT YOU MOTLEY CRUE ELEKTRA
40	30	REAL REAL REAL JESUS JONES FOOD/EMI
		ALBUMS
1	1	THE CARPENTERS ONLY YESTERDAY A&M
2	2	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
3	5	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
4	3	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
5	7	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
6	4	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
7	8	BIG FUN A POCKETFUL OF DREAMS JIVE
8	6	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
9	12	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
10	10	INSPIRAL CARPETS LIFE COW/MUTE
11	11	HEART BRIGADE CAPITOL
12	22	MICHAEL BOLTON SOUL PROVIDER CBS
13	13	ABC ABSOLUTELY NEUTRON/PHONOGRAM
14	NEW	BRUCE DICKINSON TATTOOED MILLIONAIRE EMI
15	9	SONIA EVERYBODY KNOWS CHRYSALIS
16	19	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
17	21	CHER HEART OF STONE GEFEN
18	16	DAVID BOWIE CHANGESBOWIE EMI
19	15	BILLY IDOL CHARMED LIFE CHRYSALIS
20	25	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
21	28	CHRIS REA THE ROAD TO HELL WEA
22	30	GARY MOORE STILL GOT THE BLUES VIRGIN
23	18	JAMES LAST CLASSICS BY MOONLIGHT POLYDOR
24	20	FEAR OF A BLACK PLANET PUBLIC ENEMY DEF JAM
25	23	TECHNOTRONIC PUMP UP THE JAM SWANWARD
26	17	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
27	14	BRENDA COCHRANE THE VOICE POLYDOR
28	33	THE B-52'S COSMIC THING REPRISE
29	26	VAN MORRISON BEST OF POLYDOR
30	29	TINA TURNER FOREIGN AFFAIR CAPITOL
31	36	DEPECHE MODE VIOLATOR MUTE
32	27	JANET JACKSON RHYTHM NATION 1814 A&M
33	NEW	BEATS INTERNATIONAL LET THEM EAT BINGO GO BEAT
34	24	SUZANNE VEGA DAYS OF OPEN HAND A&M
35	NEW	MARTIN STEPHENSON/DAINTIES SALUTATION ROAD KITCHENWARE/LONDON
36	35	NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME VERTIGO/PHONOGRAM
37	38	LISA STANSFIELD AFFECTION ARISTA
38	31	REBEL MC REBEL MUSIC DESIRE
39	NEW	NIGEL KENNEDY/JEFFREY TATE/ECO MENDELSSOHN/BRUCH/SCHUBERT HMV/EMI
40	NEW	GLORIA ESTEFAN CUTS BOTH WAYS EPIC

CANADA

(Courtesy The Record) As of 5/21/90

		SINGLES
1	6	VOGUE MADONNA SIRE/WEA
2	1	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
3	3	I WISH IT WOULD RAIN DOWN PHIL COLLINS ATLANTIC/WEA
4	10	THIS OLD HEART OF MINE ROD STEWART WARNER BROS./WEA
5	9	HOW CAN WE BE LOVERS MICHAEL BOLTON COLUMBIA/CBS
6	11	LOVER OF MINE ALANNAH MYLES ATLANTIC/WEA
7	12	LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA/BMG
8	5	I'LL BE YOUR EVERYTHING TOMMY PAGE SIRE/WEA
9	2	BLUE SKY MINE MIDNIGHT OIL COLUMBIA/CBS
10	13	ALRIGHT JANET JACKSON A&M/A&M
11	4	GET UP! TECHNOTRONIC SBK/EMI
12	8	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
13	19	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
14	7	LAMBADA KAOMA CBS/CBS
15	16	A LITTLE LOVE COREY HART AQUARIUS/CEMA
16	NEW	I WANNA BE RICH CALLOWAY SOLAR/CBS
17	17	I DON'T WANNA FALL IN LOVE JANE CHILD WARNER BROS./WEA
18	NEW	SPIN THAT WHEEL HI TEK 3 SBK/EMI
19	15	EVERY LITTLE TEAR PAUL JANZ CAPITOL/CAPITOL
20	14	ROAM B-52'S REPRISE/WEA
		ALBUMS
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	2	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
3	3	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
4	5	HEART BRIGADE CAPITOL/CAPITOL
5	4	DEPECHE MODE VIOLATOR SIRE/WEA
6	6	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
7	15	VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
8	8	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
9	9	BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
10	12	LISA STANSFIELD AFFECTION ARISTA/BMG
11	7	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
12	NEW	BILLY IDOL CHARMED LIFE CHRYSALIS/CEMA
13	17	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
14	11	MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS
15	13	ROBERT PLANT MANIC NIRVANA ESPARANZA/WEA
16	14	COWBOY JUNKIES THE CAUTION HORSES RCA/BMG
17	16	AEROSMITH PUMP GEFEN/WEA
18	10	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
19	18	VAN MORRISON THE BEST OF POLYGRAM/POLYGRAM
20	NEW	JANET JACKSON RHYTHM NATION 1814 A&M/A&M

WEST GERMANY

(Courtesy Der Musikmarkt) As of 5/8/90

		SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/BMG/ARIOLA
2	3	BLACK VELVET ALANNAH MYLES ATLANTIC
3	4	INFINITY GURU JOSH deCONSTRUCTION
4	2	THE POWER SNAP BMG/ARIOLA
5	7	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
6	5	VOGUE MADONNA SIRE
7	6	DUB BE GOOD TO ME BEATS INTERNATIONAL/LINDY LAYTON LONDON/METRONOME
8	10	I PROMISED MYSELF NICK KAMEN WEA
9	8	ENJOY THE SILENCE DEPECHE MODE INTERCORD
10	13	DING DONG ERSTE ALLGEMEINE VERUNSIC EMI
11	12	HERZLEIN WILDECKER HERZUBEN BMG/ARIOLA
12	9	DAS ERSTE MAL TAT S NOCH WEH STEFAN WAGGERSHAUSEN/VIKTOR LAZZO POLYDOR
13	11	HIER KOMMT KURT FRANK ZANDER INTERCORD
14	15	NATURAL THING INNOCENCE BMG/ARIOLA
15	NEW	ATM-OZ-FEAR ATMOSPHERE DANCE-POOL
16	14	HIROSHIMA SANDRA BMG/ARIOLA
17	NEW	ALLES WIRD GUT TOTEN HOSEN VIRGIN
18	NEW	PICTURES OF YOU THE CURE FICTION
19	19	THE STEVIE B. MEGAMIX STEVIE B. BCM
20	18	BLUE SAVANNAH ERASURE MUTE
		ALBUMS
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
2	2	EROS RAMAZZOTTI IN OGNI SENSO DDD
3	5	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
4	7	FLEETWOOD MAC BEHIND THE MASK MAGNET
5	3	DEPECHE MODE VIOLATOR MUTE
6	4	PHIL COLLINS ... BUT SERIOUSLY WEA
7	6	GARY MOORE BEST OF VIRGIN
8	14	BILLY JOEL STORM FRONT CBS
9	12	WILDECKER HERZUBEN HERZLEIN BMG/ARIOLA
10	8	SANDRA PAINTING IN YELLOW VIRGIN
11	9	MIDNIGHT OIL BLUE SKY MINING CBS
12	11	DAVID BOWIE CHANGESBOWIE EMI
13	NEW	BILLY IDOL CHARMED LIFE CHRYSALIS
14	16	HEART BRIGADE CAPITOL
15	10	THE NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME VERTIGO
16	NEW	SUZANNE VEGA DAYS OF OPEN HAND A&M
17	13	ORIGINAL NAABTAL DUO HEIMWEH NACH DER HEIMAT BMG/ARIOLA
18	15	CAT STEVENS THE BEST OF ISLAND
19	18	TINA TURNER FOREIGN AFFAIR CAPITOL
20	17	ROD STEWART THE BEST OF WARNER BROS.

ITALY

(Courtesy Musica e Dischi) As of 5/14/90

		ALBUMS
1	1	EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA
2	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
3	4	MIETTA CANZONI RICORDI
4	5	FABIO CONCATO GIANNUTRI POLYGRAM
5	3	ROD STEWART BEST OF WEA
6	6	POOH UOMINI SOLI CGD
7	7	LOS CUARENTA BEST OF NEW MUSIC
8	10	ANNA OXA LIVE CON I NEW TROLLS CBS
9	9	DEPECHE MODE VIOLATOR RICORDI
10	14	ANTONELLO VENDITTI GLI ANNI 80 RICORDI
11	12	GIANNI MORANDI VARIETA BMG/ARIOLA
12	8	VARIOUS SANREMO 90 CBS
13	13	PHIL COLLINS ... BUT SERIOUSLY WEA
14	11	DAVID BOWIE CHANGESBOWIE EMI
15	NEW	VASCO ROSSI FRONTE DEL PALCO EMI
16	15	LISA STANSFIELD AFFECTION BMG/ARIOLA
17	17	AMEDEO MINGHI LA VITA MIA RICORDI
18	16	FRANCESCO SALVI LIMITIAMO I DANNI RICORDI
19	18	NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME POLYGRAM
20	NEW	TINA TURNER FOREIGN AFFAIR EMI

MUSIC & MEDIA

PAN-EUROPEAN CHARTS

5/15/90

		HOT 100 SINGLES
1	1	VOGUE MADONNA SIRE
2	4	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
3	2	BLACK VELVET ALANNAH MYLES ATLANTIC
4	3	THE POWER SNAP LOGIC/BMG/ARIOLA
5	5	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
6	9	KILLER ADAMSKI MCA
7	13	DIRTY CASH ADVENTURES OF STEVIE V MERCURY
8	7	LE TEMPS DES YEYES LES VAGABONDS CARRERE
9	8	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
10	6	ENJOY THE SILENCE DEPECHE MODE MUTE
11	10	WORDS THE CHRISTIANS ISLAND
12	17	I PROMISED MYSELF NICK KAMEN WEA
13	NEW	A DREAM'S A DREAM SOUL II SOUL 10 RECORDS
14	15	INFINITY GURU JOSH deCONSTRUCTION
15	12	KINGSTON TOWN UB40 VIRGIN
16	11	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
17	NEW	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE PWL
18	NEW	POURTANT ROCH VOISINE ARIOLA
19	20	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
20	14	GET UP! TECHNOTRONIC ARS
		HOT 100 ALBUMS
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
2	2	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
3	3	DEPECHE MODE VIOLATOR MUTE
4	5	ALANNAH MYLES ALANNAH MYLES ATLANTIC
5	8	EROS RAMAZZOTTI IN OGNI SENSO DDD
6	6	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
7	4	GARY MOORE STILL GOT THE BLUES VIRGIN
8	7	DAVID BOWIE CHANGESBOWIE EMI
9	9	THE CARPENTERS ONLY YESTERDAY A&M
10	11	MIDNIGHT OIL BLUE SKY MINING CBS
11	14	HEART BRIGADE CAPITOL
12	10	THE NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME VERTIGO
13	13	TECHNOTRONIC PUMP UP THE JAM ARS
14	NEW	PAULA ABDUL FOREVER YOUR GIRL VIRGIN
15	NEW	BILLY IDOL CHARMED LIFE CHRYSALIS
16	12	SANDRA PAINTINGS IN YELLOW VIRGIN
17	NEW	UB40 LABOUR OF LOVE II VIRGIN
18	15	LISA STANSFIELD AFFECTION ARISTA/BMG
19	NEW	SUZANNE VEGA DAYS OF OPEN HAND A&M
20	16	ROD STEWART THE BEST OF WARNER BROS.

AUSTRALIA

(Courtesy Australian Record Industry Assn.) As of 5/13/90

		SINGLES
1	1	KEEP IT TOGETHER/VOGUE MADONNA WEA
2	2	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
3	3	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
4	4	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
5	5	LAMBADA KAOMA CBS
6	6	I DON'T KNOW ANYBODY ELSE BLACK BOX POSSUM/BMG
7	18	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
8	8	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC POSSUM/BMG
9	9	LOVE AND KISSES DANNI MINOGUE MUSHROOM/FESTIVAL
10	17	SUMMER RAIN BELINDA CARLISLE VIRGIN/EMI
11	11	MONA CRAIG McLACHLAN & CHECK 1-2 CBS
12	7	BLAME IT ON THE RAIN MILLI VANILLI BMG
13	12	SWEET SURRENDER WET WET WET POLYGRAM
14	13	DANGEROUS ROXETTE EMI
15	16	LOVE IS ALANNAH MYLES WEA
16	15	BLACK VELVET ALANNAH MYLES WEA
17	10	DON'T KNOW MUCH LINDA RONSTADT WEA
18	NEW	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
19	NEW	DOGS ARE TALKING THE ANGELS MUSHROOM/FESTIVAL
20	14	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
		ALBUMS
1	3	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
2	1	MICHAEL BOLTON SOUL PROVIDER CBS
3	6	ALANNAH MYLES ALANNAH MYLES WEA
4	2	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
5	4	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
6	9	THE NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME POLYGRAM
7	5	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
8	7	PHIL COLLINS ... BUT SERIOUSLY WEA
9	8	MIDNIGHT OIL BLUE SKY MINING CBS
10	10	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
11	11	FLEETWOOD MAC BEHIND THE MASK WEA
12	NEW	SKID ROW WEA
13	14	MOTLEY CRUE DR. FEELGOOD WEA
14	13	DAVID BOWIE CHANGESBOWIE EMI
15	18	BELINDA CARLISLE RUNAWAY HORSES BMG
16	12	THE CHURCH GOLD AFTERNOON MUSHROOM/FESTIVAL
17	16	AEROSMITH PUMP WEA
18	NEW	BOOM CRASH OPERA THESE ARE CRAZY TIMES WEA
19	19	KAOMA WORLD BEAT CBS
20	NEW	WET WET WET HOLDING BACK THE RIVER POLYGRAM

FRANCE

(Courtesy of Europe 1) As of 5/12/90

		SINGLES
1	2	WORDS THE CHRISTIANS POLYDOR
2	1	LE TEMPS DES YES YES LES VAGABONDS CARRERE
3	4	POURTANT ROCH VOISINE BMG
4	3	SACRIFICE ELTON JOHN POLYGRAM
5	9	BO LE LAVABO LAGAF CARRERE
6	6	C EST TOI QUI M A FAIT FRANCOIS FELDMAN POLYGRAM
7	5	ON ECRIT SUR LES MURS DEMIS ROUSSOS EMI
8	7	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC CBS
9	12	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG
10	8	VERSION 90 LES FORBANS VOGUE
11	14	LES HOMMES QUI PASSENT PATRICIA KAAS CBS
12	19	J TE L DIS QUAND MEME PATRICK BRUEL BMG
13	11	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
14	16	I PROMISED MYSELF NICK KAMEN WEA
15	NEW	CHARIOT D'ETOILE MELODY CARRERE
16	18	I DON'T KNOW ANYBODY ELSE BLACK BOX CARRERE
17	13	ENJOY THE SILENCE DEPECHE MODE VIRGIN
18	NEW	MON ENFANCE KASHILA BMG
19	NEW	OUI J L ADORE PAULINE ESTHER POLYGRAM
20	NEW	PLEURE PAS BOULOU PIERRE BACHELET BMG

ALBUM REVIEWS

POP

► MICHAEL McDONALD Take It To Heart

PRODUCERS: Ted Templeman; Don Was; David Gamson, Gardner Cole, and Michael McDonald
Reprise/WB 25979

Five years after his last solo album, the personification of blue-eyed soul returns with a striking set whose singles should find a home on both the AC and Black singles charts. McDonald's distinctive voice fits these soul-filled tunes like a glove, especially on "Tear It Up" and title track, the first single.

SONS OF ANGELS

PRODUCERS: Kevin Elson, Torstein, Lars K.
Atlantic 82101

From the Guns N' Roses slash of "Trance Dance" to the Bryan Adams-like ballad "Lonely Rose," the newest export from Norway has a lot more to offer than many of the dozens of Scandinavian bands signed by eager A&R execs. Razor-sharp guitar playing, strong singing, and canny, radio-ready production by Elson could make this quintet a major contender.

DIO

Lock Up The Wolves
PRODUCERS: Ronnie James Dio, Tony Platt
Reprise 26212

Long-absent headbangers, led by the incomparable wail of Ronnie James Dio, return with a set that exemplifies rebel metal: awesome riffing, a pounding rhythm section, and cathartic vocalizing. Well-conceived first single, "Wild One," could win with album rockers, though album is best consumed in full as a prelude to their imminent live trek—which is the best way to experience such a dynamic collection of tunes.

JERRY HARRISON: CASUAL GODS

Walk On Water
PRODUCER: Jerry Harrison, others
Fly/Sire/Warner Bros. 25943

Talking Heads' keyboardist arrives with another solo project that will receive attention more for its marquee value than its intrinsic musical worth. "Flying Under Radar" has already climbed the modern rock chart, and "Confess" is a danceable track in Casual Gods' old funk-oriented mode, but thin writing and singing ultimately make this a dubious commercial proposition.

PRIVATE LIFE

PRODUCERS: Edward Van Halen & Ted Templeman
Warner Bros. 26150

Rock outfit's second fly-by again showcases a group worthy of album rock respect. Lead singer Kelly Breznik's slightly rough-edged vocals are the main attraction, and her pipes add life to originals like the Zep-styled "Touch Me" and the whizzing "Night All Night." Surprise pick here might be the fivesome's streamlined hard rock remake of Van Morrison's "Domino."

LAVA HAY

PRODUCER: Steve Berlin
Polydor 843 192

Canadian duo of Michele Gould and Suzanne Little comes on like a spare, near-folkish version of the Bangles in debut set emphasizing close harmonies and clean-cut pop tunes. "What Will You Do" and "Won't

Matter" (latter is the current video) are among several solid cuts likely to garner modern rock spins.

C.I.A.

In The Red
PRODUCERS: Glenn Evans & Casey McMackin
Combat 88561

Evans, drummer for the full-force thrash band Nuclear Assault, takes the front man role in this equally lacerating solo project. His regular colleagues John Connelly, Dan Lilker, and Anthony Bramante put in guest appearances. Heated, oft-topical songs, which survey such subjects as the Lockerbie air tragedy and the Challenger shuttle disaster, will play in more assaultive metal-oriented formats.

THE ZIPPERS

PRODUCER: Freddie Salem
Gold Dust/MCA 6362

Strong performances and production overcome this quartet's vague music, which glides between crunchy-chorded metal and harmony-powered honky-tonk. Though cuts like "Come Back Lover" and "Top Shelf" are prime for album rock programming, don't wait for radio. Buy a copy, crank it up to 10, and discover an album that simply sounds great—regardless of its designated genre.

★ GHOSTS IN DAYLIGHT

G.I.D.
PRODUCERS: Chris Luke, Ghosts In Daylight
Glass Skull 100

Indie techno-dance group could teach the majors a thing or two with this potent debut. Often frenetic industrial/hi-NRG beat-base of tracks is coated with a keen sense of pop melody construction. Icing on the cake is David Genzen's unusually savvy and emotional singing. Limited distribution may hurt set commercially, which is a shame since tunes like the first single, "Holiday," and "Save My Soul" could fly with both modern rockers and alternative club programmers. Contact: 216-984-3421.

BAD BRAINS

The Youth Are Getting Restless
PRODUCER: Ron St. Germain
Caroline 1617

Washington, D.C., foursome stirs up the sand on flaring live set cut in

NEW AND NOTEWORTHY

STEVE VAI

Passion And Warfare
PRODUCER: Steve Vai
Relativity 88561

After years of flexing his fingers behind the likes of Frank Zappa, David Lee Roth, and, currently, Whitesnake, guitarist steps out with a blazin' big-time solo debut that should have axeheads stomping with glee. Instrumental package forcefully demonstrates Vai's look-ma-no-hands technical wizardry; hard rockers can pick and choose with ease. Relativity should have no problem duplicating Joe Satriani's success with this white-hot item.

LITTLE CAESAR

PRODUCER: Bob Rock
DGC 24288

Although its visual image casts group as rockers à la Guns N' Roses, L.A.-based band sounds more like the initial incarnations of the Doobie Brothers and Grand Funk. Debut is an impressive blend of passionate hard rockers framed with blues and R&B influences. Thunderous cover of Aretha Franklin's "Chain Of Fools" is already making strides at album rock formats, while potent originals like the driving "Down-n-Dirty," and the tough and tender ballad "In Your Arms" are natural follow-ups.

Amsterdam in 1987. Essentially a greatest-hits selection, played for the most part with demonic speed and overwhelming energy, this will play best at risky collegiate stations and alternative retailers with a strong left-field base. Not for the timid.

PUSSY GALORE

Historia De La Musica Rock
PRODUCERS: Pussy Galore & Peter Arsenault
Caroline 1618

So grungy they made the Cramps resemble Noel Coward-like sophisticates, New York noisemasters take their final bow on album cleverly packaged to resemble low-budget European rock anthology. Sleaze quotient is astronomical on abrasive originals like "Revolution Summer" and covers of Howlin' Wolf and Elvis Presley tunes. For full-on alternatives.

JAZZ

★ ROY HARGROVE

Diamond In The Rough
PRODUCER: Larry Clothier
Novus 3082

Young and exceptionally gifted, trumpeter Hargrove is only the latest of a new breed of neotraditionalists who stamp old styles with their own imprint. Reminiscent at times of Freddie Hubbard (albeit with less surface heat), Hargrove and such sidemen as Ralph Moore, John Hicks, and Al Foster run through a tasty, gutsy mix of originals and standbys. Not a false step on this remarkably assured set.

★ CHRISTOPHER HOLLYDAY

On Course
PRODUCER: John Snyder
Novus 3087

As on his first Novus solo stand, 20-year-old altoist Hollyday recalls his hero Jackie McLean with his clean, crisp, highly detailed solo work. He's as prodigious as ever in sophomore label stint, leading a taut quartet through a sparkling program of originals and a short, scintillating version of Eubie Blake's "Memories Of You." Another sterling young player to watch.

CARMEN McRAE

Carmen Sings Monk
PRODUCER: Larry Clothier
Novus 3086

The veteran vocalist takes on a lovely concept in this lushly voiced tribute to the music of Thelonious Monk. While the angularity of Monk's compositions is buffed down by the instrumentalists, McRae's readings of lyrics by Jon Hendricks and others never falter, and tenor soloists Clifford Jordan and (on two live tracks) Monk's late sidekick Charlie Rouse stoke the fire.

MOSE ALLISON

My Backyard
PRODUCER: Ben Sidran
Blue Note 93840

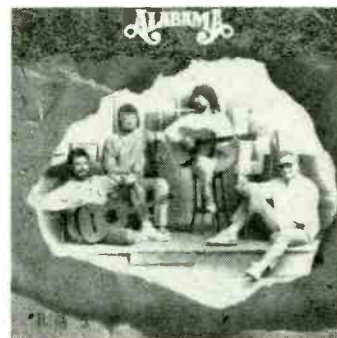
Allison's singing and piano playing are as zestily entertaining and good-humored as ever on this welcome studio set, cut in New Orleans by longtime admirer Sidran. Original "Ever Since I Stole The Blues" and Percy Mayfield's "Stranger In My Own Hometown" stand out; leader gets fine support from Crescent City players, including tenorist Tony Dagradi and guitarist Steve Masakowski.

GREG OSBY

Season Of Renewal
PRODUCER: Greg Osby
JMT 834435

Saxophonist Osby further bolsters his reputation as one of America's brightest talents here, with a highly listenable, adventurous set featuring the dual guitars of Kevin Eubanks and Kevin McNeal and guest vocal shots by Cassandra Wilson and Amina Claudine Myers.

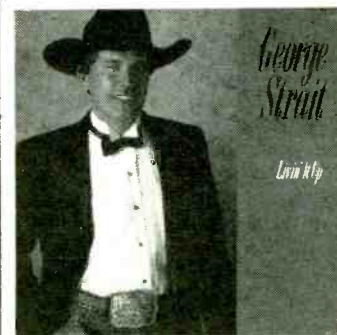
SPOTLIGHT



ALABAMA

Pass It On Down
PRODUCERS: Josh Leo, Larry Michael Lee,
Alabama
RCA 2108

While Alabama continues to champion small-town life and sentiments, this is a less regionally obsessed album than the last one, "Southern Star." A happy consequence is that "Pass It On Down" has a richer-than-usual variety of themes and instrumental textures. "Jukebox In My Mind," for example, has the group sounding more traditionally country than it has in years. The title song (and the group's current single) is a sinewy, rock-ribbed call for environmental sensitivity. And Randy Owen maintains his standing as a top love balladeer with "Goodbye (Kelly's Song)." A first-rate performance.



GEORGE STRAIT

Livin' It Up
PRODUCERS: Jimmy Bowen, George Strait
MCA 6415

Strait's smooth, Western swing sound has never betrayed him, but some of his albums have been too pockmarked by B sides. Not so here. While there are a couple of yawners, most of the cuts are lyrically vibrant. And Strait's interpretation of them is unerringly impeccable. His range extends from the plaintive "Lonesome Rodeo Cowboy" to the sweetly spirited "We're Supposed To Do That Now And Then," from the cocky "She Loves Me (She Don't Love You)" to the repentant "Stranger In My Arms."

GERI ALLEN, CHARLIE HADEN, PAUL MOTIAN

In The Year Of The Dragon
PRODUCER: Stefan F. Winter
JMT 834428

Talented trio's new recording makes pianist Allen's star shine even brighter than usual—which should be seen at retail. Including originals by the three principals, as well as Ornette Coleman's "Invisible" and Bud Powell's "Oblivion," release seamlessly blends old and new into a unique, highly sophisticated package.

COUNTRY

► PATTY LOVELESS

On Down The Line
PRODUCER: Tony Brown

MCA 6401

With this collection, Loveless takes her place on the front line of country singers—male and female. She has the raw, survivalist vocal power of Loretta Lynn and Reba McEntire with none of the affectations. Best cuts: "Some Morning Soon," "I've Got To Stop Loving You (And Start Living Again)," "You Can't Run Away From Your Heart."

► EDDIE RABBITT

Jersey Boy
PRODUCER: Richard Landis
Capitol 493882

Rabbitt's issue-oriented Capitol debut blends the elements that sent him soaring in the early '80s with the contemporary sounds of the '90s. Best of the bunch are the bluegrassy "Tennessee Born And Bred," the smooth-sliding "On Second Thought," the popish "They're Tearin' My Little Town Down" and "Hold On To Me (The Rain Song)," and the gently proud "Jersey Boy."

► TANYA TUCKER

Tennessee Woman
PRODUCER: Jerry Crutchfield
Capitol 491821

Tucker delivers these songs with style and finesse; her lean vocals grace simple but imaginative production. Strongest cuts are "Don't Go Out," a duet with T. Graham Brown; "Take Another Run," another Don Schlitz/Paul Overstreet collaboration; "There's A Tennessee Woman/Ben's Song," a soft-spoken ballad; "Goodbye Baby," from Paul Davis' catalog; and "Walkin' Shoes," a reelin' rockabilly cut.

► LIONEL CARTWRIGHT

I Watched It All On The Radio
PRODUCERS: Stuart Smith and Tony Brown
MCA 42336

Making the right play for a country audience seems to come naturally for Cartwright, who wrote or co-wrote all 10 numbers on this album. His moving and melodic talent stands at attention on the title cut and shines equally on "Old Coal Town," "My Heart Is Set On You," "Let's Try Again," and "In The Long Run."

CLASSICAL

MUSSORGSKY/RAVEL: PICTURES AT AN EXHIBITION/STRAVINSKY: PETROUCHKA

London Symphony Orchestra, Abbado
Deutsche Grammophon 423 901

A full-blooded reading of the Mussorgsky that's sensitive to the lyrical and humorous, while immersing one in an ocean of turbulent sound as the piece reaches climax. All abetted by recording that excels in clarity and orchestral weight. Ditto for the Stravinsky. A most attractive release.

BETHOVEN: PIANO CONCERTI NOS. 4 & 5

Wilhelm Backhaus, Vienna Philharmonic, Kraus
London 425 962

One forgets how satisfying these vintage performances were. Now, revived in clean and more than acceptable mono sound, they are without artifice, and ring true as never before. A fine example of the label's ADRM restoration process.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► LITA FORD Hungry (3:58)

PRODUCER: Mike Chapman
WRITERS: L. Ford, M. Dan Ehrmig
PUBLISHERS: EMI-April/Lisabelle, ASCAP/The
Largest Man In The World/Dinger & Ollie, BMI
RCA 2607-4-RS (c/o BMG) (cassette single)

Rock vixen previews the upcoming "Stiletto" album with a lusty guitar rave-up that should confirm her status as a first-string sales and radio contender.

► ZZ TOP Doubleback (3:57)

PRODUCER: Bill Ham
WRITERS: Gibbons, Hill, Beard
PUBLISHERS: Hamstein/MCA, ASCAP
Warner Bros. 4-19812 (cassette single)

Classic-rock veterans resurface after an extended chart absence with this rock-steady offering from the "Back To The Future Part II" soundtrack.

THE U-KREW Let Me Be Your Lover (6:57)

PRODUCERS: Marlon "The Magician" McClain,
Michael "N-Pocket" Mavrolas, Larry "D.L.B." Bell
WRITER: L. Bell
PUBLISHER: Prohibited, BMI
Enigma 7-75541-0 (12-inch single)

Quintet's second single has the legs to climb higher than the top 30 peak of "If U Were Mine," given the tune's healthy dose of R&B-flavored hooks and chunky beats. Contact: 213-391-9969.

CHRIS FINCH Sweeter Love (4:18)

PRODUCER: Wayne Douglas Jr.
WRITERS: W. Douglas Jr., T. Black, C. Thomas
PUBLISHER: Wyteria, BMI
RCA 2557-4-RS (c/o BMG) (cassette single; 12-inch version also available, RCA 2557-1-RS)

Add yet another name to the ever-growing list of teen-idol wannabes. Finch jams over a peppy jack/pop beat with enough charm to move ahead of the pack.

SWEET OBSESSION Set The Night On Fire (3:39)

PRODUCERS: Ray Barnes, Tony Coleman
WRITERS: R.R. Barnes, A.T. Coleman
PUBLISHERS: Knight Crew/Epic/Solar
Songs/DGP/Bada, BMI
Epic 347-73358 (c/o CBS) (cassette single)

Squeezing the last drops from the fading lambada craze, this cut from the film soundtrack of the same name could generate action thanks to its infectious, Caribbean-flavored percussion and melody.

PRETTY BOY FLOYD I Wanna Be With You (3:57)

PRODUCER: Howard Benson
WRITERS: A. Stiles, Pretty Boy Floyd
PUBLISHERS: Electric Noise/Electric Leather, ASCAP
MCA 79027

Axe-grinders tone down slightly in search of pop radio approval with this well-produced ballad.

KYPER Tic-Tac-Toe (6:43)

PRODUCER: Kyper
WRITER: Kyper
PUBLISHER: not listed
Atlantic 4-87910 (cassette single; 12-inch version also available Atlantic 0-86183)

Frisky rhyming over a contagious techno groove has the potential to score a multiformat victory.

JIVE BUNNY That Sounds Good To Me (3:17)

PRODUCERS: Andy Pickles, Ian Morgan, Martin Smith, Darren Ash
WRITER: not listed
PUBLISHER: not listed
Atco-7-98958 (c/o Atlantic) (cassette version also available, Atco 4-98958; CD version also available, Atco 3-98958)

Try to guess how many rock legends are sampled onto this retroopper, which could generate novelty action similar to act's top 10 hit, "Swing The Mood."

BLACK

► KEITH SWEAT Make You Sweat (3:47)

PRODUCER: Keith Sweat
WRITERS: K. Sweat, T. Gating, B. Wooten
PUBLISHERS: WB/Keith Sweat/REW/Vertim/Whole
Nine Yards/E/A, ASCAP
Elektra/Vintertainment 7-64961 (c/o Warner Bros.) (cassette version also available, Elektra/Vintertainment 4-64961; 12-inch version also available, Elektra/Vintertainment 0-66683; maxi-cassette version also available, Elektra/Vintertainment 4-66683)

... will he ever! Charismatic vocalist previews his forthcoming album, "I'll Give All My Love To You," with a steamy swing-beat workout that will invade the body and never let go.

► POINTER SISTERS Friends Advice (4:04)

PRODUCER: Levi Seacer Jr.
WRITERS: D. Robinson, T. Harris
PUBLISHER: Stone Diamond/Feel The Beat/AMH
Kid, ASCAP
Motown MOTS-7-902 (c/o MCA) (cassette version also available, Motown MOTC-1986; 12-inch version also available, Motown MOT-4-661)

After a prolonged silence, sibling trio returns with a new label and a high-steppin' funk jam that proves to be its most soul/groove-credible effort in years. From the forthcoming "Right Rhythm" album.

► THE SUPERIORS Temptation (3:56)

PRODUCER: Maurice Starr
WRITER: M. Starr
PUBLISHER: EMI/Maurice Starr, ASCAP
Columbia 38T-73210 (c/o CBS) (cassette single)

Maurice Starr's platinum music factory churns out another potential chart winner, this time in the form of an engaging quintet that delivers a lushly orchestrated, well-sung ballad.

► CAMEO I Want It Now (4:29)

PRODUCER: Larry Blackmon
WRITERS: L. Blackmon, B. Allen, R. Smith
PUBLISHER: Better Nights/PRI, ASCAP/BMI
Atlanta Artists/Mercury 877-588-4 (c/o PolyGram) (12-inch version also available, Atlanta Artists/Mercury 877-589-1)

Larry Blackmon and friends preview their new "Real Men Wear Black" album with a familiar-sounding tech-funk track. A pumped bass mix could generate club action.

DAVID PEASTON Take Me Now (3:53)

PRODUCER: Michael J. Powell
WRITERS: C. Fields, R. Meeks, D. Peaston
PUBLISHERS: Fields-Write/Eighty Eight Hundred/
Plah, BMI
Geffen 4-19695 (c/o Warner Bros.) (cassette single)

Peaston's enticing, soulful crooning is cradled within this romantic, string-laden ballad.

STARPOINT Midnight Love (4:02)

PRODUCER: Lionel Job
WRITERS: Claytoven, J. Bendich, T. Baldusson
PUBLISHERS: Harrindur/Pure Delite/Tortoise
Feather/Thor Song, BMI
Elektra 4-64956 (c/o Warner Bros.) (cassette single)

Venerable R&B act slows down the pace on this bass-lined ballad from the recent "Have You Got What It Takes."

D'LaVANCE Itchin' In My Pants (7:52)

PRODUCER: D'LaVance
WRITER: D'LaVance
PUBLISHERS: Beat Seekers/Michi, ASCAP
MIXERS: Dallas Austin, Alvin Speights, Lois Layne
Epic/CBS Associated 45-73189 (c/o CBS) (12-inch single)

Anyone wanna scratch? Newcomer is taking offers on this sexy new-jacker.

ARTZ & KRAFTZ What A Feeling (4:27)

PRODUCERS: Artz & Kraftz
WRITERS: Artz & Kraftz
PUBLISHERS: New Line Cinema Tunes/Cypher
Sound Entertainment Inc., ASCAP
Motown MOTS-7-912 (c/o MCA) (cassette version also available, Motown MOTC-2042; 12-inch version also available, Motown MOT-4-721)

Vintage soul vocals over a percolating R&B base could ignite with radio programmers.

CARL ANDERSON How Deep Does It Go (4:24)

PRODUCER: Russ Freeman
WRITERS: J. Barnes, L. Ware
PUBLISHERS: Famous/Leon Ware, ASCAP
GRP GRC-9931 (cassette single, CD single also available, GRP GRZ-9931)

Anderson's warm presence within a soothing, jazz-colored ballad should invite multiformat attention. Contact: 212-245-7033.

B I L L B O A R D

ZAN I Ain't The One (4:32)

PRODUCERS: Gene Griffin, William "Zan" Aquart
WRITER: G. Griffin, W. Aquart
PUBLISHER: Virgin Songs, BMI
Warner Bros. 4-26010 (cassette single)

By-the-numbers swing-beat offering may have trouble against stiff competition for programming action.

COUNTRY

► DAN SEALS Good Times (3:34)

PRODUCER: Kyle Lehning
WRITER: S. Cooke
PUBLISHER: Abkco, BMI
Capitol 4JM-44557 (c/o CEMA) (cassette single)

A lot of sax and a lot of sweet soul in this breezy remake of Sam Cooke's 1964 hit.

► LORRIE MORGAN He Talks To Me (3:27)

PRODUCER: Barry Beckett
WRITERS: M. Reid, R. Bourke
PUBLISHERS: Lodge Hall/BMG Songs/Chappell &
Co./RMB Songs, ASCAP
RCA 2508-7-RAA (c/o BMG)

Morgan stylishly works her way through this ballad on the magic and importance of love-talk—and what it leads to.

► MARY CHAPIN CARPENTER Something Of A Dreamer (2:55)

PRODUCERS: John Jennings, Mary Chapin Carpenter
WRITER: M.C. Carpenter
PUBLISHERS: EMI-April/Getarealjob, ASCAP
Columbia 38-73361 (c/o CBS) (cassette version also available, Columbia 38T-73361)

This song is filled with insight, sympathy, wisdom, and grace, as well as sprightly delivery and bright acoustic backing.

► KENTUCKY HEADHUNTERS Oh Lonesome Me (3:09)

PRODUCERS: Kentucky Headhunters
WRITER: Don Gibson
PUBLISHER: Acuff-Rose, BMI
Mercury 422875450-7 (c/o PolyGram)

A robust remake of Gibson's 1958 country and pop smash is performed to perfection by one of the hottest new acts in country music. The Headhunters' recent victory as the Academy of Country Music's top new vocal group should help fan the flames.

► VINCE GILL When I Call Your Name (4:14)

PRODUCER: Tony Brown
WRITERS: Vince Gill, Tim Dubois
PUBLISHERS: Benefit, BMI/WB, ASCAP
MCA 79011

Gill's sweet and sensitive voice molds the melodies and wraps around the lyrics of this lost-love lament. Keyboards and steel span the bridge to further enhance the mood.

NEW AND NOTEWORTHY

MARIAH CAREY Vision Of Love (3:26)

PRODUCER: Rhett Lawrence
WRITERS: M. Carey, B. Margulies
PUBLISHERS: Vision Of Love Songs/Been
Jammin', BMI
Columbia 38T-73348 (c/o CBS) (cassette single)

Retro-flavored pop/R&B ballad has all the elements necessary to propel newcomer to diva status: infectious melodies, lush instrumentation, and a vocal performance brimming with unbridled power and confidence.

DIANNE DAVIS I've Lost You To Her (3:10)

PRODUCERS: Norro Wilson, Mike Wood
WRITER: Dianne Davis
PUBLISHER: Cavesson, ASCAP
16th Avenue PB-70441 (c/o CEMA)

A soaring, distinctive voice is winsomely matched with a strong, love-gone country song, providing impressive results.

McBRIDE & THE RIDE Every Step Of The Way (3:07)

PRODUCERS: Tony Brown, Steve Fishell
WRITERS: Terry McBride, Bill Carter, Ruth
Elsworth
PUBLISHERS: Violet Crown/Blame Music, BMI
MCA 79038

Pleasant, melodic lead vocals, bouncy instrumentation, and predictable lyrics.

► EMMYLOU HARRIS WITH WILLIE NELSON

Gulf Coast Highway (3:10)
PRODUCER: Brian Ahern
WRITERS: Nanci Griffith, Danny Flowers, James
Hooker
PUBLISHERS: Wing & Wheel/Danny Flowers,
BMI/Rick Hall, ASCAP
Reprise 7-19870 (c/o Warner Bros.)

Separately and harmonizing, Harris and Nelson give a warm, ethereal reading to these picturesque and quietly dramatic lyrics.

RAY KENNEDY Doin' Life Without You (2:42)

PRODUCER: Ray Kennedy
WRITER: R. Kennedy
PUBLISHER: Cross Keys, ASCAP
Atlantic 7-87930 (cassette version also available,
Atlantic 4-87930)

Noted songwriter steps in front of the mike and reveals a warm and rich vocal quality.

GLEN CAMPBELL On A Good Night (3:23)

PRODUCERS: Jimmy Bowen, Glen Campbell
WRITERS: J. Weatherly, K. Stegall
PUBLISHERS: Bright Sky/Charlie Monk/EMI-
April/Keith Stegall, ASCAP/BMI
Capitol 7PRO-79107 (c/o CEMA)

To a loping and beat-emphatic rhythm, Campbell relates the joys of nights when things go right.

PRAIRIE OYSTER I Don't Hurt Anymore (2:55)

PRODUCER: Steve Berlin
WRITERS: Jack Rollins, Don Robertson
PUBLISHER: Unichappell, BMI
RCA 2510-7-RAA (c/o BMG)

Echoes of the great Hank Snow as this group of fellow Canadians refurbish the Singing Ranger's 1954 classic.

★ DAWNETT FAUCETT Slow Dancin' (3:09)

PRODUCER: not listed
WRITERS: Jerry Fuller, John Hobbs
PUBLISHERS: EMI Blackwood/WingTip, BMI
Step One SOR 417-A

Faucett has a strong, sure, impelling voice and lyrics here to match. An imaginative twist to the standard mother's-advice song. Contact: 615-255-8009

THE BURCH SISTERS Honey You Won't Break Mine (3:06)

PRODUCER: Doug Johnson
WRITERS: Jim Rushing, Hunter Moore
PUBLISHERS: PolyGram International/Amanda-Lin,
ASCAP/Big Money, BMI
Mercury 422875072-7 (c/o PolyGram)

Honey-coated harmonies send a straight-shooting message to a heart-breaking rodeo cowboy.

BILLY PARKER & CAL SMITH Honky Tonk Girl (1:50)

PRODUCER: Joe Gibson
WRITERS: Hank Thompson, Chuck Harding
PUBLISHER: Hall-Clement, BMI
Soundwaves SW-4836-NSD

Two veterans combine talents to describe the ramblings of a heartbreaking honky-tonk queen. Contact: NSD, P.O. Box 23262, Nashville, Tenn. 37202.

HOWIE DAMRON That's My Impression Of A Fool (2:55)

PRODUCER: Dan Mitchell
WRITERS: M. Kellum, B. Fischer, D. Mitchell
PUBLISHERS: Dale Morris/Rebel Run, BMI; Bobby
Fischer, ASCAP
Teleproductions T-9012

A mid-tempo examination of being one's own worst enemy at love. Damron's vocals are sure and clear. Contact: 615-320-0629.

DANCE

► SOUL II SOUL A Dreams A Dream (5:45)

PRODUCERS: Jazzie B., Nellee Hooper
WRITERS: Jazzie B., Simon Law
PUBLISHERS: Jazzie B./Virgin/Law/EMI
Virgin 0-96469 (c/o Atlantic) (12-inch single)

Seductive, sleaze-speed club track with house overtones is (gratefully) less derivative of previous efforts. Vocals by Victoria Wilson-James excite. Sparse, jazz-flavored "Courtney Blows" on the flip is equally enticing.

LYDIA RHODES DJ, Give Me That Funky Bassline (6:16)

PRODUCER: Junior Vasquez
WRITER: J. Vasquez
PUBLISHER: House Of Ellis/This Beat's Workin'
MCA 24027 (12-inch single)

Sultry house track intoxicates thanks

to assertive vocal performance by Rhodes. Morning programmers should investigate the plush "Deep Vibe" instrumental on the flip, which is laced with hypnotic xylophone fills.

REVENGE Pineapple Face (6:42)

PRODUCERS: Revenge
WRITERS: Hook, Hicks, Jones
PUBLISHER: Warner/Chappell, ASCAP
MIXERS: Ron St. Germain, Mike Pickering, Graeme
Park
Capitol V-15559 (c/o CEMA) (12-inch single)

On vacation from New Order, bassist Peter Hook unveils a new group with this inspired slice of rock-vibed house. Multiformat excitement is in the offing.

JUNIOR REID One Blood (6:33)

PRODUCER: Junior Reid
WRITER: D. Reid
PUBLISHER: Big Life
MIXER: Paul Anderson
Mercury 877-355-1 (c/o PolyGram) (12-inch single)

Lyrical call of unity melds into reggae/soul groove. Down-tempo house mix on the B side provides club incentive.

Laurie Saunders I'll Admit It (5:43)

PRODUCER: Steve "Silk" Hurley
WRITERS: M. Turner, R. Turner, R. Turner
PUBLISHER: Last Song, ASCAP
MIXERS: Steve "Silk" Hurley, Larry Strum
Epic 49-73198 (c/o CBS) (12-inch single)

Crossover attention awaits this disco-fueled house jam. Heavy-breathing dubs on the flip are equally enticing.

RHYTHM CLUB Raindrops (4:15)

PRODUCER: Jay Dixon
WRITERS: Dixon, Stubbs
PUBLISHERS: Jazzy/Any Kind Of Music, ASCAP
Popular/RCA 2585-1-RD (c/o BMG) (12-inch single)

R&B-influenced deep-house track has a silky, atmospheric flow. Taken from the noteworthy "Body Jams" compilation album.

CERRONE Never Let A Day Go By (6:45)

PRODUCER: Cerrone
WRITERS: Cerrone, Ollins, Mitchell
PUBLISHER: Cerrone
MIXER: Ben Liebrand
Hot HAL-12167 (12-inch single)

Disco icon twirls into the 90s with a fierce, retro-fueled pop/house gem. Contact: 305-666-0445.

RAP

THE LADY SPICE Midnight Hour (4:55)

PRODUCERS: Money Green, Darryl Krush, E-Z-E
WRITERS: E. Sutton, T. Ramsey, M. Green, D. Nelson
PUBLISHER: Makin' Gators, BMI
EMI 4JM-50306 (c/o CEMA) (cassette single)

Agile rhymer traces the roots of rap over an insistent hip-hop beat. Love the piano lines woven into the mix.

DJ CHUCK CHILLOUT & KOOL CHIP Gimme Minz! (5:55)

PRODUCERS: DJ Chuck Chillout, Kool Chip, Rob
Lewis
WRITERS: C. Turner, J. Blakney, R. Lewis
PUBLISHERS: Bronxwood/Spanky Love/Pretty Helen,
ASCAP
Mercury 876 531-1 (c/o PolyGram) (12-inch single)

Midtempo track is draped with nifty horns, dramatic synths, and streetwise wording.

DINA D! Perfect (6:24)

PRODUCER: Wes Crockett
WRITERS: W. Crockett, Dina D!
PUBLISHERS: Wes World/Portrait/Solar Songs/Griff
Sounds/Canpic Group, ASCAP
Epic 347-73359 (c/o CBS) (cassette single)

Another single from the "Set The Night On Fire" soundtrack relies less on lambada craze and more on femme rapper's agile rhyming.

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.

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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.

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.

MAY

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 18-19, Undercurrents '90: Second Annual Cleveland Music Showcase/Seminar, Powerhouse Mall, Cleveland. 216-467-0300.

May 19, Spring Music Conference, presented by Music Business Monthly, World Trade Center, Boston. 617-935-5386.

May 19-20, SPARS (Society of Professional Audio Recording Services) Business/Technical Conference, Hermitage Hotel, Nashville. Shirley Kaye, 407-641-6648.

May 21, Entertainment and Sports Conference, presented by the Foundation for Accounting Education; conference for accountants, executives, financial officers, and attorneys in the entertainment and sports industries, Grand Hyatt Hotel, New York. Jennifer Souder, 212-973-8376.

May 23, Billboard Latin Music Seminar, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. Angela Rodriguez, 305-448-2011.

May 24, Second Annual Latin Music Awards, presented by Univision and Billboard, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. 305-471-4061.

May 27-30, Fifth Annual Music & Media Conference, Amsterdam. Peggy Dold, 212-536-5089.

May 30, 21st Annual Dinner featuring the 1990 Induction Ceremony & Awards Presentation of The Songwriters Hall of Fame, The New York Hilton, New York. 212-935-1840.

May 30, Second Annual Garden State Music Awards, presented by the Garden State Institute of Performing Arts, produced by John Scher, State Theater, New Brunswick, N.J. Marie Ruffolo, 201-785-0015.

May 30-June 3, National Assn. of Independent Record Distributors and Manufacturers Convention, Opryland Hotel, Nashville. 609-547-3331.

May 30-June 3, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 213-469-7262 or 213-276-1067.

JUNE

June 1, Third Membership Awards Luncheon of the Los Angeles Chapter of NARAS, honoring A&M president Jerry Moss and Columbia recording artist Johnny Mathis, Le Bel Age Hotel, Los Angeles. Billy James, 818-843-8253.

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 Award Concert (featuring Linda Ronstadt), 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.

June 28-July 8, 23rd Annual Summerfest, various locations, Milwaukee. Lisa Schaub, 414-273-2680.

JULY

July 11-15, First Traditional Gospel Conference, sponsored by Independent Gospel Connection, Nashville Convention Center. 615-876-8240.

July 12-15, Upper Midwest Communications Conclave, Radisson Hotel South, Minneapolis. Lisa Nordmark, 612-927-4487.

July 14-18, New Music Seminar 11, Marriot Marquis, New York. 212-473-4343.

July 14-15, Hedley Blast Country Music Festival, presented by O'Day Productions, Similkameen Valley, Hedley, British Columbia. 604-873-9686.

July 14-17, 65th Annual Conference and Trade Show of the International Assn. of Auditorium Managers, Sheraton-Boston and Hynes Convention Center, Boston. 214-255-8020.



Signing Their Alias. Recording group Alias signs a worldwide recording deal with Capitol/EMI Records. The band's eponymous debut album will be released on EMI Records in July; the first single, "Haunted Heart," is due for release in June. Shown in back row, from left: Jody Mitchell, manager of A&R, Capitol Canada, and Deane Cameron, president of Capitol Canada. Front row, from left: Steve DeMarchi and Freddy Curci of Alias, and Tim Trombley, VP of A&R at Capitol Canada.

LIFELINES

BIRTHS

Boy, Andrew Dale, to Eric and Tangy Gault, May 2 in Memphis. He is manager of Tracks No. 123 there.

Boy, Corey Ian, to Gary and B.J. Berkowitz, May 11 in Royal Oak, Mich. He is VP of programming for WKQI Detroit.

MARRIAGES

Rob Falk to Amy Greenfield, March 31 in Philadelphia. He is director of business affairs for Collins Management Inc.

DEATHS

John Young, 63, of heart failure, April 27 in Sherman Oaks, Calif. Young held several positions in the entertainment industry. From 1966-72, he was West Coast studio controller for Columbia Pictures Industries. He then spent several years working in television. From 1977-79, he was director of marketing and

administration for ABC Records Inc. Most recently, he was manager of production financing at KCET-TV Los Angeles.

He is survived by his wife, Jan, three daughters, one son, and nine grandchildren. In lieu of flowers, donations may be sent to the John Young Memorial Fund for Laser Medical Research, c/o Dr. Matt Brenner, U.C. Irvine Medical Center, Pulmonary Division, 101 City Drive S., Orange, Calif. 92668.

Mae Sien Hong, 75, of cancer, May 4 in New York. Hong was a press agent and the first Chinese member of the Assn. Of Theatrical Press Agents And Managers. Hong represented such country music shows as Gooding's Million Dollar Midway, Blue Grass Shows, King Reid Shows, and James E. Strates Shows. She also represented circuses, the Harlem Globetrotters, and Broadway shows including "Carnival," "My Fair Lady," "Mame," and "Sweet Charity." She is survived by her husband, Edward.

Sammy Davis Jr., 64, of throat cancer May 16 in Beverly Hills, Calif. The versatile performer's recording career spanned more than 35 years. (See story, page 8.)

Jim Henson, 53, of a massive bacterial infection, May 16 in New York. Henson was the creator of the Muppets, a lifelike puppet troupe that first appeared on television, later graduating to film, music, and home video. Various Muppets also made occasional appearances on the charts in the U.S.—1970's "Rubber Duckie" by Ernie and 1979's "Rainbow Connection" by Kermit The Frog—and in Britain, where the Muppets' "Halfway Down The Stairs" was a top 10 hit in 1977. Henson also founded Henson Associates, which was acquired late last year by the Walt Disney Co.

He is survived by his wife, Jane, and five children.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
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Company	Sale/ 1000's	Open 5/7	Close 5/14	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1704.5	20 1/4	20 1/4	+3/8
CBS Inc.	357.1	183 3/4	187 1/4	+3 3/4
Capital Cities Communications	120.1	557	609 1/2	+52 1/2
Carolco Pictures	89.6	11 1/4	11 1/2	+1/4
Coca-Cola	5242.1	78 3/4	42	-36 3/4
Walt Disney	2159.5	113 3/4	112 1/2	-1 1/2
Eastman Kodak	6681.8	37 1/2	40 1/4	+2 3/4
Handleman	829.7	13 1/4	15	+1 1/2
MCA Inc.	1036.3	56	56 1/2	+1/2
MGM/UA	441.7	17 1/4	17	-1/4
Orion Pictures Corp.	149.7	20	20 1/4	+1/4
Paramount Communications Inc.	1674.1	47 1/4	46 1/4	-1
Pathe Communications	52.9	4 1/4	4 1/2	+1/4
Polygram NV	147.9	19 1/4	20 1/4	+1 1/4
Sony Corp.	89	54 1/4	56 1/4	+2 1/4
TDK	9.7	43 1/4	45	+1 1/4
Time Warner	864.4	94 1/4	96	+1 1/2
Vestron Inc.	58.3	1/4	1/4	+1/8
Westinghouse	3414.9	74 1/2	73 1/2	-1
AMERICAN STOCK EXCHANGE				
Comptron	32	6 3/4	6	-3/4
Electrosound Group Inc.	1	3/4	3/4	.....
Nelson Holdings Int'l	11.4	6 1/4	6 1/4	.....
Price Communications	92.1	3 1/4	3 1/4	+3/8
Prism Entertainment	2.8	2 1/4	2 1/4	.....
Unitel Video	3.9	9 1/4	9	-1/4
OVER THE COUNTER				
Acclaim Entertainment		11 1/4	11 1/4	.....
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		6	6	.....
LIN Broadcasting		66	68	+2
LIVE Entertainment		20 1/2	19 1/4	-3/4
Recoton Corp.		3 1/2	3 1/2	.....
Rentrak		1 1/4	1 1/4	.....
Shorewood Packaging		22 1/2	23	+3/8
Specs Music		6 1/2	6 1/4	-1/4
Starstream Communications Group, Inc.		3/4	3/4	.....
Trans World Music		28 1/4	28 1/2	+1/4
Video Jukebox Network		7	7 1/4	+1/4
Wall To Wall Sound And Video		2 1/4	3	+3/4
Westwood One		6 1/2	6 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		120	118	-2
Pickwick		223	228	+5
Really Useful Group		231	231	.....
Thorn EMI		656	685	+29

NEW COMPANIES

Blue Heart Management, formed by Tom Donnelly, Kent Barbour, and Dave Nelson, is an artist management and consultation company. Initial clients Belgian country rocker Chantal Nelson, and songwriter/poet Tommy Moore. P.O. Box 4598, North Hollywood, Calif. 91617.

Rockit Records, formed by Joe Trupiano, is an independent label and production company with national distribution. First release, "Power In Numbers," a compilation CD, including a dance cover of "Runaround Sue." 35918 Union Lake Road, Suite 306, Mt. Clemens, Mich. 48043; 313-792-8452 or 313-360-4783.

Diamond Time Ltd., formed by Bruce Higham and Martin Davis,

has opened a North American branch of its international company specializing in audio-visual programming and clearance. U.S. contact is Cathy Carapella. 270 Lafayette Street, Suite 903, New York, N.Y. 10012; 212-274-1006.

Rock Garden Rehearsal Studios, formed by Jay Robinson and Sam Vicci, is a professionally equipped studio with two rooms. 706-B South Michigan Avenue, Kenilworth, NJ 07033; 201-298-8559.

TSW Records, formed by Thaddeus Well, is an independent label. First release is an album, "Just Friends," by Edmond F. Daniels. 7720 C. Stenton Avenue, Suite 304, Philadelphia, Penn. 19118; 215-747-2431.

Gordon Universal United Inc., formed by Dr. Larry "T-Byrd"

Gordon and Carrie Forney Gordon, focuses on record production and music publishing. Also in development are plans for a national product placement service for Southwest-area artists and songwriters. P.O. Box 17399, Dallas, Texas 75217; 214-286-6832.

Studio B Records, formed by Robert Gentry and Lynn Barnes, is an independent label emphasizing rap and R&B. First release is "Classified NuJack" by Kilo. P.O. Box 73BG, Los Angeles, Calif. 90003-9998; 415-328-3944 or 213-778-0218.

Company B Records, formed by Richard Phillips, Will Hatcher, and Larry Phillips, is an independent label currently accepting demo tapes in all music categories. 16325 Harper St., Detroit, Mich. 48224; 313-885-2252.

SOMETIMES A FEW HEARTFELT WORDS SPEAK VOLUMES...

"The Musicland Group is proud to support Richard Marx and EMI in this noble effort to raise consciousness about the problem of teenage runaways." Dick Odette/Musicland Group

"Richard Marx 'Children of the Night' is a great ballad, and the fact that Marx is donating money to the runaway fund in Los Angeles is an added plus!" Bill Shahan WVSR/Charleston

"Tower records is proud to support this cause and appreciates Marx giving us a way to help out which we might not have had if not for his efforts" Russ Solomon/Tower Records

"One of the most thrilling moments in life occurs when an artist uses his talents to help people in need. Richard Marx's 'Children of the Night' effort is one of those moments." Russ Bach/CEMA Distribution

"People like Richard Marx and his fund raising for the Children of the Night project make me feel so proud to be in this business" Terry Worrell/Sound Warehouse

"Richard Marx 'Children of the Night' has a strong message. Marx is doing a good thing by donating his royalties to runaways." George Balicky/National Record Mart

"The 'Children of the Night' video presents a true to life vision and opens our eyes to a problem which affects us all." Norm Schoenfeld/VH-1

"The teenage runaway problem and ensuing horrors associated with it have reached epidemic proportions in our country. Show Industries is proud to support Richard Marx in his efforts to raise funds for this extremely worthwhile and timely cause." Lou Fogelman/Show Industries

"Camelot is pleased and proud to participate in such a worthy cause. We applaud Richard Marx and the Children of the Night Foundation for their efforts in coming to the aid of people in need." Lew Garrett/Camelot Music

"Kemp Mill commends Richard Marx for his noble efforts and we are grateful for his providing the opportunity for us to join him in supporting the Children of the Night Foundation." Howard Appelbaum/Kemp Mill

"Richard Marx is an artist doing the right thing by supporting teenage runaways and throwing in a great sound as well with 'Children of the Night.'" Mark Lobel WBLI/Long Island

"The problem of teenage runaways is becoming more serious every day, it's great to see Richard Marx and the music industry join together to help to solve this problem." Dave Roy/Transworld Music

RICHARD MARX *The Children of the Night Project*

*The Children of the Night organization lends help and support to runaways. Richard Marx will donate all of his publishing royalties from the Children of the Night single and Repeat Offender album cut to the foundation.

Billboard

SPOTLIGHTS THE

NEW MUSIC SEMINAR

This year the New Music Seminar will cover many angles of the music industry, including the international scene, alternative music, dance and rap, radio, media, talent and booking, legal and publishing, technology and video.

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NEW MUSIC SEMINAR

BILLBOARD OFFICES

HOT 100

SINGLES SPOTLIGHT



by Michael Ellis

"VOGUE" BY MADONNA (SIRE) continues to gain points, and holds at No. 1 with a bullet. It has racked up a massive lead over the rest of the chart, with point totals close to the enormous levels attained by **Sinead O'Connor's** "Nothing Compares 2 U," which slips slowly to No. 3 this week. "All I Wanna Do Is Make Love To You" by **Heart** (Capitol) is bulleted at No. 2 but is unlikely to dislodge "Vogue" next week. The competition is so intense that "Sending All My Love" by **Linear** (Atlantic) gains points, but is pushed down to No. 7 by records jumping over it.

"STEP BY STEP" by **New Kids On The Block** (Columbia) matches the amazing No. 27 debut of "U Can't Touch This" by **M.C. Hammer** (Capitol) four weeks ago, but "Touch" was aided by more than a month of advance radio play as an album cut, while "Step" blasted onto 206 stations out of the box, and also racked up impressive sales in its first week. (Most singles ship to radio first, but release of "Step" was simultaneous to record stores and radio stations.) The tremendous number of adds for the New Kids did not handicap the progress of the single "She Ain't Worth It" by another pair of teen idols, **Glenn Medeiros** and **Bobby Brown** (MCA). It nabs 56 more adds and earns the Power Pick/Airplay.

RECORDS CAN ACCUMULATE TOTALLY different mixes of sales and airplay points to arrive at the same area of the chart. The differences are especially large for two rap records in the top 15. "The Humpty Dance" by **Digital Underground** (Tommy Boy) is at No. 12 but is listed on only 62 reporting stations, ranking it at No. 35 in airplay. Seventy-nine percent of its points are from sales, where it ranks No. 7. By contrast, "U Can't Touch This" by **M.C. Hammer**, bulleted at No. 9, is available only on 12-inch vinyl, so its sales points are relatively low (ranked No. 23). Eighty-two percent of its points are from the 210 stations reporting airplay (No. 5 in rank). Both records have gone to No. 1 at many stations, with "Humpty" moving 2-1 at XHRM San Diego, while "Touch" has 23 No. 1 reports.

QUICK CUTS: The 30s are strongly competitive this week. As a result, "Always And Forever" by **Whistle** (Select) is pushed down to No. 41 despite gaining radio points, with nine adds. The cover of the **Heatwave** classic is top 10 at 15 stations, including jumps of 17-8 at WDJX Louisville, Ky., 11-7 at KRQ Tucson, Ariz., and 3-2 at Power 92 Phoenix. "Getting Away With It" by **Electronic** (Warner Bros.) is pushed down to No. 39 despite sales gains and top 10 radio reports from KZFM Corpus Christi, Texas (8-4), and WLUM Milwaukee (7-6) . . . "Bad Of The Heart" by **George LaMond** (Columbia) takes a deceptively small jump. It has 14 radio adds but moves up only three places to No. 70 . . . Three new artists entered the chart last week: Scottish band **del Amitri** is bulleted at No. 73 with its first Hot 100 single, "Kiss This Thing Goodbye" (A&M), showing an early move of 19-17 at WKTI Milwaukee; England's the **Lightning Seeds** are at No. 86 with "Pure" (MCA), breaking out of Salt Lake City (11-9 at KZHT); and Florida teenager **Ana** is bulleted at No. 80 with "Got To Tell Me Something" (Parc), produced and written by **Maurice Starr**.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON
STEP BY STEP					
NEW KIDS ON THE . . . COLUMBIA	25	46	133	204	206
WHEN I'M BACK ON MY . . .					
MICHAEL BOLTON COLUMBIA	8	16	52	76	78
YOU CAN'T DENY IT					
LISA STANSFIELD ARISTA	5	7	50	62	64
SHE AIN'T WORTH IT					
GLENN MEDEIROS MCA	4	10	42	56	202
KING OF WISFUL THINKING					
GO WEST EMI	2	5	30	37	80
DON'T GO AWAY MAD . . .					
MOTLEY CRUE ELEKTRA	2	2	32	36	38
ENJOY THE SILENCE					
DEPECHE MODE SIRE		8	20	28	138
KISS THIS THING GOODBYE					
DEL AMITRI A&M	2	4	20	26	91
RUB YOU THE RIGHT WAY					
JOHNNY GILL MOTOWN	5	4	15	24	88
SITTIN' IN THE LAP OF LUXURY					
LOUIE LOUIE WTG	1	4	14	19	173

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.

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	VOGUE	MADONNA	1
2	4	POISON	BELL BIV DEVOE	6
3	3	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	2
4	5	HOLD ON	WILSON PHILLIPS	4
5	2	NOTHING COMPARES 2 U	SINEAD O'CONNOR	3
6	6	SENDING ALL MY LOVE	LINEAR	7
7	7	THE HUMPTY DANCE	DIGITAL UNDERGROUND	12
8	9	IT MUST HAVE BEEN LOVE	ROXETTE	8
9	11	ALRIGHT	JANET JACKSON	5
10	10	HOLD ON	EN VOGUE	18
11	18	OOH LA LA...	PERFECT GENTLEMEN	11
12	13	READY OR NOT	AFTER 7	15
13	8	I WANNA BE RICH	CALLOWAY	13
14	24	TURTLE POWER	PARTNERS IN KRYME	16
15	22	THIS OLD HEART OF MINE	ROD STEWART	15
16	17	LOVE CHILD	SWEET SENSATION	14
17	21	EXPRESSION	SALT-N-PEPA	29
18	14	DON'T WANNA FALL IN LOVE	JANE CHILD	23
19	25	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	17
20	16	ALL AROUND THE WORLD	LISA STANSFIELD	30
21	20	HOUSE OF PAIN	FASTER PUSSYCAT	33
22	23	I'LL BE YOUR EVERYTHING	TOMMY PAGE	44
23	31	U CAN'T TOUCH THIS	M.C. HAMMER	9
24	19	HOW CAN WE BE LOVERS	MICHAEL BOLTON	19
25	—	STEP BY STEP	NEW KIDS ON THE BLOCK	27
26	30	RUB YOU THE RIGHT WAY	JOHNNY GILL	35
27	39	UP ALL NIGHT	SLAUGHTER	42
28	15	ROOM AT THE TOP	ADAM ANT	28
29	12	WHAT IT TAKES	AEROSMITH	20
30	27	JUST A FRIEND	BIZ MARKIE	58
31	26	BLACK VELVET	ALANNAH MYLES	51
32	28	WHIP APPEAL	BABYFACE	32
33	—	DO YOU REMEMBER?	PHIL COLLINS	21
34	—	BABY, IT'S TONIGHT	JUDE COLE	22
35	—	I'LL SEE YOU IN MY DREAMS	GIANT	26
36	—	I'LL BE YOUR SHELTER	TAYLOR DAYNE	25
37	35	NICETY	MICHEL'LE	40
38	—	CRUISING FOR BRUISING	BASIA	31
39	—	GETTING AWAY WITH IT	ELECTRONIC	39
40	—	CHILDREN OF THE NIGHT	RICHARD MARX	24

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	VOGUE	MADONNA	1
2	3	ALRIGHT	JANET JACKSON	5
3	4	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	2
4	1	NOTHING COMPARES 2 U	SINEAD O'CONNOR	3
5	5	U CAN'T TOUCH THIS	M.C. HAMMER	9
6	6	HOLD ON	WILSON PHILLIPS	4
7	12	IT MUST HAVE BEEN LOVE	ROXETTE	8
8	11	SENDING ALL MY LOVE	LINEAR	7
9	7	THIS OLD HEART OF MINE	ROD STEWART	10
10	15	POISON	BELL BIV DEVOE	6
11	14	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	17
12	16	OOH LA LA...	PERFECT GENTLEMEN	11
13	13	LOVE CHILD	SWEET SENSATION	14
14	8	I WANNA BE RICH	CALLOWAY	13
15	19	DO YOU REMEMBER?	PHIL COLLINS	21
16	10	WHAT IT TAKES	AEROSMITH	20
17	9	HOW CAN WE BE LOVERS	MICHAEL BOLTON	19
18	22	CHILDREN OF THE NIGHT	RICHARD MARX	24
19	21	BABY, IT'S TONIGHT	JUDE COLE	22
20	23	TURTLE POWER	PARTNERS IN KRYME	16
21	24	READY OR NOT	AFTER 7	15
22	26	I'LL BE YOUR SHELTER	TAYLOR DAYNE	25
23	25	I'LL SEE YOU IN MY DREAMS	GIANT	26
24	40	SHE AIN'T WORTH IT	GLENN MEDEIROS	38
25	—	STEP BY STEP	NEW KIDS ON THE BLOCK	27
26	29	DEADBEAT CLUB	THE B-52'S	36
27	35	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	37
28	27	CRUISING FOR BRUISING	BASIA	31
29	32	ENJOY THE SILENCE	DEPECHE MODE	34
30	18	ROOM AT THE TOP	ADAM ANT	28
31	17	WHIP APPEAL	BABYFACE	32
32	20	DON'T WANNA FALL IN LOVE	JANE CHILD	23
33	34	GETTING AWAY WITH IT	ELECTRONIC	39
34	39	ALWAYS AND FOREVER	WHISTLE	41
35	38	THE HUMPTY DANCE	DIGITAL UNDERGROUND	12
36	—	NOTICE ME	NIKKI	45
37	—	DARE TO FALL IN LOVE	BRENT BOURGEOIS	48
38	—	NICETY	MICHEL'LE	40
39	—	GIRLS NITE OUT	TYLER COLLINS	46
40	—	LOVE IS	ALANNAH MYLES	56

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
30 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	ASCAP/Maurice Starr, ASCAP) HL
2 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM
66 ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
5 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
41 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
22 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
70 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
57 THE BALLAD OF JAYNE (AI Snug, BMI/Pri, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
60 B GIRLS (P-Man, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
51 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
95 BOUNCE BACK (Ensign, BMI/Che, BMI/Curley Top, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
24 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
55 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong-USA, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
63 COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
89 COUNTING THE DAYS (Big Generic)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
47 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Bonedol, ASCAP/Chrysalis, ASCAP) CLM/HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
31 CRUISING FOR BRUISING (Virgin, ASCAP) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
48 DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Dewhit, ASCAP) CPP/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
36 DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
23 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
76 DOUBLEBACK (FROM BACK TO THE FUTURE PART III) (Hamstein, ASCAP/MCA, ASCAP) HL/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
62 THE DOWNCASTER ALEXA (Joel, BMI) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
21 DO YOU REMEMBER? (Phil Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
34 ENJOY THE SILENCE (Emie, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
29 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
90 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
71 GET A LIFE (Virgin, ASCAP) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
39 GETTING AWAY WITH IT (Virgin, ASCAP/Cage/10) CPP/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
72 GET UP (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
46 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
80 GOT TO TELL ME SOMETHING (EMI April, ASCAP/Maurice Starr, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
68 HEARTBEAT (Sugarbiscuit, CAPS)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
54 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
93 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	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
52 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
4 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
18 HOLD ON (2 Tuff-E-Nuff, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
33 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
19 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
12 THE HUMPTY DANCE (GLG Two, BMI/Pubhowsyalike, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
94 HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI April, ASCAP/Talk Time, ASCAP/Virgin, ASCAP) CPP/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
69 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
44 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Doraffo, BMI/Page Three, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
25 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
26 I'LL SEE YOU IN MY DREAMS (Itsal, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
8 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI) CLM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
13 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
82 JEALOUS AGAIN (Enough To Contend With, BMI/Det USA, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
58 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
78 KING OF WISHPFUL THINKING (Martin Page, ASCAP/Zomba, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
73 KISS THIS THING GOODBYE (Theobalds, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
97 A LITTLE LOVE (Liesse-Harco, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
14 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
56 LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada)/David Tyson, CAPAC/Zomba, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
67 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
61 MENTIROSA (Varry White, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
40 NICETY (Ruthless Attack, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
92 NICK OF TIME (Kokomo, ASCAP/Bob-A-Lew, ASCAP) CLM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
83 NO MORE LIES (Ruthless Attack, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
3 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
45 NOTICE ME (Stikki Ikki, ASCAP/Padavon, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
11 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
75 PICTURES OF YOU (Friction, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
6 POISON (Hi-Frost, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
50 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
86 PURE (Chrysalis, ASCAP) CLM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
15 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
28 ROOM AT THE TOP (Colgems-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
35 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
49 SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
87 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/MCA, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM/HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
7 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
77 SHAKE (Publishers Unknown, ASCAP/Colgems-EMI, ASCAP) HL/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
38 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unisity, ASCAP/EMI April, ASCAP) HL/CLM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
84 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
37 SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
96 SPIN THAT WHEEL (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
27 STEP BY STEP (Maurice Starr, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
59 THAT'S THE WAY OF THE WORLD (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
10 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
53 THIS & THAT (Liafai, BMI/Careers, BMI) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
64 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
88 TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Dooinit, ASCAP/WB, ASCAP/Black Chick, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
91 TRY TO FIND ME (Luna Tunes, BMI)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
16 TURTLE POWER (EMI Blackwood, BMI/Kikinit, BMI) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
9 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
42 UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
1 VOGUE (WB, ASCAP/Blue Orque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
98 THE WAY IT IS (City Kidd, ASCAP) CLM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
20 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
65 WHEN I DREAM OF YOU (Warner-Tamerlane, BMI/Doraffo, BMI/Page Three, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
74 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
85 WHEN SOMETHING IS WRONG WITH MY BABY (Pronto, BMI/Irving, BMI) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
32 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
79 WHOLE WIDE WORLD (FROM TRUE LOVE) (Virgin, ASCAP/Eliot Wolff, ASCAP/Jobete, ASCAP) CPP	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
43 WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
81 YOU CAN'T DENY IT (Big Life, PRS)	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM
17 YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM	ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM

EASY LISTENING MIGRATES TOWARD SOFT AC

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	8	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98) (CD) 5 weeks at No. 1	I DO NOT WANT WHAT I HAVEN'T GOT
2	2	2	12	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
3	3	4	6	HEART CAPITOL 91820 (9.98) (CD)	BRIGADE
4	4	3	34	JANET JACKSON ▲ ⁴ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
5	5	5	45	MICHAEL BOLTON ▲ ² COLUMBIA OC 45012 (CD)	SOUL PROVIDER
6	7	11	8	SOUNDTRACK ● EMI 93492 (10.98) (CD)	PRETTY WOMAN
7	9	10	8	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
8	6	6	59	BONNIE RAITT ▲ ² CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
9	10	8	8	DEPECHE MODE SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
10	11	12	5	PUBLIC ENEMY DEF JAM 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
11	12	9	12	LISA STANSFIELD ● ARISTA 8554 (9.98) (CD)	AFFECTION
12	8	7	97	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
13	15	21	6	SOUNDTRACK SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
14	16	15	26	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
15	14	14	46	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
16	13	13	35	AEROSMITH ▲ ³ GEFEN 24254 (9.98) (CD)	PUMP
17	28	36	7	WILSON PHILLIPS SBK 93745 (9.98) (CD)	WILSON PHILLIPS
18	19	19	15	SLAUGHTER ● CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
19	46	—	2	BILLY IDOL CHRYSALIS 21735 (9.98) (CD)	CHARMED LIFE
20	23	27	4	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
21	18	22	5	FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD)	BEHIND THE MASK
22	17	16	8	ROBERT PLANT ESPARANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
23	20	23	10	ROD STEWART WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
24	25	26	7	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
25	21	18	45	THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD)	COSMIC THING
26	22	17	20	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
27	27	25	13	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
28	26	20	23	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
29	24	24	43	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
30	33	35	9	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
31	35	31	32	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
32	30	30	92	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
33	31	48	51	CLINT BLACK ▲ RCA 9668-1 R (8.98) (CD)	KILLIN' TIME
34	29	29	36	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
35	43	64	5	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
36	32	32	11	MIDNIGHT OIL ● COLUMBIA 45398 (CD)	BLUE SKY MINING
37	36	33	27	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
38	34	28	62	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
39	38	39	28	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
40	39	42	8	DAVID BOWIE RYKODISC RALP 0171 (13.98) (CD)	CHANGESBOWIE
41	37	34	25	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
42	40	37	30	BILLY JOEL ▲ ³ COLUMBIA OC 44366 (CD)	STORM FRONT
43	41	57	24	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
44	44	40	44	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
45	42	38	25	KENNY G ▲ ARISTA AL 13-8613 (13.98) (CD)	LIVE
46	45	47	5	LITTLE FEAT WARNER BROS. 26163 (9.98) (CD)	REPRESENTING THE MAMBO
47	47	41	8	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
48	57	56	6	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
49	49	46	9	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
50	52	50	32	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
51	51	44	36	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
52	NEW ►	1	1	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
53	48	52	30	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
54	50	53	4	SUZANNE VEGA A&M 5293 (8.98) (CD)	DAYS OF OPEN HAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	43	10	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
56	55	51	43	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
57	56	55	27	MICHAEL PENN RCA 9692-1 R (9.98) (CD)	MARCH
58	59	54	58	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
59	63	62	71	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
60	67	73	13	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
61	54	45	55	TOM PETTY ▲ ³ MCA 6253 (9.98) (CD)	FULL MOON FEVER
62	70	91	5	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
63	65	78	5	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
64	66	71	7	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
65	60	61	9	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
66	58	74	24	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
67	85	102	37	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
68	62	60	20	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
69	68	59	30	LUTHER VANDROSS ▲ EPIC E 2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
70	61	49	45	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
71	69	58	13	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
72	71	69	44	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
73	64	63	17	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
74	73	67	9	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
75	90	89	10	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
76	80	82	9	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
77	77	79	37	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
78	88	101	5	SWEET SENSATION ATCO 91307 (9.98) (CD)	LOVE CHILD
79	74	65	9	THE NOTTING HILLBILLIES WARNER BROS. 26147 (9.98) (CD)	MISSING ... PRESUMED HAVING A GOOD TIME
80	89	88	54	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
81	75	81	9	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
82	81	80	26	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
83	76	66	68	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
84	72	70	47	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
85	78	77	27	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
86	82	92	13	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
87	86	75	7	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVING LIKE HUSTLERS
88	92	87	20	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
89	87	86	9	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
90	79	76	28	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
91	84	72	31	SEDUCTION ● VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
92	83	68	62	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
93	100	111	12	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
94	95	94	17	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
95	102	—	2	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
96	98	105	5	A TRIBE CALLED QUEST PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM JIVE 1131-1-J/RCA (8.98) (CD)	
97	94	90	37	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
98	93	83	9	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUN HOUSE
99	104	107	7	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
100	97	84	18	KAOMA ● EPIC 46010 (CD)	WORLD BEAT
101	NEW ►	1	1	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
102	101	110	15	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
103	112	181	3	LOU REED/JOHN CALE SIRE 26140/WARNER BROS. (9.98) (CD)	SONGS FOR DRELLA
104	96	93	48	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
105	107	99	60	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
106	116	109	50	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
107	128	129	8	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
108	120	134	14	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
109	123	153	4	THE LIGHTNING SEEDS MCA 6404 (9.98) (CD)	CLOUDCUCKOOLAND

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

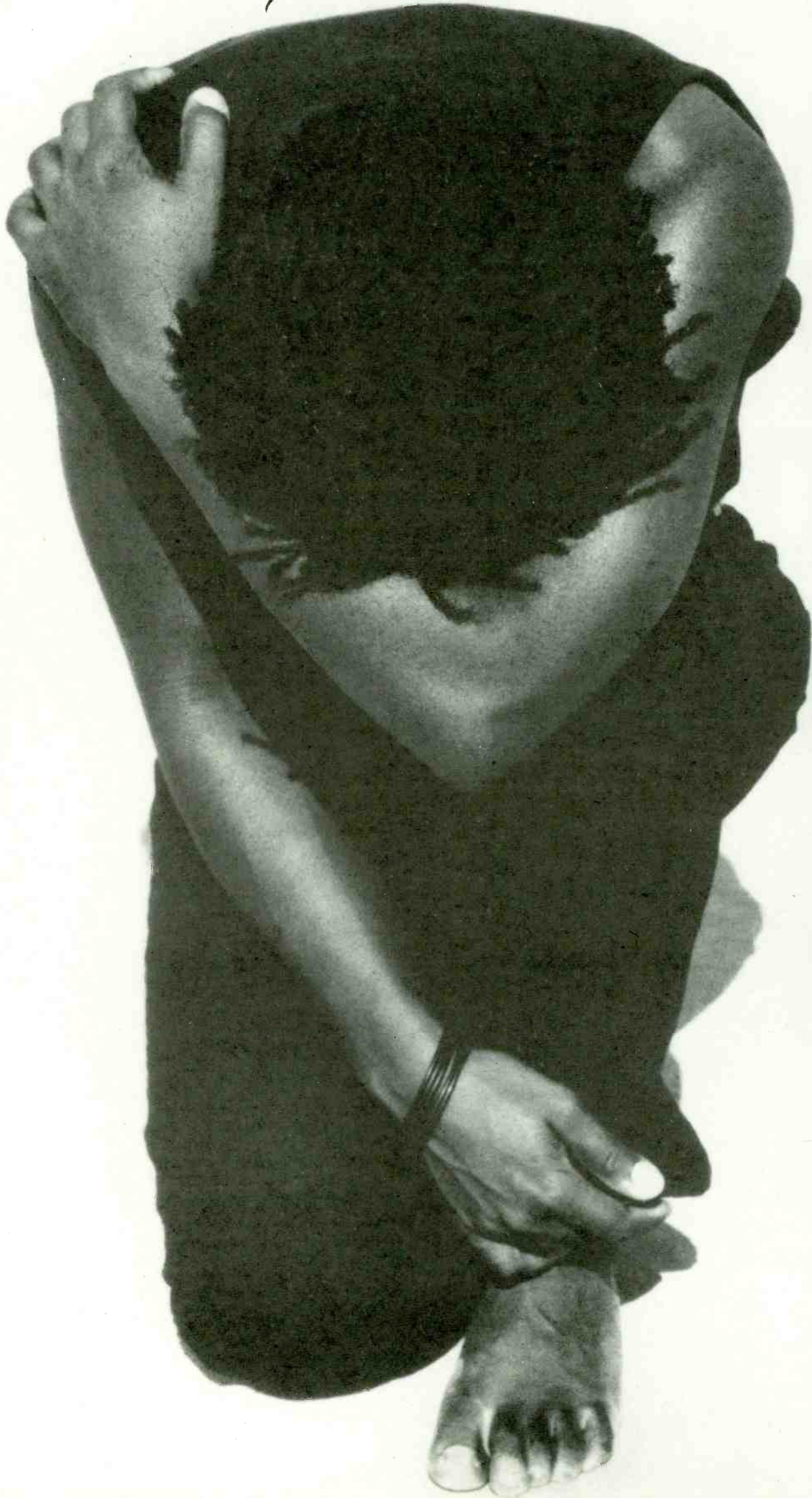
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ARISTA.
WE'VE GOT MOST
OF YOUR
ALBUMS.**



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the new single from her
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WORLDWIDE
SALES OF
CROSSROADS:
5 MILLION

May 20	Houston, TX
May 22	Tempe, AZ
May 23, 24	Los Angeles, CA
May 26	Costa Mesa, CA
May 27	Berkeley, CA
May 28	San Diego, CA
May 31	Morrison, CO
June 2	Kansas City, KS
June 3	Oklahoma City, OK
June 5	Cincinnati, OH
June 6	Columbus, OH
June 7	Noblesville, IN
June 9	E. Troy, WI
June 10	Hoffman Estates, IL
June 12	Buffalo, NY
June 13	Maple, Ontario
June 15	Clarkston, MI
June 16	Cuyahoga Falls, OH
June 17	Columbia, MD
June 19	Atlanta, GA
June 20	Chattanooga, TN
June 24	Philadelphia, PA
June 26	Holmdel, NJ
June 28	Wantagh, NY
June 29	Saratoga Springs, NY
June 30	Manchester, NH
July 2	Lenox, MA
July 3	Mansfield, MA
July 4	Old Orchard Beach, ME

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Produced by David Kershenbaum and
Tracy Chapman for SBK Productions, Inc.
Management: Elliot Roberts



On Elektra Cassettes,
Compact Discs and Records

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Billboard **TOP POP ALBUMS**™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	121	140	27	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
111	111	124	4	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
112	91	85	28	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
113	103	96	11	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
114	99	95	26	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
115	109	97	30	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
116	105	98	33	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
117	113	103	15	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
118	108	117	20	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
119	110	104	19	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
120	114	120	16	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
121	106	112	28	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
122	NEW ▶		1	VAN MORRISON MERCURY 841-970-1 (CD)	THE BEST OF VAN MORRISON
123	NEW ▶		1	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
124	115	115	65	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
125	117	141	5	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
126	127	130	77	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
127	146	164	119	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
128	118	118	12	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
129	125	119	11	THE MISSION U.K. MERCURY 842 251 (CD)	CARVED IN SAND
130	130	128	7	HURRICANE ENIGMA 73577/CAPITOL (9.98) (CD)	SLAVE TO THE THRILL
131	NEW ▶		1	ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD)	HEAD OVER HEELS
132	129	125	6	ERIC JOHNSON CAPITOL 90517 (9.98) (CD)	AH VIA MUSICOM
133	133	148	5	LAURA BRANIGAN ATLANTIC 82086 (9.98) (CD)	LAURA BRANIGAN
134	140	175	3	JOHNNY CLEGG & SAVUKA CAPITOL 93446 (9.98) (CD)	CRUEL, CRAZY, BEAUTIFUL WORLD
135	131	136	66	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
136	122	123	37	RED HOT CHILI PEPPERS ● EMI 92152 (9.98) (CD)	MOTHER'S MILK
137	124	100	11	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
138	119	106	16	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
139	139	142	4	THE LONDON QUIREBOYS CAPITOL 93177 (9.98) (CD)	A BIT OF WHAT YOU FANCY
140	136	121	12	OINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
141	138	133	3	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
142	144	151	48	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
143	172	174	47	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
144	170	182	4	JUDE COLE REPRIS 26164 (9.98) (CD)	A VIEW FROM 3RD STREET
145	134	139	34	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
146	145	165	78	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
147	141	127	7	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
148	173	170	4	THE HOUSE OF LOVE FONTANA 842-293-4 (CD)	THE HOUSE OF LOVE
149	NEW ▶		1	BANGLES COLUMBIA 46125 (CD)	GREATEST HITS
150	151	163	70	JOURNEY ▲2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
151	137	116	25	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
152	126	108	7	SAM KINISON WARNER BROS. 26073 (9.98) (CD)	LEADER OF THE BANNED
153	142	146	41	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."
154	148	144	13	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
155	160	126	18	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	165	166	5	KILLER DWARFS EPIC E 45139 (CD)	DIRTY WEAPONS
157	163	145	18	D-MOB FRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
158	162	132	46	BAD ENGLISH ▲ EPIC OE 45083 (CD)	BAD ENGLISH
159	135	113	42	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
160	161	158	6	THE SILOS RCA 2051-1-R (8.98) (CD)	THE SILOS
161	NEW ▶		1	BRUCE DICKINSON COLUMBIA 46139 (CD)	TATTOOED MILLIONAIRE
162	154	160	7	THE BELOVED ATLANTIC 82047 (9.98) (CD)	HAPPINESS
163	NEW ▶		1	THE SUNDAYS DGC 24277/ROUGH TRADE (9.98) (CD)	READING, WRITING AND ARITHMETIC
164	157	114	8	SOUNDTRACK MOTOWN 6296 (9.98) (CD)	HOUSE PARTY
165	171	—	2	BEATS INTERNATIONAL ELEKTRA 60921 (9.98) (CD)	LET THEM EAT BINGO
166	152	135	11	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
167	149	152	14	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
168	169	147	17	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
169	178	—	2	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
170	NEW ▶		1	YNGWIE MALMSTEEN POLYDOR 843-361-2 (CD)	ECLIPSE
171	167	184	3	KITARO GEFEN 24255* (9.98) (CD)	KOJIKI
172	168	173	25	CHICAGO ● REPRIS 26080 (9.98) (CD)	GREATEST HITS 1982-1989
173	153	131	14	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
174	156	161	34	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
175	159	159	26	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
176	155	155	27	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
177	NEW ▶		1	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
178	NEW ▶		1	SOCIAL DISTORTION EPIC E 46055 (CD)	SOCIAL DISTORTION
179	192	187	3	THE TRAGICALLY HIP MCA 6310 (9.98) (CD)	UP TO HERE
180	181	—	2	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
181	164	149	11	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
182	175	178	8	CRACK THE SKY GRUDGE 4520* (8.98) (CD)	DOG CITY
183	183	—	2	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
184	158	162	14	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
185	NEW ▶		1	OTTMAR LIEBERT HIGHER OCTAVE HOM 7026 (9.98) (CD)	NOUVEAU FLAMENCO
186	143	137	5	COREY HART EMI 92513 (9.98) (CD)	BANG
187	147	157	24	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
188	150	143	35	SINEAD O'CONNOR ● ENSIGN 21612/CHRYSALIS (9.98) (CD)	THE LION AND THE COBRA
189	174	—	2	SLEEZE BEEZ ATLANTIC 82069 (9.98) (CD)	SCREWED, BLUED 'N TATTOOED
190	196	176	10	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL
191	132	122	97	BOBBY BROWN ▲6 MCA 42185 (9.98) (CD)	DON'T BE CRUEL
192	186	177	24	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
193	166	183	10	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
194	184	179	10	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	THE INNOCENCE MISSION
195	191	167	9	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARD WAY
196	182	156	65	WARRANT ▲2 COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
197	187	154	49	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
198	180	188	9	ERNIE ISLEY ELEKTRA 60902 (9.98) (CD)	HIGH WIRE
199	189	193	34	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
200	194	200	13	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 72	Alex Bugnon 131	Digital Underground 24	Hurricane 130	Linear 62	Phantom Of The Opera 127	Sir Mix-A-Lot 121	Randy Travis 116
3rd Bass 114	Ron "C" 183	Billy Idol 19	Billy Idol 19	Little Feat 46	Phantom/Highlights 93	Skid Row 83	A Tribe Called Quest 96
Paula Abdul 12, 52	Calloway 89	The Innocence Mission 194	The Innocence Mission 194	Above The Law 87	Ozzy Osbourne 200	Slaughter 18	Travis Tritt 76
Aerosmith 16	Cher 70	Ernie Isley 198	Ernie Isley 198	Chicago 172	Tommy Page 55	Sleeze Beez 189	Troop 88
After 7 50	Chicago 172	Janet Jackson 4	Janet Jackson 4	Adam Ant 60	Michael Penn 57	The Smithereens 90	The U-Krew 102
Patricia Austin 99	Jane Child 71	Alan Jackson 81	Alan Jackson 81	Bad English 158	Richard Marx 80	Social Distortion 178	UB40 118
The B-52's 25	The Church 74	Joan Jett 168	Joan Jett 168	Bangles 149	Kathy Mattea 86	Soul II Soul 84	Luther Vandross 69
Babyface 29	Eric Clapton 37	Billy Joel 42	Billy Joel 42	Rob Base 151	Paul McCartney 197	Soundtrack	Suzanne Vega 54
Bad English 158	Andrew Dice Clay 48	Elton John 77	Elton John 77	Basia 27	Michel'le 68	Beaches 59	Warrant 196
Bobby Brown 82, 191	Johnny Clegg & Savuka 134	Midnight Oil 36	Midnight Oil 36	Beats International 165	Milli Vanilli 38	House Party 164	Barry White 180
	Jude Cole 144	Quincy Jones 41	Quincy Jones 41	Bell Biv DeVoe 7	The Mission U.K. 129	The Little Mermaid 66	Whitesnake 85
	Phil Collins 14	Journey 150	Journey 150	Regina Belle 97	Lorrie Morgan 155	Pretty Woman 6	Hank Williams, Jr. 167
	Tyler Collins 177	Kaoma 100	Kaoma 100	The Beloved 162	Van Morrison 122	Teenage Mutant Ninja Turtles 13	Willie, Waylon, Johnny & Kris 137
	Shawn Colvin 192	The Kentucky Headhunters 43	The Kentucky Headhunters 43	The Black Crowes 75	Motley Crue 34	Warrant 196	Wilson Phillips 17
	Harry Connick, Jr. 153	Killer Dwarfs 156	Killer Dwarfs 156	Clint Black 33	Alannah Myles 26	Barry White 180	The Winans 95
	Rodney O - Joe Cooley 195	Sam Kinison 152	Sam Kinison 152	Michael Bolton 5	N.W.A. 124	Whitesnake 85	XYZ 187
	Alice Cooper 159	Kiss 115	Kiss 115	Michael Devoe 7	Naje 63	Young And Restless 111	Young M.C. 51
	Cowboy Junkies 65	Kitaro 171	Kitaro 171	Regina Belle 97	New Kids On The Block 32, 56		
	Crack The Sky 182	Lenny Kravitz 176	Lenny Kravitz 176	The Notting Hillbillies 79	Nine Inch Nails 120		
	The Cure 143	L.A. Guns 67	L.A. Guns 67	Sinead O'Connor 1, 188	The Notting Hillbillies 79		
	D-Mob 157	k.d. lang & The Reclines 106	k.d. lang & The Reclines 106	Oingo Boingo 140	Sleeze Beez 189		
	Damn Yankee 30	The Lightning Seeds 109	The Lightning Seeds 109	Original London Cast	Rush 175		
	Taylor Dayne 39				Roxette 58		
	Del Amitri 107				Salt-N-Pepa 47		
	Depeche Mode 9				Joe Satriani 112		
	Bruce Dickinson 161				Seduction 91		
					Ricky Van Shelton 94		
					The Silos 160		
					Carly Simon 49		

DIANE WARREN, WARNER/CHAPPELL ARE ASCAP CHAMPS

(Continued from page 6)

songs "Desire," "Heaven Help Me," "Kissing A Fool," "As Long As You Follow," "Express Yourself," "Forever Young," "Like A Prayer," "Walk On Water," "What I Am," and "Wind Beneath My Wings."

Songwriters who were multiple winners for the survey year were Warren, Wolff, Roland Gift & David Steele, David Gasper & Marcus Lillington, Albert Hammond, Madonna, Richard Marx, George Michael, and Maurice Starr.

Publishers who were multiple winners, aside from Warner/Chappell Music Inc., were EMI April Music Inc.; Virgin Music Inc.; Realsongs; MCA Inc.; Almo Music Corp.; Bleu Disque Music Co. Inc.; Geffen Music; Walt Disney Music Co.; Albert Hammond Enterprises Inc.; Chi-Boy Music; Elliot Wolff Music; Maurice Starr Music; and Webo Girl Publishing Inc.

The legendary songwriting team of Jerry Leiber and Mike Stoller joined ASCAP's Gould in a special presentation honoring 10 ASCAP standards that have been among the most-performed songs over the last decade: "Mona Lisa," "Have Yourself A Merry Little Christmas," "Dancing In The Street," "I Only Have Eyes For You," "Singin' In The Rain," "Blueberry Hill," "Silver Bells," "That's Entertainment," "Rudolph The Red-Nosed Reindeer," and "Orange Blossom Special."

A complete list of winning songs follows. An asterisk indicates a writer not licensed by ASCAP.

ASCAP'S MOST-PERFORMED SONGS

"As Long As You Follow," Eddy Quintela & Christine McVie*, WB Music Corp.; "Baby Don't Forget My Number," Roger D. Dalton (GEMA), Frank Farian (GEMA), & B. Nail (GEMA), MCA Inc.; "Baby I Love Your Way," Peter Frampton, Almo Music Corp. and Nuages Music Ltd.; "Cold Hearted," Elliot Wolff, Elliot Wolff Music and Virgin Music Inc.; "Desire," Bono (PRS), Adam Clayton (PRS), The Edge (PRS), & Larry Mullen (PRS), Warner/Chappell Music Inc.; "Don't Rush Me," Alexandra Forbes & Jeff Franzel, Almo Music Corp.; "Don't Tell Me Lies," David Gasper (PRS) & Marcus Lillington (PRS), Virgin Music Inc.; "Dreamin'," Michael V. Forte, Lisa Montgomery, & Geneva Paschal, Depom Music Inc. and Jobete Music Co. Inc.; "The End Of The Innocence," Don Henley & Bruce Hornsby, Cass County Music Co. and Zappo Music; and "Eternal Flame," Tom Kelly, Billy Steinberg, & Susanna Hoffs*, Billy Steinberg Music and Denise Barry Music.

Also, "Everlasting Love," Howard Jones (PRS), Hojo Global Music; "Express Yourself," Stephen Bray & Madonna, Black Lion Music, Bleu Disque Music Co. Inc., WB Music Corp., and Webo Girl Publishing Inc.; "Fast Car," Tracy Chapman, EMI April Music Inc. and Purple Rabbit Music; "Forever Young," Jim Cregan (PRS), Bob Dylan, Kevin Savigar, & Rod Stewart, Kevin Savigar Music, PSO Limited, Rod Stewart, Special Rider Music, and WB Music Corp.; "Forever Your Girl," Oliver Leiber, Oliver Leiber Music and Virgin Music Inc.; "Giving You The Best That I Got," Randy Holland, Anita Baker*, & Clarence Scarborough*, Eyedot Music; "Good Thing," Roland Gift (PRS) & David Steele (PRS), Walt Disney Music Co.; "Heaven Help Me," George Michael & Deon Estus*, Warner/Chappell Music Inc.; "How Can I Fall," David Gasper (PRS) & Marcus Lillington (PRS), Virgin Music Inc.; "I Don't Wanna Live Without

Your Love," Albert Hammond & Diane Warren, Albert Hammond Enterprises Inc. and Realsongs; "I Remember Holding You," Joe Pasquale, Joe Pasquale Music; "If I Could Turn Back Time," Diane Warren, Realsongs; "If It Isn't Love," Jimmy Jam & Terry Lewis, Flyte Tyme Tunes; and "I'll Always Love You," Jimmy George, Auspitz Music and Lucky-Break.

Also, "I'll Be Loving You (Forever)," Maurice Starr, EMI April Music Inc. and Maurice Starr Music; "I'll Be There For You," Jon Bon Jovi & Richie Sambora, Bon Jovi Publishing, New Jersey Underground Music Inc. and PRI Music Inc.; "(I've Had) The Time Of My Life," John De Nicola, Donald Markowitz, & Franke Previte, Damusic Co. Inc., Donald Jay Music Ltd., Knowckout Music Co., and R U Cyrius Publishing; "Just Because," Sami McKinney, Alexandra Brown*, & Michael O'Hara*, Avid One Music and EMI April Music Inc.; "Kissing A Fool," George Michael, Warner/Chappell Music Inc.; "Kokomo," John Phillips, Michael Love*, Scott McKenzie*, Terrance Melcher*, Honest John Music and Walt Disney Music Co.; "Like A Prayer," Madonna & Patrick Leonard*, Bleu Disque Music Co. Inc., WB Music Corp., and Webo Girl Publishing Inc.; "Look Away," Diane Warren, Realsongs; "Lost In Your Eyes," Debbie

Gibson, Deborah Ann's Music and Walden Music Inc.; "Love Bites," Steve Clark (PRS), Phil Colien (PRS), Joe Elliott (PRS), Robert John "Mutt" Lange (SAMRO), & Rick Savage (PRS), Zomba Enterprises Inc.; "Miss You Like Crazy," Michael Masser, Preston Glass*, & Gerry Goffin*, Prince Street Music; and "My Heart Can't Tell You No," Simon Climie (PRS) & Dennis Morgan*, Chrysalis Music.

Also, "My Prerogative," Bobby Brown & Gene Griffin*, Bobby Brown Music and MCA Inc.; "Never Tear Us Apart," Andrew Farriss (APRA) & Michael Hutchence (APRA), MCA Inc.; "One Good Woman," Peter Cetera & Patrick Leonard*, Fall Line Orange Music; "One Moment In Time," John Bettis & Albert Hammond, Albert Hammond Enterprises Inc. and John Bettis Music; "Real Love," Andre Cymone & Jody Watley*, EMI April Music Inc. and Ultrawave Music; "Right Here Waiting," Richard Marx, Chi-Boy Music; "Rock On," David Essex (PRS); "Satisfied," Richard Marx, Chi-Boy Music; "Second Chance," Jeff Carlisi, Max Carl*, Calvin Curtis*, Rocknocker Music Co.; "She Drives Me Crazy," Roland Gift (PRS) & David Steele (PRS), Virgin Music Inc.; "Simply Irresistible," Robert Palmer, Bungalow Music; "Stand By Me," Jerry Leiber, Mike Stoller, & Ben E. King*,

Leiber-Stoller Songs Inc.; "Straight Up," Elliot Wolff, Elliot Wolff Music and Virgin Music Inc.; and "Sweet Child O' Mine," Steven Adler, Duff McKagan, Axl Rose, Slash, & Izzy Stradlin, Guns N' Roses Music.

Also, "Thinking Of You," Russell De Salvo, Sa-fire, & Bob Steele, Cutting Records Music; "This Time I Know It's For Real," Donna Summer, Matthew Aitken*, Michael Stock*, & Peter Waterman*, Sweet Summer Night Music; "Toy Soldiers," Martika & Michael Jay*, Famous Music Corp. and Tika Tunes; "Walk On Water," Jesse Harms, Geffen Music, Thornwall Music, and WB Music Corp.; "What I Am," Brandon Aly, Edie Brickell, John Bush, Brad Houser, & Kenneth Withrow, Edie Brickell Songs, Enlightened Kitty Music, Geffen Music, Strange Mind Productions, WB Music Corp., and Withrow Publishing; "What's On Your Mind (Pure Energy)," Paul Robb & Kurt Vallaquen, Inso Music and T-Boy Music Publishing Inc.; "Wild Thing," Matt Dike, Michael Ross, Anthony Smith, & Marvin Young, Varry White Music; "Wild, Wild West," Johnnie Christo (PRS), John Holliday (PRS), Moss Shapiro (PRS), Trevor Steel (PRS), & Milan Zekavica (PRS), Colgems-EMI Music Inc. and Virgin Music Inc.; "Wind Beneath My Wings," Jeff Silbar & Larry

Henley*, WB Gold Music Corp.; "You Got It," Jeff Lynne, Tom Petty, & Roy Orbison*, Gone Gator Music and EMI April Music Inc., and "You Got It (The Right Stuff)," Maurice Starr, EMI April Music Inc. and Maurice Starr Music.

ASCAP'S MOST-PERFORMED STANDARDS

For the period Oct. 1, 1979, to Sept. 30, 1989. "Blueberry Hill," Al Lewis, Vincent Rose, & Larry Stock, Chappell & Co. and Sovereign Music Co.; "Dancing In The Street," Marvin Gaye & Ivy George Hunter, Jobete Music Co. Inc.; "Have Yourself A Merry Little Christmas," Ralph Blane & Hugh Martin, EMI Feist Catalog Inc.; "I Only Have Eyes For You," Al Dubin & Harry Warren, Warner Bros. Inc.; "Mona Lisa," Ray Evans & Jay Livingston, Famous Music Corp.; "Orange Blossom Special," Ervin T. Rouse, MCA Inc.; "Rudolph The Red-Nosed Reindeer," Johnny Marks, St. Nicholas Music Inc.; "Silver Bells," Ray Evans & Jay Livingston, Paramount Music Corp.; "Singin' In The Rain," Nacio Herb Brown & Arthur Freed, EMI Robbins Catalog Inc.; and "That's Entertainment," Howard Dietz & Arthur Schwartz, Chappell & Co.

All standards listed above have not yet previously received awards in this category.

SUNCOAST RISES TO SELL-THROUGH-ONLY CHALLENGE

(Continued from page 1)

tal [investment] into the sell-through-only business, vs. music, we wouldn't do it."

Nonetheless, Musicland will continue its aggressive rollout because "we are betting on the future of the video sell-through business," Ross says. "If high growth and better margins don't come, this is not a profitable strategy."

Sell-through will move \$2.9 billion in sales this year, an 81% increase over 1988's total of \$1.6 billion, according to a prediction made by the New York-based International Tape/Disc Assn. The discount department store industry currently dominates the sell-through business, achieving nearly 42.3% of total sales, according to Paul Kagan Associates in Carmel, Calif.

Ross says Musicland officials "think sell-through will continue to grow very fast. The question is who will get the [growth]," the department stores, the video retailers, or sell-through-only stores?

Ross declines to reveal Suncoast's sales volume. Last year, Suncoast eked out a profit because a lot of its overhead expenses were borne by the parent. This year, those expenses will be included in Suncoast's numbers, which will make it harder to achieve a profit. But Ross says Suncoast again should be marginally profitable if this Christmas duplicates last year's strength.

David Bolotsky, an analyst with Goldman Sachs, says the sell-through-only concept is a "legitimate business," and endorses Musicland's continued investment in Suncoast.

The typical Suncoast stores occupy about 2,500 square feet in upscale, enclosed regional malls. The chain's expansion so far takes in 28 states, with its largest presence in California, where it has 13 stores, and Pennsylvania, containing 12 units. Other states with a decent penetration include Minneapolis, which has eight units; New Jersey and Michigan, each with seven; and Virginia, Texas, and Wisconsin, each with five.

Some industry observers suggest Musicland's and Trans World's thrusts into sell-through stores may be a real-estate play. The strategy, according to those observers, helps the two chains to lock up valuable

mall space, hotly competed for among home entertainment retailers. But Eugster says that suggestion is without merit.

The concept's uniqueness, however, is winning friends among shopping center developers, including two of the largest in the business—Melvin Simon & Associates in Indianapolis and the Hahn Co. in San Diego.

Jerry Munson, Simon's senior leasing agent, says, "Suncoast offers a different product line than other retailers in the mall. We are putting them in most of our centers because they are unique." Hahn's VP of operations and leasing, Greg Beyer, echoes Munson, saying, "From a developer's point of view, [Suncoast] offers a new merchandising category."

Munson adds, "Suncoast presents a real nice-looking store that is appealing to the customer. It's a store that leads the customer in, and it's merchandised in such a way that it's easy for the shopper to browse."

The stores, which use dramatic red neon to accentuate black and gray walls and floors, feature as many as 10 monitors playing the same movie.

About 75% of Suncoast's sales volume comes from video sell-through, with the remaining revenue generated by accessories—mainly Hollywood-inspired merchandise, such as apparel and plush toys. Items that coincide with current hit movies "sell in the tons," according to Ross.

Of the video component—which takes in some 6,500 titles—movies and nontheatrical releases comprise 65% of unit sales, while musical long-forms garner 10%.

Breaking out sales volume by current product vs. catalog, Eugster reveals that Suncoast's top 50 selling items in the week ended May 12 accounted for 20% of unit sales while catalog snared 80%. That contrasts with the company's music stores, where the top 50 cassette titles generated 27% of sales.

Although Suncoast is counting on catalog to grow stronger, "as a general rule, we are pleased with that component of the business," Eugster says. "But we would like a more even flow of hit product."

One VP with a major studio expressed concern that video sell-through's gross margin may not be

enough to support sell-through-only stores, and suggests that the accessory component of the merchandising mix is really driving the store's profits.

But Eugster says Suncoast's profitability depends on sell-through. On the other hand, he adds that he would like to see gross margin improve. "Margins are still pretty low compared to music," Ross says. "Suncoast is about 4% less" than the company's music stores.

According to company papers filed with the U.S. Securities and Exchange Commission, the company's gross margin for the year ended Dec. 31, 1989, was 41.5%.

"We are hoping that studios will do more work to make sell-through more profitable," Ross says.

"Overall, we are pleased with the studio support over the time we have been doing this," he says. "We get good fill on orders" and advertising is

there.

Eugster says he is happy with studios' pricing but criticized the rapid reduction in catalog pricing. "A title comes out and goes from \$24.95 to \$19.95 to \$14.95 too quickly. Also, we think the \$14.95 is too low."

Suncoast videos average about \$17. Like music retailers operating in malls, Suncoast is not price-aggressive. Discount department stores, which generally use hit product as loss leaders, tend not to locate in malls, preferring strip-center locations.

While Eugster says he would be happy to be the sole sell-through-only merchandiser, he says one of the benefits of Trans World's entree into the business is that it will help with consumer education. Suncoast's main form of advertising, through a quarterly hand-out catalog, also is aimed at educating the consumer about the sell-through-only business by focusing on catalog titles.

SAMMY DAVIS JR. DIES AT 64

(Continued from page 8)

The following year, Davis, again on Decca, scored what would be his biggest success until 1972. He reached the No. 9 slot with Johnny Mercer's "Something's Gotta Give," introduced by Fred Astaire in the film comedy "Daddy Long Legs."

After just missing the top 10 with "I Gotta Be Me" in 1968—his label now was Reprise, founded by his Rat Pack pal Frank Sinatra—Davis defied rock'n'roll's hold on the singles chart in 1972 with his only No. 1 single: his MGM recording of "Candy Man," from the film "Willy Wonka And The Chocolate Factory." Davis' singles-chart career ended the same year with another MGM recording, "The People Tree," that barely made the listing at No. 92.

Besides chart songs, Davis had career signature material, including "Mr. Bojangles" and "What Kind Of Fool Am I?"

In 1956, Davis, already a major star on TV, conquered the Broadway stage in "Mr. Wonderful." The show's storyline was a mere shell for Davis' manifold skills, although its title song and "Too Close For Comfort" emerged as standards. In 1959,

Davis got the role of Sportin' Life in Samuel Goldwyn's immensely popular film version of "Porgy & Bess," whose soundtrack was a best seller for Columbia Records.

Davis' other films included a musical/gangster effort, 1964's "Robin And The Seven Hoods," with Sinatra and other Rat Pack figures, and a part in an unsuccessful film version of "Three Penny Opera." Also in 1964, Davis triumphed in the musical version of Clifford Odets' classic play "Golden Boy," whose original-cast album appeared on Capitol Records. In 1968, Davis was featured in the film version of the hit Broadway musical "Sweet Charity" (Decca).

Appropriately enough, Davis was a narrator in the 1985 film "That's Dancing!," a collection of classic dance routines in film musicals.

His final film appearance was in 1989's "Tap," a salute to tap dancing. Davis had ownership of many of his master recordings, and in recent years they have been issued on CD, under Davis' supervision, by Marshall Blonstein's Digital Compact Classics (DCC) label.

**Warner/Chappell
Canada continues
to build its roster
with the signing of
dance/rap producers
... see page 35**

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	10	HOLD ON SBK 07322	◆ WILSON PHILLIPS 1 week at No. 1
2	6	8	5	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS
3	2	2	9	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
4	4	5	6	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
5	5	3	13	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
6	1	1	10	THIS OLD HEART OF MINE ◆ ROD STEWART/RONALD ISLEY WARNER BROS. 4-19983	
7	9	14	8	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
8	10	11	9	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
9	8	6	12	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
10	15	19	6	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
11	16	21	4	WHEN SOMETHING IS WRONG WITH MY BABY L. RONSTADT ELEKTRA 4-64968	
12	7	7	11	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
13	13	16	7	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
14	11	9	12	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
15	14	12	18	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
16	19	22	7	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
17	12	10	11	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
18	21	28	4	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
19	22	29	6	THROUGH THE TEST OF TIME GRP 3032	◆ PATTI AUSTIN
20	24	31	5	I WANNA BE RICH SOLAR 4-74005/EPIC	◆ CALLOWAY
21	17	13	14	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
22	20	17	24	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
23	25	34	5	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	◆ BILLY JOEL
24	18	15	15	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
25	32	—	2	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
26	36	40	3	DARE TO FALL IN LOVE CHARISMA 4-98971	◆ BRENT BOURGEOIS
27	34	38	4	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA
28	23	18	19	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
29	35	39	5	BABY, IT'S TONIGHT REPRISE 4-19869	◆ JUDE COLE
30	26	30	9	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	◆ QUINCY JONES
31	27	23	17	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
32	39	43	3	DRIVING ATLANTIC 4-87983	◆ EVERYTHING BUT THE GIRL
33	28	27	24	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
34	31	26	17	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
35	33	25	16	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
36	38	44	3	CRYING IN THE CHAPEL CAPITOL 44517	◆ PETER BLAKELEY
37	NEW	—	1	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	MICHAEL BOLTON
38	43	—	2	READY OR NOT VIRGIN 7-98995	◆ AFTER 7
39	37	36	6	WHIP APPEAL SOLAR 4-74007/EPIC	◆ BABYFACE
40	30	24	14	HOW 'BOUT US RCA 9163	◆ GRAYSON HUGH & BETTY WRIGHT
41	NEW	—	1	(IT'S THE) SAME OLD LOVE MOTOWN 2046	◆ SMOKEY ROBINSON
42	29	20	15	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
43	48	—	2	THIS & THAT RCA 9180	◆ MICHAEL PENN
44	40	41	27	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADA O WATANABE/PATTI AUSTIN
45	NEW	—	1	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
46	41	46	4	IF YOU REMEMBER ME ARISTA 9948	BARRY MANILOW
47	47	—	2	STRAIGHT FROM MY HEART CYPRESS LP CUT/A&M	MICHAEL DAMIAN
48	42	47	16	BODYGUARD WARNER BROS. 7-19997	◆ BEE GEES
49	45	42	20	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
50	46	48	28	SACRIFICE MCA 53750	◆ ELTON JOHN

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

BMG INT'L SPONSORS FIVE-DAY MEET IN ARIZONA

(Continued from page 6)

DAT or a similar new medium accounting for the remaining 9%, and vinyl LPs totally out of the picture.

Regarding that projection, BMG's Gassner says, "Our policy is very much that, as long as there is demand for a certain type of product, we will for reasonable prices supply them—provided we can make money. In other words, we have no intentions to 'kill' an LP or 'kill' a music cassette. Only if there is not enough demand, only if we cannot really manufacture and produce it for a price level which we think we should have—only then will we stop."

BMG is also looking to move more than a million units of music video during the 1990-91 business year, only one year after the establishment of BMG Video.

A special emphasis was placed on the local acquisitions of talent pools and repertoire, a point which Gassner says is a priority for BMG International. Though no particular target companies were mentioned at the Scottsdale meet, Gassner says, "What I always say is that if there is strategic opportunity in a given country to being associated or acquiring part or 100% of a local activity, which is based very much on local repertoire development, we should go after these people."

Gassner also pointed out the increased crossover of non-U.S. or non-U.K. artists in the worldwide music market, one more reason why the company is encouraging acquisitions

of local repertoire. "There is more international cross-border repertoire coming up," he says, "And I think we're probably ahead of our competitors in exploiting them to the full strength." Adds Gassner: "What we're really saying is: Listen, we see so many encouraging results, let's go even further."

If any particular weakness of BMG's recent performance was discussed during the conference, Gassner says, it would have to be the "difficult year for our U.K. and U.S. companies as far as repertoire supply is concerned. But that will change, and we will be back into probably a better situation than we currently are. I have time for that," he adds,

"because as you know, in the record business, there's sometimes a period when you're just not as hot as you usually are."

Also present at the meet were RCA Records president Bob Buziak and Arista president Clive Davis, each of whom gave presentations of upcoming label releases. Buziak's presentation included product from Lita Ford, A'me Lorain, Boy Meets Girl, and Marti Jones, among others. Davis played an unfinished snippet from the upcoming album by Whitney Houston—whom he called "the greatest singer alive today"—as well as tracks by Arista acts Kiara, the Jeff Healey Band, and new artists Every Mother's Nightmare.

NIMBUS, A&M END DISTRIBUTION TIES

(Continued from page 6)

Antony Smith, as sales and distribution head, will run the domestic operation. Sharon Korot remains as marketing and promotion manager, and Roy Coates retains his post as retail marketing manager.

Fulfillment will be handled through the Nimbus CD manufacturing plant in Ruckersville, Va., where product warehousing facilities are being set aside.

Nimbus hopes to release its first product under the new plan in June, although technical details may delay that goal for a month. It must, for example, remove all references to A&M

from packaging and disks.

Because of earlier delays in new product promotion, due largely to the transfer of A&M product from BMG Distribution to PolyGram Group Distribution, Nimbus views the new set-up as a label relaunch.

More than 200 Nimbus titles were released through A&M during its contract tie. These will gradually be picked up by Nimbus directly as A&M stocks diminish.

A&M's Smith says he has no plans at this time to seek a label replacement for Nimbus. A&M also distributes Delos and Denon. IS HOROWITZ

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	VOGUE SIRE 7-19863/WARNER BROS.	MADONNA
2	3	ALRIGHT A&M 1479	JANET JACKSON
3	2	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
4	5	POISON MCA 53772	BELL BIV DEVOE
5	4	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
6	9	OOH LA LA (I CAN'T GET OVER YOU) COLUMBIA 38-73211	PERFECT GENTLEMEN
7	7	READY OR NOT VIRGIN 7-98995	AFTER 7
8	6	LOVE CHILD ATCO 7-98983	SWEET SENSATION
9	8	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
10	12	THE HUMPTY DANCE TOMMY BOY 7944	DIGITAL UNDERGROUND
11	15	ALWAYS AND FOREVER SELECT 2014	WHISTLE
12	13	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
13	22	HOLD ON ATLANTIC 7-87984	EN VOGUE
14	18	TURTLE POWER SBK 07325	PARTNERS IN KRYME
15	—	STEP BY STEP COLUMBIA 38-73343	NEW KIDS ON THE BLOCK
16	21	NOTICE ME Geffen 4-19946	NIKKI
17	10	I WANNA BE RICH SOLAR 74005/EPIC	CALLOWAY
18	19	NICETY RUTHLESS 7-98980/ATCO	MICHEL'LE
19	14	ALL THAT GLITTERS ISN'T GOLD CAPITOL 44545	THE COVER GIRLS
20	20	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND
21	—	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN
22	24	MENTIROSA CAPITOL 44533	MELLOW MAN ACE
23	23	SITTIN' IN THE LAP OF LUXURY WTG 31-73266/EPIC	LOUIE LOUIE
24	—	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
25	17	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
26	28	THE POWER ARISTA 2013	SNAP
27	—	GIRLS NIGHT OUT RCA 9174	TYLER COLLINS
28	16	DON'T WANNA FALL IN LOVE WARNER BROS. 4-19933	JANE CHILD
29	30	COUNTING THE DAYS ATLANTIC 4-87898	JOEY KID
30	29	THAT'S THE WAY OF THE WORLD FFRR 886 980-4/POLYDOR	D-MOB WITH CATHY DENNIS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
2	2	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
3	4	COMING OF AGE WARNER BROS LP Cut	DAMN YANKEES
4	3	WHAT IT TAKES Geffen 4-19944	AEROSMITH
5	7	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
6	6	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
7	9	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
8	11	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
9	13	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART WITH RONALD ISLEY
10	16	HOLD ON SBK 07322	WILSON PHILLIPS
11	5	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
12	18	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
13	17	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
14	10	THE HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
15	8	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
16	19	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
17	20	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
18	15	ROOM AT THE TOP MCA 53679	ADAM ANT
19	14	HOW CAN WE BE LOVERS COLUMBIA 38-73257	MICHAEL BOLTON
20	12	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
21	22	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
22	—	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
23	21	THE WAY IT IS Geffen 4-19948	TESLA
24	23	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
25	25	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
26	—	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
27	26	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
28	28	DEADBEAT CLUB REPRISE 4-19938	THE B-52'S
29	27	THIS & THAT RCA 9180	MICHAEL PENN
30	24	FOREVER MERCURY 876 716-7	KISS

Products with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

Nintendo Sues Conn. Retailer

Similar Suit Imminent in Chicago

BY CHRIS MORRIS

LOS ANGELES—Continuing its assault against the rental of unauthorized versions of its video games, Nintendo of America has filed a suit against an Old Saybrook, Conn., retailer for copyright and trademark infringement.

A Nintendo spokesperson says that similar action is imminent against retailers in the Chicago area, but at press time the company's filing was not available, and Nintendo would not specify the number, names, or locations of the targeted retail outlets.

The latest Nintendo action follows filings against retailers in Minnesota, Florida, California, and Canada (Billboard, April 21 and 28). The suits all charge that the defendants rented or sold either unauthorized imported cartridges of existing Japanese Nintendo games or counterfeits.

On May 11 in Canadian Federal Court, Nintendo won an interlocutory injunction restraining the defendants in the suit there from selling, leasing, manufacturing, or distributing unauthorized game cartridges.

Under a "John Doe" provision of Canadian law, the original suit, filed April 12, has since been amended, and 75 additional individuals and retail outlets, located in eight Canadian provinces, are now listed in the Canadian infringement suit.

"They are now defendants as much as the original guys were," says Michael J. Penman, Nintendo's Canadian attorney.

The Connecticut action alleges that the Ultimate Game Club, its sister company 1 (800) Toy-Club, and owner Keith Taruski have sold or distributed unauthorized cartridges of such copyrighted Nintendo games as Donkey Kong, Mario Brothers, Super Mario Brothers, Duck Hunt, Excitebike, Doki Doki Panic, Wild Gunman, and Popeye.

The suit charges the retailer with copyright and trademark infringement; unfair competition and false designation of origin; violation of the trademark counterfeiting act and the state unfair trade practices act and anti-dilution statute; and Connecticut common law trademark infringement.

(Continued on next page)

VSDA: 1.7% OF HOME VIDS HAVE DEFECTS

(Continued from page 5)

The study involved 12 retail companies, representing 80 retail locations. Fifty-one titles were included, representing all major program suppliers, and all major duplication houses that had new releases out in November and December 1989. The titles were tracked through February 1990.

In all, 29,242 cassettes were tracked over the four months.

Participating retailers had been provided a checklist by VSDA that included various categories of defect or damage. As problems developed, each tape was assigned to a category. The categories were devised by the Terms and Definitions Subcommittee of the VSDA Committee on Defects.

The three largest categories of problems were lines in the picture (comprising 25.9% of problems), audio problems (15.7%), and tracking problems (14.3%). All were classified as "manufacturer related."

The next three leading problem areas were twisted tape (8.0% of problems), other (7.8%), and broken tape (7.6%). Those three categories were classified as representing a combination of customer-inflicted and manufacturer-related problems.

Other problems classified as manu-

facturer-related included picture drop out (5.2%), incomplete picture (3.4%), tape was blank (3%), flaking or shredding in shell (2%), and tape in cassette does not match label (0.4%).

Other problems attributed to a combination of manufacturer defects and customer-inflicted damage included tape-edge damage (3.6%) and broken door or flap (2.8%).

Tapes that were returned after customers had recorded over all or

part of the original program comprised 0.2% of problem cassettes.

Tapes that turned up damaged or defective had rented an average of 18 times before breaking down, according to the study. Sell-through cassettes comprised 31.9% of defectives.

The number of problem tapes reported was highest in December, but was fairly evenly spread over the four months of the study.

PAUL SWEETING

DISNEY & GOODTIMES PLAN 'PETER PAN' VIDEOS

(Continued from page 5)

Aug. 21, warehouse ship date is Sept. 17, will-call date is Sept. 18, and the nationally advertised availability date is Sept. 21.

Disney will remove "Peter Pan" from distribution April 30, 1991, along with "The Little Mermaid." Last year's fourth-quarter releases "Bambi" and "Who Framed Roger Rabbit" were removed from distribution April 30, 1990.

The 1960 "Peter Pan" is GoodTimes' first acquisition under its Platinum label. The title will be duplicated in the standard-play mode and will also be available on laserdisk and in

8mm.

Its release on video will coincide with the 30th anniversary of the original broadcast of the NBC production, which was based on the 1954-55 Jerome Robbins-directed Broadway play, also starring Mary Martin.

GoodTimes will withdraw its version of "Peter Pan" from the market at the end of February 1991. A portion of GoodTimes' sales will be donated to the Hospital for Sick Children in London, which owns the rights to the original story under a bequest from its author, Sir James Barrie.

PAUL SWEETING

BLOCKBUSTER LOOKS BEYOND VIDEO RETAIL

(Continued from page 1)

franchisees will open another 240 outlets. More than \$200 million has been earmarked for capital expansion.

On March 31, the end of the first quarter, Blockbuster had \$21.4 million in cash and equivalents. In addition, it has used only \$5 million-\$10 million of the \$125 million line of credit obtained last year, Berrard said. And, a public offering of debt securities known as Lyons (liquid yield option notes) raised about \$90 million for the company.

Company spokesman Wally Knief said, "We see no need for new equity or borrowings."

The Blockbuster chain of video superstores has grown from 133 at the end of 1987 to 415 one year later to 1,211 on April 27 this year.

The company also has plans to increase its presence in foreign countries this year. Saad Nadhir, VP for international development, said there are now 63 stores outside the U.S.—20 in the U.K., 42 in Canada, and one in Guam. This year, according to Nadhir, 20-30 new stores will open in the U.K., and 12 in Canada.

Nadhir also said franchising agreements are expected this year in Mexico, Australia, and Spain, and added that there is "a substantial amount of discussion" in other countries.

Blockbuster's systemwide revenues (from franchised as well as company stores) last year were \$663 million, a 133% increase from the previous year. Company revenues in 1989 were \$402 million, a 124% yearly rise. Net income went up 153% to \$44.2 million.

As the nation's largest video retail chain, Blockbuster's market share is 6%-7% of the total U.S. home video industry, according to the company. Huizenga said a goal for 1990 is to increase that share to 10%-11%. Paul Kagan Associates has projected a 15% increase in total revenues industrywide from home video rentals and sales this year, to \$10.6 billion.

"We have a twofold mission," said Huizenga. "We want our share of the industry's growth. And, we want to increase our market share."

Huizenga's comments came after an upbeat annual meeting held at a theater near the company's headquarters in Fort Lauderdale and attended by about 900 shareholders, analysts, franchisees, company employees, and media representatives. When the curtain rose, the stage revealed a replica of a Blockbuster store with people milling about inside. After some speeches by top executives, there were videoclips that

previewed new movies, the company's television commercials, and promotional campaigns.

Three noncontroversial proposals were passed without dissension, and there were no questions from shareholders during the portion of the meeting set aside for comments.

Shareholders interviewed at random after the meeting expressed satisfaction with the earnings growth of the company, the appreciation in the value of their stock, and the fitness of management.

Company executives at times seemed defensive about criticism that has been directed toward Blockbuster by Wall Street and in the busi-

ness press. The narrator of a video presentation said the company's impressive revenue and profit gains should "silence any critics."

The biggest criticisms of Blockbuster have been the volatility of its stock, its methods of accounting, and its rapid new-store expansion.

But many Wall Street analysts are now bullish about the stock, although they say it may continue to show signs of volatility in its up-and-down price fluctuations. These analysts also believe that the pace of new-store growth can be achieved without straining the company's financial resources or management.

Moreover, the accounting-method

issue has been largely defused. It was raised at last year's annual meeting with the simultaneous release of a critical report by Bear Stearns & Co. At the end of this year's first quarter, Blockbuster changed the schedule of amortizing, or depreciating, hit videocassettes to one year from three years. The Bear Stearns report had said the three-year period was too long and that it artificially boosted quarterly earnings.

The price of Blockbuster's stock was unchanged in New York Stock Exchange trading on the day of the annual meeting, closing at \$20.75 a share. The 52-week price peak is \$21.625.

Vestron U.K. Acquired By HTV Group

TV Contractor Pays \$11.2 Mil For Vid Distrib

BY ADAM WHITE

LONDON—Vestron U.K., the British arm of Vestron Inc., has been acquired by the HTV Group, the independent television contractor for Wales and western England.

The deal, clinched through subsidiary company HTV International (HTVI), is priced at \$11.2 million cash (at an exchange rate of \$1.68 to the pound sterling). The agreement includes certain assets owned by Vestron Inc.'s U.K. subsidiaries—Vestron Pictures and Vestron Video—together with a U.K. distribution license covering Vestron Inc.'s current U.K. video library, with individual expiration dates of up to 10 years.

Among the assets acquired are \$2.2 million in videotape stock, \$202,000 in fixtures and fittings, the license for distribution rights at \$7.7 million, and a payment of \$1 million for business, name, and good will. These are subject to a completion audit.

Vestron U.K., established in 1984,

is a leading independent home video distributor here. It has scored in the U.K. with such major theatrical titles as "Buster," "Young Guns," and "Dirty Dancing." The first two were bought from independent producers.

The acquisition will also enable HTV to distribute its own repertoire

'This acquisition is in line with HTV's film, TV, and video plans'

of theatrical movies in the U.K. Forthcoming titles include "King Of The Wind," "The Last Butterfly," and "Eminent Domain," co-produced with Arama Entertainment of the U.S.

No significant profit figures are available concerning Vestron U.K., because the business was historically paid commission income by Vestron Inc. only for the sales it made under an intragroup pricing formula. An HTV statement says indepen-

dent verification of the value of the film and video rights has been sought, and that the group is satisfied their value is not less than the sum being paid.

Vestron U.K.'s management team and other staff will be joining HTV, and five key executives have agreed to three-year service contracts to expire July 31, 1993.

The acquisition is part of HTV's diversification plan to reduce reliance on independent TV advertisement revenue, which has stagnated due to prevailing economic conditions and is expected to dip further.

Comments HTV Group chief executive Patrick Dromgoole: "This acquisition is in line with HTV's objective of developing a fully integrated television, theatrical, and video production and distribution business. The capacity of the former Vestron management to analyze world markets for film and video will complement HTV's experience in the TV market and enable it to develop its theatrical and video businesses, particularly in Europe."

IVE EXTENDS MCA DISTRIBUTION PACT

(Continued from page 5)

story, this page].

In the wake of the new agreement with MCA, IVE will be more than doubling its own distribution staff, adding at least seven people, according to the spokesperson. IVE also maintains a 14-person sales staff, which will remain in place.

Although moving all sales functions to IVE will alter the economics of the deal for MCA, the renewal leaves in place a major component of MCA's strategy of increasing its market share by distributing outside lines. In addition to handling MCA/Universal Home Video prod-

uct, MCA Distributing Corp., a division of MCA Records, now handles product for IVE and Rhino Home Video.

Under a recently completed deal, MCA will begin distributing some product from Rabbit Ears Productions, a Connecticut-based children's video producer. Beginning in 1991, MCA will handle Rabbit Ears' We All Have Tales titles, a collection of narrated folk tales.

John Burns, executive VP for MCA Distributing, declined comment on the impact of giving up sales responsibilities for IVE's product.

LOUISIANA HOUSE OKS MANDATORY LABELING BILL

(Continued from page 1)

it is heard on the Senate side. Representatives of both organizations acknowledge they are concerned about the progress of the bill.

The bill, H.B. 154, was voted 9-0 out of the House Administration and Criminal Justice Committee May 10 despite hastily arranged RIAA and NARM lobbying efforts, and the widely publicized announcement of the industry's voluntary uniform parental guidance sticker the day before (Billboard, May 19).

The legislation was introduced March 14 by Ted Haik, a Democrat representing the 49th district. RIAA deputy general counsel Ann Neal characterizes Haik as an energetic, aggressive lawmaker with a conservative agenda and a recent legislative history that includes anti-abortion, obscenity, and concert-noise restriction bills.

"He went at it full steam ahead," says Neal, who attended and testified at the committee hearing. "He said the industry is motivated by greed and all but called the legislators in the other states wimps for offering to withdraw their bills to see if the voluntary effort works."

Haik points out that his bill, if passed, would have an effective date of 1992. "If the industry does right," he says, the bill will be voided.

Haik calls the legislation "pro-RIAA," saying he is "going after [the National Assn. of Independent Record Distributors] and its outlaw labels because they haven't signed on with the RIAA agreement. Those labels are the ones with all the trash lyrics, so we're going to force them into the RIAA [agreement] or else they won't be selling their records in the state of Louisiana."

John Mitchell, NARM legislative counsel in Washington, D.C., who has coordinated lobbying efforts nationwide, says the local lobbyist hired by NARM "filled [Haik] in on the voluntary agreement, the new sticker, the constitutional problems, [and] the actions of the legislators in the other states, but [Haik] didn't want to hear any part of that."

Haik says he disagrees with those who say there are constitutional problems with the bill. He adds that he hopes "the industry comes through on its promises, but this isn't the first time they've held a press conference making promises on this labeling business."

Mitchell says Haik, after listening to the lobbyist's presentation, concluded that "the only way the industry's going to do anything is for legislators to keep the pressure on."

Mitchell says H.B. 154 "outright prohibits the sale and display" of state-targeted albums to minors, and sets up fines and jail terms for store clerks, store owners, distributors, and manufacturers who sell the albums—stickered or not—to those under 18 years old.

Penalties for first offense are \$1,000-\$2,000 and/or up to one year in jail. Repeat offenders could face \$2,000-\$5,000 fines and up to three years in jail, according to Mitchell.

Officials at NARM and RIAA say they intend to utilize the time it takes for the bill to be sent to the Senate to more fully inform legislators of the dangers in the bill and to educate them of industry efforts. Local lobbyists, for their part, are trying to have the bill sent to "a more sympathetic committee," according to Neal and Mitchell.

Utah Rep Suggests RIAA Sticker Is Not Enough

WASHINGTON, D.C.—Rep. Howard Nielson, R-Utah, introduced a nonbinding "sense of the Congress" resolution May 10 suggesting that the industry offer a "disclosure system" of providing lyrics to parents in addition to the announced industry voluntary efforts to provide a parental warning sticker on explicit albums (Billboard, May 19).

Nielson, whose one-minute remarks appeared in the Congressional Record, said that while the announcement of a standardized voluntary sticker "is a great stride forward, it is by no means the end of the journey." He added that "the position of the logo could be better located as a flag of warning," and that a "means of knowing of what we are being warned" should be a part of the industry's efforts.

The Congressman made no outright suggestion that federal lawmakers might otherwise intervene, but closed his remarks by asking lawmakers to "urge the recording industry to give us the tools to monitor" the lyrics in pop music.

A representative for Nielson plays down the threat of federal "monitoring," and says that other than the suggestion to "somehow provide lyrics so that parents can see them," the legislator "applauds" industry efforts, and that "if the bottom-right position of the warning sticker is engraved in stone, so be it," because "one would probably lift the album out of the bin and look at it."

Jay Berman, president of the Recording Industry Assn. of America, issued a three-page statement of "vigorous opposition" to the resolution.

"We have fought legislation at the state level, and we will defend our industry at the federal level if necessary. The government should not attempt to assume responsibilities that belong solely to parents," Berman said. "We will also defend the constitutional rights of our artists, which guarantee freedom of expression from legislative attempts to abridge these rights."

Nielson's representative says the

resolution was made in the spirit of "encouragement" and "good faith," and adds that "even if [it] is passed, it does not have the force of law."

Billboard reported last year that federal lawmakers, in response to a 1987 request by a member of Congress, were privately advised by its in-house legal research service that it has the constitutional authority to regulate explicit sound recording lyrics and restrict their access to minors

(Billboard, June 10).

However, a First Amendment attorney with recording industry experience said at that time that there was "no justification" for the broad conclusions of the study by the Congressional Research Service, and an approval of a Congress-imposed rating system would indicate an "extreme" and "unfounded reading of the [legal] cases cited in the study."

BILL HOLLAND

Gusto Unhappy With Royalties Judgment

NASHVILLE—Gusto Records here will ask a federal judge to recompute and lower the \$843,209 in back royalties he awarded the Shirelles, B.J. Thomas, and Gene Pitney in a judgment issued here May 1.

In that decision, Thomas A. Higgins, judge for the U.S. District Court in Nashville, specified that Thomas be paid \$177,299.17; Pitney, \$187,762.44; and Shirley Owens Alston, Doris Coley Jackson, Beverly Lee, and Vernon McFadden Jr., \$119,537.07 each. McFadden is the widower, heir, and personal representative of Shirelle member Addie Harris McFadden.

The three acts sued Gusto and G.M.L. Inc., both owned by entrepreneur Gayron "Moe" Lytle, on Dec. 28, 1987, complaining that they had not been paid royalties on records made from the master recordings G.M.L. had purchased from Koala Records on March 6, 1984. The masters had gone through a series of owners, the judge's decision explained, before

coming into G.M.L.'s possession.

Because Gusto introduced into the proceedings "no sort of record which could document the relation of any income to a particular master or artist" and because it would not allow its Missouri-based accounting firm to provide the court with relevant records, the court relied for its judgment on estimates made by music business accountant Fred Wolinsky.

Responding to Higgins' decision on royalties, Gusto/G.M.L.'s attorney, Grant Smith, says he will file a motion, asking that the court alter or amend the judgment, or else grant a new trial on the issue of damages only. The motion, he continues, "strictly applies to the [erroneous] methodology and computations that [Wolinsky] used." He says Gusto will propose an alternative amount for

the royalties due, but notes that that figure has not yet been established.

A news release from G.M.L. says the B.J. Thomas masters Gusto has were the artist's rerecordings of his greatest hits, made in 1976 for Mandella International, and that Thomas was paid a lump sum for these in lieu of royalties. The release adds that Lytle says he knew of no contracts entitling Pitney and the Shirelles to royalties until their suit was filed.

Furthermore, Smith asserts that the court calculated royalties for a six-year period but that Gusto "ceased selling the records and licensed the masters to Highland Music and Richmond Manufacturing And Distribution" in 1987.

Lytle owns International Marketing Group and the Movies To Go video chain here. EDWARD MORRIS

EASY LISTENING FALLS ON HARD TIMES

(Continued from page 89)

Dave Beveridge.

When Winton's then-flagship, WWBA Tampa, Fla., was sold two years ago to Cox Broadcasting—and promptly flipped to soft AC—Winton says, "I was emotionally amazed. But at the same time, I was buying Tallahassee and that's what I was thinking of doing then."

"WPAT New York and WGAY prove that there is still a market for traditional easy listening. But when you get out of those tremendous radio markets with hundreds of millions of dollars in yearly ad revenues and into the real world, the perception of the audience is that they're all over 60, they don't buy anything, their buying habits are formed, and they're all on a fixed income."

So why can't format advocates cap-

italize on the graying phenomenon, despite its attendant publicity? "It all comes down to the marketing people at ad agencies, and their clients seem to use radio to reach a younger audience," says Winton. "They feel they can reach 25-54 in print. And stations get a little depressed after they lose five to 10 buys in a row because they don't have 18-49."

Even Opsitnik admits that despite providing demographic data to advertisers for more than three years, there has been little progress with agency buyers. "We have tried to mount a unified push through all our clients. We're just a small fraction of the radio industry. Two or three stations in a market talking older demos, while a dozen are talking younger demos, are in a minority situation."

Rapper Sues Ex-Manager For \$6 Million

NEW YORK—Jive/RCA Records rap artist KRS-One has filed a \$6 million copyright infringement suit against his former management company, claiming it violated a 3-year-old agreement by releasing two unauthorized albums of remixed material.

KRS-One, identified in the suit by his legal name, Lawrence J. Parker, dissolved his management agreement in November 1987 with Jack Allen, William Kamarra, and Ray Wilson, identified as principals in J&B Management, Rock Candy Records, Rock Candy Music publishing, Sweetheart Distribution, and Jam City One Stop.

That agreement gave his former management limited rights to further market 11 tracks recorded by Parker and his now-deceased partner, Scott "LaRock" Sterling, for the original version of the "Criminal Minded Album."

The suit, filed May 14 in U.S. District Court here against Allen and his companies, states that one unauthorized album, "Man And His Music," contains one copyrighted track, "Advance," not included among those in the management-dissolution agreement, and others remixed without Parker's consent. The suit also claims that the defendants issued the remixed "Criminal Minded—Hot Club Version" and included two KRS-One tracks on a compilation disk without authorization.

Parker is seeking an injunction against further marketing of the unauthorized disks, the awarding of any profits made by Rock Candy from the records, and damages totaling \$6 million.

According to the suit, KRS-One, who uses the group name Boogie Down Productions, has sold more than 500,000 copies of his two most recent albums for Jive. THOM DUFFY

NINTENDO SUES CONNECTICUT RETAILER

(Continued from preceding page)

Nintendo seeks a permanent injunction against the various infringements, confiscation of the unauthorized cartridges and recall of any counterfeits sold, and general and punitive damages to be determined at trial.

Additionally, Nintendo announced that the FBI and U.S. Customs arrested two Michigan men for transporting more than 100 allegedly counterfeit Nintendo cartridges over the Canadian border and attempting to sell them to undercover agents.

James Scott Davis of Washington, Mich., and Troy Lucasson of St.

Claire Shores, Mich., were charged with criminal infringement and criminal infringement of copyright. Two unnamed Canadians were also arrested on the same charges.

On April 12, four people were arrested in Wilmington, N.C., by U.S. Customs agents for dealing in bogus Nintendo cartridges.

To date, no one has been charged with unlawfully manufacturing, importing, or distributing the unauthorized game cartridges, and none of the U.S. or federal suits alleges that the defendants have been involved in such activities.

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Wall To Wall Chain Dropping Hardware Sales In 47 Stores

NEW YORK—Wall To Wall Sound & Video will drop electronic hardware from 47 of its 60 stores that carry such inventory, in an attempt to return the chain to profitability.

The 106-unit, Cinnaminson, N.J.-based chain, which is widely rumored to be on the block, lost \$2.2 million in the first nine months of the fiscal year that ended Feb. 28. Financial data for the entire fiscal year is unavailable.

"The move is in the best interest of the shareholder," says Wall To Wall's senior VP Bruce Bell. "We want to return to profitability . . . so we are focusing on software, which generates higher margins."

The company's stock, which is viewed by analysts as illiquid, trades in the over-the-counter markets. While Wall Street observers say the move should shore up profitability, some add that it also helps make Wall To Wall more attractive to potential suitors. The Musicland Group, W.H. Smith, and Trans World Music Corp. are said by music industry observers to be interested in the chain. Bell labels such speculation as unfounded rumor.

Island Adding Axiom Label To Mango Lineup

NEW YORK—Island Records will add the new Axiom label, formed by Bill Laswell, to the distribution lineup of Mango Records, its world music division.

The label will release 12 albums over the coming year, with the first two reaching stores in early June: "Middle Passage," from Ginger Baker, the drummer for the long-defunct supergroup Cream; and Simon Shaheen's "The Music Of Mohammed Abdel Wahab," which is a tribute to the Egyptian composer.

"The label sprung directly from the relationship between [Island founder/chairman] Chris Blackwell and Laswell," says Nicky Scopelitis, project coordinator for the label.

Laswell, a New York-based musician, composer, and producer whose credits behind the board include albums for Mick Jagger, Herbie Hancock, and Yoko Ono, will produce all Axiom releases.

"The label will represent Laswell's vision of world music, including forms that originate in the U.S.," says Hooman Majd, director of Mango West Coast.

ED CHRISTMAN

FOR THE RECORD

The headline on last week's story reporting a distribution agreement for Hollywood Records, the new Walt Disney pop label, should have made it clear that the deal was made through Elektra Entertainment, headed by Bob Krasnow. Product will flow to the consumer pipeline via WEA branches, as does Elektra Records.

Over the last three years, about 55% of the chain's revenues, which in the nine-month period ended Nov. 30 totaled \$109.8 million, were derived from home entertainment software and accessories. About 20 stores accounted for more than half of the chain's hardware sales, so Wall To Wall executives decided to keep the product line in the top-producing stores.

Analysts predict that the home electronics retail industry, a discount-driven business where merchants operate with low margins, will undergo a shakeout. In the last year, New Jersey-based Crazy Eddie went out of business, while the California-based Federated Group was acquired by Silo, a Denver-based merchant.

"In the electronic industry, it is very difficult to make a profit," Bell says. "There is a lot of competition and the gross margin is tough. For audio hardware, gross margin is about 28%, while video equipment generates gross profit of about 20%."

According to a filing with the U.S. Securities and Exchange Commission covering the first nine months of the fiscal year, Wall To Wall's "cash needs for working capital for operations, including inventory financing, continue to be substantial." Historically, the company's capital needs have been satisfied through cash flow and credit. The filing states that management believes the company's cash flow needs will continue to be satisfied through those sources. It adds, however, that current credit facilities may be fully used by "early 1990."

ED CHRISTMAN

R&R PANEL WARNS RADIO TO FIGHT CENSORSHIP

(Continued from page 8)

Recording Industry Assn. of America have come up with "a pretty good strategy" in dealing with outright legalized censorship, "I think that we've developed no strategy yet to deal with the pressure groups who try to intimidate record stores, bookstores, home video stores, TV sponsors, or so forth. Let's not forget that 'The Satanic Verses' by Salman Rushdie is still not available in paperback—only because of fear of violence by fanatic followers of the Ayatollah."

RIAA president Jay Berman, in agreement, referred to those same pressure groups as "a well-organized, well-defined group in a particular area exercising power out of all proportion—simply because when they're pressing forward, there's nothing that they're pressing against."

Berman added that aside from a recent Right To Rock rally in Missouri put together by both Goldberg and Pollack, he felt radio's involvement in those states facing potential record labeling legislation had been comparatively minimal.

"Jay, we *have* done things in other states," Pollack replied. "We have to win this state by state . . . If we don't take it seriously on all levels, then we will have some very serious problems." Pollack added that the recent KSHE St. Louis rally "intimidated the hell out of the state legislature of Missouri."



(Continued from page 100)

NIPPER PREGNANT: RCA will give birth to a second country label soon, according to Joe Galante, senior VP and GM of RCA's Nashville division. He would not divulge details, however, on who will head the newcomer, when it will take its first steps, or what its aims are.

BUY BACK: Seymour Soloman has acquired most of the classical masters that went to the **Welk Music Group** when he sold **Vanguard Records** in 1986. Soloman will apparently market the recordings via his **Omega** label setup. Vanguard, which retains the label's pop and blues/folk recordings, will also hold on to lighter classical fare.

RAISING CASH: **Pathé Communications Corp.** has sold its 60% stake in **Cannon Pictures**, plus some Beverly Hills real estate, in a deal valued at \$14 million. Pathé sold its stake in Cannon to Cannon's head, **Ovidio Assonitis**. As part of the deal, Cannon will acquire a Beverly Hills office building from a company controlled by Pathé head **Giancarlo Piretti**. Word of the deal came one day before a \$50 million installment in Piretti's proposed acquisition of **MGM/UA** was due. The deadline for that payment, the third of four, had been postponed from May 9 to May 17. Piretti's \$1.2 billion bid for **MGM/UA** is scheduled to close June 23.

HE'S HIRED: The new managing director of **Phonogram U.K.** is **David Cliphsham**, filling a job that has been vacant for the past five months. Cliphsham comes from the music retail community, most recently heading up the **Our Price** chain, a subsidiary of **W.H. Smith** in London. He replaces **Hein van der Rhee**, who is believed to be in line to run the new **Hollywood Records** overseas operation in London.

HE'S RENEWED: **PolyGram** has renewed the contract of **David Leach**, senior VP of promotion at **Mercury**. Leach had been rumored as ready to leave the label, a move that would have left **PolyGram** in search of two promo chiefs. The label has yet to announce a replacement for **John Brodey**, who departed recently as head of **Polydor** promotion.

TERRY READY? Track hears that **Terry Ellis**, with a year to go as chairman of British label trade group **BPI**, has already set up an office in New York for a new label rumored to be going through **CBS**.

A GALA MASQUERADE BALL is shaping up for the Silver Clef dinner Halloween night (Oct. 31) for the benefit of **Nordoff-Robbins Music Therapy**, which works with autistic and severely retarded children. Chairman is **Ahmet Ertegun**; dinner chairman is **Bob Krasnow**. For more info, contact **Joe Dera & Associates** at 212-966-4600.

THE TALKIES: A photo-frame invention that can "speak" to the person who lifts it has U.S. representation in Columbus, Ohio-based **Worldwide Promotions & Marketing Group Inc.**, operated by **Phil Gary**. Gary says the idea, featuring a microcassette player/recorder in back of the frame, has both consumer and music-industry applications. For more information, call Gary or **Bob Harrington** at 800-752-2325.

IT'S OUT OF THE STADIUM: The **Spectacor Management Group** will be acquiring **MCA's** interest in its joint-venture management of the Los Angeles Memorial Coliseum and Sports Arena, initially formed in 1987. MCA's rationale for exiting was a change in logistics that required the joint venture to shift over from pure management of the arena to active development and investment—largely due to efforts to keep the L.A. Raiders football team in L.A. MCA and Spectacor's other associations in concert merchandise marketing are not affected by the split.

RACK JOB: **Steve Comm**, currently sales VP for **Ingram Video**, will move over to become VP of sales and merchandising at Ingram's newly formed rackjobbing division later this year. A president of the new operation, whom Ingram will not yet identify, has also been named. According to Comm, the new appointee boasts "extensive experience at a major rackjobber."

WQHT New York programmer **Joel Salkowitz**, noting that he didn't believe radio was doing "anything" about the ongoing struggle, asked program directors in the audience, "How many times has your sales manager or GM come in with a client who was upset about something that your morning show did? . . . These things are driven by these same groups—people who threaten to boycott the clients on your radio station. There just doesn't seem to be any end to this, and . . . the [National Assn. of Broadcasters] really hasn't done anything about it."

Both **Pollack** and **Salkowitz** separately accused the **NAB** of making a priority of its cable-television agen-

da. "Radio is just sort of sitting there with an issue that is so much more fundamental [than cable television] in my mind," said Salkowitz, "and it's not doing anything about it."

Goldberg noted that a cooperative of "a lot of different people" from all branches of the media should unite to combat, with similar tactics, the efforts of high-pressure groups. "We have to send them 300 letters, saying if you withdraw from the 'Roe Vs. Wade' TV movie, we won't buy your products," he said. "Or 'If Musicland isn't going to carry 2 Live Crew, then we'll go and shop across the street.' And believe me, the retailers in St. Louis are carry-

ing everything—because they saw a visible public being aroused."

Also present on the panel was **Luther Campbell**—until recently known as **Luke Skyywalker** of 2 Live Crew's Florida-based label—who warned the audience that his current legal struggles will ultimately have a direct effect on them.

"They start with me, they start with other smaller guys, and who knows?" said Campbell. "When **George Michael** comes out with 'I Want Your Sex,' or something else [like that] when his new album comes out, then they're going to have all this ammunition mounted up, and you're not going to be able to play **George Michael**."

JOINT U.S.-SOVIET ALBUM SET FOR JULY RELEASE

(Continued from page 8)

right agency, **VAAP**.

"It was in April 1987 we started dreaming about this and we got there [for the songwriters' summit] in October 1988," says **Whitney**, "which is about the speed [of the rise of] *glasnost*. There's a bunch of different styles of music on this album. We've got some R&B, some pop, dance, some wonderful rock."

The American writers who took part in the songwriters' meetings in Moscow and Leningrad were **Gregory Abbott**, **Michael Bolton**, **Desmond Child**, **Barry Mann**, **Brenda**

Russell, **Billy Steinberg** and **Tom Kelly**, and **Diane Warren**.

"Of course, in the year and a half since we were there, the world has changed considerably," says **Epic** senior VP **A&R Don Grierson**, who served as co-executive producer for the project. He notes that the spirit of cooperation the album celebrates has, in fact, become more evident with the easing of East-West tensions and developments in Eastern Europe.

"We never had this communication before; who knows what this could lead to," says **Grierson**, suggesting

that contact between **CBS** and **VAAP** representatives could lead to future talent discoveries in the Soviet Union.

Promotion plans for the album are still being finalized. However, the project may include a TV special or video culled from footage filmed during the songwriters' summit.

"For us, as a company, this already has blossomed into some amazing things," says **Whitney**, referring to a similar collaboration in the works between U.S. and Eastern European writers, sponsored in part by the Czechoslovak label **Suprafon**.



Copyright Celebration. BMI president/CEO Frances Preston joins BMI composers participating in the bicentennial celebration of U.S. patent and copyright laws in Washington, D.C. Shown, from left, are Alan Roy Scott, founder of Music Speaks Louder Than Words, who was honored at the gala Third Century Awards Dinner for his work in bringing Soviet and American composers together; songwriter/film composer Richard Sherman, who performed at the Copyright Office's welcome luncheon for foreign dignitaries; jazz composer/musician Dave Brubeck, whose quartet performed at the Third Century Awards Dinner; Preston; film/TV composer Patrick Williams, whose "Overture For The Bicentennial" was performed by the Marine Band at the dinner; and jazz composer Manny Albam, who participated in a panel on creativity in art and sciences at the copyright conference.

HOUSE VISA BILL

(Continued from page 8)

The second provision calls for establishment of a "P" visa, which would also be used by entertainers and associates, but would have a 9,000-person-per-year cap.

Proof required for admittance to the U.S. under both visa categories

'One visa separates entertainers from doctors and lawyers'

would be streamlined, according to a representative of Morrison's office.

"Right now, entertainers aren't separated from lawyers, doctors, etc., so what the 'O' visa does is separate them so there won't be a lot of questions raised as to who's an entertainer," says Paul Donnelly, press secretary to Morrison.

"With the 'P,' where now you have to bring news articles and the Department of Labor will sift through things to get an H-2, now

you can bring one piece of paper and that will stand as proof that a U.S. worker can't fill a position unless someone challenges it."

Donnelly says the national- or international-acclaim proof required to obtain an "O" visa "is not precisely defined. It's the kind of thing that anyone who can make a credible case should get." Under the INS regulations that went into effect Feb. 26, acts seeking entry had to prove commercial success, a regulation that, detractors claim, hurts new acts that are relatively unknown in the U.S.

Morrison's bill has passed the House Judiciary Subcommittee on Immigration, Refugees, and International Law, and is expected to be presented to the full Immigration Committee by the end of this month.

If the bill is passed out of that committee, it will go before the full House by midsummer, according to Donnelly.

Not everyone is happy with the bill. Margot deChatelaine of the Society of Inter-Celtic Arts & Culture, an organization involved in visa issues, decries the consultations with U.S. labor unions in the bill, and says discussions are under way for legislation that would ease visa restrictions without such provisions.

Little Feat walks a winning path ... see page 34

Jersey Lawmakers Propose Lip-Sync Law Call For Promoters To Advertise Taped Vocals

■ BY BRUCE HARING

NEW YORK—Under legislation proposed by two New Jersey assemblymen, concert promoters and ticket vendors would be required to notify the public if performers are lip-syncing lead vocals (Billboard, May 12).

The bill, proposed by Democrats Neil M. Cohen and Joseph A. Mecca, calls for penalties of \$10,000-\$50,000 for promoters and \$1,500-\$5,000 for ticket agents if they fail to provide advance notice of taped vocals. No date has been set for the bill's hearing before the assembly's Consumer Affairs Committee.

"We had been reading some of the music trades, and we came across some articles that dealt with the issue of lip-syncing," says Cohen, vice chairman of the Consumer Affairs Committee. Billboard covered the story on page 1 of its Jan. 13 issue.

"Though no one called for it," says Cohen, "we inferred that

there was a large reliance on technology to the detriment of the consumer."

The proposed legislation concerns only lead vocals. Language in the bill cites musical performances, shows, or concerts that include vocal performances—terms that would embrace music in plays, Cohen says.

The proposed bill mandates that the artist's name appear on the face of the ticket with a notice stating that the show's entire set or portions thereof were prerecorded, says Cohen.

Print advertisements and broadcast media commercials would also be subject to the notification requirement. The broadcast warning contained in the bill states, "The lead vocals in this musical performance are prerecorded and will not actually be sung by [name of lead vocalist or musical group] during this show."

Public hearings on the bill are not yet scheduled, but Cohen says his legislative staff is trying to

"line up artists who do perform live to get their input."

If the bill passes, any fines accrued would become a line item in the New Jersey state budget, to be targeted to aid arts programs, Cohen says.

Dave Marsden, director of the concert department at promoter John Scher's Metropolitan Entertainment, calls the proposed bill "ill-conceived." He says, "I don't think a promoter can be put in a position where he's expected to know what a show is or isn't. That's an artist's business."

Carl Freed, executive director of the North American Concert Promoters Assn., says NACPA would do its best to comply if the legislation passes, but notes, "If we are not given information prior to the show, it's entirely up to the artist. If there are any kind of complaints, it will ultimately be the artist's responsibility, not the promoter's."

LONGFORM SELL-THROUGH HOME-VID ACCOMPANIES NEW KIDS' ALBUM

(Continued from page 100)

cassette and LP \$10.98. This is the first nonsoundtrack project by the label to come out at the higher \$10.98 list price (Billboard, May 12).

According to a retailer, the wholesale cost, based on boxlot prices, for the cassette and LP are \$6.34; \$10.29 for the CD, and \$11.99 for the video. A 5% wholesale discount on all three audio configurations does not apply to the video product. The label would not reveal shipping numbers.

The video features two new clips from the "Step By Step" album, live footage from the group's March pay-per-view concert, several previously unavailable clips, and exclusive interview footage.

It also carries an opening 72-second Coca-Cola commercial featuring the group in a concert setting and a closing promo piece on the Perfect Gentlemen. The Columbia act is handled by New Kids manager Dick Scott and produced by their producer, Maurice Starr.

The New Kids have proven to be a gold mine at home video. The only two longforms to have surpassed the million mark in sales are the group's first two releases, "Hangin' Tough Live," and the "Hangin' Tough" clip compilation. Combined, the two have sold more than 2.3 million units. The "Hangin' Tough" album has sold more than 7 million copies in the U.S.

According to Newman, the label does not expect the video to cannibalize audio sales. It's a view shared by retailers.

"I think the simultaneous release is wonderful," says Cindy Barr, director of purchasing for the 54-unit Miami-based Spec's Music & Video chain. "I think we will see multiple sales. For any other act [simultaneous release] might be a concern, but not with this group."

In addition to the New Kids, Columbia and CMV are teaming up for a simultaneous release of two separate Harry Connick Jr. albums and a home video on July 3.

Unlike the New Kids' situation, there is no major link between the three releases other than Connick. One of the July audio releases is a vo-

cal album, the other is a jazz trio album. The video, Connick's first, is a retrospective covering the artist's work from his first album through the soundtrack for "When Harry Met Sally ..." and live footage from this summer.

"Harry is a different kind of artist who is driven by a visual element rather than radio driven," says Bob Willcox, Columbia's VP of market-

ing, West Coast. "His performances and the soundtrack to the movie have left people clamoring for video footage. This home video recaps his career and bridges the past with the present."

Pricing on the Connick releases is still being established.

Assistance in preparing this story was provided by Ed Christman.

JUDGE LIMITS FAT BOYS' SUIT

(Continued from page 100)

distinction between state laws in New York and California.

A federal court jury in California recently awarded singer Tom Waits nearly \$2.5 million in his suit against Frito-Lay and its advertising agency, Tracy-Locke, which had used a sound-alike for Waits in a corn-chip commercial (Billboard, May 19).

"The statute [in New York] extends the right of privacy to an individual's 'name, portrait, or picture,'" wrote Haight. "The plaintiffs invite this court to 'correct' an 'oversight' of the New York State Legislature

and hold that the defendant's use of 'sound-alike' voices violates [state privacy law]. I decline the invitation."

The judge also ruled that the Fat Boys—who claimed they were libeled by look-alikes endorsing beer in the ad—could not press their case on defamation grounds.

The case will now proceed to trial at a later date. Other plaintiffs in the suit include the Fat Boys' management company, Tin Pan Apple, and its publishing company, Fools Prayer Music.

THOM DUFFY

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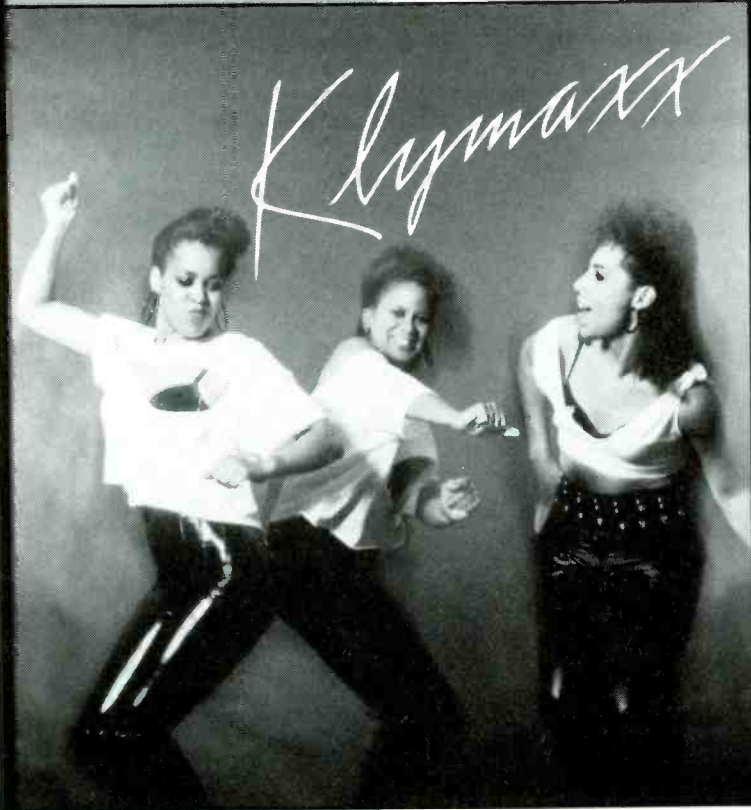
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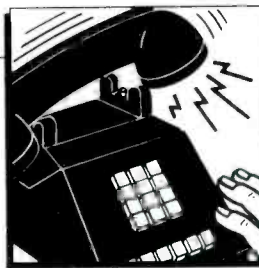
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MCA
THE SPOTLIGHT IS ON

INSIDE
TRACK



Edited by Irv Lichtman

TRACK HEARS THAT Rick Bleiweiss, currently VP of sales at **Island Records**, is moving to **Arista Records** as senior VP of sales around mid-June. Arista executive VP **Bill Berger** hired the veteran exec when Berger was himself associated with Island before joining the **Clive Davis**-led label.

OBSCENE DECISION DUE: A U.S. District Court judge in Fort Lauderdale, Fla., will soon issue the first federal ruling on whether **2 Live Crew's Skywalker Records** album "As Nasty As They Wanna Be" is obscene. **Judge Jose Gonzalez** is now deciding whether a lower court judge in Broward County, Fla., was justified in banning sales of the album on obscenity grounds. If Gonzalez finds the album obscene, it could embolden prosecutors across the U.S. to take action against sales of the album. In a related development, Florida anti-obscenity crusader **Jack Thompson** has complained that the 52-store **Spec's** chain is selling N.W.A.'s "Straight Outta Compton," an album that he claims violates of Florida's sedition statute because of one cut, "F— Tha Police." The Dade County state attorney's office is investigating the complaint. **Spec's** is still selling the album, but has not been contacted by the police, according to a spokeswoman.

HE CAN TALK NOW: After 18 months of uncharacteristic silence imposed by a noncompete clause, **Tim Hollier**, founder of U.K.'s **Filmtrax** and its former managing director, is back in circulation. His **Allied West Entertainments** has obtained U.K. representation of **Rick James' Stone Canyon** catalog, signed U.K. songwriter **Hazel O'Connor**, and, effective May 15, he is chairman of **AVM Corp.**, which is a major stockholder of **Marshall Blonstein's DCC (Dunhill Compact Classics)**. And don't be surprised if Hollier makes a bid for **Filmtrax** ere long.

PASSING JUDGMENT: The New York law firm of **Carro, Spanbock, Kaster & Cuiffo** is taking on the case of the developing talent. The firm has scheduled an "in-

itation only" showcase June 5 at the Lone Star Roadhouse in Manhattan, where four unsigned acts will perform. **Michael Sukin**, head of the firm's entertainment law group, says the event is the first of its kind by a law firm, adding that his firm is among only a few with an artist development program. Other members of the entertainment unit are **Marc Jacobson, Beverly Willett, Linda Edell, David White, Peter Thea, James Kendrick, Maurice Spanbock, Stephen Rosenberg, Helen Stotler, Charles King, and Bernadette Gorman.**

ARRIVAL: **Trans World Music Corp.** has hired **E.N. Carroll**, who comes from the home electronics retailing industry, to replace **Gary Arnold** as VP of merchandising. Carroll spent about three years with **Silo/Dixon Inc.** as president of the Midwest division, and before that was GM of the Southern division for **Circuit City.**

CBS RECORDS CHARGES in U.S. District Court in New York that **Art Kass**, a principal of **Sutra Records**, failed to pay it \$161,937.97 for the pressing and tapes it manufactured for the label from December 1988-June 1989.

SEASON OPENERS: The summer season opening of the **Boston Pops** May 8 was also the release date of the orchestra and conductor **John Williams' first album on Sony Classical, "Boston Pops On Broadway 1990."** Williams is also celebrating his 10th year with the Pops. Folks at **Sony Classical** are handling the marketing of the album.

HOW REWARDING: "The Magic Of Music," last June's CBS-TV presentation celebrating the 20th anniversary of **The Songwriters Hall Of Fame**, is up for seven Emmy Awards in the prime-time category. The nominations are for outstanding variety show, art direction, choreography, directing, music, individual performance in a variety or music program, and writing. The show was mounted by TV producer **Al Masini's Telerep.**

THE STORY OF PRECIOUS METAL: "The Billboard Book Of Gold & Platinum Records" has just been published by **Billboard Books** (416 pages, \$19.95). Compiled by **Adam White**, Billboard's international editor in chief, it lists all gold and platinum certifications by the Recording Industry Assn. of America since 1958, along with chart history and songwriter and producer credits.

(Continued on page 98)

Longform Vid Greets New Kids' Album

BY MELINDA NEWMAN

NEW YORK—In a first for pop music since sell-through video became a viable format, Columbia Records is releasing a new **New Kids On The Block** longform simultaneously with the CD, cassette, and LP release June 5 of the platinum group's fourth studio album. Similarly, Columbia will release two **Harry Connick Jr.** albums concurrently with a home video on July 3.

Although PolyGram has released four new jazz titles on five formats (including laserdisk) simultaneously, and greatest-hits packages have been accompanied by longform videos, the release of the **New Kids' "Step By Step"** will mark the first time a new studio album by a pop artist has been paired with a video longform. Last year, **Janet Jackson's "Rhythm Nation 1814"** longform followed the album by a month.

The simultaneous release is a dream come true for retailers, says **Debbie Newman**, VP of programming and marketing for **CBS Music Video, CBS Records' music video division.** "Most of the time it's not possible and this wasn't easy. But the **New Kids** are going to be everywhere."

"Since the release of the last home video, we've built up quite a few live

videos, some new interviews and new videos, so it was perfect to release it all together," says **Jack Rovner**, Columbia Records VP of marketing. "The kids listening to the band are real fans and they want the record and whatever's new from the **New Kids.**"

Retailers are being provided with specially designed dump bins to display all four formats of "Step By Step." Except for one generic piece

for video and one for audio, the point-of-purchase materials, including posters, tent cards, and mobiles, show all the configurations.

The four configurations will feature the same artwork, **Newman** continues. "The idea was to combine the marketing effort between the projects as much as possible."

The list price equivalent for the 40-minute video is \$19.98, CD \$15.98, and

(Continued on page 99)

Judge Limits Fat Boys' Suit

'Sound-Alike' Complaint Dismissed

NEW YORK—A federal court judge here has dismissed a claim by the **Fat Boys** that the use of "sound-alike" voices in advertisements is a violation of the privacy law in New York State.

The **Sutra Records** rap trio of **Mark Morales, Damon Wimbley, and Darren Robinson** made the claim as part of a \$5 million copyright infringement suit filed in Sept. 1988 against the **Miller Brewing Co.**, its ad agency, **Backer & Spielvogel**, and comic **Joe Piscopo.** The suit resulted from a 1987 com-

mercial for **Miller Lite** beer starring **Piscopo** and three heavy, black males in a rap routine.

On May 14, U.S. District Court Judge **Charles S. Haight Jr.** upheld the **Fat Boys' claim** to file suit on copyright infringement grounds. The trio claimed the commercial copied both their appearance and rap style.

But the judge ruled that the **Fat Boys** could not press their case under New York State's privacy law on the sound-alike issue, drawing a

(Continued on page 99)

FIERY LICKS FROM ROCK'S HOTTEST PICK.

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