

Billboard

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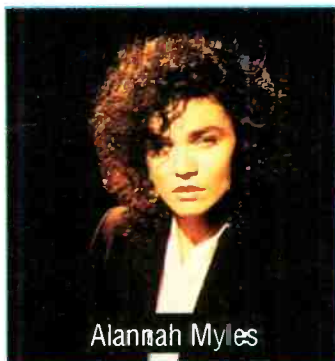
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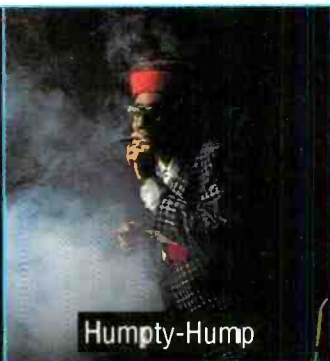
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 30, 1990/\$5.95 (U.S.) \$5.50 (CAN.), £3.50 (U.K.)

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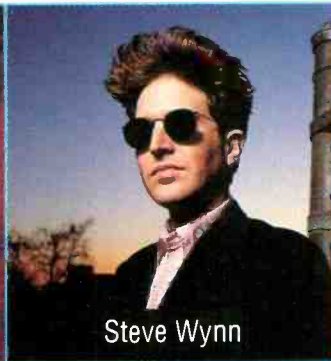
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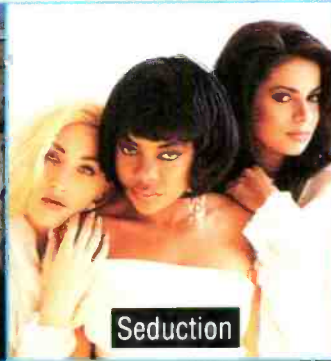
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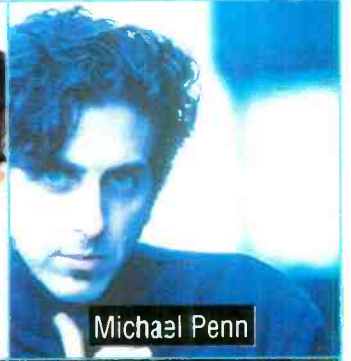
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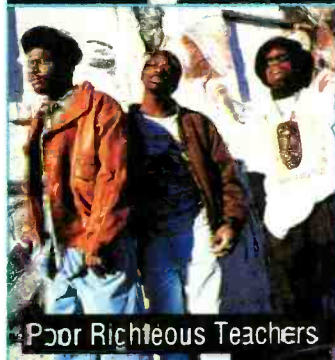
Steve Wynn



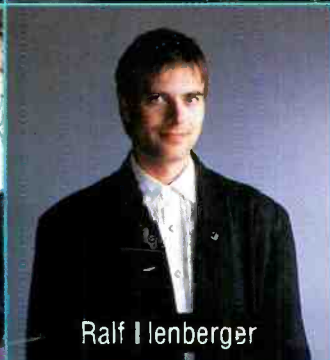
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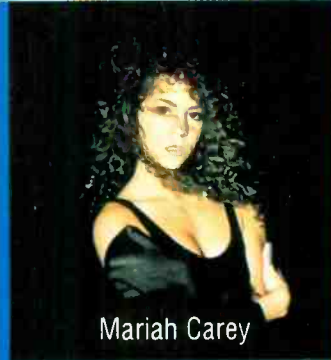
Michael Penn



Poor Righteous Teachers



Ralf Henberger



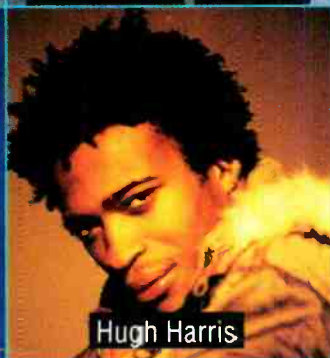
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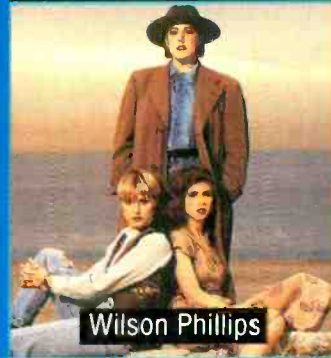
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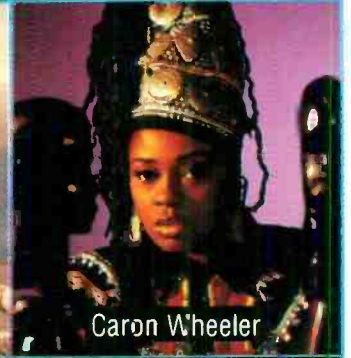
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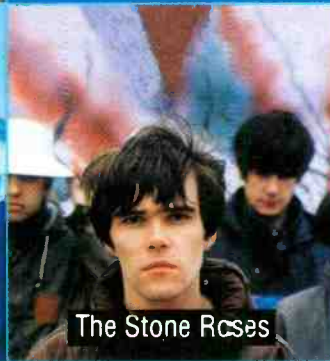
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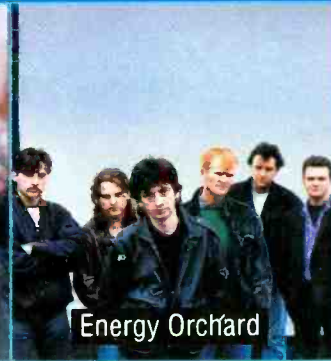
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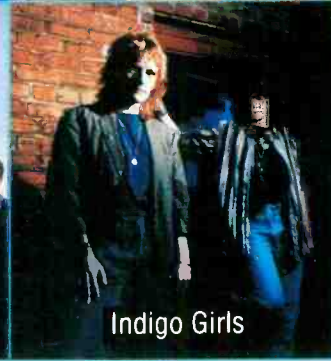
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Energy Orchard



Indigo Girls



Michel'e

TOMORROW'S TALENT TODAY



Featuring the view from the top of the music industry by: Arista's Clive Davis, Atco's Derek Schulman, Atlantic's Ahmet Ertegun & Doug Morris, Capitol's Hale Milgrim, CBS' Tommy Mottola, Columbia's Don Ienner, Chrysalis' John Sykes, EMI's Sal Licata, Enigma's Jim Martone, Epic's Dave Glew, Geffen's Ed Rosenblatt, GRP's Larry Rosen, Island's Mike Bone, Jive's Clive Calder, MCA's Al Teller, Profile's Cory Robbins, RCA's Bob Buziak, Rounder's Marian Leighton-Levy, Tommy Boy's Tom Silverman, and others. IN THIS ISSUE.





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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

1990 Unlikely To Be Year Of The DAT Law

BY BILL HOLLAND

WASHINGTON, D.C.—Key members of Congress met June 18 and agreed to “indefinitely postpone” a hearing this summer on pending legislation that would sanction consumer DAT sales in the U.S.

The decision virtually kills any chance for congressional approval of DAT this year. It also opens the door to a court battle between the music publisher/songwriter Copyright Coalition and the DAT hardware manufacturers if the latter group makes good on plans to offer consumer DAT machines in the U.S. this summer.

An important factor in the congressional decision was the recent news that Philips is developing a digital compact cassette machine

(Continued on page 92)

Prosecutors Step Up ‘Nasty’ Pressure More Retailers Pull Title In Response

This story was prepared by Bruce Haring and Melinda Newman in New York and Chris Morris in L.A.

NEW YORK—Responding to fears generated by a Miami federal judge’s ruling that 2 Live Crew’s “As Nasty As They Wanna Be” is obscene, retailers across the country continue to pull the album from store shelves.

U.S. District Court Judge Jose Gonzalez ruled June 6 that “Nasty” was obscene and could be prosecuted under statutes applicable only in three south Florida counties (Billboard, June 16). However, retailers, distributors, and labels in other parts of the country have since been taking steps to protect themselves from possible obscenity prosecutions for selling the album (Billboard, June 23).

At press time, reports had surfaced that police in Texas, Virginia, Georgia, South Carolina, and Ontario have warned retailers in their respective areas that sales of “Nasty” could violate local obscenity statutes.

Additionally, prosecutors in Salt

Lake City and Sacramento, Calif., reviewed “Nasty” for possible violation of local obscenity statutes. At press time, the Utah decision was still pending; the city district attorney’s office in Sacramento did not find the album obscene.

Prior to the federal ruling, local

law officials in Ohio, Indiana, Georgia, Alabama, Tennessee, Florida, Louisiana, and Pennsylvania conducted similar warnings to retailers based on local statutes. In the past 10 months, most major record chains have either withdrawn the album

(Continued on page 90)

AC Radio Tunes In To Musical Alternatives

BY CRAIG ROSEN

LOS ANGELES—Is AC radio finally getting hip?

In between regular adult contemporary material, such as Elton John and Phil Collins, some AC stations are playing acts from the modern rock charts, such as the Sundays, del Amitri, and Michael Penn. Brent Bourgeois, Everything But The Girl, and Propaganda, which first gained exposure on modern rock stations, are also receiving airplay at radio’s largest format.

While crossover action on those artists is heaviest in smaller and medium-size markets, where playlists are longer, it is widespread enough to affect the Hot Adult Contemporary chart, which currently includes cuts by Penn, Bourgeois, and Everything But The Girl.

“I would much rather play the Sundays and 10,000 Maniacs than Kenny Rogers, Patti Austin, and Barry Manilow,” says KVIC Victoria, Texas, PD/MD Tony Davis. “Not to take

anything away from those artists, but I consider them more MOR than AC.”

There were new-wave-to-AC crossovers in the early ’80s also—Joe Jackson, Men At Work, and the Police among them. But those crossovers often took place after an act had succeeded at top 40, or after enough time had passed for a group’s “oddball” image to dissipate. RCA, on the other hand, went to modern rock, AC, and album rock stations with Michael Penn before crossing “No Myth” to top 40. And DGC is taking a similar tack with the Sundays.

Other current or one-time alternative acts that have had success on AC

(Continued on page 88)

Billboard Radio Awards Nominees Are Announced

NEW YORK—Country outlets WSIX-FM Nashville and KPLX Dallas, urban WPEG Charlotte, N.C., and album WBCN Boston are the most-nominated stations in this year’s Billboard Radio Awards. Those stations were nominated in all five radio categories: best station, best program director, best music director, best promotion director, and best air personality.

Seventeen record labels, 182 radio stations, and 14 distributors of network/syndicated programming were nominated by Billboard’s five blue-ribbon panels of radio programmers and industry executives. Full details begin on page 14. The awards ballot appears in this issue, beginning on page 37.

No. 1 IN BILLBOARD

HOT 100 SINGLES	
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TOP POP ALBUMS	
★ STEP BY STEP	NEW KIDS ON THE BLOCK (COLUMBIA)
HOT BLACK SINGLES	
★ ALL I DO IS THINK OF YOU	TROOP (ATLANTIC)
TOP BLACK ALBUMS	
★ JOHNNY GILL	JOHNNY GILL (MOTOWN)
HOT COUNTRY SINGLES	
★ LOVE WITHOUT END, AMEN	GEORGE STRAIT (MCA)
TOP COUNTRY ALBUMS	
★ KILLIN’ TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ BACK TO THE FUTURE PART II	(MCA/UNIVERSAL HOME VIDEO)



THEIR TIME HAS COME! Babylon A.D. star in “The Kid Goes Wild”, the new single as featured in the Orion Pictures film “RoboCop 2”. Now exploding at rock radio and MTV from the hard-hitting debut album. On Arista.



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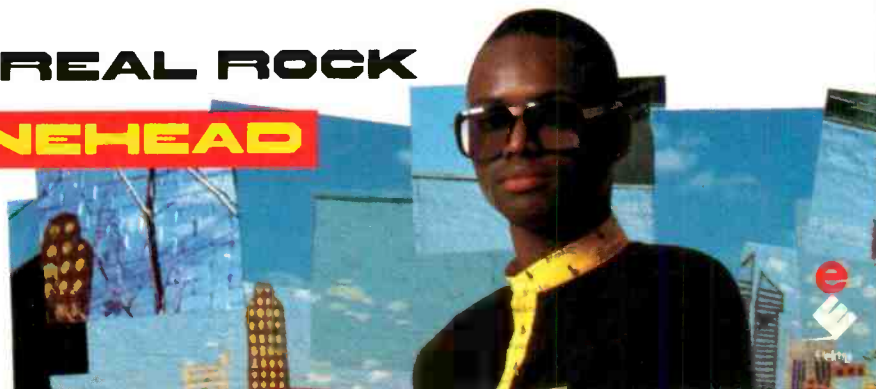
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Theo Westenberg '09

AS SEEN THROUGH THE LENS OF
PHOTOGRAPHER THEO WESTENBERGER.

Label Execs Say Cassette Will Endure

■ BY ED CHRISTMAN and KEN TERRY

NEW YORK—Although the CD has all but squashed the vinyl configuration, label executives do not expect the cassette format to suffer the same dramatic decline.

While most acknowledge that someday the analog cassette will lose its position as the dominant music carrier, they also say tape will be around for a good many years to come, thanks to its portability, continuing quality improvements, and the desire by labels to maintain more than one configuration.

Bob Buziak, president of RCA Records, says it will be a long time before the cassette disappears, adding, "We won't see a one-format business in our business life." WEA president Henry Droz states, "The cassette is a mature configuration, but it's not dying. I would not draw any comparison between [the fate of] the cassette and the decline of the LP."

CDs are not eating into cassette sales, according to BMG's senior VP of sales, Rick Cohen, who declines to reveal numbers. "We're seeing cassettes either steady or increasing a little bit in units" as CD sales surge, he says.

Paul Smith, president of CBS Records Distribution, labels a recent Billboard story in which some retailers reported CDs were beginning to challenge cassettes as "totally misleading. The cassette is definitely the dominant configuration."

Smith notes that while some chains like Tower Records, Kemp Mill Records, and Lechmere have seen CDs skyrocket past cassettes, other chains, including Trans World and National Record Mart, are still predominantly cassette-based. He adds, "We don't see that CD growth with rackjobbers at all. The mass merchants are still predominantly selling cassettes, as are the [independent] stores serviced by one-stops."

At CBS, cassettes account for 63%-64% of album unit sales, while CDs are at 33%-34%. "That's not far off from being a 2-1 advantage," Smith says, adding that cassette dollar volume is still higher than that of CDs.

Despite the cassette's dominant position, however, most label executives acknowledge that tape sales are flat. Moreover, although the officials give the cassette a vote of confidence, numbers released by some of the distributors show CD unit volume accounting for larger portions of the pie.

For instance, on average, 40% of the units shipped from PolyGram Group Distribution are now CDs, vs. 60% cassette, according to senior VP

Jim Caparro. At WEA, CDs now account for 36% of unit sales, cassettes 63%, and LPs 1%. But Droz adds that, in the first quarter, "CDs became the majority configuration in dollars and that is holding up through the second quarter. CDs represent 51% of album dollar sales, cassettes 48%, and LPs a whopping 1%."

CEMA has begun to see an erosion in cassette sales, according to company president Russ Bach. CDs snared 50% of music dollars at CEMA in the fiscal year ended March 31, while cassettes were at 44%. But since then, CD dollar sales, on a cumulative basis, have increased to nearly 55%, while cassettes are now at 39%.

In units, cassettes were at 50% vs. 33% for CDs during CEMA's last fiscal year. Since then, cassettes have fallen to 47% and CDs are up to 38%. "So very definitely we are seeing CD sales trend upward," he says.

CASSETTE STILL STRONG

But Bach does not see the slippage in cassette sales as serious. "The cassette is not over with," he says. "It is still a very strong carrier, and we think it will continue to be into the mid-'90s."

Portability is the key to the cassette's continued viability, Bach says. "People want music on the go, and the only way to get it today at reasonable prices is with the cassette."

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CLASSIFIED/REAL ESTATE

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Rental Market Is Growing—Or Shrinking

■ BY PAUL SWEETING

NEW YORK—Is the video rental business growing, shrinking, or merely flat?

The answer to that deceptively straightforward-sounding question, according to various industry researchers and analysts, is "it depends."

Alexander & Associates, the New York-based market research firm, is trumpeting a 9% growth in overall rental activity during the first half of 1990 compared with the first six months of 1989.

During the first 23 weeks of this year (just shy of the halfway mark), the industry was averaging 83 million rental turns per week, according to Alexander, compared with 76.5 million turns per week in the first half of 1989.

Good news, you say.

But wait. A.C. Nielsen, another New York-based research firm, reports that in the first quarter of this year (the latest period for which data are available) U.S. VCR households rent-

(Continued on page 86)

2 Live Crew Gets Helping Hand From Radio But Some Outlets See Controversy As A Comedy

■ BY CRAIG ROSEN and PHYLLIS STARK

LOS ANGELES—Some radio stations are taking an active stance in responding to the Florida federal court ruling that 2 Live Crew's "As Nasty As They Wanna Be" is obscene. But others are dealing with the controversy primarily as a news story, or for comedic effect.

Joint Communications/ABS Communications president Jon Sinton, who consults 35 stations and owns

three, says his stations will run editorials stressing the importance of the Bill of Rights. Also, First Amendment appreciation rallies are being planned. "It's important that people who have the power of a transmitter promote First Amendment rights," says Sinton.

KTFM San Antonio, Texas, recently held a 2 Live Crew "As Nasty As You Wanna Be Outlaw Weekend," in which the station gave away a copy of the controversial album each hour. The promotion followed a crackdown

on the album by the city's vice squad and took place after the grace period for retailers to clear the album off their shelves had expired.

Although PD/afternoon driver Rick Hayes personally believes people should be able to purchase what they want, he says the promotion wasn't meant to be a political statement: "We just did it because people are into talking about it."

Hayes says the promotion was a success. "I had housewives with families that wanted a copy of this album," he says. Yet even KTFM applied some restrictions—winners under the age of 18 were given the sanitized version, "As Clean As They Wanna Be."

WPOW (Power 96) Miami has also been active, focusing six morning shows on the issue and featuring Lu-

(Continued on page 91)

Vote On Louisiana Senate Sticker Bill Is Postponed

■ BY BILL HOLLAND

WASHINGTON, D.C.—A vote by the Louisiana Senate on a mandatory parental warning labeling bill was postponed last week when its sponsors temporarily withdrew it in order to rework some of its language.

However, sources here and in Louisiana said that, even in its revised form, the bill will be dangerous to the recording industry and could be considered again for a full Senate vote at any time.

If passed by the Senate, it would then go back to the House—which passed the original measure—for concurrence and then to the governor for his signature.

The measure, which had been scheduled for an imminent floor vote, was withdrawn June 20 as sponsors reworked bill language several times to move the labeling burden from retailers to manufacturers, and to

make the criminal charges into civil infractions. The changes were being made in response to local and national opposition to the bill, according to sources close to the situation.

However, in a move that could shift momentum toward passage in the volatile state legislature, one of the bill sponsors, Rep. Ted Haik, has reportedly given his benediction to a press conference June 21 in support of the bill by the state sheriffs' group and the state association of Louisiana district attorneys. A spokesperson for the sheriffs' group denies the report; the district attorneys' group will not confirm or deny it.

"It's still touch and go," comments a spokesperson for the Recording Industry Assn. of America, regarding the bill's chances of passage. "It could come up for consideration again at any time."

The bill drew a storm of criticism (Continued on page 90)

Billboard Gazes Into The Future

NEW YORK—This week's issue of Billboard commemorates our 95th anniversary with a unique look at the decade ahead.

For this special edition, Billboard contacted many of the top record executives to get their perspectives on the '90s. Then we turned to our own experts for predictions on future trends and coming stars. You'll find their crystal-ball gazing throughout the magazine in columns bearing the logo "Who's Next In The '90s."

RCA Sets Up New Nashville Operation

NEMO Will Shelter A 2nd Country Label

BY EDWARD MORRIS

NASHVILLE—RCA Records has established an organization here to generate a variety of "entertainment software" in addition to recorded music. The umbrella organization, called Nashville Entertainment And Music Operations (NEMO), will shelter RCA Records/Nashville and a new, unnamed second country label, as well as such projects as merchandising and video production and syndication.

Joe Galante, senior VP/GM of RCA Records, has been named president of the new operation. Bob Buziak, president of RCA Records, is chairman.

Galante says the new setup will allow RCA to make greater use of Nashville's "untapped" pool of "talent and manpower."

According to Buziak, RCA's Nashville income has increased 50% over what it was in 1987.

"Now," says Galante, "instead of evaluating a project based just on whether you can put it on tape or CD, we can be looking at just entertainment software and areas in and around entertainment that don't necessarily relate to [simply]

getting it on radio." Initially, Galante says, he will be the point man for considering proposed projects.

Galante says he is screening personnel for the new stand-alone country label, which he expects to be in operation by "late September or early October." Besides finding an A&R director for the new label, he is also looking for someone to replace Jack Weston as RCA's VP of national country promotion.

Weston has been named VP/GM of the new label.

At the outset, according to Galante, the second label will have a staff of 11.

He says NEMO will not be working with Arista Records, even though that label shares the new building RCA/Nashville occupies and is also owned by Bertelsmann Music Group.

New Kids Step Up To Top As Madonna, Hammer Slip

This story was prepared by Chris Morris and Deborah Russell in Los Angeles and Ed Christman and Ken Terry in New York.

LOS ANGELES—Two-fisted "Dick Tracy" may be leaving moviegoers breathless, but Madonna's new album featuring songs from and inspired by the hit film in which she co-stars is having to duke it out with New Kids On The Block and M.C. Hammer at the top of Billboard's pop albums chart.

New Kids' "Step By Step," in its second week of release, leapfrogs Madonna's "I'm Breathless" and climbs from No. 14 to No. 1 on Billboard's Top Pop Albums chart this

week. M.C. Hammer's "Please Hammer Don't Hurt 'Em," which held the No. 1 position for three weeks, slips to No. 2. And Madonna's album loses its bullet and slips from No. 2 to No. 3.

While the film had a huge opening-weekend gross of \$22.5 million and mammoth hoopla surrounded its premiere, the impact of "Dick Tracy" on sales of Madonna's album could not yet be measured at press time. Nevertheless, retailers doubt that the film will propel the record to a much higher level.

Retailers—especially those with a large number of mall locations—attribute the explosive sales of the (Continued on page 89)

1990 BILLBOARD RADIO AWARDS: Your Vote Counts! See Ballot, Page 37

CBS, NAACP Are Still At Odds On Hirings

Affirmative-Action Proposal Termed An 'Insult'

BY JANINE McADAMS

NEW YORK—Four months after the nation's leading civil rights group threatened to boycott CBS Records (Billboard, Feb. 24), the company has submitted a signed affirmative action proposal to the National Assn. for the Advancement of Colored People. But the NAACP says the document does not go far enough.

After the NAACP charged CBS

with dragging its feet on signing an affirmative-action "fair-share" agreement, the parties resumed talks in May. The NAACP hoped to reach an accord in time for its national convention, which begins July 8 in Los Angeles.

CBS was targeted by the civil rights organization after the NAACP released its 1987 report, "The Discordant Sound of Music," which said that the music industry had fallen be-

hind other industries in implementing progressive employment programs for minorities.

The CBS proposal, signed June 1 by Walter Yetnikoff, president/CEO of CBS Records Inc., is a modification of the formal fair-share agreement that the NAACP submitted to the company in 1987. The new CBS version outlines the company's demonstrated commitment to affirmative action and is virtually the same as the original form, except that it does not give specific dates or percentage increases for employment, independent contracting, and philanthropic goals, which are requested on the NAACP document.

Fred Rasheed, NAACP director of economic development, calls the three-page CBS document "an insult," saying that the 1987 form was simply a guideline and that CBS executives never met with him to negotiate a more specific, comprehensive agreement.

"Our people reviewed it and decided that it's not in tune with our standards in setting definitive goals," says Rasheed. "It's more a testimonial about what they're doing. I have seen no figures, no numbers, no program. Where's the goals?"

Both Rasheed and Dr. William Gibson, chairman of the NAACP and chairman of the NAACP economic development committee, say that the 81-year-old organization will evaluate the document and consider its next step. No boycott is planned.

In a statement issued June 20, Le- (Continued on page 88)



Will The Real Tom Freston Please Stand Up? MTV Networks chairman/CEO Tom Freston, who is this year's honoree for the AMC Cancer Research Center's Annual Entertainment Industry Campaign, announces that he and MTV Networks will sponsor a fund-raising event at New York's Waldorf-Astoria on Oct. 19. The event is called "The Night Of A Thousand Heroes," and guests will come costumed as their favorite hero. Here, Freston is pictured with some costume suggestions for his friends. From left: Irving Azoff of Azoff Entertainment as Mahatma Gandhi; Jeff Ayeroff, director/president of Virgin Records, as Michael Jackson; Freston; and Bob Krasnow, chairman of Elektra Records, as Elvis Presley.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records in New York names **Rick Bleiweiss** senior VP of sales and distribution, and **Barton Weiss** an attorney in the law department. They were, respectively, VP of sales at Island Records, and an associate at Pavia and Harcourt.

A&M Records in Los Angeles promotes **Milton Olin** to senior VP and director business development. He was VP of business development at A&M.

Elektra Entertainment appoints **Elizabeth Bailey** VP of video production in New York, and **Del Williams** senior director of CHR promotion in Los Angeles. They were, respectively, executive producer of video projects at Paula Greif Inc., and regional director of promotion at Elektra.



BLEIWEISS

OLIN

BAILEY

WILLIAMS

Columbia Records names **Kevin Kennedy** associate director of press and public information, West Coast in Los Angeles, and **Ava Gardner** manager of jazz promotion in New York. They were, respectively, manager of national publicity at Jensen Communications, and publicity coordinator at CBS Masterworks.

Bruce Carbone is named director of modern and dance music at PolyGram Records in New York. He was national club promoter and A&R director at Vendetta Records.



KENNEDY

CARBONE

ORLEANS

SEKULER

Arnie Orleans is appointed president of Esquire Records in New York. He was VP of marketing at Rhino Records.

DISTRIBUTION. PolyGram Group Distribution in New York names **Racheal Eraca** director of merchandising, and **Judy Furmanek** director of sales development of music video, Latin and gospel. They were, respectively, director of merchandising and tour marketing at Island Records, and manager of video and associated labels at PGD.

RELATED FIELDS. Eliot Sekuler is named senior VP of entertainment at Rogers & Cowan Inc. in Los Angeles. He was senior VP at Solters/Roskin/Friedman.

Ticketron in Hackensack, N.J. names **Ben Liss** chief operating officer. He was executive director of the North American Concert Promoters Association.

Andrew Tavel is appointed head of the East Coast music department in the entertainment division of Loeb and Loeb in New York. He was VP of business and legal affairs at Def Jam Records.

VIDEO PEOPLE ON THE MOVE, see page 60.

Abramoff Takes Reins Of Nippon Phonogram

BY ADAM WHITE

LONDON—The leadership of a major label in the world's second-largest music market will soon pass into Russian hands.

PolyGram has named Alex Abramoff as CEO of Nippon Phonogram, one of the multinational's two operating companies in Japan. He takes up the post Oct. 1, succeeding longtime president Nobuya Itoh, who is retiring.

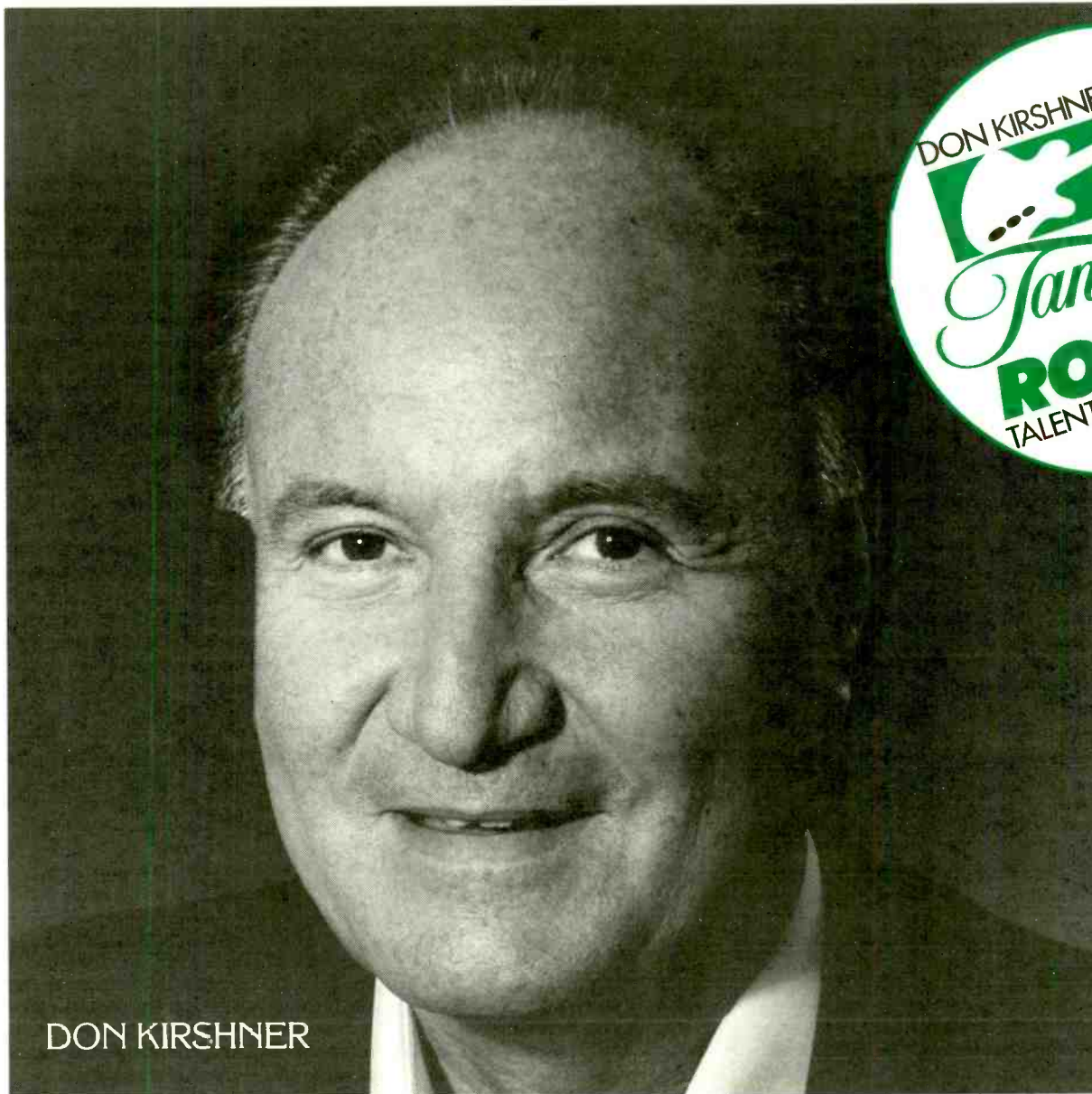
The appointment follows a change in the makeup of Nippon Phonogram's ownership. Victor Co. of Japan (JVC) recently agreed to sell 15% of its 40% stake to PolyGram, boosting the latter's share to 65% and giving it management con-

trol (Billboard, June 16). Matsushita is the third partner, with a 10% stake. The new arrangement is retroactive to Jan. 1.

Of Russian origins, Abramoff has lived in Tokyo all his life. He has been with Nippon Phonogram for the past 13 years and will move to CEO from his current position as senior managing director. He is said to be fluent in Japanese, Russian, and English.

Previously, Abramoff was Tokyo bureau chief for Billboard and worked for its affiliated local trade publication, Music Labo. He will report to Tim Harrold, the PolyGram group's executive VP responsible for operations in Japan and South-

(Continued on page 93)



DON KIRSHNER



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You're looking at America's foremost rock impresario. He has launched and guided the careers of many music greats, and created the nation's first prime-time music video series, *Don Kirshner's Rock Concert*. A major force in music publishing, his catalogue of songs has sold more than 500 million copies.

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So enter today. And maybe he'll turn *your* rock into platinum.

OFFICIAL CONTEST RULES

1. All entrants must be U.S. residents and 21 years of age or older as of September 1, 1990. 2. Size of group must be between 1 and 7 members. Non-playing vocalist(s) must be counted in group number. 3. The "Tanqueray Rocks" talent contest is a competition for rock-n-roll bands. 4. Entries must be submitted in audio cassette form no longer than 20 minutes in length, clearly labeled with the leader's name and address. All music and lyrics must be original. A clear photograph depicting all band members must be submitted as well. The same members on the tape must appear with the group if they place in the semi-finals and finals. Proof of age for each group member must be submitted with entry. 5. All artists retain the rights to their music except as provided in paragraph 12. 6. Entries must be postmarked no later than Tuesday, July 31st and must be accompanied by an official entry blank or reasonable facsimile signed by the leader of the group. Only one entry per group is allowed. Tanqueray is not held responsible for lost, late or misdirected mail. 7. Semi-finalists and finalists will be chosen by a panel of independent judges. Judging will be based on musicianship, creativity, technique and sound. The decision of the judges will be final. By entering this contest, each group member acknowledges that Schieffelin & Somerset Co. and its affiliates shall have the right to use each entrant's name or likeness in any promotional activities relating to this contest without further compensation. 8. Tanqueray will use cassettes sent in only for this contest. The cassettes will not be reproduced for any purpose. Cassettes will only be returned if accompanied by a self-addressed stamped envelope. 9. Three semi-finalists will be chosen to perform in each semi-final city. Contestants must indicate which semi-final contest they wish to enter. Semi-finalists will be notified no later than August 30th. Semi-finals dates and locations are Nashville—September 12, Los Angeles—October 3. 10. One finalist from each semi-final city will be chosen to compete in the final competition in New York on October 17. 11. If any entrant is unable to appear at either the semi-finals or final, an alternate will be chosen. 12. Each entrant acknowledges that his/her performance may be filmed, videotaped and/or photographed by Schieffelin & Somerset Co. The film, videotape and photographs of this performance may be used for any purpose whatsoever without payment of any compensation to entrant or securing of any additional permission from entrant. The filming, videotaping and/or photographing may in-

clude the final competition in New York and/or the semi-finals in Nashville or Los Angeles. By entering, each entrant warrants and represents that the musical routine performed by each band is original and will not infringe upon or violate the rights of any third party. Each group member by entering this contest agrees to all terms of this competition. 13. Employees and their families of Schieffelin & Somerset Co., its affiliates, subsidiaries, advertising and public relations agencies, licensed alcoholic beverage wholesalers and retailers are not eligible to participate. Contest is void wherever prohibited by law. Contest is not open to MS, TX, or UT residents. All federal, state and local laws and regulations apply. The winner and/or entrants may be required to sign an Affidavit of Eligibility and Release. 14. Federal, state and local taxes on prize money are the sole responsibility of the winners. 15. Semi-finalists are responsible for travel and accommodation arrangements to their chosen semi-final city.

Leader's Name _____
 Address _____
 City _____ State _____
 Zip _____
 Daytime Phone () _____
 I/We wish to enter the semi-finals in (check one):
 () Nashville () Los Angeles
 I have read the rules and affirm that this entry is in compliance with them.
 Signature of leader _____
 Mail to:
 DON KIRSHNER'S
 TANQUERAY ROCKS TALENT CONTEST
 P.O. BOX 5223
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 NEW YORK, NY 10150-5223

Financial Analysis Of 5 Retail Chains

Spec's Leads In Important Cash-Flow Stat

■ BY DON JEFFREY

NEW YORK—A financial analysis of five music-and-video retailers shows that Spec's Music Inc., the smallest of the chains, has the highest cash-flow margin, a measurement considered an important indicator of a compa-

ny's health and ability to grow.

The cash-flow margin indicates how much money a chain generates to pay off debt and finance growth without having to go deeper in debt. For this analysis, it has been computed by dividing net cash from operations by total sales.

Spec's, the 53-unit chain based in Miami, has the leading cash-flow margin, at 20.7%, nearly twice as high as the chain in second place.

Wherehouse Entertainment Inc., the 263-store chain based in Torrance, Calif., has a 10.9% cash flow margin, the second highest. Other chains surveyed are Minneapolis-based The Musicland Group Inc., 9.8%; Pittsburgh-based National Record Mart Inc., 9.6%; and Albany, N.Y.-based Trans World Music Corp., 6.37%.

For Spec's, the margin is based on the six-month period that ended Jan. 31. For all other chains surveyed, results are based on full fiscal years that ended during the period from Dec. 31, 1989, through Feb. 3, 1990.

Analysts say other important measures of retailers' strength are inventory turnover and the debt-to-capitalization ratio.

(Continued on page 89)



Birthday Bash. Country recording artist Lyle Lovett, left, and producer Phil Spector, right, wish songwriter Doc Pomus (Jerome Felder) a happy birthday at Katz's Deli in New York. The party was called a "121st birthday party," celebrating the combined birthdays and ages of Doc and his brother, divorce lawyer Raoul Lionel Felder. More than 500 people attended, including Atlantic Records chairman/CEO Ahmet Ertegun, and novelist Erica Jong. Pomus is the writer of such well-known songs as "Save The Last Dance For Me," "This Magic Moment," and "Teenager In Love."

Pop Artists Greet Mandela

With Hastily Planned Shows

■ BY THOM DUFFY

NEW YORK—A host of pop music artists have been tapped for rallies marking Nelson Mandela's visit to the U.S. from June 20 through July 1. Rally organizing has been marked by a last-minute scramble for acts and a switch of promoters in New York.

The African National Congress leader, whose battle for racial justice in South Africa sparked awareness-raising, all-star concerts in London in 1988 and this past April, is being feted by many music industry figures during his trip.

Quincy Jones is among the organizers of a rally and concert planned for

Friday (29) at the Los Angeles Coliseum. Paula Abdul, Bonnie Raitt, Lionel Richie, Diana Ross, and Stevie Wonder have been mentioned as possible participants, but none had confirmed their involvement at press time.

In other cities along Mandela's hastily arranged itinerary, rally performers were confirmed less than a week before each event.

In New York, promoter Ron Delsener was called upon to book acts for a Yankee Stadium rally June 21 only five days in advance, after a disagreement between promoter Bill Graham and organizers of Mandela's

(Continued on page 92)

Quincy Jones, Time Warner Form Joint Multimedia Cos.

■ BY PHYLLIS STARK

NEW YORK—Quincy Jones and Time Warner Enterprises have jointly formed two new companies, Quincy Jones Entertainment Co. and Quincy Jones Broadcasting. Time Warner will own a 50% interest in QJE, which is described as a "multimedia entertainment venture," and will have a "supporting role" in the broadcast company, which has already spent \$7 million-\$8 million to acquire Fox affiliate WNOL-TV New Orleans.

Although terms of the deal were not revealed, Time Warner reportedly paid Jones more than \$25 million to fi-

nance the deal, which has been in the works for more than a year. Kevin Wendle, QJE's president/chief operating officer, says, "We have the resources we need. We are a small multimedia entertainment venture backed by the largest media conglomerate in the world, so we have the strength of a tactical guerrilla unit backed by an entire battalion."

"This company is going to be into everything—radio, theater, music, television, and film," he continues. "We're looking at acquisitions beyond broadcast properties. [We're interested in] any acquisition that makes good business sense, like mu-

(Continued on page 92)

Litkei Moves To Creative Side

Racker Forms Label, Pub Umbrella

NEW YORK—Ervin Litkei, the long-standing New York audio/video rackjobber who sold his companies to the Rank Organization last year, has set up a new multilevel music company called Jade Panther Enterprises.

Litkei, also a composer who has dabbled in label and music publishing situations, says he plans to be more active than ever in music publishing, recordings, and film ventures.

"I still have two years to go under my terms with Rank to serve as president of Olympia, my former company, but I do have more time to devote to other ventures—as long as they are noncompetitive with Rank."

Litkei will operate Jade Panther Enterprises out of Olympia's HQ. Within this framework, he has a label (Kellit-Aurora Records), Hanlit Publications Inc., consisting of two publishing firms, Cosmic Wind (BMI) and

Miss Music and Leona Music (ASCAP), and Jade Panther Productions. The latter firm has acquired stage rights to "A Cast Of Hawks," a book penned by attorney Milton Gould that is being adapted as a play by writer Charles Kipps.

Ethel Gabriel, former RCA A&R executive, is head of Kellit-Aurora Records and associate producer, along with Litkei, of "A Cast Of Hawks." She and Litkei were among the producers of a 1989 Broadway production, "The Aunts."

As for Litkei's former rack setup, it is understood that some New York staffers may relocate to Rank's wholesaling HQ in Pittsburgh.

As a composer, Litkei has penned a number of works, including marches for every U.S. president since Franklin D. Roosevelt, and several symphonic works.

IRV LIGHTMAN

New Kids Top Albums, Singles Charts; Women Dominate In '90; 'Nasty' Climbs

NEW KIDS ON THE BLOCK's "Step By Step" leaps to No. 1 in its second week on the Top Pop Albums chart. It's the first album to hit No. 1 in just two weeks since **Bon Jovi's** "New Jersey" in October 1988. New Kids' previous studio album, "Hangin' Tough," took 55 weeks to reach the top.

In addition, the "Step By Step" title track jumps to No. 1 on the Hot 100. It's the third 1990 single to reach the summit in just six weeks, following **Sinead O'Connor's** "Nothing Compares 2 U" and **Madonna's** "Vogue."

And the "Step By Step" music video leaps from No. 20 to No. 3 on the Top Videocassettes Sales chart. In one week, it polevaulted over such boffo titles as "Sexy Lingerie II," "Playmate Centerfold Of The Year 1990," and "Teenage Mutant Ninja Turtles: Case Of The Killer Pizzas."

With New Kids' fast rise to No. 1 on the pop albums chart, **M.C. Hammer** and **Madonna** slip to Nos. 2 and 3, respectively. But help is on the way. **Madonna's** provocative "Hanky Panky" is the top new entry on the Hot 100 at No. 40; **Hammer's** update of the **Chi-Lites'** 1971 smash "Have You Seen Her" bows at No. 63. And let's not make too much of the fact that "I'm Breathless" didn't make No. 1. In the top 40 scheme of things, **Stephen Sondheim** is no match for **Maurice Starr**.

WOMEN ANNIHILATED men on the charts in the first six months of 1990. Female soloists or female-led groups held the top spot on the pop albums chart for 18 of the past 26 weeks. They fared even better on the Hot 100, holding the top spot for 19 weeks.

Paula Abdul was No. 1 on the pop albums chart for nine weeks in the first half of 1990, followed by **Sinead O'Connor** (six weeks) and **Bonnie Raitt** (three). That's the best first-half showing for women since 1986, when **Whitney Houston**, **Barbra Streisand**, and **Sade** had the No. 1 album for a collective 19 weeks.

On the Hot 100, O'Connor was No. 1 for four weeks, followed by **Abdul**, **Janet Jackson**, and **Madonna**, each of whom topped the chart for three weeks. **Alannah Myles** and the female-led **Roxette** each scored for two weeks; **Taylor Dayne** and **Wilson Phillips** each led for one.

FAST FACTS: The furor in Florida over 2 Live Crew's "As Nasty As They Wanna Be" is giving the album a second wind on the pop albums chart. The album logged six months in the top 40, climbing as high as No. 29 in

January. But it had begun to run out of steam, and had dropped as low as No. 83 two weeks ago. Engulfed in media-saturated controversy, the album rebounds from No. 77 to No. 54.

Has the remix album phenomenon already peaked? **Milli Vanilli's** "The Remix Album" stalls at No. 32 in its third week on the chart; **Paula Abdul's** "Shut Up And Dance" dips from No. 7 to No. 10 in its sixth week.

Keith Sweat's "I'll Give All My Love To You" is the top new entry on the pop albums chart at No. 33. It's

likely to top the No. 15 peak of Sweat's 1988 debut album, "Make It Last Forever," which yielded the top five pop hit "I Want Her." The first single from the new album, "Make You Sweat," sprints to No. 34 on the Hot 100.

Gloria Estefan's "Cuts Both Ways," the fifth single from her former top 10

album of the same name, enters the Hot 100 at No. 83. The first three singles from the album sailed into the top 15, but pop radio was reticent about adding "Oye Mi Canto," which stalled at No. 48. Estefan was on the cover of last week's People.

Mariah Carey's highly touted debut album enters the pop chart at No. 80. Carey's first single, "Vision Of Love," jumps to No. 25 on the Hot 100.

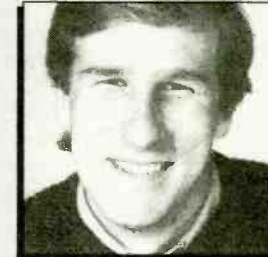
Jeff Lynne's "Armchair Theatre" bows at No. 158. It's the first solo album by the man who led **ELO** to five straight top 10 albums in the late '70s and early '80s. More recently, Lynne produced the top 10 album by the **Traveling Wilburys** and individual top 10 albums by group members **George Harrison**, **Roy Orbison**, and **Tom Petty**.

Barry Manilow's "Live On Broadway" bows at No. 196. Manilow's first live album, released in the summer of 1977, debuted at No. 10 and seven weeks later dislodged **Fleetwood Mac's** "Rumours" from the No. 1 spot.

WE GET LETTERS: **Costas Zougris** of **BMG Greece** notes that Sweden has generated more No. 1 pop hits than any other non-English-speaking country. Swedish acts account for five No. 1 hits on the Hot 100—three by **Roxette** and one each by **Blue Swede** and **Abba**.

J.T. Temple of **Arnold, Mo.**, notes that both sides of the **Andrew Dice Clay** controversy are represented in the top 40. **Billy Idol**, who sings the theme from Clay's film, "Ford Fairlane," jumps to No. 10; **Sinead O'Connor**, who refused to appear with Clay on "Saturday Night Live," dips to No. 35.

CHART BEAT

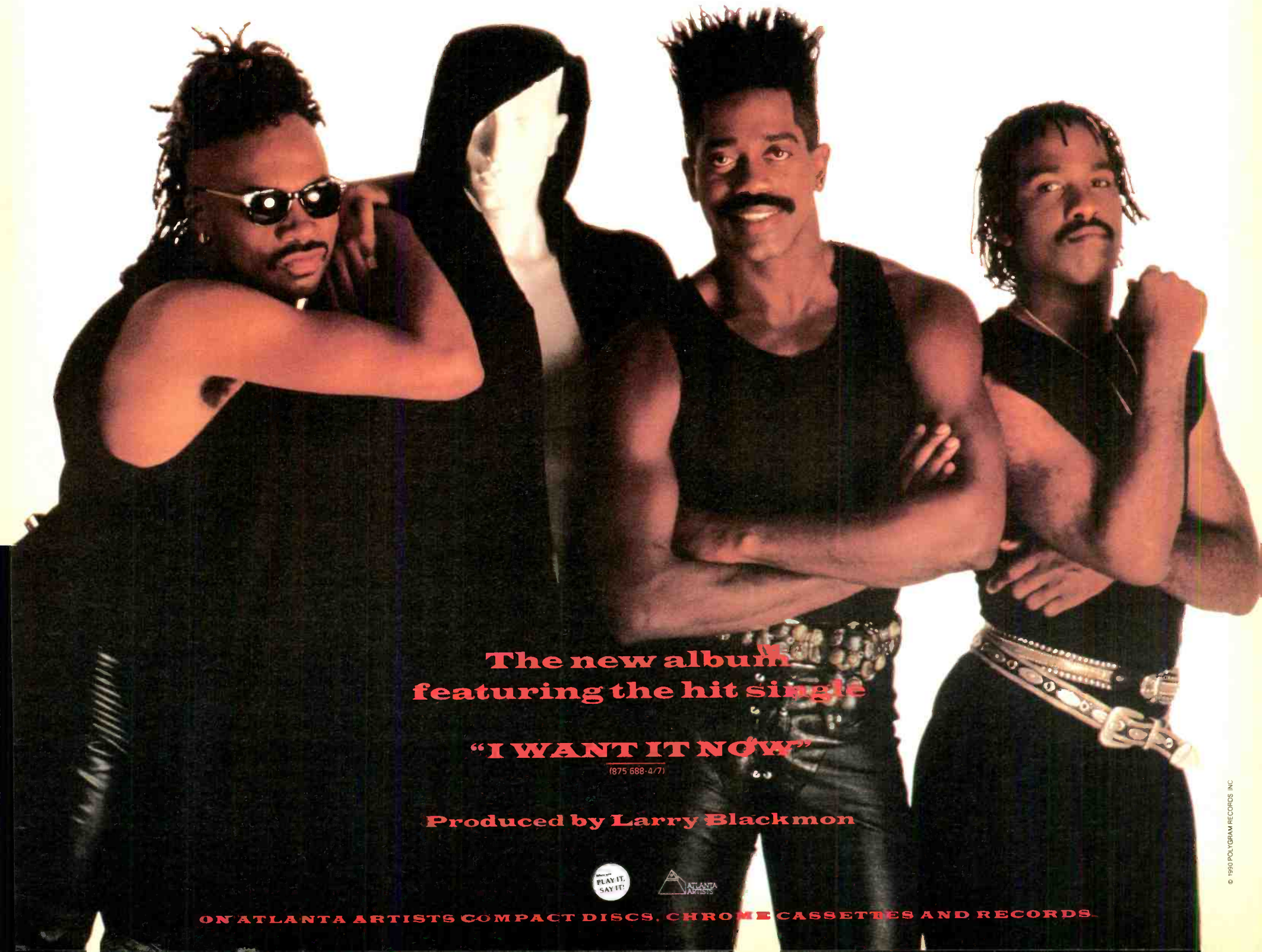


by Paul Grein



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■ BILLBOARD OFFICES:
New York
1515 Broadway
N.Y., N.Y. 10036
212-764-7300
telex 710-581-6279
fax 212-536-5358
Nashville
49 Music Square W.
Nash., Tenn. 37203
615-321-4290
fax 615-327-1575
London
3rd Floor
23 Ridgmount St.
London WC1E 7AH
71-323-6686
Fax: 71-323-2314
71-323-2316
Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213-273-7040
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fax 213-859-5302
Washington, D.C.
806 15th St. N.W.
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Tokyo
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6-19-16 Jimgumae
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011-81-3-498-4641
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Editorial

INDUSTRY HAS BIG STAKE IN 2 LIVE CREW FIGHT

The attempt by federal, state, and local authorities to stop sales of 2 Live Crew's "As Nasty As They Wanna Be" confronts the industry with a clear and present danger: Obscenity laws are already on the books across the country, and they can be applied against any album anywhere under the nebulous rubric of "community standards." Today 2 Live Crew and the small indie Luke's Records are under fire; tomorrow it could be Andrew Dice Clay and Geffen or Eddie Murphy and Columbia.

Similarly, while only indie retailers such as Tommy Hammond in Alabama and Charles Freeman in Florida have been affected thus far by the 2 Live Crew furor, tomorrow a store clerk working for Record Bar or Musicland—neither of which carry 2 Live Crew product—could be arrested for selling some other record that a federal judge has deemed obscene.

Despite these undeniable facts, however, major labels, chain retailers, trade groups, and recording stars have been slow to come to the defense of Lu-

ther Campbell and the retailers who have been arrested or warned not to carry 2 Live Crew albums. Considering the amount of effort expended to date on fighting state stickering bills—none of which has yet been signed into law—it is inexplicable that more industry figures have not spoken out against the wrongful application of laws that are already in effect.

Besides making its weight felt in the media, the industry should provide financial and moral support to any retailers or artists who are swept up in the law enforcement net. In addition, it should fund the appeal of Judge Gonzalez's decision all the way to the Supreme Court. If possible, music industry trade groups should also enlist the support of groups representing other entertainment businesses, including publishing, films, home video, and TV. For this is a cause that concerns them all.

The fundamental question is not whether 2 Live Crew's lyrics are obscene under the Supreme

Court's definition in the landmark Miller vs. California case. The issue is whether *any* form of entertainment should be prosecuted for obscenity if its dissemination is restricted to adults.

The "Nasty" album, for example, bears a clearly marked warning sticker and, in many retail chains, is forbidden to minors, just as X-rated movies, books, and videos are in many locales. That by itself is not a restriction of free speech, since adults have many rights that minors do not have. But any law that says consenting adults cannot listen to, view, read, or purchase a particular form of expression clearly violates the First Amendment. Moreover, leaving obscenity decisions to local communities raises all kinds of sticky questions, including which part of the community decides what is obscene.

It is time for the Supreme Court to take another look at this issue, and it is time for more artists and high-profile industry executives to publicly defend freedom of expression.

Too Much Reliance On Machines

BLACK MUSIC QUALITY DIPS AS SALES GROW

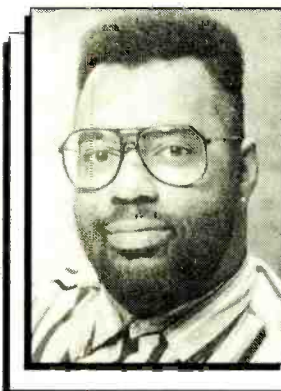
■ BY CHARLES L. FREEMAN

Let's not stop with the lack of an established concert circuit at the club and small-theater level (Billboard, June 20) as an issue facing black music in the '90s. What about the music itself and the records that are being made today?

Black music is at an all-time high in popularity and record sales. M.C. Hammer recently had the No. 1 pop album, Bell Biv DeVoe is sitting at No. 5, and rap, or records with rap, are saturating the airwaves. Everything is fine—or is it?

I wonder and worry about the quality of the "music" we are making today. I'm 34 years old and grew up listening to records that were made by real people (who also actually played and sang those songs in concert). I remember the Jackson 5 rocking the L.A. Forum with just Tito and Jermaine on guitar and bass, respectively, Johnny Jackson on drums, and Ronnie Rancifer on electric piano and organ. Can you imagine a group going out and doing that today?

Today's almost total reliance on machine-generated sounds and marginal singers is disheartening. Don't



'We're making records that contain little true musicianship'

Charles L. Freeman is the director of A&R at Kalimba Productions Inc. in Los Angeles.

get me wrong: I'm all for the use of technology. I just prefer it when it is used in tandem with real musicians playing real music. There is entirely too much garbage out there passing for music today, and if we're not careful, we'll risk losing an entire generation to drum machines, samplers, and sequencers.

Whom or what do we blame for the current state of black music? Well, part of the problem is the lack of free musical training available in public schools. Over the past 10 years, less and less money has been allocated to

our schools, and extracurricular activities (such as bands) have been all but eliminated. So many of our musicians in the past started out in band classes in the fourth or fifth grades and continued on through high school. Is that still the case today?

We're forsaking our musical heritage and future to worship at the altar of the charts without giving any thought to the music. We're making records that contain little true musicianship (if any). We're more concerned about the beats and sounds of a record than with the melody of the

song. A&R reps sign acts based mainly on their visual appeal for BET and MTV, and not on whether they can sing on key. The record labels care only about today's sales figures, and less about an act's long-term potential.

White artists, particularly veteran acts, have it much easier because there is a wider range of formats open to them. So Don Henley, Phil Collins, Elton John, Billy Joel, Linda Ronstadt, Heart, etc., don't have to worry about competing with New Kids On The Block or Guns N' Roses. They can make the records they want, because pop radio is much more receptive to different styles of music.

Veteran black artists don't have that same luxury. The O'Jays are up against Guy. Howard Hewett has to face off against M.C. Hammer. Aretha Franklin has to deal with Tyler Collins. Some truly talented and gifted artists are being forced to make major concessions in their music in an attempt to obtain valuable radio play and inclusion on the video networks. The tough part is doing it without losing your core audience.

(Continued on page 77)



MISQUOTED REMARK

Thanks for giving Commentary space to Steve Schalchlin (Billboard, May 19). While everyone connected with songwriting would agree with Steve right down the line, I must clarify one detail: I haven't suggested that record companies or producers *deliberately* withhold writer credits in order to imply the artist has written all the material; I've said, rather, that *in the absence of credits*, the public and even radio jocks assume the artist is the writer. And, with the advent of the su-

perproducer albums, hipper fans attribute uncredited songs to the producers, never realizing other writers may have been involved.

Ron Simpson
Brigham Young Univ.
Salt Lake City

CD SINGLES PACKAGING

I would like to respond to Christopher Molanphy's letter about CD singles packaging (Billboard, May 19).

While I agree with him that the CD-3 was preferable as a singles format, I wholeheartedly disagree with his assessment of current CD-5 packaging.

The packaging that he prefers, the so-called "convenience case," is

probably the most *inconvenient* CD packaging I've ever encountered. I'll take the jewel box any day for real convenience.

As for the "exciting graphics potential" of the convenience case, I must be missing something. The jewel box actually has *more* space for graphics.

Record labels, stick with the jewel box for the CD-5. And when the CD-3 comes back (and it will), come up with a uniform packaging standard *before* it is marketed.

Sundi Cassan
Portland, Ore.

MAYFIELD IN RUNNING

David Nathan's article on Chicago soul great Curtis Mayfield (Bill-

board, June 16) erroneously stated that Mayfield had not yet been nominated for induction in the Rock and Roll Hall of Fame. Although not *elected* for induction, Mayfield's group, the Impressions, was indeed nominated last year for the 1990 awards.

As a longtime fan of his work and a new member of the Hall of Fame's nominating committee, I, for one, will do everything I can to see that the Impressions are nominated again for the 1991 awards—and, hopefully, inducted.

Jeff Tamarkin
Editor
Goldmine Magazine
Hoboken, N.J.

Radio

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WPEG, WSIX, KPLX, WBCN Lead List Of Billboard Radio Awards Nominees

BY SEAN ROSS

NEW YORK—Urban WPEG Charlotte, N.C., country stations WSIX-FM Nashville and KPLX Dallas, and album rock WBCN Boston are the most-nominated stations for the 1990 Billboard Radio Awards. The awards ballot appears in this issue starting on page 37.

A total of 182 radio stations, 17 record labels, and 14 distributors of network and syndicated programming received nominations this year, following several months of deliberation by five blue-ribbon panels—one for each major format—made up of radio programmers and record executives.

In the second round of the two-tiered awards process, balloting is now open to Billboard's entire readership through July 20. Winners will be named in September, concurrent with the National Assn. of Broadcasters convention in Boston.

WSIX-FM, WPEG, KPLX, and WBCN are tied for the most radio nominations with five apiece, having earned the nod in all of the available radio categories in their respective formats—best station, best program director, best music director, best promotion director, and best air personality. Their achievements were particularly impressive since only two radio stations were nomi-

nated in all five categories last year.

Some of the major nominees will be familiar to those who follow the radio awards—KPLX has been the most nominated country station, or tied for it, for the last three years. But in certain categories, this year's nominations contain some upsets. Of the two stations that swept last year's nominations—and the awards themselves—modern rock KITS San Francisco is nominated only once, and top 40 WHTZ (Z100) New York is up for just two awards this year. In fact, none of last year's top 40 station-of-the-year winners is nominated in that category this year.

On the other hand, KIIS Los Angeles, which scored only two nominations last year, is tied for the top 40 lead this year with four, including air-personality nominations for both morning man Rick Dees and p.m. driver Magic Matt Alan. KIIS shares the most-nominated-top-40-station honor with WNCI Columbus, Ohio, which also took four nominations last year.

Top 40 stations with three nominations include the year's most-written-about radio station, "Power Pig" WFLZ Tampa, Fla., which is up for station of the year, PD of the year, and promotion director, as well as KKLQ San Diego (whose PD last year, Garry Wall, is now the

group PD fighting WFLZ at WRBQ Tampa), KMEL San Francisco, KDWB-FM Minneapolis, and KBFM McAllen/Brownsville, Texas.

In urban radio, the most-nominated station, WPEG, is another outlet that was up for only two awards last year. Tied for second place, with four nods apiece, are WYLD-FM New Orleans, last year's medium-market station of the year, WGCI-FM Chicago, and WZAK Cleveland.

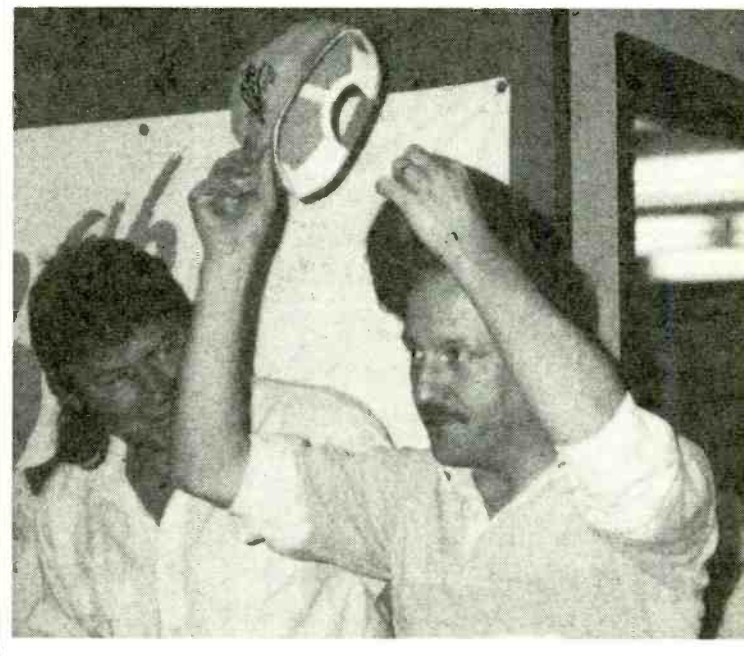
Last year, the best any country station could do was three nominations. This year, besides WSIX-FM and KPLX—both of which go from three to five nods—there are two stations, KMPS Seattle and WAMZ Louisville, Ky.—with four nominations each. In 1989, KMPS had only two nominations. This year, as one of the stations credited with leading country radio's move to a slightly more current posture, it was a much higher-profile radio station.

In the adult radio category, which includes AC, adult alternative, and oldies stations, the three most-nominated stations—with four mentions apiece—are all radio awards dynasties: KOST Los Angeles (although it had only two nominations last year), KVIL Dallas, and WEBE Bridgeport, Conn., one of last year's major winners.

(Continued on page 71)



The Emperor's New Hair. WMMS Cleveland was one of the many stations that held "shave your head for Sinead O'Connor" contests. Four listeners volunteered to be shorn for a leather jacket and a pair of Sinead tickets. The station says that a fifth winner's mother hid her car keys until it was too late. In the bottom photo, WKQX (Q101) Chicago morning man Robert Murphy offered a \$500 bounty to the listener who brought him the toupee of WBBM-FM morning rival Joe Bohannon, who countered by lending his 20 toupees to listeners. At press time, Murphy was refusing to pay up. WBBM has offered to donate \$1,000 to charity if Murphy will come to the station and take the toupee himself. JoBo, right, is pictured with morning partner Ed Volkman.



Kiss & Martell. Although KPWR (Power 106) Los Angeles PD Jeff Wyatt was the honoree at the third annual T.J. Martell Foundation Radio Roast, it was last year's roastee, WXKS-FM (Kiss 108) Boston PD Sunny Joe White, who suffered the brunt of the abuse, since most roasters agreed that Wyatt was too normal to make fun of. Seen here, from left, are Emmis executive VP Rick Cummings, White, A&M senior VP Charlie Minor, Atlantic's Joey Carvello, Columbia VP Kid Leo, Wyatt, Michael Damian, Epic/Associated VP/GM Tony Martell, Charisma president Phil Quartararo, and KPWR morning man Jay Thomas.

FCC Fines KSJO \$20,000; NAB Issues Principles Code

WASHINGTON, D.C.—The FCC, after 10 months of considering complaints of indecent broadcasts during 1988 and 1989 against KSJO San Jose, Calif., has handed down a \$20,000 fine against the Naragansett album rock outlet as part of a "notice of apparent liability" mailed to the station shortly before press time.

The large amount of the fine comes as a surprise, since Naragansett, which fired former morning man Perry Stone last year before some of the complaints were made, thought it had smoothed over differences with the complaining group. Last fall, GM David Baronfeld said, "It's almost like KSJO has solved the problems in its own community."

KSJO also thought it had justified the one instance initially cited in the first commission notice last year. But in its notice, the FCC pointed out that the "specific instance" cited in the KSJO reply "was unrelated to commission indecency policy" and that 10 other documented instances resulted in the decision to levy the high fine.

Baronfeld was on vacation when the news about KSJO's fine came

WASHINGTON ROUNDUP

down. KSJO PD Dana Jang, who was not at the station during the period in question, was unaware of the FCC letter.

THE QUASICODE ARRIVES

The KSJO fine comes just as the National Assn. of Broadcasters, reacting to mounting government pressure, has finally issued its long-promised "Statement of Principles" of radio and TV broadcasting.

The loosely structured statement calls for "responsibly exercised artistic freedom," cautions against programming that would glamorize violence and drug abuse, and says that sexually oriented material "that panders to the prurient or morbid interests" should be avoided.

The NAB board says the statement principles "are not in any way intended to inhibit creativity in or programming of controversial, diverse, or sensitive subjects."

(Continued on page 17)

Westwood One Companies Salute Our 1990 International Radio Festival Winners

**Best of Festival
Grand Award**

Information Program
The Source
*The Electric Eighties:
The Decade In Review*

Gold Medal

Best Music Program
Westwood One
Radio Networks
*Off The Record With
Mary Turner*

Gold Medal

Best Director
Westwood One
Radio Networks
Brian Heimerl for
*Tommy Live From Radio City
Music Hall*

Gold Medal

Best Magazine Format
The Source
*The Electric Eighties:
The Decade In Review*

Gold Medal

Best Breaking News Story
NBC Radio Network
Eastern European Coverage

Silver Medal

Special Event
Westwood One
Radio Networks
*The Kids Are Alright:
The Who Live From Dallas*

Silver Medal

Sound Effects
Westwood One
Radio Networks
Pirate Radio USA

Bronze Medal

Magazine Format
Mutual Broadcasting System
America In The Morning

Bronze Medal

Public Affairs Program
The Source
*The Source Report: Drug
Wars, The Littlest Soldiers*

Bronze Medal

Entertainment Magazine
The Source
*The Source Report:
A Look Inside Disney-MGM
Studios Theme Park*

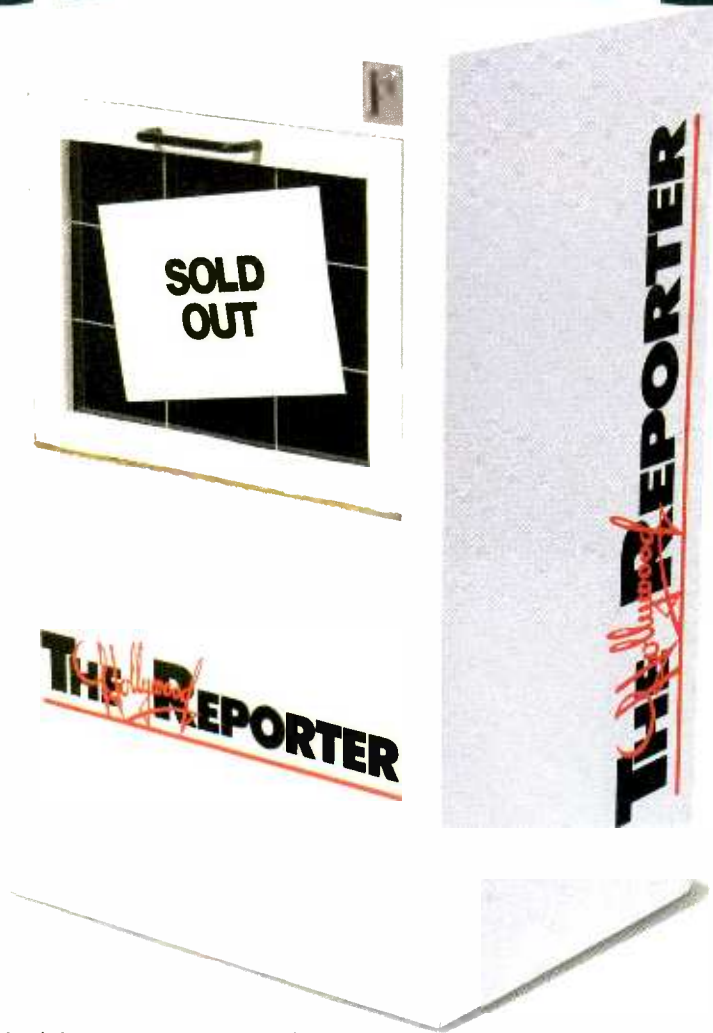
Congratulations to everyone involved in the creation of these award-winning news, information and entertainment programs.



WESTWOOD ONE COMPANIES



POWER SHORTAGE



For entertainment decision makers worldwide, information is the difference between getting ahead and getting caught short. The exclusive source that brings industry leaders the information they need is *The Hollywood Reporter*.

In fact, with an 88% subscription renewal rate, 80% sell-through at newsstand, and strong circulation growth every year, *The Reporter* is the one paper entertainment's key people won't get caught without.

If you have a message for entertainment's most powerful men and women, your ads belong in the publication that enlightens them every day — *The Hollywood Reporter*.

The Reporter

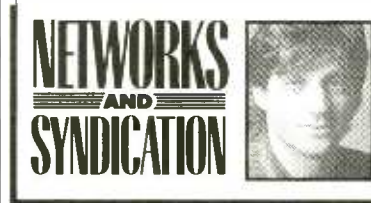
POWERFUL STUFF

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Nets Tune In On The Days Before The Big Events

LOS ANGELES—One-of-a-kind events aren't just one-shot programming opportunities anymore. Program suppliers are turning those events into complete packages with a number of shortform or regular scheduled programs keying in to the weeks before it takes place.

The economic realities behind the big-event broadcasts are forcing program suppliers to build additional programming around the event to earn additional revenue, since purchasing the rights to these star-studded happenings is extremely costly.



by Craig Rosen

Take, for example, **Westwood One Radio Networks'** Knebworth programming. Aside from the actual 11-hour concert broadcast hosted by **Jim Ladd** and **Dia Stein**, set for June 30, WW1 has been offering "Road To Knebworth" programming in the form of special Knebworth editions of "Off The Record With Mary Turner" and "Timothy White's Rock Stars," as well as "Eric Clapton Live From Prince Albert Hall" and Knebworth minutes, which began running the week of April 30.

Other related programming includes the Knebworth call-in special, also hosted by Ladd, set for June 27. The "Rockline"-style program will give listeners nationwide a chance to talk to some of the acts slated to play the concert. And WW1's Audiotex division has established the "Knebworth Artists Hotline," which fans can call to hear Knebworth updates. The proceeds from the 900 number go to Nordoff-Robbins, the concert's sponsor.

WW1 VP/director of programming **Gary Landis** says such packages address the reach and frequency issue advertisers are concerned with. "If it is just the event, the reach is good, but you deny advertisers the frequency that will enhance the reach," he says.

Landis says that, with Knebworth, WW1 is "taking an 11-hour association and turning it into an eight-week event." He adds that "the promotion leading up to the event is almost as important as the event itself."

Landis says WW1 has been putting together such packages since at least June 1986, when it broadcast the Amnesty International Concert, which it promoted with tour updates.

WW1 isn't alone with the big events this summer. **Global Satellite Network** is offering a similar package of programming to surround its 2 1/2-hour "The Wall" concert to be broadcast live July 21 from Berlin's Potsdamer Platz. The package includes a 90-minute "The Wall" profile for the July 14-15 weekend. "Wall Minutes," a series of ten short fea-

(Continued on next page)

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	9	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL 2 weeks at No. 1
2	3	4	5	HOLY WATER ATCO 4-98944	BAD COMPANY
3	4	9	3	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
4	2	1	8	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
5	5	8	6	I THINK I LOVE YOU TOO MUCH ARISTA LP CUT	THE JEFF HEALEY BAND
6	6	5	7	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
7	12	33	3	THE OTHER SIDE Geffen 4-19927	AEROSMITH
8	7	13	4	LIVE IT UP ATLANTIC 4-87909	CROSBY, STILLS & NASH
9	13	16	5	EVERY LITTLE THING REPRISE 4-19799	JEFF LYNNE
10	9	10	9	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
11	15	29	5	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
12	18	27	4	YOUR MA SAID YOU CRIED IN YOUR SLEEP... ESPARANZA 4-98950/ATLANTIC	R. PLANT
13	8	3	12	WILD CHILD CAPITOL LP CUT	HEART
14	17	20	8	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
15	16	17	6	HUNGRY RCA 2607	LITA FORD
16	11	6	15	BABY, IT'S TONIGHT REPRISE 7-19869	JUDE COLE
17	10	7	10	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
18	19	21	7	CHAIN OF FOOLS DGC 4-19693	LITTLE CAESAR
19	21	19	9	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
20	26	32	5	OH PRETTY WOMAN CHARISMA LP CUT	GARY MOORE
21	25	26	7	WAY DOWN NOW ENSGN 23522/CHRYSALIS	WORLD PARTY
22	24	30	6	ALL FOR YOU A&M 1505	DAVID BAERWALD
23	28	31	6	YESTERDAY GIRL ENIGMA 44587/CAPITOL	THE SMITHEREENS
24	20	11	11	YER SO BAD MCA 53833	TOM PETTY
25	14	12	11	FORGOTTEN YEARS COLUMBIA 38-73336	MIDNIGHT OIL
26	23	22	12	WALKS LIKE A WOMAN ATLANTIC 4-87971	BATON ROUGE
27	36	49	3	TOY SOLDIER EPIC LP CUT	RIVERDOGS
28	NEW		1	★★★ FLASHMAKER ★★★ JUST CAME BACK VIRGIN LP CUT	COLIN JAMES
29	34		2	WOMAN IN LOVE WARNER BROS. LP CUT	LITTLE FEAT
30	33	37	9	DROP THE GUN RCA LP CUT	KINGS OF THE SUN
31	32	35	6	DON'T BE AFRAID OF THE DARK Geffen LP CUT	Y & T
32	37	43	4	BACK TO SQUARE ONE ELEKTRA LP CUT	ERNIE ISLEY
33	NEW		1	HOW BAD DO YOU WANT IT Geffen LP CUT	DON HENLEY
34	27	15	14	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
35	30	28	19	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
36	45		2	★★★ POWER TRACK ★★★ CHILD OF THE WILD BLUE YONDER A&M 1510	JOHN HIATT
37	22	14	14	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
38	43		2	ME & ELVIS COLUMBIA LP CUT	HUMAN RADIO
39	41	47	3	COWGIRL ATLANTIC LP CUT	SONS OF ANGELS
40	NEW		1	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
41	29	24	7	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW AND DAVID BOWIE
42	NEW		1	I DIDN'T WANT TO NEED YOU CAPITOL 44553	HEART
43	39	45	3	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
44	38	34	15	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
45	40	44	3	RISE TO IT MERCURY 875 098-4	KISS
46	NEW		1	HAUNTED HEART EMI 50298	ALIAS
47	48	46	5	WHAT ARE YOU DOING WITH A FOOL LIKE ME CAPITOL 44543	JOE COCKER
48	49		2	JOEY I.R.S. 73014	CONCRETE BLONDE
49	42	39	12	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
50	NEW		1	GIVE IT UP LONDON LP CUT/POLYDOR	HOTHOUSE FLOWERS

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.

NETWORKS AND SYNDICATION

(Continued from preceding page)

tures focusing on the landmark album and upcoming event, will air the week prior to the concert.

Global president Howard Gillman calls it "an opportunity to deliver to stations real in-depth coverage of a monumental event. Rather than just 'The Wall,' you get behind the scenes with Roger Waters, who can give listeners in detail what really went into 'The Wall.'"

WW1 is also offering Madonna and David Bowie packages. The two-hour "Madonna Live In Concert" is set for July 30 live from Barcelona, Spain. The dates for the Madonna interview and other related programming have yet to be announced. The 90-minute "David Bowie Live Call-In Show" is set for Aug. 2, three days before the live broadcast from Milton Keynes, England.

Global and WW1 aren't the only ones exploiting big events for additional programming. When ABC Radio Networks landed the Rolling Stones last year, it also broadcast an interview special, daily concert updates, and a retrospective special. And ABC got another simulcast opportunity when Fox-TV brought the "Steel Wheels Tour" to commercial TV in May.

N.Y. FESTIVAL AWARDS

The International Radio Festival Of New York recently announced its 1990 award winners. The Grand Award for Information Programs

WASHINGTON ROUNDUP

(Continued from page 14)

The board says the statement was issued "to record and reflect what it feels to be the generally accepted standards of America's radio and television broadcasters," and adds that it feels that "such a statement will be particularly useful at this time, given the public concern about certain serious societal problems, notably violence and drug abuse." Federal laws restricting indecent broadcasts are also mentioned.

The statement comes on the eve of the semi-annual meeting of the NAB joint board of directors here.

The statement is "general and advisory rather than specific and restrictive," the NAB joint board states. It adds that it hopes "all broadcasters would set down in writing their general programming principles and policies, as the board hereby sets down the following principles."

NAB members have not had formal guidelines since the more formalized old programming code was dropped in 1982 after the courts found it anti-competitive.

NAB PIX HIX

David Hicks, president and CEO of Kalamazoo, Mich.-based Hicks Broadcasting, was elected to a one-

year term as chairman of the NAB's radio board of directors June 20. Hicks succeeds William Sanders. Elected as vice chairman was WKIP/WRNQ Poughkeepsie, N.Y., president Richard Novik; he succeeds Hicks.

was given to NBC Radio/The Source's documentary special "The Electronic Eighties: Decade In Review." The ninth annual festival received 1,775 entries in radio programming, promotion, and advertising from 16 countries.

The British Broadcasting Corp. led the way with eleven gold medals. WW1 and NBC took four awards, while Capital Cities/ABC scored three. Radio Today Entertainment scored two gold medals.

Network and syndicated programming gold medal winners included Associated Press Radio Network's "Toppling The Wall" special; NBC's eastern European coverage; ABC's "American Agenda Radio Specials"; WW1's "Off The Record"; ABC's "Tom Snyder—San Francisco Earthquake, Day 2" for best regularly scheduled talk program; Radio Today's "Rock In The '80s" and RTE's Bill St. James as best network/syndicated personality; ABC's Gary Nunn, news anchor/reporter network/syndicated; and WW1's Brian Heimerl, best director, for "Tommy."

AROUND THE INDUSTRY

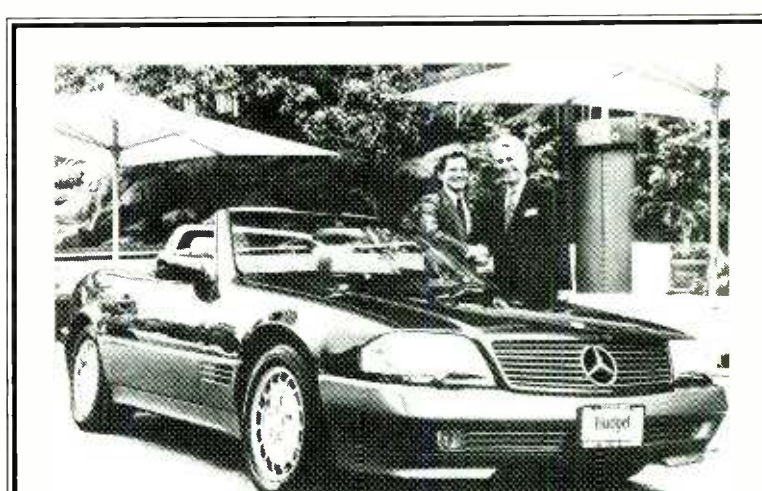
Although one of Olympia Broadcasting Corp.'s nonoperating subsidiaries has filed for Chapter 11 bankruptcy protection, this will not affect Olympia Radio Networks, says VP/operations Jay Goldman. "The networks are very profitable and operat-

ing as usual," he says. Meanwhile, Olympia's "Comedyline" now has a Los Angeles affiliate. The weekly comedy hour was set to make its debut on KNAC Los Angeles—whose Tawn Mastrey hosts the show—June 17.

WW1 has signed a multimillion-dollar agreement with GE American Communications Inc. for satellite transmission services of WW1 programming into the year 2001... ABC has named two new managers to its networks. Sue Saville, formerly manager of ABC's Direction Network, has been named manager of the Information Network, replacing Beth Atherton. Joyce MacDonald, formerly an account executive at WFNX Boston, is the new manager of the Direction Network.

Unistar has announced the staff for its new news bureau in Washington, D.C. Tom Foty, formerly a manager for NBC Radio, is news manager/correspondent. Ron Amadon (ex-UPI Radio Network), Debra Daigle (ex-United Stations), Mike Yardley (WDBO Orlando, Fla.), and Doug Whiteman (WCKY Cincinnati) are all anchor/correspondents. Don Morgan (ex-Unistar senior editor) and Dee McKinsey (ex-National Public Radio) are senior producers. New producers are Bob Dore (also ex-NPR), John Stempin, and Sarah Bancroft (both ex-NBC). Dave Mattingly from WINC Winchester, Va., Catherine Smith (ex-Unistar editorial assistant), and Joe Reid from WGR Buffalo, N.Y., are tape editors. Bill Murray, formerly of Sheridan Broadcasting, is newsroom coordinator.

CBS Radio Networks has signed Los Angeles Dodgers announcer Vin Scully to broadcast the 1990 World Series with Johnny Bench. Scully had worked for CBS Sports from 1977-82.



BUDGET RENTACAR OF BEVERLY HILLS' "CAR COLLECTION" NOW AVAILABLE AT WESTWOOD MARQUIS HOTEL IN LOS ANGELES

Ken Kerzner (left), President and Chief Operating Officer of Budget of Beverly Hills, and Jacques Camus, Managing Director of the Westwood Marquis, are pleased to announce that business travelers and other privileged guests can now choose their West Coast transportation from an unmatched selection of the finest vehicles in the world.

Automobiles like the new Mercedes-Benz 500SL, above, and other prestigious marques such as Porsche, Ferrari, Rolls-Royce, Jaguar, BMW, Range Rover, among others will be delivered within minutes of your request from the Westwood Marquis fleet for concierge staff. Cellular phones, portable fax and other special services are available upon request.

For preferred access to the reserved "Car Collection" fleet, contact Ken Kerzner directly at (213) 278-1273. The Westwood Marquis Hotel and Gardens is located at 930 Hilgard Avenue, Los Angeles, California 90024



1990 BILLBOARD RADIO AWARDS: Your Vote Counts! See Ballot, Page 37

Radio Raises Its Profile—And Its Gripes—At Vegas BPME Meet

LAS VEGAS—There was considerably more emphasis on radio at this year's Broadcast Promotion and Marketing Executives conference than there has been in previous years. Although they represented less than 10% of the total attendees, radio people were well represented at the conference held here June 10-13 and had plenty of radio sessions to choose from.

In previous years, there had been

Promotions & Marketing



by Phyllis Stark

protests that BPME ignored radio in favor of TV, but there were few such complaints this year. Instead, promotion directors were free to complain about other things. Gripes about salaries and respect from managers surfaced often during the radio sessions, finally prompting WNSR New York VP/programming Bob Dunphy to say at one session, "Stop bitching and moaning about who you report to. Just get things done [and the respect will follow.]" Added Jacor Communications executive VP/chief operating officer Randy Michaels, "If your battle is a turf war, you're really fighting the wrong battle."

KLOL Houston creative services director Doug Harris expressed the general feeling that "promotions directors are the most abused people in the broadcast industry." Harris' two speeches on sales promotions were among the highlights of the conference. He complained that the abuse of promotion people comes from "pin-headed program directors who think they are museum curators trying to

protect this incredible work of art that is their radio station."

Abuse, Harris said, also comes from "sales managers who will, unquestionably, strangle their grandmothers to make a sale" and "overpaid children called disk jockeys whose ability to manage their lives is right up there with the homeless. It's no wonder we have to work 70 hours a week to manage these people."

Harris referred to Arbitron as "witchcraft" and "voodoo" and continued his abuse of PDs by asking the crowd, "Have you ever wanted to just reach across [the PD's] desk, put your hands around his throat, and say 'listen to me you pin-headed, anal-retentive bastard. This is not an art form?'" Harris accused PDs of spreading their strange programming ideas at conventions that are like "a huge empty lot with a bunch of stray dogs on it sniffing each other's behinds."

In his keynote speech, Interep Radio Store chairman Ralph Guild predicted radio's share of advertising revenue would increase from 7% to 9% in the next decade and he hinted at "an industrywide partnership for growth" that his company plans to implement and help finance to meet that goal. The plan, he said, will be unveiled at the September National Assn. of Broadcasters confab.

Although Jacor's Michaels was a panelist at the "Radio Executives Talk Promotion" panel, the outrage was kept to a minimum and there was nothing like the shirt-removal shocker at last month's Radio and Records convention. Michaels emphasized the importance of local promotion people over a group promotion director by saying, "The fewer of us corporate assholes there are the better it is for the individual stations."

Among the radio winners at the annual Gold Medallion Awards, hosted

by comedian Joan Rivers, were AC KSEA Seattle for its "soft and light" TV campaign, top 40 WXGT (92X) Columbus, Ohio, for the condom key chain, and top 40 WKQX (Q101) Chicago for Murphy's Totally Nuts ice cream.

In addition to new president Bert Gould, who succeeds Linda Nix, other new BPME officers elected here include Interep Radio Store executive VP/radio development director Erica Farber Viola, who now serves as president-elect; Nancy Smith of Can-

ada's Global Television, who was elected VP/treasurer; and John Calver of KMBC-TV Kansas City, Mo., who was elected secretary. Lou Bortone, director of marketing and promotion for AC WROR Boston, re-

(Continued on next page)

Billboard's **PD of the week**

Jay Stevens
KOY-FM Phoenix

"WHEN I GOT HERE, I knew this was going to take a long time, because we were fighting a legend," says KOY-FM (Y95) Phoenix PD Jay Stevens. "KZZP had great top-of-mind awareness and great call-letter recognition. And let's face it, why did listeners need another top 40 station?"

When Stevens arrived at KOY-FM in July 1988, fresh from the double-digit success of WQUE (Q93) New Orleans, Y95 was making the first of a long series of format modifications, dropping adult top 40 for a long-playlisted mainstream approach. That eventually gave way to Rock 40. Then, last November, Y95 abruptly changed again, going churban in a market that already had a top 40/dance station in KKFR.

Initially, that didn't seem like a great idea. As recently as December, Stevens says, Y95 had "horrible trends. The rock listeners were gone, and female listeners weren't aware of what we were doing."

But when the winter Arbitron came back, Y95 had shot up 3.1-6.3 12-plus. KKFR held 5.7-5.6. And KZZP all but collapsed, 6.4-2.9.

"We had to be patient and let KZZP start making mistakes," Stevens says. "After a year and a half, they did just that. They fired morning man Bruce Kelly [whom Y95 subsequently hired] and began changing their music to become sort of an AC station."

Meanwhile, Stevens says, Y95 reached a "frustration point" with Rock 40. "KKFR had the big numbers because they were the only station playing dance music. We were more of a male top 40 station. KZZP was AC. We couldn't sit still and let them get these numbers through default. So we immediately made changes to head them off, and obviously it's worked."

The term Stevens uses the most to describe Y95 is "female top 40" or, occasionally, "top 40/dance." He does not use the word "churban." Yet in a market without enough blacks for ethnic weighting, Y95's music is clearly more R&B-driven than Hispanic.

This is Y95 in mid-afternoons: Bell Biv DeVoe, "Poison"; Johnny Gill, "My My My"; Linear, "Sending All My Love"; the Time, "Jerk Out"; Young & Restless, "B' Girls"; Perfect Gentlemen, "Ooh La La"; M.C. Hammer, "U Can't Touch This"; New Kids On The Block, "Call It What You Want"; and Mellow Man Ace, "Mentiroso."

Since Y95's switch, the station has been willing to play certain rap records in all dayparts. (Other Jerry Clifton clients have since followed suit, although Stevens denies any connection.) "B' Girls" starts at 3 p.m. But "The Power" by Snap plays all day. So did "Turtle Power." So has "Mentiroso."

One sign of Y95's market impact over the last six months has been its effect on KKFR's music. Stevens has always maintained that KKFR leans more Hispanic/dance and "still thumps harder" than Y95, which, he says, is more mass-appeal. (In the winter, Y95's came was 16% Hispanic vs. KKFR's 25% Hispanic came.) But that distinction seems to have completely disappeared in recent weeks. The b-stack Hispanic/dance records are virtually gone from KKFR and both stations can be heard playing "My My My" or "Hold On" by En Vogue within minutes of each other.

Stevens says recently arrived KKFR PD Steve Smith

has backed off some of the street warfare that was taking place between Phoenix's top 40 stations. ("They used to do a lot of faxing us things and calling our jocks on the air. I think Steve is more of a pro, and doesn't encourage that.") But KKFR has accused Y95 on-air of copying from it and, in one promo, claimed that Stevens would much rather be home listening to Bon Jovi records.

So what does Stevens listen to on his own time? "I listen to radio. The only time I listen to music at home is to find new records. A couple of times a week I'll grab a stack of CDs to look for album cuts we can play . . . I don't listen to CDs for my own enjoyment. I'm always looking for something we can play. That's my enjoyment."

As for KZZP, where the switch to quasi-AC is long over, and staffers claim that the on-air problems have been fixed, Stevens says, "All you have to do is listen and you can see that it's still out of control. They need work, and they're not getting it together. They went 3.8-3.3 in the latest Birch. How does that happen if they've been fixed?"

"It's kind of sad that KZZP has changed as much as they have. If you were to come to town and listen to them, you would wonder why they were considered as legendary as they were. They've gone from an 11 to a 2.9 in the last year and a half. They messed with their music. Then they fired the morning man who was the only thing they had left," Stevens says.

But Stevens dismisses claims from competing stations that Kelly has been the sole key to Y95's success. "We used to have a hot morning show with the Y Morning Zoo. But we were only going up half a point or a few tenths of a share at a time. Leaning more dance and adding Bruce together are what put Y95 over the top."

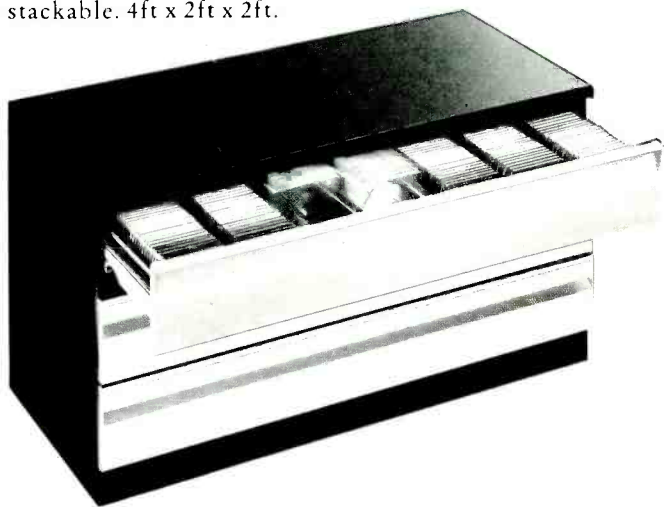
Kelly does his show live with a studio audience on Friday. Recent guests have included Louie Louie and Quincy Jones, as well as Phoenix Suns and Cardinals players. At the end of the Suns season, Y95 moved the show to a morning, held it in the parking lot, and turned it into a team-appreciation party.

Even after Y95 had hired Kelly and had become a factor in the market, there were constant rumors about the station during the winter book, and continuing into the spring. Some were extensions of the rumors about co-owned WRBQ (Q105) Tampa, Fla. (i.e., former PM driver Mason Dixon was going to be transferred to Y95, or later that Q105 GM Michael Horne was returning to Y95). And some had Stevens leaving the station regardless of what happened in Tampa.

Stevens denies that those stories ever had any basis in truth. "I tell my staff that when you're doing radio well, that's when the rumors get hot and heavy or when they start slamming you to clients on the street. If they're out on the street slamming us, it means they're concerned about us."

"As far as I know, I'm under contract with Edens Broadcasting, and I hope to be for a long time. I want to be here. I don't want to be a radio vagabond. This is the happiest I've been in my radio career, and I don't want to go anywhere." **SEAN ROSS**

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PROMOTIONS

(Continued from preceding page)

mains radio committee chairman.

IDEA MILL: JULY 4 PROMOS

WNNJ-AM-FM Newton, N.J., will present a "cool cruise" July 4 to benefit a local children's charity. The event will feature rafting and canoe races and an outdoor barbecue... Country KYGO Denver will celebrate the fourth this year with fireworks and a concert featuring Ronnie Milsap... Top 40 KIIS Los Angeles presents the Americafest concert at the Rose Bowl with Michael Bolton, Wilson Phillips, and the Cover Girls. Ticket winners will also qualify to win a Corvette or Harley Davidson... Since the Fourth falls on a Wednesday this year, top 40 KKRZ (Z100) Portland, Ore., is giving away an extended weekend for several winners by providing temps to fill in for them at work.

Top 40 WKBQ St. Louis and Pepsi teamed up for the Wall Of Velcro promotion June 9. Taking the idea from the classic David Letterman stunt, Pepsi provided the station with a Velcro suit and wall that the station took to a local mall, where about 200 listeners then donned the suit and stuck themselves on the wall. WKBQ jocks broadcast live from the event.

N/T WOR New York is sponsoring the Taste Of New York food festival at a local museum; the event is expected to attract more than 2,000 people. Several art exhibits will be on display during the festival.

Adult alternative KINK Portland recently co-sponsored a clean-up campaign in which more than 70,000 pounds of solid waste, 6,400 pounds of scrap metal, and 2,500 tires were collected... N/T KMOX St. Louis is planning a health fair exclusively for women. Tests being offered include mammograms, blood, body fat, nutrition, and stress tests. There also will be seminars on female stress and cosmetic improvement options.

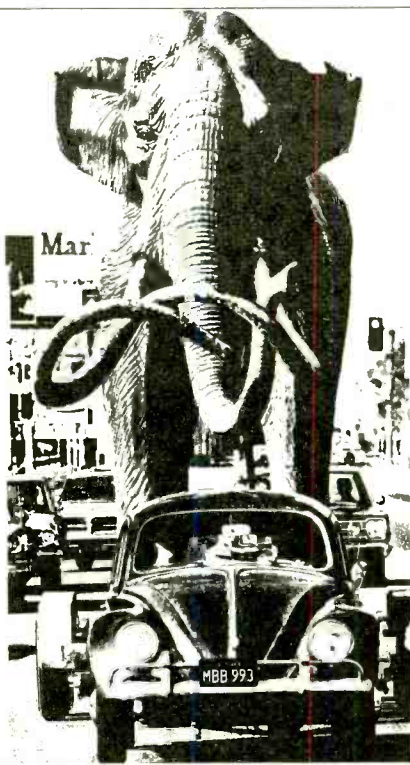
Canadian radio stations are planning a cross-Canada sing-along of the national anthem "Oh Canada" on July 1, Canadian Independence Day. CJBK/CJBX London, Ontario, are organizing the effort, and sister CHOK Sarnia, Ontario, was also confirmed to participate at press time... AC/jazz/classical station WKRY Key West, Fla., won Music West Records' "tell us about The Telling" contest (Billboard, April 7).

As part of its Can't Touch This Summer, urban KKDA-FM (K104) Dallas is giving four winners their choice of one of 12 cars or \$10,000. The contest should run 4-6 weeks.

PRO-MOTIONS

Sheila Silverstein has been named promotions director at country WPOC Baltimore. She was formerly promotions director for cross-town country rival WCAO, where Sarah Eagle replaces her. Eagle was formerly assistant promotions director at cross-town oldies/AC combo WYST-AM-FM.

Pat Roeling has been named director of marketing and promotion at adult standards/AC combo KMOV/KEYI Austin, Texas. He formerly held the same position at cross-town AC KKMJ... AC KIOI (K101) San Francisco has an immediate opening for a marketing and promotion director. Contact Bobby Cole at 415-986-1467.



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FOR WEEK ENDING JUNE 30, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	9	WAY DOWN NOW ENSIGN 23522/CHRYSALIS	WORLD PARTY 4 weeks at No. 1
2	2	2	10	POLICY OF TRUTH SIRE 0-21534/REPRISE	DEPECHE MODE
3	3	5	7	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW & DAVID BOWIE
4	6	4	7	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
5	7	9	13	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
6	5	6	9	WHEN THE RIVER RUNS DRY ATLANTIC 4-87929	HUNTERS & COLLECTORS
7	4	7	11	HERE'S WHERE THE STORY ENDS ROUGH TRADE 4-19691/DGC	THE SUNDAYS
8	9	11	4	JOEY I.R.S. 73014	CONCRETE BLONDE
9	16	19	5	GIVE IT UP POLYDOR 869-044-4	HOTHOUSE FLOWERS
10	18	20	6	TEARS WON'T HELP RHINO LP CUT	STEVE WYNN
11	12	15	5	FALLING WARNER BROS. 4-19757	JULEE CRUISE
12	14	23	4	ALL I WANT MCA LP CUT	THE LIGHTNING SEEDS
13	20	29	3	SWEET SMELL OF SUCCESS EPIC LP CUT	THE STRANGLERS
14	17	—	2	ONION SKIN GIANT 4-19889/WARNER BROS.	BOOM CRASH OPERA
15	15	13	7	FLYING UNDER RADAR SIRE LP CUT/WARNER BROS.	JERRY HARRISON: CASUAL GODS
16	13	18	6	BALL AND CHAIN EPIC LP CUT	SOCIAL DISTORTION
17	11	10	9	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
18	8	8	7	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/REPRISE	MORRISSEY
19	21	25	3	LET'S BE MAD DGC LP CUT	JOHN DOE
20	19	22	5	PINEAPPLE FACE CAPITOL V-15559	REVENGE
21	24	24	4	GROWING OLD VIRGIN 4-98977	THE ORIGIN
22	NEW	—	1	JEALOUS Geffen 4-19688	◆ GENE LOVES JEZEBEL
23	22	27	3	HELLO, HELLO, HELLO, HELLO... CHARISMA LP CUT	SOMETHING HAPPENS
24	23	—	5	BUTTERFLY ON A WHEEL MERCURY LP CUT	THE MISSION U.K.
25	NEW	—	1	KOOL THING DGC LP CUT	SONIC YOUTH
26	26	26	5	WE DON'T DO THAT ANYMORE MAMMOTH LP CUT/RCA	SIDEWINDERS
27	NEW	—	1	KING OF THE MOUNTAIN COLUMBIA LP CUT	MIDNIGHT OIL
28	NEW	—	1	YOU'RE STILL BEAUTIFUL ARISTA 2042	◆ THE CHURCH
29	25	12	11	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
30	10	3	13	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL

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

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

- Coming Up, Paul McCartney, COLUMBIA
- Funkytown, Lipps Inc., CASABLANCA
- The Rose, Bette Midler, ATLANTIC
- It's Still Rock And Roll To Me, Billy Joel, COLUMBIA
- Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL
- Little Jeannie, Elton John, MCA
- Steal Away, Robbie Dupree, ELEKTRA
- Biggest Part Of Me, Ambrosia, WARNER BROS.
- Cupid/I've Loved You For A Long Time, Spinners, ATLANTIC
- She's Out Of My Life, Michael Jackson, EPIC

POP SINGLES—20 Years Ago

- The Love You Save, Jackson 5, MOTOWN
- Mama Told Me (Not To Come), Three Dog Night, DUNHILL
- Ball Of Confusion (That's What The World Is Today), Temptations, GORDY
- The Long And Winding Road/For You Blue, Beatles, APPLE
- Hitchin' A Ride, Vanity Fare, PAGE ONE
- Ride Captain Ride, Blues Image, ATCO
- Get Ready, Rare Earth, RARE EARTH
- Lay Down (Candles In The Rain), Melanie with the Edwin Hawkins Singers, BUDDAH
- The Wonder Of You/Mama Liked The Roses, Elvis Presley, RCA/VICTOR
- Which Way You Goin' Billy?, Poppy Family, LONDON

TOP ALBUMS—10 Years Ago

- Glass Houses, Billy Joel, COLUMBIA
- Just One Night, Eric Clapton, RSO
- McCartney II, Paul McCartney, COLUMBIA
- Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL
- Mouth To Mouth, Lipps Inc., CASABLANCA
- Soundtrack, The Empire Strikes Back, RSO
- The Wall, Pink Floyd, COLUMBIA
- Let's Get Serious, Jermaine Jackson, MOTOWN
- Empty Glass, Pete Townshend, ATCO
- Middle Man, Boz Scaggs, COLUMBIA

TOP ALBUMS—20 Years Ago

- Let It Be, Beatles, APPLE
- McCartney, Paul McCartney, APPLE
- Soundtrack, Woodstock, COTILLION
- Deja Vu, Crosby, Stills, Nash & Young, ATLANTIC
- Greatest Hits, Fifth Dimension, SOUL CITY
- Live At Leeds, Who, DECCA
- Chicago, COLUMBIA
- ABC, Jackson 5, MOTOWN
- Hendrix Band Of Gypsies, Jimi Hendrix, Buddy Miles & Billy Cox, CAPITOL
- Movement, Isaac Hayes, ENTERPRISE VICTOR

COUNTRY SINGLES—10 Years Ago

- Trying To Love Two Women, The Oak Ridge Boys, MCA
- He Stopped Loving Her Today, George Jones, EPIC
- Your Body Is An Outlaw, Mel Tillis, ELEKTRA
- One Day At A Time, Cristy Lane, UNITED ARTISTS
- You Win Again, Charley Pride, RCA
- Friday Night Blues, John Conlee, MCA
- Midnight Rider, Willie Nelson, COLUMBIA
- True Love Ways, Mickey Gilley, EPIC
- Bar Room Buddies, Merle Haggard and Clint Eastwood, ELEKTRA
- My Heart/Silent Night (After The Fight), Ronnie Milsap, RCA

SOUL SINGLES—10 Years Ago

- Take Your Time, S.O.S. Band, TABU
- Let's Get Serious, Jermaine Jackson, MOTOWN
- Sweet Sensation, Stephanie Mills, 20TH CENTURY
- Landlord, Gladys Knight & the Pips, COLUMBIA
- A Lover's Holiday, Change, RFC
- Funkytown, Lipps Inc., CASABLANCA
- Shining Star, Manhattans, COLUMBIA
- Cupid, Spinners, ATLANTIC
- One In A Million You, Larry Graham, WARNER BROS.
- Sitting In The Park, GQ, ARISTA

Hot Hits in Tokio

Week of June 10, 1990

- Vogue Madonna
- Hold On Wilson Phillips
- Step By Step New Kids On The Block
- Alright Janet Jackson
- Nothing Compares 2 U Sinead O'Connor
- Poison Ball Div DeVoe
- All I Wanna Do Is Make Love To You Heart
- U Can't Touch This M.C. Hammer
- Rub You The Right Way Johnny Gill
- It Must Have Been Love Roxette
- Sending All My Love Linear
- The Humpty Dance Digital Underground
- Don't Wanna Fall In Love Jane Child
- Do You Remember Phil Collins
- Take It To Heart Michael McDonald
- Doh La (I Can't Get Over You) Perfect Gentlemen
- Children Of The Night Richard Marx
- Ready Or Not After 7 Glenn Medeiros & Bobby Brown
- She Ain't Worth It Sweet Sensation
- Love Child
- Want To Be With You Zan
- Heaven Give Me Words Propaganda
- Hold On En Vogue
- 1990 Medley Mix Paula Abdul
- Soledad Roe
- This Old Heart Of Mine Rod Stewart & Ronald Isley
- Morocca Lisa Ono
- How Can We Be Lovers Michael Bolton
- Rhythm Of Life Oleta Adams
- Deadbeat Club B-52's
- Traveling Girl Karen Kirishima
- Never Do That Pretenders
- Monster Rock Tokyo Ska Paradise Orchestra
- Endless Game Tetsuro Yamashita
- I'll Be Your Shelter Taylor Dayne
- I Wanna Be Rich Calloway
- Save Me Fleetwood Mac
- Jungle Bass Bootsy's Rubber Band
- You've Got A Friend The Jamaica Boys
- Every Heartbeat Lari Carson
- Mercy Mercy Me Milira
- Cruising For Bruising Basia
- The Power Snap
- A Dream's A Dream Soul II Soul
- I Think I Love You Too Much The Jeff Healey Band
- Cradle Of Love Billy Idol
- Whip Appeal Babyface
- Wild Women Do Natalie Cole
- It's Time The Winans
- Jack In Jack De Johnette

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

Toronto Gets Porcine-Powered Top 40; Sandusky Upset When René Walks Away

LIKE MOST CANADIAN markets, Toronto has had only one mainstream AM top 40 since CHUM left the format five years ago for AC, then oldies. Now it looks as if CFTR will get some competition by the end of the month. Longtime country outlet CFGM has announced its intention to go to a young-oriented version of the format and has applied for the calls CHOG after Toronto's "hogtown" nickname.

CFGM PD Tom Tompkins and morning man Jim Brady are gone. Gary Aube, PD of album CILQ, will program both stations. CILQ MD Joey Vendetta is upped to Q107 APD. John Parikhal and Joint Communications will consult the new station. Pat Cochran from CJSB Ottawa will do mornings. Randy Taylor from oldies rival CKEY will do afternoons. "The Hog" will be targeted 15-22.

The Hog is not Toronto's only major piece of news this week. CKEY PD Terry Williams is leaving to become senior VP/programming for group owner Telemedia's central Ontario stations, which will put him in charge of 11 outlets in such markets as Sudbury and Sault Ste. Marie. No replacement has been named. And Gord Eno has resigned as PD of CHAM Hamilton, Ontario—the station whose regional success has been a large part of CFGM's troubles in recent years. Eno is looking to move west and can be reached at 416-577-0199.

PROGRAMMING: CLEVELAND FLUX

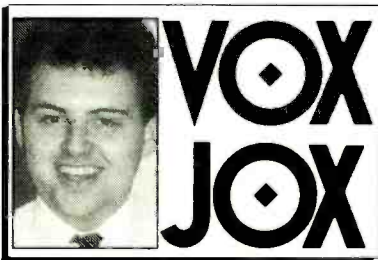
At AC WQAL Cleveland, midday man Mark Morris has been upped to PD. Larry Morrow remains OM. Elsewhere in the market, the Cleveland ownership swap between adult standards WRMR and crosstown N/T WWWE should have taken place by the time you read this. WLTF OM Dave Popovich will oversee 3WE. Current OM David George and PD Bob Tayek will stay on in an undetermined capacity. Midday host Beth Albright and p.m. drivers Bob Becker & Luther Haigs are out. WLTF, meanwhile, adds Jim Kennedy from AC WYFM Youngstown, Ohio, as APD. On the WRMR side, WDOK GM Joe Restifo is now VP/GM for both stations. Sue Wilson is now OM for the combo. Former 3WE GM Harvey Simms is now VP/sales for the pair.

Across town, when new owners close on WGAR-AM Cleveland on Thursday (28), the station's GM will be Bob Barnes, owner of a Tampa, Fla.-based firm that represents traffic services, and the onetime GM of WSLR Akron, Ohio. Jim Glass, former OM of WXYT/WMXD Detroit, is the new OM. While that might suggest that WGAR is going talk, the station will initially run Unistar country.

When the sale of classic rock WAFX Norfolk, Va., closes, GSM Paul Katabian will replace former owner Paul Downs as GM. VP/programming Bob Chrysler will stay with Downs. Mike O'Connor, PD of co-owned WFXF Montgomery, Ala., will become WAFX's new PD. . . . New childrens' outlet WWTC (Radio

Aahs) Minneapolis has made its long-promised change from oldies. Bob Osewalt is GM; Charles Bushor is PD.

Classic rock KGMG San Diego goes to mainstream album rock after 3 1/2 years in the format; no staff changes are involved. . . . P.M. driver Mike Donovan is interim PD at AC WBT-FM Charlotte, N.C., replacing Fleetwood Gruver. . . . Following top 40/rock KXXR Kansas City's change to top 40 X106 (Billboard, June 23), morning driver Steve Douglas adds OM stripes. Gary Franklin remains PD. Mike Kennedy goes from middays to p.m.



by Sean Ross with
Craig Rosen & Phyllis Stark

drive.

WPTR/WFLY Albany, N.Y., OM Todd Pettengill has added VP stripes. The station is now looking for an MD to assume the duties that Pettengill has held for the last six months. Top 40 WFLY is conducting an unusual on-air PSA campaign denouncing racism and encouraging listeners to "make the first summer of the '90s prejudice free."

After 10 years as a jazz station, WJAZ Stamford, Conn., is becoming oldies WQQQ (Q96.7) on July 2. Bob Marone is upped from production director to PD for the station, which will use Unistar's Oldies Channel outside the drives. . . . At AC KKOB-FM Albuquerque, N.M., Bill Thomas relinquishes his PD duties but will remain in mornings. T&R to GM Art Schreiber. . . . Consultant Bob Lowery is now working with Broadcast Programming's easy and soft AC formats.

Jack Armstrong, who had planned to move to Seattle as the local Enigma rep, is instead staying in Boise, Idaho. Armstrong, who had been PD of KFXD-FM (KF95), is upped from mornings to PD at Unistar Niche 29 affiliate KLCI (97 Rock), which will gradually open up its other shifts and go live top 40. Armstrong needs to hear from record reps; call 208-385-9777.

RETURN OF DOCKET '90

Sandusky's KLSY Seattle says it is pursuing legal actions against Fairbanks Broadcasting, owner of AC WVBF Boston, and former night host Delilah René following her jump from Seattle to Boston with the station claims, 10 months left on her contract. Meanwhile, KLSY is on the air recruiting potential replacements for René. WVBF could not be reached for comment at press time.

Several months ago, morning man Arnie "Arn-Barn" Wheeler

exited top 40/dance WLUM (Hot 102) Milwaukee in a dispute over on-air comments about a sponsor. Last week, Wheeler showed up in week-ends on AC WMYX. Shortly thereafter, WMYX PD Steve King says, the station got a call from WLUM GM Steve Sinicropi saying he intended to enforce Wheeler's non-compete clause. The affair is now in the letters-between-lawyers stage.

PEOPLE: O'BRIEN LOSES DRIVE

After several months of an unusual commuting arrangement between mornings at WYST-FM Baltimore and afternoons at WAVA Washington, D.C., Don O'Brien is now on the Baltimore job only. WAVA now has PD, p.m. drive, and late-night openings, but Rick "Lear Jet" Leary, who had moved from late nights to evenings several months ago, is now official there.

It has been a while since the last WFLZ vs. WRBQ Tampa, Fla., story, but the calm couldn't last forever. WFLZ is now on the air offering \$100 to whoever can guess the next staffer to leave Q105. It is also asking people to predict a date that Q105 morning driver Cleveland Wheeler will be axed. WFLZ has had former Q105/WNLT night jock Brian Christopher on the air for several fill-in shifts recently. Christopher joined the station via an elaborate bit with WFLZ night jocks Tim & Tom in which he was "reduced" to being WFLZ's janitor.

Also, Bob Cummings, who was last at WFLZ in its pre-Power Pig days as an oldies station, is the new midday host at adult alternative rival WHVE. He replaces Eric Davis, now with WPCJ Atlanta.

Former KODJ Los Angeles PD Kurt Kelly now says he isn't going to WMMS Cleveland as the new PD, as widely rumored, but instead is consulting a new top 10 market outlet and trying to find a morning team. Send T&Rs to him at Box 241489, Los Angeles, Calif. 90024. KODJ promotion director Nicole Sandler is the new morning producer for crosstown KLOS team Mark Thompson & Brian Phelps.

At urban KHYS Houston, PD Steve Hegewood moves from afternoons to mornings, replacing Chris Blake, who segues to part-time at crosstown top 40/dance KNRJ. That leaves KHYS with either an afternoon or late-night opening. . . . Morning sidekick Jean Zarzour is out at urban WZAK Cleveland. . . . While the ownership of urban XHRM San Diego remains in doubt, former morning team member Wally D. has returned to the station for middays. PD Dave Chadwick says that he intends to start adding people again shift-by-shift.

After weeks of speculation, Steve Kellogg from WSTF (Star 101) Orlando, Fla., is going to top 40/dance WLOL Minneapolis for mornings, where he'll use the name Mike Miller. He will be teamed with current morning man John Hines and former WCKG Chicago co-host Eleanor Mondale for "The New WLOL Morning Show with Miller, Mondale & Hines." PD

newsline..

JOHN CHAFFEE is the new president/COO of Malrite Communications Group, replacing Gil Rosenwald, who leaves "to pursue other interests." Chaffee had been executive VP of Malrite and president of the television division.

PAUL WILLENSKY, longtime manager of Viacom's WMZQ-AM-FM Washington, D.C., has been named VP/GM for that company's pending acquisitions of KOFY-FM San Francisco and KLRS San Jose, Calif., where Larry Berger was named station manager last week. Those two stations will, save for news and public affairs staffs, operate as one basic unit.

STEVE ENNEN is upped from GSM to GM at WUSN Chicago, replacing Carl Hamilton, now at KFMK Houston.

PAUL FLEISHMAN is upped from assistant GM to GM at WGSM/WCTO Long Island, N.Y., replacing 23-year GM Richard Scholem, who remains VP of parent company Greater Media.

KEVIN LORANZ, GM of KEZX Seattle, has resigned to become the publisher of the Nashville Business Journal. No replacement has been named.

BUD HECK is the new executive director of the Radio Networks Assn., replacing Peter Moore. He was a former VP at the Radio Advertising Bureau.

OTHER APPOINTMENTS: Barbara Beddor, GM of KJRB/KEZE Spokane, Wash., adds VP stripes, replacing corporate VP Truman Conley, who exits. . . . Gerald Hassell is the new executive VP of the Bank of New York's communications division. . . . National Black Network president Jack Bryant has been elected to the board of the National Assn. of Broadcasters

STATION SALES: WERC Birmingham, Ala., for \$4.2 million from SunGroup to Joe Dorton's Ameron, which is also planning to buy crosstown WMJJ for a reported \$16.5 million. . . . WVSR-AM-FM Charleston, W.Va., and KCKN/KBCQ Roswell, N.M., from Ardman to Michael Ludgate's M.L. Media.

Gregg Swedberg will produce the show. Pam Lewis returns to middays.

At top 40 KZZP Phoenix, late-nighter Alex Santamaria is out and has not been replaced. Bill Knoop from co-owned WNCI Columbus, Ohio, is the new promotions director, replacing Jima Peterson. Meanwhile, crosstown top 40/dance KOY-FM (Y95) has begun referring to itself on-air as The Party Pig. . . . P.M. driver Bubba the Love Sponge is out at top 40/dance WIOQ (Q102) Philadelphia. Glenn Kalina is handling that shift for now.

Cheryl V. is upped from traffic reporter to morning co-host at top 40/dance WPOW (Power 96) Miami, replacing Maty Monfort. Across the market, two former AC WAXY staffers have been reunited in morning drive. Greg Budell has been morning man at adult alternative rival WLVE for four years; Jeff Chase has been free-lancing in the market since 1987. David Scott becomes production director. At co-owned AC KLTX Seattle, Scott Ingrahm from KKCW (K103) Portland, Ore., joins for the previously voice-tracked midday slot.

Paul Fredericks, last the morning anchor for Unistar Radio Networks, is now the midday anchor at all-news WCBS New York. That slot has been open since Pat Parson left 10 months ago. . . . Bill Press, who left N/T KABC Los Angeles to run for insurance commissioner, is back as co-host of its "Dueling Bills" show with Bill Pearl. Romona Ripston goes to swing duty.

Midday host, and former PD, Jon Daye is out at black N/T WVON Chicago, but retains a cable TV talk show. Former minister William

Griggs assumes that slot. . . . At suburban Los Angeles AC KMGX, Natalie Windsor, ex-KPWR (Power 106), goes from middays to afternoons, replacing Bob Taylor. OM Dave Baker is doing middays. On AM N/T outlet KGIL, Jim Sim is out. Danielle Sullivan adds a midday consumer show.

WXLN Davenport, Iowa, morning team Ian Case & Jeff "The Coach" Roberts are the new drive service at album WKDF Nashville. They replace Carl Mayfield, who leaves for country WSIX-FM in July. . . . John Knapp from album WWWV Charlottesville, W.Va., is the new MD at album WIYY Baltimore, Md.

Programming assistant Bob Kucken is upped to the new APD/MD slot at WMTG/WNIC Detroit. . . . Assistant MD/overnighter Fred Moore has been upped to MD at country WKEZ Norfolk, Va., replacing Larry Mars. . . . Sheila McGrath joins oldies WTRY Albany, N.Y., as morning co-host, replacing Mady McKeon. McGrath comes from rival WGNA. . . . Former WDCQ Fort Myers, Fla., staffer Martin Adelman (aka Jaxxon Ross) wants to return to the Northeast. Call 813-549-2665.

RADIO: WHERE WOULD YOUR VAN BE WITHOUT IT

On Friday, June 15, at 4 a.m., AC WNSR New York's station van was stolen. After a 90 m.p.h. chase through Queens, police lost the thief. Two hours later, the van was recovered—damaged and minus several thousand dollars worth of equipment—after listeners spotted it.

Assistance in preparing this column was provided by Bill Holland and W.T. Koltek.

POWERPLAYS™

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

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

PLATINUM

Z100
New York
P.D.: Steve Kingston

1	M.C. Hammer, U Can't Touch This
2	New Kids On The Block, Step By Step
3	Bell Biv Devoe, Poison
4	Roxette, It Must Have Been Love (From
5	Alisha, Bounce Back
6	Wilson Phillips, Hold On
7	Snap, The Power
8	Phil Collins, Do You Remember?
9	Heart, All I Wanna Do Is Make Love To
10	Madonna, Vogue
11	Digital Underground, The Humpty Dance
12	En Vogue, Hold On
13	Glenn Medeiros Featuring Bobby Brown,
14	Aerosmith, What I Think
15	Michael Bolton, When I'm Back On My F
16	Taylor Dayne, I'll Be Your Shelter
17	Johnny Gill, Rub You The Right Way
18	Depeche Mode, Enjoy The Silence
19	Motley Crue, Don't Go Away Mad (Just
20	Tyler Collins, Girls Nite Out
21	Mellow Man Ace, Mentiroso
22	Mariah Carey, Vision Of Love
23	After 7, Ready Or Not
24	Madonna, Hanky Panky
25	Digital Underground, The Humpty Dance
26	Linear, Sending All My Love
A27	George LaMond, Bad Of The Heart
A28	Billy Idol, Cradle Of Love (From "For
A29	Stevie B, Love And Emotion
A30	Janet Jackson, Alright

95.5 WPLJ
New York
P.D.: Tom Cuddy

1	M.C. Hammer, U Can't Touch This
2	Roxette, It Must Have Been Love (From
3	Bell Biv Devoe, Poison
4	New Kids On The Block, Step By Step
5	Wilson Phillips, Hold On
6	Snap, The Power
7	Phil Collins, Do You Remember?
8	After 7, Ready Or Not
9	Glenn Medeiros Featuring Bobby Brown,
10	Phil Collins, Do You Remember?
11	Heart, All I Wanna Do Is Make Love To
12	Depeche Mode, Enjoy The Silence
13	George LaMond, Bad Of The Heart
14	Alisha, Bounce Back
15	Billy Idol, Cradle Of Love (From "For
16	Tyler Collins, Girls Nite Out
17	Michael Bolton, When I'm Back On My F
18	Nikki, Notice Me
19	Louie Louie, Sittin' In The Lap Of Lu
20	Johnny Gill, Rub You The Right Way
21	Mariah Carey, Vision Of Love
22	Lisa Stansfield, You Can't Deny It
23	Mellow Man Ace, Mentiroso
24	Go West, King Of Wishful Thinking (Fr
25	Madonna, Hanky Panky
26	Sweet Sensation, If Wishes Came True
27	Seduction, Could This Be Love
28	EX Seiko & Donnie Wahlberg, The Right Co
29	Brent Bourgeois, Dare To Fall In Love
30	M.C. Hammer, U Can't Touch This
A31	Bad English, Possession
A32	Stevie B, Love And Emotion
A33	Bruce Hornsby & The Range, Across The
A34	Gloria Estefan, Cuts Both Ways
A35	The Lightning Seeds, Pure
A36	Alannah Myles, Love Is
A37	Babyface, My Kinda Girl

102.7 KIIS FM
Los Angeles
P.D.: Gerry DeFrancesco

1	Roxette, It Must Have Been Love (From
2	Mellow Man Ace, Mentiroso
3	Digital Underground, The Humpty Dance
4	Depeche Mode, Enjoy The Silence
5	New Kids On The Block, Step By Step
6	Bell Biv Devoe, Poison
7	Wilson Phillips, Hold On
8	Phil Collins, Do You Remember?
9	En Vogue, Hold On
10	Janet Jackson, Alright
11	M.C. Hammer, U Can't Touch This
12	Taylor Dayne, I'll Be Your Shelter
13	Heart, All I Wanna Do Is Make Love To
14	Michael Bolton, When I'm Back On My F
15	Madonna, Vogue
16	Salt-N-Pepa, Expression
17	Glenn Medeiros Featuring Bobby Brown,
18	Mariah Carey, Vision Of Love
19	Johnny Gill, Rub You The Right Way
20	Nikki, Notice Me
21	Sinead O'Connor, Nothing Compares 2 U
22	Rod Stewart With Ronald Isley, This O
23	Calloway, I Wanna Be Rich
24	Lisa Stansfield, You Can't Deny It
25	Seduction, Could This Be Love
26	Tyler Collins, Girls Nite Out
27	Madonna, Hanky Panky
A28	Janet Jackson, Come Back To Me
A	M.C. Hammer, Have You Seen Her
EX	A'me Lorain, Follow My Heartbeat
EX	Alisha, Bounce Back
EX	George LaMond, Bad Of The Heart

108 FM
Boston
P.D.: Sunny Joe White

1	New Kids On The Block, Step By Step
2	Phil Collins, Do You Remember?
3	Taylor Dayne, I'll Be Your Shelter
4	Snap, The Power
5	En Vogue, Hold On
6	Depeche Mode, Enjoy The Silence
7	Lisa Stansfield, You Can't Deny It
8	Johnny Gill, Rub You The Right Way
9	Alisha, Bounce Back
10	Glenn Medeiros Featuring Bobby Brown,
11	Digital Underground, The Humpty Dance
12	Michael Bolton, When I'm Back On My F
13	Billy Idol, Cradle Of Love (From "For
14	Tyler Collins, Girls Nite Out
15	One World, Down On Love
16	Louie Louie, Sittin' In The Lap Of Lu
17	Donna Summer, Another Place And Time

107
Boston
P.D.: Sunny Joe White

1	New Kids On The Block, Step By Step
2	Phil Collins, Do You Remember?
3	Taylor Dayne, I'll Be Your Shelter
4	Snap, The Power
5	En Vogue, Hold On
6	Depeche Mode, Enjoy The Silence
7	Lisa Stansfield, You Can't Deny It
8	Johnny Gill, Rub You The Right Way
9	Alisha, Bounce Back
10	Glenn Medeiros Featuring Bobby Brown,
11	Digital Underground, The Humpty Dance
12	Michael Bolton, When I'm Back On My F
13	Billy Idol, Cradle Of Love (From "For
14	Tyler Collins, Girls Nite Out
15	One World, Down On Love
16	Louie Louie, Sittin' In The Lap Of Lu
17	Donna Summer, Another Place And Time

WJZU 94.5 FM
Boston
P.D.: Steve Rivers

1	M.C. Hammer, U Can't Touch This
2	Bell Biv Devoe, Poison
3	Roxette, It Must Have Been Love (From
4	New Kids On The Block, Step By Step
5	Wilson Phillips, Hold On
6	Digital Underground, The Humpty Dance
7	Glenn Medeiros Featuring Bobby Brown,
8	En Vogue, Hold On
9	Taylor Dayne, I'll Be Your Shelter
10	Madonna, Vogue
11	Michael Bolton, When I'm Back On My F
12	Heart, All I Wanna Do Is Make Love To
13	Johnny Gill, Rub You The Right Way
14	Phil Collins, Do You Remember?
15	After 7, Ready Or Not
16	Richard Marx, Children Of The Night
17	Nikki, Notice Me
18	En Vogue, Hold On
19	Tyler Collins, Girls Nite Out
20	Lisa Stansfield, You Can't Deny It
21	Mellow Man Ace, Mentiroso
22	Mariah Carey, Vision Of Love
23	Depeche Mode, Enjoy The Silence
24	George LaMond, Bad Of The Heart
25	Janet Jackson, Alright
26	Seduction, Could This Be Love
27	Stevie B, Love And Emotion
A28	Gloria Estefan, Cuts Both Ways
A29	The Time, Jerk Out
A30	A'me Lorain, Follow My Heartbeat

B94 FM
Pittsburgh
P.D.: Danny Clayton

1	Roxette, It Must Have Been Love (From
2	Bell Biv Devoe, Poison
3	M.C. Hammer, U Can't Touch This
4	Slaughter, Up All Night
5	New Kids On The Block, Step By Step
6	Taylor Dayne, I'll Be Your Shelter
7	Madonna, Vogue
8	Phil Collins, Do You Remember?
9	Louie Louie, Sittin' In The Lap Of Lu
10	Go West, King Of Wishful Thinking (Fr
11	Taylor Dayne, I'll Be Your Shelter
12	Giant, I'll See You In My Dreams
13	Tyler Collins, Girls Nite Out
14	En Vogue, Hold On
15	New Kids On The Block, Step By Step
16	Glenn Medeiros Featuring Bobby Brown,
17	Motley Crue, Don't Go Away Mad (Just
18	Wilson Phillips, Hold On
19	Johnny Gill, Rub You The Right Way
20	Keith Sweat, Make You Sweat
21	Linear, Sending All My Love
22	Billy Idol, Cradle Of Love (From "For
23	Bad English, Possession
24	Michael Bolton, When I'm Back On My F
25	Alannah Myles, Love Is
26	Don Henley, The Heart Of The Matter
27	Mariah Carey, Vision Of Love
28	Seiko & Donnie Wahlberg, The Right Co
29	Del Amitri, Kiss This Thing Goodbye
30	Aerosmith, The Other Side
31	Elton John, Club At The End Of The St
32	Janet Jackson, Come Back To Me
A	Nikki, Notice Me
A	Wilson Phillips, Release Me
A	M.C. Hammer, U Can't Touch This
A	Janet Jackson, Alright
EX	Madonna, Hanky Panky
EX	Heart, I Didn't Want To Need You

EAGLE-106
Philadelphia
P.D.: Todd Fisher

1	M.C. Hammer, U Can't Touch This
2	Bell Biv Devoe, Poison
3	Wilson Phillips, Hold On
4	New Kids On The Block, Step By Step
5	Whistle, Always And Forever
6	Digital Underground, The Humpty Dance
7	Johnny Gill, Rub You The Right Way
8	After 7, Ready Or Not
9	Depeche Mode, Enjoy The Silence
10	M.C. Hammer, U Can't Touch This
11	Tyler Collins, Girls Nite Out
12	Nikki, Notice Me
13	Heart, All I Wanna Do Is Make Love To
14	Glenn Medeiros Featuring Bobby Brown,
15	Glenn Medeiros, Vision Of Love
16	Louie Louie, Sittin' In The Lap Of Lu
17	George LaMond, Bad Of The Heart
18	Madonna, Vogue
19	Sweet Sensation, If Wishes Came True
20	Michael Bolton, When I'm Back On My F
21	After 7, Ready Or Not
22	Madonna, Hanky Panky
23	Michael Bolton, When I'm Back On My F
24	Richard Marx, Children Of The Night
25	Bruce Hornsby & The Range, Across The
A	Billy Idol, Cradle Of Love (From "For
A	The Time, Jerk Out

Q105 TAMPA BAY
Tampa
P.D.: Lorrin Palagi

1	Roxette, It Must Have Been Love (From
2	Bell Biv Devoe, Poison
3	Wilson Phillips, Hold On
4	New Kids On The Block, Step By Step
5	Whistle, Always And Forever
6	Johnny Gill, Rub You The Right Way
7	After 7, Ready Or Not
8	Depeche Mode, Enjoy The Silence
9	M.C. Hammer, U Can't Touch This
10	Tyler Collins, Girls Nite Out
11	Nikki, Notice Me
12	Heart, All I Wanna Do Is Make Love To
13	Glenn Medeiros Featuring Bobby Brown,
14	Glenn Medeiros, Vision Of Love
15	Louie Louie, Sittin' In The Lap Of Lu
16	George LaMond, Bad Of The Heart
17	Madonna, Vogue
18	Sweet Sensation, If Wishes Came True
19	Michael Bolton, When I'm Back On My F
20	Digital Underground, The Humpty Dance
21	Snap, The Power
22	Babyface, My Kinda Girl
23	Mariah Carey, Vision Of Love
24	Taylor Dayne, I'll Be Your Shelter
25	Billy Idol, Cradle Of Love (From "For
26	Lisa Stansfield, You Can't Deny It
27	En Vogue, Hold On
28	Linear, Sending All My Love
A29	M.C. Hammer, Have You Seen Her
A30	Stevie B, Love And Emotion
EX	Maxi Priest, Close To You
EX	Madonna, Hanky Panky
EX	Seduction, Could This Be Love
EX	Timmy T, What Will I Do

WVA 103.5 FM
Washington
P.D.: Matt Farber

1	New Kids On The Block, Step By Step
2	Roxette, It Must Have Been Love (From
3	M.C. Hammer, U Can't Touch This
4	Wilson Phillips, Hold On
5	Glenn Medeiros Featuring Bobby Brown,
6	After 7, Ready Or Not
7	Bell Biv Devoe, Poison
8	Digital Underground, The Humpty Dance
9	Phil Collins, Do You Remember?
10	Depeche Mode, Enjoy The Silence
11	Madonna, Vogue
12	Johnny Gill, Rub You The Right Way
13	Tyler Collins, Girls Nite Out
14	Michael Bolton, When I'm Back On My F
15	Richard Marx, Children Of The Night
16	Snap, The Power
17	En Vogue, Hold On
18	Taylor Dayne, I'll Be Your Shelter
19	Janet Jackson, Alright
20	Madonna, Vogue
21	Lisa Stansfield, You Can't Deny It
22	Richard Marx, Children Of The Night
23	Nikki, Notice Me
24	Seduction, Could This Be Love
25	Mariah Carey, Vision Of Love
26	Janet Jackson, Come Back To Me
27	Keith Sweat, Make You Sweat
28	Sweet Sensation, If Wishes Came True
A27	Babyface, My Kinda Girl
A28	Brother Beyond, The Girl I Used To Kn
A29	Bell Biv Devoe, Do Me

POWER 99 FM
Atlanta
P.D.: Rick Stacy

1	Roxette, It Must Have Been Love (From
2	M.C. Hammer, U Can't Touch This
3	Bell Biv Devoe, Poison
4	New Kids On The Block, Step By Step
5	Taylor Dayne, I'll Be Your Shelter
6	Madonna, Vogue
7	Depeche Mode, Enjoy The Silence
8	Billy Idol, Cradle Of Love (From "For
9	After 7, Ready Or Not
10	Sweet Sensation, If Wishes Came True
11	Phil Collins, Do You Remember?
12	Louie Louie, Sittin' In The Lap Of Lu
13	Michael Bolton, When I'm Back On My F
14	George LaMond, Bad Of The Heart
15	Tyler Collins, Girls Nite Out
16	KC & The Sunshine Band, Game Of Love
17	Glenn Medeiros Featuring Bobby Brown,
18	Nikki, Notice Me
19	Johnny Gill, Rub You The Right Way
20	Mariah Carey, Vision Of Love
21	En Vogue, Hold On
22	Salt-N-Pepa, Expression
23	Alannah Myles, Love Is
24	Wilson Phillips, Release Me
25	Motley Crue, Don't Go Away Mad (Just
26	Snap, The Power
27	Richard Marx, Children Of The Night
28	Brent Bourgeois, Dare To Fall In Love
29	Janet Jackson, Come Back To Me
A30	Heart, I Didn't Want To Need You
A	Stevie B, Love And Emotion
A	Babyface, My Kinda Girl

Q105 TAMPA BAY
Tampa
P.D.: Lorrin Palagi

1	Roxette, It Must Have Been Love (From
2	Bell Biv Devoe, Poison
3	Wilson Phillips, Hold On
4	New Kids On The Block, Step By Step
5	Whistle, Always And Forever
6	Johnny Gill, Rub You The Right Way
7	After 7, Ready Or Not
8	Depeche Mode, Enjoy The Silence
9	M.C. Hammer, U Can't Touch This
10	Tyler Collins, Girls Nite Out
11	Nikki, Notice Me
12	Heart, All I Wanna Do Is Make Love To
13	Glenn Medeiros Featuring Bobby Brown,
14	Glenn Medeiros, Vision Of Love
15	Louie Louie, Sittin' In The Lap Of Lu
16	George LaMond, Bad Of The Heart
17	Madonna, Vogue
18	Sweet Sensation, If Wishes Came True
19	Michael Bolton, When I'm Back On My F
20	Digital Underground, The Humpty Dance
21	Snap, The Power
22	Babyface, My Kinda Girl
23	Mariah Carey, Vision Of Love
24	Taylor Dayne, I'll Be Your Shelter
25	Billy Idol, Cradle Of Love (From "For
26	Lisa Stansfield, You Can't Deny It
27	En Vogue, Hold On
28	Linear, Sending All My Love
A29	M.C. Hammer, Have You Seen Her
A30	Stevie B, Love And Emotion
EX	Maxi Priest, Close To You
EX	Madonna, Hanky Panky
EX	Seduction, Could This Be Love
EX	Timmy T, What Will I Do

Q105 TAMPA BAY
Tampa
P.D.: Lorrin Palagi

1	Roxette, It Must Have Been Love (From
2	Bell Biv Devoe, Poison
3	Wilson Phillips, Hold On
4	New Kids On The Block, Step By Step
5	Whistle, Always And Forever
6	Johnny Gill, Rub You The Right Way
7	After 7, Ready Or Not
8	Depeche Mode, Enjoy The Silence
9	M.C. Hammer, U Can't Touch This
10	Tyler Collins, Girls Nite Out
11	Nikki, Notice Me
12	Heart, All I Wanna Do Is Make Love To
13	Glenn Medeiros Featuring Bobby Brown,
14	Glenn Medeiros, Vision Of Love
15	Louie Louie, Sittin' In The Lap Of Lu
16	George LaMond, Bad Of The Heart
17	Madonna, Vogue
18	Sweet Sensation, If Wishes Came True
19	Michael Bolton, When I'm Back On My F
20	Digital Underground, The Humpty Dance
21	Snap, The Power
22	Babyface, My Kinda Girl
23	Mariah Carey, Vision Of Love
24	Taylor Dayne, I'll Be Your Shelter
25	Billy Idol, Cradle Of Love (From "For
26	Lisa Stansfield, You Can't Deny It
27	En Vogue, Hold On
28	Linear, Sending All My Love
A29	M.C. Hammer, Have You Seen Her
A30	Stevie B, Love And Emotion
EX	Maxi Priest, Close To You
EX	Madonna, Hanky Panky
EX	Seduction, Could This Be Love
EX	Timmy T, What Will I Do

FOX 95.3 FM
Detroit
P.D.: Chuck Beck

1	Wilson Phillips, Hold On
2	Roxette, It Must Have Been Love (From
3	M.C. Hammer, U Can't Touch This
4	Slaughter, Up All Night
5	New Kids On The Block, Step By Step
6	L.A. Guns, The Ballad Of Jayne
7	Heart, All I Wanna Do Is Make Love To
8	Young And Restless, "B" Girls
9	Depeche Mode, Enjoy The Silence
10	Glenn Medeiros Featuring Bobby Brown,
11	Salt-N-Pepa, Expression
12	Motley Crue, Don't Go Away Mad (Just
13	After 7, Ready Or Not
14	Johnny Gill, Rub You The Right Way
15	Partners In Kryme, Turtle Power
16	Linear, Sending All My Love
17	Madonna, Hanky Panky
18	Janet Jackson, Alright
19	Heart, All I Wanna Do Is Make Love To
20	Phil Collins, Do You Remember?
21	Tyler Collins, Girls Nite Out
22	Billy Idol, Cradle Of Love (From "For
23	Richard Marx, Children Of The Night
24	Kyper, Tic Tac Toe
A25	The Time, Jerk Out
EX	A'me Lorain, Follow My Heartbeat
EX	Tommy Page, When I Dream Of You

95.3 FM RADIO WHYY
Detroit
P.D.: Rick Gillette

1	Bell Biv Devoe, Poison
2	M.C. Hammer, U Can't Touch This
3	Depeche Mode, Enjoy The Silence
4	Wilson Phillips, Hold On
5	New Kids On The Block, Step By Step
6	Young And Restless, "B" Girls
7	Faith No More, Epic
8	Johnny Gill, Rub You The Right Way
9	Glenn Medeiros Featuring Bobby Brown,
10	Tyler Collins, Girls Nite Out
11	Tommy Page, When I Dream Of You
12	En Vogue, Hold On
13	L.A. Guns, The Ballad Of Jayne
14	After 7, Ready Or Not
15	Madonna, Vogue
16	Janet Jackson, Alright
17	Snap, The Power
18	Kyper, Tic Tac Toe
19	Madonna, Hanky Panky
20	Mellow Man Ace, Mentiroso
21	Taylor Dayne, I'll Be Your Shelter
22	Motley Crue, Don't Go Away Mad (Just
23	After 7, Ready Or Not
24	Roxette, It Must Have Been Love (From
25	Sweet Sensation, If Wishes Came True
EX	Bell Biv Devoe, Do Me
A	M.C. Hammer, Have You Seen Her
A	The Time, Jerk Out
A	Stevie B, Love And Emotion
A	Janet Jackson, Come Back To Me
EX	Alisha, Bounce Back
EX	George LaMond, Bad Of The Heart
EX	The Lightning Seeds, Pure

THE NEW! Q95 FM
Detroit
P.D.: Gary Berkowitz

1	Phil Collins, Do You Remember?
2	Elton John, Club At The End Of The St
3	Wilson Phillips, Hold On
4	Roxette, It Must Have Been Love (From
5	Rod Stewart With Ronald Isley, This O
6	Richard Marx, Children Of The Night
7	Madonna, Vogue
8	Whistle, Always And Forever
9	Jude Cole, Baby, It's Tonight
10	Bonnie Raitt, Nick Of Time
11	Taylor Dayne, I'll Be Your Shelter
12	Brent Bourgeois, Dare To Fall In Love
13	Heart, All I Wanna Do Is Make Love To
14	Go West, King Of Wishful Thinking (Fr
15	Michael Bolton, When I'm Back On My F
16	Madonna, Hanky Panky
17	Mariah Carey, Vision Of Love
18	Don Henley, The Heart Of The Matter
19	Joe Cocker, What Are You Doing With A
20	

WNCI 97.9

Columbus P.D.: Dave Robbins

- 1 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 2 Phil Collins, Do You Remember?
- 3 Richard Marx, Children Of The Night
- 4 Heart, All I Wanna Do Is Make Love To You
- 5 Janet Jackson, Alright
- 6 Madonna, Vogue
- 7 Billy Idol, Cradle Of Love (From "For The Girl I Didn't Want To Need You")
- 8 Giant, I'll See You In My Dreams
- 9 Wilson Phillips, Hold On
- 10 Taylor Dayne, I'll Be Your Shelter
- 11 Don Henley, The Heart Of The Matter
- 12 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 13 Expose, Your Baby Never Looked Good In That Dress
- 14 Loleolu, Sittin' In The Lap Of Lu
- 15 Eton John, Club At The End Of The St
- 16 Lisa Stansfield, You Can't Deny It
- 17 Babyface, My Kinda Girl
- 18 Michael Bolton, When I'm Back On My F
- 19 Kiss, Rise To It
- 20 Wilson Phillips, Release Me
- 21 Anita Baker, Talk To Me
- 22 Aerosmith, What I Takes
- 23 Sinead O'Connor, Nothing Compares 2 U
- 24 Calloway, I Wanna Be Rich
- 25 Madonna, Hunky Panky
- 26 Go West, King Of Wishful Thinking (Fr

WNCI 97.9

Columbus P.D.: Dave Robbins

- 1 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 2 Phil Collins, Do You Remember?
- 3 Richard Marx, Children Of The Night
- 4 Heart, All I Wanna Do Is Make Love To You
- 5 Janet Jackson, Alright
- 6 Madonna, Vogue
- 7 Billy Idol, Cradle Of Love (From "For The Girl I Didn't Want To Need You")
- 8 Giant, I'll See You In My Dreams
- 9 Wilson Phillips, Hold On
- 10 Taylor Dayne, I'll Be Your Shelter
- 11 Don Henley, The Heart Of The Matter
- 12 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 13 Expose, Your Baby Never Looked Good In That Dress
- 14 Loleolu, Sittin' In The Lap Of Lu
- 15 Eton John, Club At The End Of The St
- 16 Lisa Stansfield, You Can't Deny It
- 17 Babyface, My Kinda Girl
- 18 Michael Bolton, When I'm Back On My F
- 19 Kiss, Rise To It
- 20 Wilson Phillips, Release Me
- 21 Anita Baker, Talk To Me
- 22 Aerosmith, What I Takes
- 23 Sinead O'Connor, Nothing Compares 2 U
- 24 Calloway, I Wanna Be Rich
- 25 Madonna, Hunky Panky
- 26 Go West, King Of Wishful Thinking (Fr

WNCI 97.9

Baltimore P.D.: Steve Perun

- 1 Wilson Phillips, Hold On
- 2 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 3 Madonna, Vogue
- 4 M.C. Hammer, U Can't Touch This
- 5 Bell Biv DeVoe, Poison
- 6 Linear, Sending All My Love
- 7 New Kids On The Block, Step By Step
- 8 Digital Underground, The Humpty Dance
- 9 Paula Abdul, Knocked Out
- 10 Snap, The Power
- 11 Young And Restless, "B" Girls
- 12 Giant, I'll See You In My Dreams
- 13 Richard Marx, Children Of The Night
- 14 Depeche Mode, Enjoy The Silence
- 15 Heart, All I Wanna Do Is Make Love To You
- 16 Michael Bolton, When I'm Back On My F
- 17 Phil Collins, Do You Remember?
- 18 Taylor Dayne, I'll Be Your Shelter
- 19 Sinead O'Connor, Nothing Compares 2 U
- 20 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 21 Madonna, Hunky Panky
- 22 Johnny Gill, Rub You The Right Way
- 23 Motley Crue, Without You
- 24 Whistle, Always And Forever
- 25 En Vogue, Hold On
- 26 EX Tyler Collins, Girls Nite Out
- 27 EX Michael Bolton, When I'm Back On My F
- 28 EX Rod Stewart With Ronald Isley, This O
- 29 EX Taylor Dayne, Love Will Lead You Back
- 30 EX Luther Vandross, Here And Now
- 31 EX M.C. Hammer, Have You Seen Her
- 32 EX Billy Idol, Cradle Of Love (From "For The Girl I Didn't Want To Need You")
- 33 EX Nikki, Notice Me
- 34 EX Sweet Sensation, If Wishes Came True
- 35 EX Sinead O'Connor, The Emperor's New Cl
- 36 EX Mariah Carey, Vision Of Love
- 37 EX Motley Crue, Don't Go Away Mad (Just
- 38 EX Tommy Page, When I Dream Of You

WNCI 97.9

Cleveland P.D.: Cat Thomas

- 1 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 2 Wilson Phillips, Hold On
- 3 New Kids On The Block, Step By Step
- 4 Madonna, Vogue
- 5 M.C. Hammer, U Can't Touch This
- 6 Bell Biv DeVoe, Poison
- 7 Linear, Sending All My Love
- 8 Phil Collins, Do You Remember?
- 9 Digital Underground, The Humpty Dance
- 10 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 11 Taylor Dayne, I'll Be Your Shelter
- 12 Depeche Mode, Enjoy The Silence
- 13 Louie Louie, Sittin' In The Lap Of Lu
- 14 Michael Bolton, When I'm Back On My F
- 15 Giant, I'll See You In My Dreams
- 16 Billy Idol, Cradle Of Love (From "For The Girl I Didn't Want To Need You")
- 17 After 7, Ready Or Not
- 18 Nikki, Notice Me
- 19 Tyler Collins, Girls Nite Out
- 20 Madonna, Vogue
- 21 Sinead O'Connor, Nothing Compares 2 U
- 22 Johnny Gill, Rub You The Right Way
- 23 En Vogue, Hold On
- 24 M.C. Hammer, Have You Seen Her
- 25 Alannah Myles, Love Is
- 26 Mariah Carey, Vision Of Love
- 27 Motley Crue, Don't Go Away Mad (Just
- 28 EX Madonna, Hunky Panky
- 29 EX Faith No More, Epic
- 30 EX Maxi Priest, Close To You
- 31 EX Lisa Stansfield, You Can't Deny It
- 32 EX Neilson, Love And Affection
- 33 EX The Lightning Seeds, Pure

WNCI 97.9

Miami P.D.: Frank Amadeo

- 1 Wilson Phillips, Hold On
- 2 New Kids On The Block, Step By Step
- 3 Phil Collins, Do You Remember?
- 4 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 5 Richard Marx, Children Of The Night
- 6 Taylor Dayne, I'll Be Your Shelter
- 7 Heart, All I Wanna Do Is Make Love To You
- 8 Madonna, Vogue
- 9 Michael McDonald, Take It To Heart
- 10 Calloway, I Wanna Be Rich
- 11 Eton John, Club At The End Of The St
- 12 Janet Jackson, Alright
- 13 Gloria Estefan, Cuts Both Ways
- 14 Michael Bolton, When I'm Back On My F
- 15 After 7, Ready Or Not
- 16 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 17 Mariah Carey, Vision Of Love
- 18 Don Henley, The Heart Of The Matter
- 19 Tyler Collins, Girls Nite Out
- 20 Madonna, Hunky Panky
- 21 Nikki, Notice Me
- 22 Lisa Stansfield, You Can't Deny It
- 23 Anita Baker, Talk To Me
- 24 Billy Joel, The Downeaster "Alexa"
- 25 Bad English, Possession
- 26 The Lightning Seeds, Pure
- 27 Alannah Myles, Black Velvet
- 28 Michael Bolton, When I'm Back On My F
- 29 Sinead O'Connor, Nothing Compares 2 U
- 30 Gloria Estefan, Oye Mi Cancion (Hear My
- 31 Seduction, Could This Be Love
- 32 Paul Young, Oh Girl
- 33 EX Heart, I Didn't Want To Need You

WNCI 97.9

Cincinnati P.D.: Dave Allen

- 1 Madonna, Vogue
- 2 Phil Collins, Do You Remember?
- 3 Wilson Phillips, Hold On
- 4 Jude Cole, Baby, It's Tonight
- 5 Linear, Sending All My Love
- 6 M.C. Hammer, U Can't Touch This
- 7 Michael Bolton, When I'm Back On My F
- 8 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 9 Janet Jackson, Alright
- 10 Bell Biv DeVoe, Poison
- 11 Expose, Your Baby Never Looked Good In That Dress
- 12 Babyface, Whip Appeal
- 13 Taylor Dayne, I'll Be Your Shelter
- 14 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 15 After 7, Ready Or Not
- 16 Natalie Cole, Wild Women Do (From "Pr
- 17 Louie Louie, Sittin' In The Lap Of Lu
- 18 New Kids On The Block, Step By Step
- 19 Alannah Myles, Love Is
- 20 Tommy Page, When I Dream Of You
- 21 Heart, All I Wanna Do Is Make Love To You
- 22 Taylor Collins, Girls Nite Out
- 23 Bruce Hornsby & The Range, Across The
- 24 Aerosmith, What I Takes
- 25 Joe Cocker, What Are You Doing With A
- 26 Slaughter, Up All Night
- 27 Mariah Carey, Vision Of Love
- 28 Elton John, Club At The End Of The St
- 29 Richard Marx, Children Of The Night
- 30 Seduction, Could This Be Love
- 31 M.C. Hammer, Have You Seen Her
- 32 Sinead O'Connor, Nothing Compares 2 U
- 33 Neilson, Love And Affection
- 34 Sinead O'Connor, Nothing Compares 2 U
- 35 St. Paul, Stranger To Love

WNCI 97.9

Tampa P.D.: Marc Chase

- 1 Bell Biv DeVoe, Poison
- 2 Phil Collins, Do You Remember?
- 3 Taylor Collins, Girls Nite Out
- 4 After 7, Ready Or Not
- 5 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 6 Nikki, Notice Me
- 7 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 8 Louie Louie, Sittin' In The Lap Of Lu
- 9 Michael Bolton, When I'm Back On My F
- 10 George LaMond, Bad Of The Heart
- 11 En Vogue, Hold On
- 12 Taylor Dayne, I'll Be Your Shelter
- 13 Johnny Gill, Rub You The Right Way
- 14 Babyface, My Kinda Girl
- 15 Mellow Man Ace, Mentiroso
- 16 Rebel M.C., Street Tuff
- 17 Mariah Carey, Vision Of Love
- 18 Keith Sweat, Make You Sweat
- 19 Madonna, Hunky Panky
- 20 M.C. Hammer, U Can't Touch This
- 21 Sweet Sensation, If Wishes Came True
- 22 The U-Krew, Let Me Be Your Lover
- 23 Lisa Stansfield, You Can't Deny It
- 24 M.C. Hammer, Have You Seen Her
- 25 Anita Baker, Talk To Me
- 26 Snap, The Power
- 27 Tony! Toni! Toné!, The Blues
- 28 Alisha, Bounce Back
- 29 Kyper, Tic Tac Toe
- 30 Seduction, Could This Be Love
- 31 Timmy T, What Will I Do
- 32 Aimee Lorain, Follow My Heartbeat
- 33 49ers, Don't You Love Me
- 34 Anita Baker, Talk To Me
- 35 The West Coast Rap All-Stars, We're A
- 36 Stevie B, Love And Emotion
- 37 Snap, The Power
- 38 Tony! Toni! Toné!, The Blues
- 39 Kyper, Tic Tac Toe
- 40 The Lightning Seeds, Pure

WNCI 97.9

Milwaukee P.D.: Mike Berlak

- 1 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 2 Madonna, Vogue
- 3 Phil Collins, Do You Remember?
- 4 Richard Marx, Children Of The Night
- 5 Wilson Phillips, Hold On
- 6 Jude Cole, Baby, It's Tonight
- 7 Expose, Your Baby Never Looked Good In That Dress
- 8 Rod Stewart With Ronald Isley, This O
- 9 Taylor Dayne, I'll Be Your Shelter
- 10 Del Amitri, Kiss This Thing Goodbye
- 11 New Kids On The Block, Step By Step
- 12 Go West, King Of Wishful Thinking (Fr
- 13 Michael Bolton, When I'm Back On My F
- 14 After 7, Ready Or Not
- 15 Brent Bourgeois, Dare To Fall In Love
- 16 Mariah Carey, Vision Of Love
- 17 Sinead O'Connor, Nothing Compares 2 U
- 18 Basia, Cruising For Bruising
- 19 Don Henley, The Heart Of The Matter

WNCI 97.9

Minneapolis P.D.: Gregg Swedberg

- 1 Bell Biv DeVoe, Poison
- 2 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 3 Linear, Sending All My Love
- 4 Paula Abdul, Knocked Out
- 5 M.C. Hammer, U Can't Touch This
- 6 New Kids On The Block, Step By Step
- 7 Louie Louie, Sittin' In The Lap Of Lu
- 8 Digital Underground, The Humpty Dance
- 9 Tyler Collins, Girls Nite Out
- 10 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 11 George LaMond, Bad Of The Heart

WNCI 97.9

Seattle P.D.: Tom Hutylor

- 1 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 2 Bell Biv DeVoe, Poison
- 3 After 7, Ready Or Not
- 4 Phil Collins, Do You Remember?
- 5 New Kids On The Block, Step By Step
- 6 Depeche Mode, Enjoy The Silence
- 7 Rod Stewart With Ronald Isley, This O
- 8 Taylor Dayne, I'll Be Your Shelter
- 9 Taylor Dayne, I'll Be Your Shelter
- 10 Lisa Stansfield, You Can't Deny It
- 11 Elton John, Club At The End Of The St
- 12 Go West, King Of Wishful Thinking (Fr
- 13 Nikki, Notice Me
- 14 Tommy Page, When I Dream Of You
- 15 Del Amitri, Kiss This Thing Goodbye
- 16 Billy Idol, Cradle Of Love (From "For The Girl I Didn't Want To Need You")
- 17 Tyler Collins, Girls Nite Out
- 18 Michael Bolton, When I'm Back On My F
- 19 George LaMond, Bad Of The Heart
- 20 Alannah Myles, Love Is
- 21 Motley Crue, Don't Go Away Mad (Just
- 22 Mariah Carey, Vision Of Love
- 23 Seduction, Could This Be Love
- 24 Jane Child, Welcome To The Real World
- 25 Faith No More, Epic
- 26 Wilson Phillips, Hold On
- 27 EX Madonna, Hunky Panky
- 28 EX Heart, I Didn't Want To Need You
- 29 EX Johnny Gill, Rub You The Right Way
- 30 EX Maxi Priest, Close To You
- 31 EX Gloria Estefan, Cuts Both Ways
- 32 EX The Time, Jerk Out
- 33 EX Wilson Phillips, Release Me
- 34 EX Brat Pack, Never Gonna Give You Up
- 35 EX Sinead O'Connor, The Emperor's New Cl
- 36 EX Aimee Lorain, Follow My Heartbeat
- 37 EX Bruce Hornsby & The Range, Across The
- 38 EX A'me Lorain, Follow My Heartbeat
- 39 EX Soul II Soul, A Dream Is A Dream
- 40 EX Danger Danger, Bang Bang
- 41 EX Sweet Sensation, If Wishes Came True

TOP 40/DANCE

HOT 97 FM

New York P.D.: Joel Salkowitz

- 1 George LaMond, Bad Of The Heart
- 2 En Vogue, Hold On
- 3 India, The Lover Who Rocks You
- 4 Snap, The Power
- 5 Bell Biv DeVoe, Poison
- 6 M.C. Hammer, U Can't Touch This
- 7 Seduction, Could This Be Love
- 8 Maxi Priest, Close To You
- 9 The Time, Jerk Out
- 10 Stevie B, Love And Emotion
- 11 Wilson Phillips, Hold On
- 12 Adam Ant, Rough Stuff
- 13 Brat Pack, Never Gonna Give You Up
- 14 Mariah Carey, Vision Of Love
- 15 Babyface, My Kinda Girl
- 16 St. Paul, Stranger To Love
- 17 Jane Child, Welcome To The Real World
- 18 Tommy Page, When I Dream Of You
- 19 Expose, Your Baby Never Looked Good In That Dress
- 20 Bobby Z, You Are Everything
- 21 Alisha, Bounce Back
- 22 49ers, Don't You Love Me
- 23 Richard Marx, Children Of The Night
- 24 Snap, The Power
- 25 Milli Vanilli, Can't You Feel My Love
- 26 Sweet Sensation, If Wishes Came True
- 27 Joey King, Counting The Days
- 28 Madonna, Vogue
- 29 Seduction, Could This Be Love
- 30 Maxi Priest, Close To You
- 31 The Time, Jerk Out
- 32 Stevie B, Love And Emotion
- 33 Wilson Phillips, Hold On
- 34 Adam Ant, Rough Stuff
- 35 Brat Pack, Never Gonna Give You Up
- 36 Mariah Carey, Vision Of Love
- 37 Babyface, My Kinda Girl
- 38 St. Paul, Stranger To Love
- 39 Jane Child, Welcome To The Real World
- 40 Tommy Page, When I Dream Of You
- 41 Expose, Your Baby Never Looked Good In That Dress
- 42 Bobby Z, You Are Everything
- 43 Alisha, Bounce Back
- 44 49ers, Don't You Love Me
- 45 Richard Marx, Children Of The Night
- 46 Snap, The Power
- 47 Milli Vanilli, Can't You Feel My Love
- 48 Sweet Sensation, If Wishes Came True
- 49 Joey King, Counting The Days
- 50 Madonna, Vogue
- 51 Seduction, Could This Be Love
- 52 Maxi Priest, Close To You
- 53 The Time, Jerk Out
- 54 Stevie B, Love And Emotion
- 55 Wilson Phillips, Hold On
- 56 Adam Ant, Rough Stuff
- 57 Brat Pack, Never Gonna Give You Up
- 58 Mariah Carey, Vision Of Love
- 59 Babyface, My Kinda Girl
- 60 St. Paul, Stranger To Love
- 61 Jane Child, Welcome To The Real World
- 62 Tommy Page, When I Dream Of You
- 63 Expose, Your Baby Never Looked Good In That Dress
- 64 Bobby Z, You Are Everything

Q106.5

St. Louis P.D.: Lyndon Abell

- 1 Faster Pussycat, House Of Pain
- 2 M.C. Hammer, U Can't Touch This
- 3 Jude Cole, Baby, It's Tonight
- 4 Bell Biv DeVoe, Poison
- 5 Alannah Myles, Love Is
- 6 New Kids On The Block, Step By Step
- 7 Go West, King Of Wishful Thinking (Fr
- 8 Taylor Dayne, I'll Be Your Shelter
- 9 Billy Idol, Cradle Of Love (From "For The Girl I Didn't Want To Need You")
- 10 Nikki, Notice Me
- 11 Motley Crue, Don't Go Away Mad (Just
- 12 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 13 Jane Child, Welcome To The Real World
- 14 Brent Bourgeois, Dare To Fall In Love
- 15 After 7, Ready Or Not
- 16 Del Amitri, Kiss This Thing Goodbye
- 17 Madonna, Vogue
- 18 Depeche Mode, Enjoy The Silence
- 19 En Vogue, Hold On
- 20 Heart, I Didn't Want To Need You
- 21 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 22 Richard Marx, Children Of The Night
- 23 Michael Bolton, When I'm Back On My F
- 24 The 4 Of Us, Drag My Bad Name Down
- 25 Linear, Sending All My Love
- 26 Sweet Sensation, If Wishes Came True
- 27 Joe Cocker, What Are You Doing With A
- 28 St. Paul, Stranger To Love
- 29 Neilson, Love And Affection
- 30 The B-52's, Deadbeat Club
- 31 Eton John, Club At The End Of The St
- 32 Sinead O'Connor, The Emperor's New Cl
- 33 Don Henley, How Bad Do You Want It
- 34 Mariah Carey, Vision Of Love
- 35 Bruce Hornsby & The Range, Across The
- 36 Brother Beyond, The Girl I Used To Know
- 37 Slaughter, Up All Night
- 38 Taylor Collins, Girls Nite Out
- 39 John Farnham, You're The Voice
- 40 Jimmy Ryser, Same Old Love
- 41 EX Madonna, Hunky Panky

Q106

San Diego P.D.: Garry Wall

- 1 Bell Biv DeVoe, Poison
- 2 Mellow Man Ace, Mentiroso
- 3 Johnny Gill, Rub You The Right Way
- 4 Jude Cole, Baby, It's Tonight
- 5 En Vogue, Hold On
- 6 New Kids On The Block, Step By Step
- 7 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 8 Nikki, Notice Me
- 9 Tyler Collins, Girls Nite Out
- 10 Snap, The Power
- 11 Wilson Phillips, Hold On
- 12 Keith Sweat, Make You Sweat
- 13 Sweet Sensation, If Wishes Came True
- 14 Glenn Medeiros Featuring Bobby Brown, Brother Beyond, The Girl I Used To Know
- 15 M.C. Hammer, U Can't Touch This
- 16 George LaMond, Bad Of The Heart
- 17 Michael Bolton, When I'm Back On My F
- 18 Icey Jaye, It's Just A Girl Thing
- 19 Mariah Carey, Vision Of Love
- 20 Digital Underground, The Humpty Dance
- 21 Seduction, Could This Be Love
- 22 Kyper, Tic Tac Toe
- 23 Bell Biv DeVoe, Do Me
- 24 Lisa Stansfield, You Can't Deny It
- 25 Kid Frost, La Raza
- 26 Madonna, Hunky Panky
- 27 Babyface, My Kinda Girl
- 28 Janet Jackson, Alright
- 29 Seiko & Donnie Wahlberg, The Right Co
- 30 Janet Jackson, Come Back To Me
- 31 M.C. Hammer, Have You Seen Her
- 32 Stevie B, Love And Emotion
- 33 The Time, Jerk Out
- 34 Soul II Soul, A Dream Is A Dream
- 35 EX Fan Club, Don't Let Me Fall In Love
- 36 EX Maxi Priest, Close To You

Q106

Chicago P.D.: Dave Shakes

- 1 M.C. Hammer, U Can't Touch This
- 2 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)
- 3 Wilson Phillips, Hold On
- 4 George LaMond, Bad Of The Heart
- 5 Linear, Sending All My Love
- 6 En Vogue, Hold On
- 7 New Kids On The Block, Step By Step
- 8 Hi Tek 3 Featuring Ya Kid K, Spin The
- 9 Bell Biv DeVoe, Poison
- 10 Whers Always And Forever
- 11 Digital Underground, The Humpty Dance
- 12 Mellow Man Ace, Mentiroso
- 13 Glenn Medeiros/Bobby Brown, She Ain't
- 14 Madonna, Hunky Panky
- 15 Taylor Dayne, I'll Be Your Shelter
- 16 Tyler Collins, Do You Remember?
- 17 Nikki, Notice Me
- 18 Snap, The Power
- 19 Mariah Carey, Vision Of Love
- 20 Tyler Collins, Girls Nite Out
- 21 Depeche Mode, Enjoy The Silence
- 22 Sweet Sensation, If Wishes Came True
- 23 Young & Restless, B Girls
- 24 Janet Jackson, Alright
- 25 EX Kyper, Tic Tac Toe
- 26 Tommy Page, When I Dream Of You
- 27 49ers, Don't You Love Me
- 28 Louie Louie, Sittin' In The Lap Of Lu
- 29 EX Johnny Gill, Rub You The Right Way
- 30 EX Madonna, Vogue
- 31 The Time, Jerk Out
- 32 EX Seduction, Could This Be Love
- 33 EX Soul II Soul, A Dream Is A Dream
- 34 EX Alisha, Bounce Back
- 35 EX Brat Pack, Never Gonna Give You Up

TOP 40/DANCE

KMEL 106.5 FM

San Francisco P.D.: Keith Naftaly

- 2 En Vogue, Hold On
- 3 Snap, The Power
- 4 Johnny Gill, Rub You The Right Way
- 5 Mellow Man Ace, Mentiroso
- 6 Mariah Carey, Vision Of Love
- 7 Tyler Collins, Girls Nite Out
- 8 Nikki, Notice Me
- 9 The Good Girls, Love Is Like An Itchi
- 10 Tony! Toni! Toné!, The Blues
- 11 Babyface, My Kinda Girl
- 12 Keith Sweat, Make You Sweat
- 13 Lisa Stansfield, You Can't Deny It
- 14 Bell Biv DeVoe, Do Me
- 15 Soul II Soul, A Dream Is A Dream
- 16 Louie Louie, Sittin' In The Lap Of Lu
- 17 Troop, All I Do Is Think Of You
- 18 Howard Hewett, Show Me
- 19 Janet Jackson, Come Back To Me
- 20 49ers, Don't You Love Me
- 21 New Kids On The Block, Step By Step
- 22 Depeche Mode, Enjoy The Silence
- 23 Beats International, Won't Talk About
- 24 Glenn Medeiros/Bobby Brown, She Ain't
- 25 Stacey & Kimiko, Wait For Me
- 26 Seduction, Could This Be Love
- 27 Ruychi Sakamoto, You Do Me
- 28 Klymaxx, Good Love
- 29 West Coast Rappers, We're All In The
- 30 Sweet Sensation, If Wishes Came True
- 31 The Time, Jerk Out
- 32 Alisha, Bounce Back
- 33 Seiko & Donnie Wahlberg, The Right Co
- 34 Brat Pack, Never Gonna Give You Up
- 35 Mr. Lee, Pump That Body
- 36 Kid Frost, La Raza
- 37 EX Anita Baker, Talk To Me
- 38 EX Stevie B, Love And Emotion
- 39 EX Madonna, Hunky Panky

TOP 40/ROCK

PIRATE RADIO 100.3 FM

Los Angeles P.D.: Scott Shannon

- 1 Wilson Phillips, Hold On
- 2 Roxette, It Must Have Been Love (From Depeche Mode, Enjoy The Silence)

HOT BLACK PLAYLISTS

Sample Playlists of the Nation's Largest Black Radio Stations

Chicago P.D.: Jimmy Smith

- 1 M.C. Hammer, U Can't Touch This
- 2 Troop, All I Do Is Think Of You
- 3 Klymaxx, Good Love
- 4 Tony! Toni! Toné!, The Blues
- 5 The Family Stand, Ghetto Heaven
- 6 Michelle, Nicely
- 7 Lisa Stansfield, You Can't Deny It
- 8 Snap, The Power
- 9 Johnny Gill, My, My, My
- 10 Mike Howard, Until You Come Back To Me
- 11 Something Special, I Wonder Who She's
- 12 Keith Sweat, Make You Sweat
- 13 Glenn Jones, Stay
- 14 Earth, Wind & Fire, For The Love Of You
- 15 Quincy Jones With Tevin Campbell, To
- 16 Soul II Soul, A Dream's A Dream
- 17 EX Mariah Carey, Vision Of Love
- 18 The Black Flames, Watching You
- 19 EX After 7, Can't Stop
- 20 Midnight Star, Do It (One More Time)
- 21 Today, I Want It Now
- 22 Today, Why You Get Funky On Me (From
- 23 Stacey And Kimiko, Wait For Me
- 24 EX Regina Belle, This Love
- 25 Angela Winbush (Duet With Ronald Isley),
- 26 The Pointer Sisters, Friends' Advice (Don't
- 27 Glenn Medeiros Featuring Bobby Brown,
- 28 EX Robbie Mychals, One Mile From Paradise
- 29 The Winans, It's Time
- 30 Babyface, My Kinda Girl
- 31 Dianne Reeves, Come In
- 32 Terry Steele, If I Told You Once
- 33 EX Carl Anderson, How Deep Does It Go
- 34 Starpoint, Midnight Love
- 35 EX Koolha, My Girl
- 36 Anita Baker, Talk To Me
- 37 The Time, Jerk Out
- 38 Barbara Weathers, The Master Key
- 39 EX Eric B. & Rakim, Let The Rhythm Hit 'Em
- 40 EX Lonnie Liston Smith Featuring Phyllis Hy
- 41 EX Alyson Williams, Not On The Outside
- 42 EX Seduction, Could This Be Love
- 43 EX Rated X, Be Cool To Your Girl
- 44 EX Koolha, My Girl
- 45 EX 2 Deep, Didn't Do My Homework
- 46 EX Mr. Lee, Pump That Body
- 47 EX Alex Bugnon, My Love
- 48 EX Randy Crawford, I Don't Feel Much Like

KMJO MAJIC 102 FM

Houston P.D.: Ron Atkins

- 1 Jane Child, Don't Wanna Fall In Love
- 2 Troop, All I Do Is Think Of You
- 3 M.C. Hammer, U Can't Touch This
- 4 Klymaxx, Good Love
- 5 Lisa Stansfield, You Can't Deny It
- 6 Keith Sweat, Make You Sweat
- 7 Regina Belle, This Love
- 8 After 7, Can't Stop
- 9 Mike Howard, Until You Come Back To Me
- 10 Snap, The Power
- 11 Johnny Gill, My, My, My
- 12 Koolha, My Girl
- 13 Bell Biv DeVoe, Do Me
- 14 Earth, Wind & Fire, For The Love Of You
- 15 Something Special, I Wonder Who She's
- 16 Jeff Redd, Love High
- 17 Perfect Gentlemen, Ooh La La (I Can't Get
- 18 Special Ed, I'm The Magnificent
- 19 Name A New Beginning, Owele Eue
- 20 The West Coast Rap All-Stars, We're All In
- 21 Robbie Mychals, One Mile From Paradise
- 22 The Family Stand, Ghetto Heaven
- 23 EX Anita Baker, Talk To Me
- 24 EX The Black Flames, Watching You
- 25 EX The Gap Band, You Can Make It Alright
- 26 EX Geoff McBride, Gotta Good Thing
- 27 EX Koolha, My Girl
- 28 EX Randy Crawford, I Don't Feel Much Like



FOR WEEK ENDING JUNE 30, 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	U CAN'T TOUCH THIS	M.C. HAMMER	2
2	5	GHETTO HEAVEN	THE FAMILY STAND	3
3	6	ALL I DO IS THINK OF YOU	TROOP	1
4	8	NICETY	MICHEL'LE	6
5	9	THE POWER	SNAP	9
6	10	GOOD LOVE	KLYMAXX	5
7	4	WHY YOU GET FUNKY ON ME	TODAY	11
8	14	YOU CAN'T DENY IT	LISA STANSFIELD	4
9	7	DON'T WANNA FALL IN LOVE	JANE CHILD	8
10	3	THE BLUES	TONY! TONI! TONE!	17
11	18	MAKE YOU SWEAT	KEITH SWEAT	10
12	21	MY, MY, MY	JOHNNY GILL	7
13	17	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	13
14	2	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	15
15	16	VOGUE	MADONNA	16
16	12	HOLD ON	EN VOGUE	24
17	20	UNTIL YOU COME BACK TO ME	MIKI HOWARD	12
18	22	STAY	GLENN JONES	14
19	19	MERCY MERCY ME (THE ECOLOGY)	MILIRA	23
20	32	A DREAM'S A DREAM	SOUL II SOUL	30
21	11	IT'S TIME	THE WINANS	42
22	27	WATCHING YOU	THE BLACK FLAMES	22
23	15	OOH LA LA	PERFECT GENTLEMEN	36
24	38	CAN'T STOP	AFTER 7	20
25	13	SHAKE IT UP!	THE JAMAICA BOYS	33
26	24	WE CAN MAKE IT ALRIGHT	THE GAP BAND	21
27	—	THIS IS LOVE	REGINA BELLE	18
28	30	FOR THE LOVE OF YOU	EARTH, WIND & FIRE	19
29	40	I DON'T FEEL MUCH LIKE CRYING	RANDY CRAWFORD	25
30	—	LET THE RHYTHM HIT 'EM	ERIC B. & RAKIM	49
31	39	I'D LIKE TO GET TO KNOW YOU	JERMAINE JACKSON	27
32	36	NOT ON THE OUTSIDE	ALYSON WILLIAMS	35
33	—	I WANT IT NOW	CAMEO	26
34	31	POISON	BELL BIV DEVOE	67
35	—	VISION OF LOVE	MARIAH CAREY	29
36	—	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	31
37	—	STEP BY STEP	NEW KIDS ON THE BLOCK	48
38	26	ALRIGHT	JANET JACKSON	68
39	35	MY HOOPTIE	SIR MIX-A-LOT	56
40	23	911 IS A JOKE	PUBLIC ENEMY	66

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ALL I DO IS THINK OF YOU	TROOP	1
2	7	YOU CAN'T DENY IT	LISA STANSFIELD	4
3	4	U CAN'T TOUCH THIS	M.C. HAMMER	2
4	11	MY, MY, MY	JOHNNY GILL	7
5	6	GHETTO HEAVEN	THE FAMILY STAND	3
6	1	GOOD LOVE	KLYMAXX	5
7	8	NICETY	MICHEL'LE	6
8	5	DON'T WANNA FALL IN LOVE	JANE CHILD	8
9	12	UNTIL YOU COME BACK TO ME	MIKI HOWARD	12
10	18	MAKE YOU SWEAT	KEITH SWEAT	10
11	14	STAY	GLENN JONES	14
12	15	THIS IS LOVE	REGINA BELLE	18
13	16	FOR THE LOVE OF YOU	EARTH, WIND & FIRE	19
14	25	CAN'T STOP	AFTER 7	20
15	17	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	13
16	23	THE POWER	SNAP	9
17	24	DO IT (ONE MORE TIME)	MIDNIGHT STAR	28
18	3	WHY YOU GET FUNKY ON ME	TODAY	11
19	19	WE CAN MAKE IT ALRIGHT	THE GAP BAND	21
20	29	I WANT IT NOW	CAMEO	26
21	27	WATCHING YOU	THE BLACK FLAMES	22
22	28	I DON'T FEEL MUCH LIKE CRYING	RANDY CRAWFORD	25
23	22	I'D LIKE TO GET TO KNOW YOU	JERMAINE JACKSON	27
24	36	VISION OF LOVE	MARIAH CAREY	29
25	20	VOGUE	MADONNA	16
26	21	MERCY MERCY ME (THE ECOLOGY)	MILIRA	23
27	34	LOVE HIGH	JEFF REDD	32
28	32	COME IN	DIANNE REEVES	34
29	35	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	31
30	10	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	15
31	40	MY KINDA GIRL	BAFFYFACE	38
32	—	DO ME!	BELL BIV DEVOE	40
33	37	WAIT FOR ME	STACYE AND KIMIKO	37
34	—	TALK TO ME	ANITA BAKER	44
35	38	MIDNIGHT LOVE	STARPOINT	46
36	39	FRIENDS' ADVICE (DON'T TAKE IT)	THE POINTER SISTERS	41
37	—	A DREAMS A DREAM	SOUL II SOUL	30
38	—	THE MASTER KEY	BARBARA WEATHERS	45
39	—	ONE MILE FROM PARADISE	ROBBIE MYCHALS	39
40	9	SHAKE IT UP!	THE JAMAICA BOYS	33

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	67	POISON (Hi-Frost, BMI)
66 911 IS A JOKE (Def American, BMI)	25	THE POWER (Frozen Soap, ASCAP/House Of Fun, BMI)
1 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI)	9	THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI)
68 ALRIGHT (Flyte Tyme, ASCAP/Black Ice, BMI) WBM	88	READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
99 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	54	REAL LOVE (Zomba, ASCAP/Virgin, BMI)
53 ANY LOVE (EMI April, ASCAP/Uncle Ronnie, ASCAP/MCA, ASCAP/Sunset Bergundy, ASCAP)	77	ROCK DIS FUNKY JOINT (Protoons, ASCAP/North One, ASCAP/Chumpy, ASCAP)
17 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	63	RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
82 BROOKLYN - QUEENS (Rhymin' Is Fundamental, ASCAP/Def Jam, ASCAP/Prince Paul, BMI)	79	SAVE THE FAMILY (Def Jam, ASCAP/Fearse, ASCAP/Def American, BMI/Ron Dean, ASCAP)
20 CAN'T STOP (Hip Trip, BMI/Kear, BMI)	33	SHAKE IT UP! (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI) WBM
59 CAN YOU GIVE ME WHAT I WANT (Black Lion, ASCAP/Captain Z, ASCAP/Joytel, ASCAP) WBM	43	SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Uniscity ASCAP/EMI April, ASCAP)
83 COME BACK TO ME (Black Ice, ASCAP)	64	SHE'S MINE (Cal-Gene, BMI/Virgin, BMI)
34 COME IN (Wild Honey, ASCAP/Lunacy, ASCAP/Duncanne Hille, BMI)	76	SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
65 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP)	87	SO DELICIOUS (Hit Makers, BMI/Luder, BMI)
28 DO IT (ONE MORE TIME) (Epic/Solar, BMI/Saba 7, BMI)	71	SONGS OF LOVE (Amazement, BMI)
40 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Uncity, ASCAP)	14	STAY (Kaptain K, ASCAP/MCA, ASCAP/Tutu, ASCAP)
94 DON'T ASK MY NEIGHBORS (WB, ASCAP/Unichappell, BMI)	48	STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP)
8 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	100	SWEAT YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
72 DOOWUTCHYALIKE (GLG Two, BMI/Puphowyalikeit, BMI)	81	TAKE ME NOW (Fields-Write, BMI/Eighty Eight Hundred, BMI/Plah, BMI)
92 DO YOU REALLY WANT LOVE? (Bright Light, BMI/Babyface, BMI/Music Corp. Of America, BMI/Bruce Purse, ASCAP/WB, ASCAP)	44	TALK TO ME (All Baker's, BMI/Montequ, BMI/Delvon, BMI)
30 A DREAM'S A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/Colegms-EMI, ASCAP) WBM	86	TEMPTATION (EMI April, ASCAP/Maurice Starr, ASCAP)
84 DRIVING (Complete, BMI)	18	THIS IS LOVE (Zomba, ASCAP)
93 EVERYBODY EVERYBODY (Lombardoni, ASCAP/Edizioni, ASCAP/Musicali, ASCAP/Intersong, ASCAP)	15	TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Dooinit, ASCAP/WB, ASCAP/Black Chick, ASCAP) WBM
75 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP)	89	TURTLE POWER (EMI Blackwood, BMI/Kukunt, BMI)
19 FOR THE LOVE OF YOU (CBS, ASCAP/Maurice White, ASCAP/MCA, ASCAP/Sac-Boy, ASCAP/Starlight, ASCAP/Bust-It, BMI)	2	U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)
41 FRIENDS' ADVICE (DON'T TAKE IT) (Stone Diamond, BMI/Feel The Beat, BMI/AMH Kid, BMI)	12	UNTIL YOU COME BACK TO ME (Jobete, ASCAP/Stone Gate, BMI)
3 GHETTO HEAVEN (EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP)	29	VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
47 GOD MADE ME FUNKE (Willesden, BMI)	16	VOGUE (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
5 GOOD LOVE (Gradington, ASCAP/Ronnie Onyx, ASCAP)	37	WAIT FOR ME (EMI Blackwood, BMI/ATV, BMI/Irving, BMI)
57 GOTTA GOOD THING (Trycep, BMI/Willesden, BMI)	22	WATCHING YOU (Cotillion, BMI/Warner-Tamerlane, BMI) WBM
24 HOLD ON (Two Tuff-Enuff, BMI)	21	WE CAN MAKE IT ALRIGHT (EMI Blackwood, BMI/Good Choice, BMI/C Dub, ASCAP/Rockwood, BMI)
60 HOW DEEP DOES IT GO (Famous, ASCAP/Leon Ware, ASCAP)	52	WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
78 THE HUMPTY DANCE (GLG Two, BMI/Puphowyalike, BMI/Willesden, BMI)	74	WHAT YOU DESERVE (Warner-Tamerlane, BMI/Thumpin', BMI)
98 HUNGRY FOR ME AGAIN (FROM DEF BY TEMPTATION) (Nick-O-Val, ASCAP)	11	WHY YOU GET FUNKY ON ME (FROM HOUSE PARTY) (Virgin Songs, BMI/Cal-Gene, BMI)
	4	YOU CAN'T DENY IT (Big Life, PRS)

RECORD-BREAKERS: This week's Hot Black Singles chart welcomes the return of the **Time**. "Jerk Out" (Paisley Park) enters at No. 55 with an all-time record of 83 total radio reporters, out of 101, gaining 82 this week. With such an auspicious debut, the obvious plan is for the Reprise staff to deliver the first No. 1 record for this act. In 1982, "777-9311" held for three weeks at No. 2. Three other Time singles made it into the top 10, two of which peaked at No. 6: "Get It Up" in 1981 (the group's chart debut) and "Jungle Love" in 1984. "Cool (Part I)" peaked at No. 7 in 1981.

The previous record for the highest number of radio reports in one week was held by "I'll Be Good To You" by **Quincy Jones** (Qwest). It debuted Nov. 11 at No. 64 with 70 out of 99 stations reporting in one week. The previous record holder had been the **Gap Band** single "All My Love" (Capitol). In the Oct. 28 issue it earned 69 reports in one week and debuted with a total of 70 stations at No. 59.

ATLANTIC RECORDS only has six records on the singles chart. Five of them are bulleted and, of those, four are top 15, including this week's No. 1 single, "All I Do Is Think Of You" by **Troop**. It is the group's second No. 1 from its gold album, "Attitude." (The first was "Spread My Wings.") "All I Do" has 101 total radio reporters, of which 33 list the single at No. 1. The single made strong point gains in both retail and radio points and ranks No. 1 at radio and No. 3 in overall sales.

At No. 3, "Ghetto Heaven" by the **Family Stand** moves up 7-3. It is on 92 stations, gaining WJHM Orlando, Fla. It is No. 1 at WAAA Winston-Salem, N.C., and WZFX Fayetteville, N.C. It has top five reports from 43 stations. "Nicety" by **Michel'le** (Ruthless) jumps 9-6, ranking No. 7 at radio and No. 4 in overall sales points. At No. 12, "Until You Come Back To Me" by **Miki Howard** begins to make its move, making an outstanding point increase at radio. It is on 94 stations, gaining three: WAGH Columbus, Ga.; WJHM Orlando; and WJLB Detroit.

JOHNNY GILL (Motown) tops this week's Top Black Albums chart. Gill's self-titled album nudged out "Please Hammer Don't Hurt 'Em" by **M.C. Hammer** (Capitol) by a tiny margin. Back on the singles chart, "My, My, My" continues its meteoric pace, jumping 15-7. Of its 100 reporters, four list No. 1 reports: WRKS New York (9-1); WBSK Norfolk, Va. (8-1); WLWZ Greenville S.C. (5-1); and KPRS Kansas City (4-1).

Also on the singles chart, "U Can't Touch This" drops to No. 2, losing only slightly at radio. Normally, when a record achieves No. 1 on a national chart, radio tends to bail out. In this case, "Touch This" has 28 stations that list it at No. 1, and 31 stations show upward movement on their lists. Examples include 6-1 at WJLB and 7-1 at WGPR, both in Detroit; 3-1 at KPRW Oklahoma City; and 3-1 at WQFX Gulfport, Miss. Also, many stations that had held the record steady for two or three weeks continue to do so.

FOLLOW CLOSELY NOW: Last week, "Vogue" by **Madonna** (Sire) gained points but was pushed down by records making stronger point gains. This week, it moves back up as the chart softens in the teens, even though it is losing points. Hmmm?

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
JERK OUT THE TIME PAISLEY PARK	16	21	45	82	83
FEELS GOOD TONY! TONI! TONE! WING	6	14	20	40	48
I'LL BE GOOD TO YOU NAJEE EMI	3	8	21	32	33
GIRL DANZ WITH ME Z'LOOKE ORPHEUS	4	2	17	23	23
GOTTA GOOD THING GEOFF MCBRIDE ARISTA	6	6	10	22	74
COME BACK TO ME JANET JACKSON A&M	6	7	8	21	26
HEAVEN THE CHIMES COLUMBIA	2	4	15	21	22
PSYKO FUNK BOO-YAA T.R.I.B.E. 4TH & B'WAY	1	5	14	20	21
TALK TO ME ANITA BAKER ELEKTRA	6	3	9	18	92
MONEY LAKESIDE SOLAR	2	3	10	15	18

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.

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	2	2	9	JOHNNY GILL ▲ MOTOWN 6283 (8.98) (CD)	JOHNNY GILL 1 week at No. 1
2	1	1	16	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
3	4	4	10	EN VOGUE ● ATLANTIC 82084 (9.98) (CD)	BORN TO SING
4	3	3	13	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
5	5	5	10	PUBLIC ENEMY ▲ DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
6	6	11	6	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
7	7	6	16	LISA STANSFIELD ▲ ARISTA 8554 (9.98) (CD)	AFFECTION
8	11	9	42	AFTER 7 ● VIRGIN 91061 (9.98) (CD)	AFTER 7
9	8	10	12	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
10	16	19	4	ICE CUBE PRIORITY 57120 (9.98) (CD)	AMERIKKA'S MOST WANTED
11	9	8	12	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
12	10	7	39	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
13	12	14	7	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
14	14	15	33	TROOP ● ATLANTIC 82035 (9.98) (CD)	ATTITUDE
15	13	12	29	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
16	15	13	48	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
17	19	22	7	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
18	18	17	10	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
19	17	16	11	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
20	20	18	26	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
21	39	—	2	SOUL II SOUL VIRGIN 91367 (9.98) (CD)	VOL. II - 1990 - A NEW DECADE
22	23	26	34	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
23	24	28	10	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
24	21	20	42	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
25	29	38	7	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) (CD)	HOLY INTELLECT
26	22	23	26	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
27	27	34	9	THE JAMAICA BOYS REPRISE 26076 (9.98) (CD)	J BOYS
28	30	25	18	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
29	25	21	12	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
30	26	24	14	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
31	35	41	33	RANDY CRAWFORD WARNER BROS 26002 (9.98) (CD)	RICH AND POOR
32	37	36	5	ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD)	HEAD OVER HEELS
33	28	33	15	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
34	51	80	3	SNAP ARISTA 8536 (9.98) (CD)	WORLD POWER
35	43	43	6	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
36	34	27	21	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
37	31	29	28	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
38	36	32	30	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
39	40	48	4	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
40	38	35	11	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
41	49	64	3	KLYMAXX MCA 6376 (9.98) (CD)	THE MAXX IS BACK
42	33	31	33	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
43	44	51	6	JANE CHILD WARNER BROS 26858 (9.98) (CD)	JANE CHILD
44	45	54	17	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
45	32	30	13	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
46	41	40	7	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98) (CD)	PLAY IT AGAIN, SHAN
47	53	47	49	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
48	50	39	10	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
49	48	58	35	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING

50	46	42	34	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
51	42	44	14	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
52	47	37	28	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
53	60	56	11	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
54	61	59	9	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS
55	68	95	3	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98) (CD)	MILIRA
56	52	49	13	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
57	NEW ▶		1	KEITH SWEAT VINTERENTAINMENT 60861/ELEKTRA (9.98) (CD)	I'LL GIVE ALL MY LOVE TO YOU
58	80	—	2	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98) (CD)	A DAY IN THE LIFE
59	57	50	10	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
60	85	72	15	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
61	58	52	10	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
62	59	55	26	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
63	89	97	3	MIDNIGHT STAR SOLAR E 75316/EPIC (CD)	WORK IT OUT
64	56	46	16	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
65	71	74	7	MR. LEE JIVE 1273/RCA (8.98) (CD)	GET BUSY
66	76	89	3	THE FAMILY STAND ATLANTIC 82036 (9.98) (CD)	CHAIN
67	69	81	66	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
68	54	53	35	LUTHER VANDROSS ▲ EPIC F2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
69	55	45	13	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
70	62	60	24	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
71	65	75	4	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
72	66	66	47	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
73	67	70	31	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
74	78	92	3	AUDIO TWO FIRST PRIORITY 91358/ATLANTIC (9.98) (CD)	I DON'T CARE: THE ALBUM
75	NEW ▶		1	NEW KIDS ON THE BLOCK COLUMBIA 45129 (CD)	STEP BY STEP
76	63	62	14	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
77	74	71	15	CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
78	81	73	19	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
79	70	61	21	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
80	91	96	3	YZ TUFF CITY 0569 (8.98) (CD)	SONS OF THE FATHER
81	86	—	2	MILLI VANILLI ARISTA 8622 (9.98) (CD)	THE REMIX ALBUM
82	72	68	24	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
83	77	65	28	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
84	64	57	42	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
85	98	—	2	GLENN JONES JIVE 1181/RCA (9.98) (CD)	ALL FOR YOU
86	83	77	12	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
87	96	94	7	SOUNDTRACK ORPHEUS 75625/EMI (9.98) (CD)	DEF BY TEMPTATION
88	73	85	4	THE CHIMES COLUMBIA 46008 (CD)	THE CHIMES
89	84	79	17	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
90	88	83	34	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
91	NEW ▶		1	JUST ICE FRESH 82016/SLEEPING BAG (8.98) (CD)	MASTERPIECE
92	75	67	32	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
93	NEW ▶		1	GLENN MEDEIROS MCA 6399 (9.98) (CD)	GLENN MEDEIROS
94	RE-ENTRY		12	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
95	82	84	39	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
96	90	76	30	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
97	79	63	46	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
98	NEW ▶		1	SILK TYMES LEATHER GEFEN 24289 (9.98) (CD)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
99	93	91	34	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
100	87	87	27	ICE-T ● SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...

○ 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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HEADSTRONG HIP HOP FOR THE 90'S!

Produced by Terry M. Thomas & Daryl Hancock for Runaway Productions
Management: Runaway Productions and Vans 566 for Vans 566 City Producers

THE
JAZ

"THE ORIGINATORS"



12" AND CASSETTE SINGLE (56166)
THE FIRST SINGLE AND VIDEO FROM THE FORTHCOMING 'TO YOUR SOUL' ALBUM, CASSETTE & COMPACT DISC (93320)

Produced, written and arranged by The Jaz
Mixed by the Jaz and Kenner Mills
Management: John Kopy for United Artists

ARTIST DEVELOPMENTS

(Continued from page 23)

one song. "The last album really didn't show their true vocal ability," says Silas. "These women are real vocalists, not just little girls dancing across the stage." The decision to release another album came after the label's success with such youth-oriented acts as Tiffany and Bobby Brown. "MCA has had a great deal of success with young artists over the past five years," continues Silas. "We thought that if we supported these women and made the right record, it would pay off in the long run."

And it looks like the dividends are beginning to roll in. "Wait For Me" is not only shaping up to be a hit in black formats but is attracting pop attention as well. According to Silas, MCA is focused on establishing a foundation at black radio before it actively works the record at top 40; the crossover action it is currently receiving is, he says, occurring "naturally" and is a good indicator that future single releases will include a mainstream marketing plan.

JIM RICHLIANO

ETTA'S RIGHT AT'CHA

"At 52 years of age, I should be able to do what I want, do music that I feel," says Etta James, perhaps best known as a blues and jazz singer. Signed to Island Records, James has a new album, titled "Stickin' To My Guns," which she says "is closer to

what I wanted to do than my last LP. I asked [Island founder] Chris Blackwell what he wanted me to do for the new album, especially since 'Seven Year Itch' [James' 1988 release] didn't get played, with people saying they couldn't tell whether it was recorded 30 minutes or 30 years ago. He told me to just sing what I wanted to sing, so I said I'd stick to my guns and do what I felt."

James worked again with producer Barry Beckett in Nashville for the album, doing some additional production work herself in Los Angeles. "I told Barry that I felt we needed a hi-tech sound in the mix, and the folks in Nashville don't do much of that," says James. "We remixed in L.A.—added some horns and we used some of my band members, too."

Although James believes a performer of her stature "should act her age and not her shoe size," she does feature rapper Def Jef on her new set. "Older people shouldn't be coming on trying to be young and do the dances," says James, who decided to have Jef guest "because when I heard the track 'Get Funky,' it didn't have a whole lot of meat... I thought what he was saying was some cool stuff."

James included material on the album originally made famous during the halcyon days of Stax Records, including Otis Redding's

"I've Got Dreams To Remember"—one of the highlights of the new album. "And the song 'Your Good Thing' [originally recorded by Mabel Johns] was one of those tunes that, when I first heard it 20 years ago, I wanted to record it myself."

James will be heading to Europe to tour this summer, and looks forward to recording "an album of love standards, an album in the jazz area to show that I can do that, and an album of songs by women who influenced me growing up."

DAVID NATHAN

BARBIE'S GOT THE KEY

Like most lead vocalists who leave a successful group for a solo career, Barbara Weathers is looking for her own identity. During four years with Atlantic Starr, she sang such hits as "Secret Lovers" and "Silver Shadow." On her self-titled debut for Reprise, Weathers shows she has what it takes to make it alone. Her first single, "The Master Key," co-produced by David "Pic" Conley, is climbing the Hot Black Singles chart. Of her solo status, Weather admits, "I'm a little nervous and a little excited, but I'm ready."

Originally from Greensboro, N.C., where she still resides, Weathers began singing in church at the age of 7. By 13, she was performing with a local R&B group, and at 19 she began singing jazz on her own for a year before joining Atlantic

Starr, members of which she had known for years.

"I knew Wayne [Lewis, who founded the group with brothers Jonathan and David] for years," says Weathers, "and every time that I would get offers from smaller record companies, I would always ask them what to do because I didn't know that much about the music industry. I sent a real rough demo to MCA, which turned me down. But the Lewis brothers had written and produced it, and on it was 'Silver Shadow' and 'Secret Lovers' and 'Big Boy Games.' At the time, Atlantic Starr was looking for a vocalist and asked me to join them, so I did."

Weathers, who says she loves to sing, says she is not quite as comfortable in front of a camera, as shooting the video for the first single with Tina Silvey proved. Though she has received some film offers, she says film "isn't

something I'm getting overly excited about." Now on a promotional tour, with a guest stint on BET's "Video Soul" completed, Weathers would like to get back on a stage. But it may not be too soon, according to Reprise VP of promotion, black music, Michael Johnson.

"Retail is building, the video has been accepted at BET, but it's still kind of early," says Johnson. "We'd like to get her out [touring] as soon as possible, but I think her manager would like to wait until she has a second album so she'd have a repertoire of 26 or 27 songs."

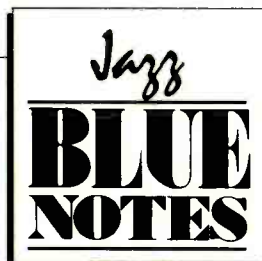
Weathers' next single may well be "Barbie Doll," a tune Weathers co-authored with Chuckii Booker and Rex Salas. Other songwriting contributors include Earth, Wind & Fire's Maurice White and crooner Michael Bolton, as well as Holland Dozier Holland's classic "Where Did Our Love Go." JANINE McADAMS

FOR WEEK ENDING JUNE 30, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	THE POWER ARISTA 2014 (C)	★ ★ NO. 1 ★ ★ ◆ SNAP 1 week at No. 1
2	3	4	7	U CAN'T TOUCH THIS CAPITOL 15571	◆ M.C. HAMMER
3	1	1	8	AMERIKKA'S MOST WANTED PRIORITY 7220 (C)	◆ ICE CUBE
4	5	9	6	TURTLE POWER ● SBK 19710 (C)	◆ PARTNERS IN KRYME
5	4	3	11	THE POWER WILD PITCH 1018 (M)	POWER JAM FEATURING CHILL ROB G
6	6	11	4	LET THE RHYTHM HIT 'EM MCA 24026 (C)	◆ ERIC B. & RAKIM
7	8	7	10	MY HOOPTIE NASTY MIX 76988 (M)	◆ SIR MIX-A-LOT
8	9	6	12	"B" GIRLS PANDISC 056 (C)	◆ YOUNG AND RESTLESS
9	15	18	4	ONE TIME GAFFLED EM UP ORPHEUS 72292/EMI (C)	COMPTON'S MOST WANTED
10	11	12	8	IT'S JUST A GIRL THING ARISTA 2001 (C)	◆ ICEY JAYE
11	7	5	11	911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C)	◆ PUBLIC ENEMY
12	14	14	6	FAME 90 RYKO 56163/EMI (C)	DAVID BOWIE WITH QUEEN LATIFAH
13	17	15	4	OWNLEE EUE ATLANTIC 82100 (C)	◆ KWAME & A NEW BEGINNING
14	21	—	2	WE'RE ALL IN THE... WARNER BROS. 0-21549	WEST COAST RAP ALL-STARS
15	10	8	10	FUNKY FOR YOU FRESH 80139/SLEEPING BAG (C)	◆ NICE & SMOOTH
16	18	17	8	MENTIROSA CAPITOL 15509 (C)	◆ MELLOW MAN ACE
17	12	10	23	THE HUMPTY DANCE ▲ TOMMY BOY 944 (C) (M)	◆ DIGITAL UNDERGROUND
18	13	13	9	RAISE THE FLAG 4TH & B'WAY 487/ISLAND (C)	◆ X-CLAN
19	20	21	7	WHAT "U" WAITIN' "4"? WARNER BROS. 0-21477 (C)	◆ JUNGLE BROTHERS
20	19	22	6	THE WOMAN IN ME Geffen 0-21506 (C)	◆ SILK TYMES LEATHER
21	22	—	2	UNTOUCHABLE RUTHLESS EAS 2053/EPIC (C)	◆ ABOVE THE LAW
22	16	16	6	ON THE ROAD AGAIN FIRST PRIORITY 0-96494/ATLANTIC (C)	◆ AUDIO TWO
23	24	26	3	U TREAT ME RIGHT EMI 56164 (C)	◆ THE UBC
24	NEW ▶	—	1	GOD MADE ME FUNKE JIVE 1352/RCA (C)	◆ KOOL MOE DEE
25	23	27	3	SET IT OFF SEDONA 7614/JCI (C)	◆ DEF DAMES
26	28	—	2	SPELLBOUND ATLANTIC 86198 (C)	◆ K-SOLO
27	27	—	2	CLAP TO THIS YO! 1201	GREGORY "D" & D.J. MANNIE FRESH
28	NEW ▶	—	1	CALL ME D-NICE JIVE 1351/RCA (C)	◆ D-NICE
29	NEW ▶	—	1	THE GIRL THAT I HATE SKYWALKER 146 (C) (M)	POISON CLAN
30	NEW ▶	—	1	ROCK DIS FUNKY JOINT PROFILE 7302	◆ POOR RIGHTEOUS TEACHERS

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



by Jeff Levenson

THEMES AND TRENDS (or, "Does This Tie Go With This Horn?"): A month back, The New York Times Magazine ran a story titled "Young, Gifted And Cool." The story, written by Tom Piazza, profiled today's jazz youngbloods—a new breed of peacock currently dominating the soundscape and likely to continue doing so

Who's Next In The '90s

well into the next decade. Never mind that these wardrobe fanciers strut the line between homage and imitation, treating innovation as a virulent virus only the reckless mess with. ("Share your mouthpiece?" "No way, dude...") And never mind that in their world sharps are never flat and that attitude often outweighs precocity in the sweepstakes for riches and recognition.

The fact is the youngbloods are here and they only intend to get older and better. And anyone doubting the weight and conviction of their efforts, as measured by record sales, label support, and critical hyperbole ("I have seen the future, and the future wears suits by Armani..."), need only eyeball the traditional jazz charts from last month. Nearly half the positions were (are) occupied by members of this army of the well-groomed, all of whom know about razors from watching their dads shave.

Their names and ages read like this: Joey De-Francesco (18), Marlon Jordan (19), Roy Hargrove (20), Harry Connick Jr. (22), Marcus Roberts (25), Philip Harper (24), Winard Harper (27). And other baby-faced charters may soon join the list: Christopher Hollyday (20), Joey Calderazzo (25), Benny Green (27).

The fact is, not only do we have a bona fide youth movement in the works, but as far as jazz industry honchos are concerned (especially those at Columbia, Blue Note, RCA/Novus, and PolyGram) it's a definable, marketable entity they can run with. (Sociologically correct, too!) The future looks bright when you've got a group of feel-good workhorse studs earnestly chomping on a mushy fodder they call "tradition" and just dying to walk tall for the cause. (By the way, who the hell's tradition is it, and how come it never includes music made after 1956?)

Well, no matter. The trends and themes of the '90s will undoubtedly include these back-to-the-future messengers and perhaps others yet unborn. (I can see it now: A legion of pre-school boppers celebrating the

Youngbloods—they're hip, they're hot, they're here...

music of Wynton Marsalis and the hair pomade of Harry Connick.) And, speaking of Wynton, let's not forget to keep an eye on that crafty veteran. He started this whole thing just over a decade ago. And so what if he's looking at the big three-O later this year. Role models (like good jazz and fine fashion) are ageless.

VH-NONE: It's a pity that VH-1 canned production on its "New Visions Jazz" program. (A "temporary hiatus" is what insiders are calling it). That show provided an invaluable opportunity for jazz artists and devotees (not to mention publicists) to enjoy, finally, representation on a mass medium. Like David Sanborn's "Night Music" (which bit the dust earlier this year), VH-1 was probably too true to the music, a fact of media life that only advertisers and weak-kneed programmers could find fault with. It's no surprise, really, but truth is a house guest television hardly ever welcomes. Let's hope that our trends for the next decade include more performance jazz on TV along with executives ballsy enough to keep the music happening.

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	4	10	HOLD ON ATLANTIC 0-86234 1 week at No. 1	◆ EN VOGUE
2	4	10	7	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
3	1	2	12	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
4	8	11	6	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
5	7	9	9	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
6	14	23	4	A DREAM'S A DREAM VIRGIN 0-96469	◆ SOUL II SOUL
7	15	19	6	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
8	20	32	3	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
9	17	20	5	TALKING WITH MYSELF (REMIX) MERCURY 875 215-1	◆ ELECTRIBE 101
10	3	1	9	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
11	16	18	6	BOUNCE BACK MCA 24018	◆ ALISHA
12	5	8	9	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
13	13	17	8	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
14	21	29	4	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
15	18	22	5	AMADO MIO/CRACK ATTACK CAPITOL V-15551	GRACE JONES
16	11	16	6	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
17	19	21	6	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
18	6	6	9	FAME 90 RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
19	22	24	5	SUNSHINE/I FEEL LOVE SANDSTONE SSL 12-1	FAX YOURSELF
20	23	26	7	TALK ABOUT ROCKIN' CAPITOL V-15574	2 GIRLS
21	24	28	4	INFINITY DECONSTRUCTION 2570-1-RD/RCA	GURU JOSH
22	36	—	2	STAR SIRE 0-21558/WARNER BROS.	ERASURE
23	25	31	4	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
★★★ POWER PICK ★★★					
24	41	—	2	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
25	31	36	3	FX COLUMBIA 44 73186	◆ A GUY CALLED GERALD
26	9	5	12	THE POWER ARISTA AD1-2014	◆ SNAP
27	32	41	3	BROOKLYN-QUEENS DEF JAM 44 73187/COLUMBIA	◆ 3RD BASS
28	33	37	3	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
29	28	30	5	YOU DO ME VIRGIN 0-96495	◆ RYUICHI SAKAMOTO
★★★ HOT SHOT DEBUT ★★★					
30	NEW	1	1	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	BLACK BOX
31	38	—	2	PINEAPPLE FACE CAPITOL V-15559	REVENGE
32	39	—	2	BLACK BETTY EPIC 49H 73195	RAM JAM
33	35	34	4	STRIKE TO THE BODY/JACKHAMMER FICTION 873 849-1/MERCURY	DIE WARZAU
34	40	44	3	MOMENTS IN SOUL Zyx 6278-12	J.T. AND THE BIG FAMILY
35	30	27	7	FOOLS GOLD SILVERTONE 13154-1-JD/RCA	◆ THE STONE ROSES
36	12	7	13	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
37	NEW	1	1	DIRTY CASH MERCURY 875 803-1	THE ADVENTURES OF STEVIE V
38	43	—	2	I CAN HANDLE IT SBK V-19705	MR. MIXI & SKINNY SCOTTY
39	26	13	10	POISON MCA 24003	◆ BELL BIV DEVOE
40	27	14	9	GET DUMB! (FREE YOUR BODY) VENETTA 75021-7037-1/A&M	THE CREW
41	NEW	1	1	MAKE YOU SWEAT ELEKTRA 0-66683	◆ KEITH SWEAT
42	10	3	11	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
43	47	—	2	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
44	44	—	2	THE WARNING/THE FINAL FRONTIER STRICTLY RHYTHM SR-1207	LOGIC
45	29	12	12	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
46	46	—	2	I SIT ON ACID WING 873 145-1/POLYDOR	LORDS OF ACID
47	NEW	1	1	CRAZY EARTH MUTE, BRAZIL IMPORT	FORTRAN 5
48	NEW	1	1	GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA	WHITE KNIGHT
49	45	—	2	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TONI! TONE!
50	34	15	11	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store and one-stop sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	12	HOLD ON ATLANTIC 0-86234 3 weeks at No. 1	◆ EN VOGUE
2	2	3	7	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
3	3	4	9	THE POWER ARISTA AD1-2014	◆ SNAP
4	6	11	9	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
5	4	2	10	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
6	5	9	9	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
7	17	38	3	A DREAM'S A DREAM VIRGIN 0-96469	◆ SOUL II SOUL
8	11	18	9	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
9	8	10	9	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
10	13	15	9	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
11	18	21	4	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
12	7	6	12	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
13	23	26	5	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
14	24	24	4	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
15	9	8	9	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
16	14	17	8	FAME 90 (REMIX) RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
17	19	19	6	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
18	15	16	6	GET DUMB! (FREE YOUR BODY) VENETTA 75021-7037-1/A&M	THE CREW
19	16	14	10	THE POWER WILD PITCH WP-1018	◆ POWER JAM FEATURING CHILL ROB G
20	25	30	5	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
21	22	22	7	WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") MOTOWN MOT-4711	◆ TODAY
22	28	48	3	MAKE YOU SWEAT ELEKTRA 0-66683	◆ KEITH SWEAT
23	30	35	4	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
24	10	5	9	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
★★★ POWER PICK ★★★					
25	43	—	2	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
26	12	7	11	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
27	33	41	4	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
28	27	28	6	GOOD LOVE MCA 24000	◆ KLYMAXX
29	20	12	13	POISON MCA 24003	◆ BELL BIV DEVOE
30	32	34	5	BOUNCE BACK MCA 24018	◆ ALISHA
31	29	23	7	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TONI! TONE!
32	21	20	8	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS
33	35	39	5	LOVING YOU LIKE CRAZY CUTTING 235	CORINA
34	37	42	3	YOU SHOULD KNOW BY NOW ATLANTIC 0-86186	CHRISSEY I-EECE
35	34	36	6	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
36	38	—	2	STEP BY STEP COLUMBIA 44 73376	◆ NEW KIDS ON THE BLOCK
37	45	—	2	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	THE WEST COAST RAP ALL-STARS
38	31	29	7	RESCUE ME SLEEPING BAG SLX-40155	RAIANA PAIGE
39	40	45	3	STREET TUFF DESIRE 873 743-1/MERCURY	◆ REBEL MC & DOUBLE THE TROUBLE
★★★ HOT SHOT DEBUT ★★★					
40	NEW	1	1	STAR SIRE 0-21558/WARNER BROS.	ERASURE
41	39	44	4	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/WARNER BROS.	MORRISSEY
42	44	47	3	IT'S TIME QWEST 0-21474/WARNER BROS.	◆ THE WINANS
43	26	13	11	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
44	NEW	1	1	PINEAPPLE FACE CAPITOL V-15559	REVENGE
45	42	—	2	YOU DO ME VIRGIN 0-96495	◆ RYUICHI SAKAMOTO
46	46	—	2	FIRST TRUE LOVE MICMAC 537	TIANA
47	NEW	1	1	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
48	47	—	2	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
49	36	25	21	THE HUMPTY DANCE TOMMY BOY TB-944	◆ DIGITAL UNDERGROUND
50	NEW	1	1	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX

○ 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.

If You're Not On These, What Are You On?

ADEVA "Warning!"

→

REVENGE "Pineapple Face"

←

MANTRONIX "Take Your Time"

→

TWO GIRLS "Talk About Rockin'"

←

KOOL SKOOL "My Girl"

→

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Dance Success In The '90s Begins In The Clubs

ROOM AT THE TOP: Dance music is still making heads turn. So much so that many labels have just decided to get (read: cash) in on it. The hiring of new personnel or the re-establishment of existing departments has become quite the trend. These "better late than never" moves will hopefully be utilized and executed properly. Establishing dance departments shouldn't mean signing everything that "sounds just like" but instead they should be used as vehicles to discover, *develop*, and launch new, fresh, inspiring talent.

The past year has proved to be an exciting one for dance music and the future's still looking bright as more and more new artists are introduced with further food for thought. The increased international scope of dance music was a revitalizing and well-needed shot in the arm. With such European acts as **Technotronic** and **Snap** garnering gold singles and million-selling albums worldwide as a direct result of club support, the power of the DJ can't be ignored. Hopefully more record companies will realize this as they viciously blacklist the DJ and clubgoer by deleting vinyl at an alarming rate.

F.Y.I.: **Madonna's** "Vogue" 12-inch vinyl has reportedly sold nearly 475,000 copies and **Depeche Mode's** "Enjoy The Silence" is nearing the 200,000 mark. **Technotronic's** "Pump Up The Jam" and "Get Up" sold a reported 300,000 and 125,000, respectively; **Lisa Stansfield's** "All Around The World" and **Snap's** "The Power" have tallied in at 160,000 and 118,000, respectively; "This Time I Know It's For Real" by **Donna Summer** locked in at about 225,000; the combined sales of **Doug Lazy's** "Let The Rhythm Pump" and "Let It Roll" total more than 125,000 copies, while 12-inch single sales of **Soul II Soul's** "Keep On Movin'" and "Back To Life" were each in the 250,000 range. These are impressive figures for singles that got their *initial* buzz and support from the clubs. It's proof that a good song will sell and, besides, you can't beat vinyl for sound on a fierce club system.

Not to belabor the point but recently the president of a large U.K.-based record company was in N.Y.C. looking for a 12-inch vinyl copy (not a CD-5, not a cassette single, not a maxicassette, but *vinyl*) of **M.C. Hammer's** "U Can't Touch This" in Tower Records' uptown store. Lo and behold he couldn't come close to touching it because

Who's Next In The '90s



by Bill Coleman

the store had deleted *all* of its 12-inch vinyl! "U Can't Touch This" has reportedly sold more than 150,000 12-inch copies. Somewhere, someone's missing the point.

Because many of these artists have made the big "crossover" (a term that this columnist finds appalling) they've been lucky enough to garner the support from the label be it with tours, videos, promotion, et al. Unfortunately, many of the club-oriented artists don't benefit from such luxuries as photos or sometimes even bios until they are *proven* worthy. Hopefully the '90s will prove a time when belief in the artists as artists will merit them the same support as someone deemed more valuable in other ways. Videos, promotion, publicity, and touring are all avenues of club-oriented music that have yet to peak in the States. Remember that such front-runners as the fine folks at MTV stumbled and dropped the ball on providing Soul II Soul with their blessings initially and the band still kicked some major-league butt.

Dance music in the '90s would also benefit from a broader perspective by what is currently being considered dance radio. Thanks to radio mix shows, club music from around the world is getting exposure but very few of America's dance music stations are really championing the cause (San Francisco's KMEL is one of very few exceptions) and playing good dance music simply because it's good.

Taking a look at last week's Dance/Crossover chart, the top 20 included sizzling-hot (and we're being sarcastic here) club hits by **New Kids On The Block**, after 7, **Johnny Gill**, **Glenn Medeiros**, **Tyler Collins**, **Nikki**, and **Roxette**. With all due respect to these artists, these tunes are not cutting the edge of club music. Black dance music is virtually never seen on these playlists yet constitutes a large portion of the genre's releases. The same could be argued for many viable alternative and dance-oriented rock selections. If dance radio is indeed going to call itself *dance* radio then it's about time it represented the whole and not just an amazingly narrow part of the genre.

Dearly Beloved. We won't mention any names but have you ever noticed how occasionally some labels will have great success with an act at the club or alternative level and then completely abandon us in pursuit of pop radio and lose anyway?

A FOOL'S GOLD: So "Who's Next In The '90s?" A question that can hardly be answered 100%. But we can provide you with inspired tips of a few that we feel will make an impact in one form or another.

Caron Wheeler should be dropping some serious science when her solo debut album is unleashed later this summer. Taking a look at those who have made contributions—**Jungle Brothers**, **Steely & Cleve**, **Carl McIntosh** (Loose Ends)—combined with Wheeler's emotive styling, we're expecting the best... U.K. rapper **Monie Love** will finally unleash her stellar debut album (Cooltempo-U.K. and Eternal/WB-U.S.) this summer as well. She is without question one of the most original rappers on the scene—female or otherwise—with her amazing lightning-fast delivery. After stints with **De La Soul**, **Queen Latifah**, and **Jungle Brothers**, Love is well positioned for success in her own right. A star-studded guest list includes Cox & Steel of **Fine**

Young Cannibals and **Ultra Nate**... N.Y.C. threesome **Deee-lite** (**Lady Miss Kier**, **Jungle D.J. Towa Towa**, and **Super D.J. Dmitry**) is already creating an international buzz with its just-released Elektra debut single, "Groove Is In The Heart" (featuring **Bootsy Collins** and **Q-Tip** of A Tribe Called Quest) b/w "What Is Love," and is destined to make quite the impact both aurally and visually when its "World Clique" album is unleashed this August. Be prepared for a healthy dose of "holographic house funk"... Another N.Y.-based outfit bound to create a stir is **Bass Cut**, which consists of **Heiner Zwahlen** (via Switzerland) and **Elisa Burchett** (via New Jersey). Signed to 10 Records/Virgin U.K., Bass Cut will appeal to those who like theirs a bit left of center. The tracks are surreal and funky, both musically and lyrically, and are accented by Burchett's enchanted vocal presence and striking look that will no doubt put Grace in her place. You've been warned... Another star waiting to shine is **Yazz**, whose new album is due this summer. With a charismatic verve and personality that translates into her street-edged dance/pop, one hopes that the singer/songwriter's phenomenal international success will finally translate

stateside on Big Life/ PolyGram Records.

Other projects for the '90s to be tuned into: **Liz Torres**, **The Basement Boys** featuring Ultra Nate, **Jomanda**, **TKA**, **Harmony** (of the BDP posse), the brilliant production/remix team of **Smith & Mighty**, the inevitable breakthrough of **Kym Mazelle**, **Trilogy**, dancehall reggae, **Blaze**, more variations on house music (a cappella or classical house perhaps?), a re-emergence of dance-oriented rock, and rap *bands*.

EAR CANDY: A few nuggets not really club-oriented but worth keeping your ear to the ground for. The forthcoming album "Eroica" (Virgin) from underrated (in the U.S., anyway) duo **Wendy & Lisa**. Absolutely gorgeous... The just-released debut "Circle Of One" from stellar vocalist **Oleta Adams**. "Discovered" by **Tears For Fears**, Adams shines in her own jazz/soul element not unlike the talents of Dianne Reeves. Don't miss... Will someone at RCA in the U.S. please do something with the virtually untapped talents of deConstruction/RCA U.K. signing **Hothouse?** Vocalist **Heather Small** evokes the grand ol' days of Mavis and Gladys and deserves to be experienced and appreciated.

The B's Keep The Buzz On 'Cosmic' Tour

BY JIM BESSMAN

NEW YORK—The B-52's tour in support of "Cosmic Thing," like the double-platinum Reprise album itself, does not seem to quit.

The band has geared up for its Summer Of 1990 tour, which will be its biggest ever. Whereas last year's Cosmic Tour played to theaters and clubs, the summer fling, to hit 40 cities from June 15 through Aug. 18, is all outdoor sheds and arenas.

Meanwhile, sales of "Cosmic Thing" are now at 2.5 million units in the U.S., having spawned the gold singles "Love Shack" and "Roam," as well as the latest single, "Deadbeat Club."

"We're closing in on 3 million and starting their second long tour—and they're not exactly road hogs!" says Warner Bros. Records' national manager of artist relations, Larry Butler. "But their attitude is still fresh and wonderful."

And it is that attitude that has transferred so phenomenally to an ever-growing fan base that may make the venerable B's—who formed in 1977—one of the summer's hottest attractions.

"It's another busy summer, but from speaking to promoters, they're in the top 3 at this point," says the group's agent, Dan Weiner of Monterey Peninsula Artists.

According to manager Martin Kirkup, the summer tour "solidifies" the continuing success of "Cosmic Thing." Hearing his partner Steve Jensen rattle off fast-selling major venues, he cites only the Bowie and Phil Collins tours as being ahead.

"People come back every time they play," continues Kirkup. "They know

it's the best party they can go to where they can dance and go wild like the B-52's."

Groundwork for the groundswell was laid a year ago, following the May release of "Cosmic Thing." The key was the club and small-theater tour, the first leg of which commenced in late June and ran through mid-August, with the second leg running from October through February of this year.

Also vital was alternative/college radio support from the outset, notes Kirkup, as well as early MTV play of the first video, "Channel Z." While not a commercial single, "Channel Z" was the track used to recapture the band's alternative base. It worked so well that the album went gold even before "Love Shack" was released commercially last August.

"The summer tour was in back of 'Channel Z,'" continues Kirkup. "They'd had a five-year hiatus in touring, but sold out everywhere, and the album sold and sold, up to a million and a half by Christmas. The interim step was to go to 2,000-to-4,000-seat theaters like [New York's] Radio City, where we did three nights, or the Universal in L.A., where we did four."

By then, of course, "Love Shack" had kicked in, both the single and the video. "The [clip's] party scene increased awareness of what the B-52's were all about and carried over to the show," notes Fred Bohlander, Weiner's partner at Monterey. "People came out, enjoyed it, and told their friends how good it was."

And those who came, adds Kirkup, came back. "It was so important to hit the road early and show everyone that they're a great rock'n'roll

band—not just the fad or wacky band that some people see them as," says Kirkup.

He further notes that "Cosmic Thing" was the most "band-oriented" album since the group's debut, thus proving that the surviving core—Fred Schneider, Cindy Wilson, Kate Pierson, and Keith Strickland—still functioned as a band following guitarist/songwriter Ricky Wilson's AIDS-related death in 1985.

"Ricky was the catalyst," says Butler. "Without him to fall back on, the band suddenly had to grow up and stand on their own. [Former drummer] Keith came forward and became an accomplished guitarist from scratch, filling Ricky's void."

"But a lot of things went right this time around. They spent a lot of time arranging the songs and put a back-up band together that had the same beliefs and values."

Strickland also credits the hard work invested in "capturing a good feeling" in the group's music, via songs that "make you smile inside when you hear them... One thing about the band," he adds, is that it "encourages people to feel good about themselves."

Which, for Kirkup, accounts for the band's current peak. "When you pass one-and-a-half-million [units sold], you're tapping into a nerve," he says. "They get sacks of fan mail from people who say that their music has helped get them through their troubles. It comes from caring about other people and the environment. They're concerned—but they're having fun, too."

Opening for the B-52's on most of the dates will be Ziggy Marley & the Melody Makers.

HOT DANCE BREAKOUTS

CLUB PLAY

1. **DJ GIVE ME THAT FUNKY BASS** LYDIA RHODES MCA
2. **WORLD POWER (LP CUTS)** SNAP ARISTA
3. **CAN'T STOP AFTER 7** VIRGIN
4. **GANGSTER BOOGIE** TONY SCOTT NEXT PLATEAU
5. **I DON'T LOVE YOU (BUT I LIKE YOU)** ANNETTE TAYLOR ACTIVE

12" SINGLES SALES

1. **EVERYBODY EVERYBODY** BLACK BOX DECONSTRUCTION
2. **CAN'T STOP AFTER 7** VIRGIN
3. **PROBABLY A ROBBERY** RENEGADE SOUNDWAVE ENIGMA
4. **TRUTH IS OUT OF STYLE** MC 900 FT. JESUS WITH DJ ZERO NETWORK
5. **I WANNA DO IT GOOD TO YA** BARRY WHITE A&M

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

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	13	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	2	2	19	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	POLYGRAM LATINO 842085/POLYGRAM-LATINO
	3	5	25	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/CAPITOL-EMI LATIN
	4	7	25	XUXA	XUXA	GLOBO 9113
	5	6	31	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPITOL-EMI LATIN
	6	3	37	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	7	4	25	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	8	21	15	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293/CAPITOL-EMI
	9	12	3	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	10	19	3	WILKINS	UNA HISTORIA IMPORTANTE	GLOBO 2174
	11	—	1	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	12	11	7	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	13	8	49	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	14	10	23	KAOMA	LAMBADA	EPIC 46010
	15	14	11	LUIS ANGEL	SENALES DE VIDA	CBS 80272
	16	9	15	SUZY GONZALES	UNA PRUEBA DE AMOR	WEA LATINA 56235
	17	22	31	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	18	17	48	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	19	25	73	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	20	23	3	PANDORA	999-RAZONES	CAPITOL-EMI LATIN 42294
	21	13	55	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	22	24	6	QUE PASA	MAMI YO TE QUIERO	LATIN SOUND NETWORK 150
	23	—	8	PABLO RUIZ	OCEANO	CAPITOL-EMI LATIN 4209/CAPITOL-EMI LATIN
	24	—	1	JULIAN	SI TU QUIERES BAILAR	WEA LATINA 49007
	25	—	4	GUILLERMO DAVILA	EXITOS Y ALGO MAS	TH-RODVEN 2721
TROPICAL/SALSA	1	1	43	LUIS ENRIQUE	MI MUNDO	CBS 80146
	2	—	1	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52
	3	2	43	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	4	11	5	HECTOR TRICOE	CLASE APARTE	TH-RODVEN 2734
	5	4	15	EDDIE SANTIAGO	NEW WABE	TH-RODVEN 2660
	6	8	11	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001/CAPITOL-EMI
	7	10	9	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/CAPITOL-EMI LATIN
	8	5	33	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	9	12	11	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	10	3	29	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	11	7	25	LA PATRULLA 15	EL CANTINERO	TTM 00-1
	12	6	13	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1990	TH-RODVEN 2720
	13	14	21	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
	14	19	5	BONNY CEPEDA	PA' LA CALLE	COMBO 2068
	15	15	3	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	16	18	5	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM-CBS 80348/RMM-CBS
	17	20	7	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	18	9	23	LALO RODRIGUEZ	SEXSACIONAL!	TH-RODVEN 2661
	19	17	33	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
	20	13	8	ROBERTO LUGO	ECHO A LA MEDIDA	M.P.I. 6026
	21	16	35	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	22	23	5	MARIO ORTIZ	QUE SERA DE MI	COMBO 2067/COMBO RECORDS
	23	—	1	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	24	—	42	EL GRAN COMBO	AMAME	COMBO 2060
	25	—	1	CONJUNTO CLASICO Y RAFAEL DE JESUS	SENSACIONES	LO MEJOR
REGIONAL MEXICAN	1	2	25	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPITOL-EMI LATIN
	2	1	43	BRONCO	A TODO GALOPE	FONOVISA 8830
	3	4	37	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	4	8	9	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/CAPITOL
	5	5	7	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	6	7	39	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	7	3	33	LOS YONICS	A TU RECUERDO	FONOVISA 8832
	8	6	49	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	9	9	5	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVISA 8849
	10	10	13	LA MAFIA	ENTER THE FUTURE	CBS 80314
	11	18	27	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN
	12	14	13	DAVID LEE GARZA	EL QUE MAS TE HA QUERIDO	CAPITOL-EMI LATIN
	13	20	8	JUAN VALENTIN	16 CORRIDOS DE EXITOS CON BANDA	CAPITOL-EMI
	14	16	13	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
	15	11	9	LAURA CANALES	NO REGRETS	CAPITOL-EMI LATIN 42239/CAPITOL-EMI LATIN
	16	12	31	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	17	17	24	SELENA Y LOS DINOS	SELENA	CAPITOL-EMI LATIN 421-44/CAPITOL-EMI LATIN
	18	13	5	LOS CAMINANTES	ENAMORADOS	LUNA 1187
	19	—	1	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	20	15	33	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	21	22	20	JOHNNY HERNANDEZ	NO ME HAGAN MENOS	CAPITOL-EMI LATIN
	22	—	3	TROPIRROLLO	TROPIRROLLO VOL.2	MUSART 90053/BALBOA
	23	—	10	LOS IRACUNDOS	12 INOLVIDABLES	GLOBO 9732
	24	—	78	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	25	—	20	GRUPO AUDAZ	NI JUANA LA CUBANA	CAPITOL-EMI LATIN 42178/CAPITOL

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Latin Notas



by Carlos Agudelo

ACCORDING TO INDUSTRY EXPERTS, Latin or Spanish-language recordings are reaching only a third of their potential customers. One of the reasons is that, up until a few years ago, the business operated separately from the mainstream market. Not only was the whole distribution system separate, but the rules of the game were also different: From recording agreements to royalty payments to price scales, the terms were dictated by a handful of companies, and often the creative side of the equation—artists and composers—got the short end of the stick. Well, now the stick is getting longer. The

Who's Next In The '90s

Spanish-language market, by the force of its demographic, is being recognized as worthy of the space occupied by CDs and cassettes on the shelves of big retail chains. Indeed, some of these webs are even hiring Spanish-speaking buyers and employees to handle the product. If things keep going the way they are, the '90s will be the decade in which Spanish-language recordings—hits, mind you—will become available from coast to coast.

This is quantity we are talking about. Qualitywise, in the '90s more and more Spanish-language performers will be citizens or at least residents of the U.S. The music they will produce, as we are already seeing, will be a mixture of Latin roots—Andean, Afro-Cuban, Caribbean, Mexican, etc.—with such American elements as rock, jazz, country, folk, and blues. As this happens, the music will become more and more integrated into the mainstream and more and more accepted. But still, most Americans have a long way to go toward accepting Lat-

in music openly. Funny thing, the lambada music of Brazil and the flamenco rock of the Gipsy Kings, great hits in this country, have come from overseas. Linda Ronstadt has sold more ranchera records to Americans than many ranchera old-timers, and David Byrne fared quite well with his version of salsa. Now a company is beginning to experiment with salsa in English. It has caught on a bit, but nothing like the hits Perez Prado created in the '50s. As for the authentic salsa music—the regional Mexican and Afro-Caribbean genres—I daresay it will live for as long as there are rhythm-loving people in the world. Other categories, such as pop ballads, will have to adapt to the new circumstances, or else... Let's remember, Latin youths listen to house, dance, and rap music until they grow up, and then they go back to their roots.

In the '90s, Latin music will get wider distribution

Now the future of Latino music, particularly Afro-Cuban, is far more promising outside the U.S. Europeans are embracing it with increasing passion. So are the Japanese, and sooner or later Eastern Europeans are going to discover it too. And Africans, well, they have it in their blood. Now, I'm no Jeanne Dixon, but it doesn't take paranormal powers to understand that Afro-Cuban music has a worldwide potential that no label has yet had the foresight to explore.

As for problems, other than piracy and parallel imports, which are eating away as much as 30%-40% of potential sales, the biggest obstacle continues to be, in my opinion, the failure of Spanish-language radio to adapt to the changing conditions of the market and go after the new Latin audience. Most radio stations, with a few honorable exceptions, still include within their regular programming 30- and 40-year-old songs, mingled with current hits and the personal favorites of their PDs. The good Latin music of today is not being heard on Spanish-language airwaves because the stations that can do it, for whatever reasons, are still clinging to their old audiences and are intolerant of the new Latin talent.

Classical KEEPING SCORE



by Is Horowitz

AN ASTIGMATIC LOOK AHEAD: In the fall of 1996, a concerto written just a few years earlier by Ellen Taaffe Zwilich (or was it David Del Tredici?) had its fourth performance of the young concert season. There were already two recordings of the piece, one staked securely to the No. 4 slot on the Billboard Top Classical Albums chart.

What's more, people leaving the concert could be heard whistling some of the concerto's themes. It was in fact a tuneful piece, harmonically sophisticated without being impenetrable; rhythmically stimulating without minimalist cloning.

Is this really a likely scenario? Hardly. But it does illustrate certain trends in classical music that may help shape its future profile.

Much music being written today is indeed more accessible to a wider public than has been the case for years. Composition by formula has largely been abandoned (although one wonders about the implications of computer technology). It's a trend that's likely to continue.

The Zwilich/Del Tredici concerto, with violinist Midori, now a mature 25-year-old, as soloist (or was it Gil Shaham?) was recorded live, by now the preferred procedure for orchestral recording, for both economic and artistic reasons. There were six cameras documenting the performance for home video, to be released on laserdisk and videocassette, and perhaps also on 8mm film.

The video, of course, would include visual elements beyond the once ubiquitous closeups of soloist, conductor, or orchestral members. And it well might leave a number of built-in viewing options to consumers

equipped with interactive TV capability.

MORE CRYSTAL BALL CHIPS: By the mid-'90s the industry will just begin to creep out of the Mozart cut-out glut caused by the torrent of releases in 1991 marking the 200 anniversary of his death. Hardly a single label other than New World ignored the event.

Peter Munves, of Sony Classical, will still be turning out "greatest hits" packages, with the "Best Of Boulez" a possible entry.

Baritone Dmitri Hvorostovsky, who achieved superstar status by mid-decade, will be putting the finishing touches on a new Philips recording of "My Fair Lady."

PASSING NOTES: After 15 years with Deutsche

Classical compositions are becoming more accessible

Grammophon, Grace Patti has left her post as director of promotion and publicity. She's expected to announce her future plans shortly.

DG, meanwhile, will follow up its eight-volume, 35-CD Herbert von Karajan midprice catalog release in July with a tribute to Leonard Bernstein in August that also calls for a bumper album crop. In addition to a new live recording (featuring his 2nd Symphony) with the New York Philharmonic, there will be the "Bernstein Edition," a collection of 12 catalog CDs in new couplings. As a boxed set, the midprice package will sell for the price of nine disks. But they will also be available as single disks, minus the extra discount.

The August bash will also feature the release on laserdisk and VHS cassette of "Bernstein in Berlin (Beethoven's 9th Symphony)," a towering best-seller on CD.

Under a new agreement with the American Federation of Musicians, the New World Symphony may record any of its performances for broadcast on noncommercial local radio. But union payments must be made to the musicians if commercial recordings are made from the tapes.

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POP/BALLAD

Album of the Year:
Ana Gabriel, "Tierra de Nadie"
-CBS/Mexico

**Male Artist of
the Year:**
Chayanne-CRI/New York

**Female Artist of
the Year:**
Ana Gabriel-CBS/Mexico

**Duo or Group
of the Year:**
Kaoma-CBS/France

**New Artist
of the Year:**
Kaoma-CBS/France

TROPICAL/ SALSA

Album of the Year:
Luis Enrique, "M. Mundo"
-CBS Discos

**Male Artist of
the Year:**
Luis Enrique-CBS Discos

Record of the Year:
Luis Enrique, "Lo Que Paso
Entre Tu Y Yo"-CBS Discos

MEXICAN REGIONAL MUSIC

**Male Artist of
the Year:**
Vicente Fernandez-CBS/Mexico

Record of the Year:
Vicente Fernandez, "Por Tu
Maldito Amor"-CBS/Mexico

CROSS-OVER ARTIST OF THE YEAR:

SPECIAL CATEGORY
Gloria Estefan-CBS/Epic

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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	59	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
(2)	4	7	4	GEORGE STRAIT MCA 6415 (8.98) (CD)	LIVIN' IT UP
3	2	2	33	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
(4)	9	18	3	ALABAMA RCA 52108 (9.98) (CD)	PASS IT ON DOWN
5	3	3	14	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
6	5	4	22	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III
7	6	6	37	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
(8)	8	8	59	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
9	7	5	15	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
10	11	9	19	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
11	10	10	62	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
12	12	11	19	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
13	13	13	54	LORRIE MORGAN ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
14	14	12	11	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
15	15	14	16	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
(16)	16	25	4	PATTY LOVELESS MCA 6401 (8.98) (CD)	ON DOWN THE LINE
(17)	19	17	34	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
18	17	15	45	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
(19)	21	21	162	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
20	18	16	13	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
21	20	20	8	TANYA TUCKER CAPITOL 91821 (9.98) (CD)	TENNESSEE WOMAN
(22)	24	23	38	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
23	23	22	36	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
24	22	19	55	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
25	25	27	70	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
26	26	35	6	LACY J. DALTON CAPITOL 93912 (CD)	LACY J.
27	28	37	4	LIONEL CARTWRIGHT MCA 42336 (8.98) (CD)	I WATCHED IT ALL ON THE RADIO
28	30	31	97	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	27	24	12	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
30	29	26	12	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
31	34	28	150	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
32	33	30	40	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
33	32	36	3	SHENANDOAH COLUMBIA 45490/CBS (CD)	EXTRA MILE
34	36	41	106	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
35	31	29	33	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
36	35	34	71	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
37	37	33	49	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
38	39	32	54	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(39)	48	50	227	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
40	45	40	4	FOSTER & LLOYD RCA 52113 (8.98) (CD)	VERSION OF THE TRUTH
41	41	57	25	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
(42)	49	38	62	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
(43)	62	49	173	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
44	38	43	21	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
45	47	44	100	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
46	42	39	8	EDDIE RABBITT CAPITOL 93882 (9.98) (CD)	JERSEY BOY
(47)	57	65	144	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
48	43	46	59	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
49	51	51	210	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
50	50	48	89	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
51	46	45	90	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
52	40	47	46	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
53	53	54	57	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
54	54	52	7	WILD ROSE CAPITOL 93885 (9.98) (CD)	BREAKING NEW GROUND
(55)	58	60	35	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
56	59	58	241	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
57	55	42	70	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
58	56	53	20	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
59	44	55	37	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
60	64	64	13	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
61	61	59	71	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
62	63	61	5	PRAIRIE OYSTER RCA 2049-4 (CD)	DIFFERENT KIND OF FIRE
63	67	—	2	HOLLY DUNN WARNER BROS. 26173 (8.98) (CD)	HEART FULL OF LOVE
64	65	66	318	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
65	52	56	58	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
66	60	—	2	BAILLIE AND THE BOYS RCA 2114 (8.98) (CD)	THE LIGHTS OF HOME
67	69	69	105	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
68	66	62	13	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
(69)	72	63	37	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
70	68	67	58	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
71	70	70	15	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
(72)	NEW	▶	1	MARK COLLIE MCA 42333 (8.98) (CD)	HARDIN COUNTY LINE
(73)	RE-ENTRY	▶	92	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
(74)	RE-ENTRY	▶	122	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
75	71	68	17	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON

○ 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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Producer/Exec Worley Has All Senses Tuned In On Nashville's Music Scene

■ BY GERRY WOOD

NASHVILLE—With his ear on everything from hard rock to soft country and his eye on everything from the rainbow of the CD to the glitter of the silver screen, Paul Worley is emerging as one of the most successful new breed of producer/executives in Nashville. Recently named VP at CBS/Tree International, Worley is one of the very few Nashville natives who has reached a high level in the town's music industry.

As a producer, he's now hot on

the Billboard Hot Country Singles & Tracks chart with four hits (co-produced with Ed Seay) by the Desert Rose Band, Highway 101 (two), and Kevin Welch. He has produced an album by Welch, advising, "It's a little left of center—and that, right now, seems to be working because it's one of the times you can do that." Worley is also working on a greatest-hits package with Highway 101 that, in the curious world of record packaging, will also contain some new songs that have never been released, much less achieved hit status. He has produced an intriguing Desert Rose Band/Emmylou Harris cut—"The Price I Pay"—written by the band's Chris Hillman. It's expected to be released on both a Harris album and a Desert Rose album.

A Pam Tillis album is in the works, and mixing will finish this project for Arista Records. "We've got some straight-ahead country radio hits with Pam, and yet everything has a real positive point of

view with a quirky sense of humor toward life in general." Worley is also working with Molly & the Haymakers ("a high-energy-twang-type act for Warner Bros."). Another WB/Worley album project is for Rhonda Gunn.

Also on Worley's production hit list: Jay Eric, a new CBS/Tree writer (co-produced with Sawyer Brown's Bobby Randall); Joy White, another CBS/Tree signee; and Big Fish, a Memphis rock band that Seay and Worley are working on for Tree Productions. All three acts will soon be shopped to interested labels. He is also enthused by a new rock act out of Memphis, Human Radio, and the new writings of veteran artist/writer Alex Harvey.

Worley is familiar with the Nashville and Southern rock scene. A 1972 graduate of Vanderbilt Univ. (B.A. in philosophy), he played in various Nashville rock bands, giving him a perspective on the total Nashville music scene

(Continued on page 35)



Puttin' On The Ritz. Before playing the Ritz in New York, Ricky Skaggs and the Sweethearts Of The Rodeo receive some preshow encouragement. Pictured, from left, are Roy Wunsch, senior VP/GM, CBS Records/Nashville; Kristine Arnold; Skaggs; Janis Gill; and Jim Bessman, reporter for Billboard and other publications.

Predicting The Roy Rogers Of The '90s Skaggs, Strait, Travis, Black Show Promise

IT'S 1999, AND CLINT BLACK is beginning to look more and more like an old Roy Rogers. In the volatile, magical decade of the '90s, Black and his fellow country artists who made their debut in the '80s are now considered the elder statesmen of country music. Ricky Skaggs is doing Geritol ads, George Strait is plugging the Abdominizer on TV, Randy Travis is hawking the Lib Hatcher RV Park & Retirement Village, and Ricky Van Shelton is conducting Berlitz classes on how to speak Virginian. Well, maybe not—but the '90s will bring major changes to Nashville and country music.

For every old-timer who has passed beyond the rhinestone gates into Hillbilly Heaven, there has been a young and eager new talent to emerge. Besides Black, Strait, Travis, and Shelton, a new crop of turn-of-the-decade rookies has become firmly established in the big leagues of the Billboard charts. Garth Brooks, Mary Chapin Carpenter, the Kentucky

Headhunters, Alan Jackson, Lorrie Morgan, Les Taylor, Travis Tritt, James House, Canyon, Mark Collie, Mac McAnally, Kelly Willis, Doug Stone, and Shelby Lynne have all made the cut, and join such veterans as Kathy Mattea, Alabama, Hank Williams Jr., K.T. Oslin, Restless Heart, Willie Nelson, Patty Loveless, Steve Wariner, the Judds, the Desert Rose Band, Vince Gill, Tanya Tucker, Dwight Yoakam, Shenandoah, Holly Dunn, Highway 101, Lacy J. Dalton, and Reba McEntire.

Radio will continue to be the major mode for gaining record sales, but video will become an even more important factor due to such advances as rooftop satellite systems, high-definition TV, improved stereo sound reception, huge screens that ate Japan, and a government crackdown on the cable monopoly. The Nashville Network and Country Music Television will thrive, although they will face stiffer competition not only from other music forms on TV but from some country competition as well. Willie Nelson's Cowboy Channel will get off to a slow start, just like Willie did, but end up a winner, just like Willie did. The trend of more country acts performing on network and cable shows will grow.

Responding to pleas from the industry and listeners alike, radio will begin expanding playlists and announcing the artists' names at the beginning or end of each record. A major alternative country music station will gain success, playing everything from k.d. lang and Lyle Lovett to Bruce Hornsby and Mark Knopfler. Faster than Xerox copies of the Super Bowl office pool,

imitator stations will jump on the alternative bandwagon until the axles break. Vinyl, of course, will be history, and CDs will be the configuration of the decade, aided by the introduction of the recordable CD and the slow acceptance of costly DAT players. Touring will be vital, with all-star superconcerts on the rise supported by big-bucks corporate sponsors, while, concurrently, venues known more for their rock, folk, and blues shows will be more open to the sounds coming from Nashville, Memphis, Atlanta, Austin, Texas, Hollywood and Bakersfield, Calif., and New Orleans. Orlando will break out as a major recording center, causing an upsurge in Florida activity dipping down to Miami and Key West.

The neotraditional style will be the lode-stone sound of the '90s, but these artists will stretch the boundaries of lyrical content and production to keep their music fresh and poignant. But there's room for country rock, country rap, Western Swing, bluegrass, cajun coun-

try—anything that's good, soulful, and uncluttered by excess words and needless instruments. This should be a boost for the independents, but they'll still be fighting an uphill battle against the dollars and clout of the biggies. Companies with creative, reactive promotion/marketing/development departments will capitalize on the trends. Success will touch any company that Jimmy Bowen has left, and also any company where Bowen currently would hang his hat if he took it off his head. Major players will be Capitol, MCA, PolyGram, Warner Bros., CBS, RCA, Arista, Curb, Atlantic, and 16th Avenue. New labels—funded by New York, Los Angeles, and other foreign money—will also spring up, signing hot new artists and veteran acts that have fallen between label cracks. Artists and companies will become much more environment- and planet-friendly.

The variety and spice of Nashville music will be boosted to new levels by the emergence of powerful new talents performing rock, jazz, blues, reggae, Latin, gospel, rap, classical, folk, children's, black, and, yes, country music. Here are some to watch for in the '90s: Pam Tillis, Chuck Cannon, Ashley Cleveland, David Schnauffer, the Gringo Dogs, Lisa Silver, Mike Reid, Tricia Walker, Donnie Marsico, Pirates Of The Mississippi, Chris Wall, El Buho, Jason D. Williams, Steven Curtis Chapman, Michelle Wright, and Lee Roy Parnell.

Finally, two highlights of the '90s: Dolly Parton will be inducted into the Country Music Hall of Fame... and a new wing will be added for her.

Who's Next In The '90s



by Gerry Wood

Rounder Spotlights Bluegrass Aims To Boost Interest In Genre

■ BY DAVID WYKOFF

NASHVILLE—In the first week in July, Rounder Records will debut The Bluegrass Class Of 1990 promotion, the second of its 20th anniversary special marketing programs. Rounder's first program, The Mardi Gras Party of New Orleans and Louisiana-based artists and releases, ran late last winter.

Rounder marketing director Mindy Giles says the bluegrass promotion will "follow along the same lines of the Mardi Gras promotion, though on something of a more regionalized basis." The areas of strongest concentration will be New York, Boston, Nashville, Washington, D.C., New Orleans, Seattle, Chicago, Phoenix, and select West Coast and Rocky Mountain cities.

This bluegrass promotion is particularly important to Rounder, co-owner Ken Irwin notes, "because this is the kind of music that Rounder is based upon." Rounder's first releases were of bluegrass artists, and the company's

initial distribution was made by sales at regional bluegrass festivals by its three principals.

As with the Mardi Gras program, Rounder's bluegrass promotion is aimed at expanding retail and consumer awareness of its bluegrass product. It is centered on product discounts of 5% and 10% to dealers (on cassettes and compact disks only) and involves heightened promotional and advertising efforts.

"We are beginning to see strong jumps in initial orders, but one of the major goals is to develop long-range growth," Giles says. "That means increasing overall awareness and gaining greater penetration into the large chains."

Rounder has cherry-picked its 35 strongest bluegrass titles to be offered at a 10% discount to dealers, while its remaining 200-plus bluegrass titles are 5% off dealer price. Rounder is sponsoring a number of store display contests (with cash prizes) as well as a consumer coupon-drawing in the Rocky Mountain Records chain for an ex-

(Continued on next page)

P'Gram, RCA In Co-Promo

NASHVILLE—PolyGram and RCA will jointly promote "Battle Hymn Of Love," the new single by Kathy Mattea and Tim O'Brien. Mattea is the reigning Country Music Assn. female vocalist of the year. O'Brien was a member of the recently dissolved bluegrass group Hot Rize and is scheduled to make his RCA album debut next April.

The Mattea/O'Brien connection stems from the latter's songwriting. His "Walk The Way The Wind

Blows" and "Untold Stories" were both top 10 hits for Mattea. O'Brien sang with Mattea on her 1988 PolyGram album, "Untasted Honey." It is from that album that the current single has been pulled.

The two labels will split such costs as radio promotion, a music video, and trade ads.

"Battle Hymn Of Love" will be commercially released Monday (25) and will be included on the upcoming "Kathy Mattea: A Collection Of Hits" album.

KENNY STONE



COUNTRY & GOSPEL PRODUCTIONS
P.O. BOX 1972
STUDIO CITY, CA 91614

ROUNDER PROMO PUTS FOCUS ON BLUEGRASS

(Continued from preceding page)

penses-paid trip to the internationally known Telluride Bluegrass festival in Colorado. The Tower, WaxWorks, and Wiz retail chains are slated to participate in the display contests. There will be an independent-store competition as well that involves approximately 50 outlets.

Point-of-purchase material, advertising, and a CD sampler (for both in-store play and retail sales at a budget \$9.98 list) will focus on six titles: "Drive," by banjoist Bela Fleck; "The Lynn Morris Band"; "At The Schoolhouse," the

Johnson Mountain Boys; "The Rice Brothers"; "The Bluegrass Album Band"; and a new release, "I've Got That Old Feeling," by widely heralded fiddler/singer Alison Krause.

Giles notes that Rounder is looking to the 19-year-old Krause to be "the key artist to break out to a wider audience," and that the label anticipates broad consumer publication ink on Krause.

Print advertising will appear in Wavelength, Nashville Scene, Village Voice, Seattle Weekly, Boston Phoenix, Bay Guardian, and East

Express, as well as in a number of chain-owned publications.

In further efforts to expand awareness, Rounder is underwriting select bluegrass radio shows in conjunction with local retailers (including the "Crow's Nest" show on WDCB Chicago) and has sent letters to the 400-plus-member organizations of the International Bluegrass Music Assn., informing them about the promotion and urging them to participate in local promotions and sales and cook up their own events.

Rounder will follow this blue-

grass promotion with a blues program in September, featuring releases from New Orleans-based Black Top Records, whose product Rounder manufactures and markets.

1990 BILLBOARD RADIO AWARDS: Your Vote Counts! See Ballot, Page 37

FOR WEEK ENDING JUNE 30, 1990

Billboard®

HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	★ ★ NO. 1 ★ ★ 4 weeks at No. 1 GEORGE STRAIT MCA 79015
2	2	5	12	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA 79009
3	3	3	10	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA RCA 2519-7
4	6	10	9	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL 79024
5	5	11	11	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART RCA 2503-7
6	7	14	8	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS. 7-29878
7	9	16	13	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL 44534
8	4	2	13	SHE CAME FROM FORT WORTH A.REYNOLDS (PALGER,F.KOLLER)	KATHY MATTEA MERCURY 876746-4
9	17	22	12	NOBODY'S TALKING R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	◆ EXILE ARISTA 2009
10	15	21	7	ON DOWN THE LINE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 79004
11	14	20	11	ISLAND B.BECKETT (T.SEALS,E.RAVEN)	◆ EDDY RAVEN CAPITOL 79997
12	8	8	13	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
13	10	6	17	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
14	13	9	17	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	◆ CLINT BLACK RCA 2520-7
15	12	12	18	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA 9122-7
16	25	31	7	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA 2505-7
17	11	4	15	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER CAPITOL 44520
18	22	26	7	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-19872/WARNER BROS.
19	30	38	6	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 WARNER BROS. 7-19829
20	24	25	11	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
21	16	13	17	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
22	28	36	10	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	◆ MARTY STUART MCA 79001
23	32	44	4	GOOD TIMES K.LEHNING (S.COOKIE)	DAN SEALS CAPITOL 79120
24	18	15	14	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	◆ LACY J. DALTON CAPITOL 79962
25	19	19	19	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-19918
26	26	27	8	SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KES,N.LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
27	33	40	6	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	LORRIE MORGAN RCA 2508-7
28	37	46	5	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY 422 875 450-7
29	35	39	8	WHITE LIMOZEEN R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS
30	42	49	6	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS EPIC 34-73352/CBS
31	29	24	15	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	◆ LIONEL CARTWRIGHT MCA 53779
32	20	18	14	GUARDIAN ANGELS B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
33	46	60	3	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS. 7-19797
34	27	23	12	PERFECT K.LEHNING (M.E.NEVIN)	◆ BAILLIE AND THE BOYS RCA 2500-7
35	21	17	15	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53804/MCA
36	31	29	25	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
37	51	61	4	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA 38 73373/CBS
38	48	53	6	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA 7901-1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	23	7	16	THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY,B.FOSTER)	◆ STEVE WARINER MCA 53733
40	39	34	23	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
41	41	35	23	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN)	DON WILLIAMS RCA 9119-7
42	34	32	22	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
43	40	28	20	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
44	47	51	6	PUTTIN' THE DARK BACK INTO THE NIGHT R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB/CAPITOL 79040/CAPITOL
45	38	33	21	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP RCA 9120-7
46	45	41	26	SEEN' MY FATHER IN ME J.STROUD (P.OVERSTREET,T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
47	53	—	2	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON ARISTA 2032
48	43	43	26	CHAINS T.BROWN (H.BYNUM,B.RENEAU)	◆ PATTY LOVELESS MCA 53764
49	44	37	19	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
50	36	30	12	FIT TO BE TIED DOWN J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 79000
51	56	57	6	TILL I SEE YOU AGAIN P.WORLEY,E.SEAY (K.WELCH)	◆ KEVIN WELCH REPRISE 7-19873/WARNER BROS.
52	58	64	5	NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD)	◆ MICHELLE WRIGHT ARISTA 2002
53	52	47	25	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
54	65	—	2	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	TANYA TUCKER WITH T. GRAHAM BROWN CAPITOL 79149
55	55	52	26	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER,R.LINN)	MARY-CHAPIN CARPENTER COLUMBIA 38 73202/CBS
56	63	67	4	BABY, WALK ON R.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)	◆ MATRACA BERG RCA 2504-7
57	62	71	3	MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS RCA 2507-7
58	54	50	21	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	◆ HIGHWAY 101 WARNER BROS. 7-19968
59	49	42	17	BLACK VELVET N.LARKIN (C.WARD,D.TYSON)	◆ ROBIN LEE ATLANTIC 4-87979
60	50	45	18	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73254/CBS
61	64	62	4	LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE MCA 79023
62	68	73	3	SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER COLUMBIA 38 73361/CBS
63	57	48	20	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIDGE,R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
64	59	55	19	BRING BACK YOUR LOVE TO ME R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
65	60	54	13	I GO TO PIECES SOUTHERN PACIFIC (J.E.NORMAN (D.SHANNON))	◆ SOUTHERN PACIFIC WARNER BROS. 7-19860
66	70	72	6	FROM SMALL THINGS (BIG THINGS ONE DAY COME) R.SCRUGGS,NITTY GRITTY DIRT BAND (B.SPRINGSTEEN)	THE NITTY GRITTY DIRT BAND MCA 79013
67	61	58	10	KNOWIN' YOU WERE LEAVIN' P.MCMAKIN (M.REID,T.ROCCO)	LES TAYLOR EPIC 34 73264/CBS
68	NEW	1	1	I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 79019/MCA
69	67	68	22	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
70	72	74	4	I DON'T HURT ANYMORE S.BERLIN (J.ROLLINS,D.ROBERTSON)	◆ PRAIRIE OYSTER RCA 2510-7
71	NEW	1	1	I'LL LIE MYSELF TO SLEEP B.MONTGOMERY (T.MENSY,T.HASELDEN)	◆ SHELBY LYNNE EPIC 34 73319/CBS
72	69	66	24	OKLAHOMA SWING T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
73	66	56	13	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER,B.LLOYD)	◆ FOSTER & LLOYD RCA 2502-7
74	NEW	1	1	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	RICKY VAN SHELTON COLUMBIA 38 73413/CBS
75	NEW	1	1	OUGHTA BE A LAW B.BECKETT (G.NICHOLSON,D.PENN)	◆ LEE ROY PARNELL ARISTA 2028

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

COUNTRY CORNER



by Marie Ratliff

GEORGE STRAIT'S "Love Without End, Amen" (MCA) keeps its lock on the No. 1 spot for the fourth week on the Hot Country Singles & Tracks chart, still adding gross impressions while maintaining a comfortable lead over its nearest competitors—**Reba McEntire's** "Walk On" (MCA) and **Alabama's** "Pass It On Down"—which remain bulleted at No. 2 and No. 3.

Strait's album "Livin' It Up" has shot up to No. 2 in four weeks and appears to be in position to strongly challenge **Clint Black's** "Killin' Time" (RCA) for the top spot on the Top Country Albums chart next week. Black's album has been on the chart 59 weeks, 20 of them at No. 1.

SHENANDOAH grabs the "Power Pick/Airplay" title with a 51-37 chart jump and a deluge of radio adds. Among those jumping on "Next To You, Next To Me" (Columbia) this week are **KWEN** Tulsa, **WKHX** Atlanta, **WPOC** Baltimore, **WYNY** New York, **KILT** Houston, **KWJJ** Portland, Ore., **WIVK** Knoxville, Tenn., **WESC** Greenville/Spartanburg, S.C., **KYGO** Denver, **WZZK** Birmingham, Ala., and **WKIS** Miami.

"This is basically the first 'true' country song they've come out with," says MD **Greg Stevens**, **KOLT** Albuquerque, N.M., "and we're getting some really good reaction to it already."

TWO BULLETS FOR T.: After months away from the chart, **T. Graham Brown** comes back with a bang, sporting his first top 10 single in more than a year. "If You Could Only See Me Now" is bulleted at No. 7, while his pairing with fellow Capitol artist **Tanya Tucker**, "Don't Go Out," jumps to No. 54 in its second week on the singles chart.

"The Tanya & T. duet combination is one of those must-adds," says MD **Dandalion**, **WRKZ** Hershey, Pa. "It's such a good blend of voices, and they both have done well in this market individually. I know it will be very big here."

"Don't Go Out" is showing good gains at **WXTU** Philadelphia, **KCKC** San Bernardino, Calif., **KXXY** Oklahoma City, **WWYZ** Hartford, Conn., **WQDR** Raleigh, N.C., **WSIX** Nashville, and **WCMS** Norfolk, Va., while sporting new adds at **WPOC** Baltimore, **WHOK** Columbus, Ohio, **WTDR** Charlotte, N.C., and **KVOO** Tulsa, Okla.

DANDALION also touts "Jukebox In My Mind," a cut from **Alabama's** new album, "Pass It On Down" (RCA), that is currently at No. 4 in its third week on the chart. "It's the most country thing they've ever done," she says. "It's a whole new aspect of Alabama that people have never heard before. The response has been tremendous on my all-night show; I hope they release it as a single."

CARPENTER DRAWS FOLK FANS: **Mary Chapin Carpenter's** "Something Of A Dreamer" (Columbia) is drawing response from folk music fans in the Amarillo, Texas, market, says **KDJW** MD **Julie Rich**. "She has a **Joni Mitchell** sound on this song and it's turning out to be a big record for us."

Among the stations moving on Carpenter's song, which is charted at No. 62, are **KSON** San Diego, **WGKX** Memphis, **WDSY** Pittsburgh, **WBEE** Rochester, N.Y., **WPOC** Baltimore, and **WQDR** Raleigh, N.C.

First-week play shows up at **WHOK** Columbus, Ohio, **WESC** Greenville, S.C., **WIL** St. Louis, **KZLA** Los Angeles, **KPLX** Dallas, and **WSM** Nashville.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. **BORN AND RAISED** WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA
2. **MEXICAN WIND** JANN BROWNE CURB
3. **DOWN THE ROAD** MAC McANALLY WARNER BROS.
4. **TWO HEARTS** K. T. OSLIN RCA
5. **SMALL SMALL WORLD** THE STATLER BROTHERS MERCURY
6. **WHO'S GONNA TELL HER GOODBYE** EARL THOMAS CONLEY RCA
7. **EVERYBODY'S REACHING OUT...** CRYSTAL GAYLE CAPITOL
8. **HOLDIN' A GOOD HAND** LEE GREENWOOD CAPITOL
9. **NOTHING'S NEWS** CLINT BLACK RCA
10. **SOME SOMEBODY** RHONDA GUNN WARNER BROS.

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

PAUL WORLEY HAS EYES AND EARS TUNED IN ON NASHVILLE

(Continued from page 33)

that isn't shared by many of the country-only producers and executives of Music City. While praising his bread and butter of country music, Worley admits that the success of country music "absolutely killed rock music here for years because people have tunnel vision and think we only do one thing down here. Over the years we've always had our contributions—Elvis, Orbison, the Everlys—but we've never broken the stigma that we are one kind of town." Worley believes that the Nashville studio scene will help expand the town's success and breadth. "Although there are some great studios in New York and Los Angeles, we have the best, most modern studios in the world."

The club scene, long the pits in Nashville, is also on the rise, according to Worley. "We finally have enough clubs [to allow] rock to develop. Local Nashvillians have not supported their own live music scene, and that has held us back. We've got 15 clubs for original music now—and when I was coming up there were only two places to play."

Singers and songwriters playing the clubs are multiplying like magnolia blossoms in June. And Worley, in his role as a Tree publishing executive, has been largely responsible for signing several writers who have come out of these clubs and other haunts of creativity. Among the signings he has been involved with are those of such writers and/or artists as **Jann Browne**, **Sam Hogin**, **Sam Lorber**, **Eric Silver**, **Harry Stinson**, **Brian Stoltz**, **Jody Spence**, **Roy Hurd**, **Tommy Smith**, **Ruscha**, **Gary Nicholson**, and **Alice Randall**.

Randall has written a motion-picture script, "Mother Dixie,"

and all of the music for the projected picture that Worley is now placing. Worley, who in his school days roomed with **Tom Schulman** (winner of an Oscar for writing "Dead Poets Society"), has a determination to make Nashville a better-known movie town. He says, "I've always believed that Nashville was going to become a real serious cultural center, primarily through the music industry—but now it seems through the film industry as well."

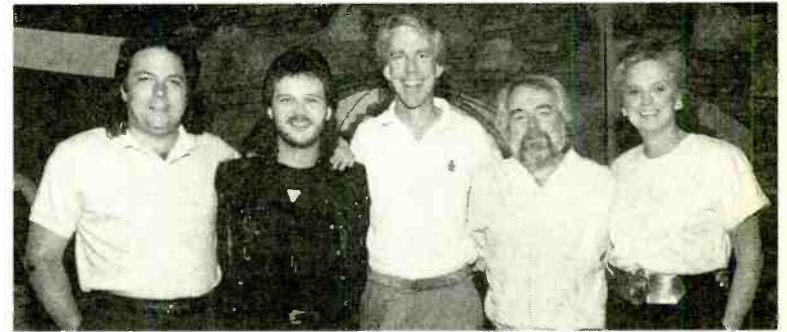
Movies, music, country, pop—Worley sees it all intermingling: "We'll continue to be the capital of country music and also become a stronghold of pop music. It's really happening right now. For the first time, Nashville is really going to bust wide open." He wants Tree to be a catalyst in the process. "The town is now as wide open as it ever was. Everybody is in a mode about not pigeonholing what it is, but if it has value and merit, then let's find a place for it."

His goals are shaped by some of his early frustrations as a musi-

cian. He wants to be personally involved in what it takes to make Nashville a total music/entertainment center—the reason he moved from outside to inside the corporate world at Tree. "I want to be on the inside and be one of the people that helps bring along all of the talent that I know is here." Recalling his early days of two clubs and fewer ears in the Nashville music hierarchy, Worley adds, "There wasn't anybody here for me when I was 21 and rocking, but I'd like to think that I'm here for somebody."

And some of those new faces coming to the clubs and to his office are starting to look familiar. When Worley attended Vanderbilt, he also taught guitar at Cotton Music Center. "Now," he quips, "a lot of my guitar students are in the groups that I'm signing. I must have been a decent guitar teacher."

Worley hopes that he will succeed equally as decently in his new VP slot at Tree and in the production challenges ahead.



Paul Worley, left, newly named CBS/Tree VP, congratulates **Travis Tritt**, second from left, during a Tree party celebrating Tritt's first No. 1 hit, "Help Me Hold On." Joining the fete are **Jim Ed Norman**, president, Warner Bros./Nashville, center, CBS/Tree professional manager **Dan Wilson**, and the publishing firm's CEO, **Donna Hillel**, right. (Photo: Troy Putman)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
56 BABY, WALK ON (Warner-Tamerlane, BMI/Patrick)	Schlitz, ASCAP
24 BLACK COFFEE (ESP, BMI)	21 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
59 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	70 I DON'T HURT ANYMORE (Chappell & Co., ASCAP) HL
64 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	70 IF LOOKS COULD KILL (Coolwell, ASCAP)
48 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM	7 IF YOU COULD ONLY SEE ME NOW (W.B.M., SESAC/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP)
4 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)	65 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL
5 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM	71 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP)
39 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	74 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joel Chambers, ASCAP)
54 DON'T GO OUT (BMG, ASCAP/Careers, BMI)	33 I'M GONNA BE SOMEBODY (CRG, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP) HL
49 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	15 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)
50 FIT TO BE TIED DOWN (Rick Hall, ASCAP)	35 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) HL
42 FIVE MINUTES (BMG, ASCAP) CPP	73 IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung Fu, BMI) HL
66 FROM SMALL THINGS (BIG THINGS ONE DAY COME) (Bruce Springsteen, ASCAP)	11 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM
18 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)	13 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL
23 GOOD TIMES (Abco, BMI)	31 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM
32 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP) HL	41 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL
40 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	67 KNOWIN' YOU WERE LEAVIN' (Lodge Hall, ASCAP/PolyGram International, ASCAP) HL
25 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	61 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP)
36 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	43 LOVE ON ARRIVAL (Pink Pig, BMI)
27 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL	1 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI)
6 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)	57 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP)
22 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	52 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)
20 HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP) WBM	37 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL
68 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP)	9 NOBODY'S TALKIN' (With Any Luck, BMI/Sun Mare, BMI) WBM
	53 NOT COUNTING YOU (Major Bob, ASCAP) WBM
	28 OH LONESOME ME (Acuff-Rose, BMI)
	72 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM
	10 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL
	75 OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn, BMI)
	3 PASS IT ON DOWN (Maypop, BMI) WBM
	34 PERFECT (MCA, ASCAP) HL
	44 PUTTIN' THE DARK BACK INTO THE NIGHT (Zoo Crew, ASCAP)
	55 QUITTIN' TIME (EMI April, ASCAP/Getarealjob, ASCAP/Grog, ASCAP)
	16 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP)
	69 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP
	12 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtown, BMI) HL
	26 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP)
	63 SEE IF I CARE (Colgems-EMI, ASCAP) WBM
	46 SEEIN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
	8 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI) HL
	62 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL
	45 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
	19 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP)
	51 TILL I SEE YOU AGAIN (Cross Keys, ASCAP) HL
	14 WALKIN' AWAY (Howlin'Hits, ASCAP)
	17 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
	58 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
	2 WALK ON (Tom Collins, BMI)
	47 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI)
	38 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP)
	29 WHITE LIMOZEEN (Velvet Apple, BMI/Songpainter, BMI)
	30 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob A-Lew, ASCAP)

IN THIS SECTION

Words & Music: On 'Spiritual' Rights

Harpers, Marcus Roberts Play N.Y.

Blues Traveler Wails In L.A.

New On The Charts: Heavens Edge



Cultivating Hothouse Flowers. (See story, page 43.)

Crew Readies Release Of 'Banned' Album July 4

BY BRUCE HARING

NEW YORK—Next Wednesday, fireworks may explode at your local record store.

July 4 is the day the fourth 2 Live Crew album, tentatively titled "Banned In The U.S.A.," will hit the rapidly dwindling number of locations that will still carry the group's

'We have a couple cuts talking about how the music industry has abandoned us'

product.

The album is the group's first since a federal judge in Florida declared the 2 Live Crew disk "As Nasty As They Wanna Be" legally obscene, sparking crackdowns against the group's music nationwide (Billboard, June 16, 23).

It is also the first under the Luke's Records imprint. Label owner Luther Campbell changed the name from Skywalker Records because of a trademark infringement suit brought

by Lucasfilms over the right to the Luke Skywalker name.

Despite the furor that's sure to follow the release of "Banned"—group leader Campbell declares in published reports that the album will be "more obscene" than the controversial "As Nasty As They Wanna Be"—the Crew apparently will not back off from confronting foes of its controversial material.

"We have a couple cuts talking about how the music industry has abandoned us," Campbell says. "Hopefully we can take those off the album before it's released, but if nothing happens, they'll be on there."

The title is tentative, Campbell says, because "We're trying to get the rights from Bruce Springsteen [to 'Born In The U.S.A.'] but they're holding us up. We want to use the melody, but they might be running scared like everybody else." Jon Landau Associates, Springsteen's management company, declined comment.

Also on the forthcoming album are songs "that talk about a guy named Martinez; just a regular guy, if you know what I mean," Campbell says, tongue firmly in cheek. "We're talking about a guy named Nick. Just a regular guy named Nick. We're also talking about some of the basic 2

Live Crew music, the chants and all that. We're talking about a few rap groups that spoke out against us."

For the record, 2 Live Crew's well-documented legal problems include run-ins with Florida Governor Bob Martinez and Broward County, Fla., Sheriff Nick Navarro.

Campbell notes that sales are booming on "Nasty," and says the group's live show has "got a crazy amount of people talking about booking the group. We got quite a few phone calls talking about movies. I don't know about that, but it's been

interesting, very interesting."

The 29-year-old Campbell is amused by all the consternation over the group's live show. "We don't take our clothes off, we just sing the records. We do an adult show for the adults and a kids' show for the kids."

"It ain't like we're crazy people," says Campbell, father of a 7-year-old daughter. "I don't want my daughter listening to the album, so I give her the clean version. We're responsible people and a reasonable organization... That's why we put a sticker on the album that said '18 and older.'"

For that reason, Campbell believes the group has been unjustly singled out, and complains that the record industry has not offered support. "A lot of people are sitting back and saying, 'No, it ain't me.' I used to see church people in film clips burning records and saying all this is trash music; now they're in the mainstream. Next week, it might be George Michael or even Madonna. It's going to hit home, and if you want to stop the fire, you put it out now. Or else you sit back and wait until it hits your house."

Crystal-Ball Gazing On The Talent Front; U.K. News, Global Waves, Pop Votes

IF PRINCE CAN party like it's 1999, then the Beat can surely pen a few lines about the talent and trends you may see in the decade ahead.

The occasion for speculation is this week's commemorative issue, marking Billboard's 95th anniversary. Since the days when this magazine covered the turn-of-the-century fair and circus circuit, a lot of performers have crossed its pages.

Predicting who will follow in their path is a perilous venture, of course, particularly in the ever-unpredictable music business. But for any reasonably informed follower of fashion, such speculation can also be fun.

Some suggestions here may be obvious, others unlikely, and still others stem from wishful thinking that the music business can do right by its best instincts. And that would really be reason to party in 1999.

THE NEXT WAVE: The "invasion" isn't over yet. With its entrepreneurial spirit, compact marketplace, and dance-club beat, Britain will continue to be a proving ground for the U.S. scene. Beyond the breakthrough of **Soul II Soul** and **Lisa Stansfield**, the continued growth of the **Stone Roses**, **Happy Mondays**, **808 State**, and other Manchester exports, the Beat places bets next on **SBK's Jesus Jones**, and a new crop of U.K. signings by Sire, including **My Bloody Valentine**, **Primal Scream**, and **Dinosaur Jr.** on Sire/Blanco Y Negro.

ALL AROUND THE WORLD: While the U.K. has influenced U.S. music for decades, the '90s will see a boom in sounds with roots in a newly unified Europe, in South America, Asia, or the Far East. As trendy as it seems already, the world music tide has barely begun rolling in. Watch for the first chart-busting blend of American pop and sounds from, say, France, Brazil, or Japan.

BORN IN THE U.S.A.: Even as talent traverses the globe to reach U.S. ears, the renewed emphasis on regional A&R by the major labels (Billboard, April 14) ensures more acts arriving from the fertile turf between East Coast and West. Among those already signed to majors and on their way are Austin, Texas' **Kris McKay** on Arista, Arkansas' **Gunbunnies** on Virgin (see story, page 46), and Tucson, Ariz.'s **Sidewinders** on RCA. Some indies to watch: **Naiomi's**

Hair from Orlando, Fla., **Ranch Romance** from Seattle, the **Wishniaks** and the **Daves** from Philadelphia.

LONESOME HIGHWAY: Against all prevailing evidence, perhaps, the Beat remains convinced of prospects for another great wave of country-pop crossover. With artists like **Randy Travis**, **Clint Black**,

Kathy Mattea, **Garth Brooks**, and so many others shaping a golden era in Nashville nowadays, just one label is needed with the vision and guts to take their best country tracks through pop promotion channels. It can happen.

JUST FOLKS: Say it started with **Suzanne Vega**, accelerated with **Tracy Chapman**, and continues with the major-label signings of **James McMurtry**, **Pierce Pettis**, **Shawn Colvin**, and **John Gorka**, among others. There is still far more gold and platinum to be mined among the singer/songwriters of the '90s. Among the Beat's indie picks: **Bill Morrissey** and **David Massengill**.

GRASS SPOTS: On the concert-venue front, the Beat casts a skeptical eye on the current amphitheater boom. The lower construction costs of sheds vs. arenas and their outdoor ambiance are much touted. But the Beat questions how long audiences—particularly aging baby-boomers—will pay rising ticket prices for unreserved rain-or-shine lawn seats. And how long will they endure the growing traffic jams around many of these sites, often ill-served by any mass transit, before they opt for other entertainment choices?

BALLOT-BOX BLUES: With stubborn optimism, the Beat suggests the most positive development for the pop music business in the new decade could come against a dire political background.

With schools failing, crime rising, homelessness spreading, and federal deficits and S&L scams threatening every taxpayer, surely more and more people will wonder why their political "leaders" are wasting time on moral crusades against allegedly lewd rappers and rockers. And come the next election, unless such pols face the real problems confronting their constituents, pop fans ought to join other voters in throwing the rascals out.

Who's Next In The '90s



by Thom Duffy

'Hell' Breaks Loose As Healey Band Fetes New Disk

BY KIRK LAPOINTE

TORONTO—It is a warm, windless summer night. A yacht has been secured to celebrate the launch of the Jeff Healey Band's new album, "Hell To Pay." The prevailing mood of the crowd is liberal.

Healey has clearly decided to have fun, and he starts with a news conference.

"Yes, sir, you in the back," he says, pointing, as the questioning begins.

Snickers from the crowd, not quite sure if outright laughter might offend. "It's all a scam," he says of his blindness. And the ice is broken. There will be no questions tonight from reporters about Healey's inability to see, just his ability to play, just his musical vision.

And there will be a fine old time this night on Lake Ontario. The Jeff Healey Band, with the gold-plus debut disk "See The Light" under its wing, will field questions, chat up old friends, let the suds flow for a little while, then pound out a handful of new songs—all in all a sail-and-wail excursion.

Despite international acclaim, despite honors this year as Canadian entertainers of the year at the Juno awards show, despite the formidable talents on the new album, produced by Ed Stasium, which includes guest

spots by Mark Knopfler, George Harrison, and Jeff Lynne, there is still a healthy small-town feel to this big-league outfit.

The Jeff Healey Band is still at an unspoiled career point, confident that it's succeeding, but still making time for people some stars might easily forget. Witness Healey playing jazz trumpet in a band a couple of nights later on a campus radio station, a move he says "allows me to stretch a bit, to play music that you can explore."

Exploring is something Healey will again be doing in coming months. With drummer Tom Stephen and bassist Joe Rockman, Healey will hit the road soon in the U.S. as the support act for Bonnie Raitt, then it's on to Europe.

There is a strong European connection on the new album, lending musical depth to the mix of hard rock, ballads, and blues, including the first single, "I Think I Love You Too Much," penned by Knopfler.

"We have mutual publishing, and we approached him about production, but he just wasn't able to do it," says Healey. "Instead, he submitted a song through the publisher. Then he asked if he could play and sing on it."

Harrison's involvement came about after he heard Healey's ver-

(Continued on page 43)



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS	Rosemont Horizon Rosemont, Ill.	June 14-17	\$1,665,400 \$25	71,964 sellout	Jam Prods.
MADONNA TECHNOTRONIC	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	June 11-13	\$1,530,000 \$30	51,000 sellout	Ron Delsener Enterprises
FRANK SINATRA AL HIRT	Radio City Music Hall New York	June 14-17	\$1,064,450 \$50/\$40/\$30	23,496 sellout	Radio City Music Hall Prods.
MADONNA TECHNOTRONIC	The Spectrum Philadelphia	June 16-17	\$976,666 \$28.75	34,821 sellout	Electric Factory Concerts
JULIO IGLESIAS	Radio City Music Hall New York	June 8-12	\$953,855 \$35/\$30/\$25	29,370 sellout	Radio City Music Hall Prods.
MADONNA TECHNOTRONIC	Capital Centre Landover, Md.	June 8-9	\$928,193 \$28.75	32,285 sellout	Cellar Door Prods.
JANET JACKSON CHUCKII BOOKER	Tacoma Dome Tacoma, Wash.	June 6-7	\$893,779 \$22.75	39,287 47,370 sellout	White Rose Limited Ogden Allied Presents
RUSH MR. BIG	Alpine Valley Music Theatre East Troy, Wis.	June 16-17	\$886,385 \$29.50, \$24.50, \$18.50	40,269 60,000	Joseph Entertainment Group
DEPECHE MODE NITZER EBB	The Spectrum Philadelphia	June 13-14	\$403,660 \$20	20,183 29,140 sellout	Electric Factory Concerts
BENSON & HEDGES BLUES '90: STEVIE RAY VAUGHAN & DOUBLE TROUBLE JOE COCKER B.B. KING DR. JOHN IRMA THOMAS JOHN LEE HOOKER	Pacific Amphitheatre Los Angeles	June 9	\$371,371 \$33/\$19.25	17,385 18,861	Festival Prods. Nederlander Organization
JANET JACKSON CHUCKII BOOKER	Olympic Saddledome Calgary, Alberta	June 12	\$317,334 (\$371,916 Canadian) \$26.50	14,531 16,507	Perryscope Concert Prods.
BENSON & HEDGES BLUES '90: STEVIE RAY VAUGHAN JOE COCKER B.B. KING DR. JOHN IRMA THOMAS	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	June 17	\$285,402 \$24.50/\$17.50	14,960 20,000	MCA Concerts PACE Concerts Festival Prods.
FLEETWOOD MAC SQUEEZE	Concord Pavilion Concord, Calif.	June 3	\$208,845 \$27.50/\$22.50	8,552 sellout	in-house
MOTLEY CRUE	Saskatchewan Place Saskatoon, Saskatchewan	June 13	\$193,596 (\$226,895 Canadian) \$24.50	9,261 sellout	Nite Out Entertainment
MOTLEY CRUE TESLA	Olympic Saddledome Calgary, Alberta	June 11	\$179,348 (\$210,017 Canadian) \$24.50	9,200 13,243	Perryscope Concert Prods.
HANK WILLIAMS JR. & THE BAMA BAND KENTUCKY HEADHUNTERS	Coliseum, Seattle Center Seattle	June 9	\$172,239 \$18.50/\$17.50	9,324 11,500	Double Tee Promotions Promotion Consultants KZ Prods.
DON HENLEY INNOCENCE MISSION	Concord Pavilion Concord, Calif.	June 10	\$168,883 \$25.25/\$18.25	7,956 8,725	in-house
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER KENTUCKY HEADHUNTER	Olympic Saddledome Calgary, Alberta	June 3	\$153,215 (\$179,874 Canadian) \$23	8,118 10,924	Country Waves Concerts North Little Wing Prods.
HANK WILLIAMS JR. & THE BAMA BAND KENTUCKY HEADHUNTERS	Memorial Coliseum Portland, Ore.	June 11	\$151,427 \$18.50/\$17.50	8,209 9,040	Double Tee Promotions
DEPECHE MODE NITZER EBB	Radio City Music Hall New York	June 18	\$142,625 \$25	5,874 sellout	Radio City Music Hall Prods.
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER KENTUCKY HEADHUNTERS	Pacific Nat'l Exhibition Grounds Vancouver, British Columbia	June 5	\$137,347 (\$161,520 Canadian) \$24	6,730 11,227	Country Waves Concerts North Little Wing Prods.
MILLI VANILLI YOUNG M.C. JAYA	Concord Pavilion Concord, Calif.	June 2	\$130,121 \$22.50/\$19.50	6,229 8,725	in-house
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER KENTUCKY HEADHUNTERS	Edmonton Northlands Edmonton, Alberta	June 2	\$127,019 (\$149,120 Canadian) \$23	6,467 11,404	Country Waves Concerts North Little Wing Prods.
AEROSMITH THE BLACK CROWES	Stable Arena Lehigh Univ. Bethlehem, Pa.	June 17	\$122,760 \$22	5,515 sellout	Makoul Prods.
CROSBY, STILLS & NASH	Charlotte Coliseum Charlotte, N.C.	June 16	\$118,892 \$19.50	6,097 9,672	Cellar Door Prods.

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TALENT

Hothouse Flowers Dig Into Irish Roots To Cultivate 'Live' Sound On 'Home' Disk

BY JIM BESSMAN

NEW YORK—When they last toured the U.S. to promote their 1988 London/PolyGram debut album, "People," Irish roots rockers Hothouse Flowers earned a reputation for exciting live shows as they progressed from clubs to larger halls.

"In retrospect, looking at how much people liked us live, the first album sounds quite polished and lacks energy in the production," says guitarist Fiachna O'Braonain. "This time, on 'Home,' we tried to capture the live essence."

With this second release, PolyGram hopes to cultivate Hothouse Flowers from their alternative base to mainstream popularity, working the first single, "Give It Up," at modern rock, album rock,

and top 40 radio. A video of the track has been produced by Meiert Avis, known for his work with U2 and Bruce Springsteen. A home video, "Take A Last Look At The Sun," is also planned. Retailers will see artist-development pricing

'This time, on 'Home,' we tried to capture the live essence'

programs from PolyGram Group Distribution through the summer.

According to O'Braonain, many of the band's new songs were composed while jamming during sound checks. And because of the extensive touring—including two U.S. swings—"Home" was recorded

over an extended period in various countries—Ireland, England, Wales, and such U.S. cities as New Orleans—with various producers, including Paul Barrett, the team of Clive Langer and Alan Winstanley, and Daniel Lanois.

"But it all fits together," notes vocalist Liam O'Maonlai. "Home" also maintains the Flowers' distinctive rock sound, founded on traditional Irish music elements.

"Old, traditional types of music, if they appear in your own style of playing, are attractive because they're so old and beyond yourself," continues O'Maonlai. "They're handed down, tried and tested over generations, and have a finger on the pulse of people."

Hothouse Flowers are set to return to the U.S. on July 12 for a short club tour, as bassist Peter O'Toole puts it, "just to say hello to everybody again." The group, which also includes saxophonist Leo Barnes and drummer Jerry Sehily, hopes to then commence a major North American tour in October.

NEW ON THE CHARTS

The Philadelphia rock quintet Heaven's Edge makes its first appearance on the Top Pop Albums chart with its eponymous debut disk on Columbia, as the album's first single, "Skin To Skin," garners airplay at metal radio stations and some album-rock outlets.

In 1988, vocalist Mark Evans and guitarist Reggie Wu, who had played the Philly club circuit extensively in separate bands, formed Heaven's Edge and soon discovered that they worked well as songwriting partners. After collecting a handful of material, the pair recruited second guitarist Steven Parry, drummer David Rath, and bassist George Guidotti, and, with a label deal in mind, the band immediately began preparing a live show. It was the group's live performance at a hometown showcase last year that convinced seven label executives to consider representing

it. "Our management had arranged a showcase [last year] at the Trocadero in Philly," recalls Wu. "We thought that if one out of seven [major] labels showed up, we'd be lucky. Well, all seven actually showed up and we had a helluva show—the place was absolutely packed.

"Afterward, it was like a dream; all seven label reps were in our dressing room wanting to sign us. I know I'll never forget that night," Wu continues. Even though Heaven's Edge had little recording-studio experience, Columbia decided to sign the band based on that night's impressive stage performance.

The accompanying videoclip to "Skin To Skin" has just been added at MTV and the band is currently rehearsing for East Coast club dates and a national tour that will begin next month.

JIM RICHLIANO



HEAVEN'S EDGE. Shown, from left, are David Rath, Mark Evans, Reggie Wu, Steven Parry, and G.G. Guidotti.

'HELL' BREAKS LOOSE

(Continued from page 36)

sion of "While My Guitar Gently Weeps." (The band thought about doing it on the "See The Light" debut album, but thought it might be too cocky.) Harrison then offered to contribute backing vocals. The song is the most searing on what is often a blistering album.

Healey was not sure what to think at first when the call came from the

former Beatle. "I thought it was one of our friends playing a trick," he says.

In both cases, with Knopfler and Harrison, the work was done in different studios after the Healey band had done its share. "I have yet to meet either of them," he says. Will that be long in coming? "Hope not," Healey says.

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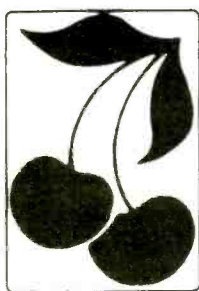
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'De Wheel' Of Fortune Spins In Copyright-Breach Case

BY IRV LIGHTMAN

BRING ON THE EXPERTS: A sophisticated vocal arrangement of a spiritual—in this case "Ezekiel Saw De Wheel"—isn't exactly a "love ditty," according to a June 9 ruling from the U.S. Court of Appeals in the Fourth District.

Eight years ago, celebrated choral/symphonic composer William Dawson sued Hinshaw Music, claiming the publisher had infringed on his copyrighted arrangement of the spiritual by publishing a simplified version. Earlier this year, federal Judge Hiram Ward ruled, despite expert testimony that called attention to many points of infringement, that there was a fatal defect in the presentation: the failure to perform the music. The appeals court, however, said that while it recognized the general "ordinary observer test" as apt on the issue of infringement, it also

noted that if the "intended audience is more narrow in that [the work] possesses specialized expertise," it was more important to hear experts on the matter than a lay audience. The case has been remanded to the trial court for further ruling, including the consideration of expert testimony.

A sad note: The appeals court ruling came too late for William Dawson. He died May 2 at the age of 90.

NEW FACES OF 1990: The ASCAP board of review, composed of four writer and four publisher members, has a number of new faces following recent elections for a two-year term. Lyricist members are Betty Comden and Ray Evans, newly voted on the board, while composer members are William Kraft, re-elected, and Mike Stoller, newly elected. Stoller replaces John Cacavas. Comden and Evans replace John Bettis and Donald Kahn. There are two new publisher members, Freddy Bienstock and Ernest Farmer, while Stanley Mills and Lance Freed were re-elected. Bienstock and Farmer replace Dean Kay and Ronald Freed. Alternate selections are Richard Adler, Jack Beeson, John Bettis, and Maxyne Lang. The board of review decides questions concerning royalty distribution and distribution rules.

DEALS: Famous Music has inked Sheldon Reynolds, writer and performing member of Earth, Wind & Fire since 1987, to a worldwide publishing deal. Recently, he has been the author of the title track and second single, "Man With The Right Rhythm," on the Pointer Sisters' upcoming Motown album, as well as EW&F's third single, "Wanna Be The Man," from their "Heritage" album via CBS. He also

penned the 1989 Colt 45 Malt Liquor national radio and TV commercial... Barry Bergman, president of Ellymax Music (BMI) and Wood Monkey Music (ASCAP), says that Ellymax artist/writer Bob Halligan Jr. has signed a worldwide deal with Atco Records. Halligan is the writer of two chart hits, "Don't Close Your Eyes" by Kix (Atlantic) and "Rise To It" by Kiss (Mercury). As for Wood Monkey, it recently signed Canadian artist/writer Tim McCauley to a long-term contract. Bergman has also made a deal with CBS International Records for Kevin Jordan, now in the studio with producer Tim McCauley.

SUMMER WORKSHOPS: The National Academy of Popular Music, custodian for the Songwriters Hall of Fame, has set 10 new songwriting workshops for the

summer season. Sessions begin in July and run through late September. Instructors



are writers Lou Stallman, Alexandra Forbes, and Peter Bliss, as well as music theory specialist Steve Tarshsis. For more information, contact projects director Bob Leone at 212-319-1444.

WUNDERBAR! On the eve of the 100th anniversary of the composer's birth next year, the songs of Cole Porter will be saluted next month in a new Dionne Warwick album on Arista, via contemporary renditions for an AIDS benefit album due this fall from Chrysalis Records, and via two score surveys from EMI—"Nymph Errant" and "Kiss Me, Kate." Things, however, really start humming in the birthday year of 1991 with a concert June 9—Porter's birthdate—at New York's Carnegie Hall and one in London June 16 in aid of the Royal National Institute for the Blind and the Arts Educational School of London. Musical theater authority Robert Kimball is assembling a multidisk album of Porter songs for distribution via Koch International, and a revival of Porter's 1935 musical "Jubilee" is due from the Indiana Univ. Opera Theatre in Bloomington, Ind. Porter was born in Peru, Ind., where Cathedral Arts Inc. of Indianapolis will mount concerts May 18 and 19. The U.S. Postal Service is also issuing a first-class stamp to honor the centennial. Porter died in 1964.

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

1. Steve Vai, Guitar Extravaganza
2. Jeff Beck's Guitar Shop
3. Jimmy Page, Vol. 1
4. Motley Cru, Dr. Feelgood
5. Carmine Appice, Updated Realistic Rock Drum Method

Carpenter Nails Down 9 Wammy Awards

EU, Gill, Jr. Cline Also Nab D.C.-Area Honors

BY BILL HOLLAND

WASHINGTON, D.C.—Mary Chapin Carpenter, the D.C.-based Columbia Records artist whose songs span from country to folk to pop, swept the fifth annual Washington Area Music Awards here June 10, winning nine awards.

Carpenter, who won eight Wammys last year, took awards for artist and entertainer of the year, best video, for her "You Never Had It So Good" single, best song, and best songwriter in the general awards.

She also took home the Wammys for best artist, best female vocalist, and best recording in the country category, and for best female vocalist in the folk/bluegrass category. Carpenter's producer and guitarist,

John Jennings, walked away with the best-producer-of-the-year award.

Also nabbing more than two awards was the go-go group EU. The group also tied with go-go godfather Chuck Brown for best go-go recording.

Johnny Gill, whose new Motown disk is high on the Top Black Albums chart, won for best R&B/urban recording and tied for best R&B male vocalist with soul archivist Jr. Cline.

Renowned electric guitarist Danny Gatton, who—finally—is due to sign a major-label record deal imminently, took honors for best instrumentalist in the blues, country/roots, and jazz categories. Another area guitarmeister, Pete Kennedy, took the awards for best free-lance musician and best instrumentalist in

the folk/bluegrass category.

Among the other winners: Shirley Horn and Tim Eyerman & East Coast Offering shared the award for best jazz recording. Eyerman & East Coast Offering were also named best jazz small ensemble.

Veteran roots/blues band the Nighthawks, who have logged as much mileage around the country in their 20-year existence as a truck stop full of 16-wheelers, were inducted into the WAMA hall of fame. The Slickee Boys, who have won fans in Europe as well as stateside with their ineffable rock efforts, were also inducted.

Kix was named best metal band and Egypt hauled in the best-alternative-rock-award. More than 86 awards in all were presented on D.C.-area acts.

ARTIST DEVELOPMENTS

DELICIOUS REALITY

Delicious Vinyl, home of rappers Tone Loc and Young M.C., is attempting to give new life to its first hard rock signing, the former Def American act Masters Of Reality.

Despite widespread praise from critics, the Buffalo, N.Y.-based quartet sold fewer than 50,000 units of its self-titled album, originally released in 1989. The band's guitarist and drummer subsequently departed, and it looked like curtains for the Masters.

But Delicious' co-owners Mike Ross and Matt Dike remained enthusiastic about the album's potential.

"Personally, we thought it was too good of a record not to be heard by the public," Ross says. "To us, it was some weird omission for this album not to be huge."

Delicious bought the album

masters from Def American, and the label has just rereleased it. "Masters Of Reality" has been rereleased; a new song, "Doraldina's Prophecies" (cut for Def American but not completed at the original sessions) has been added; and "The Candy Song," remixed by Dike and Ross from producer Rick Rubin's original tracks, has been released as a single.

Dike himself appears in the new video for "The Candy Song," miming the original guitar lines. "When we shot the video, we didn't have a guitar player totally together," Ross explains.

Masters Of Reality will, in fact, continue as a band: Original lead singer Chris Goss and bassist Googe will be joined by new guitarist Daniel Rey (best known as a producer of such hard rock acts as Circus Of Power and the Ramones) and drummer John Leamy.

Goss has already written material for a new Delicious Vinyl album, and the group will probably record late in the year, after live dates in Los Angeles and around the country.

One likely promotional stop will be Seattle, where Mariners pitcher Randy Johnson threw a no-hit game June 2 after repeated plays of a Masters advance CD. Ross says the band might perform a live set before a forthcoming Mariners game.

CHRIS MORRIS

HOPPING GUNBUNNIES

Listen to the Gunbunnies and you'll hear new wave, pop, perhaps something more archetypal. That diversity is one reason the Gunbunnies signed to Virgin Records.

Virgin was willing to let them make "the kind of album we wanted to: One that sounded great," says head 'bunny Chris Maxwell.

So far, so good. The Gunbunnies' debut, "Paw Paw Patch," is a sturdy collection, putting this group, the pride of Little Rock, Ark., on the musical map—at least the alternative one.

Producer (and Arkansas native) Jim Dickinson "brings out people's eccentricities and personalities," says Maxwell, who reveres Dickinson's work on the Big Star album "3rd" and the Replacements' "Pleased To Meet Me."

Maxwell, guitarist D.W. Jukes, drummer Jud Martindale, and bassist Brent Adam are on their first national tour, playing tunes from "Paw Paw Patch" and such hard, complex new songs as "Dorene" and "Water Tower."

In 1988, predecessor band Jubilee Dive got noticed by CMJ, and in 1989, after Adam joined and the Gunbunnies officially formed, they created a major buzz at South By Southwest in Austin, Texas, landing a spot on an RCA compilation of the country's best unsigned bands.

Now the Gunbunnies are crafting skewed, accessible, and determinedly original music. Singles like "Stranded" and the wry "Drinking Days" are aimed at the alternative charts and should cross over.

CARLO WOLFF

TALENT IN ACTION

MARCUS ROBERTS THE HARPER BROTHERS

The Bottom Line, New York

MARCUS ROBERTS and the Harper Brothers, two of today's premier young acts mining distinct chapters in traditional jazz, popped into the Bottom Line June 1 for a bargain double bill (\$15 per ticket) as their respective albums, "Deep In The Shed" on RCA/Novus and "Remembrance" on Verve, held the top spots on the jazz albums chart.

Roberts, Wynton Marsalis' pianist since 1985, is a thick keyboard

thumper in the tradition of Monk and Ellington with a harmonic sense influenced by McCoy Tyner's work with John Coltrane. Like all of them, Roberts is more interested in atmospherics than acrobatics and is capable of moments of spare, exquisite beauty. With Marsalis last year and on his own this year, Roberts has been exploring jazz's roots in the wailing sound of New Orleans blues. Roberts, who may be an even more brilliant arranger than pianist, deployed his talented septet—tenor sax, trombone, bass, drums, and two trumpets—to create a world that was murky and muggy, and also vaguely threatening.

Listening to the untitled piece

Roberts opened with (dubbed "Blues For The Bottom Line") and the title cut from "Deep In The Shed," a listener wonders what is going on in that shed—or, worse, what might soon happen there. Bassist Chris Thomas and drummer Billy Kilson lurked menacingly in the background, setting a nasty foundation for Roberts' cocky and virtuosic hornmen to swing and strut on center stage.

Trumpeters Scotty Barnhard and Nicholas Payton played brash and ringing solos on "I'll Remember April," while trombonist Delfeayo Marsalis and tenor Herb Harris offered clean, swinging support throughout. Roberts played two stride piano solos—Ellington's "Shout 'Em Aunt Tillie" and "Black And Tan Fantasy"—in which he captured the tensions and contrasts of the entire group.

The Harper Brothers come straight at you in the raucous "R&B"-bop tradition of "Cannonball" Adderley and Horace Silver. They get the toes tapping, but like many of those involved in today's acoustic renaissance—but unlike Roberts—the Harpers need to move beyond their enjoyment and competence in playing the jazz of the late '50s/early '60s and make the music their own.

Leader and drummer Winard Harper played a stiff, loping beat that did not push the group or soloists with any irresistible force or logic. He does not work from a big palette, and lent little support to his brother Philip's limp trumpet solo on the ballad "You've Changed." The group's best tune is Silver's "Kiss Me Right." Not coincidentally, the song is a showcase for 21-year-old pianist Stephen Scott, a rhythmic dynamo who ensnared his band mates and the audience with his cascading, whirling work. Playing against the steady beat of the bass, he knows how to use silence and when to move from light single-note lines to crashing block chords, stopping just before the climax of a long sequence only to start again and let

loose until another buildup.

STEVEN LICHTMAN

BLUES TRAVELER

Club Lingerie, Hollywood, Calif.

MIND-BENDING may be the best way to describe this hard-blowing young quartet from Brooklyn, N.Y., which floored a good-sized crowd of the curious at an early-evening show on June 11.

Blues Traveler's brand of funky, blues-inflected rock is altogether engaging on the group's self-titled A&M debut, but the group really puts the pedal to the metal in live performance. The foursome has attracted a large cadre of fans at its regular gigs at New York's Wetlands, and it's easy to see why.

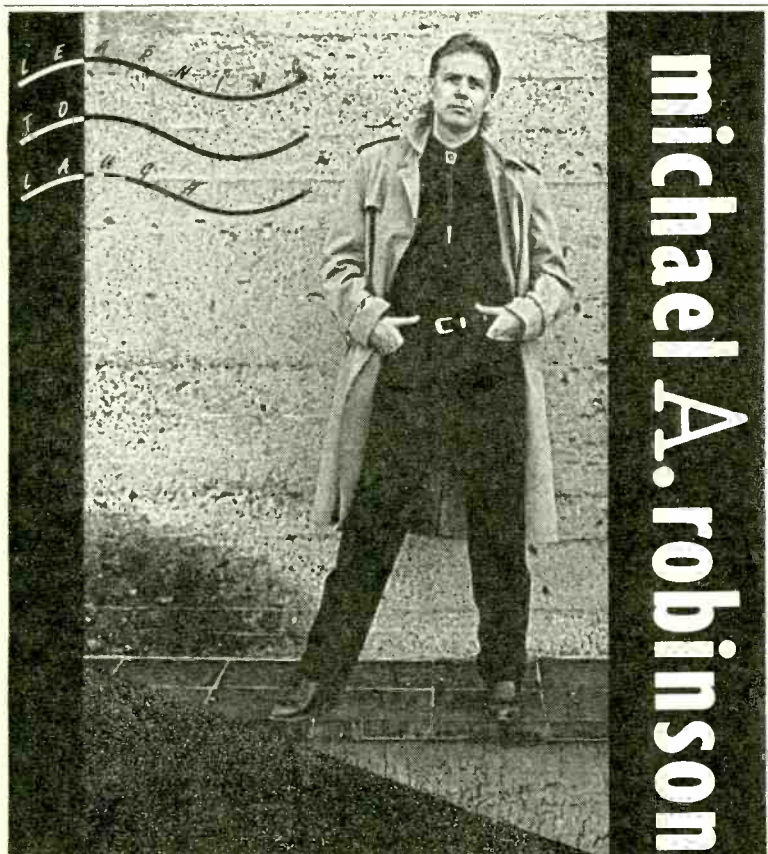
Fronting the outfit is harmonica player/vocalist John Popper, who lit up the set with his nonpareil pyrotechnics. Popper is rewriting the technical book on his instrument; his specialty is creating dizzying flurries of piercing high notes on his harp. He's a fluid, soulful vocalist as well.

The rest of the band is equal to the task of backing Popper: guitarist Chan Kinchia plays with a thick, hard-rock tone, while bassist Bobby Sheehan and drummer Brendan Hill lay down an elastic, danceable bottom.

Kicking off the show with "Mulling It Over," Blues Traveler ran down a slab of noteworthy originals ("But Anyway," "Gina," "Slow Change") characterized by head-snapping rhythm shifts, dazzling accelerations in tempo, and roof-raising power. The band encoored with a high-velocity version of "Johnny B. Goode" that climaxed with Popper, Kinchia, and Sheehan prone on the stage, still playing, kicking their legs in the air in ecstasy.

Memo to A&M: Put Blues Traveler in front of enough people live, and the records will sell themselves. On stage, this band is pure nitro.

CHRIS MORRIS



Listen... July 17.

Studios See Pitfall In Use Of DAT

Some Clients Get Tapes, Ignore Bills

BY SUSAN NUNZIATA

NEW YORK—As DAT's use in the recording studio becomes more widespread, master tapes are losing weight as collateral.

Traditionally, studios have withheld delivery of master tapes until the client's bill is paid in full. However, clients frequently request DAT copies of a project and, because of the master-quality digital recording DAT offers, are actually leaving the studio with a master copy of the final mixes.

This new wrinkle has compounded the payment problems that often hound studios. "It's opened up a whole other avenue of ways for the game to be played or taken advantage of," says Jim Dolan, owner of Chicago's Streeterville Studios. "You're putting more power in what that person's walking out of the studio with."

The DAT copy of the mix can be delivered to a mastering house, finishing touches can be completed, the record can move on to production and be on the streets with

the studio remaining unpaid.

Already accustomed to a long wait on payments, studio owners now face a new realm of nonpayment potential thanks to DAT.

Panasonic is making Serial Copy Management System (SCMS)—the copy protection system proposed for consumer DAT decks—available on its pro DAT players. Most studio owners, however, are not receptive to the idea of any sort of copy protection. Rather, they say the solution lies in adjusting business practices.

"DAT is a very dangerous situation and you have to be careful with it," says Bob Walters, owner of the Power Station, New York. "The idea of handling DAT correctly is the way you communicate with your client. The client that you deal with sometimes is not the client that's paying you, and that's

(Continued on page 49)



Maggie Road. U.K. Prime Minister Margaret Thatcher gets a behind-the-board perspective during a tour of EMI's Abbey Road Studios, London. In the two-hour visit prompted by a personal interest in music, Thatcher saw all three main studio rooms. She stopped in Studio 3's control room, where producer Alan Shacklock, seated, left, was working on the soundtrack to "Buddy's Song," an upcoming Roger Daltrey film. Her entourage, standing, from left, includes Jim Fifield, president and CEO, EMI Music Worldwide; Philip Rowley, executive VP, EMI; Ken Townsend, Abbey Road GM; and Richard Burkett, managing director operations, international.

NEW PRODUCTS & SERVICES

TIGHT SWIRE: The Swire Magnetics division of Swire Pacific Holdings Inc. will market and distribute audiocassette shells manufactured at Olamon Industries' facilities in Old Towne, Maine. Olamon previously distributed all of its products through and under the name of Shape Inc. Swire will provide distribution services similar to those previously provided by Shape, which ended its relationship with the plant this spring. The Olamon facility was established in 1985 and is located on the Penobscot Indian Reservation. Swire has also appointed SHAR-V Imports Ltd. as exclusive distributor for its V-0 and C-0 shells to the Canadian market. Contact Swire: 704-597-7145.

KURZWEIL ACQUIRED: Kurzweil Music Systems Inc. was acquired by Young Chang Akki Co. Ltd. for \$5.7 million. Under the agreement, the South Korea-based Young Chang will have exclusive rights to Kurzweil's technology and distribution, and will manufacture and market products using Kurzweil technology under the Kurzweil name. According to Young Chang's president, S.E. Nam, the company plans to aggressively develop new products and expand into other areas of MI and into the field of sound reinforcement. Contact Young Chang: 213-471-6170.

NEVER SAY DIE: APRS, the professional recording association, has taken over DIE (Digital Information Exchange), one of the industry's showcases for new recording technologies and techniques. DIE formerly fell under the sponsorship of manufacturer Sony Broadcast & Communications and distributor HHB Communications. The 1990 DIE, co-sponsored by publisher International Thomson, will be held Oct. 30-Nov. 1. Contact APRS: 0923-772-907.

HBB WINS ITN CONTRACT: HHB Communications will design and install audio and video facilities at ITN's future headquarters in Grays Inn Road, U.K. HHB has allocated 1,500 square feet within its premises for system construction, assembly, and quality control work associated with the project, which is due for completion by the end of 1990. HHB's project team, led by Brian Binding and Sean Meehan, reports directly to ITN. The project demands custom design and hardware configurations, and will include the integration and installation of two Sound State Logic SL 5000 Series consoles. Contact HHB: 081-960-2144.

FOCUSRITE DEMONSTRATED its 72-input, 32-buss Studio Console System at Metropolis Studios in London, and presented a 72-input console at its booth during the APRS show, June 6-8. Metropolis has taken delivery of one of the first units off the production line. Contact Focusrite: 708-653-4544.

SOLID STATE DEMO: Solid State Logic demonstrated its Screensound fully integrated audio-for-video editing suite for video and film postproduction at the APRS. A training video for the system has also been introduced. The company also presented its SL 4000 G Series studio system, SL 5000 M Series audio production system, G Series studio computer, and Total Recall computer system. Contact: 0865-842-300.

IC SHARP: Sharp Microelectronics Technology Inc. opened a new integrated circuit (IC) facility in Camas, Wash. The company will design static random access memories (SRAMs), first-in first-out memories (FIFOs), and digital signal processing (DSP) products for the U.S. market, and provide test support for wafers produced in Japan. Contact: 206-834-8724.

WORK IN PROGRESS: Billboard's 1991 International Recording Equipment And Studio Directory is being prepared for release in September. The directory will make its debut at the Audio Engineering Society Convention in Los Angeles, Sept. 21-25. Contact: 212-536-5025.

SONY GOODWILL: Sony Magnetic Products, sponsor of the 1990 Goodwill Games, will supply videotape to Turner Broadcasting System, host broadcaster of the games. To be held July 20-Aug. 5 in Seattle, the games will bring together 2,500 athletes from 50 countries for competition in 21 sports. Sony is one of 12 sponsors of the games. Contact Sony: 212-418-9427.

AUDIO TRACK

NEW YORK

THE 4 DUDES tracked a debut project for Atomic Records in 39th Street Recording. David Bowler, Howard Bowler, and John Morales produced, with Lenny DeRose at the board. Edward Douglas assisted. A&M artist Denise Lopez recorded a ballad with producers Billy Biddle and Morales. DeRose engineered; Douglas assisted. Atco artist Ms. Adventure was in recording the single "Romancer" with producer Andy Panda. Douglas engineered, assisted by Steve Sonnen.

Engineer/producer Shane "The Doctor" Faber co-produced "Turtle Power," the rap theme song from the "Teenage Mutant Ninja Turtles" movie, by Partners In Kryme (on SBK), at Calliope. The cut was mixed on the Solid State Logic in Quad's penthouse.

At Chung King's House of Metal and Marathon, Faber mixed the debut album for female Elektra rapper Shazzy. Dante Ross, John Gamble, and Gee Dajani produced. Tracking was done at Calliope's Penthouse A.

At Brooklyn's Sty In The Sky studio, rappers Les Baby Love & the Baddest Of The Bad Posse completed a five-cut mini-album titled "Straight Outta Hip-Hop." Lead rapper Les Baby Love produced, with Josh Silver at the board. The project includes a bonus remix of "Take Notes." Rap duo Joint Chiefs Of Staff helped out on vocals on the tune "Les Is Gettin' It On."

Baby Monster had Elliot Sharp in Studio B tracking overdubs and mixes on Carbon's latest release for Enemy Records. The album, titled "Datacide," includes David Clinton on drums, Samm Bennett on percussion and samples, Zeena Parkins on "slab" and harp, and Sharp on guitar and sax. Gil Abarbanel and Steve McAllister engineered, with Bryce Goggin mixing.

At I.N.S. Recording, Sex & the Single Girl completed the single "All I Want To Do Is Dance" for Music For Money Records. Eric Kupper

produced, with Dan Sheehan and Mike Ffrench at the board for basic tracks. Sheehan mixed.

Producer/writer/musician Howie Morrel worked on tracks at Unique for guitarist Randy Roos, with guest musicians Bill Evans on sax, Peter Erskins on drums, Mino Cinelu on percussion, Victor Bailey on bass, and Steve Khan on guitar. Malcolm Pollack and Gary Wright engineered and mixed. Dolby SR was used on the project.

LOS ANGELES

A&M RECORDS ACT del Amitri was in Summa's Studio A tracking with producer/engineer Mike Shipley. Scott Blockland assisted. WEA International's Anzac Day was in Studio B cutting with producer/engineer Joe Chicarelli. Kyle Bess assisted.

Van Morrison, Chick Corea, Herbie Hancock, and a variety of others stopped in Devonshire to record a jam session for Showtime's new "Coast To Coast" series. Ken Urlich produced.

CBS group REO Speedwagon worked on overdubs and mixes in Encore Studios' A room. Tom Lord-Alge co-produced and engineered. Steve Gallagher assisted. Producer Tena Clark mixed tracks on Angela Bofill for Capitol. Barney Perkins was at the controls, assisted by Milton Chan. Clark also mixed tracks on MCA artist Demetrius. Perkins and Chan were at the board.

Recent action at the Rock House included Larry Robinson remixing Randy Jackson's new single for A&M. Fred Howard engineered, with Scott Symann assisting.

Producer Trevor Horn was in Sunset Sound Factory working on music for the soundtrack to Paramount Pictures' new "Days Of Thunder" movie. Al Clay engineered, assisted by Tom Nellen. Canadian group Glass Tiger worked on an upcoming record with producer Tom Werman. Eddie Delena engineered,

assisted by Neal Avron. Crowded House completed overdubs on its third project for Capitol with producer Mitchell Froom and engineer Tchad Blake. Brian Soucy and Mike Piersante assisted.

At CMS Digital, Robert Vosgien mastered releases by the following acts: Dave Weckl, John Patitucci, and Chick Corea (all on GRP Records); the Riverdogs on CBS; and the Masters Of Reality on Delicious Vinyl.

Sherman Hemsley was in D.M.O. Productions recording vocals for a movie soundtrack. Howard McCrary produced, with Gary McLaughlin at the board. Kim Carnes stopped in to do a radio interview with J.J. Jackson for Ossum Possum Records.

NASHVILLE

KENTUCKY COUNTRY WAS in the Sound Emporium tracking an album project for Hallmark Records. Tommy Martin produced, with Mike Poston at the board. Linell was second. Albertina Walker overdubbed an album project for Benson with producer Sanchez Harley. Neil Wilburn was at the board, assisted by Linell.

Bob Seger was in Digital tracking for his Capitol album with producer Barry Beckett. Justin Neibank engineered, assisted by John Hurley. Vern Gosdin did vocals for CBS with producer Steve Taylor. Mike Pianos engineered. Randy Meisner worked on tracks for Bench Records with Reggie Fisher producing. Mike Klute engineered, assisted by Hurley.

Storm Seymour was in Reflections Studio working on an album for F&L Records. Bobby Fisher and Joe Bob Barnhill produced, with Ronnie Light at the board. The project is slated for release this fall.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 23, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	IT MUST HAVE BEEN LOVE Roxette/ C. Ofwerman (EMI)	U CAN'T TOUCH THIS M.C. Hammer/ M.C. Hammer (Capitol)	LOVE WITHOUT AN END, AMEN George Strait/ J. Bowen;G. Strait (MCA)	CRADLE OF LOVE Billy Idol/ K. Forsey (Chrysalis)	AMERIKKKA'S MOST WANTED Ice Cube/ Various (Priority)
RECORDING STUDIO(S) Engineer(s)	AUDIOSWEDEN; EMI STUDIOS (STOCKHOLM) Alar Suurna;Anders Herrlin	BUST-IT MOBILE STUDIO BUS James Earley; Felton Pilate	EMERALD Tom Perry;Russ Martin; Tim Kish;Julian King	CONWAY;OASIS Tommy Vicari	GREENE STREET Nick Sansano; Chris Shaw;Dan Wood
RECORDING CONSOLE(S)	SSL 4000-E Series	Ramsa TR-820B	SSL 4064-E Series	Neve VR; SSL 4000-E Series	Trident TSM
MULTITRACK RECORDER(S)	Studer A-800	Tascam MSR 24	Mitsubishi X-850	Mitsubishi X-880; Sony 3324	Studer A-800
MASTER TAPE	3M;Ampex 456	Ampex 456	Ampex 467	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	CONWAY Humberto Gatica	BUST-IT MOBILE STUDIO BUS James Early; Felton Pilate	SOUNDSTAGE Tom Perry;Russ Martin Tim Kish;Julian King	CONWAY Tommy Vicari	GREENE STREET Nick Sansano; Chris Shaw;Dan Wood
CONSOLE(S)	Neve VR	Ramsa TR-820B	SSL 4000-E Series	Neve VR	Amek APC-1000
MULTITRACK/ 2-TRACK RECORDER(S)	Mitsubishi X-880; Mitsubishi X-86HS	Tascam MSR 24	Mitsubishi X-850; Studer A-80 RC	Mitsubishi X-880; Mitsubishi X-86HS	Studer A-800; Studer A-820
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 467	Ampex 456
MASTERING HOUSE Engineer	STERLING George Marino	FANTASY George Horn	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN Bernie Grundman	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Capitol-EMI Music	Capitol-EMI Music	DADC	Capitol-EMI Music	Capitol-EMI Music
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol-EMI Music	Capitol-EMI Music	MCA Manufacturing	Capitol-EMI Music	Capitol-EMI Music
PRIMARY DUPLICATION TAPE	Various	Various	Agfa 649	Various	Various

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STUDIO DAT MASTERS

(Continued from page 47)

where the problem comes in."

Walters says the solution is to carefully communicate with a client and obtain written permission from record companies to release DAT copies only to certain people involved in a project.

Other studios are also enacting more stringent controls on dispensing DAT copies, and now spend more time ironing out this issue well in advance of a project's start date.

"It definitely makes more laborious the business side of association with a client," says Dolan. "It forces you, as a studio, to take as much of that into consideration on the front side so you're not dealing with it over the console."

Murray Allen, owner of Chicago's Universal Studios, confirms that DAT copies have, at times, shown up at mastering houses before the clients paid their bills at Universal.

Eventually, the studio got its money, but "it can be a serious problem," says Allen.

At Sound On Sound in New York, a company using the facility to work on a commercial left with DAT masters of the project and was never heard from again.

"As much as there is trust in this business, you have to screen the people you work with as much as possible," says David Amlen, owner of Sound On Sound. "In effect, you're putting your trust into these people; you're assuming that your good faith will be reciprocated by their good faith."

Dealing with DAT can also put a strain on business relationships. "More and more clients want DAT instead of cassettes, and they get angry if you don't give it to them," says Kevin Mills, owner of Larabee Sound Studios, Los Angeles.

An increase in all-in deals—whereby a record producer is given a fixed amount of money up front by a record company to complete a project—have further complicated business, says Mills.

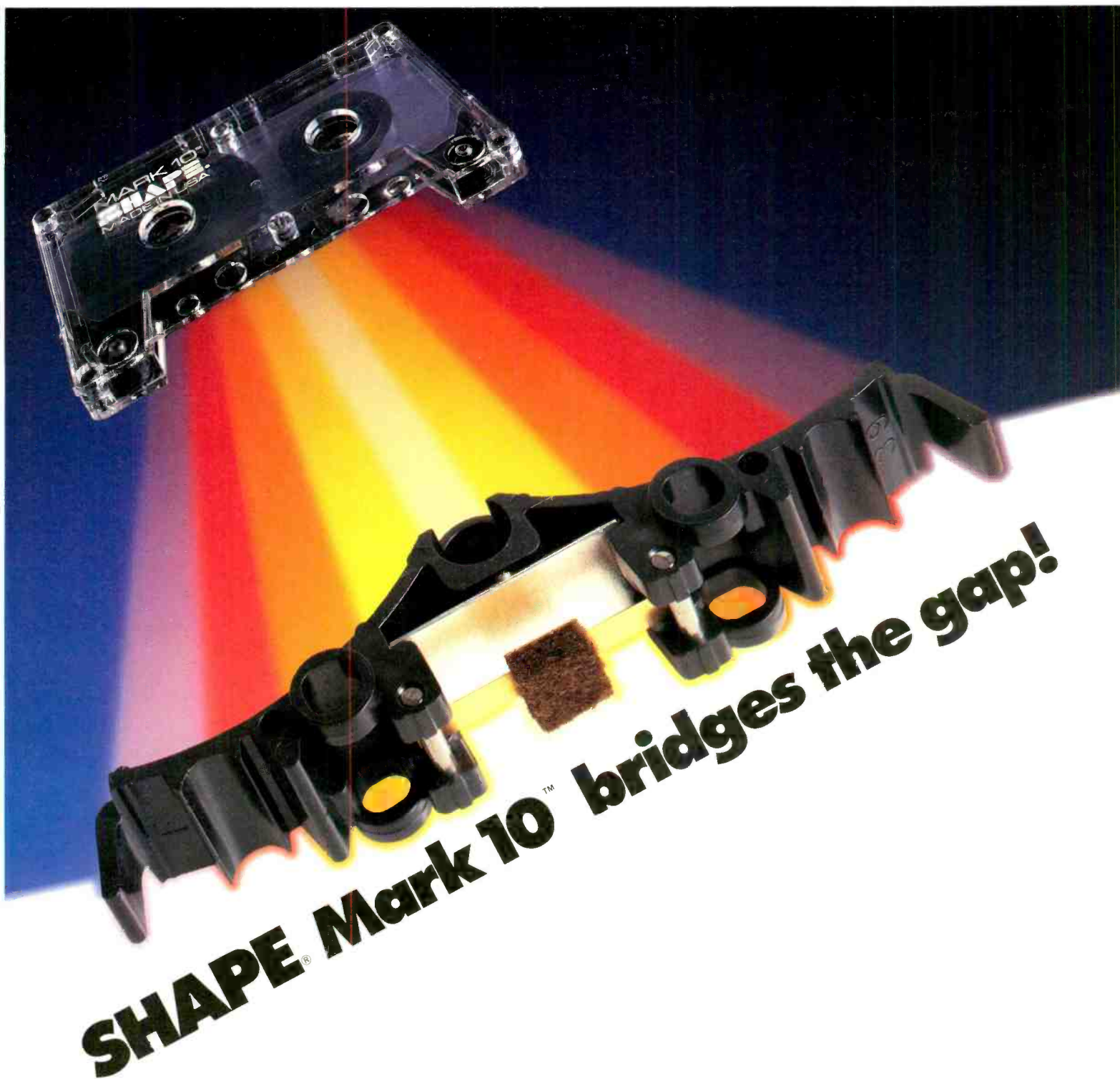
Two years ago, all-in deals accounted for 10%-20% of the projects brought into a studio; now they are closer to 50%, he says. "I've not been releasing DATs on things like all-in deals where I haven't been paid yet," says Mills.

The decision to give a DAT copy of a mix to a client comes down to making a judgment call, say studio owners.

"There are certain clients we'll give DATs to but there's always a group of clients that studios have to beware of," says Allen. "Unless you really know your client, don't let him make a DAT copy; give him [an analog] cassette."

The consensus among studios is that, when working with a record company purchase order for a fixed amount, do not exceed that amount; individuals without a purchase order from a label should be asked for cash up front.

Studios that accept a variety of independent labels, start-up acts, and production companies are most at risk. But by exercising caution and adjusting business practices, most studio owners agree the problem can be solved.



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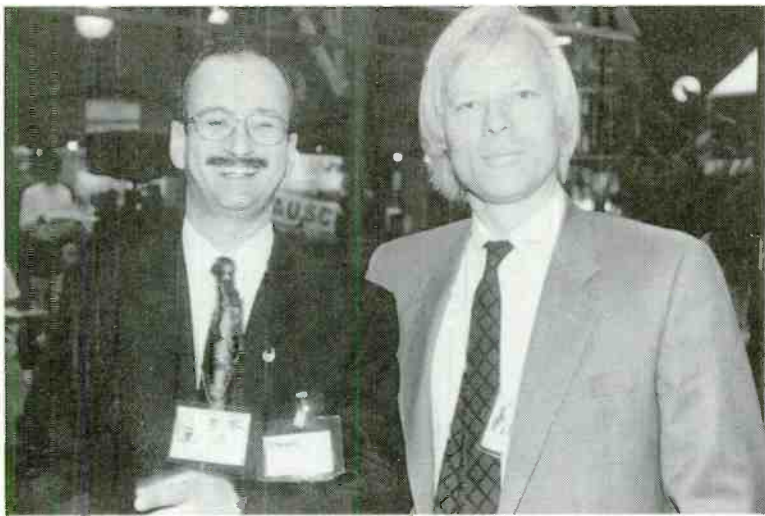
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Theo Roos, president of BPI Communications Europe and founder of the IMMC, greets Miles Copeland, chairman of I.R.S. Records, who presented such I.R.S. acts as Jan Akkerman and Pangaea's Kennedy Rose at IMMC.



Brian Diamond, left, director of programming, MTV Europe, with Bernard Batzen, manager of Virgin-France act Mano Negra.



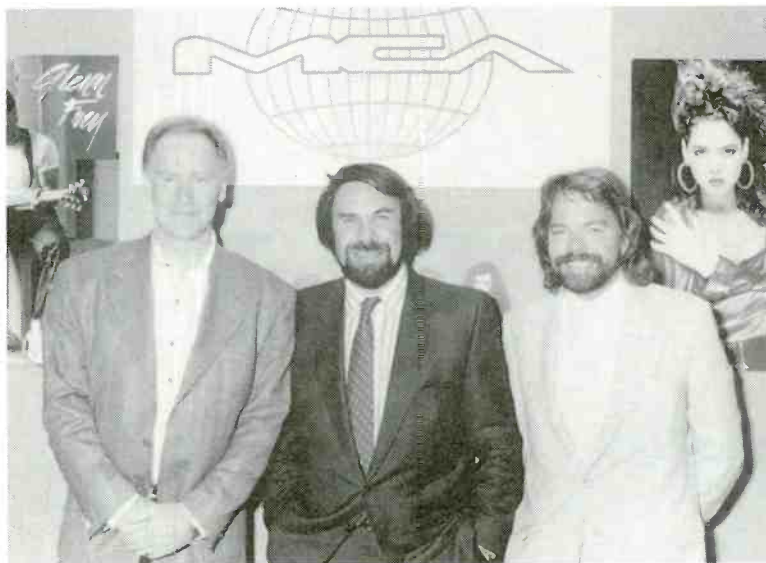
Tamara Chant, marketing director of "Rock Over London," almost gets a smile out of Jeff Pollack, chairman of the Pollack Media Group.



The subject is radio as Susan Dingethal, left, Eastern division manager of Arbitron, and Lynn Anderson, president/GM KIIS-FM Los Angeles, chat with Lutz Ackermann of NDR2 West Germany.

The Accent Is On The Music At 5th IMMC

AMSTERDAM—It was four days of music, meetings, speeches, seminars, and more music when the fifth annual International Music & Media Conference convened here May 27-30. The conference drew top music, radio, and TV industry professionals from throughout the U.S. and Europe, including a sizable contingent from Eastern Europe and the Soviet Union. (Photos: Chris Van De Vooren)



Al Teller, center, chairman of MCA Records and an IMMC keynote, huddles with MCA executives Tony Powell, left, managing director of MCA Records in London, and Stuart Watson, VP of MCA Records International.



Virgin act the Senators with Chris Griffin, right, GM of Virgin International.



Tony Hollingsworth, managing director of Tribute Productions, with participants in his panel, "A World Full Of Eastern Promise." Pictured, from left, are Ulf Drechsel, producer, DT64, East Germany; Armen Oganessian, Radio Moscow; Hollingsworth; translator Jelena Hoegen; and Vadim Yurchenkov, Billboard's Soviet correspondent.



Peter Kirsten, left, president of Global Musikverlag, West Germany, meets with John Brands, director, MCA Music, Holland.



Mike Hennessey, center, Billboard's chief European correspondent and moderator of the "Entertaining Visions" panel, gathers panel members, from left, Monti Lueftner, vice chairman, Bertelsmann Music Group; Dag Haeggqvist, co-owner, Sonet Media Group; Tom Freston, chairman/CEO, MTV Networks; and Steve Crane, president, Emmis Broadcasting Corp.



MCA Records artist Jill Sobule serves up a tasty lunchtime performance. She was one of the many budding stars showcased at IMMC.



In a special IMMC remote booth, LaToya Jackson is interviewed by Wim Rigter of VARA Holland.

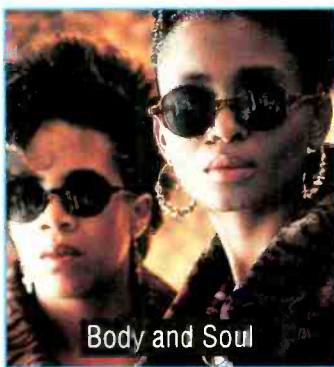
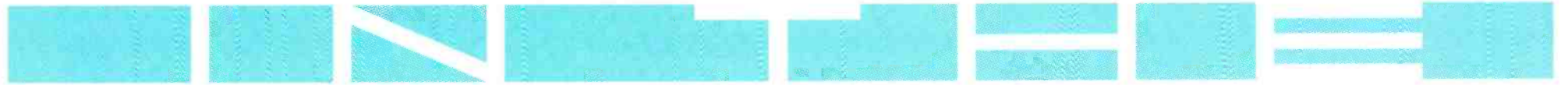


Steve Saltzman, managing director of "Rock Over London," brings a touch of Oprah Winfrey to the radio panel he co-moderated with Music & Media senior editor Machgiel Bakker.



Music & Media sales executive Suzanne Meltzer, center, entertains Daniel Goldschmidt, left, GM, Vogue France; and Jean Davoust, president, Warner/Chappell Music France.

WHO'S NEXT



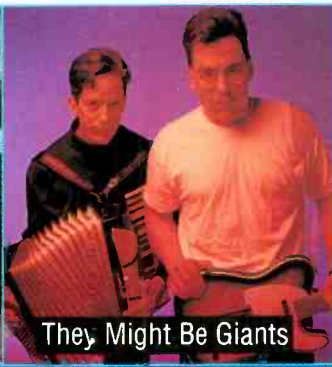
Body and Soul



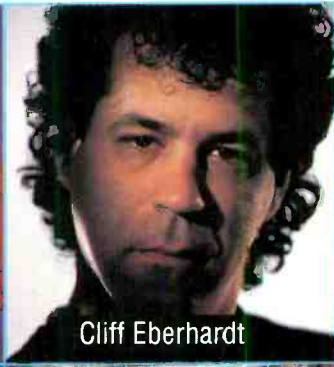
Troop



Soundgarden



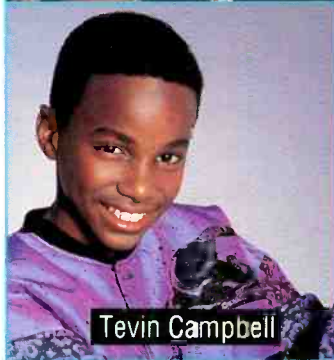
They Might Be Giants



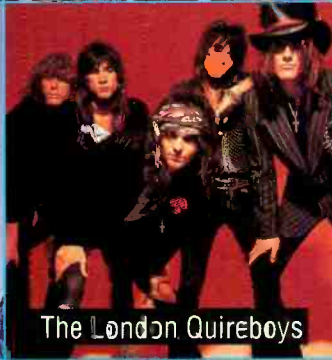
Cliff Eberhardt



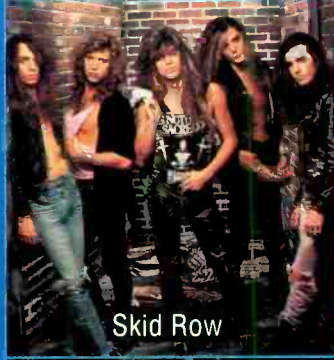
De La Soul



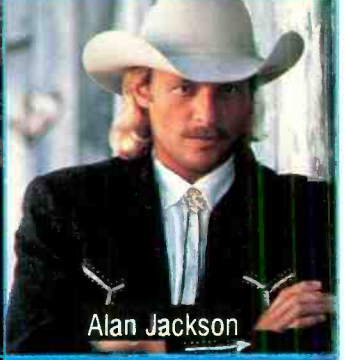
Tevin Campbell



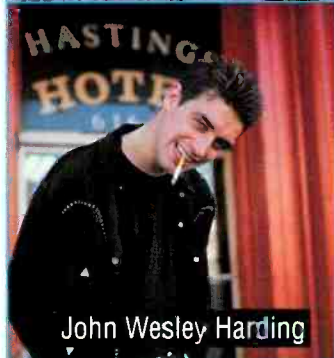
The London Quireboys



Skid Row



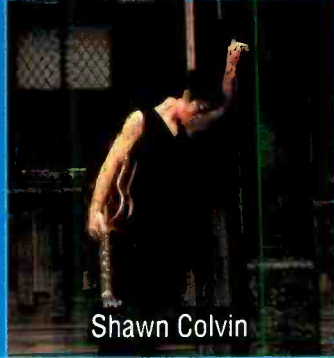
Alan Jackson



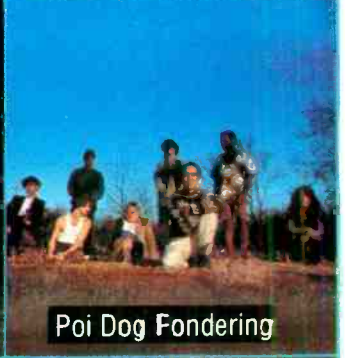
John Wesley Harding



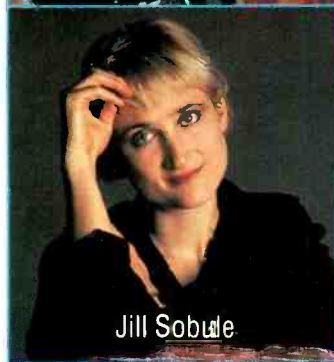
Louie Louie



Shawn Colvin



Poi Dog Fondering



Jill Sobule



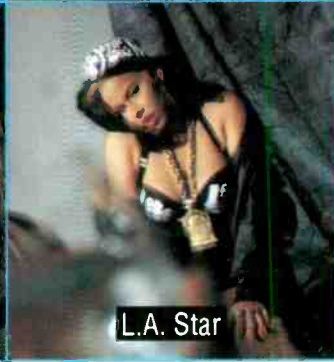
Love/Hate



A Tribe Called Quest



Warrior Soul



L.A. Star



U Krew

TOMORROW'S TALENT



Billboard^{75th}

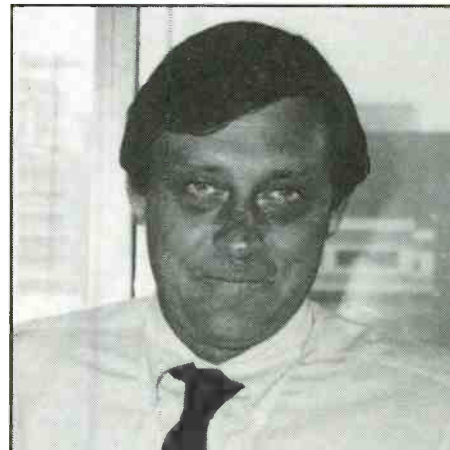
The Billboard

The Billboard

Billboard

BILLBOARD'S 95th: A CELEBRATION OF TALENT . . . AND FOOD FOR THOUGHT

By JOHN BABCOCK JR.
Publisher, BILLBOARD MAGAZINE



Every issue of Billboard requires the dedicated work of over 120 people. To all of us on staff it often seems an awesome responsibility, caring for one of the oldest trade papers in the world. Thankfully, she rarely shows her age, because every week she's reborn, and she has 200,000 people who take her in every week. They are her real caretakers. When she's feeling fine they let us know, and when she's ailing (even if it's an ingrown toenail) they let us know. You can bank on it.

If you are reading this, you are her caretaker and together we owe you our thanks—on this, Billboard's 95th birthday. No question she'll make it to 100 (where do we hold a celebration for 200,000 people?), and no doubt she'll thrive for another 100 to boot if we can keep the earth alive.

On this birthday it is appropriate that we publish a special, special issue. One that not only celebrates her lifeblood—the talent that will keep the music playing and selling through the '90s—but that also provides the industry with a road map for the future.

It would have been simple hubris if our staff attempted this project alone. We are good reporters, smart analysts, and the best researchers, but we are not bringing talent to market. So we went to the top—to the executives of the companies that are, and will be, developing and sustaining the musical talent of the next decade. We asked them to give us their thoughts on where their companies would be focusing their resources in the '90s and why?

The results are here, and if I'm not mistaken, the lady, she's smiling from head to foot. See how she shines.

There's a heck of a lot of food for thought here—and throughout the book, as many of our columnists and reporters have offered thoughts of their own and their regular industry contacts on the

same subject.

In a way it's strange to think that Billboard would choose to focus a special issue on talent, because every issue of Bill-

We went to the top—to the executives of the companies that are, and will be, developing and sustaining the musical talent of the next decade. We asked them to give us their thoughts on where their companies would be focusing their resources in the '90s and why?

board is always focused on talent. With one third of every issue devoted to charts and each artist's rightful place on them, and at least one third devoted to concert and record reviews, interviews and talent specials it's clear that, more than anything, Billboard is about talent. Generally that coverage is pretty focused on now and the next half year. This special issue succeeds only if we have been able to take you into the more distant future. I hope you agree that it does.

I cannot end without a special word of thanks from her and all the staff to our contributors. You have our collective gratitude for making this 95th anniversary issue very special.

Music makes the world go round and music will help us save the world from itself.

NINE INCH NAILS

The L.A. Times called NIN "as exhilarating—and as dangerous—as new music gets." Skinned... Shredded...Singed...it seethes with rhythmic fury and savage angst. Experience NIN—on tour throughout the summer.



Adrian Sherwood and his funky-fresh crew—Keith LeBlanc (drums), Doug Wimbish (bass), Skip McDonald (guitar) and golden-throated Bernard Fowler—have put down some of the nastiest, most righteous grooves on the planet on their new album "Friendly As A Hand Grenade".



TACKHEAD



TVT does not support the RIAA industry warning label and has proposed this alternative sticker as a response. Join us in defending unfettered free speech for all recording artists for more info call TVT: 212.929.0570.

One of the most unforgettable bands of the 80's returns with one of the best albums of the 90's. "Pillow Lips" features the slow-grooving single "Life's Rich Tapestry," the



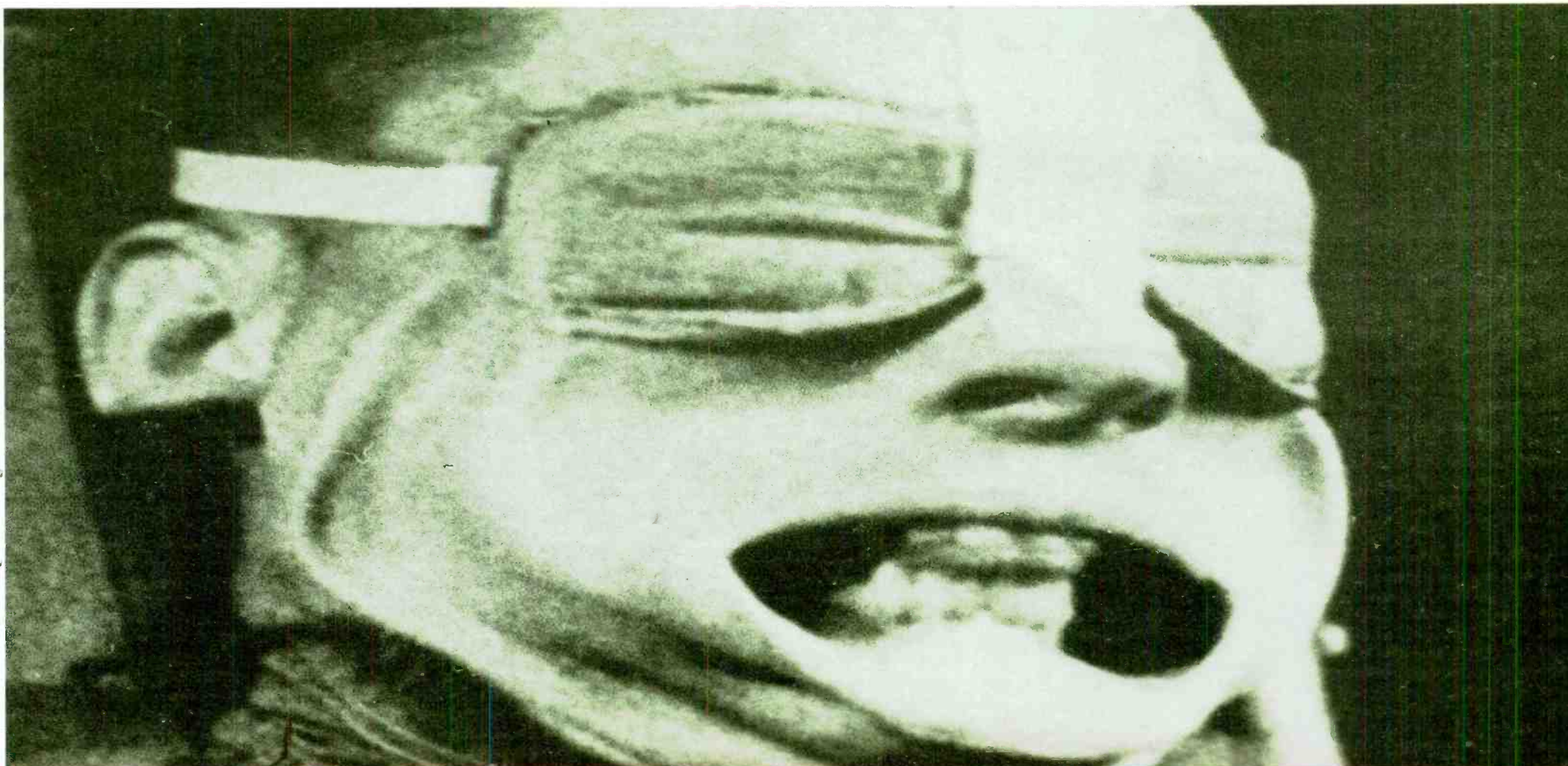
MODERN ENGLISH

hip-hop "Beautiful People" and a special new version of the classic "I Melt With You." North American tour begins July 6.



THE JACK RUBIES

Hook-filled melodies and wicked humor made THE RUBIES' first LP a favorite. Now they follow with "See The Money In My Smile"—a raucous, guitar-driven celebration of young love and the unexpected twist of the knife. Catch these hell-bound rockers live on tour through August.



PLAYING NEW MUSIC DOESN'T HAVE TO BE THIS PAINFUL.



NEW MUSIC.
NO PAINFUL SIDE-EFFECTS.



THREE MERRY WIDOWS

Three Merry Widows—Four musicians from St. Louis: One throaty siren from Texas: They live together in Boston. They play music from somewhere between Camelot, Haight-Ashbury and the Moons of Jupiter. Look for them this fall.

THE CONNELLS

Lush guitars, swirling harmonies and wrap-around melodies...The Connells' unique sound has topped the national alternative charts with their classic "Boylan Heights" and "Fun & Games" albums. In the studio now with producer Hugh Jones — look for the new LP and a national tour this Fall.



WE ARE GOING TO EAT YOU



Sink your teeth into "Everywhen"—delicious music from one of London's tastiest young rock bands. WAGTEY's meaty guitars and Julie Sorrell's transcending vocals will have you clamoring for more.

Get to know PETER KOPPES, a founding member and lead guitarist of THE CHURCH, one on one. "From The Well" is a superb solo



PETER KOPPES

album—intimate, personal and hauntingly beautiful.



THE SAMPLES

The Samples' compelling music ranges from melodic, guitar-driven rock to high-intensity percussive reggae, all enveloping intriguing, socially-conscious lyrics. Look for their debut album in August.

BILLBOARD COVERS TALENT: A YEAR-BY-YEAR REVIEW

Compiled by THOM DUFFY, Talent Editor

The first artists covered in Billboard, after its debut in 1894, were those who painted the advertising posters which gave the magazine its name. One early column was called "Knights Of The Brush."

It was not long, however, before Billboard widened its focus to the entertainment world—fairs, circuses, vaudeville, theater—whose messages were carried on billboards and posters at the turn of the century.

In 1894, the magazine reported on "an attack of violent morality" in Atlanta where local parsons were preaching against burlesque shows. In 1910, the latest output from Irving Berlin, "the infant prodigy in lyric writing," was reported. Months after war broke out in 1914, the magazine duly noted the sale of publishing rights to "It's A Long, Long Way To Tipperary."

The business ventures of performers were of early interest. A 1920 story noted how band leader Arthur Pryor planned to build "a veritable fairyland of pleasure" on a waterfront pier in his hometown of Asbury Park, N.Y. By the 1930s, the theater and vaudeville scene in New York got thorough coverage. "Ethel Merman is endowed with splendid pipes and blessed with plenty pulchritude," a reviewer wrote.

The difficulties performers faced during wartime were again acknowledged in reports of the 1940s, such as a 1943 story on the problems entertainers encountered proving to draft boards they were engaged in "essential industry."

With the end of World War II, the American economy boomed—and with it, live entertainment and the burgeoning recording industry. Year-by-year, Billboard was there.

1945—"Individually, [Woody] Herman's musicians are the best in the swing swirl," says a review of Herman's big band at the Paramount Theater in New York.

1946—"Dinah Shore: Is there anything finer? Polls and record sales answer no."

1947—"Harry James, his trumpet to the fore, with fiddles flooding the background, blows it soulfully and expressively for [new Columbia single] 'Stella By Starlight.'"

1948—"Miami Roundup: Big Names Click. Almost Every Club Boasts Starry Show," says a nightclub report on resort activities of George Jessel, Sophie Tucker, Milton Berle and others.

1949—"Latunester Desi Arnaz was inked to a Decca recording pact this week with the orchestra skedded to wax eight Latin-American tunes within the next several weeks."

1950—"The story of how the Communist Party sought to exploit a typical liberal minded artist and how that artist resolved to resist Communism was dramatically unfolded here by Josh White, popular Negro folk singer."

1951—"Mitch Miller, Columbia Records pop A&R chief, left by plane for the Coast Friday to supervise Frankie Laine's first recording for the label."

1952—"This rhythm opus jumps from start to finish," says a review of "Caldonia" by Chuck Willis.

1953—"Julius LaRosa played to about 8,000 persons in his two-night appearance at the Hampton Beach [Va.] Casino here, [called] the hottest male singer since Rudy Vallee."

1954—"A potent new character who can sock over a tune for either the country or R&B markets," says a review of Elvis Presley's first single, "Blue Moon Of Kentucky."

1955—"One of the more interesting talent developments of the last year has been the emergence of the Negro as a pop artist in the disk field. The trend is allied to the great expansion of rhythm & blues and [its] influence on

the pop music business."

1956—James Brown and the Famous Flames "let off plenty of steam" with "a dynamic, religious fervor [that] runs through the pleading solo here," says a review of Brown's first single, "Please, Please, Please."

1957—Billboard bestows a "Spotlight Review" on "That'll Be The Day," the debut disk from the Crickets.

1958—After the Teddy Bears crack the chart with "To Know Him Is To Love Him," a feature on the group reports that their 18-year-old composer/arranger, Phil Spector, "is studying to be a court reporter."

1959—"The rock & roll package-show busi-



ness is picking up," says a story on the GAC Winter Show tour, featuring Bo Diddley, Clyde McPhatter, the Coasters, Lloyd Price, and Little Anthony and the Imperials.

1960—A news story in May reports that a young Detroit songwriter and producer named Berry Gordy, with a string of hits to his credit, is starting his own record company.

1961—"The African saga 'Wimmonny' is accorded an exciting new vocal treatment by the group," says a review of "A Lion Sleeps Tonight" by the Tokens. "A powerful side by the kids."

1962—"The folk trio, Peter, Paul & Mary, now appearing at the Blue Angel in New York, was signed to a [Warner Bros.] term contract." An album release will "coincide with their opening next month at the hungry j in San Francisco."

1963—"Meet The Beatles!" trumpets a double page ad. "Britain's Beatlemania has spread to America. Over 3,000,000 discs already sold in England alone. So be prepared. Call your Capitol sales rep today."

1964—"London Records is preparing a giant promotion on behalf of the Rolling Stones, [the] hot British group which has scored so strongly in Britain with its smash single "Not Fade Away."

1965—A review of "Eve Of Destruction" by Barry McGuire notes the singer is a former member of the New Christy Minstrels. "The controversial message lyric aimed at teen-aged thinking leaves a lot to be desired."

1966—"A Detroit rouser with exceptional instrumental backing should quickly [reach] the No. 1 slot," predicts a review of "You Can't Hurry Love" by the Supremes.

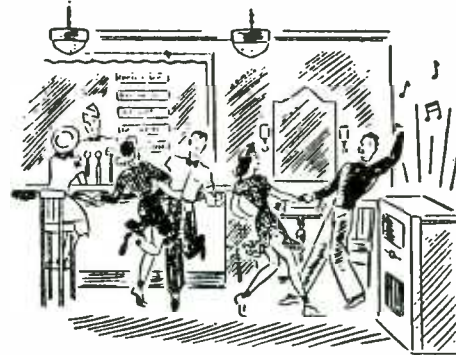
1967—"The Jefferson Airplane landed in Canada recently with the Grateful Dead aboard and proved a big success for their hippie and pseudo-hippie fans at free 'We Love You' concerts."

1968—"Despite being highly touted, Traffic,

playing their first U.S. date of their current tour at the Fillmore East, only managed to half fill the hall."

1969—"About 400,000 rock fans gave peace a chance Aug. 15-18 and it worked. Woodstock was a celebration of joy which wiped out, at least temporarily, the persistent feelings of meaninglessness that permeate our culture."

1970—"Elton John's 'Southern Comfort' style of project works perfectly," says a reviewer at John's U.S. debut at the Troubadour in Los Angeles. "The Uni artist sets himself an emotional level and remains there during his hour act."



1976—At the Forum in Los Angeles, Chicago "comes off as nice guys who happen to make a living playing music. [They are] smooth without being slick, professional in the best sense of the word."

1977—A reviewer of Rod Stewart's tour says his show is "a mixture of rock and camp that pointed out what is the best and worst in pop music today."

1978—"The new Paul McCartney and Wings LP looks like the strongest contender to knock the Bee Gees 'Saturday Night Fever' out of the No. 1 spot. Since Jan. 1, Rod Stewart, Billy Joel and Eric Clapton have a all tried and failed."

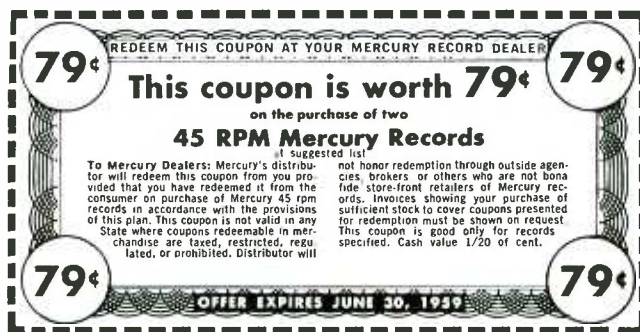
1979—"David

Byrne of the Talking Heads holds a chocolate LP given him by Sire Records for 'the semi-sweet taste of success of the LP "More Songs About Buildings And Food" says a photo caption.

1980—"Lennon's Death Galvanizes Trade: Millions Are Mourning Ex-Beatle," say headlines on stories the shooting of the former Beatle. "Orders For Disks Given Top Priority."

1981—"Meet the hottest rock'n'roll band in America," shouts a double-page ad for REO Speedwagon's multi-platinum album "Hi Infidelity."

1982—"Doobie Bros. Split; Solo Careers



TIME MARCHER ON! In center is a Regina Orchestral jukebox that supplied music for square dances "back in the good old days." Made in 1920, it was about 25 years ago and now owned by National Phonograph Company. (Shown at Johnson, president of National Phonograph Co. of records, then a White Sales Manager, Bob Roberts donates his nickel for a tune.

1971—"Composer John Denver has finally come into his own with a superb hit single and album," says a review of a Denver performance at the Bitter End in New York. "An over-all entertainer well-equipped for the new soft sell of club performers."

1972—"The North American tour of the Rolling Stones will have a price ceiling of \$6.50 on all tickets and will encompass several innovations in booking, consumer protection, security and staging. Opening acts will be Stevie Wonder and Martha Reeves."

1973—"Roberta Flack's new album 'Killing Me Softly,' has achieved the biggest advance order in the history of Atlantic Records."

1974—"Jazz Musicians Fusing Rock Into Music For Wider Appeal," says the headline of a story on acts such as Blood, Sweat & Tears and Chicago "building a bridge to popville by taking from jazz and flowering it with coats of rock excitement."

1975—"Members of the Grateful Dead rock group are adding a new dimension to their records and live appearances, through extensive use of computerized, synthesizer sounds."

Blamed," is the headline on a story noting the group's evolution from "a hard rock sound to a mainstream pop base."

1983—"Corporate sponsorship of major tours isn't automatic yet but it's becoming more commonplace. Latest tour tie-ins include Canada Dry and Hall & Oates, Camel cigarettes and Eric Clapton and Triumph and Converse sneakers."

1984—"Michael Jackson's single 'Thriller' leaps to No. 7 in its second week on the charts, becoming the seventh Top 10 hit from the album of the same name."

1985—"Tina Turner is competition for everyone," says a story on Turner's Grammy nominations in the pop, rock and R&B categories.

1986—"Russian rock acts are seeking official backing to stage concerts at several sites in Moscow to benefit victims of the Chernobyl nu-

(Continued on page W-45)

WHERE THE MUSIC COMES FROM ... AND IS GOING

By **BRYAN HUTTENHOWER**, Director of A&R,
& **ALONZO BROWN**, Manager of A&R, A&M RECORDS



The Innocence Mission

Music doesn't come from boardrooms and meetings, it comes from bedrooms and garages and home studios, from the hearts and minds of the young at heart everywhere.

Great music doesn't come from a single perspective, it comes from creative people taking chances and believing in themselves. In recent months, A&M has participated in artist development success stories from *Seduction to del Amitri*, from *Innocence Mission to Giant*.

Here are perspectives of Bryan Huttenhower and Alonzo Brown, two street-level A&R executives for A&M Records. Bryan works out of Los Angeles, Alonzo out of New York.

Q: How do you look for bands?

Bryan: The most exciting things I've ever heard are apart from the crowd. They don't come out of showcases or rehearsal rooms. They come from people who aren't trying to recreate anything. It comes from tapes, from managers, friends, people just seeing your name on the back of album covers and sending tapes.

Alonzo: It comes out of a lifestyle rather than what is on the radio. It's black pop life—it's the united colors of Benetton, it's Spike Lee, it's De



del Amitri

La Soul and Living Colour. It's that it's so good black that it transcends to a lot of other people. Teenagers used to wear gold chains and high-top sneakers. Now you see color, flavor, if you would. I'm not necessarily looking for an "R&B singer," I'm looking for a person from the street who can sing R&B.

Q: You're executives at a major record label, but you're talking about the streets. How do you personally connect—how does the street mesh with you and how do you get to the street?

Alonzo: There's this club way up in the Bronx called The Castle, and they have a coat check room and they have a gun check room. You check your coat, and you check your gun, and the guy is playing off-the-wall music, and it's that music that's influencing kids. I think the breakthrough producer or musician is the per-



Bryan Huttenhower and Alonzo Brown

son that's experimental enough to try something totally off-the-wall and hope it hits. That's the guy I wanna go with. You find these people at places like The Castle.

Bryan: I try to be a part of the street as much as possible. It's important to always take phone calls from kids out there that are shoving tapes in your face. You have to come home from a club at 2 a.m. smelling like cigarettes and alcohol. I don't think I could ever put on a suit and a tie and just take calls from big heavy-weight managers; that doesn't interest me. I find those bands before those managers find them.

Q: Who are the superstars of the next generation, and where are they going to come from?

Alonzo: Superstars are still going to come from the streets. I think the street will be the key to the success of R&B acts as well as rap acts. Street music was spawned out of the fact that kids could not afford guitars, they could not afford a drum set. Bands are obsolete in the city because a kid can go out and spend \$300 on a drum machine and another \$200 on a keyboard and make a record in his house. These kids are in a basement in Queens; these kids are in their mother's house in Louisiana; that's where the superstars are.

Q: Why is there a trend toward street music after 20 years of corporations and attorneys and managers? Why in 1990 are we seeing a return to the street and kids, and clubs, and independent records?

Alonzo: One of things kids pick up on really quickly is what is real and what is fake. Street music relates directly to the fears and problems kids are experiencing. It's relating to teenage pregnancy, it's relating to drug abuse. Then you think about so-called R&B music and you realize it's not relating to anything. Kids are tired of that. Rap music, on the other hand, is television to teenagers. It points out what is going on in the world. It's like a white man turning on CNN.

Bryan: I think kids are tired of turning on MTV and seeing Bon Jovi, and seeing all this pat, hype, slick stuff. They're just sick of it—it's similar to what happen in England in '77, when

the whole punk thing started. It's time for something else, something a little more real, more down to earth, less hairspray ... something that's a little closer to who the audience is.

Q: What do you do for a living?

Bryan: Find and acquire talent. Develop and



Giant

work with bands at a very young stage in their career, and help bring together the right elements for them to succeed ... embellish what they're about. Have fun.

Q: Tell us about a project you've worked with on A&M.

Bryan: Soundgarden came to us by way of Faith Henschel at KCMU Seattle (now at Capitol) who sent in a tape completely unsolicited. It was an amazing tape of all these Seattle bands, and Soundgarden was the one that stood out. They were coming from left field with what they were doing, and we just flipped. They felt it was necessary to their development to do independent records before they signed to a major label, so we allowed them to do that while trying to sign them. Everything they did on their own was key to where they are right now, and where they're going to be. They marketed themselves, they call the shots, they developed what we now need to take to another level.

Alonzo: I want to talk about Intelligent Hoodlum. I was at Marley Marl's house, who is one of the best hip-hop producers. There was this tough-looking kid there, and Marley said, "Before you leave, I just want you to hear this kid's

stuff," so I sat down and listened to the first track, it was called "Game Type." It's the story of this guy who likes this girl, and then she sees somebody else. He says, "I was gonna pull out my gun," but then he changes his mind. And I said, what name are you gonna go by, and he said Intelligent Hoodlum, and I said, "oh, first he's a hoodlum, and then he's intelligent, and his story just played out his entire concept." So, he already had his thing down, and I was really impressed, and encouraged him to write some more songs. He's a great writer, and he just kept coming back with titles like "Arrest The President," "Black And Proud." I was really hyped about it.

Bryan: It's really important when you find bands who have a vision that encompasses everything from their music to their look to their marketing and merchandising—those are the bands that are going to succeed. You're not trying to make something around them, it's there.

Q: What about someone you've just signed and will be working with in the future?

Bryan: Bloc is a band that I had seen in club three years ago and watched develop. I would go to their shows and there was no manager so I'd pay to get in. They're not a mainstream band by any means. They're made up of a female singer and four great musicians and go from the Talking Heads' "Remain In Light" guitar jam things to Little Feat grooves. They're going to be incredibly respected within the musician community in the same way Steely Dan was.

Alonzo: I want to talk about this group I'm signing out of Texas, which doesn't have a name. Their lyrical content speaks of things that are going on throughout black life. They're three brothers, 24, 25, 26, and they have a whole band. They play live, and they have a 16-track studio in their house. There's also a band called RIF which is gonna be rap. It's a combination of doo-wop and hip-hop, and it's a whole concept. It's a throwback to the era when young blacks were singing on a corner, going to school, just discovering what it's all about. It's really cool.

Q: Any comments on radio?

Bryan: When I sign a band, I don't think about radio. I'm not signing the band to have hit songs and get on Pirate Radio—that's not what gets me excited in a club.

Q: Are the bands that you sign and nurture acts that are going to sell 300,000 records



Intelligent Hoodlum

and pave the way for the next guy that comes along to sell 3 million, or are your bands going to sell 3 million records?

Bryan: I'm looking for my bands to sell millions, and I think you can do that without losing your credibility. You could name bands, whether it's Metallica or R.E.M., that do that. It may not go to happen on the first record, but that's OK. I'd rather have an artist build than do it overnight and have to come back on their next record, because more often than not, those records are disappointments. I'm more
(Continued on page W-45)

ENTERING A NEW STAGE OF GROWTH

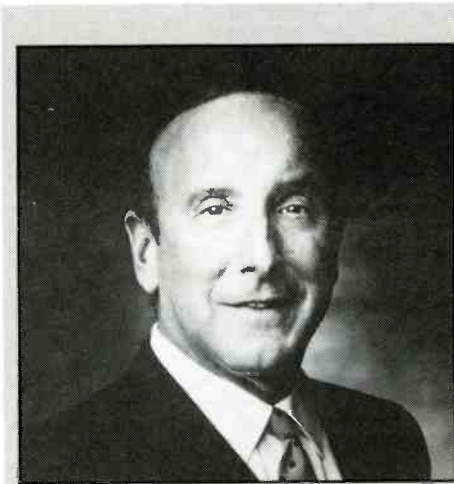
By CLIVE DAVIS, President, ARISTA RECORDS



Babylon A.D.

The tone and "fever-pitch" that is Arista Records' yesterday, today and tomorrow is set by the label's undying true love for the very life-line of the recording industry itself: The Music. The powerful catalyst of its intensity is a focused collection of people who consistently dedicate themselves to going that extra yard, a frame of mind that will never be more essential for our industry than in the coming decade.

The results of this dedication can be measured in sheer numbers, for in our first 15 years, Arista has amassed some 150 gold, platinum, or multi-platinum albums, with a success ratio and track record that is unique within the business. Throwing something against the wall "to see if it sticks" has never been part of the Arista way. Beyond the numbers, Arista's success and passion can be measured by the



combined with a tradition of strong commitment and genuine personal touch, that continues to make Arista the alternative for the fledgling artist or the established artist. This ideology, which has remained intact to this day, has led to a long list of "true originals." A poet and a "rebel," Patti Smith was one of the first. Yet while she, like so many Arista artists, falls into the category of those individuals who stick to their guns, Patti was also able to reach "music's accepted realm," or mainstream if you will. Whether one thinks of her 1978 "Easter" album and a song called "Because The Night" or her recent acclaimed "Dream Of Life" collection and a song called "People Have The Power," Patti Smith will always be synonymous with making important, precedent-setting music.

Along with Smith, Arista has rocked in many different directions from idiosyncratic, intelligent and cerebral to just plain exciting. From Lou Reed, Graham Parker, the Outlaws, the Allman Brothers, the Kinks, Al Stewart and the Alan Parsons Project to the Jeff Healey Band, Eurythmics, Anderson, Bruford, Wakeman, & Howe, the Church, and the Grateful Dead, Arista's rock has made an indelible mark, creatively and successfully. The Grateful Dead not only represent the rock arena, but also exemplify Arista's ability to take an established artist to new, higher plateaus of success.

Aretha Franklin, Dionne Warwick, Carly Simon, Daryl Hall & John Oates, Eurythmics, and shortly Jeffrey Osborne and Jennifer Holliday, are examples of Arista's continuing star-making machinery. Of course, Arista's most powerful inroads have been in the pop and R&B avenues with artists like Manilow, Manchester, Eric Carmen, Air Supply, Ray Parker Jr., Angela Bofill, and Billy Ocean. They set the stage for many of our company's and industry's biggest stars of today, led by the history-making success of Whitney Houston. Currently in the studio finishing up her much-anticipated third album, Whitney's first two releases have sold a phenomenal 30 million copies worldwide. With her first No. 1 smash hit, "Saving All My Love For You," Whitney would begin an all-time industry-setting string of seven consecutive No. 1 singles. It's her remarkable feats that have set the stage for such platinum and multi-platinum Arista artists as Exposé, Taylor Dayne, Kenny G, Milli Vanilli, and Lisa Stansfield.

With his own blend of pop, soul, and jazz, Kenny G's inimitable saxophone stylings and textures have made him the No. 1 instrumental artist of the decade. His "Duotones," "Silhouette" and "Kenny G Live" albums have collectively sold 7 million copies. Recent Grammy winners in the "Best New Artist" category, Milli Vanilli have become an incredible story all their own. "Girl You Know It's True," the duo's debut album, is now heading toward the 7 million

mark in sales.

As the '90s begin, the future of Arista Records is well underway and in the hands of a diverse and talented group of new stars whose impact is already being felt by everyone. Young British white-soul sensation Lisa Stansfield leads the way. From all indications, Lisa, whose debut album "Affection" is already platinum, has only tipped the iceberg with a dynamic voice that has excited the globe and will continue to do so throughout the decade and beyond. There's really no telling what this gifted performer can do. Alan Jackson, the first signing to our new Nashville division, has given us credibility from the start. He possesses a sincerity that harkens back to traditional country, yet with a freshness that makes an everlasting impact. The title track of his near gold "Here In The Real World" debut album recently hit the No. 1 spot on the country chart. In Babylon A.D., Arista reaffirms its commitment to rock. The early success of these Bay Area rockers is living proof that the hard rock genre will take its place alongside the success the label is having with the innovative rock of the Church and the Jeff Healey Band. The doors are now open for our newer bands like thrash metal/southern rockers Every Mother's Nightmare. The vocal brilliance Kris McKay displays on her "What Love Endures" debut album is evidence of a truly special talent. Kris, along with fellow newcomer Michelle Malone, are analogous to the originality of a Patti Smith. Urban Dance Squad have just begun to stun. Hailing from the Netherlands, Urban Dance Squad's mix of metal, rap, soul, and funk is something we've never heard before. Their sound defies categorizing, and it's likely to set a new tone for the '90s.

In addition to the Stansfields, Jacksons, Babylons, McKays, and Urban Dance Squads, Arista's sound travels in many different directions, Nashville being one of them. Atlanta is another one, with the historic agreement we've made with superstar talents Antonio "L.A." Reid and Kenny "Babyface" Edmonds. LaFace Records will help thrust Arista R&B into the limelight in the '90s. But, whatever the style of direction might be, Arista's single most important criterion will remain unchanged: To keep our ears open and our ears fresh.

As far as the industry is concerned, the business of music has the potential to enter a most explosive period. With that comes new equations to solve, new questions to be answered. There are issues and concerns we need to really leave alone and there are other circumstances that require our close examination.

The music community must continue its involvement in important causes. When it's mattered, musicians have been there. To fight famine in Africa, to protest against political oppression, to help our planet, to care for the

homeless, to help American farmers, to shut down a war. Right now, there's no crusade that needs that type of involvement and attention more than the battle against AIDS. We were proud to do our part, raising money and consciousness, with our recent "That's What Friends Are For" 15th anniversary concert and telecast. As individuals and as an industry, we have a lot more to do in this area in the coming decade.

In terms of the music itself, the '90s will see sounds come to our shores in increasingly interesting forms and from increasingly interesting places. The term "global music" will be a very accurate description of the '90s. Non-English speaking Third World music will make a strong impact on the American market.

In the new decade, home video will truly be recognized and perceived by the public as the

Kris McKay



"third configuration" along with the cassette and CD. Laserdiscs with their laser graphics capability will take the third configuration to its highest level of sales. There are some legitimate concerns, though, with such an occurrence. With proliferation of video comes the danger of accelerating an existing problem that involves the increasingly prohibitive costs of touring present on the record company side and the consumer side. More and more, fans can opt to buy a video package of their favorite band and watch it in the comfort of their own home, instead of going to a local venue to see that band.

Another problem that we need to keep our eyes on is one that has been with us for some time. As long as technology is around to change and improve the quality of home-taping (i.e. DAT), we as an industry have to be concerned. The artists, the songwriters... all of us work very hard. Copyright protection is something that needs to be of the highest concern. Although we're heading in the right direction, the age of DAT warrants our re-evaluation once again. It is vital that the musicians, songwriters, labels, and hardware manufacturers continue to cooperate on negotiating royalties and ownership.

Regarding the sticking of albums, it is necessary to take a wait-and-see attitude with the hope that the industry will be diligent about policing itself—no easy task, but, does anybody want to find out what the ramifications could be if some of us don't follow the recently agreed upon sticking format? Of course, there's a much bigger issue tied into it all. We should all feel a certain fright by the many and varied challenges to the First Amendment. We need to take note of how carefully all walks of the entertainment industry are being scrutinized. It's not only music that's being examined, but books, films, photo exhibitions, and on and on.

As a new decade begins, none of us know what it will actually sound like. That will always be the beauty of this industry. Arista will continue to challenge itself toward reaching bigger goals in the new decade and finding those rare artists who will represent a new decade.



Urban Dance Squad

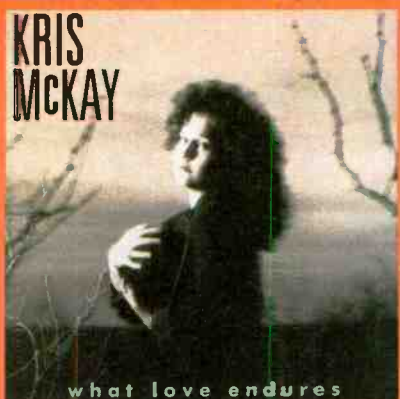
enormous diversity of artists who have entered through the glass double doors at 6 West 57th St. in midtown Manhattan. From the very beginning, through the '80s, and now more than ever, Arista has been and will always be home to an incredibly wide range of unique styles that span the spectrum of music.

In the beginning, it was all so uncomplicated. In 1975, Arista's roster was represented by three artists: a Brooklyn-born singer, composer and pianist who spent his time writing jingles when he wasn't busy studying at the Julliard College of Music; a Bronx girl who studied music with Paul Simon and sang backup with Bette Midler; and, a young pop rock group from Scotland. With the immediate and major successes of Barry Manilow, Melissa Manchester and the Bay City Rollers, Arista stood up straight on its feet at an early age, and was recognized as the sixth leading record company in the States after just one year of operation. The company quickly became the viable alternative to the large conglomerate labels. As we enter the '90s and a new stage of growth, it is Arista's continuous search for that uniquely talented artist,

ARISTA™

KRIS MCKAY

"Not since Bonnie Raitt and Linda Ronstadt first started to record has a new female interpreter released such an impressive LP."
-EAST COAST ROCKER

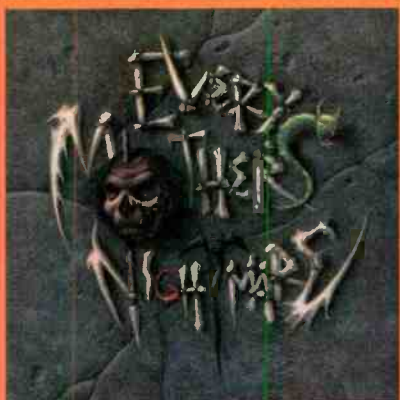


WHAT LOVE ENDURES, her critically acclaimed debut album includes the lead track "The Bigger The Love." Video and special features now on VH-1.

Produced by Barry Beckett for Beckett Productions

EVERY MOTHER'S NIGHTMARE

"A solid debut. They'll be making some big noise in the months to come. They've got the songs and the balls to back the whole package up."
-KRRK Rating
KERRANG!



"A tasty slice of Southern Fried Metal"
-BILLBOARD

Their debut includes the hot metal track "Walls Come Down."

Produced by R. El Ball

URBAN DANCE SQUAD

"Are you ready for something? Their record could be as easily filed in the pop and hard rock bins. There's a lot going on in the music."
-ALBUM NETWORK

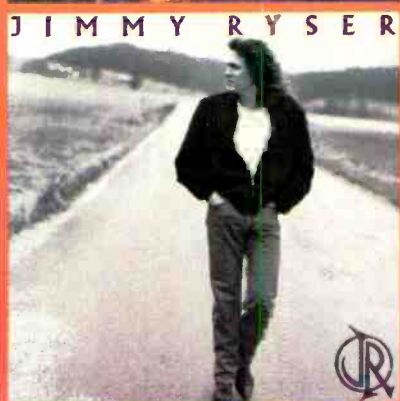


MENTAL FLOSS FOR THE GLOBE, the debut album from the most talked about new band. Includes the lead track "No Kid." Do not be fooled by their name.

JIMMY RYSER

The debut of a genuine talent. His self-titled debut album features the first single "Same Old Look," exploding out of the box at both Pop and AOR.

Tracks Produced by David Kershenbaum, Jim Vallance, David Leonard



ARISTA
THE COMMITMENT
GROWS INTO THE '90S.

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**FOUR STORIES BUILDING
ON A
STRONG
FOUNDATION**

BUILDING FOR THE FUTURE

By DEREK SCHULMAN, President, ATCO RECORDS



Underneath What

In principle, the task was quite simple: Take Atco Records into the '90s and re-establish the company's identity as a major force with which to be reckoned in the music industry.

Reactivating a label best known for its classic music can be quite an undertaking. We started off with an existing roster of AC/DC, Sweet Sensation, YES, Bad Company, and J.J. Fad. The next step was to discover new talent to complement this.

1989 was basically a year of laying the foundations. Yet, by early 1990, we had seen our first top 10 across the board with Michel'le's "No More Lies"; Enuff Z'Nuff's album topping the 250,000 mark with support from album rock and top 40 radio, as well as MTV; Sweet Sensation racing up the charts with the title track from their second album "Love Child"; Boston-based signing (and "critic's choice") the Raindogs laying a solid base on radio and on the road with their debut set "Lost Souls"; and, last but not least, the North American success of Jive Bunny—a gold album, a single approaching platinum, and a Canadian Juno



Sweet Sensation

award speak for themselves.

Coming up, we'll see Atco releases from Sweden's premier rock outfit Electric Boys; Bad Company's label debut; and 21 year-old Tricia Leigh Fisher's entry into the pop/dance market. Very much anticipated will be AC/DC's return to Atco with their first record in three years.

During the past year or so, the industry has seen a lot of labels undergoing some kind of reactivation or rejuvenation, either with new logos, new executives or both. New labels provide homes for new talent, but artist development is very much the key to success.

From day one, the intention was to establish Atco as the premier artist development label. Although the term is often abused and overused, artist development really is the key to success. That is how the classic la-



bels have developed—because they believed in a roster of acts that maybe didn't happen overnight, but they were great and did happen in time.

From the outset, the philosophy behind launching the "new" Atco was to create, in essence, a "small, big label," and that's something we're very much intent upon adhering to. If a first track doesn't get off the ground or an act's first record doesn't, with a longterm belief in that act, we'll stick in there and break it. Naturally, we all hope for blockbusters.

Selectivity in signing with a plan from A to Z is our goal in further developing the roster. The proper way to do it is with a plan four months to a year prior to releasing the record and to then be looking ahead three or four years to the next level. When you release 12 to 15 records a month and have a limited amount of people to work with, no matter how good they are, talent will get lost.

A release on Atco should signal something to look out for to the public and the industry. From our point of view, although we've developed a healthy roster these past 15 months, there's a kind of unwritten law that we won't sign acts without a true belief in them. That basically goes back to the idea of creating a "small, big label."

The idea of having a lot of records and juggling a lot of priorities is frightening. Equally scary is the idea of believing in an act and having it slip through the cracks because you don't have enough time and attention to focus on it. The fact is that you can have a small roster, not sling a lot of records out there and still be very profitable.

Looking at the overall "new talent" picture five months into the '90s, people are obviously keen to assess what the next big musical trends will be for the decade.

Many labels and executives doubtless have their individual opinions. As always, social developments will dictate changes in fashion/lifestyle be they retro or new. But while we're all keen to remain on the "cutting edge" as far as musical trends are concerned, some things will never change—kids will always want to rock and kids will always want to dance. But, much more importantly, great songs will always come through.

We've been living in an age where ra-

dio has been all too quick to categorize and pigeon-hole musical formats. Thankfully, there seems to be a blurring of those formative lines. A black act can now rock and a white act can hit the dance and R&B markets. That can only be good for the future of this business.

These past few years have seen encouraging changes with more musically-oriented executives assuming leadership roles at

Beyond record companies, we're also seeing seeing executives throughout the entertainment world who grew up in the '60s and '70s, when music was more a lifestyle than a business. They're at an age now where they control a lot of the media. They grew up listening to music, they're still into it, and so, hopefully, all of our work isn't falling on unsympathetic ears.

many labels. One can only hope that this will have beneficial effects on the growth and development of new talent simply because there is more sympathetic knowledge of what it takes to make and break acts in the long term.

The record business was started by idealistic young people who wanted to make music. It was fun, it was part of their lifestyle. Sadly, it went through a real stale period from the mid-'70s through the mid-'80s.

Enuff Z'Nuff



Raindogs

The accountants and attorneys looked at it and thought, "Hey, we can make a hell of a lot of money here." They knew a lot more about the business part. But the musicians grew up and found out how to make their knowledge work for them on a business level, too.

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But again, it is up to us to deliver that mu-



Gregory Gray

sic for tomorrow. Making a quick buck from a hit is all well and good, but that's short-term thinking. The real nuts and bolts of this business is building artists for the future. Done properly, the results are much more rewarding.

THE CHALLENGE OF THE '90s

By AHMET M. ERTEGUN, CEO, &
DOUG MORRIS, President, ATLANTIC RECORDS



The Family Stand

The evolution of music falls along a continuum. Change in music from one month to the next, or even from one year to the next, is imperceptible. Nevertheless, if you compare the musical culture of 1990 with that of 1980, you see definite shifts in style and content. Therefore, it is relatively safe to say that the music we will be listening to in the year 2000 will be significantly different from, yet an extension of, the music of 1990.

In any era, art in general, and music in particular, is a reflection of the society that produces it. Contemporary art is, initially, a response (positive or negative) to something in the culture surrounding it. As the saying goes, life does not imitate art; art imitates life. Composers write about the world around them; performers play not in a vacuum, but in that world as well. Their music, in turn, changes tastes, and can serve as the vanguard of an entire culture.

Much of the current controversy surrounding lyrical content fails to acknowledge that artists are inspired in their work by what they see and hear around them. While some would-be censors may feel that an artist's words push the boundaries of acceptable behavior, it is our responsibility to unflinchingly protect the musician's right of free speech. The performer's role in society has often been to challenge convention and work at culture's cutting edge. In the '90s, we must fervently challenge any threat to full artistic expression.

To predict what musical changes are in store for us in the next decade would be the height of arrogance, not to mention futility. It would mean, in fact, that we could predict changes in the society at large. And if we had the ability to foresee where and when the next musical visionary will arise, to know which new artists of 1990 will assuredly be the superstars of 1995, we certainly wouldn't divulge it now.

That said, it is equally important to note that it is the challenge of every record producer to seek out those artists who embody an indefinable uniqueness which creates great music. There are artists who have absorbed something from the world and people around them, tapped into their own creative spirit, and emerged with groundbreaking music. It is those artists who we must learn to recognize, and once recognized, cultivate and nurture so that they can realize not only their own potential, but inspire other artists as well. Only in this way will our musical life remain vital.

What is most encouraging about contemporary music in 1990 is that the concept of *mainstream* has become completely out-



Ahmet M. Ertegun and Doug Morris

moded. Rather, there are many musical streams flowing from an extraordinary range of artists. When we at Atlantic look at our artists who have emerged and are about to emerge in the new decade, the depth and breadth of talent is startling. More than any single era in modern history, musical achievement and popularity is not restricted by age, by geography, by culture, by



Baton Rouge

style. Our challenge in the coming decade is to continue to explore ways to reach an increasingly diverse population of listeners. If we believe in an artist, we must believe there is an audience for that artist. And it is *our* responsibility to find that audience.

Clearly, another factor which strongly effects change in music is technology. We do not need to detail the important influence which computerization has had on musical instruments as well as studio equipment. Not to mention the advent of compact disks and other media of musical distribution. However, Marshall McLuhan notwithstanding, in the latter case, the medium is *not* the message—the message is in the music itself.

In the '90s, all of us in the business of music must be very careful not to let a preoccupation with technology overshadow our primary purpose: to foster a connection between artist and listener. That is the essential bond upon which the success of all our



strategies and all our technologies depends. It is about an artist, a sound, a song, and an indefinable resonance in the heart and mind of a consumer.

For over four decades, Atlantic has been identified with its roster first and foremost. We believe that many of our artists are in the musical vanguard of the next decade. But to single out just a few performers to watch in the next few years would be unjust and presumptuous.

In 1989, we saw debut Atlantic albums by a wide range of artists achieve notable recognition, among them: Skid Row, Winger, Alannah Myles, White Lion, Escape Club, the D.O.C., Badlands, Adrian Belew, Chuckii Booker, Jason Donovan, Eleventh Dream Day, Foster McElroy, Kon Kan, Kwame, Moev, Mr. Big, 1927, Skyy, the Subdudes, Ten City, Troop, and many more. Our jazz roster introduced such talents as Victor Bailey, Kenny Garrett, Bobby Lyle, and James Morrison. And our new country music division got off to a great start.

The depth and breadth of the Atlantic of the '90s is reflected in a list of those who have released their debut albums for us just since the beginning of this year. *Our* challenge is to strive to find the audience for each and every one of them: Bob Baldwin, Baton Rouge, the Beloved, Colours, the Creeps, Electric Angels, En Vogue, Everything But The Girl, Girls Next Door, Hurricane Alice, Hunters & Collectors, the Joneses, K-Solo, Doug Lazy, Linear, Lostboys, Art Madison, Miss B Haven, Psychefunkapus,



The Beloved

Alisa Randolph, Rodney O.-Joe Cooley, Schnell Fenster, Sleeze Beez, Sons of Angels, St. Paul, Johnny Van Zant, Venice, Vicious Rumors, and Bob Wiseman. And in upcoming months, the range of new Atlantic artists making their debut marks what we humbly feel to be the strongest lineup of new talent in our history.

We would like to take this opportunity to thank the entire Atlantic team for their phenomenal efforts in making 1989 our best year ever, and for already setting us on the course toward surpassing that performance in 1990 and in the years to come. Atlantic has always been a company staffed at every level by music people first and foremost. And the challenges which face us in the decade ahead can only be met by keeping the music first and foremost.

En Vogue



What is most encouraging about contemporary music in 1990 is that the concept of mainstream has become completely outmoded. Rather, there are many musical streams flowing from an extraordinary range of artists ... More than any single era in modern history, musical achievement and popularity is not restricted by age, by geography, by culture, by style. Our challenge is the coming decade is to continue to explore ways to reach an increasingly diverse population of listeners. If we believe in an artist, we must believe there is an audience for that artist. And it is our responsibility to find that audience.

Becoming the head of a record company with the heritage of Capitol is almost more than I could have dreamed of. From the time I was 14, I knew that I wanted to be in the music business. I remember the excitement and joy I felt growing up anticipating the new releases—calling Lou Lewin's Record Paradise and Music Hall in L.A. because I'd read about a new group or heard something I loved on the British top 10 radio program. I still go to record stores whenever I travel. I can hardly wait to get the shrink-wrap off new records to listen to them. I sometimes go to a dozen concerts a month; I am constantly "turning people on" to new music. Music gives me energy, it drives me. It's what I love! I don't create arbitrary borders about music either. I enjoy it all, not just Capitol's. We're all a part of a music community and we all prosper and grow in many ways when

Tracie Spencer



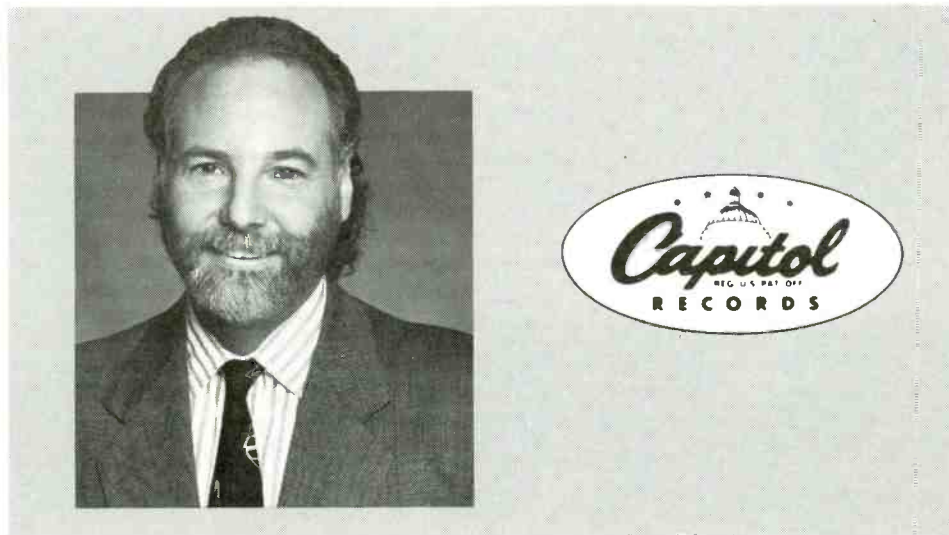
any deserving artist makes it.

Almost 50 years ago, Johnny Mercer, Glen Wallichs, and Buddy DeSylva founded Capitol Records. It was 1942 and the U.S. was in the midst of World War II. Drawing on the overwhelming patriotic spirit of the time, the new label was named Capitol Records, proudly displaying the image of our nation's domed icon on each record. In signing talent, Capitol was faced in its early days with a problem: Most "big name" performers were under contract to pre-existing labels. Therefore, Capitol put an emphasis on artist development, discovering and evolving a new generation of stars which included Ella Mae Morse, Nat King Cole, Stan Kenton, Peggy Lee, Jo Stafford, and Margaret Whiting. It is this legacy which we continue to focus on at Capitol. Artist development is unquestionably the moving force of our current strategy.

Of course, mass communication was coming of age, with the radio serving as a major source of information and entertainment. Music, via the radio, was becoming a more accessible and important part of people's lives. Recognizing the importance of this medium, Capitol opened a new era in record promotion by becoming the first to give DJs complimentary copies of their product.

After the war, Capitol experienced huge success with Frank Sinatra (whose time with our label is often described as his "golden years"), Nat Cole, Les Paul and Mary Ford, Dean Martin, Stan Freberg, and Tennessee Ernie Ford. By the mid-'50s, the growing numbers of young people were looking for their own kind of music and along came rock'n'roll. Capitol helped the "revolution" with records by Gene Vincent (including "Be Bop A Lula") and Esquerita.

By the '60s, the influence of the younger generation was becoming more obvious. The true impact of the post-war teenagers hit America with incredible force with the introduction of the Beach Boys and the phenomenon of the British Invasion led by the Beatles. It was evident to the world something was going on here—the kids didn't want more of what their parents were listening to; they wanted their



THE PROMISE OF THE '90s

By HALE MILGRIM, President, CAPITOL RECORDS

own form of expression. As the '60s progressed, rock music moved through its adolescence and matured. There was an "anything goes" attitude with the music—new sounds, new directions, constant exploration. The world was becoming more complex: The Vietnam War was raging and drug use was becoming more popular. Lyrically, songs were dealing more with issues and problems—protest songs were the theme of the day. I was working in the Discount Records store in Berkeley at the time—and, believe me, I felt something weird and wonderful going on!

By the early '70s the music industry was booming. Capitol was enjoying great success with records by each of the former Beatles, the Band, Pink Floyd (who released their history-making "Dark Side Of The Moon"), and Steve Miller. However, by the end of the decade, our industry was in a slump and the motto "disco sucks" was on everyone's lips.

With the '80s, technology was a major factor in leading our industry to record growth. The popularization of the Walkman and boom boxes, as well as MTV/VH-1/BET, and various video outlets assured that music was everywhere—permeating almost every aspect of our lives. Compact disks gave a further boost to the industry by attracting baby-boomers back into record stores to replace classic records.

By the late '80s, the complexities of modern society became apparent in our music. Societal issues had a significant effect on the lyrics of music: homelessness, drugs, suicide, child abuse, etc. Once considered a "flash in the pan," rap music has become the voice of the street and there has been a rise in the popularity of singer/songwriters who produce songs with lyrical substance.

So what do we see for the '90s? At Capitol, we don't sign acts for radio formats; we sign what we feel is *great* music. Music that has either a social or political viewpoint, or is just plain interesting or different. I think it's a mistake to actively pursue acts because they fit a certain musical type. This automatically precludes those artists who are out of the mainstream—but who might just redefine the direction of music in the future.

An extension of this philosophy is the approach our company is taking in marketing an artist. I feel that marketing is the entire process of exposing and "selling" music to the public: promotion, press, in-store placement, club airplay, etc. The visual elements of musical talent will continue to increase in importance in the overall marketing scheme. In the future, we are going to have to rely as much on all these and other areas as on radio airplay—especially in light of the current heavily formatted status of radio, where there are fewer and fewer outlets

which will take chances with new music. This way, careers are built, not just hit singles.

I have also put an emphasis on Capitol's "street presence," making us further sensitive to the musical trends as well as the needs of retailers.

The consolidation of the music industry and "gobbling up" of independent record companies places a bigger responsibility on all of us to be sure new music is signed and nurtured. Independent labels have traditionally been major purveyors of unknown and often innovative talent and I feel the majors have an obligation in the '90s to be sensitive to non-mainstream music and ensure originality and creativity are encouraged and supported.

The '90s hold great promise for our developing acts. One of our newest artists who will have a great impact on this decade is singer/songwriter Hugh Harris. He has already received accolades from the media for his unique style and insightful lyrics. His music does not fit any specific category—but it's striking for its intensely personal nature and Hugh's unconventional phrasing. I believe many people are becoming more attuned to music with intelligent lyrics and messages and Hugh Harris will emerge in the forefront of innovative singer/songwriters.

Three other Capitol artists who fall within the singer/songwriter category (albeit with very different types of music) and whose influences are sure to be felt in this decade are Tim Finn, John Andrew Parks, and Peter Blakeley. Finn, a founding member of Split Enz, writes and sings intensely personal melodic songs which often draw from images of his homeland of New Zealand. Parks combines traditional country elements with a distinctly contemporary outlook. Popular Australian artist Blakeley relies on his soaring tenor voice as the instrument to transport his emotionally-tinged songs.

Rapper and entertainer M.C. Hammer is another star to watch ascend. He is an amazingly creative individual who is helping to propel rap into its next evolutionary phase. Hammer, who has been described as the "ultimate performer," is not only a true artist, but a talented producer who is making his mark working with a variety of other musicians. I think you'll see Hammer involved in ever-expanding projects, having his distinct talents felt on the music scene.

Over the past year we've witnessed a series of almost unbelievable historical events take place—events which have broken down borders and opened the world as one big marketplace. I think this will allow a further emphasis on "world music" as well as a recognition of a world market. We have already seen an increased melding of various "world" music in-



John Andrew Parks

fluences in popular music. Capitol recently released a new album by Johnny Clegg & Savuka, a group which demonstrates a distinctive blending of South African and Western pop music with passionate and profound lyrics (the track from the new record, "One (Hu)Man, One Vote," couldn't be more timely). His live performances are among the most exciting and engaging concerts you will ever experience. Clegg, already a superstar in various international markets, is one of the innovative and relevant artists who will continue to have both musical and social impact.

The London Quireboys are a Capitol act to watch revitalize British rock with a '90s attitude to a new generation. They draw on those basic qualities that made the Rolling Stones and Rod Stewart/Faces legends (raw energy and straight-ahead, blues-tinged rock songs).

We also look to further develop the careers of American rock band the Smithereens and English alternative act the Cocteau Twins to new levels of success. Both of these acts have been extremely popular college radio acts and are ready to make the next career step with their very individual, compelling music.

Focusing on three dynamic voices for the



BeBe & CeCe Winans

'90s, Capitol will be releasing records by D'Angelo, Tracie Spencer and Phil Perry in the next few months. With a five-octave range, R&B/pop artist Hicks has serious "pipes"—and a talent honed from her theatrical background to make each song a personal and touching statement. At the ripe old age of 14, Spencer *truly* represents the future of modern vocalists, and will no doubt develop into one of the leaders of her craft. Perry has long been considered a "secret weapon" by producers for his vocal prowess—his session performances have supported numerous superstars. Phil's upcoming debut album will spotlight his tremendous range in an upscale urban musical setting.

BeBe and CeCe Winans, uncommon artists who combine strong songwriting skills, poignant lyrics and impressive vocal abilities, will reach new heights of recognition this decade. They have already transcended the lines between secular and gospel music and helped open the doors to mass popularity.

Our "power" rock bands with music being re-

(Continued on page W-45)

TOWER OF DREAMS

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More

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musicians like no other place of its

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a glowing tribute to all who dare

to dream.



THE '90s: FASTEN YOUR SEATBELTS

By TOMMY MOTTOLA, President, CBS RECORDS



Kate Bush

We are on the brink of a music explosion. From here, the '90s look like the most exciting decade in the history of recorded music. You will see and hear more energy, more diversity, more new and important talent than at any period this business has ever experienced.

This music and these artists will be coming from the streets of America, from Europe, Africa, Latin America, Asia, and Australia. Not just world music, but new music and new beats from every corner of the world.

This music will put *lyrics* back into the spotlight. There's a lot that should be said, and *will* be said, by these artists about the world we live in. This music can change the world, as this art form has done in the past, and lead us into the most creative period of all time.

These (important) new artists do not worry about fitting into stereotypes. Their music is what it is, and that's the brightest ray of hope that I've seen for our business in the last 20 years. Optimistic? Yes, but with good reason. I'm not a soothsayer, I'm just looking at what's starting to happen now, and projecting from it ...

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New American Artists: There is more diversity, more interesting new music out there right now than in many, many years. Just look at our CBS Records rosters, and think about the diversity and energy represented by such new and developing artists as New Kids On The Block, Living Colour, Babyface, Public Enemy, Ricky Van Shelton, Martika, Poi Dog Pondering, Harry Connick Jr., Regina Belle, Warrant, Mariah Carey, Indigo Girls, Rodney Crowell, and Toad The Wet Sprocket. And then consider:

New International Artists: Midnight Oil, Basia, Terence Trent D'Arby, Kaoma and the Lambada craze ... you can't put this music in one category. It's all different, and it's all happening at the same time. This is the best omen for the '90s that I can think of.

How are we as an industry supposed to react to all this?

QUICKLY!

In a way, it's starting to remind me of the way the business used to be, when a trend could start with just one hit single, and you could have a dozen trends happening all at once. Some of you remember the thrill: You cut the record on Friday, released it Monday, radio added it Tuesday, and by Friday you had a hit.

You're going to see breakouts from the college market, from the club scene, from regional areas in the U.S., and around the world. To take advantage of all these sources, we're going to have to be there, ready to respond and on the



scene.

You're going to see the most diverse music audience in history. The record-buying habit now extends from pre-teens to retirees. It's obvious that all those people aren't going to buy the same kind of music. It should also be obvious that the record company that can offer the most choice to the widest possible group stands the greatest chance of success. For CBS Records, this means catering to the passive

busters are going to remain the cornerstone of our success, and any record company that wants to consider itself a "major" is still going to have to compete to break that kind of artist.

To make the most of this, CBS Records has created a promotion/marketing/sales/publicity team second to none that will be relentless in its set-up and follow-through on each record. This team will not follow formulas, it will approach each artist and each record as what it is: something new and different. And it will be prepared for the kind of explosive growth that can now come from anywhere.

New music also means new forms of marketing. CBS Records has had its share of building new platforms for breaking new artists, whether through college marketing, club promotion, special print media, smaller retail accounts, and any or all forms of alternative marketing and promotion.

This diversity will also require a new approach to A&R. Beginning this year, CBS Records will expand our talent-acquisition process far beyond the traditional New York/Los Angeles/Nashville base, into a nationwide network that will bring us into closer touch with music at its source.

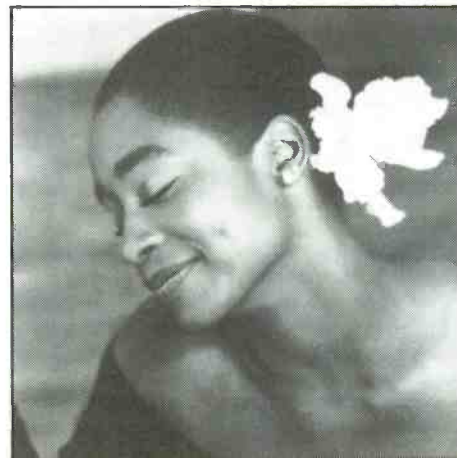
We expect new music will continue to arise from the communities that care most about it—especially the black community. We expect our expanded A&R presence to keep us in con-



tact with the "beat from the street," along with our associations with innovative record companies like Def Jam, Solar and Tabu, that give us extra sets of ears, extra sets of personal relationships with producers and artists.

CBS Records International has also had a longstanding commitment to *local* repertoire—each country signs and develops its own talent, and each contributes to a global network of music. As lambada shows us, the public still craves a new beat, a new sound, and they can come from anywhere. Clearly, CBS Records International remains a tough act to follow.

The connections between music, movies and video now more than ever have tremendous potential as career-building platforms. Home video, feature films, cable, network programming, new TV channels in Europe and elsewhere ... all of these will give us new ways to expose ex-



Regina Belle

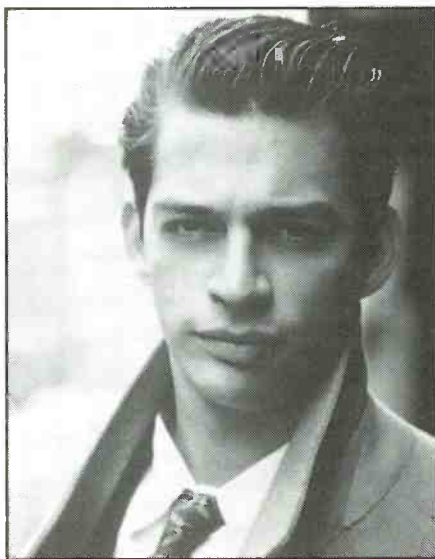
citing new artists.

Last year, at most major retail accounts, music video finally began to take its place as the "fourth configuration" some of us have been expecting for years. Not only did the New Kids videos create a new set of sales records (outselling "Batman" at three major accounts during the Christmas season), following the success of Michael Jackson's "Moonwalker" and our Bruce Springsteen anthology, but we have also begun to see very healthy home video sales from a wide range of artists, from Gloria Estefan to Warrant to Living Colour to Kate Bush to Neil Diamond. Music video is no longer just the occasional blockbuster: It is a real business, one of great magnitude, and a bigger business of the future.

The arrival of music video should remind us—and sometimes we need reminding—that technology is our friend in this business. The compact disk has been crucial to our best-ever results at CBS Records these last few years, and I think we're still a long way from saturating the CD market. The next new configuration that achieves public acceptance should also give us another new surge in sales, since we at CBS Records benefit from one of the deepest and most roster-rich catalogs in the business.

But we're not sitting back and waiting for technology to do all the work, either. It might be a good idea for all of us to remind ourselves each day that we're in the music business, not the plastics business. If the music and the artist aren't exciting, it doesn't matter whether you're making compact disks or shellac 78s, nobody'll buy them. Our job is talent acquisition and career and image development, and as long as we focus on that, we'll make the best of whatever new technologies come along.

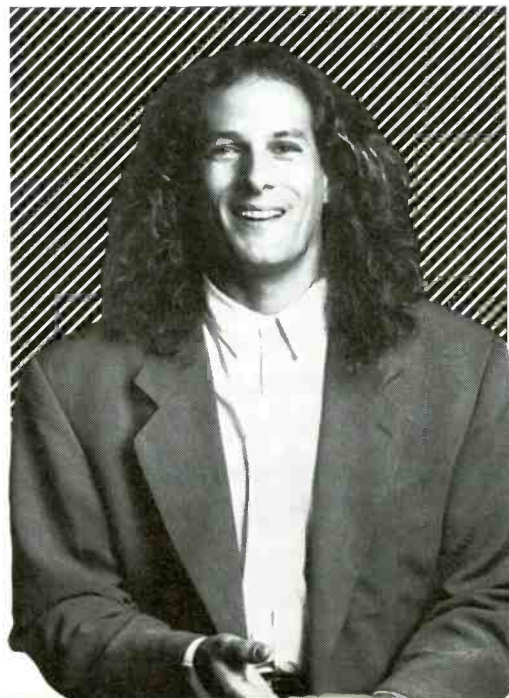
So fasten your seatbelts: In a music sense and a business sense, the best years are yet to come.



Harry Connick Jr.

record buyer as well, through Columbia House, the largest direct-marketing operation of its kind.

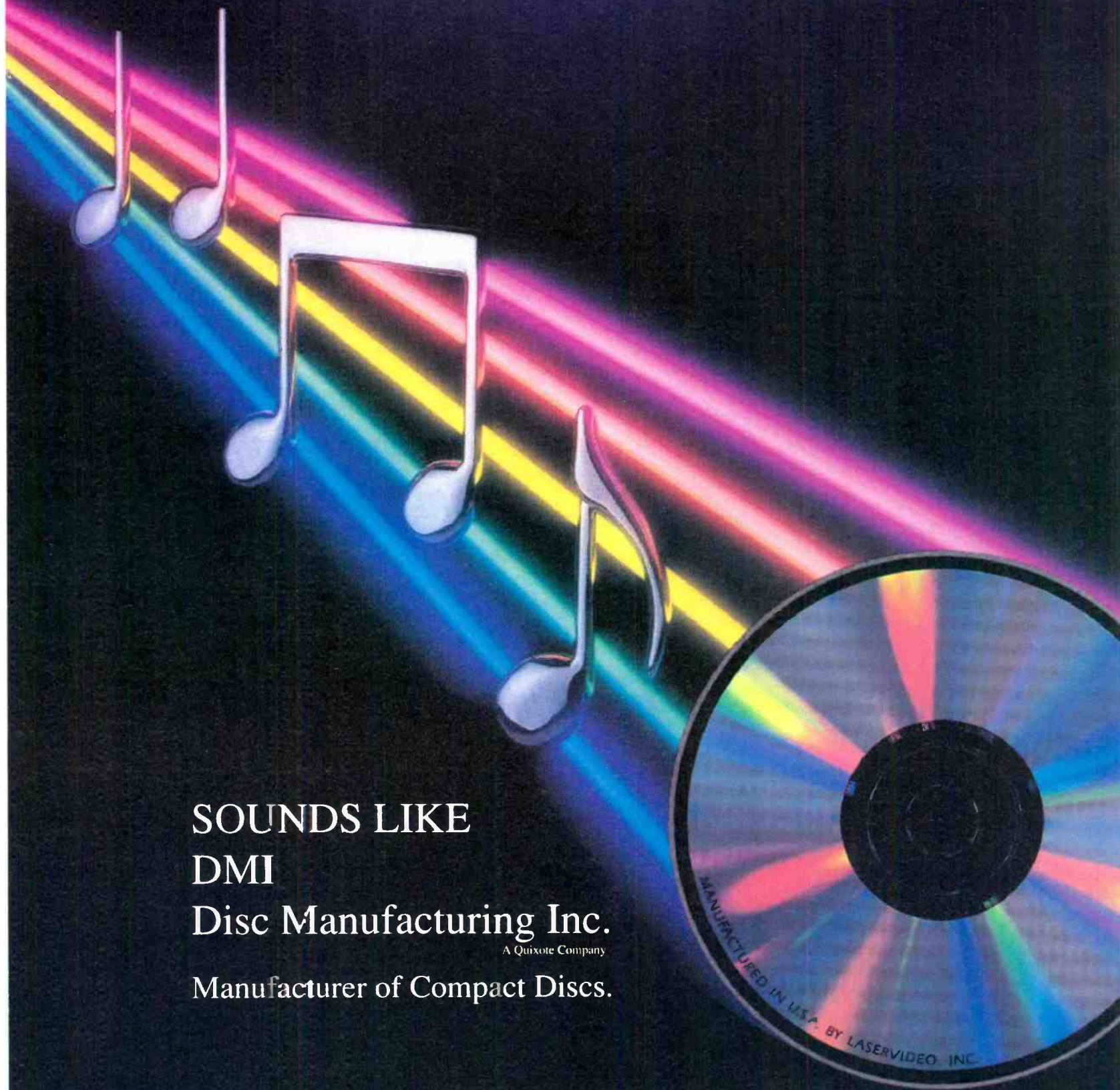
Not that the demographics are going to change entirely. One look at the Billboard album chart any week in the last year should be enough of a reminder that really explosive sales still start with the youngest consumers. I'm talking about the superstar kind of explosion, the kind of success we've had with artists like New Kids, George Michael, Michael Jackson, Bruce Springsteen, Billy Joel, the Rolling Stones, and more recently with Gloria Estefan, Michael Bolton, and Babyface. Those block-



Michael Bolton

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UNDERSTANDING THE EVER-CHANGING MUSIC MARKETPLACE

By JOHN SYKES, President, CHRYSALIS RECORDS



Billy Idol

An article ran in a business periodical recently focusing on the future of industry both in America and around the world. Throughout the story, as each business sector was covered, there were two themes that served as a common thread: The need for business to understand a rapidly changing marketplace, and a renewed demand on the part of the consumer for quality.

As we move into the '90s and competition for leisure time grows more intense, the music business faces the same challenges. The population base is shifting. Technology has led to a "convenience-intensive" society allowing consumers to maximize every moment of their every moment. They have less and less time to weed through mediocre music or video to find quality. With today's proliferation of entertainment outlets, if you don't give the public exactly what they want, someone else will.

Talented artists have always served as the motor that drives a great record compa-

In the '60s, top 40 radio was a one-stop to break artists. In the '70s, AOR, black, and country radio served as the primary launching pads, with MTV adding to the mix in the early '80s. Today, there's rap, metal, college alternative, and the list goes on. We still have mass appeal artists. That hasn't changed. It's reaching that level that poses the greatest challenge.

Sinead O'Connor



ny. They are the reason we are employed and we can never lose sight of that. The challenge we face moving into the '90s is how to develop these artists in an ever fragmenting marketplace.

In order to break an artist's career on a mass level, now more than ever, we must build it from the ground up. In the '60s, top 40 radio was a one-stop to break artists. In the '70s, AOR, black and country radio served as the primary launching pads, with MTV adding to the mix in the early '80s. Today, there's rap, metal, college alternative, commercial alternative, and the list goes on. We still have mass appeal artists. That hasn't changed. It's reaching that level that poses the greatest challenge. The labels that understand how to introduce and develop artists within the various market segments will be the winners in the '90s.

A refocus on developing quality artists and effectively presenting them to a fragmented marketplace will serve as the philosophy that drives Chrysalis and Ensign Records through the coming decade. Chrysalis mainstays like Billy Idol, Pat Benatar and Jethro Tull have given the label the opportunity to develop a great roster that is primarily made up of new and developing artists. We're building our future.

It began over the last three years with development of artists like Sinead O'Connor, World Party, and the Pursuit Of Happiness in the alternative marketplace. There was no rush on the initial releases from any of these three artists to do anything but establish them with their audience. Press, radio, MTV, retail and touring all played a key role in the initial set-up. That important alternative following served as a springboard for Sinead's follow-up album, "I Do Not Want What I Haven't Got," which is nearing 3 million sales in the U.S. after 10 weeks, and held the No. 1 spot on the Billboard albums chart for nine consecutive weeks. World Party seems to be following the same pattern, with a top 5 alternative album in its second week with sales orders already surpassing the total number of albums sold on the band's debut release.

Billy Idol is a classic example of an artist that continues to be driven on an intensely

loyal alternative fan base. His new "Charmed Life" album is top 15 on the Billboard charts three weeks after its release.

In the metal/hard rock area Slaughter used a solid metal following created from their involvement with the Vinnie Vincent Invasion to cross over on their debut album on Chrysalis. Since its release in January, the record has sold more than 700,000



Slaughter

copies and held the No. 1 most-requested video spot at MTV for seven weeks. Already we're seeing the same kind of early metal press and fan response on two new rock bands, Trouble Tribe and Child's Play.

This kind of artist development will continue through this decade working from the R&B and dance-based market segments with artists like Was (Not Was), Kevin Paige and Elisa Fiorillo.

Two factors that have played a key role in the Chrysalis turnaround in 1990, and will continue to do so, are our new association with CEMA and a revitalized English sister company. We are now getting the distribution attention needed to break artists in the America. It's no fluke that CEMA has five albums in the top 10. They understand the marketplace. In fact, the Chrysalis/CEMA relationship could be the textbook case of a perfect music marriage for the '90s... a small hands-on label with a powerful retail distribution partner.

Paul Conroy's move from WEA to Chrysalis in Europe, along with acquisition of Ensign Records, now provides the U.S. compa-

As we move into the '90s and competition for leisure time grows more intense, the music business faces the same challenges. The population base is shifting. Technology had led to a 'convenience intensive' society allowing consumers to maximize every moment of their every moment. They have less and less time to weed through mediocre music or video to find quality. With today's proliferation of entertainment outlets, if you don't give the public exactly what they want, someone else will.

ny with a new pipeline of music. In just three months Ensign has delivered albums from Sinead O'Connor, World Party and the Blue Aeroplanes.

A great deal of time and energy has been put into building a new revitalized Chrysalis for the '90s, especially by Chairman/Founder Chris Wright and Vice Chairman Joe Kiener. We have a staff of modern-thinking executives who want to continue the momentum that has kept the label going for 21 years.

New technology will continue to soar in the '90s and it's our challenge not to fight it but to harness it to work in our favor. Much of the industry resisted MTV in the early '80s and it's turned out to be a godsend for the record business. We have to keep this in mind as we face DAT, Personics, and the other new ideas introduced over the next 10 years. If Chrysalis and all labels keep our focus on exciting and innovative artists and present them in the proper light, we can't help but prosper as we move toward the year 2000.



Karl Wallinger

Heard You Missed Us . . . Well, We're Back.

Sinéad O'Connor has emerged as the decade's first new superstar.
—Rolling Stone Magazine



With their last album, "What Up, Dog?" voted one of Rolling Stone's magazine's Top 100 records of the last decade, **Was (Not Was)** moves into the 90's with "Are You Okay?" featuring a rap-enhanced version of "Papa Was A Rollin' Stone."



The Pursuit of Happiness 'One-Sided Story' is a frank and often humorous look at the world and those who inhabit it.



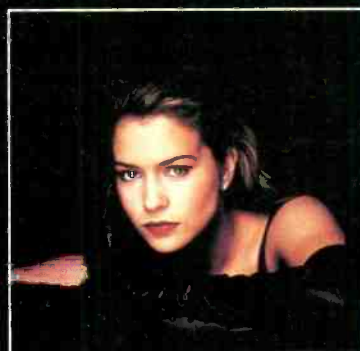
Virtually unknown in January, **Slaughter** has exploded across America surpassing gold status after only 12 weeks and now nearing platinum.

World Party—

"Karl Wallinger uses his affection for, among others, the Beatles, Bob Dylan, Marvin Gaye and Van Morrison to create songs both inspiring and infectious."—Boston Herald



Elisa Fiorillo made her mark with Jellybean on their Top 10 dance smash "Who Found Who?" Now the singer/songwriter/musician steps out on her own with "I Am."



The Blue Aeroplanes

redefine pop, shattering patterns of predictability and stretching possibilities."

—Spin Magazine



Toranaga—the best of classic British hard rock with a hit of speed metal.

With a huge Baltimore/Washington DC following, **Child's Play** takes their no frills rock n' roll to a national level.



Trouble Tribe's self-titled debut—music layered with strong melodic lines and unforgettable hooks makes this New York band a standout.



Kevin Paige—one of the major artist development stories of '89 continues into the 90's.

The occasion of Billboard Magazine's 95th anniversary is a rare opportunity for all of us in this industry to look back on the success—and failures!—of the past and give a thought or two to what's coming up.

Three years ago, Columbia Records celebrated its 100th anniversary. At that time, who could have predicted that, after more than 15 years of slugging it out in the trenches, Michael Bolton would capture the public's imagination as few traditionally-rooted singers have been able to do; or that Regina Belle would earn the right to carry the torch first lit by Billie Holiday and Dinah Washington decades before; or an album of jazz/big band music from a hit motion picture would win a Grammy and be on its way toward selling a million copies *without benefit of a "hit" single?*

Toad The Wet Sprocket



The explosion of Harry Connick Jr., coupled with the unprecedented breakthrough of "When Harry Met Sally" is just an example of the coming attractions we're going to be dealing with in the years ahead. Tremendous changes are on the way. "Your old road is rapidly agin'," wrote Bob Dylan nearly 30 years ago, but the idea is as fresh as today: "Please get out of the new one if you can't lend your hand, for the times they are a-changin'."

As the era of the so-called "disposable trendy artist" seems to be coming to a well-deserved end, and, at the same time, popular music seems to be rediscovering the value of serious artistry from a traditional standpoint, I believe Columbia Records has never been in a better position to assert its leadership as the world's most important music label.

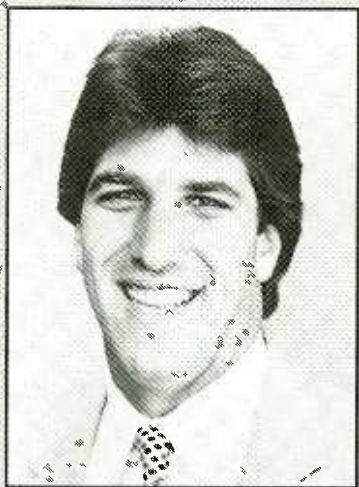
Does this make us a new or different record company than we've been for the past 103 years? Absolutely not, because if you look at the unbroken lineage of popular stars who've shaped Columbia's image over the course of the last five decades, the "modern age" of recording—specifically Billie Holiday, Aretha Franklin, Barbra Streisand, Simon & Garfunkel, Bob Dylan, Billy Joel, and Bruce Springsteen—then you have also defined the sound of the American recording industry as a whole.

The legacy established by these names often seems insurmountable, both in terms of musical artistry and commercial success. Yet, there is a tie that binds them together: a sense of restlessness, of moving against the status quo in music and carving out fresh territory.

The artists who take that big step forward—that's the heart of Columbia Records. And when you're a star on Columbia Records, you're a star forever. Without making vain comparisons, a look at the Columbia roster in 1990 reveals quite a few artists who feel to me like they're going to be around literally for decades to come.

TAKING THE BIG STEP FORWARD

By DON IENNER, President, COLUMBIA RECORDS



Columbia



We already mentioned Michael Bolton, Harry Connick Jr. and Regina Belle, three distinct personalities and approaches. I'd like to add the name of a brand new artist here: Mariah Carey, whose astonishing voice and songwriting depth are making waves with those who've been lucky enough to hear her early material.

Mariah's duet with Michael Bolton at this year's NARM convention was one of the truly drop-dead-in-your-tracks experiences for a lot of people who thought they'd seen and heard everything. She is already the subject of a truly committed artist development program, the backbone of every successful artist's story at Columbia.

And Love/Hate is a very special band because of the way they've gotten back to the basics of heavy metal. They survived a grueling period of paying their dues in Los Angeles, working out their material in a hell-hole they call "Soul House," and have delivered a debut album that breaks most of the rules of heavy metal, called "Black Out In The Red Room."

Public Enemy also impresses me as a band that has the potential to stay vital and retain their focus of attention for many years to come. They have a real vision even if it upsets a lot of people—and I'm not referring to certain anti-Semitic remarks made by a former member of the group. Public Enemy is very conscious of their image in the African-American community, conscious of their credibility, and of trying to encourage the growth of African-American awareness. At the same time, they are conscious of not just going after hit singles,



Heavens Edge

and not just going out and cashing in on the arena circuit.

They have a profound feeling for doing the right thing for the right reasons at the right

time, and some strong ideas about building a proper career for themselves. Sure they're controversial, but so were the Rolling Stones and Bob Dylan and Miles Davis. As a record company however, we are pledged to support these artists, and that's just what we're doing.

Of course that really has more to do with Columbia's approach to long-term artist development planning than anything else. This is a commercial venture, after all, and if we sign the wrong artists, or if it takes too long for them to hit, then we can be in trouble just like any other record company can. If we're wrong, then the next time Billboard does one of these issues, I guess I just won't be in it.

Sometimes I think the concept of "long-term artist development" is in real danger of becoming an extinct species at certain record companies where marketing strategies are exploited strictly as signing ploys. That may have worked in the era when hit singles represented the ultimate success story. But when peoples' lives and livelihoods are at stake, and artistry is forced to come to grips with commerce, it is clear that something else is going on here.

Our experiences with several acts on the folk and alternative side, namely Shawn Colvin and James McMurtry, have shown us that, in fact, there is life outside the ever-narrowing confines of top 40 tastes and sensibilities. While no one in his right mind would deny the advantages of hit airplay at radio, it should *never* be assumed that six-figure sales are impossible without it. Acts like Shawn, James, and Poi Dog Pondering remind us of this daily.

But the reminders don't stop there. Kate Bush returned with her first self-produced studio album in four years and, without benefit of that elusive hit single or tour, she earned RIAA gold and then some. And Harry Connick Jr.'s career took a giant step forward without him ever appearing on any top 40 list.

A major portion of these individuals' success stories has meant a return to the purest notions of what artist development is all about—and then taking it all another step past that. Columbia has initiated fully specialized marketing teams in the fields of jazz, dance, heavy metal, and the ubiquitous alternative genres as a means of focusing attention on fringe elements of music.

In the heady atmosphere of today's competitive mainstream, it is virtually impossible to find one niche that's even capable of accommodating the traditional New Orleans jazz style of Marlon Jordan, the hard beats of George LaMond and Paris By Air, the over-the-edge clang of Heavens Edge, and the west coast psychedelia of Toad The Wet Sprocket.

We've already begun to feel the effects of these specialized staffs at the label and that, in



The Front

turn, reflects back on the efforts of our A&R department and the quality of acts that they are signing and working with in the recording studio. I'm very proud that our A&R staff includes people like Rick Chertoff and David Kahne, who are bottom line *musical people*, who can go into the studio and make a record. There have been other changes in A&R, and we will continue to feel the changes in that area as we bring in more musically oriented people. The talent will ultimately find its way to the label.

I really believe that there are certain artists who *belong* on Columbia Records. There is a heritage that exists here which you just can't find anywhere else, and the range of acts on the label is overwhelming to me, from Warrant to Regina Belle, from Andreas Vollenweider to Kid Creole & the Coconuts, it goes on and on.

Far from locking us into any one genre, it gives us the widest opportunity to explore different kinds of music—but it also keeps us in check. When you are going to sign an artist to Columbia Records, make sure they deserve to be on Columbia Records. That is, in terms of both their artistry and their own personal commitment to long-term goals, not just the quick shot.

And that doesn't necessarily mean going away from top 40 at all, it just means not being so dependent on any one format that the entire record company, including the artists themselves, begin to revolve around that one goal. It may have been okay to do that if you were Motown 20, 25 years ago, releasing hit after hit. But you can't be a one-dimensional record company anymore, when you don't have one-dimensional artists.

There's over 250 million people in America now, and we get excited when we have a platinum album? Hah! If we sell 2.5 million copies of an album, that's barely 1% of the population that own our record. That's not a lot.

There should be albums that sell 30, 40 million copies, and even that only represents 10%-15% of the people in this country. If you take Canada, there are already plenty of albums that sell to 3%-5% of the population; in England or Australia, there are some albums that sell to 15% of the population. Abba sells to 40% of the people who live in Sweden, so why can't we do it in America?

Everybody knows the tune, we're just probably not selling records the right way, or we don't have them in the right places, or there's not enough places where people can just go and walk in and buy the record they want. This is especially true with adults, where they are walking into some alien situation, clerks with green hair, open boxes of CDs and cassettes strewn all over the place, MTV blasting out of the monitors over their heads. All of that just to buy a record? Forget it.

We still have a long way to go, but I'll always believe that the artists and the music are the answer. I see Michael Bolton and Branford Marsalis, and Regina Belle and Midnight Oil, and Kate Bush and Poi Dog Pondering, and Harry Connick Jr. and Mariah Carey, and Warrant and Public Enemy and the superstars that are here, Bob Dylan, Bruce Springsteen, Billy Joel, Barbra Streisand, George Michael, the Rolling Stones—and I know that Columbia's connections with past, present and future are solid and growing. What else is there?

MORE OF A FUNKY THING IN THE '90s

By PAMELA TURBOV, International Artist Development & Media Director,
& MICHAEL ROSS, President, DELICIOUS VINYL RECORDS

In a decade filled with amazing tales of entrepreneurial prowess, Matt Dike and Michael Ross are the two principals behind what is perhaps the most astounding arrival story of the last 10 years: Los Angeles based rap/rock/R&B label Delicious Vinyl.

Before stepping into the talent of tomorrow, take a step back and catch some knowledge in understanding the Delicious philosophy of "cool, quality not quantity product."

Founded in late 1987, a distribution hook up with Island Records helped the phenomenal rise to major league status as Matt and Michael reaped the sweet sounds of success by slam dunking street-smart instincts. Delicious has steered a course distinct from the usual macho imagery and gangland cliches of most rap product.

"It's more a reflection of where Matt and I are coming from musically," states Ross of the label's output. "Our sound is an eclectic mix of our different musical influences—soul, R&B, rock, rap, go-go. That background is reflected in the sounds and feel of our records. Our musical tastes are diverse," and it is this diversity upon which Ross and Dike draw as producers, creating a unique Delicious sound.

The acorns of the current Delicious empire were sown by Ross and Dike during their DJing career. It was their turntable experiments, according to Ross, which eventually led to the label's first signing, the now legendary Tone Loc. Loc has been marked by a wealth of historical firsts: leading the way as Delicious' first signing, his debut single "Wild Thing" launched him, and co-writer Young MC, into the stratosphere of unprecedented, crossover success as this multi-platinum single sold more than any pop record next to "We Are The World." Boosting the single to prominence was the video MTV chose as Hip Clip for nearly a month. This hu-



Owners Michael Ross and Matt Dike



Body And Soul at video shoot in L.A.

kicked off.

Ross admits, "This has been a pretty exciting time for us, realizing that 18 months ago Tone Loc wasn't exactly a household word and now he's established himself as a bona-fide artist."

Another home run was hit by Young MC, a 22-year-old USC graduate who was auditioned and signed over the phone by Ross. His clever lyrics garnered international acclaim as he taught the world how to "bust a move." The platinum single has been crowning the Billboard pop charts for more than 30 weeks, while his 1.5 million selling album "Stone Cold Rhymin'" climbed in and out of the top 10 for more than 11 weeks—an impressive debut for this articulate, ambitious artist whose award accolades include a Grammy and American Music Award.

Other musical highlights on the small, exclusive roster include Def Jef, a Bronx born master chef who grew up swapping secrets with the gourmet of the hip-hop scene. Perhaps that's how he managed to persuade legendary R&B queen Etta James to perform on his first single "Droppin' Rhymes On Drums," taken from his critically-acclaimed album "Just A Poet With Soul." Jef's social political awareness fortifies a positive message through his music and lifestyle. Changing hats from artist to producer, Jef is currently working with Body And Soul, rap's hottest female duo slated for a summer release. In this highly-anticipated project, "Not Just Another Pretty Face," the true soul sisters of hip-hop cook up some serious songs.

And now back to the future. The forecast for the early '90s looks like this: Tone Loc will provide more of a funky thang, Body And Soul show why soul has body, Young MC continues to rhyme from the lip and deliver from the hip while Def Jef jets everyone "Black To The Future."

Def Jef and his posse hang with Jesse Jackson at the "Voices Of America" TV taping.



Tone Loc goes platinum.

morous, satirical Robert Palmer-based epic video, directed by Tamra Davis, taught the world how to do the wild thing. The chart-topping single was followed up by a No. 1 debut album "LOC-ed After Dark," produced by Delicious owners Matt and Michael. Continuing the "tradition" of setting new records, the triple platinum album moved from the rap world into the pop world and back again as Loc became the first album by a black rapper to hit No. 1 on the Billboard pop charts, producing more platinum and gold singles. Throw in a few titles, "Best New Dance Artist" by the 1990 American Music Awards, two Grammy nominations, BRE's No. 1 "Best Rap Artist," NARM awards, multiple jukebox awards, and an assortment of music trade year-end accolades, and one can say this is one stellar career our homeboy has

vative with promotion, artist development, marketing and press as Matt and Michael are at producing records. With these major components focused, working together we can effectively compete with the majors."

National promotion director Wendell Greene feels it all begins in A&R and develops into a label/artist association based on a high level of integrity. Close relationships with Island and independent promotion people allow him to keep a strong hold on the climate of radio. In addition to his feelings of hip-hop developing internationally, Greene feels "in the '90s you'll see a new breed of talent, especially executive talent. Executives will reside where the music is happening, not in ivory towers."

"The future of this industry relies on the development of personal relationships between the artist and the label. Take a look at Tone Loc and Young MC, both fulfilling the incredible American dream. . . Loc hits No. 1 on the Billboard pop charts, sells millions of records, is the first rapper to grace the cover of Newsweek, while allocating a serious amount of time for various charities, as his musical agenda includes unsurpassed songwriting talents, a debut album nearing multi-platinum, while being the first rap artist to take home a Grammy," explains Pamela Turbov, national director of artist development & press. "Our artists are blessed with the creative Midas touch. Next in line are Def Jef, Body And Soul, N'Dea, Kenyatta, and Masters Of Reality. The '90s promise to be an incredible time for music since this industry runs in cycles, every 10 years the phoenix rises out of the ashes. Folk-rock plugged electric, acid-rock melted eclectic, glitter glossed to glam, punk spawned speed metal, gothic grew to gloom, house hit home, m.c.'s rapped soul to soul, and R&B survived it all, along with the Rolling Stones of course."

Paul Moshay, director of national marketing, sees the future "as a constant commitment to staying one step ahead of the game by signing artists who lend themselves to being the trendsetters, then building a fundamentally appreciative core following for an artist that they can grow with."

Paul Stewart, retail promotion, and Orlando Aguillen, director of A&R, feel rap continues to thrive and will thrive as long as it can maintain its underground raw edge. Stewart predicts: "The '90s are all about diversification. Now that rap is mainstreaming and farmboys in Iowa are booming the beat from their tractors, it's time to move on. The merging and meshing of hip-hop with reggae, house, R&B, and other styles of music is definitely happening."

Lisa Mahabir, video and corporate affairs manager, notes, "Like sampling, take the best past music and rejuvenate it for the future."

Meanwhile in clubland, Tony Bennett, national club promotion, feels that "although the clubs are training grounds, radio and TV is getting more conservative so Delicious will keep our tradition of putting out good releases that will keep the dance floor jumping."

Welcome to the '90s.

There is little more exciting in the music industry than the cultivation of talent into critical and commercial success. Therein lies both our greatest challenge and our greatest reward. But success most often does not just occur, it results from the carefully manipulated combination of a number of crucial factors. With this in mind, EMI is constantly examining and weighing industry variables and trends so that we may continue, and increase, our high rate of breaking artists and releasing hit music.

Traditionally, EMI has been a song-oriented label. Our considerable success in the pop arena with artists like Richard Marx, Robert Palmer, Natalie Cole, Roxette, David Bowie, and the Pet Shop Boys attest to our prowess.

We have also earned recognition in other areas. The success at black radio of Natalie Cole, the O'Jays, Dianne Reeves, and with Orpheus Records' Alex Bugnon and Z'Looke; in the metal/hard rock spectrum with Queensrÿche and Vixen; in alternative music with the Red Hot Chili Peppers, and down the road with Second Self and National Velvet, all testify to the balance we are striving to achieve and sustain with our roster.

Perhaps the sturdiest example of the diversity of EMI's roster is found on our "Pretty Woman" original motion picture soundtrack. The multi-format success and appeal of tracks from Roxette, Natalie Cole, Robert Palmer, David Bowie, the Red Hot Chili Peppers, and Go West, among other contributing artists, have combined to yield one of the most exciting soundtrack albums in recent years.

EMI has built its roster on artists who can deliver more than just a popular tune. The vast majority of this label's acts write their own hits. Our artist's strength as a performer is as important as his or her ability to deliver a strong record. And an artist's personality is as valued and emphasized as any other part of the music-making process. Great entertainment, after all, goes far beyond the sounds emitting from your stereo's speakers. Great entertainment is truly multi-sensational. Colorful EMI stars like David Bowie, Bobby McFerrin, Huey Lewis & the News, and George Thorogood, who generate excitement with live shows, through videos, in interviews, and with their records, are champions of the multi-sensational experience. Into the '90s we look to the promise of Caron Wheeler and Times Two to carry on this tradition.

EMI is adamantly opposed to frivolous signings and the subsequent scattering of releases into the market. This is not to say that we are not constantly aware of the talent pool. We are, but we feel very strongly that the industry's carelessness in signing new acts is responsible for the current glut of music that plagues today's marketplace.

We have always been extremely selective in our local signings and, if anything, will become more so as we progress through the new decade. We strongly feel that it is our obligation to the artists we currently have signed, as well as our obligation to the industry and music-loving public, to make the very most of each artist we have committed to.

In this capacity, each artist is developed at his or her own pace, with very specific, career-oriented marketing plans. Planning is the key to success. We have proven it is possible to develop and deliver quality music that is both critically and commercially successful.

The Red Hot Chili Peppers and Queensrÿche are solid examples of the value and benefits of careful planning and patience. Each of these artist's careers are just beginning to take off after careful nurturing and development. Both the Chili Peppers and Queensrÿche surpassed gold sales with their latest albums, "Mother's Milk" and "Operation: Mindcrime," respectively.

The earlier-mentioned "Pretty Woman" soundtrack has been another extremely successful vehicle for us in fur-

EMI TODAY, TOMORROW AND BEYOND

By SAL LICATA, President & CEO, EMI RECORDS



ther enhancing the careers and images of our artists, our roster, and the overall public perception of EMI. By blending new music from several of our more widely-known artists (Cole, Bowie, Roxette, and Palmer) with that of several of our upcoming stars (Red Hot Chili Peppers, Jane Wiedlin, Go West, and Christopher Ocasek), we have provided a highly visible springboard for each, setting up, in the process, forthcoming singles or album projects from each.

As we look ahead into the new decade, we look forward to forthcoming albums from the exceptionally innovative Thomas Dolby; Robbie Nevil, who has already enjoyed hits with "C'est La Vie" and "Dominoes"; Christopher Max, the talented singer/songwriter/musician/producer; the stunning vocalist Maurissa Rose; and the smooth rapper the JAZ. These are just a few of our artists we feel are on the verge of very fulfilling careers.

Crossing artists between musical genres has been another area we have identified as a cornerstone of EMI's approach. Bobby McFerrin and Dianne Reeves, for example, both considered premier jazz artists, have enjoyed a recent broadening of their audiences. Natalie Cole's "Pink Cadillac" and "Miss You Like Crazy" were enormous crossover hits for us. Similarly, both saxophonist Najee and Orpheus pianist Alex Bugnon stepped from their jazz foundations into the urban marketplace with impressive results.

Because of our considerable international affiliations, we have firsthand knowledge of and direct access to other markets around the world. Thus, it is part of our expressed intention to not only succeed at as many different radio formats as possible, but to nurture music for the broadest audience, the worldwide audi-

Queensrÿche



ence.

As a result, EMI is looked to by our international affiliates as a resource and as a leader in the worldwide musical arena. We are expected to release music with the potential to carry over into other countries and we devise our artists' plans accordingly. No limitations are placed on the potential of our music because EMI has such a tremendous global reach.

The success of Richard Marx illustrates the value of our global approach. Richard's success in the U.S. has been nothing short of staggering. Seven singles from his first two albums



Red Hot Chili Peppers

have reached at least the top 5 on Billboard's pop singles chart and both of those albums have gone multi-platinum. Abroad, Marx's popularity has swelled in Australia, Southeast Asia, Canada and Europe, to name a few.

The story has been similar with Pet Shop Boys, Robert Palmer, Vixen, Roxette, and Bobby McFerrin and we eagerly look to the futures of Brother Beyond, Diesel Park West, and Alias.

The growth of music video programming and the emergence of the home video market has played, and will continue to play, an enormous part in both breaking new artists and the sale and marketing of all music through the '90s. The home video market is one of significant business potential. The success, for instance, of our Queensrÿche "Operation: Mindcrime," Red Hot Chili Peppers' "Psychedelic Sex Funk Live From Heaven" and "Positive Metal Octopus," and Richard Marx's home video packages have been indicative of how fertile this market is.



Second Self

Additionally, MTV and VH-1, and indeed all music video outlets, continue to gain importance in breaking new music. Even commercial television is programming more and more music and music videos. The power and immediacy of image as it relates to music has never been stronger, nor does it show any signs of weakening.

As the '90s progress, music with "teeth" (as our friends in A&R like to call it) will return to prominence. Through the various musical genres, it is the substantial lyric, the clever hook or different riff, that ultimately leads to the success of a song. Songs with thoughtful and provocative lyrics have returned to the spotlight, and songs with varied musical influences are gaining attention. We continue to hear new musical hybrids (rap meets rock, rock meets funk, funk meets metal), and we continue to find our audience embracing these new forms. The folk resurgence, the outright explosion of heavy metal, the evolution of world music with its blending of international styles and sounds, and particularly the emergence of rap, all testify to the thirst of our audience for music of new and different substance and I think this will continue to be the case.

Rap, as an example, has grown in popularity in part because it represents a refreshing alternative to most other music, but also because, like the punk movement, it is a declaration of not just our age, but our culture, our identity. After a wave of more-or-less generic music through the mid-'80s, rap boldly addresses social and political issues in songs. In the process, rap has become one of our sturdiest barometers of these changing times.

In this decade's infancy, events around the world (from the demolition of the Berlin Wall to the release of Nelson Mandela from a South African prison to the international concern and activity around Earth Day) seem to indicate a heightened level of social concern, a stage for social awareness, the likes of which we have not seen since the 1960s.

One issue that continues to blossom in the wake of a general growing awareness and concern for the environment, is that of the use of recycled paper for product packaging. We as a company, along with many of our artists and managers, are aware of the importance of this issue and have addressed it by insisting our suppliers use recycled paper in our packaging whenever possible. In addition, we are encouraging these suppliers to investigate, test and utilize other environmentally friendly materials.

Another issue, the movement to ban or limit music with lyrics deemed explicit, also deeply concerns me. Music, like all art forms, is a personal expression, which one can accept or not accordingly. I am extremely alarmed by those who seek to place restrictions—or worse—on our product.

It is wrong that the loud voices of a few are determining the position of many. Clearly, the decision by record labels to sticker product with warnings is not going to be enough to satisfy hard-core proponents of release restrictions. Consequently, if we are to effectively deal with this situation, it is essential we unite as an industry and remain as one. The longer it takes, however, to firmly establish this industry-wide commitment, the more momentum our opposition gains, and the more control we lose.



Alias—melodic hard rock crafted by experienced hands. Singer Freddy Curci and guitarist Steve DeMarchi (both from Sheriff) join forces with 3 members of the original Heart; bassist Steve Fossen, drummer Michael Derosier, and guitarist Roger Fisher.

Sheriff hit #1 on Billboard last year with "When I'm With You", a single re-discovered by radio 5 years after the group disbanded! A worldwide EMI priority release! From Capitol Canada.



THE GRAPES OF WRATH

The Grapes Of Wrath are an example of artist development and label commitment in action! Platinum in Canada, charting in Holland, rave reviews during their recent U.K., U.S. and European tours, and just starting in Japan and Australia! "Now And Again" is produced by Anton Fier with special guests Sneaky Pete Kleinow and Chuck Leavell. Nettwerk Management. Watch for the second European tour this fall! From Capitol Canada.



MCJ & COOL G

MCJ & COOL G mix Rap with a bit o'Funk, spiced up with Hip Hop, in a sound we call Double R&B ("Rap Rhythm & Blues"). The music comes from the inner city of Halifax by way of Montreal. Singer COOL G and rapper MC J live the music, the attitude, and the commitment, 24 hours a day. "So Listen, the single, remixed in New York by Mervyn Jordan. From Capitol Canada.



National Velvet

"Courage" is National Velvet's second LP, produced in London by Zeus B. Held (Transvision Vamp, Fashion, etc). Already half-way to gold in Canada, the musical maturity of "Courage" is building on their acclaim and alternative base and crossing over to CHR and AOR with the hit singles, "Sex Gorilla", and "(A Place Called) Hysteria". Worldwide release on EMI. From Capitol Canada.



ARE YOU READY FOR THE '90s?

By JIM MARTONE, President, ENIGMA ENTERTAINMENT CORP.

Frank Zappa once opined that "you are what you is," and we couldn't agree more. So what is we?

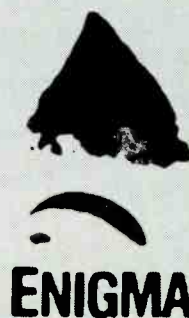
Enigma Entertainment, which encompasses Enigma Records, Restless Records and La Rana Music (our publishing arm), is a young company, creative and entrepreneurial. Spun off from an independent distributor in 1983, Enigma has been down in the trenches signing cutting-edge bands, many of whom (Motley Crue, Ratt, Berlin, Red Hot Chili Peppers, Stryper, Smithereens, Poison, and others) have gone on to widespread acceptance and commercial success. While

The Cramps



these achievements might have been impressive for any independent record company, they were even more so for a company where virtually all the staff (including top management) are in their 20s or 30s, a company that has had the benefit of a major corporate partner (Capitol-EMI Music Inc.) for only the last year, a company which only this year has gained the benefit of major label representation of its product across the board internationally.

The bare bones of Enigma's corporate structure and short history constitutes only the first chapter in our company's story. Our long-term, unyielding ambition is to build Enigma into one of the pre-eminent musical



tle (or a lot) left of center. There's something tremendously energizing in working daily with artists who are ahead of their time and to bring them to the masses. We have immense confidence in our ability to identify tomorrow's trends and deliver them in a creative manner. Enigma's A&R staff is dedicated to signing and developing new artists as well as helping our established artists fulfill their potential. We are spending more time than ever working with artists long before studio time is booked to insure that opportunities for creativity and excellence are not compromised. Production values, image, marketing, promotion—all of the star-making machinery—proceed from the basic musical content of the product, and we are intent on working with writers and artists who are committed to making memorable music.

We like to take chances. We aren't afraid to push the envelope. When people were looking to us to find the next Poison, we were off having single success with the U-Krew, an urban act that was about as far removed from heavy metal as Tipper Gore. We get a charge out of keeping people on their toes. Especially ourselves. We like to have fun; if we can't entertain ourselves, how dare we expect to entertain anyone else?

Over the long term, as we look into our crystal ball, what might we predict for the future of music? A tough question that can only be answered with generalities. Seems like guitars are here to stay. Kids will continue to relish music that parents don't understand. Ultimately, folks will reread the First Amendment, and record store clerks will be able to breathe a little easier. Romance gone good or romance gone bad will continue, so boy meets girl songs should survive. People will always love to dance, so strong rhythms will always remain a foundation around which some sort of dance music will be constructed. Ethnic music of various types seems to ebb and flow according to the country David Byrne is visiting. (We're looking for the renaissance of Greenlandic folk-rock ourselves.) Really, who knows what's going to follow rock, punk, metal, and alternative music? Probably Roseanne Roseannadanna summed it up best when she said "It's always something."

The formula, on the surface, seems simple: Sign great bands and expose them to the people. The execution is more problematic, as the competition in the marketplace is ferocious. Five years ago, there was a minimal interest in hard rock, heavy metal and alternative music which provided Enigma a window of opportunity and a niche in the marketplace. Today the story is different. We have

ment and artist development are the orders of the day. We have the energy of a youthful, creative staff led by capable executives.

In terms of the immediate musical future for Enigma, recent albums by Hurricane, XYZ, the Smithereens (Enigma/Capitol), Eddy Grant, the Cramps, the Dead Milkmen, TSOL, and the U-Krew are current priorities. Forthcoming releases from veterans Stryper, Poison (Enigma/Capitol), Devo, David Cassidy, Sacred Reich (Enigma/Metal Blade), Shooting Star, and Vinnie Vincent should make the first year of the decade the most successful in Enigma's history. In addition, we have some new talent poised to make auspicious debuts, including the Cavedogs, Maximum, Juliet, and a couple of bands we can't mention yet. Enigma Canada's first signing, the Skydiggers, is sweeping like a hailstorm across the Great White North, and will make their stateside debut later this year. On an-

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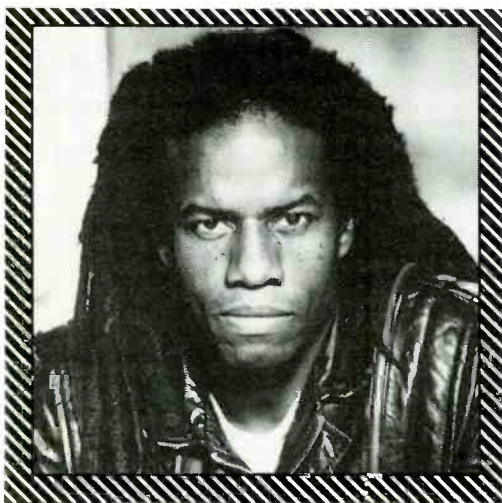
Richard Elliot

recently taken important steps to bolster our forces by recruiting top-notch executive talent while getting our regional promotion and sales force in place. Streamlining the staff at Enigma headquarters allows us to be more responsive and flexible at every level. One of Enigma's strengths has always been the ability to move quickly and decisively, free of Byzantine organizational strictures that immobilize large companies.

Enigma's competitive advantage is that we are well-known in the street where this music starts and builds. We intend to capitalize on this advantage by signing artists that have the ability to hold an audience in thrall and then work their project hard and long, developing them through grass roots and not a do-or-die six-week radio campaign. Commit-

other front, saxman Richard Elliot is one record away from major-league stardom, and we think "What's Inside," coming in July, is the ticket. Enigma Retro is set to issue its first "new" album, a double-CD live set by the late Tim Buckley, and the press is beginning to roll in on it already. At Restless, our independently-distributed label, releases from Terence Simien, Wrath, Elvis Hitler, the Flaming Lips, and reissues of material from Cabaret Voltaire, Can, and the Buzzcocks will spur the label to its best year ever.

The summary: We love music. We like to know about cool things first. We like to be creative. We like to work hard, be right, win, and have fun. We like to use computers to free up our time, we like lots of information that is accurate and factual and straightforward. We like the challenge of competing in business, we like to make decisions in a constantly changing environment and be tested from time to time to see what we're made of. We like to take chances. The answer to what "we is" is simply... quite unique and ready for the '90s.



Eddy Grant

entertainment companies. In the medium term, that translates into substantial growth over the next few years to build the critical mass that will allow Enigma to compete effectively in a music business increasingly dominated by multi-media corporate titans.

We love music, especially music that is a lit-

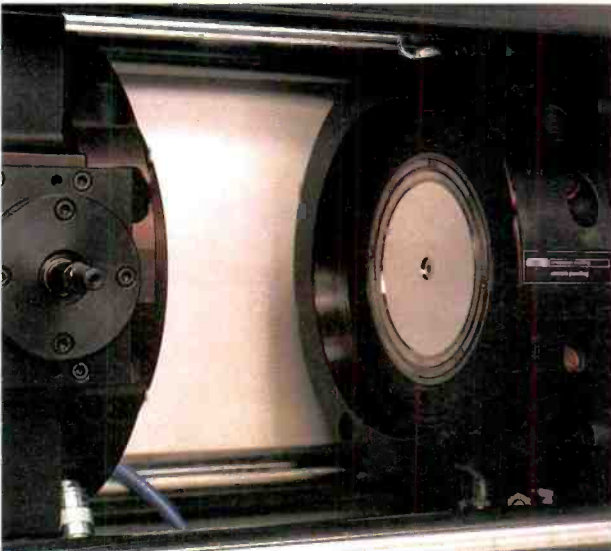


X-Y-Z

Nagron has changed its name to GPT AXXIO. The characteristic feature of its CD mould remains:

GPT Axxio
PRECISION TOOLING

A meticulous CD every seventh sec.



Very few people realize that every third CD originates from a GPT AXXIO optical disc mould. No matter whether this CD is bought in Europe or America. Probably, even less people know that the quality of any CD is mainly determined by the mould in which it is manufactured.

The fact that the best of such moulds are made by GPT AXXIO has long been a well-kept secret in the audio industry. Only "the inner circle" knows that GPT AXXIO (formerly Nagron) has cradled CD technology and has played an important part in making the CD a mass manufacturable product. The foremost position GPT AXXIO is holding today is based upon a few cool and measurable facts.

GPT AXXIO optical disc moulds are:

- compact (296 x 296 x 300)
- light (200 kg.)
- accurate (interchangeable parts)
- fast (7 sec per cycle)
- and available from stock

To stay the leading CD mould manufacturer GPT AXXIO continuously invests in the development of ever better moulds with optimum operational reliability. Every GPT AXXIO CD mould is fully tested prior to shipment and has the shortest possible times for stamper changing (2 min) and warming up (30 min).

In short, the reputation of the GPT AXXIO CD mould is based upon speed, accuracy, output, compact design and the balance between price, performance and profit.

If you want to make sure how profitable and smoothly a GPT AXXIO optical disc mould will run on your injection moulding equipment, please contact Mr. Kees de Jonge at GPT AXXIO Helmond, The Netherlands. Telephone (31) (0)4920 - 36822 Telex 51025 ngpt nl

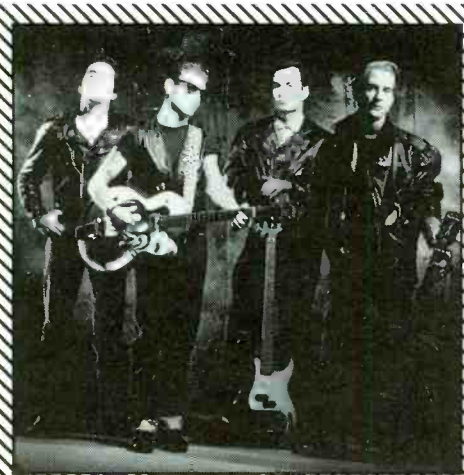
Don't forget to ask about the details concerning GPT AXXIO's Twin Cavity CD single mould.

Epic Records enters the '90s at the top of our game. The last years of the previous decade found this company undergoing significant changes in direction and organization. The steps we took then are paying off now with major hit records and the industry's most promising roster of developing artists.

It's been said that you can't know where you're going unless you know where you've been. Turning back a few pages, we can see how Epic arrived at its present remarkable plateau of success.

In the past, too many important records have been lost to a kind of sink-or-swim mentality. In the years to come, Epic will bring our great new music to the mass audience from a solid foundation built on promotion, press, video, touring, and an unwavering belief in our artists.

You might say Epic began the last decade a few months early. In August, 1979, the artist of the '80s, Michael Jackson, released his Epic solo debut "Off The Wall." In December, 1982 came "Thriller," the best-selling album in history, with seven top 10 pop singles and nearly 41 million copies sold worldwide to date. Michael reaffirmed his pre-eminence in 1987 with "Bad" (the second largest-selling album of the decade) and his record breaking world tour. In February 1990, Tommy Motola and I had the distinct pleasure of presenting Michael Jackson with a special award



Social Distortion

for unprecedented sales of more than 110 million units worldwide in the '80s.

In the '80s, Epic Records:

*Had three consecutive winners of the "Best New Artist" Grammy: Sade (1985), another international superstar whose three Epic albums total some 20 million units worldwide; Cyndi Lauper (1984), with global sales of nearly 15 million copies for her three Epic albums; and Culture Club (1983), who had three consecutive multi-platinum albums on Epic.

*Launched the solo career of Luther Vandross with "Never Too Much" in 1981. That album and its six successors have all struck platinum (two are in fact double platinum), including the current two-record set "The Best Of Luther Vandross, The Best Of Love," which brought Luther the highest-charting pop single of his career with "Here And Now."

*Transformed Gloria Estefan & Miami Sound Machine from a consistent success in the Latin market into all-American pop hit-makers. Since 1985, Gloria has released three consecutive multi-platinum albums, and has be-

STEPPING INTO THE '90s ON A BEDROCK OF TALENT

By DAVE GLEW, President, EPIC RECORDS



come one of a select group of CBS artists to have received the Crystal Globe award for sales of more than 5 million units outside their country of origin. Taken together, Gloria's "Primitive Love," "Let It Loose" and "Cuts Both Ways" albums have sold more than 15 million units around the world.

*Brought forth a new kind of adult pop star in Basia. Her "Time And Tide" debut took 18 months to go platinum, but the follow-up, "London Warsaw New York," was gold within a month of release. By 1990, Basia was a core artist at AC, NAC, and jazz radio and on VH-1, with a hotly-anticipated summer tour on the boards.

*Set a new standard for crossover success with (in addition to Luther Vandross) the Solar artists Babyface, whose hit-filled "Tender Lover" is double platinum; and Calloway, whose "All The Way" album brought forth the smash single "I Wanna Be Rich." This year, watch for Epic acts like Midnight Star and Teena Marie to cross over from their long-standing R&B base—without compromising their music or abandoning their core audience.

In rock 'n' roll, we've revived some major careers and built others from the ground up. Cheap Trick arrived in 1976, and are about to release their 13th Epic recording, "Rusted." It's the successor to the platinum "Lap Of Luxury," which gave Cheap Trick their first No. 1 single, "The Flame." Ozzy Osbourne rose from the ashes of Black Sabbath and now has five platinum records with Epic/Associated. Two other Epic platinum stalwarts, REO Speedwagon and Dan Fogelberg, will deliver strong new albums this year.

Bad English made a platinum debut album and scored a No. 1 single with "When I See You Smile." Alice Cooper's "Trash" was his first platinum album in nearly 15 years. Another platinum artist, Joan Jett, is now hard at work on her next studio album. And we're proud to welcome the Allman Brothers Band to Epic with their incredible "Seven Turns," coming in July.

1990 marks Jeff Beck's 25th year as an Epic artist; his arena tour with Stevie Ray Vaughan & Double Trouble was one of the most exciting and creative concert bills of 1989. Like Jeff Beck, Stevie was a Grammy winner this year, and has five consecutive gold albums to his credit. He recently teamed up with Jimmie Vaughan of the Fabulous Thunderbirds for the first-ever Vaughan Brothers album. Due out in August, it's one of the great guitar records of this or any other year.

The Living Colour campaign was a long, hard grind which ultimately sold nearly 2 million copies of "Vivid" and won the band their first Grammy. Another Grammy went to Indigo Girls, who've now sold close to a million records with their two Epic releases. Living Colour and the Indigos are prime examples of unique, out-of-the-mainstream acts which required painstaking development in the press, on tour, and through alternative marketing strategies to create breakthroughs at radio and retail. We continue to apply the same kind of tactics and dedication to Suicidal Tendencies, whose new album "Lights . . . Camera . . . Revolution," has just been released.

The Epic Records of the '90s will continue to stongly support our established artists and compete vigorously for our share of veteran acts. But our real future will come from the streets: from pop, from rap, from metal, and from the new breed of young American rock 'n' roll bands. Epic has evolved into a full-service label with a major's resources and an indie's flexibility.

The mainstream pop potential of rap music is an established fact, and Epic committed in full when we pacted with Eazy-E's Ruthless Records. Above The Law's "Murder Rap" was the first Epic/Ruthless No. 1 rap hit, and



Above The Law

their "Livin' Like Hustlers" will be our first gold rap album. Metal music is the counterpart of rap in its inherent rebelliousness and underground appeal. Bonham's first WTG album is gold-plus; Danger Danger are driving toward gold with their Epic/Imagine debut album. We're coming on strong with new bands like Riverdogs, Katmandu, White Heat, Nuc-

lear Valdez, Burning Tree, and the Blonz.

Epic has established an aggressive presence in alternative music. That's a broad category which covers everything from Prong's avant-metal music to the folk-rock of the Rave-Ups. The The are a major alternative band who could mean to this decade what Pink Floyd meant to the '70s. Social Distortion, Big Dipper, O Positive, Screaming Trees—these bands are the real future of American rock 'n' roll.

The pure-pop end of the Epic spectrum is embodied in two outstanding new artists: Ana, a teen singer on Parc/Epic whose appeal will extend across her own age group and beyond; and WTG's Louie Louie, whose voice and charisma can convince a room full of total strangers of his undeniable star quality. At this writing, both Louie and Ana have records on the Hot 100. Also in this category is Rick Wes, whose debut album "North, South, East,



Danger Danger

Wes" came to Epic via Maurice Starr, producer of New Kids On The Block.

Special mention should be made of a very special new album called "Music Speaks Louder Than Words." This record grew out of a "mission to Moscow" by a group of America's top pop songwriters, who collaborated with their Soviet counterparts to create the superb material on this record. The performers include Cyndi Lauper, Roberta Flack, Atlantic Starr, and Earth Wind & Fire, among other fine artists.

In the past, too many important records have been lost in a kind of sink-or-swim mentality. In the years to come, Epic will bring our great new music to the mass audience from a



Prong

solid foundation built on promotion, press, video, touring, and an unwavering belief in our artists.

The music industry is evolutionary, not revolutionary. We are constantly changing yet there's a sense of continuity too. There's tradition and, at the same time, a healthy tearing down of tradition.

The talent tradition at Geffen Records is a young one, beginning with our founding in 1980 and one of our initial albums, John Lennon's last, "Double Fantasy." Our commitment to individual creativity has remained steadfast ever since. Artists with such intense personal vision as Peter Gabriel, Guns N' Roses, Don Henley, Joni Mitchell, Aerosmith, and Robbie Robertson have made certain of that.

But creativity requires freedom—and the record business is currently facing a serious threat to that freedom, one which could affect artists both today and in the future. As an industry that was fueled by the rebellious rock'n'roll of the '60s, we must stand up and call the labeling of music exactly what it is: Censorship. It is a breach of every American's freedom of speech. It is a challenge to our Constitution. Unfortunately, as we near the 200th anniversary of the Bill of Rights, the music industry needs to be on the frontlines in fighting for the survival of those rights. It is our patriotic responsibility.

Record labeling may seem only a small step backward—but that small step plunges us over a cliff. If it is permitted to go any further, we will be only the first to suffer the artistic consequences. Surely the Inquisition will move to other media as well, to the newspapers and books you read, the television you watch.

It's ironic that today the music from America and Western Europe, which represents freedom and democracy and has done so much to tear down the Iron Curtain, is declared a threat to Americans.

Rock'n'roll doesn't cause suicides any more than the operas La Boheme or Madam Butterfly do. In our society an artist has a right of free expression and we have a right to ignore it, agree with it, or speak our own minds publicly. Shutting off those rights is repression, plain and simple. It is what we abhor about those dated and collapsing Eastern European regimes.

I'm confident that when faced with the reality of censorship, the public will reject it in the end. Americans have always been fond of saying, "If

To discover the talent that the market will accept tomorrow, we must continue to keep our ears to the ground. The music industry doesn't just respond to defined markets like other businesses. We don't limit ourselves to what has worked in the past because popular tastes are constantly changing.

Kylie Minogue



SPANNING THE FULL SPECTRUM OF MUSIC

By ED ROSENBLATT, President, GEFFEN RECORDS/DGC RECORDS



you don't like it, don't buy it." As usual, on this issue and others, the general public will prove to be far ahead of the politicians.

The average person isn't as simple and narrow-minded as some may think. Listeners are constantly breaking down barriers between music genres and are open to artists as diverse as Aerosmith and Enya, Guns N' Roses and Peter Gabriel, Don Henley and Cher, Edie Brickell & New Bohemians and Kitaro. That such a spectrum is nurtured on a single label is the result of an attitude that says "music is music."

To discover the talent that the market will accept tomorrow, we must continue to keep our ears to the ground. The music industry doesn't just respond to defined markets like other businesses. We don't limit ourselves to what has worked in the past because popular tastes are constantly changing. When we have music we believe in, we look for the audience we hope is out there. It's our jobs to find them. Incidentally, that's one reason why there are only two audience-measuring companies covering television but some dozen different charts trying to tell record companies if our music is being accepted by the public. Music is immediate, personal, and unfathomable.

Putting talent scouts on the street, giving A&R as much freedom as we give our artists, taking chances on acts who initially don't appear to be the sort who will get exposure—but who then sell albums and earn their way onto radio and into the mainstream—are factors that have helped win Geffen artists nine multi-platinum, 22 platinum, and 50 gold albums in just 10 years.

We will continue to invest our resources in artists rather than bureaucracy. In the '90s, Geffen Records will retain the attitude and spunk of a small, talent-driven record company regardless of the number of best-selling albums or appearances on the financial pages.

Stressing continuity, many of our established artists who have been successful in the '80s will continue to headline in the '90s: Aerosmith, Cher, Peter Gabriel, Guns N' Roses, Don Henley, Rickie Lee Jones, Kitaro, Joni Mitchell, Olivia Newton-John, Robbie Robertson, Tesla, Jimmy Page, and Whitesnake among them. And many of those who only recently tasted their first successes will follow up in this decade: New Bohemians, Enya, Junkyard, Siouxsie & the Banshees, XTC, John Kilzer, Nikki, Kylie Minogue, Mac Mcanally, Wang Chung, Blue Murder, Rock City Angels, David Peaston, Chris Rea, and Christopher Williams.

There will be jazz too, from Pat Metheny and Lyle Mays, and cutting-edge artists like Peter Case, Nitzer Ebb, Fuzzbox, the Toll, Steve For-

bert, and Stan Ridgway. There will be familiar names making changes: John Doe from X, Ric Ocasek from the Cars, Terri Nunn from Berlin, Maria McKee from Lone Justice, plus Gene Loves Jezebel and Y&T.

Then there are the artists you'll discover in the near future, some of whose names you're hearing here for the first time: The soulful hard rock of Little Caesar; the funk metal of Lock Up; the outlaw rock poetry of Warrior Soul; the rockin' blues of Salty Dog; the dark fearlessness of Death Angel; the tender emotions of Lori Carson; the sexy-and-tough rap of Silk Thymes Leather; the allure of British pop stars the Sundays; and the strong-headed Southern charm of Willi Jones.

There are others too, tomorrow's talent today-after-next: Apollo Smile, the Brothers Figaro, Gutterboy, I, Napoleon, King Of Kings, Nelson, Notorious, Nymphs, the Posies, Kane Roberts, 7A3, Shadowland, the Throbs, and Billy Joe Walker.

DGC Records will be yet another avenue for talent to develop. Expected to deliver a roster of 10 artists in its first year, DGC's debut releases will be from Little Caesar, John Doe, Warrior Soul, the Sundays, Lori Carson, and Sonic Youth.

Reflecting the diversity of the company, Geffen has also had a laudable history of presenting cast albums, from "Dreamgirls" to "Cats" to "Les Miserables," and will continue in the new decade to bring musicals to an eager audience. As you read this, we've released the album from the biggest musical hit London has ever witnessed, "Miss Saigon." When this production reaches Broadway either late this year or early 1991, "Miss Saigon" will be the most-talked about theatrical event of the season.

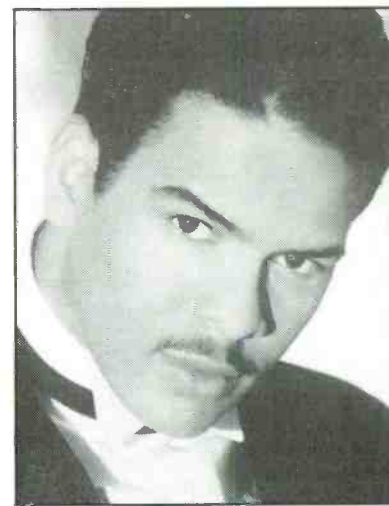
Rightly, I've concentrated on our musical artists in this article but mention should also be made of other talented people. At Geffen, we feel there are artists in all areas: A&R, promotion, sales, marketing, international, video, art, publicity, advertising and so on. Just like artists in the public eye, they too need creative freedom. When we bring in young people with a passion for music, we give them an environment where they can flourish alongside veterans who've headed up their own record companies. We put a high premium on good instincts and listen to them—regardless of experience. To avoid that too-satisfied in-breeding at the management level, we're also bringing in key executives from other companies. We believe such an approach helps ensure that we don't get complacent in the '90s.

The same caution can be given to the entire industry. We're a very healthy business at the

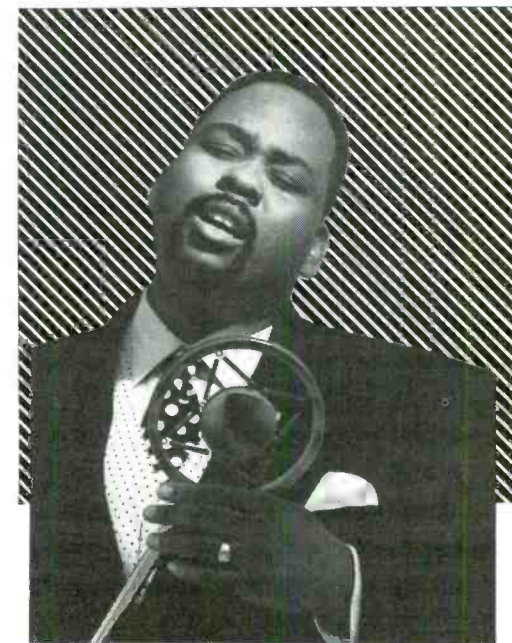
moment but we must never stop finding new ways to motivate the consumer to walk into a record store. And with the changing global situation, the opening up of new and exciting markets, we must begin to develop and comprehend a more worldwide perspective.

Reflecting on that wider view brings me to one of the gratifying trends we're seeing in music today—far ahead of any other entertainment industry—a growing concern and involvement in the environmental issues which confront all of us.

Geffen's involvement reaches beyond simply releasing an album such as "Rainbow Warriors" to benefit Greenpeace. Olivia Newton-John requested that her album package use recyclable paper and since then we have asked each of our artists to do the same. Her liner



Christopher Williams



David Peaston

notes also included suggestions on what everyone can do to protect and preserve the Earth, our greatest natural resource. When our staff discovered that the original artwork of one of our artists' albums contained a chemical which affects the ozone layer, they successfully lobbied to switch to an environmentally safe substance.

We should all do as much as we can. Involvement begins at home and at work. Earlier this year, we instituted a company-wide policy of recycling aluminum cans, glass bottles, and all white paper. We encourage other companies in the industry to do the same.

In the '60s, music hoped to change the world. Perhaps in the '90s that promise will be fulfilled in ways we never dreamed.

To understand GRP's vision of the future one must understand GRP's past. GRP was created by Dave Grusin and me with the specific purpose of focusing on contemporary jazz, digital recording technology, and the emergence of the compact disk.

We started recording digitally way back in 1979 with the recording of Dave's album classic "Mountain Dance." Upon hearing the first studio playbacks of this new storage system we were convinced this was to become the technology of the future. The clarity of sound was the drawing force. In the studio we could hear the sonic advantage but for the consumer the delivery system was still years in the future. Our digital recordings were then delivered to the consumer as all productions at that time on LP or cassette. In 1983, upon the formation of

New York Voices



GRP as an independent label, our goal was to be the first record company to focus on digitally-recorded masters that would be released on CD. It was breaking new ground and it was exciting. It was obvious to us that the music of choice for this new musical delivery system was to be classical and/or jazz. For the consumer it was expensive to purchase a CD player and CDs all had to be manufactured in Japan and then imported back to the U.S., thus making them expensive. The person who would look for this quality and pay the price would be an older, upscale, technologically and musically-oriented consumer. For us, contemporary jazz was right on target.

We next looked to create special projects and build an artist roster that tracked our overall marketing goals. One of our first special projects was to create a Big Band demo piece to show the sonic advantages of the CD. After initial research we surmised the most popular Big Band music worldwide was by the Glenn Miller Orchestra. We contacted the Glenn Miller estate and worked out an arrangement whereby we obtained the original Glenn Miller arrangements and proceeded to produce a 32-track digital recording of these classic arrangements with an all-star studio band. In addition we recreated the sound of the Miller vocal group, the Modernaires, with the help of virtuoso vocalist Mel Torme and an all-star vocal group. This project, being the first digital Big Band recording available on CD, was one of three CDs which, in combination with the Sony CD player, introduced compact disk technology to the U.S.

Once we had established our direction, we started to build our artist roster by signing some of contemporary jazz's most influential musicians. We first signed the popular guitarist Lee Ritenour; then keyboard virtuoso Chick Corea; followed by all-star drummer Billy Cobham. Dave Grusin immediately went into the studio and created his classic album "Nightlines" featuring guest artists Phoebe Snow, Dave Sanborn and Marcus Miller. As the CD market grew, so did GRP. Every CD we could manufacture we sold. We continued the growth

EXPANDING MUSICAL HORIZONS

By LARRY ROSEN, President, GRP RECORDS INC.



Dave Grusin and Larry Rosen

of our artist roster by signing such established artists as Tom Scott, Gary Burton, and Dave Valentin. We also looked to find new talents and we signed guitarist Kevin Eubanks, Special EFX, and the jazz world's heir apparent to Sarah Vaughan and Ella Fitzgerald, vocalist Diane Schuur. Needless to say, today Diane Schuur, after winning two Grammy awards, has grown to be one of the key stars of the GRP label.

We continued to look to developing new artists with the signing of keyboardist/composer David Benoit and one of the most important new groups, the Rippingtons featuring Russ Freeman. Special projects continued to flourish with the Grammy award winning all-star album "Digital Duke," featuring the music of the Duke Ellington Orchestra. We ended the 1980s with an impressive track record of more than 55 Grammy nominations, winning 15. GRP Records was also named the JAZZIZ No. 1 Contemporary Jazz Label, R&R No. 1 Contemporary Jazz Label, Gavin No. 1 Contemporary Jazz Label, and Billboard's No. 1 Contemporary Jazz Label.

Question: Where do we go from here?

Answer: The '90s become ever more exciting.

We start the 1990s with a major new business arrangement: GRP is acquired by the MCA Corporation. What does this mean to our vision of the future? It means we continue to grow on an escalated basis. We add to our artist roster by incorporating the exciting MCA contemporary jazz artist roster: Michael Brecker, Spyro Gyra, Larry Carlton, and the Yellowjackets, as well as new and emerging artists: Acoustic Alchemy, Rob Wasserman, Michael Paulo, and Kenny Kirkland. GRP continues to sign some of the most exciting, state-of-the-art young musicians: drummers Dave Weckl and Omar Hakim; bassist John Patitucci; saxophonists Eric Marienthal and Nelson Rangell; No. 1 jazz clarinetist Eddie Daniels; and the jazz vocal group of the '90s, the New York Voices.

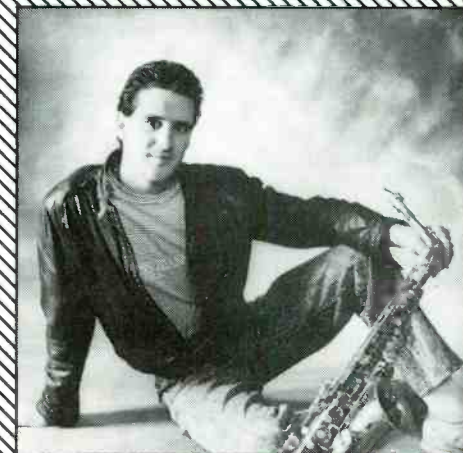
The 1990s will see GRP expand its musical horizons by becoming the music industry's first "Adult-Oriented Music" (AOM) label. We built GRP by combining quality-oriented music with state-of-the-art technology and a business savvy targeted to the adult consumer ranging in ages from 24-49. Every major manufacturer, from cars to clothing, is looking at the demographic curve of the world; the baby boomers, those born after World War II through the early '60s. Today the median age in the U.S. alone is 32 years old. These people have grown up on music. They have disposable income and are at the point in their lives where they are establishing careers and families. Their musical tastes are more sophisticated, they love advanced



technology, they can afford and are interested in home entertainment. The target audience is not necessarily the person who is strictly into jazz and likes John Coltrane. For this demographic group it could be anything from straight-ahead jazz, to contemporary jazz, to adult-contemporary, to R&B, to film soundtracks.

The GRP artist roster will continue to grow. We have just signed vocalists Patti Austin and

Deborah Henson-Conant



Eric Marienthal

continue to market our product in new and creative ways to a worldwide market. New consumer home entertainment software will continue to create new opportunities for those who focus on the emerging lifestyle of the '90s. More consumers will create home media audio/visual environments to take up their growing leisure time. Special home entertainment products will have to be created. This new product will be both audio and visual in concept. Not just a live concert but a new creative melding of the audio/visual arts. It will incorporate state-of-the-art technology and good, old-fashioned creativity. To this end GRP will look to new artists who possess both the audio and visual dimension. The delivery system could be CD, DAT, videotape, laserdisk, cable, or satellite. The storage medium will be digital and high definition video. This is the future, this is where GRP is going.

Frank Gambale

Carl Anderson. We are continuing with our special projects series following the very successful "Happy Anniversary, Charlie Brown!" album with the new all-star concept album featuring the world famous cat "Garfield." We will continue to sign unique quality-oriented artists and



Stevie Salas Colorcode

This year Island Records celebrates 28 years as one of the world's pioneering record labels. Few record companies can boast the history and reputation of Island. Founded in 1962, Island has played a significant role in changing the face of the music industry, while along the way establishing an artist roster that is the envy of most major companies. In the presentation of its music, Island has traditionally offered its artists an unprecedented creative freedom. The company quickly became the yardstick for all that followed: It is simply the most creative and innovative of companies.

From roots in Jamaica to involvement in the British rock scene of the late '60s, Island consolidated its reputation for fine music and aggressive marketing by building great bands and artists throughout the '70s and '80s.

Over the history of the company, the artist roster has been fabulous: Steve Winwood with both the Spencer Davis Group and Traffic, and subsequently as a solo artist, U2, Bob Marley & the Wailers, Melissa Etheridge, Robert Palmer, Grace Jones, Third World, Frankie Goes To Hollywood, Sly & Robbie, Tom Waits, Cat Stevens, and Black Uhuru to name a few. The list goes on and on.

Now, entering the '90s as part of the PolyGram Corp., we maintain our A&R philosophy while moving forward. We continue to value artistry over commercialism and we stay sympathetic to the artists' visions, giving them as much musical autonomy as possible.

With our family of labels set up to bring a broad scope to each genre of popular music in the marketplace, Island is prepared to continue to bring a wealth of trendsetting music to the public in the 1990s.

Island Records continues to build its roster of innovative and exciting pop, rock, and R&B artists. Recent and upcoming new artist projects that we are extremely excited about include:

Stevie Salas Colorcode: Stevie is an inventive guitarist, an expressive singer, and a standout producer and songwriter. He's a star for the '90s with his hard-hitting mix of musical styles.

Heretix: This four member band writes and performs loud, powerful and sexy modern music with a hammerhead beat and a righteous voice.

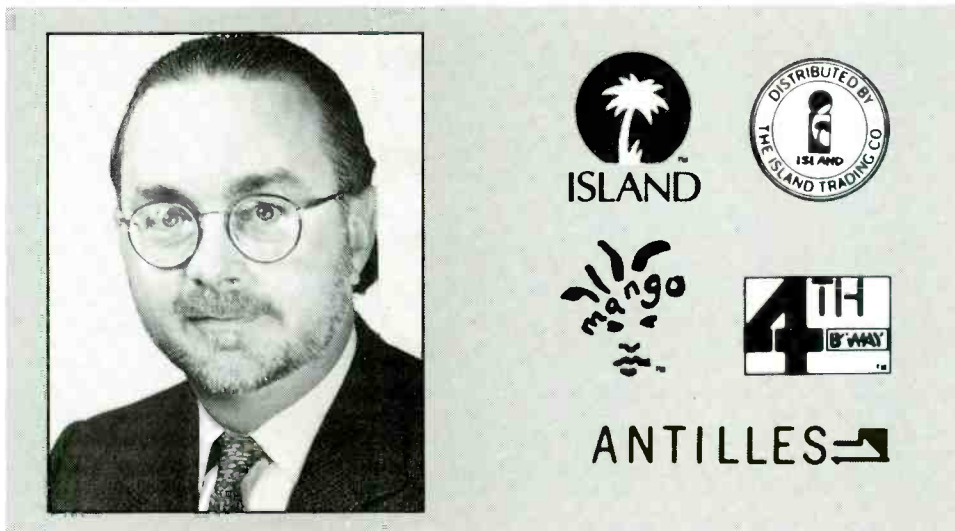
Kimm Rogers: She's prolific, clever and poignant. With her unique and distinctive voice, Kimm stands at the forefront of a new decade of talented young singer/songwriters.

And Why Not?: This new group may well be destined to be all things to all people. These guys are as likely to include a basic reggae rhythm as a tempered Black Sabbath rock riff in their material. After two top 40 hits in the U.K. we're now ready to release them here in the U.S. The U.K. media has compared their lead vocalist to Chuck Berry, their soul groove to George Michael, their vocal harmonies to the Housemartins, their guitars to the Clash, and on and on. I think they sound like themselves.

The Christians: A huge success in the U.K.

BRINGING FRESH AND FORWARD MUSIC TO THE '90s

By **MIKE BONE**, President, ISLAND RECORDS



and Western Europe already, there's not a single home over there that doesn't have a well worn copy of their new album "Colours." We're releasing it here this summer. It's beautiful. That's really the best way to describe it. This group takes elements from soul, pop, blues and contemporary rock music, but the core of their music is the power of the human voice. We've never heard anything quite as forceful.

We also have important new releases from Island mainstays that will take us into 1991:



X-Clan

Marianne Faithfull: The new live recording of her St. Ann's Cathedral performances last fall is about to be released. It features live versions of all her signature tunes and the production is unbelievable. It's really her musical life story.

Etta James: We believe that Etta is as influential to blues and rock'n'roll today as she was in 1955. She has so much to offer. Her new record mixes southern sounds from the '60s with street sounds of today, and it's absolutely timeless.

Buckwheat Zydeco: We're ready to release his third Island album. Everyone's excited. His fan base continues to build and build. His heavily rhythmic Creole music is always fresh and exciting and so much fun.

John Mayall: This artist has impeccable taste and we love being associated with that. His new album will please diehard fans, but it's also going to do a lot to introduce his familiar name to a growing appreciative audience.

Drivin' 'n' Cryin': This young American combo is truly inspired! They embody the poetic soul of the South and the fiercely independent spirit of the garage era.

Anthrax: Their new album will be released in the third quarter, and there are a hell of a lot of people who just can't wait. These guys truly present their own brand of street-level rock. It's kind of like a steamroller coming down the street at 1,000 miles per hour.

Island's urban, black, R&B (or whatever you want to call it) music is also very exciting at the opening of the decade as well.

Mica Paris is a beautiful song stylist with a great future ahead of her. Her second album will be released this year.

Miles Jaye continues to make inroads. He has an uncanny ability to write and perform traditional and progressive R&B tunes with style and grace.

Will Downing will be moving in a daring new direction with a new jazz vocal project this year.

By All Means presently have a second top 10 black single off their current album. This group is a production and songwriting powerhouse.

On the independent side, our 4th & B'way label continues to present exciting and meaningful new dance and rap artists.

Boo-Yaa T.R.I.B.E.: These six rappin' Samoan brothers from L.A.'s south side are going to be a household name in no time. These guys are so visual, and they are a real band, not just turntables and mikes. There's really been nothing *at all* like them until now.

X-Clan: They are a good example of our philosophy that music is to be enjoyed, but also an education. Using music as the universal lan-

Robert Owens



guage descended from the drum, their politically charged songs give us all a deeper understanding of black and African culture. It can't be called rap. It can't be called R&B. It's a new state of being, incorporating funk and religion. They can't be called rappers. They can't be called a group. They're messengers of a movement, united in culture and spirit.

Dino: He will have a new album this year to follow his near platinum debut that closed the decade. He's truly a man with a mission. He writes, arranges, produces and performs all his own material.

Robert Owens: This artist has carved a niche for himself in the underground dance club scenes of two continents. He's ready to break wide open, and whatever he does is an indicator of what's going to happen on the club scene.

LaQuan: This young artist will be known real soon. It's groundbreaking rap music with powerful lyrics that reflect the thoughts of a serious, socially conscious 16-year-old.

For more than 15 years now, people have looked to Mango records for the most extensive and cultural roster of reggae, African, and South American artists. Our commitment to these music styles from around the world only gets stronger. We have so many exciting and important new projects in the hopper.

We have albums just released or coming soon from: Chaba Fadela and Cheb Sahraoui, the undisputed superstars of Rai (the popular music of Algeria). They've transformed a traditional sound into a tough urban music. A new African force in reggae, Adioa, comprises artist members from Senegal, Martinique and Guadeloupe. Brazilian pop star Magareth Menezes mixes Brazilian and African roots with an international flavor and sound, and Bhundu Boys, Zimbabwe's major attraction, are amazingly talented contemporary African musicians.

And, last but certainly not least, our Antilles label continues to release some of the most critically acclaimed and commercially successful jazz recordings of our time.

Frank Morgan is considered by those who matter to be the best alto saxophonist alive today. Everybody has been talking about Frank's new record. And Courtney Pine's current release showcases his own material and explores the classic repertoire of great American composers like Johnny Mercer and Duke Ellington.

There is no end in sight to our commitment to bring fresh and forward music to the public in the 1990s. We're going to do everything in our power to insure that the world's sharpest



Kimm Rogers

independent company is the world's sharpest major company as part of the PolyGram family. With the support of Chris Blackwell, one of the most creative people in the music business, and our ability to pre-empt trends and broader tendencies while holding on to a core of long-term quality acts, we're set.

We'll continue to provide music that captures the heart and mind, and we'll do it with unflinching good taste.

If I look back over the relatively short eight years that Zomba has been in the record business, a clear pattern emerges in that whenever we have stayed close to our roots and our philosophy of what we at Zomba refer to as "growing our own" or "making two plus two equal five," we have usually been successful—both at a creative and at a business level. However, whenever our people have become overconfident or we have started thinking that we as a *music*-driven independent are ready to start behaving and thinking like a *business*-driven major record company, we have usually failed—again, both at a creative and at a business level.

When I refer to "behaving and thinking like a *business*-driven major record company," I don't mean to be critical of this approach, because while I certainly don't agree with it, I re-

Mr. Lee



spect the fact that there are "horses for courses" and that these companies seem to always feel a need to "buy market share," "increase volume," "make so-called prestigious artist signings," etc. However, when you actually get down to the wire, does the record buying public really know or care about this? What they do know and care about is whether they like an artist or a record and whether they like this enough to want to pay their hard-earned money to purchase that record. How many people actually buy a record because it's on, for example, the Warner Bros. label or because it's distributed by, for example, PolyGram?

For me to be able to explain Zomba's "grow our own" or "two plus two equals five" philosophy, it's important to first examine our roots and to understand that we started as music publishers, managers of record producers, and owner-operators of recording studios. We only started a record company because we became frustrated with trying to convince other record companies to record the songs of our songwriters or to use our record producers or young engineers. Of course, do recognize that certain lawyers in the industry are extremely powerful and that certain managers have leverage and so called "clout," and we must always try and cultivate and maintain *business* relationships with them; that one particular major distributor has more current market share than another and we must remain cognizant of this when considering our own distribution needs; that so-and-so executive has left such-and-such record company to take up a bigger executive position at a higher salary at another record company and we should keep abreast of developments like this when considering our own staff needs—but, what we must never forget is to pay the *real* attention to whether or not that 19-year-old trainee engineer in one of our recording studios has the potential, if given the appropriate encouragement, training, opportunity, and time to grow,

WHAT ABOUT THE MUSIC OF THE '90s?

By CLIVE CALDER, Chairman of the ZOMBA GROUP of Companies, Owner of the JIVE and SILVERTONE RECORD Labels



to become the next Mutt Lange (a longstanding client, example and member of our Zomba creative family) or whether that seemingly quirky, at the time fashionable record or style or sound that may actually be the early indicator of a future music style (we were fortunately able to recognize this when our Jive label made a substantial commitment of resources and conviction to rap music, five years before the major record companies jumped on the bandwagon) or whether a particular song that an as-yet-unknown songwriter signed to our music publishing division has written that may be just the ve-



D-Nice

hicle to launch a career for a new artist that our record company then may have to go out and find (this is exactly how we found and launched Samantha Fox) or to keep our "ears" open for that person that is really a *great* singer, but through whatever circumstances may not yet have had success because he or she may not yet have sung the right song/s or worked with the right producer (Billy Ocean, for example, had been releasing records for 10 years with only sporadic singles success before our Jive label signed him).

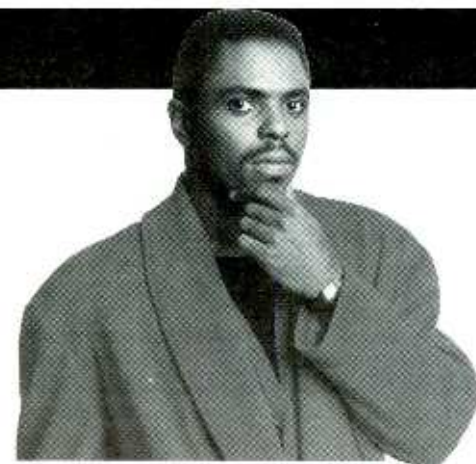
Everyone, I'm sure, agrees that "music" is what we in the record industry are ultimately selling to the public and this "music" is created in recording studios. Yet I wonder why it is that so many record companies no longer place much, if any, emphasis on owning their own recording studios and then using them to develop the "music" that they need to keep their manufacturing plants and distribution centers busy. We at Zomba take the correct utilization of recording studios in the process of creating "mu-

sic" for our record companies very seriously. We own eight recording studios in London, New York, and Chicago (and we're currently researching facilities in Los Angeles) and we are constantly using these studios to help create "music" by artists discovered by our Jive or Silvertone labels. We are equally constantly encouraging the producers that work with our producer management company, the engineers that work in the studios, and the songwriters that work with our music publishing division to use these studios to develop ideas and projects and to strive to perfect their "music." If our recording studios or our access to the producers we work with, or the daily dialog that exists between our record label and music publishing executives were taken away from us, we'd have lost our "tools" and we'd then be just another record company chasing around the industry searching for "deals." If we had to resort to this approach, up against the resources of the major record companies that now dominate the record industry, what chance would we really have? So, for now and hopefully for the remainder of the '90s, we must remain focused and continue to concentrate on "music," "growing our own" and on "making two plus two equal five," so please keep an eye and ear open for the Stone Roses, A Tribe Called Quest, Brendan Croker, Jonathan Butler, Mr. Lee, Liz Torres, Romeo's Daughter, Glenn Jones, and who knows which talented new artist may right now be creating his, her, or their "music" in one of our eight recording studios in London, New York and Chicago.



White Knight

As regards the overall state of the record industry for the '90s, I remain cautiously optimistic. There is a theory that the recent consoli-



Glenn Jones

datation of the record industry via the acquisition of virtually all the larger independent record companies by the majors agrees with this. As probably the largest remaining true independent, from a purely selfish point of view I perceive this consolidation as an opportunity. Some of the independent labels that were acquired were "tired" and weren't the creative force they once were, others still had the "creative spirit" but needed the business and administrative problems and worries removed so they could properly focus on the creative running of their labels, and perhaps some just needed the cash injection from a part acquisition to stay competitive and even in business. Some of these companies, prior to acquisition, still functioned as "independents," but some of them had long forgotten what this meant and had basically been trying somewhat unsuccessfully to function as if they were a major record company. Nevertheless, it is my view that taking the long-term view (a view I believe the record industry as a whole is taking more often, which must be a change for the better) some of these acquisitions will prove to ultimately be unprofitable for the purchasers, but others will prove to have been very shrewd and strategically necessary acquisitions.

I don't want to appear to be a "hey man, what about the music" idealist, so let me qualify what I'm about to say as being the serious concern of a practical, realistic and successful business man. What about the "music" in the '90s? This is where, I believe, our concerns should lie. With the huge increases in the cost of acquiring and developing new talent, in competing for executives, in the current "let's start a new label" attitude of some of the major record companies, in the seemingly ever-escalating cost of "buying a place in the already overcrowded marketplace" (e.g. "we must make a video that MTV is going to love") and in the general environment of "overtrading" and "chasing the pot of gold" environment that this creates, will the record industry by not managing itself with discipline and foresight relegate "music" to a secondary level as "marketing" takes over? Will the next Bruce Springsteen or Luther Vandross or U2 be given the "space" to emerge and be judged on their "music" or will the environment become such that we are all "going for broke" trying to sell as many "units" as we can of whatever we can "market" at any given time? Is the record industry going the way the movie industry is rapidly going where the major studios are counting on the one big blockbuster each year to "make the numbers?" Won't we as an industry be better off in the late '90s if we can find ways of controlling the "overtrading" escalation and thereby perhaps return to a more acceptable balance between discovering and nurturing artists, creating better music, allowing tomorrow's executives to "learn" and grow, and "marketing product?"

On a personal note, I would like to see a return to the days where "getting the record right in the recording studio" was *much* more important than having the right video for MTV and the right "marketing" campaign, but as a realist I accept that this isn't going to happen. Nevertheless, I am going to try *very* hard to never forget that great music is created in recording studios and not in the weekly marketing meetings of record companies or in the annual business plans of the corporations that own the record companies.



MATRACA BERG

MATRACA BERG, 26, writes and sings with a maturity beyond her years. She co-wrote the Karen Brooks/T.G. Sheppard "Faking Love," at 18 and the Grammy nominated Reba McEntire #1 "The Last One To Know." *Lying To The Moon*, her RCA debut, co-produced by Josh Leo and Wendy Waldman, is rich with quality and personality.

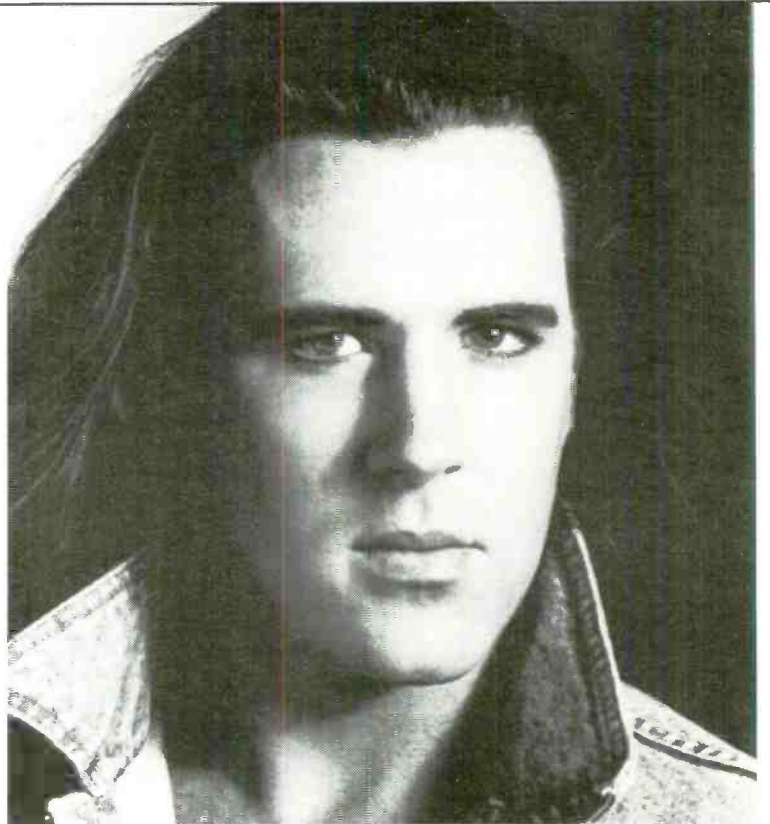


photo: Harry Butler

dā·vid

Combine the haunting vocals and melodies of Johnny Mathis and Anita Baker with the sculpting artistry of Michelangelo's "David" and you have a masterpiece. An extraordinary pianist/singer/songwriter with five octaves to call a range. Keep our eyes on dā·vid in the 90's. His magic WILL captivate you!

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KELLY WILLIS

On her debut LP, 21-year old Kelly Willis demonstrates elements of traditional country with a progressive edge. With producer/A & R exec Tony Brown at the helm (who signed & produced Nanci Griffith, Lyle Lovett, Steve Earle) Willis proves that the future of country music is rife with fresh, unconventional talent.

**MCA RECORDS
NASHVILLE**

Year after year, decade after decade, regardless of the style that's in vogue—be it big bands in the '40s, rock'n'roll and R&B in the '50s, psychedelic in the '60s, disco in the '70s, or rap in the '80s—music is defined by one basic truth.

Put simply, ours is an artist-driven business. The artists will go wherever their music leads them, and the rest of us—record companies, retailers, radio people—can only follow in their wake. We cannot, thank God—for this is what keeps things exciting—force music down a path that's convenient to our self-interest.

It's for that reason that anyone looking to find a recipe for instant success in this industry is out of luck. There are no formulas, no magic tricks, no sleight of hand, and certainly no guarantees. If you're looking for a game plan for the '90s, it's the same as it's been for every other decade: Find great artists and carefully nurture

Bell Biv Devoe



their careers.

I believe that the way to win in the music business is to find career artists, performers you can develop to their full potential and enjoy success with for many years.

Those artists become the core of a great record company. If you look at the companies which have built a tradition and upheld it over any length of time, it's been the ability to continually discover and develop new generations of long-term artists that has kept them on top.

It's the career artists who keep a great record company going, and that's what we're focusing on at MCA.

When we sign someone, we take the long view. We look for the versatile, total artists who can deliver live as well as make great records and videos. And we don't rush to get people into the studio. It's one thing to find a great act. But the process doesn't end there. There is a tremendous amount of work involved in translating that initial excitement to an outstanding recording.

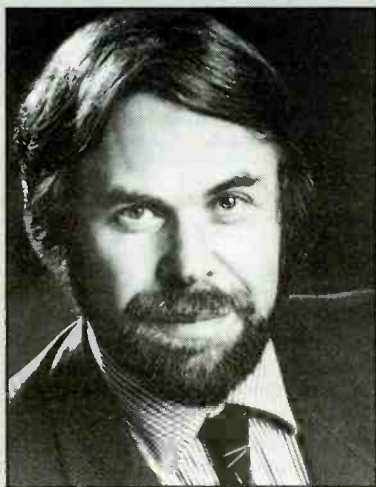
In more specific terms, I think MCA's challenge in the '90s is to retain its leadership role in black music, and in country music, and to further our gains in pop and rock'n'roll. Our plan to do that is both by sustaining our superstars, and by bringing up a new generation of artists right behind them.

I'm satisfied that we're making some significant strides in doing just that. Certainly 1989 was a pivotal year for us in many ways, a year that represented in microcosm exactly what we're trying to achieve at MCA.

One of the highlights of last year was having the top three albums on the pop charts for two consecutive weeks with Fine Young Cannibals ("The Raw and The Cooked"), Bobby Brown ("Don't Be Cruel"), and Tom Petty ("Full Moon Fever"). Bobby Brown, a young man who just turned 21 and who's not even in his prime yet,

DEVELOPING THE TALENT TO STAY ON TOP

By AL TELLER, Chairman, MCA MUSIC ENTERTAINMENT GROUP



MCA RECORDS

emerged as a major star for the '90s. With Tom Petty, we had a rock'n'roll veteran who enjoyed the album of his career. And with Fine Young Cannibals, we had a cutting-edge, exciting, youthful combination of influences all in one record that was nominated for "Album of the Year" and "Record of the Year" at the Grammys.

We are fortunate to have a family of artists at MCA that represent the highest quality in their fields. Artists as Elton John, Patti LaBelle, Peter Wolf, Jody Watley, Belinda Carlisle, Stephanie Mills, and Tiffany.

But we have not become complacent. On the contrary, we're developing the artists that we believe will be the Tom Pettys, Bobby Browns and the Fine Young Cannibals of the next few years. We plan to build further on the already considerable success of people like Lyle Lovett, Nanci Griffith and Steve Earle. And in pop and rock'n'roll, some of the new artists that we're particularly high on include Steel Heart, Energy Orchard, Bang Tango, Chagall Guevara, the Tragically Hip, Will T. Massey, Jill Sobule, Indecent Obsession, and Just William.

In black music, we're looking for big things from Teddy Riley and his group Guy, a brilliant young group that has already sold 2 million records and will continue to grow significantly. We also like our chances with John Pagano, Body, Bell Biv Devoe, Andre Cymone, the Newtrons, and Staycye & Kimiko. We have also made exciting deals in the field of rap music with producers Hank Shocklee and Bill Stephney and pioneer artists Run-D.M.C.

Finally, in country, MCA's artists to watch include Kelly Willis, Mark Collie, Lionel Cartwright, Skip Ewing, Marty Stuart, Marsha Thornton, James House, Terry McBride & the Ride, Mark Chestnut and Irene Kelly, to name a few.

We made another signing early this year that



Steel Heart

we are confident will have a major impact on the rest of the decade and beyond: Dave Grusin and Larry Rosen's GRP Records.

The '90s is the decade in which the baby boom generation will hit middle age. That means the music industry has a great opportunity to widen its demographic base. Older listeners have traditionally been our weaker market, but it doesn't have to be that way in the '90s, not when people who have been buying pop records for two or three decades are still listening to a lot of music.

It isn't easy retaining record buyers as they get older, while at the same time continually



Lyle Lovett

adding the younger audience as each successive generation comes of age. But with GRP, we're positioned with the ideal vehicle to take advantage of this opportunity. We think we can build from their jazz base and reposition them as an adult music label known for the class and quality of artists like Diane Schuur, Chick Corea, Patti Austin, Lee Ritenour and Dave Grusin, himself. Indeed, we're convinced that we can make GRP the pre-eminent adult music label of the '90s.

For MCA, then, the new decade holds a lot of promise. That's also true of the industry at large, but we are not without problems, both now and in the foreseeable future.

Technological advances like DAT and recordable and erasable CDs—in short, the ability to make pristine, perfect duplicates of our product without any compensation to artists or manufacturers—are ever-present threats with no easy solutions. We continue as an industry to fight, but it's an uphill battle. And while the fairest solution would be a royalty-based arrangement of some kind, it is unlikely that the Congress of this country will legislate that solu-



Kelly Willis

tion into reality. There has been some success putting a royalty compensation system in place overseas, but here in the U.S. it just doesn't seem do-able.

I'm also very concerned about this movement toward sticking product with warnings about lyrical content. The spectre of censorship is always alarming. It's become a popular political bandwagon to get on, and we've seen a number of ideologies jump aboard. My guess is that the issue won't be resolved until it gets to the Supreme Court. Certainly the prospect of state-by-state legislation is nightmarish.

Yet, the industry must act responsibly. To be blunt, there are records out there that we would not release, and that's a judgment we are prepared to make on behalf of MCA Records. But we don't quarrel with the right of those records to be released by someone else, or with the creative rights of the artist. You can't legislate against the First Amendment's protection of the rights of our artists to free expression. Individual companies will make their choices as to what business they want to be in, and that's as it should be.

The world is also going through enormous social and political change. Borders and ideologies are coming down to form a new world. These changes will affect radio and television and the mechanisms of artist development in these countries as well as opening up exciting opportunities to disseminate music on a truly global level.

There are other issues to look at as well. The industry has been consolidating on all sides. Among manufacturers, smaller companies are being bought by larger companies, some of them huge, multi-national conglomerates. On the retail side, there are a handful of accounts, large chains of stores with centralized buying, that are responsible for over half the retail business. Stores are becoming home entertainment centers, not just audio retail outlets, which means that we're constantly facing shrinking shelf space. It also means that the number of places you can go to expose a new artist are diminishing.

I expect we'll also see a few pricing battles in the '90s. Accounts want major, front-line releases on CD to be under \$10; I don't support that view, because I think one of the reasons the industry became healthy again is that profit margins were restored to a reasonable level, largely because of intelligent CD pricing.

In the '90s, we'll also preside over the virtual disappearance of vinyl, and we'll deal with the returns problem inherent in the otherwise very successful cassette single configuration. We'll worry about potential conflict of interest as hardware manufacturers and record companies end up under the same ownership. And we'll witness changes—changes in the music, in the audience, in the business—that none of us can predict from our vantage point so early in the decade.

Whatever changes do occur, let's never forget that it will be the artists and their music who will lead the way. And despite all the uncertainties the '90s may hold, one thing is for sure: The journey through this decade will be incredibly exciting for all of us.

M C A A R T I S T D E V E L O P M E N T

From Cradle to Rock.



MCA
THE COMMITMENT
IS ON

©1990 MCA Records, Inc.



Ray Lynch

Our newest release for 1990 will be the Telling. The album is called "Blue Solitaire." The music is a real signal to the industry of where we are going musically, to a more contemporary sound, a more full mainstream type of sound without losing our roots in the alternative and new age music marketplaces.

The Telling is a new vocal music. They are wonderful songs which will be taking the company in a new direction. The product number starts a new series for us and we call it our 5,000 series.

Ray Lynch: Includes his all-time perennial hit record "Deep Breakfast," which we have continued to sell more and more of year after year (69 weeks on Billboard's new age chart) and his newly released "No Blue Thing" album, which is heading for gold and his original recording of "The Sky Of Mind," which is performing very well in the retail arena. "No Blue Thing" has been No. 1 since August 1989—30 weeks on Billboard's New Age Chart.

Jim Chappell: His most recent recording entitled "Living The Northern Summer" is our other perennial seller (29 weeks on the new age chart). Other Chappell releases include "Dusk" and his original album "Tender Ritual."

James Asher: Our new artist from London, England whose album "The Great Wheel" was just released this past October is receiving extensive airplay in many national markets.

Teja Bell: We have a year-round seller in the form of our Christmas album entitled "The New Spirit Of Christmas." Each year it holds a stronger and stronger market and audience share.

My background was regular American business. I was involved with the McDonald's Corporation for over nine years and grew with them. I also worked for years with the Computerland Corp. in California. I had come to the end of my corporate career where I found myself disinterested in corporate life and in the type of future that being a corporate executive held for me, so I began a deep search for what was really going to be important in my life, what was going to be important to look back on 30 or 50 years from now and say that's what I did with my life.

What I found was that I had about six or seven different choices about where to go. None of those choices were about the music business. In the middle of the dilemma of deciding among those choices, I heard the music of Ray Lynch and his original album, "The Sky Of Mind." In simply listening to that in a very intense way I had a very personal and emotional experience of that music. From that experience, I contacted Ray and over a short period of time we made a deal and we started Music West Records for the express purpose of taking Ray Lynch's music to as many people as would possibly be interested in buying it in the entire world.

We incorporated the company in December 1985 and began shipping product in Febru-

MAKING THE WAVES OF THE FUTURE

By ALLAN KAPLAN, President & CEO, MUSIC WEST RECORDS



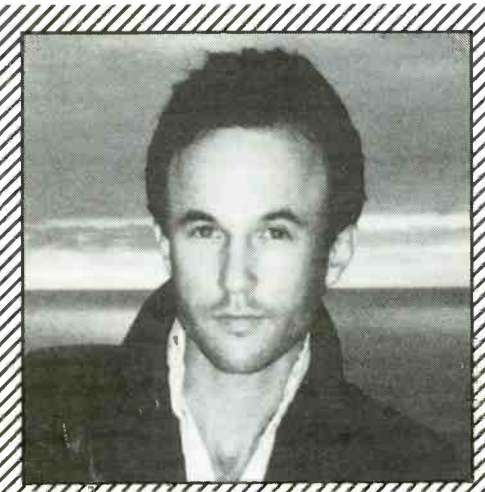
ary 1986.

In our first month, we sold 2,000 records, our second month we sold 6,000 records, our third month we sold 10,000 records, our fourth month we sold about 12,000 records, and it has continually gone pretty steadily up year after year since then.

Unlike any other album that has been categorized as new age, Music West always saw "Deep Breakfast" as a potential hit record. When we went to CHR radio with "Celestial Soda Pop," which is a fantastic cut, we were able to land 38 stations which took our sales from about 10,000 as a company and added in another 169,000 units of sales on top of the 100,000 which we had sold previous to that point in time.

Since then, Ray has been played on over 3,000 radio stations around the world. He has been on "Good Morning America," Spanish television, National Public Radio programming, and played on many international radio stations around the world.

He was awarded "Artist of the Year" in the new age category for 1989 by Billboard. He was nominated for best seller of the year in the category for the NARM organization. We have done no distribution deals with majors, although we have had lots of interest. Over-



Jim Chappell

seas we have negotiated with all of the major territories and we are about to consummate our worldwide distribution arrangements.

My entrepreneurial philosophy has to do with creativity and innovation. That creativity and innovation is geared toward one purpose and one purpose only. That is to reach and

touch the customer both musically, as well as creatively, for promotion purposes. The customer is the reason that we are all doing this as business, rather than just doing it for pure listening pleasure. The lesson that I have learned over the years and that I try to live by is that we serve that customer. We are here to make that customer a satisfied person and meet their musical and other needs that our music can try to provide. We strive to complete the marriage between the product and the customer.

Most of the new age companies who started out around the same time as Music West, or who were already in business, have joined up with the majors. It was a tenuous circumstance for me to observe companies like Windham Hill and Narada, who did very well with their major label affiliates, and then other companies that weren't as successful in their major label affiliations due to this attention span factor.

I often ask myself if I made the right decision. In looking at what we can do with an artist and an album such as we have done as opposed to what an RCA can do. I have no doubt in my mind that we can outperform RCA on a sales level with any of our product similarly placed in their system because we are more responsive and more directly in touch with the street level of our customer base.

I would say the major issues facing independent labels in the '90s are the integration of the distribution team. The biggest thing we don't have that a major label does have is the ability to, on a national basis, call a meeting and get it done on a national basis with one phone call and create a national effect at one time. It is my belief that the independent distributors who are basically competing with each other—often across territorial lines—is the biggest problem issue. Whether somebody goes ahead and buys five independent distributors and creates one, I am not sure that is a better idea, but I would sure believe that cooperative marketing programs promote the lines that they carry in unison.

The disappearance of vinyl as a biggie doesn't affect us too dramatically. I have actually only recently changed my mind about the value of vinyl. I went back after hearing CDs only for about a year now and played some vinyl of our product and was touched deeply in my heart with the warmth and humanness of the sound. It is a little warmer than a CD. It is too bad that until CDs can obtain that level of warmth that we are having to lose that format. Still, I look at these formats as their emotional value to the customer, not

their inventory carrying costs because I think is insignificant. If you are moving a certain amount and you don't over order your supplies, as much as the customers want you can provide to them.

DAT a factor for me? This is our area of great interest because technology does lead the industry to new horizons and new customer bases and new opportunities to sell your product in the form of DAT. If there was a satisfactory base of players out there, I would be third or fourth in line behind the first guys to put out major selling product in the DAT format. The main issue for our customers again, is if they really need a DAT. The only reason that they need a DAT is that the cassette format that we currently have has insufficiently



The Telling

met their needs for quality sound.

We at Music West have developed, along with our duplicators and some other people, something that we currently call the Music West cassette technology. We haven't figured out if there is another name for it yet. We are going to go with that name. It is going to make our cassettes very competitive with the CD quality, mind you I am not saying exactly the same, but very close enough for jazz to where the end customer will have a high quality music experience. Much more high quality than their current cassettes and a high enough quality to where the subtle nuances, again, of the music that the customer wants to hear and meets their emotional needs, comes through.

The trend of the '90s in indies and majors: I think you will have the Darwin's theory of evolution taking place here. You will have Gregory Bate's theory of co-evolution and you will have both entities evolving together. As you have really strong independents like the A&Ms of the world, the record industry seems to have a lot of economic value right now for the big players. If it continues in that same way throughout the '90s, then the larger independents will always be bid for and some of them will get sold.

There will always be the opposite tension which is the desire to create. That desire to create will allow some independent, possibly ourselves, to remain independent through their growth into much larger companies and create the fertile ground for other new independents to sprout up. I think that there is a demand for diversity in music and there is no one company that can sew it all up and cover all of the bases that the customers want, so somebody else will come across somebody and believe with their heart and their soul that they can sell this record and they will create their own independence.

I think that the wave of the future will be more and more individual creativity in the music delivery process.

Narada concluded a decade of dramatic growth by placing six titles among the top 25 releases on Billboard's 1989 year-end new age sales chart—including the No. 1 album, "Cristofori's Dream" by pianist David Lanz—and by being recognized as the music industry's No. 1 distributing new age label.

Two factors have contributed most significantly to Narada's success: consistency and innovation. Those elements continue to provide the core of Narada's approach to talent as the company moves to expand its leadership position in the '90s.

Consistency: Narada believes in, and is committed to, new age music. The record-buying public has embraced "new age" (a generic musical category, not "New Age," a metaphysical perspective) because it offers them a satisfying, broadly appealing musical alternative to pop, rock, jazz, classical, and other idioms. Its distinctive quality is its ability to evoke strong emotional responses, giving the music not only entertainment value, but also a unique substance and character. Narada has, and always will, seek artists whose music speaks eloquently from the heart.

Innovation: The musical "vocabulary" of new age is unlimited, and Narada continues to seek out artists whose music bears a distinctly personal imprint. Our music can be pristine, passionate, or progressive, yet it all retains a sense of quality and integrity that delivers emotional rewards found in no other type of contemporary music. Our music is daring, and it is dependable, and Billboard's sales chart tells us that consumers greatly value our approach to music.

Some points to consider about the new age genre:

New age music is firmly rooted in the contemporary musical landscape of the '90s. Clearly, new age will not challenge pop or rock



Eric Tingstad and Nancy Rumbel

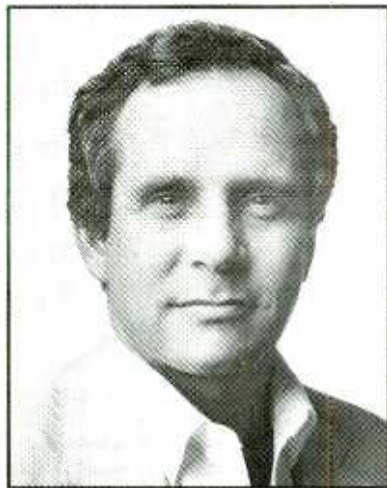
for market share, but neither will it wither and vanish. Narada anticipates steady, healthy growth for the genre during a new decade where personal values and quality-of-life issues will greatly influence our behavior patterns and lifestyle choices.

As most consumers recognize, the phrase "new age" is a two-syllable merchandising term that is simpler for retailers to say than "contemporary instrumental music" or "atmospheric vocal/ensemble works." In a record store, "new age" refers to the sonic texture and emotional impact of a broad spectrum of music, not its metaphysical properties. It is from this perspective that Narada embraces the "new age" term.

Rather than attempt to branch into other musical arenas, Narada has chosen to focus its efforts on refining and expanding the parameters of new age. Narada originated as a label dedicated to acoustic music but has since enlarged its perspective to include energetic ensemble projects and electronic music. To guide con-

REDEFINING NEW AGE FOR A NEW DECADE

By **BOB REITMAN, GM, NARADA PRODUCTIONS INC.**



sumers to their preferred musical style, Narada presents them three distinctively packaged formats: acoustic (Narada Lotus), new age fusion (Narada Equinox) and electronic (Narada Mystique). Plus our affiliated label, Sona Gaia, offers highly diversified music that defies categorization. Our artists' musical viewpoints and techniques vary, yet their recordings deliver consistent emotional rewards.

We will *always*, of course, remain open to exposing a new, unique artistic voice. The music of violinist Doug Cameron, for example, was a stylistic stretch for Narada, but he has been hugely successful for us. Just because a diamond drops into our pan while we are mining for gold does not mean we will toss it out.

While Narada has successfully cultivated a label identity during the '80s, one of my priorities for the '90s is to build high-visibility profiles for our individual artists. This label already has some of the best-known names within the genre: David Lanz, Michael Jones, David Arkenstone, and several others, and we plan to support their proven popularity with events or promotions that reinforce a major-artist image. For example:

This spring Narada commissioned a laser light show to be designed and choreographed with David Arkenstone's music. We then presented it, in coordination with key radio stations, in five of his strongest markets to coincide with the release of his new album.

During the spring, we offered special CD long boxes of albums by Doug Cameron and Ralf Illenberger (and Arkenstone) that included a free sampler cassette featuring music from nine new albums. Buy that, get this free. When was the last time, if ever, you saw that kind of offer in a record store?

Eric Tingstad and Nancy Rumbel are two of our best-known acoustic artists who are both active environmentalists. We arranged to have them play a benefit concert—on Earth Day weekend—in San Francisco to support conservation efforts in Yosemite National Park. Then they visited the park and played a private show for naturalists and park rangers. It shows that their actions are just as sincere as their music. The equation works again—consistency and innovation.

We successfully campaigned to have pianist Spencer Brewer designated as a musical ambassador for Big Brothers/Big Sisters of America. Combine that with his talent for writing great melodies, and you can see why his new album reached the top 10 on radio.

The cornerstones of this label are both pia-



nists, David Lanz and Michael Jones. Lanz is set to deliver a very exciting new album this summer, and we expect him to remain as our premier artist for years to come. Some labels will not even listen to piano demos any more, but we discovered Wayne Gratz—who, I believe, will become a major name in the '90s—because we do listen. We have several fresh faces on the label—Richard Souther, Peter Maunu, Colin Chin, Carol Nethen, and several others, plus Sona Gaia artists such as Rob Mounsey, Michael Pluznick, and two duos, Ira Stein & Russel Walder, and Craig Peyton & Ben Verdery—who have the talent to capture the public's imagination in the years ahead.

We are also committed to breaking new artists. Narada will introduce seven new artists in 1990, including Alasdair Fraser, Bernardo Rubaja, Trapezoid, and Jim Jacobsen. It is not our goal to simply glut the market with product; instead, we want to present artists who have a unique musical voice, who can offer something distinctive.

Instrumental artists present a unique challenge when it comes to developing an identity for them. This is why a distinctive, personal sound is so important for Narada artists. In my mind, there is no question about who is playing when a David Lanz song comes on the radio. Ralf Illenberger and Peter Maunu are both guitarists who have signature sounds that distin-



David Lanz

guish them from everyone else. The same goes for Arkenstone, Doug Cameron, and so many others. Brian Mann is one of our new artists with an album coming out in June, and it is remarkable to hear him play an unusual instru-

ment—the accordion—and make it sound so hip and so elegant. It may be the most unique album we release all year.

We will always be interested in artists with a point of view and who can stir your emotions, who can make you feel. The public is always looking for a new experience, a new quality of stimulation. Narada is looking for that, too. If music touches people emotionally, people are going to buy it, even demand it. New age music fulfills that desire for innovation and substance, which is why it has become part of today's musical mainstream.

I view our position realistically. The public recognizes and admires Narada, yet we are still a niche market. Some artists on our roster will go on to become huge stars. Some will not. It is our ambition, though, to find artists who have the talent and vision to carve out their own

Doug Cameron



niche in the marketplace and help them develop into major acts.

I am convinced that Narada specifically, and new age in general, will continue to make steady and healthy gains in market share during the '90s. The maturing consumers of the '90s will seek to surround themselves with products that reflect not only taste and status, but also a compelling interest in the long-term welfare of the earth and human relations, from clean air to clear heads. This, by the way, is not some blissed-out "New Age" musing; this is Psychographics 101, and companies best equipped to service these emerging new value-sensitive needs stand ready to reap the most benefits.

Our consumer climate in the '90s will be dramatically influenced by adults whose view of quality-of-life issues is expanding to include a more socially and globally responsible perspec-



Richard Souther

tive, and Narada is prepared to offer them a refreshing and emotionally stimulating musical alternative—one that is consistent and innovative. It is an approach to music and the business of music-making that gives all of us at Narada, both artists and executives, a tremendous sense of pride and satisfaction.

The 1990s will be a very exciting time for PolyGram. As a company on the winds of much change, we have a great deal to look forward to, from both an artist perspective as well as an industry perspective. Although we are strictly looking ahead, we cannot forget those traditional values we have enforced throughout the company's existence, and while planning for the decade ahead, we will always strive to keep those values we pride ourselves on.

PolyGram has always been extremely committed to its artists' careers. We feel this is of great importance if longevity is to ever play a factor, for if you take a look at the baby bands of 10 years ago, you'll find they are today's big sellers. In focusing on the long-term building of our artists' careers, we tend to put our support behind the unique bands or groups, which means the artists who are different than what everyone else is hearing today. PolyGram has always been at the forefront of the hard rock scene and we have worked very hard to fit this format into the marketplace. We will attempt to experiment with different rosters, but we will in no way, shape or form downplay hard rock, for that, along with our classical division, has been our biggest strength.

We don't look for the immediate sell and we work very hard on individualizing the artist. This means creating a *focused* and attainable marketing plan for each individual act. Ed Eckstine, Executive VP, PolyGram Records Inc., and GM, Wing Records, has the distinct pleasure to see these bands at the very genesis of their careers, enabling him to monitor their success. Says Eckstine, "We strive to creatively make the best records possible while giving the artist the opportunity to be himself, to allow him complete creative freedom. It is the A&R department's responsibility to support this, and the company's responsibility to develop strategies which bring the music to the consumer and the consumer to the music." A perfect example of this approach is evident through Vanessa Williams' career, for she is a huge success story for PolyGram. We took this artist who was already a celebrity in her own right but had no music portfolio to speak of. In creating a marketing plan for her, we asked people to listen to her *music* and judge her by her music alone, and by doing so we were able to get black radio and the black community to *hear* the record. The album became a hit and we built upon that. Video was an extremely important factor in building Vanessa's career, as she crossed over with "Dreamin'." This provided a way in which to get past the surface and she now has sold over 800,000 albums and received several Grammy nominations.

Another example of ways in which we individualize the building of our artists' careers is seen through one of our 'biggest acts, Tears For Fears. This band actually broke out of Southern California when they first hit the U.S., and rather than try and spread the band's success all at once, we zeroed in on that market and let it grow from there. If one of our most up-and-coming artists, Janata, was to make a huge impact in the Southwest, then we would zero in on that market and allow the word to spread from there.

David Weyner, our Senior VP/GM of Classics and Jazz, has had a brilliant series of successful experiences with the department. An essential element in PolyGram's success story is our superb classical division, and at the core of our success is the loyalty and buying habits of the classical customer. As Weyner says, "The classical music fan is unique in our business for his devotion and loyalty to the best record labels and the quality he has come to expect from these names. Unlike pop music, ours is not a radio or tour-driven business, so basically all of our successes have been built upon the foundation of our three great classical label names and their unbeatable rosters of international star

THE CONTINUITY OF ARTISTRY

PolyGram™



Michael Monroe

artists. Deutsche Grammophon, London and Philips have made their reputations on the quality of their artist signings and their commitment to the promotion and support of these great musicians. We are likewise very committed to the development of the young artists newly signed to the labels in preparation for the many career years we hope to share with them in the future." On another level, our arsenal in the marketplace has always been the strength of our catalog. As any one of our retail customers can tell you, our label-sale promotions are exciting, traffic-building, moneymaking events. The luxury of our catalog is the diversity of artists and repertoire, represented on product lines at top, mid and budget prices. We've listened carefully to the feedback we get from our customers and consumers and we use pop marketing tactics to promote new releases and catalog that offers quality classics at every price point for every type of music shopper.

The PolyGram jazz department also relies on the combined classical commercial punch of its active artist roster coupled with the strengths of a formidable back-catalog. Says Weyner, "In our signings on both Verve and Verve Forecast, our emphasis has been on artists with style, versatility, and commercial appeal but, in keeping with the tradition for great artistry on our great label names, we've been selective. With our Verve Forecast signings, we have ambitions for mass-market appeal and NAC and AC airplay potential, but the label will continue to showcase real musical talent rather than a particular commercial formula. Our success last year with Terri Lyne Carrington was a special joy for PolyGram Jazz VP Rich Seidel, me and the entire company because it was a crossover in the best sense of the word. Terri's background and credentials as a monster drummer were extraordinary but because of her youth, her sophisticated talents as a songwriter, singer and arranger, we saw 'Real Life Story' cross over on Terri's own terms."

We are also looking for this same type of crossover success in our pop acts, in particular with Tony!Toni!Tone!, for this band has the potential to be to the '90s what Kool & The Gang and Earth, Wind & Fire were to the '80s. Their last album "Who?" had three No. 1 urban hit singles as well as three No. 1 videos at

BET, and their current release "The Revival" is going to explode onto the music scene in a ferocious fashion. They have the base as well as the talent and charisma to sell *themselves*. Another new act we will be concentrating heavily on is former Hanoi Rocks phenomenon Michael Monroe. He just recently completed a smashing sold-out tour of Europe and is gearing up for a tour of Japan in April. The combination of his raw, unique talent along with his powerful presence is sure to make this brilliant artist someone to watch for. In addition to these two acts, we will also be placing a strong emphasis on Scotland's the Almighty, the quartet with a fiery sound all their own, and Britain's Little Angels, a five-piece band just beginning to show the public what their forceful sound is all about. Company Of Wolves and Janata will also be priorities. Company Of Wolves have mastered that simplistic edge—no machines, no synthesizers and no filler—and they will, without a doubt, make their mark in rock'n'roll history. The bluesy, raspy voice of Janata and the unsurpassed musical expertise of his band make for a rock-driven band with a sense of style, and we have very high hopes for him.

One of PolyGram's most exciting prospects for the '90s is the new partnership we have entered with rooArt, an ambitious new independent label established by three Australian music industry executives: Justin van Stom, Sebastian Chase and Chris Murphy (MMA Management and MMA Music Group). It is a prime opportunity for PolyGram to situate itself at the genesis of the international success of Australian acts. As always, there will be a *strong* emphasis on artistic integrity and long-term act development with these bands. The acts which fall under this category are Martha's Vineyard, the Trilobites, the Hummingbirds, and Tall Tales & True. Martha's Vineyard, a four-piece band from Western Australia, transcends earlier folk-rock stylings while incorporating a more poetic structure to their sound, while the crashing sound of the Trilobites has a uniqueness all its own. The Hummingbirds, a quartet from Sydney, are perhaps the most pop-oriented of the four bands as their music is extremely appealing to the ear while at the same time possessive of a stiff edge. Tall Tales & True is living proof that lyrical intelligence in guitar-based rock is possible, as the band delivers sound with a punch without losing its sensitivity.

With classics, while remaining loyal to our traditional "cult" audience, we will continue to open doors for new listeners. As studies have consistently shown, the most active consumer is a younger, more affluent audience and we will target this demographic most aggressively. Says Weyner, "Our approach to the marketing and promotion of our artists has to reflect an attention to style and personality in order to court

new and younger audiences. Our ultimate goal in every case is to make classical 'user-friendly' and to convince the general audience that anyone can enjoy classical music. Without compromising taste or the integrity of our artists in the imaging we develop for each of our artists, we will stress the human interest elements, the style and glamor, the celebrity appeal. To ensure we are reaching a new consumer, our publicity is, more and more, targeted at general audience publications. A recent example of this approach was the promotion of a Philips Classics' artist, the uniquely talented pianist Mitsuko Uchida. In a simple, friendly, stylish presentation, in an ad designed for magazines like the New Yorker, we send the message that Ms. Uchida is a very contemporary woman whose artistry has universal appeal."

PolyGram Records is not undergoing a "signing freeze" per se, but we are being very scrutinizing in the acts we make deals with. With radio and video formats tightening on a daily basis, it would be impossible to concentrate on a large number of bands, as they would not get that individual attention and dedication which we pride ourselves on giving our artists.

The trends we at PolyGram see in the '90s are many, the first being in the form of video. The '90s will be the determining factor for video, as it will be the time for music home video to take off. PolyGram will be focused on how to get music video product into the home, whereas 10 years ago, the thought was unheard of. PolyGram Home Video (PMV) is going to be where the money is, especially since our acquisition of A&M and Island rosters, we will be in an outstanding position to benefit from these great rosters on sell-through video. We will also continue to be at the forefront of the marketplace as laserdisk



Vanessa Williams

continues to develop, especially now that PMV will be a separate division, everything we do with video will be on laserdisk.

We have also placed emphasis on sell-through video in the classical department, as in the past we've placed importance on our laserdisk categories. We believe the industry as a whole will start to make software product like ours, while expanding into the VHS category as well. Our interest in promotional video to excite retailers and ultimately the consumer is very high, for they have already been shown both on an in-store basis and broadcast on PBS and other cable stations. As it was for all popular music, music TV has to play a part in the promotional future of classical

(Continued on page W-45)



Michelle Shocked

When Steve Plotnicki and I started Profile Records nine years ago, we definitely didn't anticipate the tremendous success with rap that we've had: Platinum albums from Run-D.M.C. and Rob Base; a gold album from Dana Dane and albums from Special Ed, Sweet Tee, Ron "C," Nemesis, Twin Hype and Poor Righteous Teachers selling in the hundreds of thousands. We both liked rap, but the label we had always envisioned and strived to build was one much more musically diverse than we're currently assumed to be.

While it's true that the great majority of our income is generated by our rap product, in reality our roster has only been about 50% rap. We serve widely different audiences. Most people who know us for Run-D.M.C. and Rob Base don't know that we have Judy Torres. Others only know us for our hardcore acts

Judy Torres



like Murphy's Law and Cro-Mags and probably don't realize we have the rap stuff.

That's something that I would like to see change in the '90s. I would like to have a more balanced label. I'd like to see the commercial success we've had with rap extend to artists like Judy Torres, Thom Bishop, the Accelerators, Chanelle, Leeway, and Cro-Mags.

Essentially, the difficulty of building a roster with strong artists in all genres of music is one that all independent labels face. The hardest thing for an independent company to do is compete with a major for mainstream talent. It's nothing for a major to pay \$300,000 for an album. That's what they do. But we can't do that.

So how have we gone about creating one of the largest indies in the country? Our strategy is simple: We try to keep finding things that are just outside the mainstream—movements in music that we feel are just about to break open. Every couple of years, we decide to invest in a new kind of music. First it was rap. Our success with Run-D.M.C.'s "Raising Hell" gave us the ability to invest in hardcore a few years back.

And this year it's reggae. We've hired Murray Elias—who has a tremendous knowledge of the music and culture, and is one of the most quoted authorities on reggae in the popular press—to assemble our reggae roster, which now includes Barrington Levy, Pablo Moses, Frankie Paul, and Frigthy & Colonel Mite, who are at the forefront of the dancehall reggae scene.

I think that reggae will be more popular in the coming years. There have always been reggae hits on Britain's pop charts, but in America, I think there really needs to be that one big breakthrough reggae record before we really begin to see reggae as a pop phenomenon here. I hope that record is ours, but even if it isn't, it will be good for us because we'll already have our reggae roster in place.

This is not to say that I believe that we can always anticipate trends. Most of the time, I think you can't. I tell my A&R people to sign things that they like, not things that they

STRIVING FOR BALANCE IN DIVERSITY

By CORY ROBBINS, President, PROFILE RECORDS



PROFILE
RECORDS, INC

So how have we gone about creating one of the largest indies in the country? Our strategy is simple: We try to keep finding things that are just outside the mainstream—movements in music that we feel are just about to break open.

think will sell. Frankly, I don't think you can know what's going to sell; but you should know what you like. It's relatively easy to sign an artist here. If an A&R person wants to sign an artist, they can; if it doesn't work out, they're not going to lose their job over it.

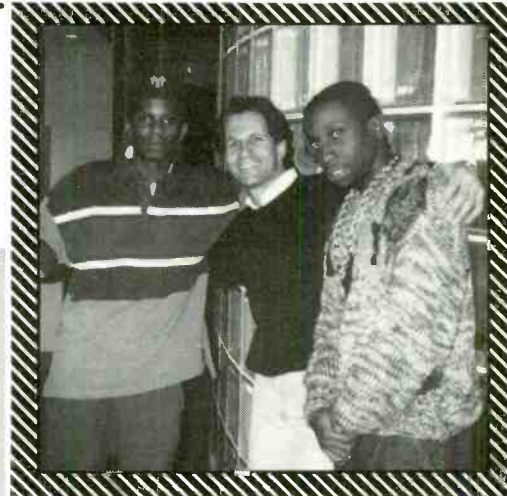
In a way, A&R at a record company is analogous to radio programming. Some CHR stations, for example, will only add proven hits; they'll never break a record. Some of those stations get very high ratings in their market. Then there are some stations that add 15 records a week because they like to try a lot of things. Sometimes they discover hits and sometimes they play records that turn out to be stiffs. Some of those stations do well too. I'd rather be like the second kind of station.

We don't play it safe. We sign a lot of artists, we drop a lot of artists, we constantly refine the roster. That's why we have so many records. I think we have the most releases for a label our size. To me, you can't find out about a record until you put it out on the street. You can play it for all your friends and you still won't know.

One thing I purposely never wanted to have is a "Profile Sound." I always tried to avoid this by signing a variety of artists from all genres and by using different producers. I always felt that labels that had a "sound"—like

Philadelphia International, Stax or TK—as great as those labels were, as soon as their sound went out, those labels were in trouble. Tommy Boy and Motown are the rare examples of labels that have been able to survive their sounds.

As for a "talent gameplan" for the '90s, we simply try to find the best new artists. Two of our latest rap signings—Poor Righteous Teachers and L.A. Star—are wonderful examples of how our talent philosophy works. We didn't sign Poor Righteous Teachers because their Afrocentric philosophy is currently in vogue. We signed them because they have an *inimitable* talent. They've created



Special Ed, Cory Robbins and Rob Base

their own style; they're leaders.

The same goes for L.A. Star. We didn't sign her because we said, "Oh, Latifah's big, we need more female rappers." We all just think she's great. We found her and recognized her talent. Listen to the record: L.A. Star has a sound all her own. As soon as people hear her voice, they know it can *only* be L.A. Star.

Our challenge in the coming decade is to apply that same talent standard to other types of music. One rock signing I'm thrilled about is Thom Bishop. He's an incredible songwriter and artist. He co-wrote the recent Freddie Jackson single "All Over You." Thom is a rare talent, and someone to watch for this year.

Some of our artists who we first established in the late '80s should be making their largest impact in the '90s. Judy Torres, a true pioneer of Latin-tinged dance music and a regional favorite, is beginning to break nationally on the pop scene. The Accelerators, a no-frills rock'n'roll band from North Carolina, will be releasing their second album for the label. They received enormous critical acclaim on the first album, building a popular base that will help them this time around.

And this year, we're also releasing new albums from Run-D.M.C., Special Ed, Twin Hype, Dana Dane, King Sun, Leeway, and Euro-K.

As we head into the next decade, there are a few issues in the music industry that we need to confront.

The first of these is stickering. I, for one, think that we *can* achieve a balance between the right of a customer to know what he or she is buying with the right of free speech and artistic expression. I'm not opposed to some kind of stickering, because we have been doing this at Profile already. I do believe that people should be warned when they're buying a record that they might find offensive. I don't want them to find out after they've bought it; I don't think that's fair. On the other hand, I'm opposed to stores that ban stickered product from their shelves. I say let people make their own decisions.

Another issue that I've made something of a personal crusade is counterfeiting. On several occasions I've seen counterfeiters on the street, and have called the police and had the person arrested or the tapes taken away. This is a problem that affects everyone, from executives to artists. . . . counterfeiters take money out of everyone's pockets. And this summer, I want to get our artists involved in AACT—Artists Against Counterfeit Tapes. It's a new organization started by independent labels, but open to the participation of any label. Headed by Fred Munao at Select, its purpose is to combat the manufacture and sale of counterfeit tapes. Artists in particular should be aware of the problem and are the key to fighting it, alerting their fans and friends to potential fraud.



Thom Bishop



At Run-D.M.C. 1983 signing, from left: Manny Bella, VP black/urban promotion; Cory Robbins; Russell Simmons, Def Jam Records/RUSH; D.M.C.; and Run.

CREATIVITY AND CONSOLIDATION IN THE '90s

By BOB BUZIAK, President, RCA RECORDS



Tyler Collins

The RCA of today is a young record company, just three-and-a-half years old and on the cutting-edge of contemporary music with a building black roster and a re-emerging jazz presence.

When I came on board in May of 1986 it was to rebuild a label that would be center and left-of-center, which would embrace artists who wrote their own material and who were interested in working to create an audience for their music. RCA would be a haven for talented artists, where they could create music, knowing we would market and support their efforts across a very wide spectrum.

The opportunity to head a company like RCA comes once in a career. It's a legendary company that virtually invented the record business, with a back catalog in every genre of music that made it the pre-eminent music company in the world for many, many years.

It not only set standards for artistry in the jazz, classical, Broadway, country, and pop fields with the Bluebird, Red Seal and Victor labels respectively, but for engineering, as well—original RCA pressings from the '40s and '50s are admired as among the finest recordings ever made, benchmarks of stereo engineering and state-of-the-art manufacturing.

RCA had a rich and deep tradition of talent; the problem was they had almost no contemporary artists or current catalog.

Several changes of management since the early '70s resulted in RCA's losing direction and market share; when I arrived it was effectively operating outside the mainstream, and the last place young talent would think of coming.

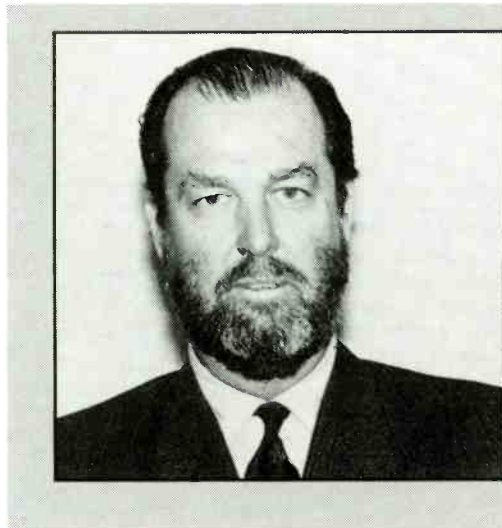
Today, I believe this has changed through our own A&R efforts, our licensed partners, and Nashville. We have marketed and promoted 17 first-time releases to gold, platinum, and multi-platinum, with Michael Penn, Peter Murphy and Grayson Hugh on their way to gold as we speak.

The three key elements to the success

of any record label are its roster, its visibility in and perception by the marketplace, and its people. Every record label needs to develop artists; at the same time, every label needs its mainstream acts to carry the costs of artist development.

Our strategy from day one here has been to develop new, long-term artists, to give RCA a viable and highly visible contemporary image, and to develop a cadre of creative executives who would build on the label's heritage and take it into the next decade.

We filled our early product needs by forging partnerships with labels at the cutting



edge of their markets. Jive Records, who, with rappers like DJ Jazzy Jeff & The Fresh Prince, Kool Moe Dee, Too Short and KRS-One, and first-time gold debuts by contemporary artists Jonathan Butler and Samantha Fox, provided us with a window in the black/contemporary music world and a cutting-edge profile on the street. Beggars Banquet gave us bands like Love And Rockets and Peter Murphy, and solidified our position with the alternative-music market. And Jive's Silvertone label has cutting-edge artists like the Stone Roses, Brendan Croker and Mary My Hope, all originals who follow their own head while turning everyone else's.

These partnerships enabled the new RCA to have a constant stream of highly-visible product and chart share. We have developed our own acts like Bruce Hornsby, Grayson Hugh, Lita Ford, the Cowboy Junkies, Michael Penn, Rick Astley, and Boy Meets Girl; black artists like Tyler Collins and Grady Harrell; and young acts like Bobby Ross Avila and the Awesome Threesome. These are all acts you look to do 100,000-plus with their first album, 250,000 or more with their second, and gold or platinum by their fourth or fifth release. We enjoyed early success.

Grammy-winning Best New Artist Bruce



Love And Rockets

Hornsby, as well as Lita Ford and Rick Astley each had debuts that went platinum, and the Cowboy Junkies went gold with their first release. We have a third single from Grayson's debut, which is almost two years old, and Michael Penn's initial release will be gold any day now. Tyler Collins and Grady Harrell both had top 10 black singles their first time out, and both are readying new releases.

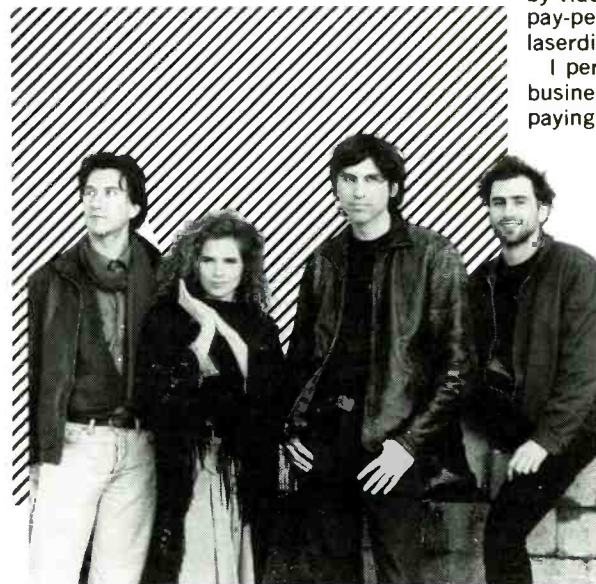
These are just some of our freshman success stories, all the result of artist development.

You can't instantly establish your own A&R and artists when you start a new business or revive an existing company.

Jive was an important part of our business; so was Beggars Banquet. And they both continue to be.

We also worked the old catalog through licensing and deep catalog repackaging.

On the licensing side, I put a person full-time into the motion picture/TV/advertising licensing side of the business, resulting in



Cowboy Junkies

growth from about \$300,000 a year in fees to nearly \$2 million last year.

We also have someone devoted to deep catalog repackaging. Our Bluebird catalog enabled us to be a real competitor in jazz and proved very successful with critics and collectors alike.

The back catalog brought in maybe \$28 million gross a year; we're looking at \$60 million this year.

We launched the contemporary jazz label Novus, featuring important artists like the legendary soprano saxophonist Steve Lacy and some of tomorrow's masters like pianist Marcus Roberts, trumpeter Ray Hargrove, and the young sax virtuoso Christopher Hollyday, plus soundtracks like "Let's Get Lost," "Radio Days," "Field Of Dreams," and "Drugstore Cowboy."

We were also fortunate to have one of the great country catalogs going, and over the

past three years we've developed new artists to gold and platinum such as Restless Heart, K.T. Oslin, Clint Black, Lorrie Morgan, and the late Keith Whitley.

The music industry continues to go through a consolidation process. I think that's positive.

It will allow for greater strength of distribution and marketing, which will require higher product flow and more artist development to build and maintain itself. I think you will see a high return on this process in the future.

You are going to have major distributors. There will be at least four, five, or six.

You are going to have many creative units, both small and large, from 35 to 135-plus people, whose purpose will be to find and develop new talent, make the records, create the campaigns and promote them; the distributor will do a large part of the marketing in the field, where 50% of the game is played. All of this will lead to a much bigger and healthier business.

People balked at PolyGram paying all that money for A&M and Island, but I don't agree. I believe that Geffen, A&M, Island, and Chrysalis will look like bargains 10 years from now. Nobody's laughing at Sony now for paying \$2 billion for CBS—it's worth a lot more than that now.

It's like a New York penthouse; you pay a million dollars for a view of the river or park, then negotiate the price of the apartment. It's all appreciation and in the eye—or checkbook—of the beholder.

I think that consolidation will create a much more synergy-oriented business on the music side. Artists will be developed in terms of recordings, videos, films, sponsorship, and merchandising, all key elements of the same package.

I think that artistry will be further defined by video to a greater level, like closed-circuit pay-per-view concerts, long-form videos, and laserdiscs.

I personally am for this whole premise of business, spending more on the visual side, paying more attention to merchandising, etc.

It's the only way to survive in a global market in the years to come.

We will continue to build more mainstream artists like Rick Astley, John Farnham, Boy Meets Girl, Grayson Hugh and A'me Lorain. We will be more aggressive in black music in the future, building on the early successes of Tyler Collins and Grady Harrell.

We will also carry on with our commitment to cutting-edge artists like Michael Penn, Peter Murphy and Lita Ford, and bands like Love & Rockets, the Cowboy Junkies, Ragging Slab, Circus Of Power, and the Stone Roses, all writer/performers who will grow to be tomorrow's mainstream artists.

The key issue confronting the industry today is obviously the sticking problem—and it's a very serious issue. First of all, I think of censorship in terms of "records today, books tomorrow."

I think we have an obligation to retailers, our partners, to take into consideration their needs and provide them with what they need to do their business. I don't believe in censorship *at all*, and I don't know a single record company executive who signs artists for the reasons that sticking is upon us now.

But I think sometimes you have an artist, and their creativity leads them to a lyric or song whose references express a feeling or thought that maybe you aren't in 100% agreement with. That's called freedom of expression.

We must be united as an industry on this issue, providing as much help and support to our retail partners as possible while protecting freedom of speech and expression.

Back when rock'n'roll got started, nobody figured there'd be a need for great rock records made for and by people in their 30s and 40s. We're the first generation that's come of age with rock'n'roll, and a lot of us aren't ready to mellow out just yet. Bryan Harvey from House Of Freaks probably puts it best: "I want to get older and still be kicking tail."

That's why I get most excited by records that sound grown-up, but still sound like great rock'n'roll—albums that have adult thought and feelings behind them, but still "kick tail." I'm in my 30s now and still love the Sex Pistols' "Anarchy In The UK," but I don't relate to the emotions it evoked in 1977 in the same way. Take an artist like Exene Cervenka, who recorded the "Old Wives Tales" album for Rhino this year: it doesn't sound like "Los Angeles" or the other X albums; and thank God for that, as great as those records are. We're looking for artists who are still refining their vision, still pushing the limits of their talent. And those artists are out there—people like Exene, Steve Wynn, and Clive Gregson & Christine Collister.

Meanwhile, there's a big, untapped market out there; a market of people that want great records that may not be obvious commercial blockbusters. There is a growing audience of rock fans that may have outgrown the adolescent mindset, but aren't ready to settle into a geriatric one. In the past year, we've seen successful records by people that spent years falling through the cracks—the likes of Elvis Costello, John Hiatt, Bonnie Raitt, Aaron Neville. I firmly believe that someone like House Of Freaks or Cindy Lee Berryhill can join that club and wind up selling millions of records, but we're not trying to put any square pegs into round holes. Big success has to happen over time and if it does, that's fine. If artists can make classy records that sell 100,000 or 200,000, that's still fine: The audience starts



Exene Cervenka

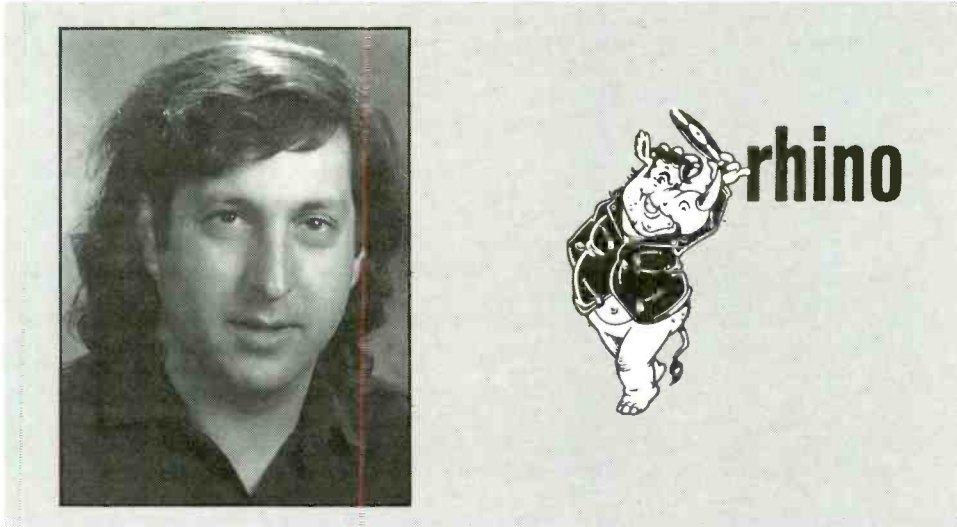
building and the band gets to make a comfortable living with room to grow.

Our first real new artist signing was the Beat Farmers, who released their debut album on Rhino in 1985. We were ahead of a trend on that one: The American roots-rock style was just breaking through, with people like the Blasters and Los Lobos putting out their first records. I'd heard from our San Diego sales rep that the Beat Farmers were just as good as the better-known bands, so I drove out in the rain to see them play at a small dump of a club with Mojo Nixon—of all people—as the opening act. I came back impressed by the Beat Farmers' songs, and the label was willing to commit for an album, "Tales Of The New West." The record did well and started getting the band a national following, and we went ahead with other new artist signings.

We weren't looking to be a "roots-rock" label after we signed the Beat Farmers and Rank &

GROWING OLDER AND KICKING TAIL IN THE '90s

By GARY STEWART, VP of A&R, RHINO RECORDS



File, just as we weren't looking to be an "acoustic singer-songwriter" label after Cindy Lee Berryhill and Phranc, or a "two-man swamp rock" label after House Of Freaks. If those artists have anything in common, it's the ability to try something fresh and different. The group album by John French, Fred Frith, Henry Kaiser & Richard Thompson didn't sound much like any of their solo projects—or much like anything else, for that matter—but it still was a very creative record.

Our only idea of a Rhino sound has to do with songwriting—and to me that means strong melodies, interesting song structures, and more of a lyrical vision than you might find in mainstream pop. We're not looking for more songs about cruising down the line, driving through the night, looking for your baby. There are different concerns you can put into a pop song, and still have it be meaningful and just as much fun.

If that goes against the grain, it's because something got lost in music during the '80s: The idea of a healthy middle ground. It used to be OK if a band wasn't going to hit platinum sales with every record, or if they spent a few albums refining their music and building a following. Look at the artists that were considered "progressive" in the '70s, everyone from Blue Oyster Cult to Genesis before they got huge; or David Bowie on his first few albums. They weren't really thought of as hit-singles artists; it was understood that they were going to sell a certain amount of records each time. They were still considered important bands, people expected a certain amount of experimentation on their records, and they didn't get dropped by their label if they didn't come up with a mega hit.

In the '80s, the music industry got stuck in a Reagan-era, either/or mindset: everything was either a success or a failure. Either you were a massive platinum band, or you were a little band on an independent label that was expected to sell only 10,000 copies and pick up some college-radio airplay. It reached the point where Michael Jackson's last album was considered a flop by some because it only sold a few million copies. That kind of "go-for-the-brass-ring" mentality left no room for the artists who could sell a solid

200,000 copies; or for the listeners who weren't getting satisfied by either the mainstream or the underground product. The major labels wound up spending hundreds of thousands of dollars on albums that could have cost \$60,000 or less; pouring money into remixes and "big name" producers; a lot of artists that should have made a modest profit wound up in debt. When you shoot that high, the artistic vision often gets clobbered. When the bands are under enormous pressure, their basic sanity (not to mention artistry) gets threatened.

For us, the solution is to come into a project with a different mindset: Let's realize that it's alright to make a smaller amount of profit, let's allow the valid artists with an audience in the 100,000 range to continue their work, let's allow them to grow and experiment with each record instead of aiming for the big hit single. And instead of blowing money on endless remixes, let's go with it if it sounds right the first time. Sometimes it's those left-field records that mean the most in the long run. You never know from where the next Velvet Underground is going to come.

I realize we're bucking a trend here—and while we're at it, let's buck another one. The idea of long-term commitments to artists—by record labels and audiences alike—is also in danger. Nowadays you're considered hot for your first couple of albums, then people start losing interest, then you get to make your "comeback" a few albums later. We could give a million examples. Take Graham Parker, whose records got ignored through most of the '80s, even though there were great songs on all



Clive Gregson and Christine Collister

of them. Then he came out with "The Mona Lisa's Sister" and everyone liked him again; he's officially made a comeback. This year he put out the new one, "Human Soul," which was every bit as good, if not better. And he's starting to get ignored again, just because people feel he already came back last year.

A few of our artists have been through the same experience. Everybody talks about how great the first two X albums were, but they were doing their best work on their last two albums and Exene's going to continue doing that as a solo artist. When Steve Wynn was leading the Dream Syndicate, they were the flavor of the month during the Paisley Underground days. Then they turned into a progressive hard-rock band and produced some absolute masterpieces, but they weren't the hot new kids on the block anymore. His solo album, "Kerosene Man," is just what we'd expect from him—another step ahead, geared to his current emotions and concerns. This also applies to Clive Gregson, who wrote some fine songs with Any Trouble. None of them are going out and doing an oldies act, playing the same old hits every year. I always like to hear anyone I once admired that's still pushing their skill and talent instead of coasting on the past.

That doesn't mean we're only working with veteran artists. We caught House Of Freaks and Cindy Lee Berryhill early in their careers, and we're continuing to sign new artists. The reissue side of Rhino helps with what we do: People see that we have a strong foundation and a respect for historic music, so they trust our taste on that level. My greatest hope is to run across an artist in a genre of which I'm not necessarily a fan, and still get blown away. I'd love to find a great new heavy metal band or some mind-blowing rap or country act. There's no absolute rules here other than my own personal taste. I'm out to see that our artists get

Something got lost in music during the '80s: the idea of a healthy middle ground. It used to be OK if a band wasn't going to hit platinum with every record, or if they spent a few hours refining their music and building a following. Look at the artists that were considered 'progressive' in the '70s, everyone from Blue Oyster Cult to Genesis before they got huge; or David Bowie on his first few albums. They weren't really thought of as hit-single artists.

exposure and get to make a comfortable living—because they deserve to, and because we want to keep making more records with them.

I'm also buying the idea that this is some sort of dry period for new music. If you listen to the average CHR station, which is probably driven by corporations and research, you're probably convinced of how bad things are. Last year, I bought 100 records by new artists; I like 80% of them enough to hold onto them, and I thought 20 of them were brilliant. There are more indie labels, more underground publications, and more college-radio action than there's ever been. In the '60s and '70s, you didn't have to work as hard to find the best music; there never were magazines like Flipside and Option before, nor as strong a college network. And the more alternative music gets ignored by mainstream media, the more that network is going to grow. It takes a little more work to be adventurous these days, but we figure that's part of our job.

Founded in October 1970, Rounder Records represents the finest in roots music and its contemporary offshoots, and in quality alternative music in general. For nearly two decades—from its beginning as a late '60s commune—the company has grown from the interesting hobby of its three owners, Ken Irwin, Bill Nowlin and myself, to the major independent label in the U.S. specializing in everything from bluegrass and new acoustic music to folk and singer/songwriter productions to Tex-Mex and New Orleans music to unique musical personalities like NRBQ, Jonathan Richman and the Shaggs.

From a deep and abiding love and respect for folk music in the '60s, we decided to build a catalog, the core of which would be devoted to the preservation of various traditionally-based musics, of both the older generation and younger performers carrying on those traditions in their own myriad and unique ways. With pioneering new acoustic groups like Country Cooking to new artists—at the time—like George Thorogood and Nanci Griffith, side-by-side with performers like 76-year-old banjo-player George Pegram, Rounder Records has consistently been synonymous with the best of old and new, of tradition and innovation.

Starting the record company, a small distribution company, and a mail order company, we saw our company as a successor to and, in some ways, a continuation of the early '60s folk boom. In the ensuing years, that distribution company and mail order company, not to mention the label itself, have become the pre-eminent distributors specializing in roots music, folk, blues and bluegrass. Rounder's distribution company, carrying the releases of over 500 different record companies, is the primary source nationally for a great percentage of alternative music found in stores around the country.

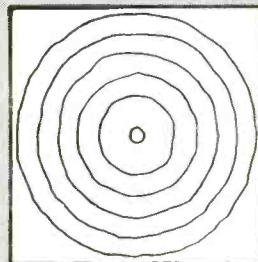
In the mid-'70s, Rounder released the eponymous J.D. Crowe & the New South record with Ricky Skaggs, Tony Rice and Jerry Douglas. With that record, Rounder established itself as the leading bluegrass label in the country, becoming home to the best in classic grass and to innovators Tony Rice, David Grisman, Keith Whitley, and, most recently, David Bromberg.

As the catalog grew and came to include some fine traditional blues releases, Rounder also expanded its boundaries to include the young white blues interpreter/slide guitarist George Thorogood and his group, the Destroyers. To everyone's surprise and delight, his first release on Rounder was not only very successful, but became somewhat of a phenomenon, and placed Thorogood and Rounder at the helm of the so-called "Blue Wave" of the late '70s, culminating in Thorogood's "Move It On Over" earning gold status, an amazing accomplishment through independent distribution of that or any other time!

Skyrocketed to an unexpected national prominence, Rounder has continued simultaneously to preserve and promote all kinds of American music, and—as early as 1976—world music, from the music's base and through its many evolutions. Over just the past decade, Rounder has become the principal company recording the vital and flourishing musics of New Orleans and south Louisiana. On its Modern New Orleans Master Series, the bustling independent has either re-introduced or introduced to national audiences artists as diverse as Irma Thomas, Johnny Adams, James Booker, Prof. Longhair, the Dirty Dozen Brass Band, the Rebirth Brass Band, the Golden Eagles, and the Wild Magnolias Mardi Gras Indians. Simultaneously, the company is the most active one in the country today in promoting zydeco and cajun music from south Louisiana, with musicians like D.L. Menard and Eddie Lejeune on the traditional side to Beausoleil, Buckwheat Zydeco and Zachary Richard on the modern and eclectic side.

REDISCOVERING OUR ROOTS . . . AGAIN AND AGAIN

By MARIAN LEIGHTON-LEVY, President, ROUNDER RECORDS



ROUNDER

In 1982 and 1983, the Rounder founders decided to expand the label's family with the birth of Heartbeat Records, now a premier reggae label in the U.S., and Varrick Records, "The Last Of The Independents," whose artist roster includes John Fahey, Roomful Of Blues, Pentangle, Fairport Convention, Sugar Ray & The Bluetones, and the Nighthawks.

Over the past year, national distribution with Rounder has come to include the prestigious Smithsonian Folkways collection, and through the Smithsonian, the JVC Video Anthology of World Music and Dance. In addition, Rounder continues to represent New Orleans' Black Top Records, one of the most exciting and well-respected blues and R&B labels in the country today.

Perhaps not surprisingly, some of the best markets for the eclectic and broad mix of roots music on Rounder have turned out to be overseas—particularly in Europe, Japan and Australia. To tap into and nurture that interest, Rounder has actively represented itself for most of the decade at MIDEM, the major international record licensing emporium. To



Bo Dollis

date, approximately 200 different titles from the label catalog have been licensed somewhere in the world outside the U.S. and Canada—and this is, of course, not to count all the records sold overseas as imports. There is no doubt at all that the Rounder profile internationally is higher than ever before, with the demand for Rounder acts overseas growing all the time.

Obviously, in entering the 1990s, we are entering a period of even greater change, transition and accelerated trends. For us, it's

clear this is both a time filled with more opportunities, as well as greater difficulties in certain areas, like retail marketing and distribution.

Rounder is continuing to find more license interest overseas, and better communication from licensees, and a developing "network" of contacts, both in closer touch with each other and with more ability to set up tours for U.S. artists.

With commercial radio tighter than ever and college radio trendier than ever, Rounder finds both PBS and community stations, as well as emerging formats like New Adult Contemporary, mainstream jazz and the Breeze Network more important all the time.

In the '90s, working with retail ever more closely, both the independent retailer and openminded chains, in developing special programs and promotions, as well as special markets, is critical. With radio so specialized, this is our only way to reach the consumer directly, as well as exploring alternative markets through everything from libraries and schools to bookstores, children's stores (where applicable to the product, we have a kids' music series), and even health food stores.

In the '90s, I think more and more people will realize that part of the reason "trends," even in concept, are unreliable, is that their successes frequently are short-lived—except

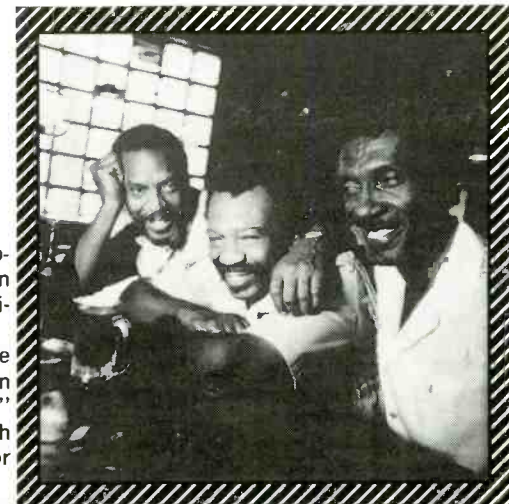
Rebirth Brass Band



for the individually charismatic artist—and ephemeral because they are "manufactured" from the top, and that while the successes of roots-based musics may be more modest, they are truly "popular" and have strong and lasting street support and grass-roots following. Just as truly American music is increasing in popularity all the time in foreign markets, I predict Americans will also be rediscovering their own music again—that never went away and that usually has a much greater following and stronger popular support than most so-called "pop" bands of the trendier, "new music" sort.

The growing resurgence of truly American music—and to some extent, Bonnie Raitt's wonderful renewed popularity and greater success this year, is emblematic of this—will set the stage for greater interest in and re-

The Holmes Brothers



ceptivity to all the music in which we've always specialized: blues, New Orleans music, bluegrass, folk music, singer/songwriters, and generally just independent musical spirits, like Jonathan Richman and the Spanic Boys.

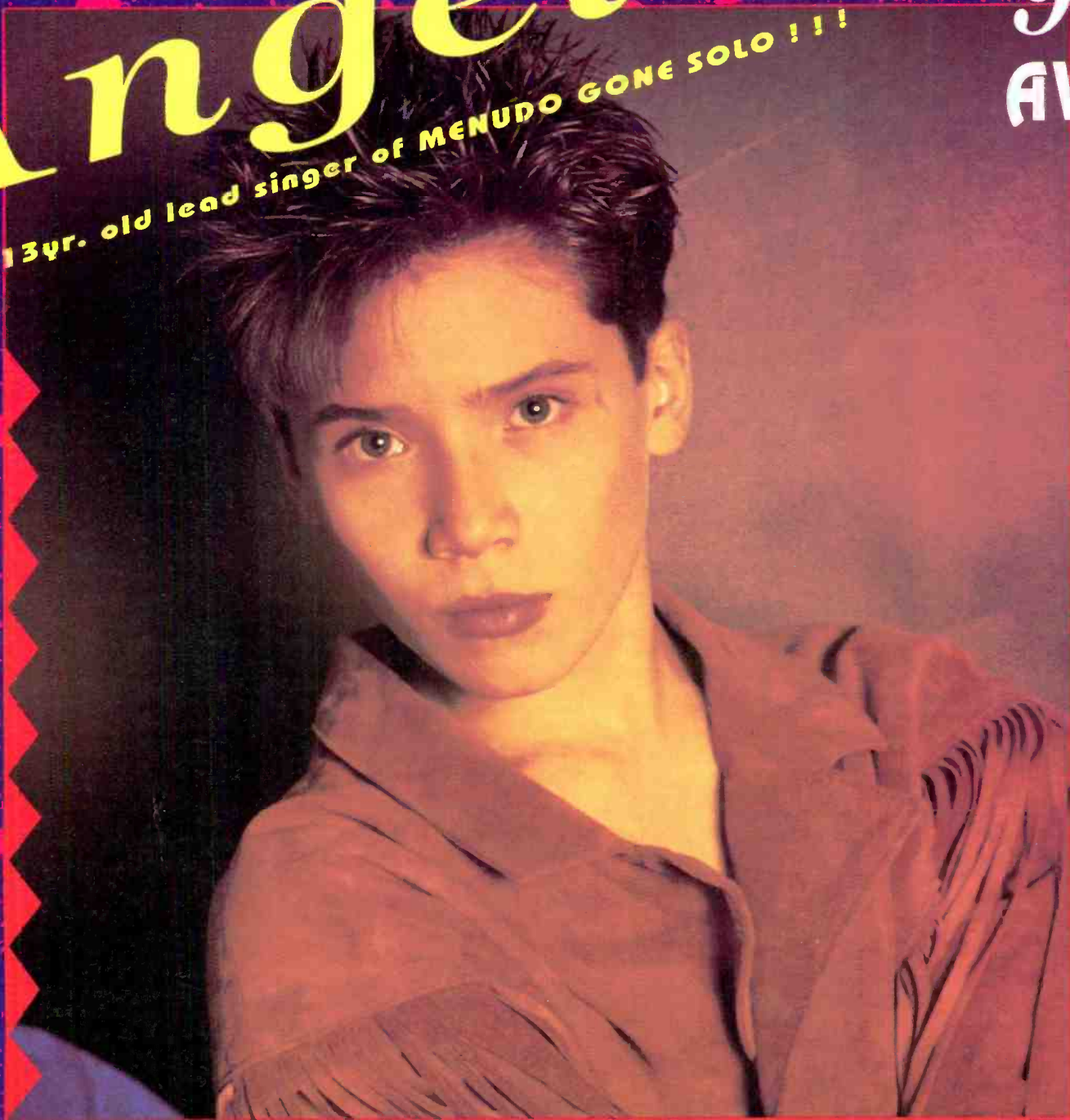
In the bluegrass world, it's time for a new musician to arrive and galvanize the country, as Ricky Skaggs (a Rounder alumnus) did a decade ago—maybe Alison Krauss? For singer/songwriters, Christine Lavin, Patty Larkin, Bill Morrissey and Daryle Ryce should be right there beside Vega or Chapman or Griffith. In the blues world, great acts—both new and established—are busting out all over! Bobby King and Terry Evans, produced by Ry Cooder, are only beginning to receive the acclaim they deserve, in addition to the Holmes Brothers from New York City. From New Orleans, come some exciting reissues from the Crescent City's first family, Aaron Neville, Art Neville & the Meters, as well as new recordings from George Porter of the Meters, Johnny Adams, the legendary Wild Magnolias, and the Rebirth Brass Band, and upcoming new releases from Walter Washington and Irma Thomas. Marcia Ball and Miki Honeycutt, blues and then some, are in a class by themselves.

In addition to the above artists and styles of music, Rounder's A&R commitment to world music and to reissues of classic American music continues to grow. Perennial best-sellers and rapidly developing groups like Beausoleil lead the way for Rounder in the '90s. For the coming decade—as for the previous two—Rounder's immediate and long-term goals include simply getting better at what we've been doing since 1970!

Angelo

13yr. old lead singer of MENUDO GONE SOLO!!!

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90's
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Watch Out World This Kid's Serious !

Last year, we made some significant changes in our corporate and business structures. EMI Music merged with SBK, and, as a result, two strong operations have become even stronger. We are now in a position to provide young artists with clout like they've never had before.

EMI Music's new partnership affords a writer or a small publisher a unique opportunity. They can be part of a massive company that nobody can fool with. Where they might have problems, for example, we *have* to be paid; we now have so much leverage, country by country and city by city, that we always make the best deals and get the best prices when we represent a song, a writer or a catalog.

In today's marketplace, you've got to have the size and the muscle of what I used to call the "SBK Army," and which I now refer to as the "EMI Army." We *have* that scale, but it isn't

Wendy Wall



size alone that is making us successful. We have recruited a handful of dedicated executives who treat the music publishing business no differently than if it were a small boutique publishing company.

The moves that we made to shore up our business are very much in line with other major changes that have been taking place in the industry. There was PolyGram's purchase last year of Island and A&M, which I think was a spectacular move.

You know, I refer to "music men" as an endangered species, and I think PolyGram has captured a couple: Chris Blackwell (Founder and President of Island Records) is legendary in his ability to find new and fresh music, and he'll continue to do that; and Jerry Moss, Herb Alpert, and their team at A&M have proven over the years that they can consistently find artists, sell records, and be a successful record company.

There has also been the controversial acquisition of CBS Records by Sony. All of this corporate maneuvering is in recognition of the changes that are going to happen over the next four or five years in a global market. It's a realization that you can't compete with a CBS or a WB unless you have some additional muscle.

It's no different than what you find, say, in the soda business: You're always competing for shelf space. Getting back to music, if you're CBS Records or Warner Bros. Records and you have more hits than anyone else, you're going to start to control the record stores. You're going to get more shelf space, more dollars from them, and it's going to be easier for you to break records. Overall, you'll be in a position to tell them to add your new record.

Muscle and scale also help you compete for radio airplay. They give you the power to get radio stations to add your record to their playlist based on your history of success. Without that clout, you're just not going to be able to compete.

Our muscle is our artists and their music. At SBK Records we are constantly on the lookout for artists with long-term potential—artists who don't necessarily fit into any particular mu-

FLEXING MAJOR MUSCLE FOR REAL MUSIC

By CHARLES KOPPELMAN, President, SBK RECORDS



sical category, except for the category of "quality." As a result, there is no SBK "sound," *per se*; there is only what I call mainstream pop music, which I define as music that is enjoyed by the majority of people. Tracy Chapman, for example, whom we produce and publish, is mainstream pop, and so is Sinead O'Connor, whom we publish.

Most people would think of mainstream pop as adult contemporary, but it's really performed by artists who appeal to a wide cross-section of the marketplace. At SBK Records, we look for artists that will be played on multi-format radio. We don't gear ourselves to any sort of eclectic taste.

The process starts with finding the artist, and I think we really recognize what makes a successful act. You know, everybody says you're only as good as your last hit; fortunately, we've got a lot of "last hits." And we're going to have a lot of significant *next* hits.

SBK Records started less than a year ago. Now, we've all witnessed a lot of record companies starting, and I'm sure there are a lot of people out there who have a million things to say about SBK Records: "Oh yeah. They're too flashy!" or, "They have too much money!" or, "Who are their artists, anyway?"

But as I sit here, a few months after we started a business without an artist roster or anyone who had sold any records before, we now have our first platinum album, Technotronic's "Pump Up The Jam." If things keep moving like this, we'll just keep scoring with gold singles and platinum albums.

In our very short lifetime, we have amassed an incredible roster—one that will really ex-

Darryl Tookes



plode in the '90s. And there's the "Teenage Mutant Ninja Turtles" soundtrack album, which is well past gold, and certain SBK artists have been included on it—like Funkadelic, Riff, M.C. Hammer, Johnny Kemp, and a rap group called Partners In Kryme. We've put together an album that's musical, young and youthful, and it's going to be a giant.

Plus, we're developing a number of new artists who are amazing. There's Wendy Wall, who's done terrifically on the NAC charts; Will & The Bushman are out there touring; and we continue to work with Darryl Tookes.

So, we're having a real nice time at this "new" record company (that usually requires three years before they enjoy any kind of success).

And there is no question in my mind that Wilson/Phillips—Brian Wilson's two daughters and Michelle and John Phillips' daughter—represent the "SBK franchise." Wendy and Carrie Wilson and Chynna Phillips make absolutely incredible music. I always say, if they were race horses I would syndicate them. I believe they are SBK Records' George Michael—our Madonna. They are the future. Wilson-Phillips are the music of the '90s.

The '80s was an interesting time in a lot of ways, but it was a decade when things became

convenient and vogue, and we strayed too far from the basics. We became caught up in image at the expense of substance. To cite an example, it was a time when Italian restaurants started serving "pasta" instead of spaghetti.

Well, in the '90s we're going to get back to "real" food, and to "real" music—less manufactured, and with more substance. And what you hear on SBK Records is going to be real music. It's not hard to do, really. We just have to be very conscious of quality; if you concentrate on quality, the rest comes naturally. Not that everything happens automatically or immediately, but if you're conscious of musical quality, it'll achieve its proper level.

SBK Records is committed to that quality, and to being a leader in the music industry. A key word in translating that commitment into action and eventually success has been "focus." Everybody here has the same agenda: Our A&R people, our promotional people, our marketing people, our sales people, and so on, and everyone is in sync when we work on a project. As long as we know where we want to

Technotronic



be and what we're attacking at a given moment in time, we're fine. When we get involved with an artist, everyone here is on-board.

I think the industry's in pretty good shape. And, in spite of some comments I've heard from other record company executives, I happen to think that radio is doing a good job these days. I also think it's the job of our promotion team to make sure that radio has an opportunity to hear our music; when they hear our product, they respond to it. It all comes down to music, and the music directors and programming people are very much into music.

So the '90s will bring a return to musical basics. Look for more melody, more songs—*real* music! But, there is one thing I think we have to be careful of: Censorship.

Naturally, we want to make sure that nobody tells artists what they can and can't say or sing about. We have to be careful that a few people—members of some special interest group—don't exercise too much influence at the retail level and prevent music that gets played on the radio from effectively getting into the marketplace.

For us to have the right to say that a certain group is no good, *they* have to have the right to say what they want. I can personally have disdain for it, but that's what the First Amendment's all about. If I want the right to tell Public Enemy that I don't like what they're saying, they have to have the right to say it. I wouldn't sign an act like that, but that's *my* right as the head of my label.

In less than 10 years it will be the year 2000. By then, SBK Records will join those major independent labels that we've seen in the '80s: Geffen, A&M and Island.

I'm delighted to help Billboard Magazine celebrate its 95th anniversary. Billboard is a great institution and has had an important role in the music business; it's always been the New York Times of trade papers, and they're getting better all the time.



Katrina & The Waves



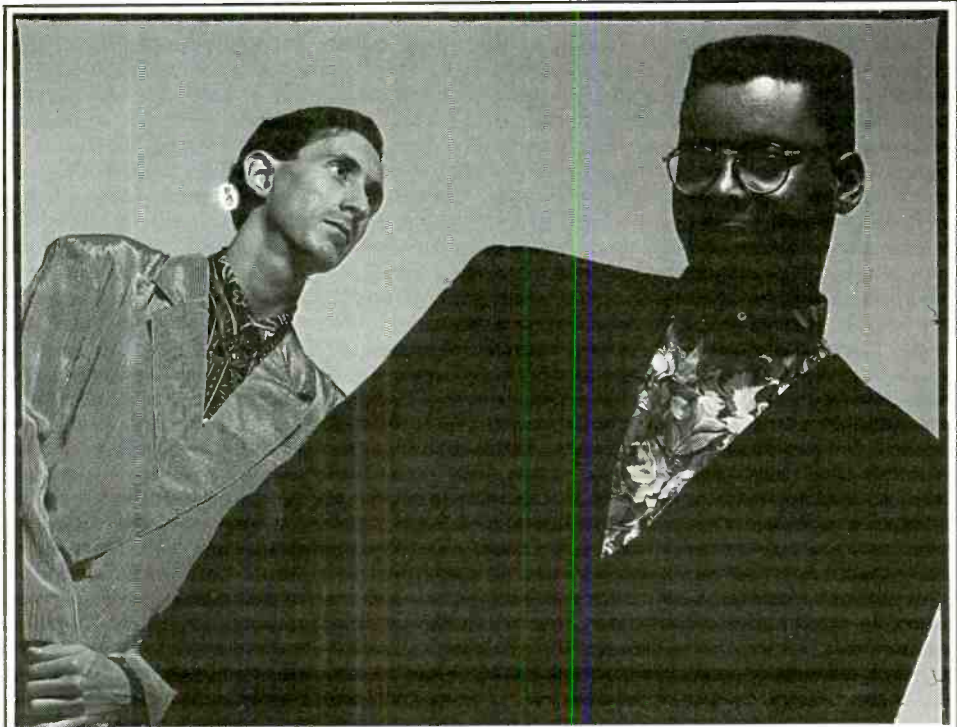
JESUS JONES

A trip through time taking hold of your conscience, refusing to let go ... that's Jesus Jones. Crammed with rap samples, '60's psychedelia, pop sing-along-ability and Jesus H. Jones's growling vocals, their debut album "Liquidizer" is mesmerizing.



TERRY STEELE

Terry Steele is a highly versatile singer/songwriter. Having written Luther Vandross' #1 hit "Here and Now", he is ready to prove that he has what it takes to be a superstar in his own right. His 3-octave, soul-packed, tenor-to-baritone range highlights his shimmering debut collection of songs including the hit single "If I Told You Once".



PARTNERS IN KRYME

Turtlemania has helped launch the career of this dynamic duo who exploded onto the pop and R&B charts with the smash hit "Turtle Power". Partners In Kryme are currently writing, producing and recording their debut SBK album that will feature their next hit single "Undercover".



EVERYDAY PEOPLE

From amidst the current mass of increasingly faceless dance music, emerges a band with a raw, soulful edge and intensity. Their debut album is a diverse and determinedly individualistic collection of songs. Their debut single "Headline News" ships this summer.



IN SEARCH OF THE PERFECT BEAT

By MONICA LYNCH, President, TOMMY BOY RECORDS

Tom Silverman, founder of Tommy Boy, used to go up to clubs in the Bronx, looking for the perfect beat. His vision was a musical fusion of the Euro-synth sounds of bands like Kraftwerk and the aggressive beats of African-American hip-hop music. He found what he was looking for when he saw Afrika Bambaataa spinning records at the T-Connection. When Tom and I started out, we worked out of a bedroom in his apartment on 92nd Street.

I like to think of us as pioneers in the industry. Our cutting-edge music and innovative marketing techniques are widely imitated. The music that we're involved in extends to dance, hip-hop and rap—genres of music that change with much greater frequency than, say, hard rock. It's a constant challenge for us to assess what's happening in the market, and we always have to be two steps ahead.

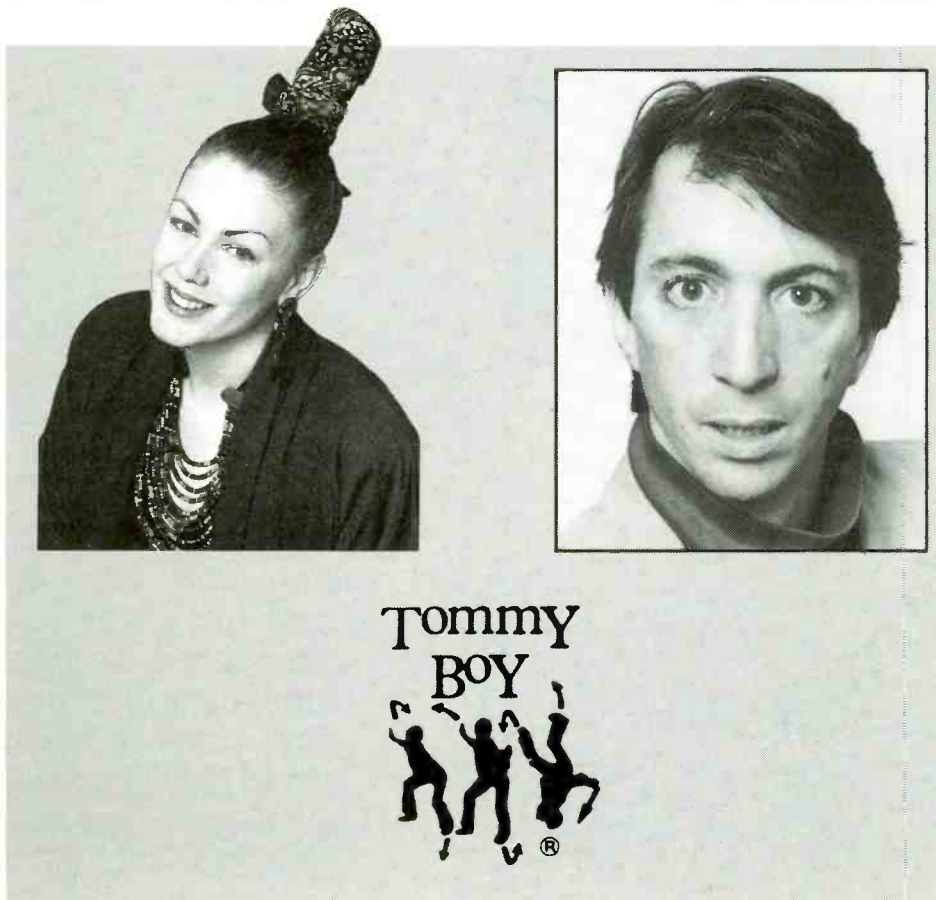
Tommy Boy has always been a pioneer. Beginning in the early '80s, we originated the electronic hip-hop sound. Afrika Bambaataa, Soul Sonic Force, Planet Patrol, the Jonzun Crew, and Globe And Whiz Kid were all instrumental in bringing black music from the disco sound of the '70s into the electronic sound of the '80s. These groups took hip-hop beats and attitudes and combined them with electronic sounds. Not many people realized that Kraftwerk was an incredibly influential and popular group in hip-hop communities. Groups like Soul Sonic Force came up with a sound that had mass appeal—it was as big with a hip-hop audience as it was with a Latin audience as it was with a pop audience. Soul Sonic Force had an extraterrestrial visual theme, accompanied by really outlandish costumes. It was an extension of the whole George Clinton Mothership philosophy. It had a very melodic keyboard structure combined with a hip-hop attitude that was the cornerstone of the Arthur Baker/John Robie sound.

The next form of music that we came out with was also really ahead of its time. In 1984, the Force M.D.s integrated hip-hop with traditional R&B. Predating the current phenomenon new jack swing, the Force M.D.s blended the harmonies of '50s vocal groups with the grooves and beats of hip-hop. One can hear their influence in the work of Bobby Brown, New Edition, Al B. Sure! and Keith Sweat.

In '85 and '86, we hit very big with a new style of dance: Latin hip-hop. The groups TKA and Information Society were both pioneers in that form of music. TKA was actually the brainchild of one of our former employees, Joey Gardner, whom we'd hired to work in the mailroom. He convinced Tom and I that Latin hip-hop was the next big thing, and he was right. TKA paved the way for bands like Exposé and the Cover Girls. The success of TKA is even more impressive

when considering the obstacles that often face this type of music. The Latin groups often have to overcome two types of prejudice. They're not fully accepted at black radio, and they're not fully accepted in CHR. In 1986 we released "Running" by Information Society. The group hit gold on their self-titled debut album by fusing snippets of pop culture—like samples from "Star Trek"—with a techno-funk dance groove.

Stetsasonic came out in 1986. They were vanguards in the currently popular brand of rap that is socially and politically conscious. Their song "A.F.R.I.C.A.," featuring the Rev. Jesse Jackson, was the first rap release that discussed the political situation in the Frontline States of Southern Africa. Stetsasonic has also been concerned with alerting the black community to the perils of drugs, crime and violence, and to the importance of school and family val-



Stetsasonic



ues. Their participation in the Stop The Violence All-Stars' hit single "Self-Destruction" confirms this. They instill a great deal of pride in audiences with song titles like "Freedom Or Death." Through their commitment, STET have been instrumental in creating the current climate of Afrocentric awareness that has influenced many rappers. Prince Paul of STET has gone on to produce De La Soul.

In 1987, we were involved with breaking the raw R&B/hip-hop sound of Club Nouveau. Although they were signed to Warner Bros., we marketed and promoted all their early 12-inch singles.

The next big acts to come out of Tommy Boy were De La Soul, Queen Latifah, and Digital Underground. I group them as a triplet, because they are all leaders of the new school. They've

(Continued on page W-42)

A LOOK AT THE BIG PICTURE

By TOM SILVERMAN, CEO, TOMMY BOY RECORDS

ariat revolution—the kid with an \$80 synthesizer can now make sounds that at one time could only be made by well-trained studio musicians with \$5,000 of equipment.

The '90s will see record ordering and reordering software that will negate many of the advantages of having a large sales staff. Independent distributors are now computerized, as are the retailers they sell to. The advantages the majors once had, in having larger staffs to track these records, are now obsolete. In fact, the bigger the payroll involved may make larger staffs a liability.

With record companies getting bigger all the time, there will be more cracks for the smaller companies to exploit. We're like the grass growing in the cracks in the cement. The major labels have a lot of problems in store. First of all, there are too many labels, and they're paying too much money for everything. The amount of money paid for albums that don't sell is outrageous—it's money that's not being recouped. These major labels are going to have to trim their rosters to compete, and to keep unnecessary expenditures down. Also, there are too many releases. The labels that will survive this period unscathed are the ones that have very critical A&R staffs. We plan on keeping a small roster of highly successful artists. The '90s are not going to be a time when you can throw something against the wall and see what sticks. The wall will be very slippery in the '90s.

The artists that will be the most successful in the '90s are the ones with the clearest vision—of who they are and what they want to say. Art-

In the '60s, small was beautiful. The oft-heard phrase may well be a rallying cry in the '90s, as small is more beautiful than ever before. In keeping with the times, smaller, independent record labels will be in a position to compete with the majors like never before.

To begin with, independently distributed record companies will attain a greater market share, meaning a greater percentage of overall units will be sold by smaller labels. The tide is turning in their favor. We've already seen this happen over the last five years. In that time, the independent market share has tripled (from 5% of the total market to 15%).

Also, scale advantages once enjoyed only by major labels will now be inexpensively accessible to indies. Everything from technology—computers, MIDI, fax machines, computerized airplay, and unit sales tracking systems—to computerized inventory and returns at the distribution level. These changes will give smaller, typically independent labels an equal shot when competing with the bigger record companies. We are reaping the benefits of a technological harvest. Equipment that was once available only to those with big bankrolls is now accessible to the little people. This is true even in the music itself. What we're seeing is a prole-



Coldcut

ists that are highly skilled and are technical virtuosos but don't translate well to the live stage are going to have difficulties breaking through. It's going to be hard for music to break without

visuals. With all of the television outlets involved in music formats, it is going to be essential for artists to have some video-genic qualities. This is more evident now that radio is completely out of the record business (they used to work side by side with the record companies, but now they're unequivocally in the radio business, their only objective being the selling of advertising). The sales effectiveness of radio, as it continues to change, is ever-decreasing. Rap music is largely ignored by

(Continued on page W-42)



TKA

In forecasting future industry trends, it's worth measuring the changes already unleashed during the decade just past. During the course of the 1980s, many key elements central to the business' mainstream during our company's late '70s market baptism have undergone bold change.

A decade ago, the major companies that dominated the field were still largely preoccupied with the youth market as the target for their still hit-driven business. Beset by a deepening recession, corporate labels felt justified in sharply reducing their commitment to more specialized genres, slashing their rosters in jazz, classical, and other idioms skewed away from the mainstream's rock, pop, dance, and black music interests.

Although professional digital recording had appeared, the analog LP was still the dominant configuration, and consumers were increasingly vocal about declining LP quality. The boom in cassettes was undercut by home taping, deemed a scourge by the industry despite the simple reality that most prerecorded cassettes suffered in comparisons with tapes recorded at home in real time.

Today, it's a far richer, more complex picture. No competitive recording company would limit its talent or marketing to the youth market, for despite the resurgence for heavy metal and the rise of rap, it's the adult market segments that drive the business—a trend actually visible in the late '70s, but too often eclipsed by the dominant rock ethos of the day.

Instead, majors and specialized independents alike are exploring a wide variety of styles and traditions. Label investments in jazz and classical traditions have revived, while the influence of international music, from danceable world beat to more esoteric ethnic strains, is more evident than at any

INDUSTRY TRENDS IN THE NEW DECADE

By ANNE ROBINSON, President & CEO, WINDHAM HILL PRODUCTIONS



WINDHAM HILL PRODUCTIONS INC.

previous point.

The LP is being laid to rest, with compact disks and cassettes (vastly improved, thanks in part to CD's competition) splitting the market evenly.

Given so many bold changes, it's easy to predict that the '90s could see even broader change. But many of the key trends are already in place, visible in the brief sketch above:

THE MARKET: The diverse, more adult-oriented marketplace that has emerged during

the recent past is changing yet again with the entry of a new baby boomlet that has already transformed a number of other industries. During the next five years, the industry will need to address two separate segments, the burgeoning new baby boomers and their parents, who continue to represent a dominant segment that will now move into its 40s.

At Windham Hill, we have already positioned children's recordings as an important



Philippe Saisse

market niche, and we would expect other companies to step up efforts to capture this early boom. A preteen pop market would already seem assured, given the success for such phenomena as New Kids On The Block. As for the adult market, we continue to see this as the common thread for most of our key artists on both Windham Hill and Windham Hill Jazz.

Equally important in the shifting demography will be the ongoing influence of the third wave of immigration that has changed the face of American cities over the past decade. Even as new citizens assimilate, they will inevitably introduce new cultural strains to music.

THE TECHNOLOGY: A decade ago, video was still a new tool and radio ruled. Today, the two media stand side by side, but many technocrats speak excitedly about such coming attractions as computer-based interactive media for home and stage. While such brave new worlds are doubtless in the making, it's worth noting the audience's enduring need to counterbalance that hi-tech sizzle with more personal, human-scaled experiences.

How else can one explain the renaissance appeal of acoustic folk music, or the retro-rock scale of much alternative rock? Isn't the renewed appeal of much recent jazz a measurement of its improvisational spontaneity and the reassuring warmth of acoustic instruments?

Even professional recording technology is



Pierce Pettis

balancing the high-end prospects of multi-track digital recording against the practical virtues of much more intimate, documentary-styled recordings that exploit the low-cost and portability of digital audio tape.

THE SOCIETY: If there is a dark region to this imagined future, it is the unpredictable rate of social upheaval and the open question of how the society reacts. Current attempts to legislate censorship of sound recordings reflect a deeply disturbing inequity in the

(Continued on page W-44)

LOOK TO THE ARTISTS

By WILL ACKERMAN, Chairman, WINDHAM HILL PRODUCTIONS

we've also made albums for children in the Storybook Classics series epitomized by the Grammy-winning "Pecos Bill" by Robin Williams and Ry Cooder.

As we enter 1990, we're excited that our roster and release schedule reflect these changes dramatically. In particular, we've responded to a boom in emerging singer/songwriters of staggering talent and originality—a bumper crop of gifted artists that prompted us to create last year's "Legacy" sampler, simply because there were too many for us to sign to our roster without virtually doubling it.

We have signed a number of those artists, however, starting with Pierce Pettis, whose label debut was released last fall. And, coming later in the year are albums from John Gorka, Cliff Eberhardt and Barbara Higbie, already a musician's musician on the strength of her work with Montreux. Between them, these musicians make music too varied and original to carry any single convincing generic tag.

Windham Hill Jazz is also expanding musically. This year the label is reaching into blues and new music. Henry Butler, already known as a jazz pianist, makes his label debut with a recording of authentic New Orleans blues and R&B. Tuck Andress of Tuck & Patti will consolidate his following as a guitarist with his first album of solo guitar.

Turtle Island String Quartet performs with composer Gary Chang in the soundtrack to "A Shock To The System," and we're also anticipating new recordings from Billy Childs and Ray Obiedo, as well as the debut for Steve Erquiaga, guitarist with Andy Narell.

Does this mean we're turning our back on the instrumental music that first defined our style? Hardly. Michael Hedges, Nightnoise, Philip Aaberg, George Winston, Scott Cossu, Michael

Manring and Philippe Saisse are all planning new recordings for release during the next two years. And we are introducing new artists to this wing of the label, including the Modern Mandolin Quartet, electric guitarist David Torn, John French, Fred Frith, Henry Kaiser, and Richard Thompson.

Generally speaking, to speculate on probable musical trends in the '90s may be regarded as a foolhardy venture at best. If anything, we look to the artists to lead us to that future, rather than presume to tell them where that future lies. They define, refine, and redefine Windham Hill through the music they make.

Philip Aaberg



When Windham Hill began, disco was king of the airwaves and the darling of the major labels, while we were absorbed in a completely different and, to us, more exciting range of talent in the realm of instrumental music. In the process, Windham Hill became known as an instrumental label, although that was never really the intention; we were only trying to highlight music which we felt was new and exciting.

That's still our underlying goal, but we've spent much of the past decade quietly broadening our talent base well beyond that original core of instrumental music. Our first ventures into vocal music, with the Nylons and Jane Siberry, have been followed by the recent success of Tuck & Patti, whose crossover success points up another aspect of Windham Hill's evolution, a commitment to contemporary jazz that began with Andy Narell's albums in the early '80s.

If most of the music we've pursued at Windham Hill speaks more to the intelligent adult than the hormone-driven teenager that the industry once perceived as its primary audience,

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BEAT

(Continued from page W-40)

added a brand new flavor to rap; a new movement based on individuality and Afrocentricity. They're as important to rap now as Soul Sonic Force was in the early '80s. De La Soul, of course, proved that rappers don't have to wear certain styles to be successful. They wear African pendants and colorful, culturally-influenced clothing instead of gold chains and Louis Vuitton warm-up suits. Musically, their influence has been astounding. They have been embraced by not only the traditional rap audience, but also by the college/alternative, dance and pop audiences. Their debut album "3 Feet High And Rising" was voted the top album of 1989 in the Village Voice and New Musical Express critic's polls. They opened the doors for like-minded new-school rappers such as the Jungle Brothers and A Tribe Called Quest. Queen Latifah defines a new brand of female MC. She is an unusually gifted rapper/singer/songwriter who has taken lots of artistic chances on her debut album "All Hail The Queen." By doing so, she has become a force to be reckoned within the hip-hop world. Digital Underground could be described as the P-Funk of the '90s. They've combined a great sense of humor with a funky Bay Area beat. I think their debut album "Sex Packets" and current single "Humpty Dance" are the biggest rap sensations of this decade. These three acts are making some of the most influential music in the industry right now, and prove that Tommy Boy has stayed two steps ahead in the ever changing world of hip-hop music. We've continued our commitment to innovative music of the future with the signing of U.K. acts Coldcut and 808 State. Recording artists and producers Coldcut are responsible for the resurrection of Lisa Stansfield's and Junior Reid's careers; Mancunian 808 State are the future of new age dance music. I am excited about new acts on our horizon including Bay Area MC Paris, dancehall diva J.C. Lodge, New Music Seminar world champ MC Freshco, and off-the-wall hip-hoppers Phase 'N' Rhythm.

PICTURE

(Continued from page W-40)

radio, in its endless quest for the advertising dollar, because black and young listeners are perceived as the two biggest negatives on Madison Avenue. I see radio going further down their own road, with some record companies close behind on bended knees, begging them to play their records. The record companies that will win in the '90s are the ones who will explore new roads and avenues toward sales successes—video outlets, aggressive new marketing ideas, exploration of new ideas—that's what wins in the end, sales.

One trend I envision is the combining of various formats. The home video system will no longer be separate from the home audio system by the end of the '90s. TVs, VCRs, stereos, DATs, laserdiscs, perhaps even tele-

(Continued on page W-44)



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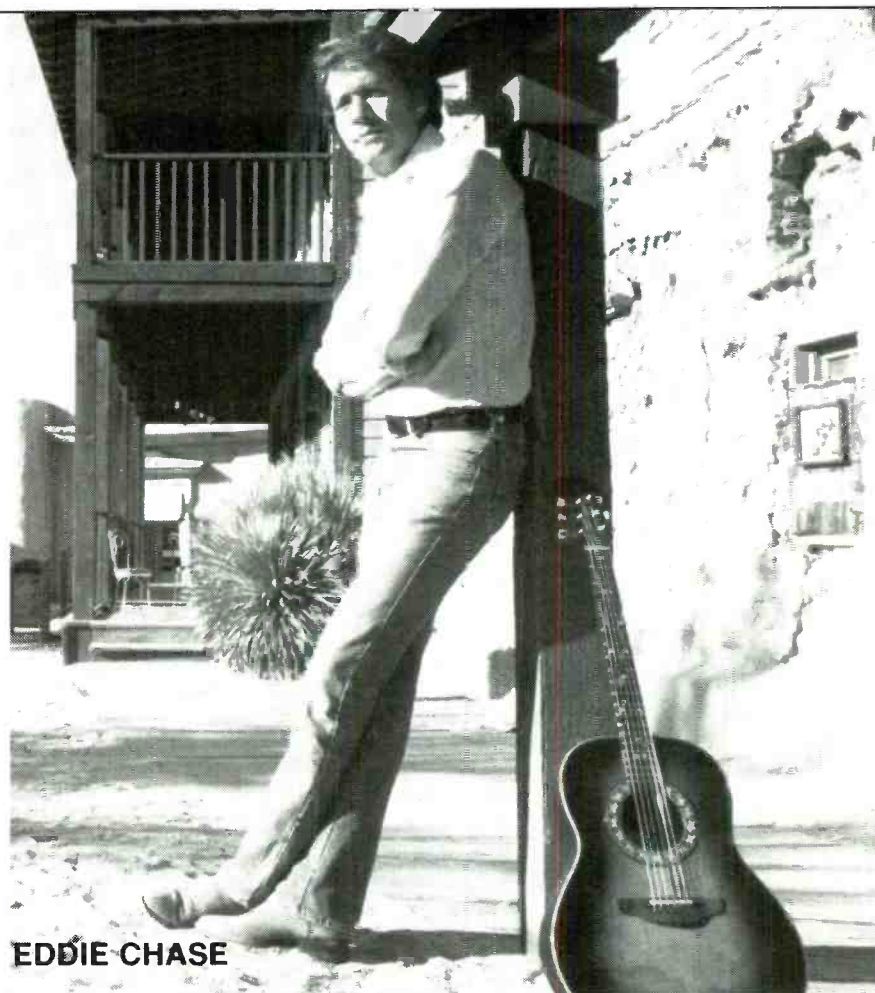
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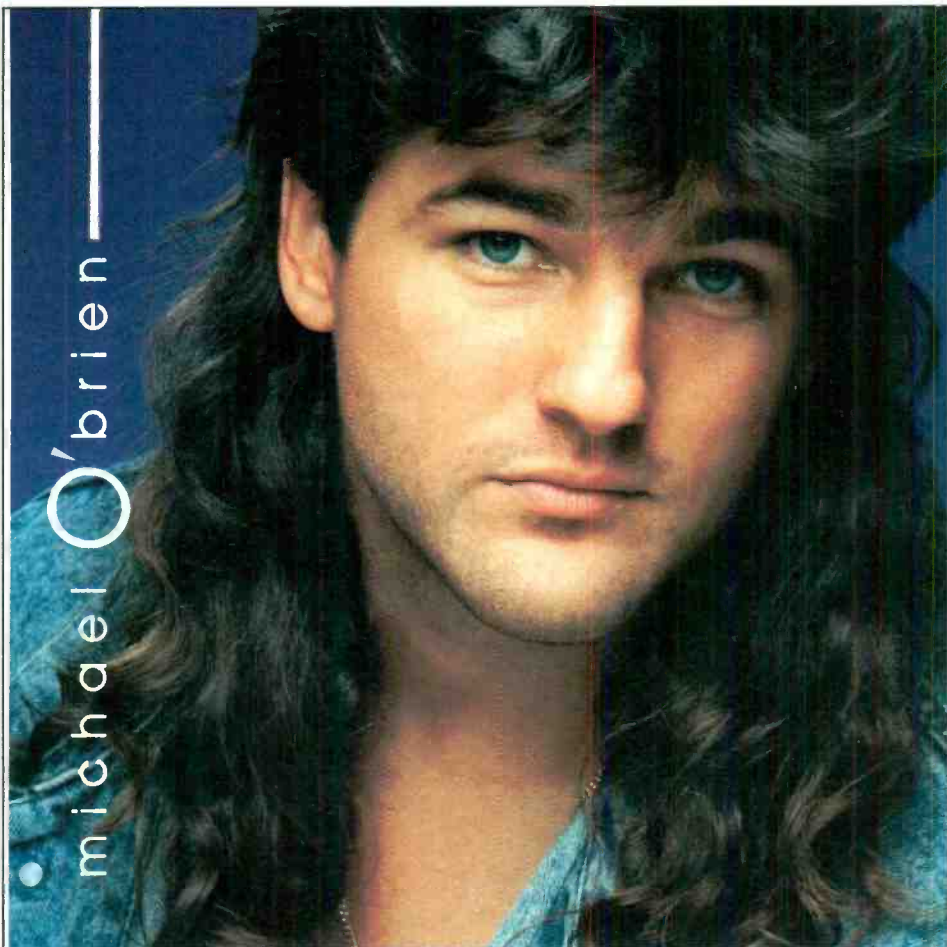
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michael O'Brien

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THE LAW, MONIE LOVE, POOR RIGHTEOUS
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TEENAGE FANCLUB (Ireland)
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PICTURE

(Continued from page W-42)

phones—though that may take longer than 10 years—will all be part of the same system. Videocassettes and laserdiscs will increase in popularity and be the format of the future. People are starting to realize that you can't separate music from video. The whole process will have come full circle too, back to the 12-inch. Of course, now the 12-inch will be the laserdisc. People can utilize the laserdisc for audio and video pleasure, or simply listen to it. Presently, 80% of all households have VCRs, and 20% have CDs; when the price comes down in combiplayers, audio and video systems will come together. People typically have their TVs and their stereos in different rooms of the house. Eventually, the concept of the complete home entertainment system will replace that. Now, when people watch TV, they only think about video entertainment, not audio. That perception will change. Music video is going to be a bigger part of the configuration, and will grow exponentially. Perhaps the only separation of audio and video will be in portable systems. In this regard, audio will always win. Obviously, you're not going to watch videos in your car. People will not buy video in place of audio, but in addition to it. Music video sales will approach the sales figures of CDs by the end of the decade.

TRENDS

(Continued from page W-41)

public's perception of music's cultural value and the intellectual freedoms it should enjoy.

Why records, tapes and CDs should find themselves vulnerable to sanctions that books, films, television, and other visual artifacts have generally avoided is unanswerable here. But this disparity suggests, at minimum, that our industry must develop a strategy to protect its civil liberties and answer its critics. The past decade's trend toward socially conscious music projects, from fund-raising concerts to such massive ventures as "Live Aid" and "Farm Aid," offers an obvious, laudable starting point.

THE WORLD: More than ever, musical entrepreneurs will need to look beyond their own markets toward the global future that is taking shape. As the potential revenues from overseas markets increase, and new markets come on line, the day of American music's de facto cultural and economic imperialism is giving way to a world music market and world music companies. With four of the "Big Six" already foreign-owned, and Western pop increasingly open to outside musical influences, the one-way channel for pop exports is being replaced by a more reciprocal dialog between different cultures.

IN APPRECIATION: *Billboard* would like to offer a special word of thanks to all the record companies and their publicity departments for their cooperation and contributions to *Billboard's* 95th anniversary issue.

GOING

(Continued from page W-5)

interested in building a career. I'd like to find two artists a year that I believe in and work with every step of the way, I think that's the way to do it.

Q: You guys are signing artists that aren't about showcase gigs and radio, how do they attract an audience?

Alonzo: The way my groups are marketed is they go to a club, jump up on the stage, and grab the mike. A guy will take over the DJ booth, and just go. The thing about the music I'm signing is that everybody wants it first. Kids want what's new, so if there's a buzz up in the Bronx about the group, let's say Groove B Chill, it's "man, did you hear this—you gotta see this." Then it becomes a thing, and once it's a thing, everybody wants a part of that thing. . . I'm not looking for my records to go radio right away; I'm working it the other way around. I want it to be "Radio, I told you so."

Q: When one of those acts from The Castle gets signed to a major label, does it lose credibility?

Alonzo: The record could be on a piece of paper. Kids don't care about A&M, MCA, Motown, Profile. You and I go ahead and find a group and press the record up on a blank, and if the kids start liking it, it's over. We're just gonna sell a million blanks.

Q: How do the kids find out about the new thing?

Alonzo: Video has become the major player in street music, because radio is dissin' it, and rap music is a visual thing. Rap music is a story most of the time. Whether I'm braggin' about something, whether I'm saying she's got a big ol' butt, whether I'm saying fight the power, whatever, these guys have become comic book characters. There are, to my knowledge, 125 video outlets around the country for street music—R&B music, rap music. These are on channel 69, channel 85. These kids will sit and watch that station, just like some other kid, a white kid would sit and watch "Married With Children."

Bryan: There's an underground network, alternative fanzines and radio stations, and record stores that are sources for kids that want new things. Every city has a cool record store, or a big chain store with a buyer who knows about this stuff. Kids congregate at this store, and say "What's new, what's great." These records will be there, and they'll put it on and hear it in the store. It gets to certain tastemakers and the word is spread. When kids that go out and find these things it's like having a diamond in their pocket and they want to show it to everybody.

Q: What are those stores in N.Y. And L.A.?

Bryan: In L.A., Rhino Records, Moby Disc, Aron's. . .

Alonzo: For me, it's Burdell's in Brooklyn, Bobby's Happy House at 125th St., and Rainbow Records on 125th St. And just like Bryan was saying, the kids will come in and say "What's new?" and these guys will spin these records and kids'll just sit there like "Nah, that's weak—Yeah, I'll take that, I'll take this."

Q: What about color in music? It seems that after many years of segregation, black music is attracting a huge white audience, and white music, heavy metal in particular, is attracting a black audience.

Alonzo: The reason that street music is so popular among white people is that it's real. There are so many elements in street music that relate to day by day, not just for blacks, but for whites too. Hip-hop music is so many different elements, from rock guitars to a Beatles, Led Zeppelin in a sampling, Aerosmith, those kinds of elements coming into street music, they can't get enough of it.

Bryan: It came from Run-D.M.C. doing "Walk This Way"—when kids heard that, it was Aerosmith, and it was cool. Color had nothing to do with it. The whole street thing, it's so close to the heavy metal thrash scene, the hard-core

stuff, they're both coming from the same place. It's getting to the point where a band like Living Colour and the BRC just brings it all out to the front. I go out and see hard rock bands with white guys and black guys, it's being broken down.

Alonzo: It's also about lyrical content. When LL says, "Linda's got a big ol butt," there's a white Linda just like there's a black Linda . . . there's a Chinese Linda, so these people can relate to these songs directly.

Q: Who are some of the artists who've opened the doors for this influx of new artists?

Bryan: Metallica. Here's a band that has no radio airplay, at all, until very recently, but sells millions of records and sells out at arenas everywhere. Every kid knows who they are, and they're not conforming to anything. They're taking a lot of other bands with them. It's an inspiration to create.

Alonzo: The most influential people in the last few years have been Teddy Riley, Jazzie B, and Chuck D. Teddy Riley was the king of having hip-hop influences in R&B music; he changed the whole sound of radio. Jazzie B is another very influential person—his whole thing comes from the street too. What Chuck D. did was open the eyes of young Black America to be aware of who they are, what they are, what the pitfalls of being black are. These are the guys that have set the trends when you think about Latifah, even NWA, Al B., it's those three guys. Lisa Stansfield credits a lot of her stuff to Jazzie B., and again, Jazzie B. credits a lot of his stuff to Barry White, so it's like that, it goes back.

ARTISTRY

(Continued from page W-32)

and jazz music. We hope to see a further blurring of the musical categorization between the pop and jazz and classical so that we may test the waters with the more adult audience that watches music channels like VH-1 and cable alternatives like Arts & Entertainment.

We strongly believe touring will come back again. Before MTV and VH-1, record companies relied heavily on touring to promote their bands. Rather than associating an artist with his video, why not allow the audience to identify with the *music*? We see PolyGram, as well as other record companies, going back to grass-roots promotion by putting the money back into touring. PolyGram would like to see their artists unite on the same bill—"PolyGram Jams" if you will. Rather than pushing to get an act on another label's artist's bill, why not create our own tours? We will put the focus on selling our acts together. A perfect example of this can be seen in the upcoming "Deliverance Tour" with the Mission U.K. and the Wonderstuff. These outstanding British bands will be touring the U.S. for a total of 25 dates and while doing so, will promote *one another*.

PolyGram sees an especially growing interest in social issues, particularly the environment. The '90s will, without a doubt, be the time for inevitable action toward the problems our environment is facing. We see artists becoming heavily involved in this issue in an active sense (concerts, sponsorship) as well as through the music itself. As a company, PolyGram is taking a serious interest in the way in which it packages its product, with an eye toward making environmentally-sound decisions for changes which can benefit us all in the future.

Censorship is yet another issue which will have to be addressed in the '90s. Although we don't agree with censorship and find it to be a threat to artistic expression and our First Amendment rights, we have reluctantly agreed to sticker product, provided this concept keeps a relatively structural form and does not become out of control.

We are, as a company, extremely excited about our new relationships with Island and A&M Records, and look forward to an exciting

musical decade with their diverse musical rosters.

The decade ahead sees a tremendous amount of change for the record industry. If we undergo half as much change as we did in the '80s, we can expect a terrifically exciting next 10 years. We at PolyGram strive to better the industry in the 1990s through continued commitment to our artists and to the social and moral issues which face us in the future.

PROMISE

(Continued from page W-10)

leased in the next two months are Megadeth and Poison. Megadeth combines uncompromising frenetic metal music with intelligent lyrics which reflect very distinctive points of view. What more can be said about the multi-platinum-selling band Poison except that they will continue to rise to new heights of popularity spurred on by their upcoming world tour.

Since the revival of Blue Note Records, the label has discovered and broken some of the most important new artists in jazz, including Dianne Reeves, Bobby McFerrin, Stanley Jordan, Michel Petrucciani, and Eliane Elias, among others. In the past year we've also introduced legendary artist Lou Rawls into a new market. The future of contemporary jazz at Blue Note looks extremely bright given not only the climate of the marketplace but in particular the exceptionally gifted young artists who are emerging today. Vocalist Rachele Ferrell, bassist Charnett Moffett, sax player Rick Margitza, pianists Benny Green and Renee Rosnes, guitarist John Hart and drummer Ralph Peterson are a few of the younger stars on Blue Note who will have a great deal of influence on the future of jazz.

These are only a few of the artists who we look forward to developing at Capitol in the future. I wish I had space to discuss all of the other artists who add to the excitement and depth of our roster. As I expressed at the beginning of this article, I feel a deep passion and enthusiasm for music. Together with the superb Capitol team, there's a real commitment to developing artists' careers. We also have our eyes open to working with the rest of our industry to find new ways to expand the music market and respond to the changing international scene and ever-developing technologies.

YEAR-BY-YEAR

(Continued from page W-4)

clear reactor accident."

1987—"U2 Leads WEA's March; Distributor Has Best Sales Month," reads a front-page headline. "The success of U2's 'The Joshua Tree' has sparked a resurgence for the Irish band's entire catalog."

1988—"The suburban core of Depeche Mode's audience was out in force, celebrating its electronic angst with a fervor usually associated with guitar-hero rock."

1989—"Rob Pilatus and Fab Morvan—better known to international audiences as Milli Vanilli—are quickly emerging as Arista's hottest act of the year."

1990—"Janet Jackson's near perfect musical backing and numerous dance numbers fulfilled expectations of [concert] fans who clamored for the Janet Jackson video experience live."

CREDITS: Covers by David Hale Associates, Los Angeles; Page design, Steve Stewart.



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MTV Grows Via Pan-European Vision

Cultural Feedback Crucial To Cable Outlet

BY MELINDA NEWMAN

LONDON—There's a saying that managing director Bill Roedy uses to describe MTV Europe's philosophy: "We enrich our audience as we are in turn enriched by our audience." What that means is that when a new country adds MTV, "we draw from that culture; to the extent that it's possible, we bring that country's music into the mix and expose it to the rest of Europe."

In that case, a lot of new music is flooding the continent from such unusual music centers as Czechoslovakia and Poland. MTV Europe is now 26 countries strong (some non-European countries, including Kenya and Israel, fall into its domain) and growing.

When Roedy took the helm at the London-based network last year, his primary goal was to expand the channel's reach. In his first year at MTV Europe, the number of households that receive MTV in Europe doubled to 13 million.

And the potential for expansion is staggering, according to Roedy. There are 130 million homes in Western Europe, 40 million in Eastern Europe, and 80 million in the U.S.S.R., and Roedy wants them all to have their MTV.

The major barrier standing in MTV Europe's way is the lack of cable in many countries. However, Roedy and his staff are constantly finding ways to work around that. That channel is also carried via satellite direct to home dishes and terrestrially. And in cases where there have been no other options, such as in Spain, it has inked what amounts to a joint package syndication deal with a nationwide commercial network.

And while such terrestrial plans will be used only in limited capacities, according to Roedy, it serves as a good way to "jump start a lot of places" into thinking about MTV until more suitable means can be achieved.

Although "being in every household" is still first priority, there are other goals that Roedy hopes to achieve. "We want to be the best entertainment channel in Europe for our target audience and we want to be a compelling advertising vehicle."

At its inception three years ago, MTV Europe heard complaints that it was force-feeding a steady diet of American imperialism to the continent; that is seldom heard now. Though the format is instantly recognizable as MTV, "People know we're very different from the U.S. channel," says Roedy. And while MTV Europe is "careful of playing too much Anglo-American music, music is basically the same throughout the world. Everywhere you go, even in Eastern Europe, they record in English."

In some cases, exposing artists from Eastern Europe cannot always be achieved by adding videoclips. "It's not that the quality isn't good enough, it's more that they're too esoteric for our audiences sometimes," Roedy says. In lieu, or often in addition to, clips, MTV will go to the country and film local bands performing or do specials from certain cities, in-

cluding a Czechoslovakian special called "Forty Bands Banned For Forty Years."

MTV Europe, which is a partnership between Mirror Group Newspapers and Viacom International, has made a concerted effort to concentrate on exposing continental European acts and takes some of the credit for breaking such artists as Roxette and the Creeps from Sweden, France's Mano Negra, and Denmark's Lois Lane.

In addition to the music from across the continent, MTV Europe looks different from its U.S. cousin in that its programming is a blend of MTV and VH-1, appealing to a target audience of 16-34-year-olds.

"We've toned it down from the U.S. version of MTV," Roedy says. "We don't have as many metal videos in the mix. However, we didn't see any reason to reinvent the wheel. We're very dependent on the MTV organization in the U.S. Even though we're only 3 years old, we're far past where MTV was in the States when it was 3 years old because we were able to take advantage of their learning curve."

If MTV Europe found it unnecessary to reinvent the wheel, it did give it a different spin. With the exception of two shows, "Club MTV" and "U.S. Top 20 Countdown," any similar shows, such as "Headbangers Ball" or "Yo! MTV Raps," feature different hosts from their U.S. counterparts. "Everything is given its own European flair, even our VJs represent five different nationalities," Roedy says.

Because there is only one feed to all the countries, advertisers are encouraged to buy across Europe. This European-wide concept "has been a long haul," admits Roedy. "We're leading the way with European-wide advertising and we're making headway in getting the clients to buy pan-European," he says.

Although many countries have music video programs, MTV Europe did not face a major challenge in the U.K. until the birth of The Power Station, an 18-hour-a-day music video service carried on rival satellite BSB. Launched in March, The Power Station took MTV's model and plugged in a diet based on British music. "I don't consider The Power Station a threat," says Roedy, "but a good competitive spirit. They've basically taken our model and tried to copy it. I think we both can succeed." According to Roedy, The Power Station is in 200,000 British households, compared with 1.2 million for MTV Europe.

Beefing up its exposure in the U.K. is an immediate key target for Roedy, as is adding more homes in Germany and southern Europe. Although plans for broadcast in the U.S.S.R. are moving slower than originally expected, MTV Europe's signal is already being received in Moscow, and Roedy hopes it will be in hotels and embassies within the next three months. "We had an arrangement with them that's dragged on. They want several of our programs on a national channel, but this is a business, and we have to make sure we generate revenue. Gosteleradio has announced that they expect to have 100,000 dishes by year's end and

they're starting to talk about cable in Moscow. We'll definitely be available through whatever dishes they have."

Plans do not call for MTV Europe to make a profit until 1992, but Roedy says, "We're ahead of schedule. It's been a tough haul, but we're getting there. We're here for the long term."

And as television constraints in many countries topple as quickly as their governments, Roedy says, "MTV Europe can be very, very big. I think you can look to us to provide an increasing role in the global programming and revenue picture."



Haunting Melody. EMI act Alias premieres its debut video, "Haunted Heart," at a party at New York's China Club. Pictured, from left, are band members Steve Fossen, Freddy Curci, and Steve DeMarchi; Jim Cawley, senior VP, marketing, EMI; Alias' Roger Fisher; MTV senior VP Abbey Konowitch; Sal Licata, EMI president and CEO; and Michael Derosier, Alias.

THE EYE



by Melinda Newman

SO WHO WILL BE the next video **Madonna** or **ZZ Top** or **Phil Collins**? While everyone acknowledges that a good video can't make a bad song good, it sure as hell can make it bearable, and it can make a good song great. Over the last 18 months, **Paula Abdul** has emerged as the reigning queen of video, and that's after only one album of material. I don't think it's too much of a stretch to predict that she'll continue to be a video star and trendsetter of the first rank in the '90s. Now for riskier business. A few years back, video was seen as a major way to break metal and hard rock acts who were

Who's Next In The '90s

virtually getting no airplay. In recent months, the power of video has switched to breaking alternative artists into the mainstream—witness the success of **Sinead O'Connor**, **Depeche Mode**, the **B-52's**, and the **Cure**. There's a whole collection of artists, new or comeback, who have yet to earn their video stripes—in all formats. A very short and incomplete list of people Eye'll have my eye on includes **David Baerwald**, whose songs lend themselves to great clips, **Mariah Carey**, who has the looks and the vocals to parlay her talents across several mediums, the **Senators**, who come across on video as the next **They Might Be Giants**, the **Beloved**, **Ernie Isley**, **Lisa Stansfield**, and **Tony! Toni! Toné!**

In addition to these newer acts, expect several video forerunners to continue to set trends. Among the ones to watch in this category are **Don Henley**, who has never made a bad clip; **Aerosmith**, whose concert clips are among the best in the business; **Janet Jackson**, who really seems to understand the potential of the medium as a way of spreading a message—ditto for **Midnight Oil**—and **Billy Joel** and **George Michael**, both of whose clips are usually innovative, provocative, and interesting.

None of this takes into account a very important element, namely, the directors and equipment these artists will utilize in the next decade. Between **Paint Boxes** and other forms of computer graphics, what we're seeing by the end of the decade will make today's clips seem primitive in comparison.

Therefore, we can't really look at **Who's Next** without considering **What's Next**. The way the **Next Big Thing** will be discovered could alter considerably over the next decade via developing technology. Without a doubt, one of the biggest changes is the continual growth of interactive television. In terms of music video, Miami-based **Video Jukebox Network** is leading the way. It's fine-tuning its technology so that it will be able to give labels a detailed listing of how each of its

artists is doing on a market-by-market basis based on call-in requests. While this doesn't account for passive viewers, it's still a valuable tool for record companies. Such knowledge is just the tip of the iceberg in terms of interactive viewing, no doubt. In Washington, D.C., music video programs are already being operated interactively without a telephone via a box placed directly on the television. It's easy to see how this will lead to new avenues, such as touching the screen to order the album of the video the viewer is watching, ordering concert tickets, longform compilations, and so on. And just think, there will be no operators standing by.

As technology makes the world a smaller place, what plays in Peoria and Paris will become the same. There's no getting around global television—witness MTV's "Earth To MTV" and "Buzz." While this may seem like a homogeneous terror to some, with a little forethought, it can actually turn into a marvelous way to expose new cultures to new people.

More immediate are the impending changes that make the sound and picture clearer and clearer. High-definition television is expected to hit the U.S. by the mid-'90s. Similar advances are also being made in the sound arena through digital audio cable transmissions. This allows consumers to receive digital audio over their cable system, which has previously been limited to analog reception. Test marketing on the concept will be taking place before the end of the year.




On the retail front, expect video to explode. No doubt by the end of the decade the four configurations will be CD, cassette, laserdisk, and longform video—all released simultaneously. Much sooner, probably by the end of the year, we'll see the advent of video singles.

SO LONG to **Beth Comstock**, who is leaving New Jersey-based "The Record Guide" after six years. Although a native Northern Californian, she's resettling to Southern California, where she'll "try to put up with the heat, smog, and humiliation of L.A." Instead of doing four jobs at once—combining music, television, administration, and office management—Comstock is hoping to specialize in one area, preferably music, so anyone who knows of anything that's up her alley should leave a message on her voice mailbox: 213-881-5002. That will be replaced by a real phone number shortly after she settles in at the beginning of July. "My boyfriend lives in L.A., but also it's just time to move on," Comstock says. Her duties are temporarily being divided between several people until the fall, at which time the show's parent company will decide if it should hire someone new. In the meantime, **Vince Chelli** will be handling tracking and interviews for "The Record Guide" and "Country Record Guide," but, according to Comstock, don't even think about calling about tracking any day but Monday. Chelli can be reached at 609-784-1177.

Also making a change of scene is **Lloyd Trufelman**, who has left his post as director of public relations for **VH-1** and "HA!" to hang out his own shingle. **Trylon Associates** will position and market communications companies with an emphasis on cable and broadcast programmers, producers and distributors, and radio stations. Trufelman can be reached at 212-268-3888.

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Jane Child, Welcome To The Real World Faith No More, Epic	After 7, Ready Or Not Michael Bolton, When I'm Back On My Feet Phil Collins, Do You Remember Taylor Dayne, I'll Be Your Shelter Gloria Estefan, Cuts Both Ways Elton John, Club At The End Of The Street Richard Marx, Children Of The Night Michael McDonald, Take It To Heart Linda Ronstadt/Aaron Neville, When... Roxette, It Must Have Been Love	
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Phil Collins, Do You Remember Depeche Mode, Enjoy The Silence Johnny Gill, Rub You The Right Way Bruce Hornsby, Across The River Billy Idol, Cradle Of Love Janet Jackson, Come Back To Me Jeff Lynne, Every Little Thing Midnight Oil, Forgotten Years Glenn Medeiros/Bobby Brown, She Ain't Worth It Mötley Crüe, Don't Go Away Mad (Just Go Away) Roxette, It Must Have Been Love Snap, The Power	Marianne Faithfull, Times Square Jesus Jones, Never Enough Concrete Blonde, Joey Warrior Soul, The Losers Sonic Youth, Kool Thing Nitzer Ebb, Lightning Man Depeche Mode, Policy Of Truth Modern English, I Melt With You (1990) Morrissey, November Spawned A Monster Ultra Vivid Scene, Staring At The Sun Revenge, Pineapple Face The Pointer Sisters, Friend's Advice The Cover Girls, All That Glitters Isn't Gold Milira, Mercy Mercy Me Glenn Medeiros/Bobby Brown, She Ain't Worth It Brent Bougeois, Dare To Fall In Love Elton John, Club At The End Of The Street Jill Sobule, Living Color Gun, Money The River Dogs, Toy Soldier Midnight Oil, Forgotten Years Shadowland, Garden Of Eden	
ACTIVE	POWER	
Boom Crash Opera, Onion Skin Del Amitri, Kiss This Thing Goodbye Electric Boys, All Lips N' Hips Lita Ford, Hungry The Jeff Healey Band, I Think I Love You Too Much Lightning Seeds, Pure Little Caesar, Chain Of Fools Modern English, I Melt With You (1990) Nelson, Love And Affection New Kids On The Block, Step By Step Steve Vai, The Audience Is Listening Wilson Phillips, Release Me Peter Wolf, When Women Are Lonely Y&T, Don't Be Afraid Of The Dark	Wilson Phillips, Hold On Roxette, It Must Have Been Love Phil Collins, Do You Remember Bell Biv DeVoe, Poison New Kids On The Block, Step By Step Richard Marx, Children Of The Night Taylor Dayne, I'll Be Your Shelter Nikki, Notice Me Louie Louie, Sittin' In The Lap Of Luxury After 7, Ready Or Not Johnny Gill, Rub You The Right Way Tyler Collins, Girls Nite Out	
MEDIUM	WORLD PREMIERE	
Crosby, Stills & Nash, Live It Up Danger Danger, Bang Bang Taylor Dayne, I'll Be Your Shelter Hothouse Flowers, Give It Up Human Radio, Me & Elvis Kings Of The Sun, Drop The Gun The Pretenders, Never Do That That Petrol Emotion, Sensitize The Smithereens, Yesterday Girl Social Distortion, Ball And Chain	Tanya Tucker/T. Graham Brown, Don't Go Out Texas Tornados, Who Were You Thinkin' Of	
BREAKOUTS	HEAVY	
The Church, You're Still Beautiful Baby Concrete Blonde, Joey Bruce Dickson, Tattooed Millionaire En Vogue, Hold On Faster Pussycat, Poison Ivy (Vers. 2) Hunters And Collectors, When The River Runs Dry Manitoba's Wild Kingdom, Party Starts Now Mellow Man Ace, Mentiroso The West Coast Rap All-Stars, We're All In The Same Gang	Taylor Dayne, I'll Be Your Shelter Phil Collins, Do You Remember En Vogue, Hold On New Kids On The Block, Step By Step	
OTNN	MEDIUM	
The Nashville Network 13 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214	Del Amitri, Kiss This Thing Goodbye Lisa Stansfield, You Can't Deny It Aftershock, Always Thinking Faith No More, Epic The U-Krew, Let Me Be Your Lover Tommy Page, When I Dream Of You They Might Be Giants, Istanbul (Not Constantinople) Johnny Gill, Rub You The Right Way Mellow Man Ace, Mentiroso Alannah Myles, Love Is Snap, The Power Little Caesar, Chain Of Fools Danger Danger, Bang Bang 49'ers, Don't You Love Me	
CURRENT	HEAVY	
Randy Travis, He Walked On Water Restless Heart, Dancy's Dream Alabama, Pass It On Down Eddy Raven, Island Garth Brooks, The Dance Marty Stuart, Hillbilly Rock Exile, Nobody's Talking Kevin Welch, 'Til I See You Again Vince Gill, When I Call Your Name Waylon Jennings, Wrong Kentucky Headhunters, Oh Lonesome Me Mark Collie, Looks Aren't Everything Baillie And The Boys, Perfect Matraca Berg, Baby Walk On Shelby Lynne, 'Til I See Myself To Sleep Delbert McClinton, I'm With You Shenandoah, Next To You, Next To Me Alan Jackson, Wanted Gatlins, Beethoven... Carlene Carter, I Fell In Love	Tanya Tucker, Walking Shoes Canyon, Carryin' On Randy Travis, He Walked On Water Alabama, Pass It On Down Marty Stuart, Hillbilly Rock Doug Stone, I'd Be Better Off (In A Pine Box) Eddy Raven, Island Jann Browne, Mexican Wind Clint Black, Walkin' Away Lacy J. Dalton, Black Coffee Lionel Cartwright, I Watched It All (On My Radio) Mark Collie, Looks Aren't Everything Garth Brooks, The Dance Baillie And The Boys, Perfect Steve Wariner, The Domino Theory Kevin Welch, 'Til I See You Again Exile, Nobody's Talking Travis Tritt, Help Me Hold On Kelly Willis, I Don't Want To Love You (But I Do) Rodney Crowell, If Looks Could Kill	

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

THE BEACH BOYS and the crew from DNA Inc. recently reeled "Problem Child," the title track video from the forthcoming film of the same name. **Willy Smax** directed the clip, which comes from the RCA soundtrack album. Look for footage from the comic film, as well as a cameo appearance by comedian **Gilbert Gottfried**. **Jeff Tannebring** produced and **David Naylor** executive-produced. The crew shot footage of the band at a stage on the Universal Studios lot.

Bell Biv DeVoe has a steamy new clip coming from director **Lionel C. Martin** at **Classic Concept**. "Do Me," from the MCA album "Poison," features a hot jacuzzi scene along with a suspenseful high-speed boat chase. **Sabrina Gray** and **Ralph McDaniels** produced.

Michael Oblowitz reeled the latest **Bonedaddy's** video, "Yes They Do." The satirical clip comes from the band's **Chameleon** album, "Worldbeatniks." Oblowitz shot footage in the Chameleon Records warehouse, and **Ray Billings** produced.

NEW YORK

4-PLAY, a new **Next Plateau** act produced by **Salt-N-Pepa**, recently wrapped production on "We Can Do The Nasty." **David Waterston** directed the clip, shooting footage in Hot Rods nightclub in Manhattan. **Valerie Joseph** produced the title track video from the R&B

act's debut release.

Warrior Soul shot its clip, "The Losers," on the streets of New York with **Epoch Films** director **Jessica Bendinger**. **Jim Czarnicki** produced the **DGC Records** clip, taken from the "Last Decade, Dead Century" album.

OTHER CITIES

THE KENTUCKY Headhunters entertain a pen full of pigs in their latest clip, "Oh Lonesome Me." **Scene Three Inc.'s John Lloyd Miller** directed the humorous clip, which evokes memories of the **Beatles'** film "A Hard Day's Night." Miller combined performance footage with scenes featuring the Headhunters' relatives, childhood friends, and fans in the Paragould, Ark., area. **Marc Ball** produced the video; it's the third clip **Scene Three** has produced from the **Mercury** album "Pickin' On Nashville."

David Schnauffer, an accomplished dulcimer player, proffers a moving conceptual performance in his cover of **Hank Williams'** heart-breaking song "I'm So Lonesome I Could Cry." **Greg Crutcher** of **Dream Ranch Pictures Ltd.** directed and produced the clip, which features an instrumental dulcimer version of the tune. **Crutcher** shot **Schnauffer** performing in the **Ryman Auditorium** and in **Nashville's Mount Olivet Cemetery**. He intercut stock footage and rare photographs of **Williams** culled from **Merle Kilgore's** personal collection. **Schnauffer's** album "Dulcimer Player Deluxe," is on **S.F.L. Tapes & Discs**.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, 9107 Wilshire Blvd., Suite 700, Beverly Hills, Calif. 90210**.

OSMOND BOYS

Hey Girl
Osmond Boys/Curb
Alan Osmond/Alan Osmond Productions
Alan Osmond

SMITHEREENS

Yesterday Girl
Smithereens 11/Capitol
Tammara Wells/One Heart Productions
Gregory Aloisio

CHERYL WHEELER

Aces
Circles And Arrows/Capitol
Joanne Gardner/Acme Pictures
Tom Kruger

JANE WIEDLIN

World On Fire
Tangled/EMI
Ken Fox/Nitrate
Julien Temple

BARRY WHITE

When Will I See You Again
The Man Is Back/A&M
James Evans/Fragile Films
David Florinbi

BABYFACE

My Kinda Girl
Tender Lover/Solar
Joseph Sassone/Mark Freedman Productions
Oley Sassone

BAD COMPANY

Holy Water
Holy Water/ATCO
Craig Fanning/Mark Freedman Productions
Mark Rezyka

JOHN DOE

Let's Be Mad
Meet John Doe/DGC
Carl Wyant/O Pictures
Michael Patterson, Candace Reckinger

LITA FORD

Hungry
Stiletto/RCA
Steve Fredricksz/Nitrate
Jesse Dylan

YNGWIE MALMSTEEN

Making Love
Eclipse/Polydor
Patrick Hayes
Terry Ibbot

MODERN ENGLISH

I Melt With You
Pillow Lips/TVT
Roger Hunt/VIVID
Simon Chaudoir

NINE INCH NAILS

Head Like A Hole
Pretty Hate Machine/TVT
Jim Deloye/H-Gun
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Retail

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HMV Prepares To Take Manhattan U.K. Retailer Stressing Ambiance, Service

BY ED CHRISTMAN

NEW YORK—In one fell swoop, HMV will become one of the dominant New York City music retailers when it opens two stores totaling 70,000 square feet in time for the Christmas selling season. But while the British-based retailer currently has its hands full preparing for those openings, HMV officials also are eyeing other major markets on the East Coast and even in the Midwest.

Peter Herd, VP of marketing for HMV U.S.A., labels reports that it has signed a deal to open a superstore in Harvard Square in Cambridge, Mass., as premature. "We are talking in Boston . . . but nothing has been signed," he says. Meanwhile, he acknowledges that the chain has looked at locations in Washington, D.C., and Chicago.

Also, "We haven't closed our mind to a downtown store in New York," he adds. "I certainly don't think that two HMV stores will absorb all of New York. New York is substantially underserved by music stores."

HMV hopes to fill that void with its two uptown stores. One will be on the west side at 72nd Street and Broadway, six blocks from Tower Records' uptown store. The other will open on the east side at 86th Street and Lexington Avenue.

"We are spending a lot of money to create a store ambiance that is exciting and conducive to business," Herd says. "We are trying to create destination stores . . . and construct a concept that works in New York. Just being big is not enough."

HMV stores will offer excitement, service, and depth and breadth of inventory, according to Herd. He emphasizes that decentralized management and customer service are key components of HMV's strategy.

HMV, a unit of Thorn-EMI, which also owns Capitol Records, fields about 150 stores, including 80 in England and 30 in Canada.

In Manhattan, each HMV store will have Personics, PICS Preview System, listening posts, and an au-

dio/video studio that will allow customers to create their own videos. In addition, a soundstage, fully equipped up to pro standards, will be an integral part of the store. On the stage, HMV will offer a regular program of in-store performances, which will serve as a forum for new music and local talent. "We would expect that bands could audition for record companies here," Herd says. In addition, record companies will use the stages to help break new

'Everything is based on making things easier for customers'

acts.

In addition to music, sell-through video will have a big presence in the store, says Herd. "We are committed to video sell-through but we haven't worked out the fine details" of how the store will be merchandised with it.

HMV has set up its U.S. corporate headquarters in Westport, Conn., and placed its warehouse in Long Island City, just across the river from Manhattan.

"We won't have central distribution or purchasing," Herd says. "Each store will do its own ordering. We can't have the decision making for stores based in Connecticut. The key for us is that we want a consumer-led organization. The success of our operation will be at the store level."

The warehouse will function more as a stockroom, according to Jim Freeman, GM of the 72nd Street store. Shipments will be received, processed, priced by the warehouse and then shipped to the stores all in the same day, according to Freeman. "Hot releases can be shipped directly to the store," he adds.

Freeman previously served as GM of the HMV store in Square One in Mississauga, Ontario, which is part of the chain's Canadian division.

HMV is trying to get a mix between local people who know the market and the people who know HMV. As such, it imported Freeman and Gary Grills, who managed the chain's store on Oxford Street in London, to work alongside people familiar with the New York market.

Although HMV will be equipped with a point-of-sales technology, buyers will play a key role in shaping the store because of the company's decentralized approach, Herd says. For instance, individual buyers, not management, will determine whether to maintain a vinyl presence, Freeman adds.

Each Manhattan store will have 80,000 SKUs. "Nobody can be an expert on 80,000 SKUs," Herd says. "The retail revolution is about information. What have you sold and how much of it in the last half hour. So it provides highly efficient data on inventory and ordering."

On the other hand, "no computer in the world can tell you when something has peaked, but the buyer instinctively can feel it," he adds.

Each department—jazz, classical, country, dance—will be a self-contained department, manned by experts, Herd says.

"Each department will have a different atmosphere and each will have its own sound system," he says. "So it's not about how we are building the best record store but rather about how we are building the best department for each genre of music."

Since HMV is consumer-driven, officials are not quite sure how the two Manhattan stores will differ from one another.

"Initially, we are making the assumption that the two stores can be similar, although the 72nd Street store may have broader classical, video, and alternative music offerings . . . while 86th Street may have more jazz," Freeman says. "We are assuming that people living below 42nd Street will come to both stores to see which one serves them best. We are hoping that people will check out

(Continued on page 58)



Marketing Clark. The upcoming release of "Dick Clark's All Time Hits" sparked a meeting to map out marketing strategies between, from left, Clark; Steve Pina, director of marketing and promotion for Original Sound Records, the label putting out the album; and Jim Dobbe, VP of sales and merchandising for Wherehouse Entertainment.

Trans-Shipping By Indie Distribbs Takes Spotlight At NAIRD Panel

BY BRUCE HARING

NASHVILLE—The practice by distributors of shipping goods outside of their immediate geographical location, commonly referred to as transshipping, is still the biggest bugaboo in the world of independent record distribution.

That sentiment was expressed at a workshop held June 2 at the National Assn. of Independent Record Distributors and Manufacturers convention in Nashville.

The workshop was originally scheduled to be a closed session among distributors. However, NAIRD executive director Holly Cass opened the meeting after consultation with the organization's legal counsel over the anti-trust implications of a closed meeting.

The workshop, sparked by several feisty exchanges, dwelled mostly on the problems of independent distributors undercutting each other by shipping outside their informally held fiefdoms.

"If you get a call from outside your territory, it should raise a flag," said Mike Walker, president of Gemini Distributors of Norcross, Ga., the moderator of the workshop. "He's probably on hold with his locals. We need to be calling each other if we get this [type of contact]."

But distributors reported mixed results when they tried to communicate.

Joyce Lynn, president of Great Bay Distributing in Baltimore, says she has achieved success using the method. "I called other distributors about a problem account, and with

one exception, they worked with me."

But inquiries made by Bunky Wilson, VP operations at Jerry Bassin Distributors in Miami, yielded little. "We found that any independent distributors we called for credit checks aren't cooperative, and we can only call the ones [on the account's] list," he said.

Wilson added that some accounts call several distributors in an attempt to create price wars.

George Hocutt, president of California Record Distributors, said, "I never trans-ship. If an [account] calls me up and says he has a problem, I say, 'Work it out.'"

Ira Leslie of New York's Malverne Distributors took the strongest position on transshipping during the workshop. "I have an account in Albany, [N.Y.], and if they don't want to pay me, and I don't sell to them, there are 12 people in this room that will sell to them," Leslie declared. "There's a lot of dirty things going on, and it's not going to change."

Despite objections from some labels and distributors at the workshop that there are legitimate reasons for accounts to call distributors outside their immediate regions, Richman Bros.' president Jerry Richman took exception.

"You're rationalizing," he said, adding, "Unfortunately, there are some distributors who go into every territory they can and undersell."

The recent major-label intrusion into independent distribution, particularly the CBS purchase of Important Record Distributors and its in-house labels (Billboard, May 12), was

(Continued on page 58)

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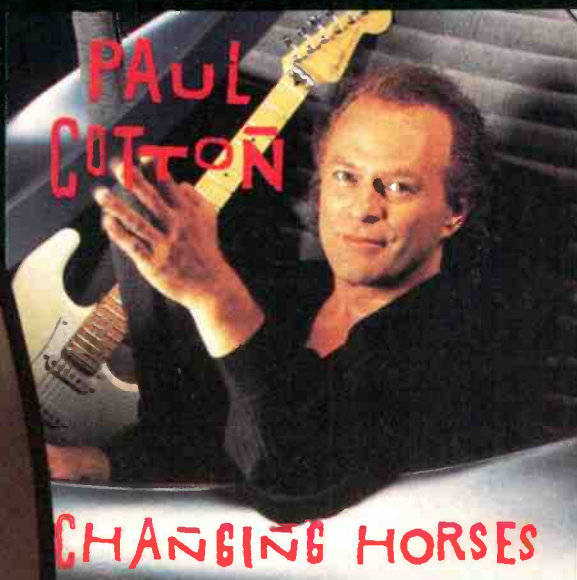
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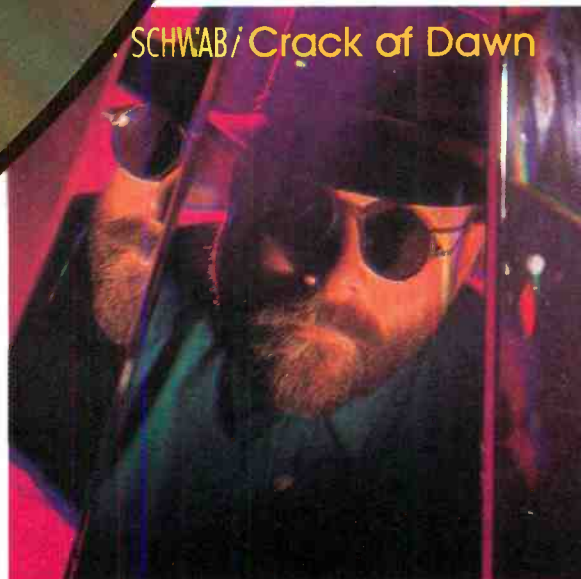
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Returns, Ailing Account Hurt Handleman's Earnings

BY ED CHRISTMAN

NEW YORK—As anticipated, the Handleman Co. reported a sharp decline in net earnings to \$1.13 a share for fiscal 1990, despite an 11% increase in sales to \$716.6 million.

The earnings-per-share ratio, based on a net income of \$36.8 million, is down from the \$1.28 recorded in fiscal 1989. Last month, the Troy, Mich.-based rackjobber released preliminary year-end numbers, attributing the downturn to

higher-than-expected merchandise returns and the financial woes of one of its accounts—the Rocky Hill, Conn.-based Ames Department Stores, which filed for protection under Chapter 11 of the U.S. bankruptcy laws.

For the fiscal year ended April 28, Handleman sold \$366.4 million in music software, down 2% from the previous year, and \$287.4 million in video, an increase of \$75 million. For the fourth quarter, net sales were \$159.7 million, while net income was \$2.6 million. The com-

pany declared a 10 cents per share dividend.

The company created an accounts-receivable-collection reserve of \$4.9 million, which, after taxes, translates to 9 cents a share, to cover losses from the Ames situation. The discount department store has since announced it plans to close some 260 stores, many of them serviced by Handleman. Consequently, the rackjobber does not anticipate doing much business with Ames in the future, says analyst Keith Benjamin at New York-based Sil-

berberg, Rosenthal & Co.

Handleman's stock showed no movement, closing at \$16.25 June 12, the day the report was released.

Fred Ansel, VP at New York-based Dean Witter Reynolds Inc., says the stock already took its hit, dropping to less than \$14, when the company released preliminary numbers.

"They seem to be back on track," says Ansel. "I'm still estimating earnings of \$1.40 for fiscal 1991. But if things go well, that could be a little low."

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New Age Genre: Aging Well? NAIRD Panelists Ponder Issue

BY JIM BESSMAN

NASHVILLE—How is new age handling the approach of old age?

At the National Assn. of Independent Record Distributors and Manufacturers' annual convention, May 30-June 3 in Nashville, "New Age" workshop participants, considering fears that the genre is moribund, pronounced it in far better shape than some new age naysayers would have people believe.

In fact, new age was certified as "flourishing" by moderator James Marienthal of Boulder, Colo.-based Silver Wave Records. A room filled with similarly concerned parties echoed Marienthal, including Doug Clifford, drummer for NAIRD's 1990 Hall of Fame award winner, Creedence Clearwater Revival. Clifford was there peddling another artist's new age demo.

"New age is neither dead nor on the way out," said Ethan Edgecombe, GM at Tucson, Ariz.-based Celestial Harmonies. Edgecombe added that there have been more releases lately than ever before in the decadelong history of his company's new age labels.

"Our sales are only getting stronger," seconded N. Canton, Ohio-based Camelot Enterprises' new age buyer, Mike Tully.

New age promoter Michael Moryc, of Matrix Promotions, based his confident prognosis for the art-form's future on his steadily growing database, while Silo Inc.'s Meredith Tredeau likewise noted increased pickup of new age labels by her Waterbury, Vt.-based distributorship.

In fact, about the only disquieting note was sounded by Morris McClellan, of Portland, Ore.-based Lifedance Distribution, although even this was reserved solely for new age vocal product.

"It interrupts the browsing process," said McClellan, noting that retailers of new age prefer in-store play, at least, to serve as background music.

"Vocals won't sell," added Tredeau. "I'll buy, but they won't sell."

Regular instrumental new age titles, though, appear to be perpetual sellers. Everybody's favorite example, "Deep Breakfast," was cited as a title that languished during its first three years of release. The Ray Lynch classic then "overwhelmed" the market and was the category's

top seller for the next three years.

"This isn't a fad market," said Edgecombe. "What sells well this week, sells well in 52 weeks... 308 weeks. It's not a 'peak-over.'"

Marienthal also noted that catalog new age has a lot more market staying power than does mainstream product.

In discussing methods for maintaining market strength, workshop attendees discounted as unnecessary some essential elements of mainstream promotion and marketing—product packaging, touring, and, especially, radio play. In-store play, however, was deemed vital.

"It doesn't matter about packaging, because if [a consumer] comes in for Birkenstocks and hears in-store play, you'll sell a tape," said McClellan. Lifedance, he said, "doesn't bother with radio" but instead chooses to "saturate" its accounts with in-store play.

Samples, then, become a priority. McClellan noted that many retailers will not touch titles if they have to buy samples, and declared his refusal to absorb the costs of promo copies to accounts. Labels should supply retailers with sample copies, he said.

In-store play of promo samples, McClellan said, has much to do in establishing necessary cash-flow. He then advised taking a "digestible segment of the market and slow-growing it," noting again that "you won't run out of time with good titles in the alternative market."

Expanding that marketplace was recommended by CCR's Clifford, who noted that the Berkeley, Calif.-based Fantasy Records' pop group was able to hit big on a jazz-oriented label, thanks to heavy radio support. With that avenue closed to new age, alternative retail outlets could be exploited. These might include art galleries, for instance, where "you want to walk out with something" and a \$15 CD could be seen as a "big-time score" in lieu of a \$3,000 painting.

Placing new age music on TV was suggested as another way of "spreading out the market."

Ron Bollon, VP of sales for the venerable 3/C Laurie Records, based in Baltimore, noted that his label's '50s and '60s catalog was frequently used by the daily soap operas.

Celestial Harmonies' Edgecombe added that his new age music had even been heard on the "Prime Time" news program.

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Back-To-Basics Future In Store For Indie Scene

BY BRUCE HARING

IT'S EASY to be optimistic about what new and wondrous talent will grace the music industry in the '90s. But can tomorrow's stars find acceptance in an industry that is increasingly geared toward 60-second careers?

Let's examine a few of the reasons why such talent may not get a chance to flourish in the coming decade.

In the early '80s, a case can be

Who's Next In The '90s

GRASS ROUTE

made, it was easier for an underground scene to develop and generate significant talent over a period of years, free from the full-scale marketing assaults that any moderately successful act generates today.

Although we may be accused of Camelot dreams, remember when:

- College radio was truly experimental?
- The 18-year-old drinking age was still keeping clubs thriving in many states?
- Right-wing conservative groups addressed local rather than national issues, and there was no real pressure of the kind generated by such groups as the Parents' Music Resource Center or American Family Assn?

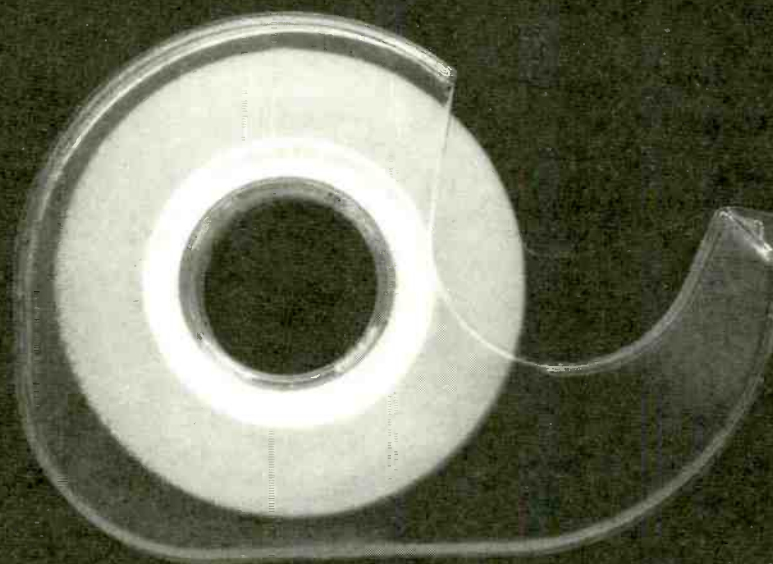
Yes, we're talking the early '80s, a time when artists were allowed to warp and woof without the widespread media attention such actions generate today. It was a time when video was a gleam in a programmer's eye, and music was shaped more by substance than image.

Today, many of the artistic trends spawned in the last decade have been co-opted by major-label money. As a result, there is a gold rush among young entrepreneurs to establish a label, sign everything in sight, and cash in when a market-hungry major label offers a distribution deal.

Thus, we have an alternative music system spewing out sound-alike product; every thrash metal band in the world has a record out; while new age and folk labels are still talking about how to break out of the specialty distribution ghetto and reach a wider audience.

It's time for a shakeout. And we predict that the most interesting artist trend of the '90s may be a return to basics. Yes, in a world saturated with entertainment product, the truly creative individual will probably opt to avoid the big business world that making music has
(Continued on page 58)

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RETAIL

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The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

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CA MCAC-6384
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CD Chrysalis F2-21758
CA F4-21758

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CA 82112-4/\$9.98

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CD MCA MCAD-6408
CA MCAC-6408
LP MCA-6408

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CD Geffen 2-24260
CA 4-24260
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CD Virgin 91376-2/\$13.98
CA 91376-4/\$9.98

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CD I.R.S. IRSD-82046
CA IRSC-82046

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CD Geffen 2-24290
CA 4-24290
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CA E4-90741
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WIRE TRAIN

CD MCA MCAD-6427
CA MCAC-6427
LP MCA-6427

BLACK

ADEVA

CD Capitol C2-93708
CA CA-93708
LP C1-93708

ANSWERED QUESTIONS

CD EMI E2-93198
CA E4-93198
LP E1-93198

COUNTRY

SKIP EWING

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CA MCAC-42344

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See Ballot, Page 37**

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FOR WEEK ENDING JUNE 30, 1990

Billboard® TOP ADULT ALTERNATIVE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	11	KOJIKI Geffen 24255-2	KITARO 7 weeks at No. 1
2	2	9	CITIZEN OF TIME NARADA ND-52008/MCA	DAVID ARKENSTONE
3	3	7	THE ODD GET EVEN PRIVATE MUSIC 2065	SHADOWFAX
4	5	9	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026	OTTMAR LIEBERT
5	8	3	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P	YANNI
6	4	59	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
7	6	25	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
8	19	3	FOREVER BLUE SKY SHINING STAR SSPCD-115	BRUCE BECVAR
9	11	7	BETWEEN PLACES MESA 79019	EXCHANGE
10	16	5	HEART & BEAT NARADA ND-63009/MCA	RALF ILLENBERGER
11	9	73	WATERMARK ● Geffen 24233	ENYA
12	NEW ▶		MAGICAL CHILD NARADA ND-61027/MCA	MICHAEL JONES
13	23	3	ACROSS THE RAINBOW SEA GLOBAL PACIFIC GP 79332	STEVEN KINDLER
14	13	17	SET FREE HEARTS OF SPACE HS11016-2	CONSTANCE DEMBY
15	14	89	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
16	17	9	BODYMUSIC NUAGE 89888	NICHOLAS
17	10	63	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
18	7	15	MIL AMORES NARADA ND 63010/MCA	DOUG CAMERON
19	12	89	CRISTOFORI'S DREAM NARADA 61021/MCA	DAVID LANZ
20	20	5	A VIEW FROM THE EDGE AMERICAN GRAMAPHONE AGCD 790	CHECKFIELD
21	22	3	EROTICA EPIC EK 45272	ROBERTO PERERA
22	NEW ▶		CAUGHT UP IN THE BLUE LIGHT NOUVEAU A 892-2	BILL WOLFER
23	24	5	HOMELAND NARADA ND-61026/MCA	ERIC TINGSTAD & NANCY RUMBEL
24	15	29	THEMES POLYDOR 839 518-2	VANGELIS
25	NEW ▶		NATIVES SILVER WAVE SD 601/OPTIMISM	PETER KATER & R. CARLOS NAKAI

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	7	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA 3 weeks at No. 1
2	2	7	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
3	3	7	NOW MESA 79021	BLACK UHURU
4	4	3	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
5	6	5	COYOTE MOON GLOBAL PACIFIC R2 79331	BEN TAVARA KING
6	9	7	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
7	8	7	WELELA MERCURY 838-208/POLYGRAM	MIRIAM MAKEBA
8	7	7	BRAZIL CLASSICS 2: O SAMBA LUAKA BOP/SIRE 26019/WARNER BROS.	VARIOUS ARTISTS
9	13	3	HEART OF UNCLE RYKO RCD 20156/RYKODISC	3 MUSTAPHAS 3
10	5	7	UPTOWNSHIP NOVUS 3070/RCA	HUGH MASEKELA
11	NEW ▶		PARIS-SOWETO POLYDOR 839-676/POLYGRAM	MAHLATHINI & THE MAHOTELLA QUEENS
12	14	3	MLAH SIRE 26029/WARNER BROS.	LES NEGRESSES VERTES
13	NEW ▶		RHYTHM AND ART SHANACHIE SH 43068	MAHLATHINI & THE MAHOTELLA QUEENS
14	10	7	PASSION SOURCES REAL WORLD 91299-4/VIRGIN	VARIOUS ARTISTS
15	NEW ▶		TIME WILL TELL SHANACHIE SH 43072	BUNNY WAILER

● 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.

Tower Gets Fan-tastic Response To Its Country Fan Fair Tie-In

BY JIM BESSMAN

NASHVILLE—Fan Fair didn't stop at the Tennessee State Fairgrounds, but kept on going each night at Nashville's Tower Records outlet on West End.

The International Country Music Fan Fair, held here annually, drew 24,000 fans and hundreds of industry executives (Billboard, June 16, June 23) for performances by some of the biggest names in country music.

Thanks to heavy label support, Tower staged comparatively intimate acoustic performances by top Fan Fair attractions following each day's fairgrounds activities.

"We thought we'd do something special for the fans after Fan Fair closed each night," says store manager Michael Tannen.

"There was a gulf between the stage and the grandstand at Fan Fair, so we gave them a chance afterward to see their favorite musicians up close and get a feel for them."

On Tuesday, June 5, Warner Bros. artists Travis Tritt, Southern Pacific, and Holly Dunn played to an estimated 500 fans, according to Tannen, starting at 10:30 p.m., an hour after the last label Fan Fair showcase.

A PolyGram show starting at the same time the next night featured David Lynn Jones, Daniele Alexander, and Larry Boone. On Thursday night, CEMA acts Garth Brooks, Suzy Bogguss, Canyon, and Jann Browne packed in a crowd of 700.

On Friday, with Fan Fair closing at 4:30 p.m., the MCA show at Tower began at 9 p.m., with 400 fans on hand to see the Bellamy Brothers,

Vince Gill, James House, and Jerry House. Capping the week, a 1 p.m. in-store Saturday drew 300 to hear CBS artists Ricky Skaggs, Les Taylor, Shelby Lynne, and Tim Mensy.

Fan attendance was so great that security people directed store parking lot overflow to a nearby high school. Moreover, following the heavy Travis Tritt turnout, a scheduled showing by Alan Jackson was scratched out of concern for the popular Arista artist's safety and in-store crowd control. But Jackson did appear later at Tower's Fan Fair store to sign autographs.

Each artist performed from two to six songs acoustically on a makeshift stage constructed in the store's central rock department, where the racks were moved and a sound system installed.

"We also made the receiving room into a hospitality room," says Tannen, adding, "We had to work around being a record store."

Autograph tables were set up near the foot of the stage, with bins of sale-priced product by the performing artists placed nearby. Following the gigs, the artists autographed the product prior to payment, though purchase of product was not required to get an autograph.

"The musicians seemed to enjoy it, and the out-of-town label execs thought it was great," says Tannen.

Garth Brooks, exhausted after his day's activities, showed up a little late and minus guitar. But he borrowed Jann Browne's, did his songs, then invited questions from the floor for both him and his wife, Sandy. He also stayed till 1:15 a.m. signing autographs.

"The record business has become automated, but this way we could bring back some fun to the record store, sell records, and show Tower's support of country music," says Tannen. "We believe it's viable and important and deserves attention."

Meanwhile, the Fan Fair outlet showed an 8% sales increase over last year. More CDs and less vinyl were sold there this year, but, according to Tannen, cassettes were way ahead.

The biggest-selling artists were Jackson, Tritt, Brooks, Clint Black, and Doug Stone.

Tannen adds that music video also sold well this year, especially lower-priced titles, specifically new \$9.95-list BMG Video cassettes.

RETAIL TRACK



by Geoff Mayfield

SEE YOU IN THE BIG APPLE: Among the many events jammed into the agenda during New Music Seminar 11, to be held July 14-18 at the Marriott Marquis Hotel, will be a seminar on the music marketplace, called "Billboard Presents: The Longbox, CD Pricing, And Other Dirty Words." It's slated for 6 p.m. on July 16 and will be co-moderated by Ed Christman, our retail editor, and me. An astute panel has been rounded up for a fast-paced discussion covering a broad spectrum of hot buttons that impact music stores in the '90s, including sticking of explicit product, the phase-out of vinyl, merchandising in the post-LP era, the role retailers can play in breaking artists, and consolidation of the market.

Panelists will be **Tony Hirsch**, president of HMV U.S.A.; **Dave Roy**, head buyer for Trans World Music Corp.; **Rick Bleiweiss**, VP of marketing for Arista; **Cindy Barr**, director of purchasing and product management for Spec's Music & Video; **Barry Levine**, director of field marketing at BMG Distribution; **John Hammond**, VP of marketing at Rykodisc; and **Bob Stanford**, owner of Huntington, N.Y., independent store Soundtrax. The session will also feature a presentation by **David Bolotsky**, senior analyst at powerful Wall Street house Goldman Sachs.

Another NMS session, to be held earlier the same day, might also be of interest to music marketers. During "Charting Music In The '90s," a panel of Billboard brass will update attendees on our magazine's plan to convert our chart methodology to specific airplay and sales data.

Speaking at that session will be Billboard publisher **John Babcock Jr.**, **Broadcast Data Systems** president **Marty Feely**, **Billboard** director of charts **Michael Ellis**, and me.

For more details on NMS 11, call its organizers at 212-473-4343. Hope to see you there!

FROM THE HEART: Retail Track is a little knocked out by all the positive feedback from many quarters that was generated by the June 9 column about how a music chain stood by an AIDS victim who was in its employ. It's always gratifying to receive compliments, but what really made the response so fulfilling was that it showed me that many people in our business are sensitive to and touched by the very human implications of the AIDS crisis.

Care to take action? The following organizations could use your contributions:

- The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, 6 West 57th Street, New York, N.Y. 10019.

- American Foundation for AIDS Research, 2nd Floor, 5900 Wilshire Blvd., Los Angeles, Calif. 90036

- Community Research Initiative, 31 West 26th Street, New York, N.Y. 10010

- Gay Men's Health Crisis, 129 West 20th Street, New York, N.Y. 10011.

FADED FAD: The '90s are only half a year old, and it's already time to bury the decade's first fad. New York clubs that trumpeted weekly lambada events at the beginning of 1990 now proudly announce that they're banning lambada activities. Producers who tried to capitalize on the craze with hastily produced movies quickly sensed that the lambada balloon was already losing air and rushed them to video as soon as they flickered off the silver screen.

Here's the final indicator: **Epic's "Lambada"** by
(Continued on next page)

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RETAIL TRACK

(Continued from preceding page)

Kaoma, the only title of several from the genre to make Billboard's Top Pop Albums chart, quietly slipped off the list last week—which means the 200-position chart has undergone what we affectionately refer to here as a lambdady.

SIGHTS OF SOUND: MTV has offered retail display tools to promote its annual Video Music Awards in the past, but this is the first year those tools are being dis-

tributed through the **National Assn. of Recording Merchandisers**. Five different store pieces are available, as well as an ad logo sheet. Deadline for orders is July 9 and a display contest will be coordinated for the campaign. The awards program will be broadcast nationally Sept. 6.

MOVES: **Ray Gianchetti** is leaving his post as director of advertising and merchandising at **NARM**

to become a salesperson for the Washington, D.C., branch of hot **CEMA**. Good luck in your new venture, Lefty... **Les Silver** has exited **Capitol**. The former **Arista** vet had been Capitol's Western regional sales manager, working out of **CEMA's** Los Angeles office... **Jim West** leaves giant chain **Trans World Music Corp.** He was director of management information services. West's duties are now being handled by **Roy Simmons**.

GRASS ROUTE

(Continued from page 55)

become, and return to a time when marketing was something you did when the refrigerator was empty.

We predict that the artist trend of the '90s will be creating music in the home and disseminating it through nontraditional, programming-hungry channels, i.e., clubs, cable television, low-power TV, and public radio.

This home-based industry will reject the traditional sales pipeline now in effect, opting to sell music direct to stores and out of the backs of trucks at the occasional public performance.

Home studios and synthesizers will be the most powerful tool for the new, experimental musician of the '90s. Perhaps we're already seeing that influence, as industrial music begins to take hold in certain quarters.

As music becomes spawned in an atmosphere far removed from marketing decisions, expect it to become more dissonant and objectionable to older ears.

Thus, a second trend will perhaps see new age and folk react by becoming more intellectual, with jazzier roots emerging in both

genres. Several labels are already pushing the power of those influences in various music incarnations. Expect to see more as the decade moves on.

But every action in music has an equal and opposite reaction. As such, black music is likely to move away from the studio creations of recent years back toward an emphasis on live performance.

You will likely see more and more permutations of rap in the coming years, as artists seek to expand what has been until now a recording medium. Again, we're already seeing signs of this trend—several prominent rappers plan to make their first appearances with bands in the coming months, a trend likely to continue as artists in the genre seek to flesh out their careers.

But whatever happens, you're guaranteed to hear the results first on independent labels, which can react more quickly to new trends than can their lumbering bureaucratic major cousins. That's one trend not likely to change at any time in the future.

HMV PREPARES TO TAKE MANHATTAN

(Continued from page 52)

both stores and tell us how to merchandise the stores."

Over the course of time, the two stores will directly complement each other, Freeman says.

The 72nd Street store will spread its music inventory across three floors. But on 86th Street, HMV officials found an interesting challenge facing them, thanks to the layout of the store. The first level contains 5,000 square feet, and a basement trading area comprises more than 30,000 square feet.

Some retail chains might see that as a problem, but HMV officials perceive it as a potential opportunity. Since 86th Street and Lexington Avenue is a high-traffic area, HMV will use the space to provide a highly edited version of the store, offering a cross section of the many genres, including best sellers and new releases.

Moreover, as the store sits atop a very busy subway stop, one idea being kicked around is opening the store at 8 a.m. in the hopes of snaring commuter traffic. "Everybody knows that late-night hours work in New York City, but early-morning might work as well," Herd says.

While HMV may experiment with hours and inventory, one thing that will be consistent, according to Herd,

is service.

"Service is multifaceted," he says. "The consumer doesn't like not knowing who is staff and who is the consumer. Our staff will be knowledgeable and offer service."

Service is more than asking people if they need help, Freeman adds.

The key to providing good service is to allow the staff to have responsi-

bilities, Herd says. "We will give the staff a career. By giving them a career, it will improve the quality of our staff."

The whole store will be geared to the customer, Freeman says. "Everything from our return policy to special-ordering is based on making things easier for the customer," he says.

TRANS-SHIPING BY INDIE DISTRIBS

(Continued from page 52)

also discussed.

Gemini's Walker echoed many distributors when he noted, "We can't give [labels] the idea that we are the stepping-stone to branch distribution."

But Hocutt disagreed with that theory. "We've always been a starting point," he said. "In a way, we can't offer the same things as the majors. We'll always be raided by the nonindies, but you'll always find someone to bring us good product."

The prospect of major labels pulling back product after independent distribution creates a demand also was viewed as a negative by those attending the workshop. However, most distributors present recognized

their role as niche marketers.

Walker also advised distributors that shipping bills could be cut in the new era of CD shipments. "It's a different freight class for CDs," he said. "When you pull out that bill of loading, break down the cassettes, vinyl, and CDs. You'll save a lot of money. The freight class difference for CDs can be a difference of \$25-\$40 per shipment."

Also suggested during the workshop was an investigation of the advantages of buying cardboard shipping envelopes as a cartel. Walker of Gemini volunteered to coordinate efforts to see if distributors could obtain a bulk discount by buying in concert.

Billboard® Home Video

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ESPN Revs Up 'Thunder' Release Offering 'Making-Of' Vid Of P'mount Film

■ BY PAUL SWEETING

NEW YORK—The economic importance of video to the movie industry is well known, but Paramount Pictures and ESPN are out to prove it can be an effective promotional medium for movies as well.

On June 23, five days before the film debuts theatrically, ESPN was slated to broadcast a 30-min-

Later this summer, the tape will also be offered as a premium with Mello Yello

ute special on the making of "Days Of Thunder," kicking off an innovative promotion that runs at least through the end of the year. The special is actually a distillation of a 45-minute home video program co-produced by ESPN and DSL Communications, a production company formed by Dan Lipson, a former ESPN executive (Billboard, June 23).

During the broadcast, ESPN will offer the home video version of the program for \$19.95 via a toll-free telephone number. That offer will be the first in a sequential distribution plan composed of direct-to-consumer sales, premium sales, and possibly retail availability.

In addition to the on-air offer, ESPN will make the title available through its direct-mail catalog to the network's proprietary, in-

house list.

The tape will be incorporated into the first of a new series of catalogs for ESPN featuring its own titles exclusively. The first such catalog, containing about 50 titles, is scheduled to mail in early July.

Previously, ESPN video titles had been available through more general catalogs including product from various suppliers.

ESPN is also waiving its recently forged exclusive-distribution agreement with Fast Forward Video for the "Days Of Thunder" project (see story, page 66).

"We're waiving it in this case because this is essentially a joint production with Paramount," says ESPN senior VP of network marketing Bill Ketcham. "We're using a lot of their footage."

ESPN will market the tape through Christmas.

Beginning later this summer, the tape will also be offered as a premium by Coca-Cola as part of a promotion for its Mello Yello brand soft drink.

Mello Yello is the primary sponsor of the tape, which includes a commercial for the soft drink on the front end.

Mello Yello is also closely involved in the movie "Days Of Thunder," appearing as the primary sponsor of the race car driven by actor Tom Cruise. Cruise also wears a jumpsuit throughout much of the film sporting the Mello Yello logo.

Coca-Cola will offer the making-of tape at a discount with the purchase of Mello Yello. The offer will be promoted on bottles and cans of

the soft drink.

Retail distribution of the cassette is not likely until 1991. According to Ketcham, retail distribution rights will belong to Paramount Home Video.

But according to PHV senior VP/GM Eric Doctorow, no contract had been signed as of press time. "This was conceived primarily as a theatrical promotion," Doctorow says. "Could it ultimately be a videocassette for distribution by us? Possibly, but nothing has been worked out yet."



Comic Relief. Comedian Richard Lewis, front row, center, lends a bit of levity to Comtron's recent annual sales meeting in Des Moines, Iowa. Pondering some of the more stressful industry issues with Lewis are, back row from left, Ken Rhodes, Jerry Flora, John Farr, Laura Giampino, Marty Jorgensen, Frank Mattson, and Scott Meyer. Shown in the front row, from left, are Scott Voss, Audrey LeRoy, Paul Williamson, Lewis, Lynnette Sorensen, and Julie Probst.

Pioneer Aims At Audio Market With New, \$500-List CD/Laserdisk Combiplayer

■ BY CHRIS MCGOWAN

LOS ANGELES—While Pioneer's introduction of a \$500-list-price CD/laserdisk combiplayer at the recent Consumer Electronics Show sent a charge through proponents of laser videodisks, Pioneer itself is planning to focus on the unit's CD audio capability in an effort to attract younger buyers to the combiplayer format.

The CLD-980 will play both CDs and laserdisks, and will be priced at \$100 less than Pioneer's previous lowest-cost combiplayer, the CLD-1070 (Billboard, June 23). Since some retailers sold the CLD-1070 for as low as \$450 last year, it is possible that certain outlets will move the CLD-980 for \$350 or less this

year. That should attract both a younger demographic and older music fans who have not yet purchased CD players.

"We expect some very brisk activity, extending us into a much more mainstream consumer base," says Mike Fidler, senior VP of home electronics marketing for Pioneer. "We are concentrating on it being a CD-plus player. The CD penetration is still under 20%. This can extend that. And it is also concurrent with the expanding availability of laserdisk software titles, including in the music video area."

Key to positioning the combiplayer as a "CD-plus" machine will be a cross promotion undertaken by Pioneer and Walt Disney Studios surrounding the theatrical rerelease of

Disney's "Fantasia" this fall.

Beginning in mid-September, any consumer who buys a Pioneer CD player or combiplayer (including the CLD-980) will receive a sampler CD containing snippets from the "Fantasia" soundtrack. They will also get a rebate coupon worth \$3 and good for the purchase of the complete two-CD soundtrack recording.

The soundtrack, available on Disneyland Records, was digitally rerecorded a few years ago. The promotion, which will be run through Pioneer hardware dealers as well as Disneyland Records accounts, will be featured in national advertising.

The CLD-980 will also be touted in Pioneer's ongoing multimillion-dollar laserdisk promotion effort, an extension (Continued on page 63)

There are 6 great names in fitness video

1 Jody Watley
Dance to Fitness
Featuring six of her Top 10 singles

2 Denise Austin
Seen daily on ESPN

3 Joanie Greggains
Seen daily on the ABC network

4 Leslie Sansone
Walk Aerobics
America's fastest growing form of exercise

5 Len Kravitz
Winner of the Int'l. IDEA award

6 Parade Video
A division of PPI Entertainment Group

parade
VIDEO

PPI Entertainment Group

88 St. Francis Street, Newark, New Jersey 07105, Telephone: 201-344-4214, Fax: 201-344-0465



Flagship Tries Direct-Order Test Retailers Get Cut Of 800-Line Take

NEW YORK—Flagship Entertainment, the New England-based buying and marketing cop, is ready to begin testing a special-order system that will allow retailers to generate incremental sell-through revenue without physically handling the cassettes.

The system, called Order Direct, is built around a toll-free telephone number to be featured in all Flagship advertising and in the group's magazine that goes to 60,000 consumers.

Flagship also will soon begin a test of a coupon program in conjunction with a fast-food chain

Consumers who call the number can check on the availability of titles and pricing and can have product shipped directly to their homes by ordering with a check or credit card. The program starts Monday (25).

As each of the 486 Flagship stores is assigned an exclusive territory based on ZIP code, each consumer direct order can be matched to the nearest Flagship location. That retailer will then receive some payment whether or not he or she had anything to do with the sale.

In a related announcement, Flagship will begin a test July 2 of a coupon program in conjunction with a major fast-food chain.

During the test, which will be conducted in New England, the fast-food chain will distribute coupons featuring selected sell-through titles as well as Flagship's Order Direct 800-number with the purchase of a prepackaged children's meal.

Flagship president Frank Luc-

ca declines to identify the chain involved, although Burger King is known to be promoting its Kidsmeals packages as part of its nationwide Kids Klub. Burger King also has used prerecorded video to promote its Kidsmeals in the past, as with the highly successful "Teenage Mutant Ninja Turtles" promotion earlier this year.

If the test is successful in New England it will be rolled out nationally, Lucca says.

Lucca adds that the group is still tinkering with the titles to be featured on the coupons.

Consumers who order videos through the Flagship system can expect shipment within 14 days. "Our ultimate goal is not to compete with our own stores, so we had to build that time in there," Lucca says. "In places where we don't have stores we'll probably turn it around in two days."

Consumers can also order hardware through the system that will be shipped within 48 hours. None of Flagship's affiliated stores are major hardware retailers.

The payments to retailers for each sale are still being worked out, Lucca says. Retailers are likely to receive \$1-\$3 on sales of prerecorded cassettes and \$30-\$40 on hardware sales.

"We're trying to do it in whole numbers rather than percentages," Lucca says. "If we used a percentage of the price, retailers would be penalized on product we can buy at deeper discounts and that doesn't make sense."

Flagship is also offering its retailers in-store special-order sections with computerized hookups to track price and availability of titles as well as ordering information. The sections, slated to be ready by the end of the summer, will be installed at no cost to the dealer.

PAUL SWEETING

Single European Market Offers Businesses Benefits & Challenges, CES Attendees Told

BY MOIRA McCORMICK

CHICAGO—Consumer electronics companies desiring to do business in Europe should do so as soon as possible, before the common market economy takes effect at the end of 1992. That was the primary message at a workshop titled "Europe 1992 And The Consumer Electronics Industry," held June 2 at the 1990 Summer Consumer Electronics Show here.

Dick Marsh, a trade specialist with the U.S. Department of Commerce, told the audience, "A lot of firms in Europe are looking for [American] partners, for new ways to do business. If you delay, you may find that distributors in the European community may be committed to your competitors' products."

Marsh advised staying in contact with local offices of the Department of Commerce, in order to search out prospective European distributors and, in general, to deal with most aspects of setting up shop overseas.

The 1992 Single Internal Market program, referred to as EC '92, will substantially remove physical, technical, and fiscal barriers to the exchange of goods and services within the European community. By 1992, said Akio Morita, chairman of Sony, the Community expects to have implemented 279 directives "necessary for the free movement of goods, people, and money through Europe." Several of those directives, he said, "impact the consumer electronics business, including harmonization of standards for telecommunications, and harmonization of standards for a global approach to testing and certification." Both directives have yet to be officially adopted, but are expected to be so by 1992. The Electronics Industries Assn., Marsh noted, is involved in product standards certification.

Marsh, who noted that the European community in 1984 was the second largest export market after Mexico (the third largest is Canada), offered numerous suggestions to those already operating or considering operating in Europe. When dealing with Eastern Europe, for instance, which Marsh said is "in dire need of hi-tech" business, he advised working with West German or Finnish firms, which have long business histories with both Eastern Europe and the U.S.S.R. Even though, as Marsh said, Eastern Europe is "two to four years away from a convertible currency," the currency poses

no problem for seasoned companies in West Germany and Finland.

Thomas Hoffman, a trademark practitioner who is a partner in the firm of Hoffman Ltd., advised U.S. companies currently operating in Europe without having licensed their trademarks there to do so. "Your mark is at risk if you don't register it," he said. "In Europe, the rule is first to file—you could be doing business over there for some time, but if you're not registered, someone else may register

your mark first, and then you must buy it back. Some pirates make a living that way."

Whereas the filing fee for a U.S. trademark is \$175, it currently costs \$500 per country in Europe—so that registering in the 10 countries of Western Europe runs \$5,000, said Hoffman. That fee is unlikely to decrease, he said, after EC '92, "because of the trademark searching involved. The fee will probably be \$3,000-\$5,000 per mark."

FOR WEEK ENDING JUNE 30, 1990

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	5	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
2	2	12	TEEN MUTANT NINJA TURTLES/COWABUNGA ... Family Home Entertainment 27319	1990	14.95
3	4	37	BAMBI Walt Disney Home Video 942	1942	26.99
4	3	36	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
5	5	87	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
6	6	72	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
7	9	57	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
8	7	39	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
9	8	89	CINDERELLA Walt Disney Home Video 410	1950	26.99
10	11	95	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	13	26	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
12	12	248	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
13	10	5	TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317	1988	39.95
14	14	8	BABAR: THE MOVIE Family Home Entertainment 27316	1990	24.95
15	17	140	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
16	16	35	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
17	15	193	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
18	18	134	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
19	23	141	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
20	RE-ENTRY		BABYSONGS Hi-Tops Video HT-0015	1987	14.95
21	19	137	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
22	RE-ENTRY		ROAD RUNNER VS. WYLE E. COYOTE: CLASSIC. ... Warner Bros. Inc./Warner Home Video 11504	1985	12.95
23	NEW ▶		BEETLEJUICE: VOL. 6 Warner Bros. Inc./Warner Home Video 11937	1990	12.95
24	21	13	TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
25	NEW ▶		BEETLEJUICE: VOL. 5 Warner Bros. Inc./Warner Home Video 11937	1990	12.95

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

VIDEO PEOPLE

Kathleen Callahan is named president of MCEG/Virgin. She replaces **Steven Bickel**, who resigned (see Newsline, page 66).

Stuart Snyder is promoted to senior VP of sales for International Video Entertainment Inc. He had been VP sales and distribution. Also at IVE, **Nancy Jones-Nalty** is named Western regional sales manager. She had been Western regional sales representative at Media Home Entertainment. **Cheryl Ventura** is promoted to sales administrator. She had been assistant to the VP of sales and distribution.



SNYDER

Jennifer Marsh is promoted to senior brand assistant, Walt Disney brand marketing, for Buena Vista Home Video in Los Angeles. She had been marketing coordinator for the Disney brand.

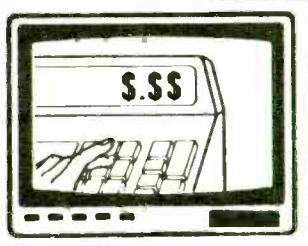
Stewart Kleiner is named VP of business affairs/legal for Vidmark Entertainment in Los Angeles. He had been director of business affairs/legal for Republic Pictures Corp.

Tim Landers is named Midwest regional marketing director of Fries Home Video in Los Angeles. He had been Midwest sales director of Trylon Home Video.

**Once-Promising
Atlantique Vid
Is Bankrupt—
Chain Operates
175 Stores In
Ontario, Quebec**

HOME VIDEO

STORE MONITOR



by Earl Paige

DISTRIBUTORS: Maybe it's not quite correct to characterize small-size, basically regional video distributors as "B"—but one thing is sure, according to K-Beech Video owner Kevin Beecham: These smaller wholesale firms are mushrooming. As K-Beech itself indicates, these second-tier distributors are not necessarily local. K-Beech has branches, or at least affiliations, in Bay City, Mich., north of Detroit, and Hockessin, Del., right outside Wilmington. Also of note are the mobile distributors that feed out from K-Beech, claims Beecham. The Delaware branch involves "three or four vans, and there are five vans that come by here in Northridge," he says of the home office in California, where he says 15 telemarketers are employed. "There are 12 working in Bay City," where K-Beech is known as **Urban Attractions**. Yet another tangent for K-Beech is its **Douglas Video** outlet in Canoga Park, not far from Northridge. Via Douglas, K-Beech offers "10 major adult video lines, no loops and no cable versions," says Beecham, adding that "X" product amounts to 37% of total monthly volume. Boasting lines like **A.I.P.**, **Newstar**, **Karl James**, and **Xenon**, Beecham says **Paramount Home Video** will be pulled from any future advertisements, as it was included inadvertently. "We move 500 of a title, that's nothing for us," says Beecham, who also has a line of product, with the current title, "Trespases," starring **Lou Diamond Phillips**. "So here we are selling product to [distributor] **Baker & Taylor**," says Beecham of yet another side of K-Beech.

L.A. NOT THE PLACE: It's still the **Los Angeles Chapter of the Video Software Dealers Assn.**, but for the first time since its founding in 1986 it's not meeting in the old Sheraton Universal haunt. The Tuesday (26) soiree will be at the California Institute of the Arts in suburban Valencia.

JACK'S BACK: **Jack Messer** has more than one reason to be at the **Tennessee Chapter** meeting Thursday (28) at the Elm Hill Pike Nashville Marriott. The session will focus on recent obscenity prosecutions in Chattanooga and guest speaker Messer is an expert after being under siege years ago in Cincinnati, where he developed the **Video Store**. However, Messer is now a Tennessee video store operator himself, having just purchased three stores in Knoxville that will run under Messer's Lancaster, Ohio-based **Gemstone Entertainment** logo. The Knoxville stores were former Video Store outlets dating back to when Messer sold the chain to **Vestron Video**. According to Messer, the only remaining Video Store outlets under ownership of Vestron are 15 stores in New

Jersey.

PRICE POINT: As **Blockbuster Video** introduces "three evening" rental pricing across the country, are we seeing a gradual increase in fees? Because the movie is out longer, can you ask more for it? If you're talking to retailers in Austin, Texas, then the answer is yes. **Ross Flint**, operator of **Video Station** there, is at \$4 for two evenings on new releases. Everything else is \$3.25, except children's animated videos, which are \$1.98. At 11-store **Home Video Plus Music**, in Austin, co-owner **Dawn Wiener** says, "We're offering three evenings, too, just like Blockbuster. We're at \$2.99 on new releases, \$1.99 on catalog, and 99 cents on children's." Yes, like a lot of stores everywhere, Home Video is highest on adult—\$3.99. But Wiener says, "We're so low-key about it, you wouldn't even know we carry adult."

ROBO VIDEO: One more indication of the burgeoning interest in automated video, be it vending or whatever doesn't involve humans and hands, comes from **Cortland Dusseau**, director of real estate, **Video Kiosk Corp.** Dusseau says that, through a fluke, his firm, also known as **Videomatic**, was able to exhibit at the recent **International Council of Shopping Centers** confab in Las Vegas. "They had a tremendous waiting list. I think we were one of the few new exhibitors allowed in. We had 457 business cards dropped in our fish bowl from people wanting information." What has Dusseau buzzing is a new store-front model that can be attached to a video store and turn the operation into a 24-hour business. Yet another automated-video enthusiast is **Larry Lee**, VP of **Vid-A-Tel**, Monterey Park, Calif., who was found stocking up at **Ingram Video** in Walnut recently. Lee says the company is putting VTMs into apartment buildings and that what has broken the market open is the recently improved reliability of the hardware. The lack of credibility and a number of patent squabbles that haunted the automatic-dispensing segment for years are disappearing, contends Lee.

MEMORY IS MONEY: Now making the rounds of VSDA regional chapters, memory expert **Bob Burg** hopes his techniques can assist operators of video stores in recalling the names of their customers, and in improving their memories in various other ways. According to Burg, mastering one's memory offers much more than an ability to recall names. It increases self-esteem; it opens the mind to other achievement possibilities; it's positive. And, considering the name memory exercise, it's fun, as when Burg opens a meeting and starts reciting the name of everyone in the room. How to do it? One tactic is the use of imagination. Forming ridiculous mental pictures of people based on their most outstanding facial features combined with a substitute "sound-alike" name that readily reflects a visual image. An example? Mr. Kakish has a pointed nose. For Kakish substitute "cactus." Now mentally picture a cactus with a huge pointed nose. In addition to lectures, Burg has a six-cassette audio learning course that his company offers.

VIDEO REVIEWS

"New Ways Of Seeing: Picasso, Braque, And The Cubist Revolution," Home Vision, 58 minutes, \$29.95.

Auctions aside for the moment, one of the highlights of the past year in the art world was the Cubism show at New York's Museum of Modern Art. Quite simply, the assembled works of Pablo Picasso and George Braque made up one of the greatest exhibitions ever. Many people consider Cubism as marking the beginning of modern art, and this program gives an indication of just how widespread the effects of that movement are.

Together, Picasso and Braque revolutionized popular perceptions of

art. Although they are lumped together under the term Cubism, the fact is that there are fundamental differences in technique and vision that characterize the Cubist works of these two artists. By focusing on more than 150 works, this program emphasizes those differences and thus offers viewers a comprehensive and provocative look at one of the most influential art movements of our century.

There also are interviews with David Hockney and other luminaries from the art world. The program closes with a short but fascinating section detailing exactly how the disparate elements of the Cubism show were tied together. Any retailer with an eye for beauty and an artistic clientele is going to want this on the shelves. Outlets near colleges and universities might also consider mak-

ing space for this and similar titles.

RICHARD T. RYAN

"Frank Capelli & Company, All Aboard The Train," A&M Video, 30 minutes, \$14.95.

Frank Capelli is the host of a weekly children's television show in Pittsburgh, and he has already recorded four albums for children. Although retailers may not be familiar with him, their young customers probably are.

Among the selections on this program, which includes a batch of delightful new songs, are "All Aboard The Train," "Brush-a Your Teeth," and "Gramma Comes To My House Today."

Without ever being condescending, Capelli establishes a genuine rapport with his youngsters. His themes are
(Continued on page 67)

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	Dick Tracy (Buena Vista)	22,543,911	2,332 9,667	—	22,543,911
2	Another 48 HRS. (Paramount)	10,724,254	2,301 4,661	1	37,687,325
3	Total Recall (Tri-Star)	10,223,600	2,095 4,880	2	67,625,020
4	Gremlins 2 (Warner Bros.)	9,702,804	2,075 4,676	—	9,702,804
5	Back To The Future III (Universal)	4,854,150	2,070 2,345	3	57,574,770
6	Pretty Woman (Buena Vista)	3,327,354	1,602 2,077	12	138,778,393
7	Bird On A Wire (Universal)	3,150,900	1,620 1,945	4	55,030,675
8	Milo & Otis (Columbia re-issue)	1,708,915	914 1,870	—	1,708,915
9	Cadillac Man (Orion)	859,196	1,140 754	4	24,011,912
10	Teenage Mutant Ninja Turtles (New Line)	857,317	1,165 736	11	124,635,290
11	Hunt for Red October (Paramount)	602,680	554 1,088	15	114,448,402
12	Driving Miss Daisy (Warner Bros.)	503,466	775 650	26	103,639,744
13	Fire Birds (Buena Vista)	440,836	753 585	3	13,356,066
14	Cinema Paradiso (Miramax)	309,796	126 2,459	17	6,797,339
15	Longtime Companion (Goldwyn)	211,415	88 2,402	5	2,423,006
16	Tie Me Up (Miramax)	192,269	91 2,113	6	1,884,579
17	Gods Must Be Crazy II (Columbia)	187,110	256 731	9	5,938,663
18	Joe Versus the Volcano (Warner Bros.)	184,012	271 679	14	38,912,114
19	The Cook, The Thief (Miramax)	173,073	163 1,062	10	6,720,776
20	Ernest Goes To Jail (Buena Vista)	143,343	256 560	10	23,374,199
21	Wild Orchid (Triumph)	103,340	184 562	7	10,595,782
22	Hard To Kill (Warner Bros.)	100,986	164 616	18	47,044,802
23	House Party (New Line Cinema)	100,305	164 612	14	25,163,505
24	Spaced Invaders (Buena Vista)	100,265	245 409	7	14,566,571
25	The Guardian (Universal)	90,840	174 520	7	16,140,440
26	Born on the Fourth of July (Universal)	87,125	205 425	25	69,561,623
27	Tales From The Darkside (Paramount)	76,739	156 492	6	16,118,191
28	Henry V (Goldwyn)	63,914	82 779	30	9,740,480
29	Miami Blues (Orion)	62,990	135 467	8	9,584,608
30	Jesus of Montreal (Orion Classics)	62,212	7 8,887	3	201,004
31	Monsieur Hire (Orion Classics)	58,177	11 5,289	8	461,548
32	Last Exit to Brooklyn (Cinecom)	57,449	31 1,853	6	1,351,169
33	Too Beautiful For You (Orion Classics)	57,425	25 2,297	15	1,338,069
34	Without You I'm Nothing (New Line)	49,688	4 12,422	—	219,393
35	Class of 1999 (Taurus)	48,978	100 490	5	2,459,895
36	Strapless (Miramax)	40,363	24 1,682	4	337,453
37	Lisa (MGM)	32,398	62 523	8	4,013,725
38	Camille, Claudel (Orion Classics)	28,147	22 1,279	25	3,123,827
39	Handmaid's Tale (Cinecom)	27,910	18 1,551	14	5,738,940
40	Little Mermaid (Buena Vista)	27,372	101 271	30	84,301,430

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	5	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	2	12	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	20	2	STEP BY STEP	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
4	3	14	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
5	4	18	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
6	5	5	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
7	7	35	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
8	6	31	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲²⁴	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
9	9	7	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
10	13	37	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
11	8	20	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
12	10	11	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
13	15	10	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
14	11	46	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲²¹	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
15	14	6	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE ...	Family Home Entertainment 27317	Animated	1988	NR	39.95
16	12	9	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
17	21	39	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
18	18	127	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
19	19	162	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ♦	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
20	16	7	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	1990	NR	19.98
21	NEW ▶		SINEAD O'CONNOR: THE VALUE OF IGNORANCE	PolyGram Music Video 440 081 321 93	Sinead O'Connor	1990	NR	14.95
22	17	7	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
23	35	63	BACK TO THE FUTURE ◊	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
24	22	18	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
25	28	101	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
26	24	22	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
27	25	4	RED RIVER	MGM/UA Home Video M201724	John Wayne Montgomery Clift	1948	NR	19.95
28	30	164	CALLANETICS ◊	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
29	26	35	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
30	29	25	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
31	40	86	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
32	23	31	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
33	38	2	THE ENEMY BELOW	CBS-Fox Video 1133	Robert Mitchum Curt Jurgens	1957	NR	19.98
34	31	3	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	89.95
35	39	2	SINK THE BISMARCK!	CBS-Fox Video 1812	Kenneth More Dana Wynter	1960	NR	19.98
36	32	22	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT ◊	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
37	RE-ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
38	36	27	1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
39	RE-ENTRY		CHARLOTTE'S WEB	Hanna-Barbera Prd. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
40	RE-ENTRY		POSITIVE MENTAL OCTOPUS	EMI Home Video 1614	Red Hot Chili Peppers	1990	NR	14.98

♦ 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.

Disney's 'Tracy' Wows 'Em; Beatty Reflects On His Role

BREATHLESS SUMMER? Will Walt Disney's much-ballyhooped "Dick Tracy" outshoot "Batman" at the summer box office? The jury's still out but the Warren Beatty/Madonna-starring film grossed an estimated \$22 million-\$25 million at the box office its debut weekend of June 15-17. That falls short of the \$40 million opening weekend of "Batman" last summer. The Caped Crusader soared to the \$250 million mark for Warner Bros. and signed off last Nov. 15 with a sell-through home video bang. Nevertheless, "Tracy" is still the biggest opening in Disney history and despite fierce competition, has a solid shot at becoming pack leader by Labor Day.

Moreover, the movie opened to some rave reviews in key markets—including Vincent Canby's in the *New York Times* and Sheila Beson's in the *Los Angeles Times*. And besides the megacensoring and merchandising machine, the film should also benefit from two accompanying albums.

Madonna's "I'm Breathless" Warner Bros. disk is at No. 3 in its fourth week on Billboard's Top Pop Albums chart with a solid shot at No. 1, while her single "Vogue" just spent a few weeks atop Billboard's Hot 100 Singles chart. A second single—"Hanky Panky"—has just been released. Meanwhile, Sire/Warner Bros. has just issued a soundtrack.

ADD TRACY: There's no question now that the stakes for summer blockbusters are getting higher. The latest major studio wrinkle seems to be that even blockbusters need something extra—an "event." Disney set the pace for that by not only staging midnight theatrical showings for T-shirt-ticket wearers (at \$12-\$20 a pop) around the country but threw one of the most elaborate and well-covered world premieres and parties in moviedom at the Disney East complex in Orlando, Fla., June 14-15.

Disney was even able to cajole the press-shy Beatty into a wide-ranging, joint press conference with Michael Eisner, chairman and chief executive officer of the Walt Disney Co., and Jeffrey Katzenberg, chairman of the Walt Disney Studios, at the MGM/Disney studios June 15.

Here's a sampling:
Beatty on Madonna: "I could keep you here a long time talking about Madonna as an actress. She's a person of an unlimited amount of energy, generosity of spirit, and talent as a comedienne, serious actress, singer, dancer, and collaborator. She brings complete professionalism and dedication. She's always on time, enthusiastic about other people, and doesn't take herself too

seriously. We should, too. We should all relax and enjoy her because she's a big gift to the entertainment industry."

Eisner on violence: "There's a wave of unbelievably violent films being made all over the world. To make a film against that current is one of the greatest things the film represents."

Beatty on the film: "We were all challenged and broke most rules of conventional film making. We were working without a net. As an actor, the challenge was to play a tree in the middle of a garden where everyone else is more interesting than you are. As a director, the challenge was to break all the rules that I've set for myself in the past. I would have never scored, lit, dressed characters, had dialog, edit, or acted in this fashion before."

Beatty on the press: "I don't really believe in movie publicity. To go out and talk about a film keeps people from going out and seeing it. But I'm in the minority. I

haven't woken up and smelled the coffee about this. The way we make and distribute movies today requires it for some reason."

Beatty on working with Disney: "I've had more support from Jeffrey Katzenberg and Michael Eisner on this picture than I've ever had on a picture. They are as well organized a company as I've ever seen. I dislike making a deal with them since they are extremely tough. But once they work with you, it's really remarkable in every phase of production. Disney was the one company that had the courage to go ahead and make a film that was such a big leap in style. The other companies were timid. But Disney's shown that before with 'Roger Rabbit.' A lot of studios were very timid. In this movie you can look at things in two ways. You could say it's super-realism or phony. You could call the characters prototypical or stereotypical. You could say that it's one cliché after another or it's one universal situation after another. Disney got the joke. They got the joke in 'Roger Rabbit.' I don't know any other company that would have had the guts to step up to that one."

Eisner on the film's worldwide appeal: "We never overly think through who's going to go to a movie. Maybe that's wrong. We don't do research. We tend to go with our instincts."

Beatty on Dick Tracy: "I tried wearing makeup. But Tracy's drawn from two angles. The hell of it is in a movie, you have to turn your head. With makeup I looked like someone else. And Tracy is a stolid character. You've got to try and put a little emotion into it when you're making a movie."



by Jim McCullaugh

PIONEER COMBIPLAYER

(Continued from page 59)

sion of the HUGE campaign that kicked off in May '89 and was a major factor in boosting the format's visibility.

"Our campaign now has the same elements as last year, but more of a national scope. We are integrating hardware and software promotions in ten key markets," says Fidler. "We have also been doing national advertising around the Madonna tour." Pioneer is sponsoring the singer's world tour and running sweepstakes and other promotions in conjunction with Madonna's concerts to highlight its laserdisk hardware and software (Billboard, May 5).

"I think the reduction in retail price is fabulous," says Steven Galloway, manager of Pioneer Artists, a music-video-dedicated label that has some 250 titles on laserdisk. "My feeling is that the player is going to appeal to the generation of people who will buy the kind of programs we're acquiring, and it will directly target the young music lover.

"We're going to be releasing more and more programs that skew to a younger audience, who have been more active buyers historically. And the drop in the [hardware] retail price is in line with our trying to lower the cost of software. We have brought the suggested retail price of our pop titles down to \$24.95. Not long ago it was over \$30, and before that even over \$40."

Visually, the CLD-980 offers 425 lines of horizontal resolution with a 47-dB video signal-to-noise ratio. In terms of audio, the unit has a four-times oversampling, 18-bit emulating digital filter and twin 16-bit digital-to-analog converters.

Pioneer also has several other new combiplayer models for 1990, including the CLD-1080 (\$600 retail), CLD-2080 (\$850), and CLD-3080 (\$1,400). The first and last units were launched in June, while the second will be launched in July. Each features a 20-bit, eight-times oversampling digital filter and a zero-cross, distortion-free (ZDF), digital-to-analog converter.

The CLD-2080 and CLD-3080 both have dual-side play of laserdisks, and the latter model has an eight-bit digital field memory that increases resolution during special effects. Also available in August will be the Elite CLD-92 (\$2,000), a reference-standard combiplayer.

The \$500 CLD-980 is the price leader in a rapidly growing field of laserdisk hardware. Seven manufacturers were selling laserdisk players prior to this year's CES show (Pioneer, NEC, Philips, Sharp, Sony, Yamaha, Mitsubishi), and several more consumer-electronics heavyweights have since entered the ring. One of the new major contenders is Panasonic, with its LX-1000 and LX-200 models (Billboard, June 23).

Pioneer's Fidler offers a conservative forecast that Pioneer will sell at least 150,000 total laserdisk players during 1990 (the CLD-980 will be sold only during the last four months of the year), and that the industry as a whole will account for some 230,000 units sold this year.

The laserdisk hardware universe consisted of some 350,000 units at the end of 1989, so Fidler's estimates should bring the total up to nearly 600,000 by the close of this year.

Spice Up Your Sales With...

Seduce your customers with an all-star collection of hot, pulsating romantic thrillers—for just \$19.98* each.

Audiences will turn on to:
Star Magic: Kathleen Turner, Tom Berenger, Patrick Swayze, Rob Lowe, Jamie Lee Curtis, Sting, James Woods, Meg Tilly, Tom Hulse, Mary Elizabeth Mastrantonio, Harry Dean Stanton and Armand Assante top the roster of featured mega-stars.

Special Savings: New Low Price of just \$19.98* each.

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\$19.98 EACH
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LAST RITES #4757

MASQUERADE #4749

FAST-WALKING #3034

THE JURY #11E6

GRANDVIEW U.S.A. #7C81

TATTOO #123

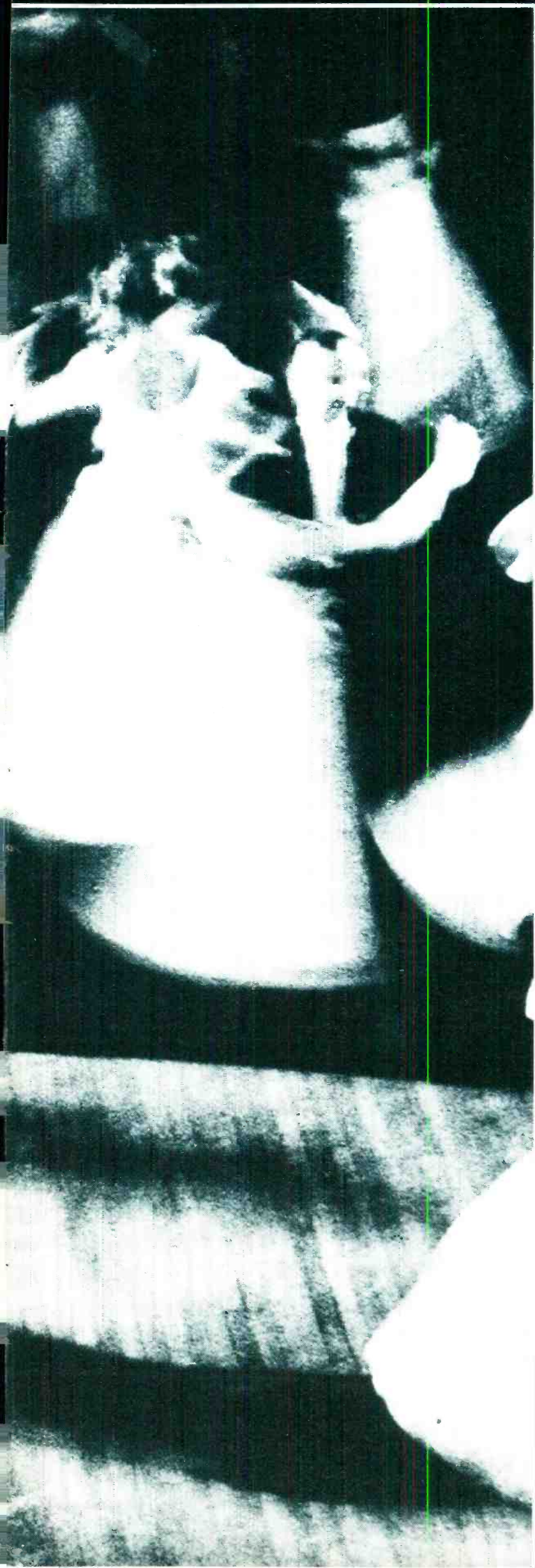
slam dance #3356

CBS FOX VIDEO

All Titles Rated **R**

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VSDA IS AN AUGUST* OCCASION

*Billboard presents four elegant issues
designed to waltz in perfect harmony with
your video marketing plan.*

■ Pre-VSDA Time/Billboard "Man Of The Year" and "Who's Who In The Video Pipeline"

ISSUE: August 4, 1990
AD CLOSE: July 10, 1990

For the first time ever in an editorial focus, Billboard will honor the Time/Billboard MAN OF THE YEAR, an award to an outstanding video retailer.

The main editorial focus will be on the "movers and shakers in the video pipeline" and will include all key sales executives in video distribution.

BLOCKBUSTER BONUS MAILING - A blanket mailing of this issue to the entire video retail universe and 1,300 top sales associates at distribution will insure impact to all those who truly effect your bottom line sales before VSDA.

You can use Billboard to set priorities for distribution sales managers and their telemarketers by advertising in this super special issue.

■ VSDA Spotlight

ISSUE: August 11, 1990
AD CLOSE: July 17, 1990

This is the editorial center piece of VSDA. It will feature an indepth look at new product.

Our VSDA edition will produce significant readership impact, not only reaching the individuals who effect the immediate success of your breaking product, but also including the whole spectrum of artists and executives who collectively determine long term survival in your competitive and dynamic marketplace.

■ The Superstars Of Video and the Hollywood/Video Connection

ISSUE: August 18, 1990
AD CLOSE: July 24, 1990

This issue will cover a unique aspect of the changing home video industry. It will take a thorough look at the film-to-video process, tracing videos back to their birth as films, as well as tracking the top stars of the top new product and how they came "home" to home video.

■ Post VSDA Debriefing

ISSUE: August 25, 1990
AD CLOSE: July 31, 1990

To wrap-up VSDA month, Billboard will provide its readers with a comprehensive report on all events at VSDA. In addition, a telemarketer and retailer bonus mailing will boost impact.

Join in the festivities this August in Billboard's VSDA four issue spectacular!

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**August: (1) Inspiring awe or reverence, marked by grandeur, majestic (2) the eighth month of the year.*

NEWSLINE

Paramount's Klingensmith Named To Keynote VSDA Convention . . .

Paramount Home Video president Robert Klingensmith has been named keynote speaker for the ninth annual Video Software Dealers Assn. convention in Las Vegas, Aug. 5-8. A longtime industry veteran, Klingensmith is responsible for worldwide sales and marketing for home video, pay TV, and ancillary markets. Klingensmith is the second Paramount executive to address the convention as keynoter. Paramount Television Group president Mel Harris keynoted the first VSDA convention in Dallas in 1982.

Another highlight of the show will be a presentation by Stan Cornyn, president of Warner New Media, who will demonstrate The Megillah, a new interactive video technology. Cornyn's presentation, titled "It's Us Or Them: What Real People Want From '90s Technologies," will follow the keynote address on Monday, Aug. 6.

. . . While Studios Increase Booth Space

In other VSDA news, several major suppliers are increasing the size of their exhibit booths for this year's show, even as they cut back on their support for sponsored meal events. Warner Home Video has purchased a 90-by-90-foot (8,100 square feet) booth, the largest in the show's history and more than twice the size of Warner's booth last year. Last year, Paramount took the largest booth—3,900 square feet. Other large booths this year will belong to Paramount Home Video (5,600 square feet); Orion Home Video (4,800 square feet); MCA/Universal (3,000 square feet); CBS/Fox Video (2,600 square feet); Buena Vista Home Video (2,500 square feet); MGM/UA Home Video (2,400 square feet); and RCA/Columbia (2,400 square feet).

MCEG/Virgin Gets New Prez, Reworks Debt

MCEG/Virgin Home Video, a company that has been the subject of frequent rumors relating to its heavy debt load, is undergoing changes within its top management. President Steven Bickel has left the company "to pursue other interests," according to a statement. Kathleen Callahan, who joined the company when it acquired Forum Home Video in 1988, where she was VP of sales and marketing, has been named to the post of president, reporting to chairman/CEO Jonathan Crane. The top sales and marketing jobs at MCEG/Virgin are still vacant. Meanwhile, the company is undergoing a restructuring of its finances. General Electric Capital Corp. has assumed all rights and obligations relating to a \$72.5 million bridge loan and credit from Kidder Peabody, an affiliate of GE Capital. MCEG/Virgin is seeking an extension on that loan.

ESPN, Fast Forward Sign Distrib Deal

Sports cable network ESPN has signed an agreement with Fast Forward Marketing making Fast Forward the exclusive retail distribution agent for ESPN Home Video programming in North America. Under the agreement, Fast Forward will sell ESPN's line to all distributors and retailers, as well as third-party direct-mail catalog firms. ESPN has close to 50 titles in its library, according to senior VP of network marketing Bill Ketcham, and plans to add about 10 more this year. Ironically, the new agreement will be waived for ESPN's latest project, "NASCAR Goes Hollywood: The Making Of 'Days Of Thunder,'" a co-production with DSL Communications. That title will be sold directly by ESPN through on-air solicitations and through its exclusive catalog. Retail distribution of the title, produced to coincide with the theatrical release of Paramount's "Days Of Thunder," will likely belong to Paramount Home Video (see separate story, page 59). DSL Communications, headed by former ESPN executive Dan Lipson, has an agreement with ESPN to develop promotional and premium opportunities for ESPN Home Video.

1st-Qtr. ITA Platinum, Gold Awards Posted

First-quarter ITA Platinum Video Awards for theatrical titles went to "Batman" (Warner Home Video), and "Parenthood," "Uncle Buck," and "Field Of Dreams" (MCA Home Video). Gold Awards were given to "Do The Right Thing," (MCA Home Video); "Bat 21," "High Spirits," "Nightmare On Elm Street 5," and "Skin Deep" (Media Home Entertainment); and "Road House" (MGM/UA Home Video). ITA Platinum Awards for nontheatrical titles for the same period were granted to "Wrestlemania V" (Coliseum Video); "Baby Songs," "McTreasure Island," "Kathy Smith: Fat Burning Workout," and "SuperSunday: A History Of The Superbowl" (Media); "Bigfoot, King Of The Monster Trucks" (Mediacast Television Entertainment) and "McGee And Me: The Big Lie" and "McGee And Me: Twister And Shout" (Tyndale House). Nontheatrical Gold Awards went to "Women At Large: Breakout" (IVE); "Amazing Book Video" (Multnomah); "Moontrap" and "Red Scorpion" (SGE Home Video); "McGee And Me: Skate Expectations" (Tyndale); and "Baseball: Fun And Games" (VidAmerica). ITA Platinum Awards are given to theatrical titles for sales of 250,000 units or \$18 million at suggested list price; Gold Awards are granted for sales of 125,000 units or \$9 million in SLP. Nontheatrical Platinum Awards are granted for sales of 50,000 units and \$2 million SLP; Gold Awards, for sales of 25,000 units and \$1 million SLP.

FOR WEEK ENDING JUNE 30, 1990

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	2	4	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
2	6	3	THE FABULOUS BAKER BOYS	IVE 68910	Jeff Bridges Beau Bridges	1989	R
3	1	9	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
4	5	5	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
5	3	8	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
6	4	8	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
7	8	5	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
8	7	5	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
9	9	12	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
10	10	7	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
11	16	3	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
12	19	2	THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
13	12	5	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
14	11	11	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
15	15	5	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
16	14	14	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
17	13	7	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
18	17	9	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
19	23	5	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
20	22	5	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
21	21	12	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
22	18	14	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
23	20	18	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
24	25	2	OLD GRINGO	RCA/Columbia Pictures Home Video 50203-5	Jane Fonda Gregory Peck	1989	R
25	NEW ▶		BASKET CASE 2	SGE Home Video 2011	Kevin Van Hentenryck Annie Ross	1989	R
26	30	9	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
27	31	6	LET IT RIDE	Paramount Pictures Paramount Home Video 3220	Richard Dreyfuss	1989	PG-13
28	33	3	WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
29	27	3	TRIUMPH OF THE SPIRIT	Epic Home Video RCA/Columbia Home Video 59063-5	Willem DaFoe Wendy Gazelle	1989	R
30	28	7	A DRY WHITE SEASON	CBS-Fox Video 4768	Donald Sutherland Marlon Brando	1989	R
31	24	12	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
32	RE-ENTRY		LEATHERFACE: TEXAS CHAINSAW MASSACRE III	New Line Cinema RCA/Columbia Home Video 75013-5	Kate Hodge William Butler	1989	R
33	NEW ▶		MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
34	32	20	TURNER & HOOC	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
35	29	18	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
36	26	6	IN COUNTRY	Warner Bros. Inc. Warner Home Video 11888	Bruce Willis Emily Lloyd	1989	R
37	NEW ▶		ALWAYS	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
38	35	13	MILLENNIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
39	36	12	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
40	37	19	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13

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'The Little Sweetheart' And The Little Tramp Delight

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles

• "Little Sweetheart," Nelson Entertainment, prebooks 7/10, \$79.98.

This is a classy theatrical feature debut of the British Broadcasting System that somehow fell through the cracks theatrically. But it's a fantastic tape: diabolical, clever, and worthy of Hitchcock. It stars John Hurt as a mysterious man on the run who moves to St. George Island in Florida. He immediately falls under

the devious eye of a 9-year-old girl who makes his life hell. "Little Sweetheart" is a totally satisfying sleeper that delivers plot twists galore and no red herrings. Rent it with "The Bad Seed" and don't let your kids get away with anything.

• "Charlie Chaplin: The Early Years (Volumes 2, 3, and 4)" (1916-17), Republic Pictures Home Video, prebooks 7/5

Silents are traditionally slow renters, but if any have the possibility of generating interest, it would be these. They are genuine classics, featuring Chaplin's first appearances as The Little Tramp. "The Pawnbroker," "One A.M.," "The Cure," and six other shorts are hysterical and timeless examples of the art of slapstick. They make perfect double features with just about any modern comedy, and, at the sell-through price of \$19.98, they make perfect gifts for film buffs or video octogenarians.

• "Streets," MGM/UA, prebooks Thursday (28)

Christina Applegate, the lascivious daughter from "Married With Children," is the primary attraction in this gritty, well-made tale of life in the gutter. A sadistic cop pursues a young runaway who scratched his face during an attempted rape. He searches for her in a lurid tour of drug dens and back alleys while wiping out a slew of innocents. Produced by Roger Corman, this is a hi-tech thriller that's surprisingly sensitive and incredibly well shot. It also delivers the startling message that becoming a teenage junkie prostitute is b-a-a-d.

• "Omega Cop" (1990), Southgate Entertainment, prebooks 7/3

Now that the world seems to be retreating from the possibility of nuclear holocaust, B movie makers have suddenly got to come up with new excuses for depicting a devastated future world. After all, devastation is cheap to shoot. In any case, it's the future and lumberjacks chopped down all the trees. The ozone layer is like a sieve, so it's

really hot, which means all the women wear shorts. This is good for us but bad for them, since the world is also full of slave traders. Adam West (the original Batman), Stuart Whitman, and Troy Donahue show their recognizable faces. But everyone else is either gruff or very gruff, which seems to have become the standard for post-apocalypse movies.

• "False Identity," Prism/Paramount, prebooks 7/2

Genevieve Bujold and Stacy Keach go slumming in this pseudo-mystery that does not live up to its promising cast. A DJ finds a medal at a ga-

rage sale and decides to find out whom it belonged to. The mystery of the medal plods along until Bujold uncovers a secret long buried that I've already forgotten. The name recognition of Bujold and Keach should generate rental action. You can save 15% on a two-pack.

• "Primary Target," MGM/UA, prebooks Thursday (28)

Another Roger Corman production that makes all his other films look like masterpieces. The wife of a U.S. diplomat is kidnapped, so a gang of Vietnam vets is hired to penetrate the jungles of Laos to find her. Naturally, this leads to innumerable nifty explosions, predictable plot twists, and one of the most ludicrous scores ever recorded: A jaunty jazz harmonica bops up whenever people start mowing each other down. The body count alone will ensure appeal to those who still haven't tired of refigting the war in Southeast Asia.

• "The Dive," MCEG/Virgin, prebooks 7/10

This is not the story of a seedy bar or an incredible triple gainer. This is the story of two men trapped in a diving bell for 90 minutes that seem much longer. To be fair, there are several intense minutes in "The Dive" when it's actually possible to care what happens to these two hapless divers. But mainly we get to watch them sit around and complain while everyone topside worries melodramatically. With the recent success of "Leviathan" and "The Abyss," underwater thrillers are once again in fashion.

• "Double Revenge," Republic Pictures Home Video, prebooks 7/5

A bank robber (Joe Dallesandro) shoots the wife of a florist (Leigh McCloskey) but escapes prison on an illogical, and thoroughly implausible, legal technicality. But plausibility has never been requisite for these sorts of movies. Soon, both men are out for vengeance—one for his wife, the other for his brother killed during the robbery.



VIDEO REVIEWS

(Continued from page 61)

universal and there is a degree of warm humor in each selection.

The biggest drawback is Capelli's lack of name recognition, but this is one program you can recommend without even the slightest reservation. Besides, 10 years ago, who knew how big Raffi would become? R.T.R.

"Dazzling Dunks II," CBS/Fox Video Sports, 45 minutes, \$14.98.

This is the second "Dunks" effort from CBS/Fox. Although the footage is enjoyable enough, the chemistry between Marv Albert and the inane Frank Layden fails to click.

Albert is the consummate professional, and perhaps adding Layden, former coach of the Utah Jazz, was an attempt to add a touch of levity. However, his presence is nothing more than an unwanted distraction.

Despite the plethora of sports titles on the market, this one has a few things going for it—not the least of which is a cross-promotion with Sports Illustrated. Still, on its own, this wouldn't even make the finals of the annual Slam Dunk Contest. R.T.R.

"Joe Louis," HBO Sports Video, 52

minutes, \$19.99.

He was known as the "Brown Bomber," and he ruled the heavyweight division like no one had before him. Gifted with incredible reflexes and great speed, Joe Louis became the first black to win the heavyweight title in 232 years.

He then defended it with amazing regularity as he set up and fought his way through the "Bum of the Month Club." However, Louis' life outside the ring was far less successful than his endeavors between the ropes.

Hosted by Barry Tompkins and Billy Coon, who fought Louis for the title in 1941 and almost beat him, the program offers an in-depth look at the life of a man who may truly have been the greatest of all time.

Filled with archival fight footage and interviews with Louis and his contemporaries, this one is sure to score with boxing buffs. Also, it is enhanced by the fact that it is one of a series and, therefore, a true collectible. R.T.R.

"Rock And Read," MCA Home Video, 29 minutes, \$14.95.

According to estimates, one out of

every 10 Americans is illiterate. Now, more than ever before, the ability to read has become a necessity, and anything that attempts to foster that skill deserves serious consideration.

Aimed at youngsters, this program features five songs that children love, including "Twinkle, Twinkle," "I'm A Little Teapot," and "The Alphabet Song." As the youngsters sing the songs, they are introduced to five "special" words for each.

"Sight words" as a means of teaching reading is still a valid approach that many early-grade reading teachers employ. This program attempts to make mastering words fun, and, by and large, it's successful. In addition to the familiar songs, there are many other features designed to appeal to young viewers (the program is aimed at children between the ages of 2 and 7); among them are the graphics, the presence of other youngsters, and the use of an array of musical styles—including the omnipresent rap.

This is one program that deserves shelf space; hopefully, it is just the first in a line of many similar programs. R.T.R.

FOR WEEK ENDING JUNE 30, 1990

Billboard.

TOP SPECIAL INTEREST VIDEOS™

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	2	10	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98
2	1	20	NBA AWESOME ENDINGS CBS-Fox Video 2422	14.98
3	5	38	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
4	4	60	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229	14.98
5	9	62	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025	14.99
6	16	3	100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072	19.95
7	11	104	A KNIGHT OF BASKETBALL Kartes Video Communications	19.95
8	3	66	MICHAEL JORDAN: COME FLY WITH ME CBS-Fox Video 2173	19.98
9	RE-ENTRY		AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39	14.95
10	6	116	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95
11	18	10	HOCKEY'S HARDEST HITTERS JCI Video JCV-8209	9.95
12	7	129	DORF ON GOLF ◆ J2 Communications J2-0009	19.95
13	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1 Paramount Home Video 12623	19.95
14	8	12	NBA SUPERSTARS CBS-Fox Video 2288	14.98
15	14	29	CHAMPIONS FOREVER J2 Communications J2-0047	19.95
16	RE-ENTRY		FINAL FOUR: THE MOVIE JCI Video 8206	19.95
17	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95
18	RE-ENTRY		GREAT SPORTS MOMENTS OF THE 80'S CBS-Fox Video 2426	19.98
19	15	114	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024	14.95
20	10	28	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod.	24.95

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	
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	3	181	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
2	4	181	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
3	2	21	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
4	6	181	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ Warner Home Video 070	29.98
5	5	85	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059	19.95
6	1	73	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
7	7	35	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
8	8	181	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
9	9	23	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466	19.95
10	17	87	SUPER CALLANETICS MCA/Universal Home Video 80809	24.95
11	10	69	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
12	19	6	RITA MORENO: NOW YOU CAN! ◆ Wood Knapp Video 1054	19.95
13	12	15	JUDI SHEPPARD MISSETT'S FITNESS NOW! JCI Video 8119	14.95
14	14	181	JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069	29.98
15	RE-ENTRY		DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
16	16	3	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
17	RE-ENTRY		KATHY SMITH'S PREGNANCY WORKOUT ◆ Fox Hills Video M032223	19.95
18	11	119	START UP WITH JANE FONDA Warner Home Video 077	19.95
19	18	67	RAQUEL: LOSE 10LBS. IN 3 WEEKS HBO Video 9892	19.99
20	13	83	KATHY SMITH'S TONEUP JCI Video 8112	14.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

Billboard® TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★				
1	1	33	CARMAN BENSON 2588	29 weeks at No. 1 REVIVAL IN THE LAND
2	3	9	GLAD BENSON 2602	ACAPELLA PROJECT II
3	2	29	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
4	4	33	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
5	5	29	SANDI PATTI WORD 8456	THE FINEST MOMENTS
6	8	37	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
7	6	13	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
8	7	93	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
9	13	9	VARIOUS ARTISTS WORD 9132	HANDEL'S YOUNG MESSIAH
10	11	5	CHARLIE PEACOCK SPARROW 1217	THE SECRET OF TIME
11	12	21	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
12	9	201	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
13	14	33	STEVE GREEN SPARROW 1196	THE MISSION
14	10	9	HOLY SOLDIER MYRRH 6896/WORD	HOLY SOLDIER
15	15	41	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
16	20	3	DANA KEY BENSON 2638	JOURNEY
17	24	29	RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR
18	17	9	SANDI PATTI BENSON 3884	SONGS FROM THE HEART
19	40	105	GLAD BENSON 2445	THE ACAPELLA PROJECT
20	18	7	HARVEST BENSON 2626	CARRY ON
21	16	21	MICHAEL CARD SPARROW 1219	THE BEGINNING
22	19	7	LARNELLE HARRIS BENSON 3956	FROM A SERVANT'S HEART
23	27	89	RAY BOLTZ DIADEM 30296/SPECTRA	THANK YOU
24	28	117	CARMAN BENSON 2463	RADICALLY SAVED
25	RE-ENTRY		AMY GRANT ▲ MYRRH 5199/WORD	LEAD ME ON
26	21	7	JOHN MICHAEL TALBOT SPARROW 1214	THE HIDING PLACE
27	23	3	JACK JEZZRO BRENTWOOD 5142/BENSON	SMOKEY MOUNTAIN HYMNS II
28	29	7	JULIE MILLER WORD 6895	MEET JULIE MILLER
29	26	7	VARIOUS ARTISTS BENSON 2631	RAP STRAIGHT FROM THE STREET
30	36	3	VARIOUS ARTISTS INTERLINC 003/SPRING ARBOR	CONGRADULATIONS
31	RE-ENTRY		DEBBY BOONE LAMB & LION 3011/BENSON	FRIENDS FOR LIFE
32	22	7	IDLE CURE FRONTLINE 9064/BENSON	2ND AVENUE
33	RE-ENTRY		RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
34	RE-ENTRY		TRACE BALIN DAYSPRING 4182/WORD	HERE AND NOW
35	RE-ENTRY		SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
36	33	3	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
37	25	25	THE BROOKLYN TABERNACLE CHOIR WORD 8509	LIVE AGAIN
38	NEW▶		JANET PASCHAL WORD 9987	LANGUAGE OF THE HEART
39	NEW▶		BABBIE MASON WORD 9164	WITH ALL MY HEART
40	34	5	HOSANNA! MUSIC INTEGRITY 030/SPARROW	AMAZING LOVE

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by Bob Darden

WHAT'S AHEAD in contemporary Christian music in the '90s? The continued success of the likes of **Amy Grant**, **Sandi Patti**, and **Michael W. Smith** looks like a given. If we're projecting a single new superstar to emerge, all indications are it will be **Carman**. Not only is "Revival In The Land" still No.



1 after nearly eight months, his video by the same name could be a monster. Carman is one of the few artists to combine charisma and dark good looks with a solid theological base. Watch him make it big in the days ahead, particularly in the religious marketplace.

THERE ARE NUMEROUS ARTISTS who would sell in both the mainstream and Christian marketplaces, if only they could be heard both places. Recent projects by **Russ Taff**, **Charlie Peacock**, **Rick Elias & the Confessions**, **Julie Miller**, **Tim Miner**, **Recess**, the **Choir**, **Whitecross**, **Mike Stand**, **Jon Gibson**, **Larry Howard**, **David Mullen**, and the upcoming **Elefante** solo album deserve to be heard. If any of those get significant promotional pushes, watch out! This stuff is as good as—or better than—anything on radio right now.

OF THAT CREW, **MULLEN** probably has the best shot, partly because of his talent, partly because of his youth, and partly because his record is distributed by Warner Bros. and Myrrh. Capitol could help Sparrow break Peacock the way it helped break **BeBe & CeCe Winans**—going through urban outlets. Taff appears only a sure-fire hit single away from A&M scoring. A few alternative and college stations are already playing **Elias** and the **Choir**. Still, I'm betting some savvy metal label will pick up **Whitecross** and make **Rex Carroll** the next guitar hero.

Indications are that Carman will be the next superstar

GENRES: The metal side of Christian music has shown the most growth in recent years. But then, it had the longest way to go. Any band that would choose to play "white" metal in the face of virtually unanimous radio blacklisting from both mainstream and Christian stations has to be serious. What are the metal/alternative acts to watch? **Elefante**, **Mastedon**, and **Tamplin** (all three of which should be snapped up in a heartbeat by a secular distributor), **Whitecross** (which may already be snapped up), **King's X** (which has been snapped up), **Holy Soldier** (partly because of Word Records' distribution clout), and possibly **Idle Cure**, **Bloodgood**, and **Vengeance Rising**.

For more on demographics, merchandising, marketing, video, and the church market, see the next *Gospel Lectern*, July 14.

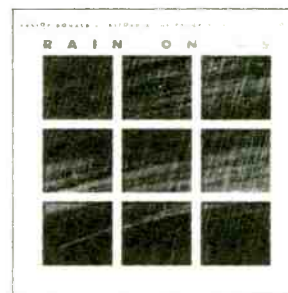
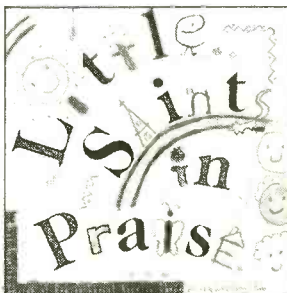
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COGIC ANGELIC
CHOIR

"Little Saints
In Praise"

SPR/C/D 1235

Produced by
Patrick Henderson



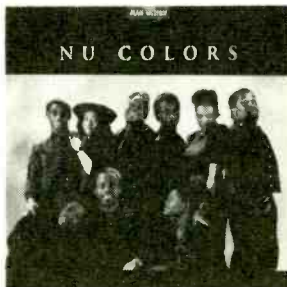
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In the
SPIRIT



by Lisa Collins

A CROSS BETWEEN Minnie Riperton, Aretha Franklin, and Patti LaBelle, Britain's Lavine Hudson has been hailed as the greatest gospel talent to come along since Mahalia Jackson. A British label wanted to make her England's answer to Whitney Houston. In fact, so great is her talent that many believe Virgin

Records, attempting too broad a marketing campaign, short-circuited the appeal of her 1987 debut album, "Intervention."
"Personally, my ideal is to do a good record and put it out for it to reach everyone," says Hudson. "What I'm finding is that people say gospel is limited, and people limit gospel. The way the market is set up, the market limits itself. I don't see it as limited. What I do is put a strong message in the song. And I see music as a universal language to transfer messages. Currently, there's a lot of bad messages going around. I'm using it to transport a positive message."

It's a message the gospel industry is eagerly waiting to hear. Hudson is currently in the studio at work on a second album, which is due to be completed by the end of the year.

MEANWHILE, here in the States, today's youth seem to be the target of an ever-growing and changing gospel industry. And even if gospel rap isn't catching on as

quickly as some would like, P.I.D. (aka Preachers In Disguise) is. The Dallas-based rap unit composed of Fred Lynch, Barry Hogan, and their DJ, K-Mack the Knife, is most prominent among what many are calling the hottest new development in gospel music, although gospel programmers aren't opening wide their arms to embrace it. P.I.D. is hardcore rap at its best. Seeing itself more as a rap act that happens to be saved, P.I.D.'s biggest criticism is that it doesn't sweeten its lyrics for traditional and broader Christian-based appeal. But, apparently, that is just what has captivated the attention of Christian record buyers. The group's debut album

Expect to hear plenty about
Lavine Hudson and P.I.D.

sold more than 75,000 units, and it is projecting even more sales for the follow-up, "Back To Back," which was recently released on Frontline Records.

"It's going to take something a little bit more different to get to the young people—more hip to their culture, so they can see where God is coming from," Lynch says. "The power of rap is preaching. That's our goal."

ANOTHER MINISTRY for youth that is gaining wide appeal in gospel is Walt Whitman's Soul Children of Chicago. The choir, the vision of 31-year-old musical director Walt Whitman, is a young ministry, composed of 132 children between the ages of 7 and 18. I AM Records first introduced Walt Whitman and the Soul Children of Chicago with their 1988 debut, "We Are One." I AM hopes to spread its popularity more evenly throughout the States. And if the high-rotation airplay the lead single—"Use Me Lord"—is garnering at gospel stations serves as any indication, Whitman's Soul Children just may have caught the latest wave in another youthful gospel trend.

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	4	7	MILTON BRUNSON REJOICE 9111/WORD	1 week at No. 1 OPEN OUR EYES
2	1	51	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
3	2	31	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
4	5	7	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
5	3	35	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
6	11	5	REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
7	8	15	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE ...
8	7	23	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
9	6	23	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA	WAIT ON HIM
10	9	23	COMMISSIONED LIGHT 72026/SPECTRA	ORDINARY JUST WON'T DO
11	10	23	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO	HE'S WORTHY
12	12	19	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
13	18	3	THE RICHARD SMALLWOOD SINGERS WORD 8469	PORTRAIT
14	20	3	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
15	15	13	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
16	17	7	DOUGLAS MILLER WORD 9109	LIVING AT THE TOP
17	14	15	THE RICKEY GRUNDY CHORALE SPARROW 1222	THE RICKEY GRUNDY CHORALE
18	13	19	RON WINANS SELAH 7504/SPARROW	FAMILY & FRIENDS CHOIR II
19	16	47	THE WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL I
20	19	11	WANDA NERO BUTLER SOUND OF GOSPEL 907	NEW BORN SOUL
21	23	9	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
22	27	15	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190	IN WORSHIP
23	24	47	THOMAS WHITFIELD & CO SOUND OF GOSPEL 179	AND THEY SANG A HYMN
24	22	59	BEAU WILLIAMS LIGHT 72021/SPECTRA	WONDERFUL
25	29	7	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
26	28	7	REV. R.L. WHITE & REV. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
27	26	13	DARIUS BROOKS SOUND OF GOSPEL 185	SIMPLY DARIUS
28	34	16	THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD
29	NEW ▶		JOHN P. KEE & FRIENDS TYSCOT 406143/SPECTRA	THERE IS HOPE
30	36	5	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO	IF ANYBODY CAN, GOD CAN
31	RE-ENTRY		R. STANFIELD/NEW REVELATIONS SOUND OF GOSPEL 170	SEE WHAT GOD HAS DONE
32	NEW ▶		KING BAPTIST CHURCH MASS CHOIR ATLANTA INTERNATIONAL 10153	HOLDING ON TO JESUS' HAND
33	31	9	THE O'NEAL TWINS ATLANTA INTERNATIONAL 10148	I WON'T BE SILENT ANYMORE
34	35	39	THE JACKSON SOUTHERNAIRES MALACO 4435	ON THE THIRD DAY
35	30	23	THE CLARK SISTERS WORD 8449	BRINGING IT BACK HOME
36	40	51	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
37	RE-ENTRY		SHIRLEY CAESAR REJOICE 8385/WORD	LIVE IN CHICAGO
38	33	75	BEBE & CECE WINANS ● SPARROW 1169	HEAVEN
39	32	13	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
40	21	35	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST

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ANCHORED IN THE WORD



With their previous three releases, Reverend Milton Brunson and The Thompson Community Singers captured the #1 spot on the *Billboard* Spiritual Album chart, and now they're aiming to do it again. *Open Our Eyes* is the vehicle to get them there in style, for it is a classic example of traditional black gospel, performed to perfection.

Reverend Milton Brunson and the Thompson Community Singers have come far since their beginnings as an inner-city Chicago choir, but they've never lost the passion for traditional black gospel, and that makes *Open Our Eyes* the kind of album which can be enjoyed for a long time to come.

Also available by Rev. Milton Brunson & The Community Singers:
Available To You 75021 8418 1/4/2, *If I Be Lifted* 75021 8369 1/4/2,
There Is Hope 75021 8324 4, *Miracle-Live* 75021 8105 4, *It's Gonna Rain* 75021 8104 4

There's no better proof of a singer's power than a live recording, especially when the singer is Shirley Caesar, the "first lady" of Gospel music. *I Remember Mama* is an album dedicated to the memory of her mother, and that has inspired Shirley Caesar to reach higher than ever. Shirley Caesar is also a great storyteller and her choice of songs for *I Remember Mama* is rich and wise. With this album the first lady of gospel music makes it abundantly clear why she holds that title, and why nobody else even comes close.

Shirley Caesar's Word Catalog includes:
Live In Chicago 75021 8385 1/4/2, *Her Very Best* 75021 8365 1/4/2,
Celebration 75021 8299 4, *Sailin'* 75021 8109 4



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WPEG, WSIX-FM, KPLX, WBCN LEAD LIST OF BILLBOARD RADIO NOMINEES

(Continued from page 14)

Last year's station-of-the-year nomination of KTWV Los Angeles represented a breakthrough for the adult alternative format. This year, three adult alternative outlets received nominations of some sort: KTWV, WQCD New York, and WNUA Chicago (which has two). And, for the first time in three years, two oldies stations, WCBS-FM New York and WOCL Orlando, Fla., are nominated for adult radio awards.

The AC category also features an interesting grudge match between KOST and format rival KBIG, which is up for three awards, two of them in categories where KOST is also nominated. But then again, L.A. is the market with the most nominations: 18 of them divided among nine stations. Dallas and Chicago are tied for second place with 12 nominations each, although in Dallas those nominations are divided among three stations only: KVIL, KPLX, and urban KKDA-FM (K104).

In the album-rock category, WBCN rebounds from a disappointing 1989, two nominations and no awards, to the format lead with five nominations. It is followed by KLOL Houston, which went from one nomination last year to four this year, fueled by the publicity surrounding its nighttime "Outlaw Radio" program.

Warner Bros. leads the label nomination field with eight nominations, two more than any company managed last year. Atlantic is next with six, followed by Epic with four.

On the syndication side, Westwood One holds on to its lead with five nominated shows, one in each format. Unistar is next with three nominations. Satellite Music Network, which had its 24-hour Wave format in contention last year, is also up for its hard rock Z-Rock service this year. Progressive Music Network's The Breeze format is also nominated again this year, giving 24-hour formats their best showing in the networks category thus far.

The 1990 Billboard Radio Awards nominations cover the period between May 1989 and May 1990. And as they do every year, this year's nominations spotlight some people who have already moved up to bigger and better things. KKLQ's Wall, nominated as PD, has added corporate duties. MD Kevin Weatherly, also nominated, has been upped to PD. His new MD, Michelle Santuosso, was cited for her work at KZZP Phoenix. Back at KZZP, new morning man Dave Ryan was nominated for his work at WNCI.

Similarly, Mike Stradford, nominated as PD of urban KMJQ Houston, has since been named PD of KKBT Los Angeles. His replacement, Ron Atkins, was nominated as PD of WYLD-FM. His successor, Brian Wallace, was nominated as MD. KMJQ's new MD is Tony Brown, a repeat nominee this year for the PD job at WBLX-FM Mobile, Ala. And the man Brown replaced as MD, Hurricane Dave, was also a nominee at KMJQ.

Three individuals managed to score three nominations apiece this year: WFLS Fredericksburg, Va.'s Jim Asker; WAMZ Louisville, Ky.'s

Coyote Calhoun; and WJJS Lynchburg, Va.'s Robert "Lad" Goins were all nominated for PD, MD, and on-air awards.

Nominating panels in each format were made up of 26 people—15 radio-industry professionals and 10 people from the record side, plus a Billboard staffer. That represents a substantial change from the last two years, when panels were typically six to seven people. The new system was instituted to bring a wider variety of input to the awards. Panelists could be nominated by a majority of the other panel members, but were not allowed to

vote for themselves or other members of their company. And in the event you disagree with the nominations, a space is provided for your write-in votes.

Arbitron markets Nos. 1-20 are designated large markets. Markets 21-75 are considered medium. The remainder are small markets.

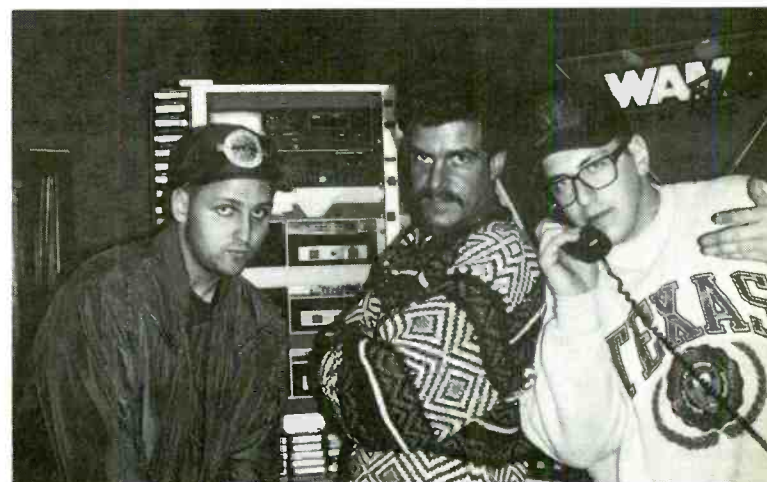
The Billboard Radio Awards, which date back to the '50s, were initially oriented toward promotion directors. They have since been revived twice, most recently in 1987. The current two-tier nomination/voting process began in 1988.



King Of Comedy. Comedian Dale Gonyea, center, is the winner in classical WNCN New York's second annual Classical Comedy Crusade. Participants had to incorporate classical music into their comedy routines. Gonyea, holding his plaque and some Danish, won a trip to Denmark. He is pictured with WNCN's morning team Elliott Forrest, left, and Candice Agree.



Downloading All Their Love. Members of Linear show their affection for KBTS (B93) Austin, Texas, by attempting to crush MD Tracy Austin, second from left, and PD Lisa Tonacci, second from right. Group members are, from left, Wyatt "Riot" Pauley, Charlie Pennachio, and Joey "Bang" Restivo.



Afternoon Of The Visiting Bass-Heads. Rap group 3rd Bass visits urban WAMO (Hot 106) before a Pittsburgh concert. Group members Prime Minister Pete Nice, left, and M.C. Serch, right, meet with afternoon jock Dr. Michael Lynn.

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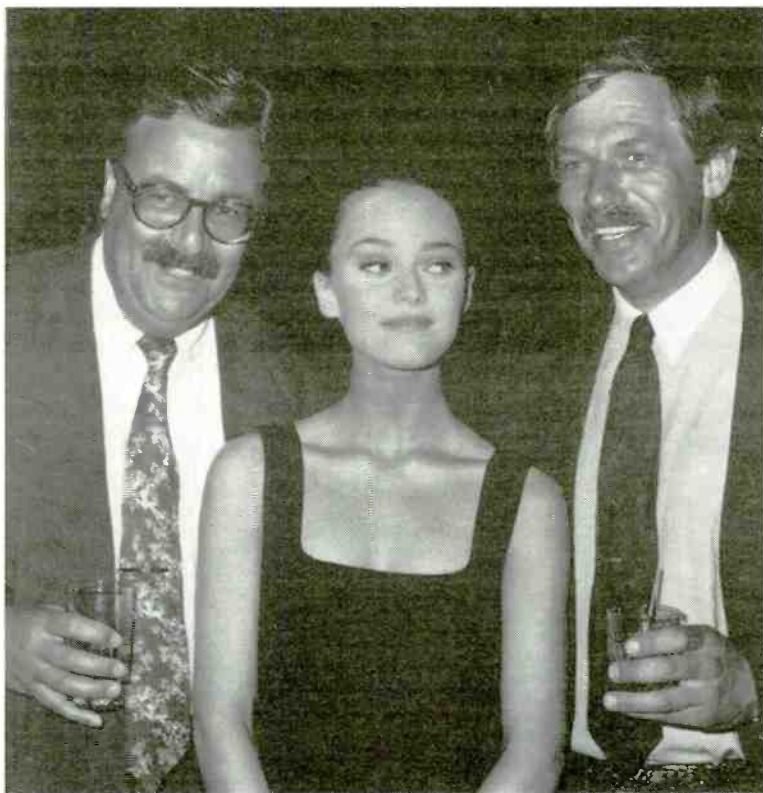
**1990 BILLBOARD
RADIO AWARDS:
Your Vote Counts!
See Ballot, Page 37**

PolyGram Execs Sail Into Bahamas

NASSAU, Bahamas—PolyGram held its annual international management conference May 14-17 at the Meridien Royal Bahamian Hotel here. Among the 108 senior management delegates at the conference were more than 50 PolyGram managing directors or CEOs from 30 countries. Also in attendance were A&M Records chairman Jerry Moss, Island Records CEO Chris Blackwell, and key executives from both labels, which are now part of the PolyGram family. Jan Timmer, the president-to-be of Philips, PolyGram's parent and chief stockholder, also flew in for the last day of the meetings.

The centerpiece of the event was the announcement that Alain Levy, executive VP of PolyGram International, will succeed David G. Fine as the company's president and CEO next January (Billboard, June 2).

Among the stars who showed for the final evening's dinner were Vanessa Williams, Vanessa Paradis, and Bob Geldof.



Socializing at the conference, from left, are Wolf Gramatke, president, PolyGram Germany; recording artist Vanessa Paradis; and Paul Hertog, president/CEO, PolyGram Holland.



PolyGram Records executive VP/creative Ed Eckstine, left, and PolyGram International executive VP Alain Levy, third from right, mingle with recording artist Vanessa Williams, second from right, and members of recording group Tony! Toni! Toné!



Recording artist Bob Geldof, second from left, meets executives from Nippon Phonogram and Philips Classics. Shown, from left, are Alexander Amramoff, junior managing director, Nippon Phonogram; Geldof; Nobuyah Itoh, president, Nippon Phonogram; and Johannes Kinzl, president, Philips Classics.



Island Records USA president Mike Bone, left, and PolyGram U.K. chairman/CEO Maurice Oberstein chat at a PolyGram party.



Top executives of PolyGram International, A&M, and Island gather at the conference. Shown, from left, are Jan Cook, executive VP and chief financial officer, PolyGram International; Jerry Moss, chairman of the board, A&M Records; David G. Fine, president/CEO, PolyGram International; Chris Blackwell, chairman, Island Records; and Alain Levy, executive VP, PolyGram International.



PolyGram International president/CEO David G. Fine, right, greets recording artist Vanessa Williams.



PolyGram International president/CEO David G. Fine, right, offers advice to executive VP Alain Levy, who will take over the position in January.

BPI Stats Show Sharp Vinyl Decline But Strength Of CD Powers Overall Rise

■ BY NIGEL HUNTER

LONDON—Statistics released by the British Phonographic Industry (BPI) for the first three months of this year indicate a sharp decline in sales of 7-inch singles and vinyl albums.

There was a slighter fall in cassette album volume, but the performance of cassette, CD, and 12-inch singles was "encouraging" and CD album shipments have continued their strong growth.

Overall, a steady market rise during the first quarter saw trade

shipments reaching \$1.2 billion for the year to March 1990 (at an exchange rate of \$1.70 to the pound sterling). This compares with \$1.05 billion a year ago.

Singles deliveries computed on the annualized basis rose by 3% over the year, now standing at 61.9 million units. This figure represents a major change, however, with 7-inch sales down by 4.2 million. Nevertheless, this fall was more than compensated for by increases of 2.3 million for 12-inch singles, 1.8 million cassette singles, and 1.8 million CD singles.

The overall album market is in slight decline, with vinyl shipments down to 35.4 million compared with 48.6 million at March 1989. The annual volume of cassette shipments was 80.9 million as opposed to 83.9 million, and the BPI states that this configuration peaked in the middle of last year.

CD album sales continue to shine, however, with a 42% gain over the year to March 1990 to reach 44.6 million units. The value of all album sales rose by 11.9% to \$1.04 billion and singles value climbed 9.7% to \$141 million.



Janet In Japan. Pony Canyon Inc. president Akira Ijichi, right, awards Janet Jackson a platinum disk for her album "Janet Jackson's Rhythm Nation 1814," which sold more than 400,000 copies in Japan. The presentation took place backstage at the Tokyo Dome, where Jackson was performing her first concert in that country.

Aussie's Albert Sets Up Shop In U.K.

■ BY GLENN A. BAKER

SYDNEY, Australia—After more than 27 years of high-profile success as an independent rock label, Albert Productions—the recording arm of the 106-year-old independent music publishing house J. Albert & Son—is setting up an operation in London, under the direction of veteran Australian record producer Peter Dawkins, the company's GM.

Since its first hit, the top 10 "Mashed Potato" by Billy Thorpe & the Aztecs in August 1964, Albert Productions has discovered and launched such talent as the Easybeats, AC/DC, John Paul Young, Rose Tattoo, the Angels, Cheetah, Flash & the Pan, Choirboys, and the new hit band De Mont.

The company has also been the operational base of the renowned

songwriting/production team of (former Easybeats) Harry Vanda and George Young, whose songs have been covered by David Bowie, Rod Stewart, INXS, Suzi Quatro, Cissy Houston, and many more.

Last year Albert ended a quarter-century-long distribution deal with EMI Australia, moving over to CBS. This coincided with a major reactivation of the label, centered around De Mont and Vanda & Young's new project, Mark Williams, a Maori vocalist of remarkable range on whom the pair devoted a year's work to create a soon-to-be-released album.

Young now lives in London, though he still collaborates with Vanda, and is helping set up the West London office. Dawkins says, "This is a new era. George Young has real fire in his belly once again. If the U.K. company is to duplicate

its Australian success, we'll need another string of hit Albert acts coming out of the European market, and, of course, Vanda & Young are integral to that goal."

The most distinctive aspect of Albert Productions' success to date has been its predilection for the sort of working class, hard rock acts of which other companies have, until recently, steered clear. Albert signed AC/DC in 1974 and recorded six albums with that band until international success was achieved. Still closely associated with Albert, AC/DC has now sold more than 45 million albums worldwide.

Says Dawkins, "We've always adopted a long-term approach to artist development. Now we've come to Europe to find and nurture talent which can take us through this decade and into the 21st century."

Belgium's Indisc Hopes To Start 'Buzz' With Its New Label For Dance Music

■ BY MARC MAES

BRUSSELS, Belgium—On July 1, Indisc will launch a new label called Buzz designed to relieve pressure and confusion surrounding the increasing amount of dance music product handled by the company.

Coordinating the new label with Katrien Klausung is Jan van den Bergh, who says, "Indisc has been releasing a lot of dance repertoire recently and different elements within the label were getting mixed up and confused with top 40 music."

"Buzz is a specific label for promising new product. As well as handling U.S. or U.K. licensed material, it will be signing new talent, such as the Belgian singer Gale, whose single and album remixed by Stephen Taylor will be among the first Buzz releases."

Van den Bergh adds that the label is eager to work with DJs and remix specialists. He sees the increasing influence of dance material in the charts as paving the way for new acts in the genre.

"Besides our club disk jockey circuit throughout Belgium and collaborating with specialist dealers, we in-

tend promoting Buzz with CD samplers," says van den Bergh. "They will feature new product and existing material now available on CD. Each one will contain two new cuts and two former vinyl releases. The first, 'Buzz One,' is being distributed to the media July 1."

Both the Studio Brussel and Radio 21 stations have been featuring Indisc dance product during the day as well as in the evenings, and van den Bergh hopes they will pick up on the new Buzz material. The label's launch is being supported by badges, stickers, and posters.

Concert To Aid U.K. Causes Arts School, Charity Will Benefit

■ BY NIGEL HUNTER

LONDON—Two beneficiaries of the star-studded Knebworth Concert Saturday (30) are the Performing Arts & Technology School (PATS) and the Nordhoff-Robbins Music Therapy charity.

Paul McCartney, Pink Floyd, Elton John, Eric Clapton, Tears For Fears, and their fellow artists will be raising money for a school due to open in September 1991 along "Fame" lines and an organization adopted by the U.K. music industry that brings some relief and pleasure to severely autistic and

handicapped children.

PATS, described by principal Anne Rumney as an educational establishment unique in the world, will provide 14-18-year-olds with "an extensive grounding in every aspect of the entertainment industry and also give them a comprehensive general education."

It is being built at Selhurst, south of London, at a cost of \$12 million under the auspices of the British Record Industry Trust, a charitable organization formed by the British Phonographic Industry (BPI) to sponsor and assist special

(Continued on next page)

W. German Label Takes Heat Over Jazz-Fest Recordings

■ BY MIKE HENNESSEY

MUNICH, West Germany—ENJA Records chief Horst Weber is threatening legal action against the Hamburg, West Germany-based Repertoire Records for what he claims to be unauthorized release of recordings made by the East German state radio organization of performances at the annual East Berlin Buehne Festival.

Japanese pianist Yosuke Yamashita, who is one of the artists featured on the recordings, has issued an affidavit claiming that the release of the album violates his rights.

He has appointed ENJA to represent his interests in the dispute. Yamashita, who appeared at the festival in June 1983, says the only rights he granted were to the radio station for a one-time broadcast of the performance.

The Yamashita album is one of 50 recordings acquired by Repertoire Records from the East German radio organization. Repertoire Records managing director Killy Kumberger says he signed a contract with Forum Handelgesellschaft, representing GDR Radio, in December last year and that the contract expressly states that all the artists concerned have authorized the release of the material as commercial recordings.

But ENJA's Weber says no authorization for the marketing of the recordings has been given by at least three more of the artists concerned—German keyboard artist Barbara Dennerlein, Japanese pianist Aki Takase, and American pianist Mal Waldron.

Other Jazz Buehne recordings acquired by Repertoire feature Ornette Coleman, Art Blakey's Jazz Messengers, Dizzy Gillespie, Max Roach, Betty Carter, Stan Getz,

and Lester Bowie.

Kumberger says: "I have released the albums in good faith and I am ready to negotiate royalty deals with the artists concerned. I acknowledge that it would have been better to have confirmed in advance that they had authorized the release of the material on record—but since the contract categorically states that the musicians had given clearance, I naturally assumed that this was the case."

'I have released the albums in good faith and am ready to negotiate royalty deals with the acts'

Brian Theobald, director of BPR in London, European booking agent for Dizzy Gillespie, has written to Repertoire Records and its distributor, Teldec Import Services, advising them that Gillespie has given no authorization for the release on record of his 1981 Jazz Buehne performance and threatening an injunction unless the release of the album is deferred pending consultation with Gillespie's management in Washington.

Theobald says he has also written to the GDR radio organization asking for evidence that it has authority to have the performances released on commercial records.

Repertoire's Kumberger says he intends to carry on releasing the records "in the absence of any legal action," and adds that he has written to his partners at GDR radio to confirm clearance of the material involved.

KNEBORTH CONCERT TO AID WORTHY CAUSES

(Continued from preceding page)

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Special facilities at PATS will include a 500-seat auditorium, recording studios, and video editing suites, which will be housed in a central core of high technology, sound-proofed area. The objective is to give pupils at all levels a practical experience of performance, engineering, lighting, video, TV, and radio production.

The Nordhoff-Robbins Music Therapy was founded 16 years ago following joint work begun in 1961 by American Dr. Paul Nordhoff

and British-born Dr. Clive Robbins, who both shared a belief in the power of music as therapeutic treatment.

In 1976, the British music industry formed the Silver Clef fund-raising organization to support the Nordhoff-Robbins center in London. Another center was established in Australia in 1984.

In 1988, the American branch of the Nordhoff-Robbins foundation was launched by members of the U.S. music business community with the annual Silver Clef Award

dinner and auction as a fund-raiser. Money collected supports the Nordhoff-Robbins Clinic as part of the music therapy program at New York Univ.

**1990 BILLBOARD
RADIO AWARDS:
Your Vote Counts!
See Ballot, Page 37**

Malaysian Efforts Against Piracy Earn Label Praise

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia—The battle against the pirates is winning ground, and Peter Bond, senior VP, CBS Records International, paid tribute to the campaign when he visited here to accept a triple-platinum trophy gained by Kaoma for more than 90,000 sales on its "World Beat" album.

"We've come a long way since 1982, when piracy controlled almost 90% of sales," Bond said. "There is now a good Copyright Act in Malaysia, but without stringent enforce-

*'When piracy prevails,
there's little incentive
to create original works'*

ment, the pirates continue to taunt the legitimate music industry."

In a recent development, Rafidah Aziz, the minister of trade and agriculture, has announced that the Malaysian government is contemplating revisions to the Copyright Act 1987. He added that the administration is planning to join the Berne Convention, and the application will be tabled for approval by the Malaysian Parliament during July.

Rick Loh, CBS Records Malaysia managing director, says there is a possibility of enabling enforcement officers to arrest offenders. The existing copyright law merely permits them to confiscate pirated goods. Loh says pirates are a bigger threat now because of their increasingly creative sales tactics.

"Previously pirates sold their goods to retail stores and night market stalls, and we could monitor their activities. Now they're involved in direct sales, using teenagers and school leavers who are probably ignorant of the penalties for being carriers of pirated goods."

Bond noted a positive trend of improvement in Asia. "Overall, the progress of the legitimate music industry is measurable," he said. "In Indonesia, there was virtually an overnight cessation of piracy. The legitimate music industry thrives today in most parts of Asia. Some countries like Thailand continue to be problem areas, but we're taking it one step at a time."

He underlined the positive impact of piracy's defeat for local artists. "When piracy prevails, there's little incentive to create original works. Today it's not uncommon for local artists to enjoy sales of 100,000 and more, a figure which was inconceivable only a few years ago."

Bond also identified CBS Malaysia's successful endeavors in promoting local talent on a wider scale after reviving its national roster in 1987. Aishya (a Malaysian youngster studying in New Zealand) and the Fan Club have been taken on by CBS New Zealand, and their second album will be released in the U.S. by Epic later this year.

Billboard Spotlights

FRANCE!



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- Vive les Independents
- Into The Video Age
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NEWSLINE

Japan Authors' Society's Revenues Up 25.5% From March 1989-90

TOKYO—Revenue collection by the Japanese Society for the Rights of Authors, Composers and Publishers (JASRAC) was up by 25.5% to \$35.12 million in the year ended March 1990, the first time in 13 years that the annual upturn has topped the 20% mark. At an exchange rate of 154 yen to the dollar, revenue from vinyl records and CDs was \$11.8 million (up 45.3%), but that from audiocassettes was down 5.6% to \$3.8 million. Revenue from music videos was \$5.43 million (up 17.7%), from broadcasting \$4.31 million (up 17.3%), from record rental up 55% to \$3.34 million, and from general music performance up 22.2% to \$4.06 million. SHIG FUJITA

U.K. Seminar To Probe Copyright Problems

LONDON—An industry seminar to be held here Sept. 18 will examine problems and developments in the copyright sector under the title "Recording & Music Publishing Agreements In The U.K. And U.S." Organized by the Hawksmere company, sessions planned include U.S. recording agreements, the artist and the record company, U.S. publishing issues relating to U.K. publishers and composers, plus one relating to a recent London High Court case and titled "The Spectre Of ZTT Versus Holly Johnson." PETER JONES

Music Magazines Thrive In New Romania

BUCHAREST, Romania—In the new political climate here, magazines catering to the varied musical tastes of young fans are being published in several key cities. "Melos," a full-color pop publication, is one of the most successful, and "Actualitatea Muzicala" is produced by the Composers' Union. The bimonthly "Ariel Jazz" is published in Bucharest, and other periodicals available include "Play Back," based in Iassy, and heavy metal magazine "Extaz" from Oradea. OCTAVIAN URSULESCU

New Finnish Station Mulls Top 40 Show

HELSINKI, Finland—Radiomafia, YLE's newly launched station, may compile its own top 40 chart show, reflecting retail sales. Says station chief Pentti Kempainen, "If we go ahead, we've got to ensure it's the best and most accurate chart program around." Currently the main chart is that put together by Radio Ettan in Helsinki, but independent stations nationwide confuse the issue by producing their own listings. KARI HELOPALTIO

Select Magazine Is Launched, Right On Q

LONDON—The success of glossy adult rock monthly Q Magazine, which has a circulation of 150,000, has prompted competition from United Magazines here, which has launched Select, a similarly styled monthly aimed at the younger 18-25 age group. The first issue, featuring Prince, Sinead O'Connor, and other major acts, has pitched for a 75,000 sale. IPC, which publishes traditional weekly rock newspapers New Musical Express and Melody Maker, is also considering a glossy rock monthly, but Q Magazine publisher EMAP has already put up its own competition by launching Zig Zag in a joint venture with the Our Price record retail chain. HUGH FIELDER

WEA Italy, CGD Make Key Staff Changes

ROME—In a move to differentiate the WEA and CGD labels on a competitive local level, Marco Bignotti has been named president of WEA International Italy, and Roberto Magrini becomes CGD managing director. Bignotti, formerly WEA Italy chief, stresses that Magrini, previously CGD's GM, is now in sole command instead of sharing responsibilities with Bignotti, as before. DAVID STANSFIELD

Camcorders See Growth In Key Markets

LONDON—Camcorders are the primary growth area in the U.S., Japan, and Europe, the world's three top consumer electronics markets. According to a new survey from London-based research company BIS Mackintosh, total camcorder sales totaled \$6.5 billion last year and are expected to double again over the next five years. The 8mm format has 38% of the market, with VHS-C taking 33% and full-size VHS 29%, though in the U.S. the full-size format still dominates despite a resurgence of 8mm sales in 1989. P.J.

Italy's Ramazzotti Honored In Holland

AMSTERDAM—Italian singer Eros Ramazzotti was presented with a platinum disk on the TROS-TV show "Linda" to mark 100,000 sales of his "Musica E" album in the Netherlands. Released by BMG Ariola Benelux on the DDD label, it made the Dutch album chart in the first week of 1989 and stayed there for 45 weeks, the title track becoming a hit single. With his new album, "In Ogni Senso," already on the chart, Ramazzotti will further boost his Dutch popularity with a tour in mid-October. WILLEM HOOS

Atlantique Vid & Sound Is Bankrupt

175-Unit Web Forced To Shut 135 Stores

BY KIRK LAPOINTE

OTTAWA—Atlantique Video and Sound Inc., admitting it conducted an "unwarranted" expansion of outlets in the last year or so, has been forced into bankruptcy.

The 175-store chain in Ontario and Quebec, which operated under the Atlantique, Fuzzle, Marche de l'Electronique, and HQE banners, will remain open through a temporary arrangement with Coopers & Lybrand, the receivers for the firm.

But it is expected rather shortly that its many unprofitable outlets will close, ending what had been a promising chapter in Canadian video retailing. When it announced ambitious expansion plans more than a year ago, Atlantique pledged to be the sort of full-service entertainment center that the Canadian retail scene only dreams of. It promised more video titles than any other Canadian retailer, 10,000 per store, and a plethora of electronic hardware and software.

Quickly, however, it became evident that Atlantique was not going to be able to fulfill its plans; corporate backsliding ensued, and the chain was hard-pressed to pay its bills.

Since January, Atlantique has closed 135 stores, some of them only

recently opened, and laid off some 600 employees. In April, it became cash-strapped when it was forced to abort a \$15.7 million rights offering due to errors uncovered in an audit of cost-of-sales estimates. It was a stunning setback, for the offering would have wiped the debt slate clean. And the audit prompted the Montreal Stock Exchange to suspend share trading on Atlantique in April.

When the Royal Bank of Canada appointed Coopers & Lybrand, Atlantique owed the bank \$35 million. The chain now owes a total of \$69.8 million, including \$22.4 million to unsecured creditors.

Now, says marketing VP Peter Rioux, who has just been dismissed, the future of the chain is in the receiver's hands.

Rioux says that suppliers had temporarily stopped shipments to the

chain, and he pleaded for them to resume dealings. Rioux, brought aboard in January by majority owner Bernie Klein (after the Royal Bank, the largest creditor), says the chain's acquisition of the J.M. Saucier chain last year did not help matters. Atlantique wrote down \$15 million on the purchase and has sued J.M. Saucier for what it claims was misrepresentation of its financial status.

But Rioux reiterates that he thought the bank would cooperate until only days before bankruptcy was declared.

Klein and chief financial officer Bruce Freeman have been "released," but the remainder of the 1,100 employees are being paid. It is unclear, says Rioux, how many workers will be let go and how many outlets will close. Of Atlantique's peak 175 stores, only 40 remain open.

Medley Aims Straight At U.S.

OTTAWA—Waiting for more talent out of Canada? Find a calendar, flip to a month in the fall, and pencil in the name Sue Medley. That's about when she'll arrive in America, and arrive is a word Canadian contemporary hit radio feels isn't being overused in her case.

Armed with seasoned production (veteran British producer Simon Vinestock and Mike Wanchic of John Cougar Mellencamp's clan), Medley has attracted rave notices for her debut album. The first single, "Dangerous Times," is bolting up the radio charts and is top five at the MuchMusic Network.

To boot, Medley garnered flattering reviews recently on the Canadian leg of the North American tour headed by Bob Dylan.

Medley has assembled a strong

first work that seems custom-made for America, a more innocent slice of a Bonnie Raitt. A demo of what she says is her second album has already been heard by Wanchic.

"Dangerous Times," an ode to those who fight for freedom, is one of a couple of politically charged songs on the first record, but Medley is by no means ready for the tree-friendly circuit. "It just happens to be something I write every so often," she says.

Admittedly, it took some courage on PolyGram's part to issue "Dangerous Times" as a first single, given that debuts have a way of casting images in sometimes unflattering ways. "I was surprised," Medley says of the single's release, an event that has caused PolyGram no small amount of success. KIRK LAPOINTE

Little Mountain Studios Sold For \$3 Million

OTTAWA—Vancouver, British Columbia's Little Mountain Studios, acknowledged as the pre-eminent rock studio in Canada, has been sold for roughly \$3 million to local film/TV producer David Robertson.

The move will see Little Mountain focus exclusively on album production, says Robertson, with the expansion of its two 48-track studios. In-house producers Bruce Fairbairn and Bob Rock will no longer be displaced or nagged by jingle or commercial work, because Little Mountain plans a separate facility to handle such business.

The studio had long been a production center for the west coast Canadian music scene, but its international reputation was cemented in 1986 when Bon Jovi recorded "Slippery When Wet" there with Fairbairn. A follow-up Bon Jovi album, plus recent multi-platinum efforts by Aerosmith, Motley Crue, Whitesnake, and Poison, were also made there.

David Lee Roth and AC/DC are currently recording at Little Mountain, says studio manager Alison Glass.

**1990 BILLBOARD
RADIO AWARDS:
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See Ballot, Page 37**

MAPLE BRIEFS

THE BATTLE OVER NEIGHBORING rights is expected to be settled in the coming weeks in Canada, although it is widely expected that the government will side with the music industry on introducing a new radio royalty to compensate performers. What may not be as assured, however, is a blank-tape levy in the second wave of copyright reforms later this year or early next. A federal source says there is still some wrangling going on over the levy, and that the government may balk if it feels the levy's nuisance would create political problems that the low-pollled Conservatives can ill afford.

NOT SOMETHING YOU SEE OFTEN: Rita Coolidge has been signed worldwide to the hot Canadian independent label Attic Records. After 12 albums for A&M, Coolidge says she wants to step back and assess. Toronto's Eddie Schwartz, a world-class composer, will produce her next album, due for late summer.

WE CAN ONLY ASSUME THE BAND had some spare time off the road last August. How else to explain the births May 10 to Wayne Stokes and Bonnie Powell (he the drummer for the Skydiggers, the terrific young rock band) and May 19 to Josh and Ruth Finlayson (he the guitarist and vocalist)?

IT'S IMPOSSIBLE IN LIMITED SPACE to mention all the winners, but it should be noted that CHUM-FM Toronto's Roger Ashby (with Marilyn Denis and Rick Hodge) was honored for best host/DJ in a major market, and HTZ-FM St. Catharines' Scruff Connors was honored in the same category for a smaller market at the recent National Radio Awards.

NEW SECRETARY-GENERAL OF THE Canadian Radio-television and Telecommunications Commission is Alain Decfosse, who replaces Fernand Belisle, recently promoted to vice-chairman of the federal broadcast regulator.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 6/23/90

This Week	Last Week	SINGLES
1	5	SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM
2	1	WORLD IN MOTION ENGLAND NEW ORDER FACTORY/MCA
3	21	NESSUN DORMA LUCIANO PAVAROTTI DECCA
4	6	IT MUST HAVE BEEN LOVE ROXETTE EMI
5	2	STEP BY STEP NEW KIDS ON THE BLOCK CBS
6	13	OOOPS UP SNAP ARISTA
7	3	HEAR THE DRUMMER CHAD JACKSON BIG WAVE
8	10	HOLD ON WILSON PHILLIPS SBK
9	7	DOIN' THE DO BETTY BOO RHYTHM KING/MUTE
10	9	THE ONLY ONE I KNOW THE CHARLATANS SITUATION TWO
11	4	KILLER ADAMSKI MCA
12	18	THE ONLY RHYME THAT BITES MC TUNES VERSUS 808 STATE ZTT/WEA
13	8	VENUS DON PABLO'S ANIMALS RUMOUR
14	22	THE FREE STYLE MEGA-MIX BOBBY BROWN MCA
15	36	CLOSE TO YOU MAXI PRIEST 10/VIRGIN
16	11	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
17	12	STAR ERASURE MUTE
18	38	THINKING OF YOU MAUREEN URBAN/POLYDOR
19	NEW	YOU'VE GOT A FRIEND BIG FUN & SONIA JIVE
20	NEW	MONA CRAIG McLACHLAN & CHECK 1-2 EPIC
21	16	IT'S MY LIFE TALK TALK PARLOPHONE
22	17	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA/PHONOGRAM
23	14	HOLD ON EN VOGUE ATLANTIC/EAST WEST
24	15	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE PWL
25	NEW	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
26	32	WHOSE LAW (IS IT ANYWAY?) GURU JOSH deCONSTRUCTION/RCA
27	19	I STILL HAVEN'T FOUND WHAT I AM LOOKING FOR THE CHIMES CBS
28	20	YAAAH/TECHNO TRANCE D-SHAKE COOLTEMPO/CHRYSALIS
29	NEW	TASTE THE PAIN RED HOT CHILI PEPPERS EMI USA MT
30	NEW	TREAT ME GOOD YAZZ BIG LIFE
31	24	DON'T WANT TO FALL IN LOVE JANE CHILD WARNER BROS.
32	NEW	ALL THE YOUNG DUDES BRUCE DICKINSON EMI
33	28	TOUCHED BY THE HAND OF CICCiolina POP WILL EAT ITSELF RCA
34	25	ROAM THE B-52'S REPRISE/WARNER BROS.
35	NEW	ROCKIN' CHAIR MAGNUM POLYDOR
36	27	VOGUE MADONNA SIRE
37	NEW	VICTIMS OF SUCCESS DOGS D'AMOUR CHINA
38	NEW	LOVING YOU MASSIVO FEATURING TRACY DEBUT/PASSION
39	40	THE MASTERPLAN DIANA BROWN & BARRIE K. SHARPE FERR/LONDON
40	26	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
		ALBUMS
1	8	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
2	NEW	BEACH BOYS SUMMER DREAMS CAPITOL
3	1	SOUL II SOUL VOL II—1990—A NEW DECADE 10/VIRGIN
4	11	BANGLES GREATEST HITS CBS
5	9	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
6	10	THE CARPENTERS ONLY YESTERDAY A&M
7	7	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
8	2	JASON DONOVAN BETWEEN THE LINES PWL
9	14	UB40 LABOUR OF LOVE II DEP-INT/VIRGIN
10	3	TALK TALK NATURAL HISTORY—THE VERY BEST OF ... PARLOPHONE
11	6	MADONNA I'M BREATHELESS SIRE
12	15	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
13	4	PAUL YOUNG OTHER VOICES CBS
14	NEW	JEAN-MICHEL JARRE WAITING FOR COUSTEAU POLYDOR
15	12	THE B-52'S COSMIC THING REPRISE/WARNER BROS.
16	5	HOTHOUSE FLOWERS HOME LONDON
17	NEW	CHIMES CHIMES CBS
18	18	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
19	17	GARY MOORE STILL GOT THE BLUES VIRGIN
20	13	MICHAEL BOLTON SOUL PROVIDER CBS
21	19	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
22	24	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
23	21	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
24	20	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
25	NEW	THE RISE & FALL OF ZIGGY STARDUST DAVID BOWIE EMI
26	23	TINA TURNER FOREIGN AFFAIR CAPITOL
27	25	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
28	33	NIGEL KENNEDY/JEFFREY TATE/ECO MENDELSSOHN/BRUCH/SCHUBERT HMV/EMI
29	36	CHRIS REA THE ROAD TO HELL WEA
30	30	CHER HEART OF STONE GEFEN
31	28	DEPECHE MODE VIOLATOR MUTE
32	16	JAMES GOLD MOTHER FONTANA/PHONOGRAM
33	22	AZTEC CAMERA STRAY WEA
34	26	STEVE VAI PASSION AND WARFARE FOOD FOR THOUGHT
35	31	ERASURE WILD MUTE
36	35	VAN MORRISON BEST OF POLYDOR
37	38	DAVID BOWIE CHANGES/BOWIE EMI
38	34	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
39	40	ABC ABSOLUTELY NEUTRON/PHONOGRAM
40	27	JEFF HEALEY BAND HELL TO PAY ARISTA

CANADA (Courtesy The Record) As of 6/25/90

		SINGLES
1	3	STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
2	4	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL/CAPITOL
3	1	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
4	2	IT MUST HAVE BEEN LOVE ROXETTE EMI/EMI
5	6	DROP THE NEEDLE MAESTRO FRESH-WES LMR/ATTIC
6	7	OOH LALA PERFECT GENTLEMEN COLUMBIA/CBS
7	5	I WANNA BE RICH CALLOWAY SOLAR/CBS
8	14	HOLD ON WILSON PHILLIPS SBK/EMI
9	15	POISON BELL BIV DEVOE MCA/MCA
10	11	DOUBLEBACK ZZ TOP WARNER BROS./WEA
11	8	THIS OLD HEART OF MINE ROD STEWART WARNER BROS./WEA
12	10	SPIN THAT WHEEL HI TEK 3 SBK/EMI
13	13	HUMPTY DANCE DIGITAL UNDERGROUND ATTIC/ATTIC
14	18	DO YOU REMEMBER PHIL COLLINS ATLANTIC/WEA
15	12	CRADLE OF LOVE BILLY IDOL CHRYSALIS/CEMA
16	NEW	TURTLE POWER PARTNERS IN KRYME SBK/EMI
17	9	VOGUE MADONNA SIRE WEA
18	NEW	I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA/BMG
19	16	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
20	NEW	ENJOY THE SILENCE DEPECHE MODE SIRE/WEA
		ALBUMS
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	2	MADONNA I'M BREATHELESS WARNER BROS./WEA
3	NEW	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
4	3	HEART BRIGADE CAPITOL/CAPITOL
5	7	JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA
6	13	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
7	5	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
8	6	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
9	4	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
10	10	PAULA ABDUL SHUT UP AND DANCE VIRGIN/WEA
11	8	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
12	9	DEPECHE MODE VIOLATOR SIRE/WEA
13	11	BILLY IDOL CHARMED LIFE CHRYSALIS/CEMA
14	12	VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
15	14	VAN MORRISON THE BEST OF POLYGRAM/POLYGRAM
16	NEW	NORTHERN PIKES SNOW IN JUNE VIRGIN/WEA
17	16	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
18	NEW	BEL BIV DEVOE POISON MCA/MCA
19	17	LISA STANSFIELD AFFECTION ARISTA/BMG
20	15	BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/12/90

		SINGLES
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	2	INFINITY GURU JOSH deCONSTRUCTION
3	3	BLACK VELVET ALANNAH MYLES ATLANTIC
4	9	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA
5	6	I PROMISED MYSELF NICK KAMEN WEA
6	4	VOGUE MADONNA SIRE
7	5	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
8	8	THE POWER SNAP BMG/ARIOLA
9	10	POLICY OF TRUTH DEPECHE MODE MUTE
10	7	DING DONG ERSTE ALLGEMEINE VERUNSIK EMI
11	NEW	KILLER ADAMSKI MCA
12	12	KINGSTON TOWN UB40 VIRGIN
13	11	HERZLEIN WILDECKER HERZUBEN BMG/ARIOLA
14	14	ATM-OZ-FAEAR ATMOSPHERE DANCE-POOL
15	20	FLIEGER GRUSS MIR DIE SONNE EXTRABREIT POLYGRAM
16	19	DON'T MISS THE PARTYLINE BIZZ NIZZ ZYX
17	13	DUB BE GOOD TO ME BEATS INTERNATIONAL LONDON/METRONOME
18	15	A DREAMS A DREAM SOUL II SOUL TEN
19	17	ENJOY THE SILENCE DEPECHE MODE INTERCORD
20	NEW	SE BASTASSE UNA CANZONE EROS RAMAZZOTTI BMG ARIOLA
		ALBUMS
1	12	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
2	3	EROS RAMAZZOTTI IN OGNI SENSO DDD
3	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
4	2	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
5	11	MADONNA I'M BREATHELESS SIRE
6	4	PHIL COLLINS ... BUT SERIOUSLY WEA
7	5	BILLY JOEL STORM FRONT CBS
8	NEW	ERSTE ALLGEMEINE VERUNSIK NEPPOMUKS RACHE EMI/ELECTROLA
9	9	GARY MOORE STILL GOT THE BLUES VIRGIN
10	7	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
11	6	BILLY IDOL CHARMED LIFE CHRYSALIS
12	8	DEPECHE MODE VIOLATOR MUTE
13	10	WILDECKER HERZUBEN HERZLEIN BMG/ARIOLA
14	NEW	JOE COCKER LIVE! EMI
15	18	TINA TURNER FOREIGN AFFAIR CAPITOL
16	NEW	DIO LOCK UP THE WOLVES PMV POLYGRAM
17	15	FEUER IM EWIGEN EIS KASTELRUTHER SPATZEN BCM
18	14	JULE NEIGEL BAND WILDE WELT INTERCORD
19	13	CAT STEVENS THE BEST OF ISLAND
20	17	HEART BRIGADE CAPITOL

JAPAN (Courtesy Music Labo) As of 6/12/90

		SINGLES
1	NEW	TAIYOU NO KOMACHI ANGEL B'Z BMG/VICTOR
2	2	SAYONARA JINRUI TAMA AXEC/MEX
3	1	JEALOUSY O NEMURASETE KYOSUKE HIMURO TOSHIBA/EMI
4	3	ODORUPONPOKORIN B.B. QUEENS BMG/VICTOR
5	4	ROMANHIKOU KOME KOME CLUB CBS/SONY
6	6	SUMMERTIME BLUES/BOYS KISS GIRLS MISATO WATANABE EPIC/SONY
7	5	PURE GOLD EIKICHI YAZAWA EMI
8	NEW	BE THERE B'Z BMG/VICTOR
9	NEW	AH NATSUYASUMI TUBE CBS/SONY
10	8	SENRYU NO SHIZUKU SHIZUKA KUDO PONY CANYON/FUJI PACIFIC
		ALBUMS
1	NEW	MIYUKI NAKAJIMA YORU WO YUKE PONY CANYON
2	NEW	TUBE N.A.T.S.U. CBS/SONY
3	1	MADONNA I'M BREATHELESS WARNER/PIONEER
4	2	SEIKO SEIKO CBS/SONY
5	3	KIYOTAKA SUGIAMA SPRINKLE WARNER/PIONEER
6	6	LINOBERG LINDBERG3 TOKUMA JAPAN
7	8	VARIOUS LOVE BALLAD COLLECTION WEA
8	5	STARDUST REVIEW BEST WISHES WARNER/PIONEER
9	9	A.S.A.P. GRADUATION COLUMBIA
10	4	SOUNDTRACK TENTO CHITO EPIC/SONY

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 6/23/90

		HOT 100 SINGLES
1	5	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
2	1	VOGUE MADONNA SIRE
3	3	WORLD IN MOTION NEW ORDER/WORLD CUP SQUAD FACTORY/MCA
4	2	KILLER ADAMSKI MCA
5	NEW	STEP BY STEP NEW KIDS ON THE BLOCK CBS
6	4	BLACK VELVET ALANNAH MYLES ATLANTIC
7	6	I PROMISED MYSELF NICK KAMEN WEA
8	7	HEAR THE DRUMMER (GET WICKED) CHAD JACKSON BIG WAVE
9	12	INFINITY GURU JOSH deCONSTRUCTION
10	8	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
11	14	BO LE LAVABO LAGAF FLARENASCH
12	9	THE POWER SNAP LOGIC/BMG/ARIOLA
13	18	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
14	11	C'EST TOI QUI M'A FAIT FRANÇOIS FELDMAN PHILIPS
15	NEW	IT MUST HAVE BEEN LOVE ROXETTE EMI
16	16	VERDAMMT, ICH LIEB' DICH MATTHIAS REIM POLYDOR
17	NEW	LE TEMPS DES YEYES LES VAGABONDS CARRERE
18	NEW	HOLD ON WILSON PHILLIPS SBK
19	15	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE PWL
20	NEW	DOIN' THE DO BETTY BOO RHYTHM KING
		HOT 100 ALBUMS
1	1	MADONNA I'M BREATHELESS SIRE
2	3	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
3	6	SOUL II SOUL VOL II—1990—A NEW DECADE 10 RECORDS
4	4	EROS RAMAZZOTTI IN OGNI SENSO DDD
5	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
6	8	GARY MOORE STILL GOT THE BLUES VIRGIN
7	5	ALANNAH MYLES ALANNAH MYLES ATLANTIC
8	7	DEPECHE MODE VIOLATOR MUTE
9	10	JASON DONOVAN BETWEEN THE LINES PWL
10	9	TOTEN HOSEN AUF DEM KREUZZUG INS GLUECK VIRGIN
11	NEW	JOE COCKER LIVE CAPITOL
12	NEW	ERSTE ALLGEMEINE VERUNSIKERUNG NEPPOMUK'S RACHE EMI
13	14	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE
14	11	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
15	13	BILLY IDOL CHARMED LIFE CHRYSALIS
16	NEW	PAUL YOUNG OTHER VOICES CBS
17	NEW	TINA TURNER FOREIGN AFFAIR CAPITOL
18	NEW	HOTHOUSE FLOWERS HOME LONDON
19	12	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
20	20	PATRICIA KAAS SCENE DE VIE CBS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/24/90

		SINGLES
1	1	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
2	4	IT MUST HAVE BEEN LOVE ROXETTE EMI
3	6	I NEED YOUR BODY TINA ARENA EMI
4	7	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE MUSHROOM/FESTIVAL
5	2	KEEP IT TOGETHER/VOGUE MADONNA WEA
6	5	INFINITY GURU JOSH BMG
7	3	MONA CRAIG McLACHLAN & CHECK 1-2 CBS
8	8	STEP BY STEP NEW KIDS ON THE BLOCK CBS
9	16	I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM
10	NEW	SPIN THAT WHEEL HI-TEK 3 EMI
11	NEW	HOLD ON WILSON PHILLIPS SBK
12	9	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
13	10	CRADLE OF LOVE BILLY IDOL EMI
14	13	DOGS ARE TALKING THE ANGELS MUSHROOM/FESTIVAL
15	12	SWEET SURRENDER WET WET WET POLYGRAM
16	15	DANGEROUS ROXETTE EMI
17	11	SUMMER RAIN BELINDA CARLISLE VIRGIN/EMI
18	14	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
19	20	TOUCH ME 49ERS POLYGRAM
20	NEW	TELL ME A STORY 1927 WEA
		ALBUMS
1	2	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
2	1	MADONNA I'M BREATHELESS WEA
3	6	GLORIA ESTEFAN CUTS BOTH WAYS CBS
4	3	MICHAEL BOLTON SOUL PROVIDER CBS
5	16	SOUNDTRACK PRETTY WOMAN EMI
6	8	BELINDA CARLISLE RUNAWAY HORSES BMG
7	4	NEW KIDS ON THE BLOCK STEP BY STEP CBS
8	9	DEL AMITRI WAKING HOURS POLYGRAM
9	5	CRAIG McLACHLAN & CHECK 1-2 CRAIG McLACHLAN & CHECK 1-2 CBS
10	7	ALANNAH MYLES ALANNAH MYLES WEA
11	20	GARY MOORE STILL GOT THE BLUES VIRGIN
12	12	HEART BRIGADE EMI
13	10	SOUL II SOUL VOL II—1990—A NEW DECADE VIRGIN/EMI
14	15	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
15	14	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
16	11	MIDNIGHT OIL BLUE SKY MINING CBS
17	NEW	BLACK BOX DREAMLAND BMG
18	NEW	PHIL COLLINS ... BUT SERIOUSLY WEA
19	NEW	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
20	13	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/23/90

		SINGLES
1	2	WHAT'S A WOMAN VAYA CON DIOS ARIOLA
2	3	STILL GOT THE BLUES GARY MOORE VIRGIN
3	1	PAINT IT, BLACK THE ROLLING STONES LONDON
4	6	SAXUALITY CANDY DULFER ARIOLA
5	10	EMOZIONI/AT THIS MOMENT MARCO BORSATO ARIOLA
6	9	I PROMISED MYSELF NICK KAMEN WEA
7	4	SE BASTASSE UNA CANZONE EROS RAMAZZOTTI DDD
8	5	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
9	NEW	DIRTY CASH ADVENTURES OF STEVIE V MERCURY
10	7	CARUSO LUCIANO PAVAROTTI DECCA
		ALBUMS
1	1	GARY MOORE STILL GOT THE BLUES VIRGIN
2	2	UB40 LABOUR OF LOVE II VIRGIN
3	3	EROS RAMAZZOTTI IN OGNI SENSO DDD
4	4	THE ROLLING STONES REWIND ROLLING STONES RECORDS
5	5	SAXUALITY CANDY DULFER ARIOLA
6	6	THEIR GREATEST HITS THE CARPENTERS A&M
7	NEW	NIGHT OWLS VAYA CON DIOS ARIOLA
8	NEW	VOLUME II—1990—A NEW DECADE SOUL II SOUL 10 RECORDS
9	NEW	HELL TO PAY JEFF HEALEY BAND ARISTA
10	7	SUPERTRAMP THE VERY BEST OF ... ARCADE

LIFELINES

BIRTHS

Girl, Ulrika, to **Hasse and Pennilla Skoog**, May 17 in Stockholm. He is the managing director of Peermusic's office there.

Boy, Jonathan Garrett, to **Michael and Randi Borofsky**, May 22 in New York. He is producer/director of special projects at Columbia Records.

Boy, Aristotle Dionysios, to **Harry Booras and Jody Cabot**, June 6 in Stoneham, Mass. He is the owner of the Channel Concert Club in Boston.

MARRIAGES

Gary Koreiba to Kim Boyce, May 5 in Winter Haven, Fla. He is a singer. She is a Myrrh Records artist.

Kip Garwood to Kimberly Cherry, June 2 in Atlanta. She is director of promotions for Turtle's Inc.

Michael Lessner to Barbara Cuneo, June 10 in Philadelphia. He is East Coast regional representative for SBK Records.

Bob Venetianer to Jocelynn

Loebl, June 16 in New Rochelle, N.Y. He is sales representative for Home Video Syndication. She is VP of Set to Run Public Relations.

DEATHS

Ivor Raymonde, 63, of thrombosis, June 4 in Guildford, England. Raymonde was a producer, musical director, arranger, and composer of a string of hit records in the '50s, working with Dusty Springfield, Billy Fury, the Walker Brothers, Julio Iglesias, Paul Anka, and many others. With Mike Hawker he penned several songs for Dusty Springfield, including "Stay Awhile," "Your Hurtin' Kind Of Love," and the popular "I Only Wanna Be With You," which has been covered by Annie Lennox, Samantha Fox, and Nicolette Larson. He is survived by his wife, Nita, two sons, and two daughters.

Gary P. Rowe, 48, of a heart attack, June 10 in San Jose, Calif. Rowe was proprietor of Rowe's Rare Records there. He is survived by his wife, Eileen; his son, Timothy Eric; his daughter, Tammy Lynn Kirkpatrick; his sister, Diane Steinberg; and a grandchild.

Jay Gorney, 93, of Parkinson's Disease, June 14 in New York.

Gorney was an ASCAP songwriter who in the '20s and '30s wrote scores for such shows as "Merry-Go-Round," "Earl Carroll's Sketch Book," "Touch And Go," and "Meet The People." Gorney is best known for composing the song "Brother, Can You Spare A Dime?" (with lyrics by E.Y. "Yip" Harburg) for the 1932 show "Americana." Other Gorney compositions include "You're My Thrill" and "Baby, Take A Bow." His film scores include "They Can't Get You Down" and "Mona And Lisa." Besides Harburg, Gorney's other collaborators included Henry Myers, Edward Eliscu, Lew Brown, Sidney Clare, Howard Dietz, and Walter and Jean Kerr. Gorney was a past member of the board of directors of ASCAP and of the American Guild of Authors and Composers, now known as the Songwriters Guild of America. He received many honors during his career, including the ASCAP/Richard Rodgers Award, the Songwriters Hall of Fame Outstanding Song Award, the Yale Drama School Citation, and the American Theater Wing "Tony" Award for Teaching. He is survived by his wife, Sondra; his daughter, Karen Lynne; and two sons, Rod and Dan.

Dame Eva Turner, 98, of natural causes, June 16 in London. Turner was a dramatic soprano of extraordinary range and power, best known for her starring role in Puccini's "Turandot." She also played many dramatic roles in operas by Verdi and Wagner. Turner was one of the first British sopranos to achieve stardom in Europe.

Send information to *Lifelines*, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR THE RECORD

Due to an inputting error, Diane Gurwitz of Step Lively Productions was misquoted in the June 9 Reggae spotlight. Her comments should have read: "Reggae music needs to be played on mainstream radio. Period. Until reggae singles are rotated along with rock, etc., on the radio, record companies will not invest in the kind of promotion, budgeting for videos, etc., that is crucial for the reggae industry to succeed in the U.S." Also, "Reggae Strong" has stubbornly persevered in breaking into the television market in America, recognizing that the home video market alone might line our pockets, but will not give reggae the presence and visibility that is needed to break into the marketplace."

1990 BILLBOARD RADIO AWARDS: Your Vote Counts! See Ballot, Page 37



A First For Jose. Harold Fein, right, VP of marketing for Sony Classical, presents Jose Carreras with his first Sony Classical recital recording, "Italian Opera Composers' Songs," at a reception in Carreras' honor at the Spanish Institute in New York.

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.

JUNE

- June 21-24, B.C. Country Music Conference, presented by the B.C. Country Music Assn., 86 Street Music Hall, Vancouver, British Columbia. 604-876-4110.
- June 27, Comedy Night at the Improv: Benefit for the Los Angeles Chapter of NARAS, the improv, Santa Monica, Calif. 818-843-8253.
- June 28-July 8, 23rd Annual Summerfest, various locations, Milwaukee. Lisa Schaub, 414-273-2680.
- June 28-July 1, 20th Annual Roskilde Festival, five-day music festival, Roskilde, Denmark. 011-45-42-36-6613.
- June 30, Ask-A-Pro Seminar: Answers to Easic Legal and Business Questions for Spanish-Speaking Artists, presented by the Songwriters Guild of America, SGA office, Hollywood, Calif. 213 462-1108.
- June 30, Breaking Into The Music Industry, featuring John Braheny of the Los Angeles Songwriters Showcase, Michael Dolan from Music Connection magazine, and industry attorney Susan Butler, Hilton Hotel Conference Center Baldwin Park, Calif. Angelo Roman Jr., 213-969-1607.
- June 30-July 1, Rockfest '90, including music memorabilia charity auction, Westin Bonaventure Hotel, Woodland Hills, Calif. 818-596-2136.

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 14-15, Hedley Blast Country Music Festival, presented by O'Day Productions, Simijka-meen 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.
- July 14-18, New Music Seminar 11, Marriott Marquis, New York. 212-473-4343.
- July 21, StudioTech '90, expo covering the latest recording equipment and techniques, Golden Gateway Holiday Inn, San Francisco. 415-441-0662.
- July 31, A&R Songpitch with Danny Goodman of Charisma Records, presented by the National Academy of Songwriters, NAS office, Hollywood. 213-463-7178.

AUGUST

- Aug. 5-8, Video Software Dealers Assn. Convention, Las Vegas Convention Center, Las Vegas. 609-596-8500.
- Aug. 6, Songwriters Guild of America Annual Aggie Awards Show, Centennial Ballroom, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.
- Aug. 10-11, Atlanta Regional Rap Showcase '90, Muxiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.
- Aug. 16-19, Jack The Rapper Conference, Atlanta Hilton and Towers, Atlanta. 407-423-2328.
- Aug. 17-18, Atlanta Regional Rap Showcase '90, Muxiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.
- Aug. 23-26, Midwest Music Conference, North Pier, Chicago. Jeff Kwatinetz, 312-876-1766.

BLACK MUSIC QUALITY DIPS AS SALES GROW

(Continued from page 13)

What can be done to correct the situation? Well, we need executives at the labels with some vision who will blend the new jack swing (or whatever it is called today) with artists who can sing and play for real. We need more Johnny Gills, Mikki Howards, and Regina Belles. We need record companies that will put something back into the community by their support of music programs in the public schools. We need to take a step back and think about the music being made before we com-

pletely sell out our soul. A few weeks ago, a buddy of mine (famous musician type) and I were hanging out in his home studio. We got to talking about dream projects, and he asked me to choose the one person I'd want to produce if I had to choose one more project to work on. In a heartbeat I said, "Aretha. 'Cause there's nothing like the real thing." Let's get back to the real thing in black music.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas New York, N.Y. 10019. (212) 713-2000

Company	Sale/1000's	Open 6/5	Close 6/11	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1617.9	23	23	.....
CBS Inc.	244.4	200	204 1/2	+4 1/2
Capital Cities Communications	123.9	582	590 1/2	+8 1/2
Carolco Pictures	235.2	12 1/2	12 1/2	+ 1/2
Coca-Cola	4842.6	44 1/2	44 1/2	- 3/8
Walt Disney	3420.8	126 1/2	127 1/2	+ 1/2
Eastman Kodak	5640.5	41 1/2	41	- 1/2
Handleman	605.7	16 1/2	16 1/2	+ 1/4
MCA Inc.	1727.9	56 1/2	58	+1 1/2
MGM/UA	395.5	18 1/2	18 1/2	- 1/8
Orion Pictures Corp.	97.1	19 1/2	18 1/2	-1
Paramount Communications Inc.	1541.5	46 1/2	45 1/2	- 1/2
Pathe Communications	170.5	4 1/2	4	- 1/2
Polygram NV	84.9	18 1/2	18 1/2	- 1/2
Sony Corp.	51.9	55 1/2	54 1/2	- 1/2
TDK	50.6	43 1/2	43 1/2	+ 1/2
Time Warner	841.1	107 1/2	104 1/2	-2 1/2
Vestron Inc.	47	1/2	1/2	.....
Westinghouse	4073.7	37 1/2	36 1/2	-1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	83.2	6 1/2	8	+1 1/2
Electrosound Group Inc.	6.6	3/4	3/4	.....
Nelson Holdings Int'l	19.3	5 1/2	5 1/2	.....
Price Communications	30.6	3 1/2	3 1/2	- 1/2
Prism Entertainment	18.7	2 1/2	3 1/2	+ 1 1/2
Unitel Video	.7	8 1/2	8 1/2	- 1/2
OVER THE COUNTER				
Acclaim Entertainment	14	12 3/4	12 3/4	-1 1/2
Certron Corp.	1	1	1	.....
Dick Clark Productions	8	7 1/2	7 1/2	- 1/2
LIN Broadcasting	73 3/4	73 3/4	73 3/4	.....
LIVE Entertainment	23 1/2	22 1/2	22 1/2	-1 1/2
Recoton Corp.	3 1/2	3 1/2	3 1/2	.....
Rentrak	2 1/2	2 1/2	2 1/2	- 1/2
Shorewood Packaging	24 1/2	24 1/2	24 1/2	- 1/2
Specs Music	7	6 1/2	6 1/2	- 1/2
Starstream Communications Group, Inc.	1/2	1/2	1/2	.....
Trans World Music	30	30 1/2	30 1/2	+ 1/2
Video Jukebox Network	7 1/2	6 1/2	6 1/2	- 1/2
Wall To Wall Sound And Video	1 1/2	1 1/2	1 1/2	+ 1/2
Westwood One	5 1/2	5 1/2	5 1/2	- 1/2
LONDON STOCK EXCHANGE (In Pence)				
Company	Open 6/11	Close 6/18	Change	
Chrysalis	120	119	-1	
Pickwick	238	238	.....
Really Useful Group	235	235	.....
Thorn EMI	761	770	+9	

ALBUM REVIEWS

POP

★ ST. PAUL

Down To The Wire
 PRODUCERS: Carl Sturken, Even Rogers & St. Paul; Oliver Leiber & St. Paul
 Atlantic 82097

Listeners will have to go a long way to find a catchier collection of songs this summer. Prince protégé St. Paul sounds like a cross between Donny Osmond (first single "Stranger To Love" shares co-producers with "Soldier Of Love") and his mentor. Ballads drag a little, but that's a small complaint in the overall mix.

★ JOHN HIATT

Stolen Moments
 PRODUCER: Glyn Johns
 A&M 75021

Third A&M set by songwriter's songwriter is qualitatively commensurate with celebrated label debut "Bring The Family." New material is evocative and highly moving, and entire enterprise hangs together beautifully on a thematic level. Among best tracks on superlatively played collection are "Child Of The Wild Blue Yonder," "Real Fine Love," and duet with Innocence Mission's Karen Peris, "Through Your Hands." Artist is long overdue for a big payday; maybe this is it.

★ COLIN JAMES

Sudden Stop
 PRODUCERS: Joe Hardy
 Virgin 91376

Canadian guitar whiz comes back full throttle on latest release. Everything's here: thrilling guitar breaks, appropriately gritty blues/funk vocals, the right guest stars—including Bonnie Raitt—and accessible tunes. Album rock can't afford to pass this one by. Especially "Show Me" and "If You Lean On Me." Don't miss slow-burner "Crazy Over You."

★ STEVE EARLE

The Hard Way
 PRODUCERS: Steve Earle & Joe Hardy
 MCA 6430

With the help of rocking producer Hardy (Georgia Satellites et al.), Earle makes an almost complete break with his country origins on stormy sequel to "Copperhead Road." Acutely observed songs display singer/songwriter's customary social alertness and his fine hand for characterization; unsurprisingly, many tracks have a Springsteenian flavor. "The Other Kind" and "This Highway's Mine" should help break Earle further into the pop market. Album rockers take note.

★ GARY MOORE

Still Got The Blues
 PRODUCERS: Gary Moore and Ian Taylor
 Charisma 91369

Grab the fire extinguisher. This album burns like a house on fire from start to finish. The former Thin Lizzy guitarist just bulldozes through standards such as "Too Tired" and his own compositions to provide one of the finest mainstream blues/rock albums in years. Check out the title track, first single "Oh Pretty Woman" with Albert King, "As The Years Go Passing By," and the George Harrison track "That Kind Of Woman."

ETTA JAMES

Stickin' To My Guns
 PRODUCER: Barry Beckett
 Island 842926

Great R&B diva doesn't stray far from style of her fine 1988 label bow, "Seven Year Itch," also masterminded by Beckett. Lots of expert help is on hand here (Teenie Hodges, Jim Horn, Leo Nocentelli, Gene Dinwiddie, and the Muscle Shoals crew), and material is well-selected for James' solidly soulful delivery. Even "Get Funky," a merger with rapper Def Jef, is right in the pocket (and a good start for rock programmers).

BRIAN KENNEDY

The Great War Of Words
 PRODUCER: Tim Friese-Greene
 RCA 2262

Vocalist will inevitably remind many of the late, lately reissued Tim Buckley; Kennedy's high, jazz-tinged voice and placid song stylings are highly appealing top 40 and AC prospects. Languid tunes like "Captured" and "Believe It" will hook listeners, while concert stint with Suzanne Vega sounds like a perfect mating of neofolkies for the '90s.

THE BREEDERS

Pod
 PRODUCER: none listed
 Rough Trade 0006

Moonlighting effort from members of Throwing Muses, the Pixies, and other bands succeeds best when the atmosphere is more spirited than dirgified, but innovative or college formats should be ecstatic. Best tracks include a stark, hard cover of the Beatles' "Happiness Is A Warm Gun," and fine originals such as the hypnotic "Hellbound," the sunnier "Fortunately Gone," the psycho-punk "Iris," and the avant-garde "Lime House."

BUCKWHEAT ZYDECO

Where There's Smoke There's Fire
 PRODUCER: David Hidalgo
 Island 842925

Los Lobos' Hidalgo, no slouch on the squeezebox himself, keeps all the pieces well-focused on this lively entry by Louisiana accordionist/vocalist.

NEW AND NOTEWORTHY

REVENGE

One True Passion
 PRODUCERS: Revenge
 Capitol 94053

While New Order takes an extended hiatus from recording, group's bassist/singer, Peter Hook, occupies himself as the leader of this new trio and delivers a most intriguing album. Though comparisons between bands will run rampant, material and execution here are far more direct and aggressive. Sharp guitar and groove attack of cuts like "Kiss The Chrome" and "Surf Nazi" should keep modern rockers satisfied, while first single, "Pineapple Face," is off and running with alternative club and radio jocks.

808 STATE

Utd. State 90
 PRODUCERS: 808 State
 Tommy Boy 1033

Exceptionally produced instrumental set by Manchester, U.K., quartet educates Americans to a house music trend that has already enthralled club punters back home: Programmable snatches of bass'n'beats with futuristic new age and jazz intonations. Ambient "Pacific 202" has paved the way here, with its soothing sax lines. Hypnotic, body-invading "Boneyween" should be required spinning, as should be the intoxicating acid vibe "Cobra Bora."

B I L L B O A R D

"Hey Good Lookin'," duet with Dwight Yoakam on the Hank Williams classic, will stoke the flame with rock and even country outlets; good-timers like "What You Gonna Do?" and "We're Having A Party" are among other spicy tracks.

MICHAEL FRANKS

Blue Pacific
 PRODUCERS: Jeff Lorber; Tommy LiPuma; Walter Becker
 Reprise 26193

Smooth sleek effort by Franks, his first in three years, intertwines jazz, new age, and pop. Perfect material for adult alternative and AC radio, programmers can dive deep into "Blue Pacific" for a myriad of choices, including first single "The Art Of Love" and the gently lulling "Crayon Sun (Safe At Home)."

ARTILLERY

By Inheritance
 PRODUCER: Flemming Rasmussen
 RC/Roadrunner 9397

Underground thrashers will be pleased to discover the re-formation of one of the speed metal scene's more popular bands. Despite overly slick production values, slicing guitar riffs by brothers Michael and Morten Stutzer and piercing shrieks by singer Flemming Rensdorf remain intact, and should keep weak-kneed headbangers at a distance. Most noteworthy is the political "Bombfood" and the angst-ridden "Beneath The Clay (R.I.P.)." Contact: 212-219-0077.

BLACK

▶ CARL ANDERSON

Pieces Of A Heart
 PRODUCER: Russ Freeman, Andre Fischer
 GRP 9612

To date, Anderson may be best noted for his top charting pop duet with Gloria Loring. However, dreamily orchestrated new release finally provides the silky voiced crooner with the material necessary to carve out a formidable solo niche at several formats. Warmly styled "How Deep Does It Go" has begun winning deserved radio adds. Expect "My Love Will" and the title track to score even better. Contact: 212-245-7033.

▶ THE BLACK FLAMES

PRODUCERS: Various
 OBR/Columbia 44030

First heard on the soundtrack to "Less Than Zero" in 1987, trio delivers a full-length debut that breaks little artistic ground, but unveils charismatic future-star in the form of John "Yah-Ya" Sykes, who tosses in lots of vocal curves, and spices up the grooves. Percussive swing of "Watching You," featuring a rap cameo by Stetsasonic's Daddy-O, should kick in strong at radio, as should pop-ready ballad "Remember Me."

▶ STACYE & KIMOKO

Paradise
 PRODUCERS: Vahn Goh; Chuckii Booker; Bryan Loren; D'LaVance
 MCA 6385

Survivors of the Sugar Babes—MCA's mid-'80s attempt at a female New Edition—harmonize nicely on debut that is perhaps overloaded with midtempo R&B groove ballads. Success of this package hinges on crossover success of tasty first single "Wait For Me," the kind of record that the Jets or Five Star wish they were still making. Vahn Goh-produced "Every Word" and "Single Girl" are the best of the midtempo cuts.

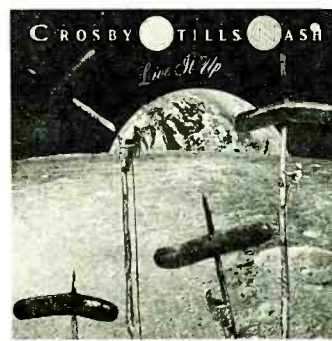
DANCE

▶ A GUY CALLED GERALD

Automanikk
 PRODUCER: Ricky Rouge
 Subscape/CBS 466482

Wave of U.K. acid house

SPOTLIGHT



CROSBY STILLS NASH

Live It Up
 PRODUCERS: Joe Vitale, Stanley Johnston, Graham Nash, Stephen Stills & David Crosby
 Atlantic 82107

This slightly schizophrenic effort marks the trio's first studio album in eight years (not counting the collaboration with Neil Young two years ago). The title track—and first single—is a generic rock ditty that could have been recorded by a number of groups, but, happily, there's plenty here for true CSN fans, including the gorgeous "Haven't We Lost Enough," "Yours And Mine," and "House Of Broken Dreams." An especially nice touch is provided by guest saxophonist Branford Marsalis.

synthmeisters continues to flood stateside dance floors with the onset of Gerald, who constructs a melange of atmospheric house jams, varying from sleaze-speed morning cuts to frenetic, peak-hour acid fests. Vocals are employed mainly as additional instrumentation, with the exception of "Emotions Electric 2" and "Eyes Of Sorrow," both of which are fronted with diva sparkle by Viv.

JAZZ

▶ MCCOY TYNER

Things Ain't What They Used To Be
 PRODUCER: Michael Cuscuna
 Blue Note 93598

Tyner's 88-key artistry has never been more poignant or swinging than on this recent (mostly) solo piano outing that follows up—and actually surpasses—his highly successful "Revelations" album. Fine originals such as "Song For My Lady" and "Blues On The Corner" are re-created here, along with a delightful confection of standards that includes Mercer Ellington's title track, Coltrane's "Naima," Monk's "I Mean You," Strayhorn's "Lush Life," and many others. Also features three outstanding duets with guitarist John Scofield and two with tenor master George Adams.

▶ ELIANE ELIAS

Plays Jobim
 PRODUCERS: Eliane Elias & Randy Brecker
 Blue Note 93089

With world beat on the rise and Stan Getz's bossa nova-tinged album rising on the jazz chart, pianist Elias is right on track to hit with this recital of memorable Antonio Carlos Jobim compositions. She wins sublime support on this subdued and enticing outing from Eddie Gomez, Jack DeJohnette, and Nana Vasconcelos. An easy needle drop for jazz programmers, and a good call for retail action.

★ BUNKY GREEN

Healing The Pain
 PRODUCER: Ed Blank
 Delos 4020

Veteran Green blows soprano and alto in a post-Coltrane mode on a sturdy collection of originals and standards.

Chief accomplice here is the magnificent pianist Billy Childs, who logs significant solo time in the quartet format. While Green's conceptions may be just a little out for conservative stations, more adventurous programmers will want to take the dare.

COUNTRY

TRADER-PRICE

Trader-Price
 PRODUCER: Jimmy Bowen
 Capitol 93914

This four-man vocal group has rich, expressive harmonies and some fine material. Best cuts: "Sad Eyes," "Who's Gonna Know," and "The Line Forms On The Right."

LESTER FLATT & EARL SCRUGGS & THE FOGGY MOUNTAIN BOYS

Blue Ridge Cabin Home
 PRODUCER: not listed
 County 102

A sparkling collection of textbook bluegrass from the form's smoothest masters. Recorded between 1955 and 1957, this 15-cut CD collection features such hits as "Don't Let Your Deal Go Down," "Let Those Brown Eyes Smile At Me," "On My Mind," "Shuckin' The Corn," and "Randy Lynn Rag." Contact: P.O. Box 191, Floyd, Va. 24091.

CLASSICAL

WAGNER: DAS RHEINGOLD

Morris, Jerusalem, Wlaschiha, Ludwig, Metropolitan Opera Orchestra, Levine
 Deutsche Grammophon 427607

The timing couldn't be better. DG's second entry in its Levine/Metopera production of "The Ring" hits the retail trade almost neck-and-neck with a national telecast by many of the same principals on public TV. That promotional bonanza aside, the performance here will attract considerable attention on its own for the excellence of its soloists, with a particular nod to the Wotan of James Morris, and the driving dramatic impulse that informs Levine's secure direction.

BERNSTEIN: ARIAS & BARCAROLLES BARBER: OVERTURE, SCHOOL FOR SCANDAL GERSHWIN: AN AMERICAN IN PARIS

Bunnell, Duesing, Seattle Symphony, Schwarz
 Delos 3078

Most attention will focus on the Bernstein song cycle, currently charting in a two-piano version on another label. This more colorful instrumental treatment, also with excellent soloists, will nip at the heels of its predecessor. A few extra points are gained by a version of the Gershwin that restores some minor cuts made by the composer himself. The Barber fits well with its musical companions.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

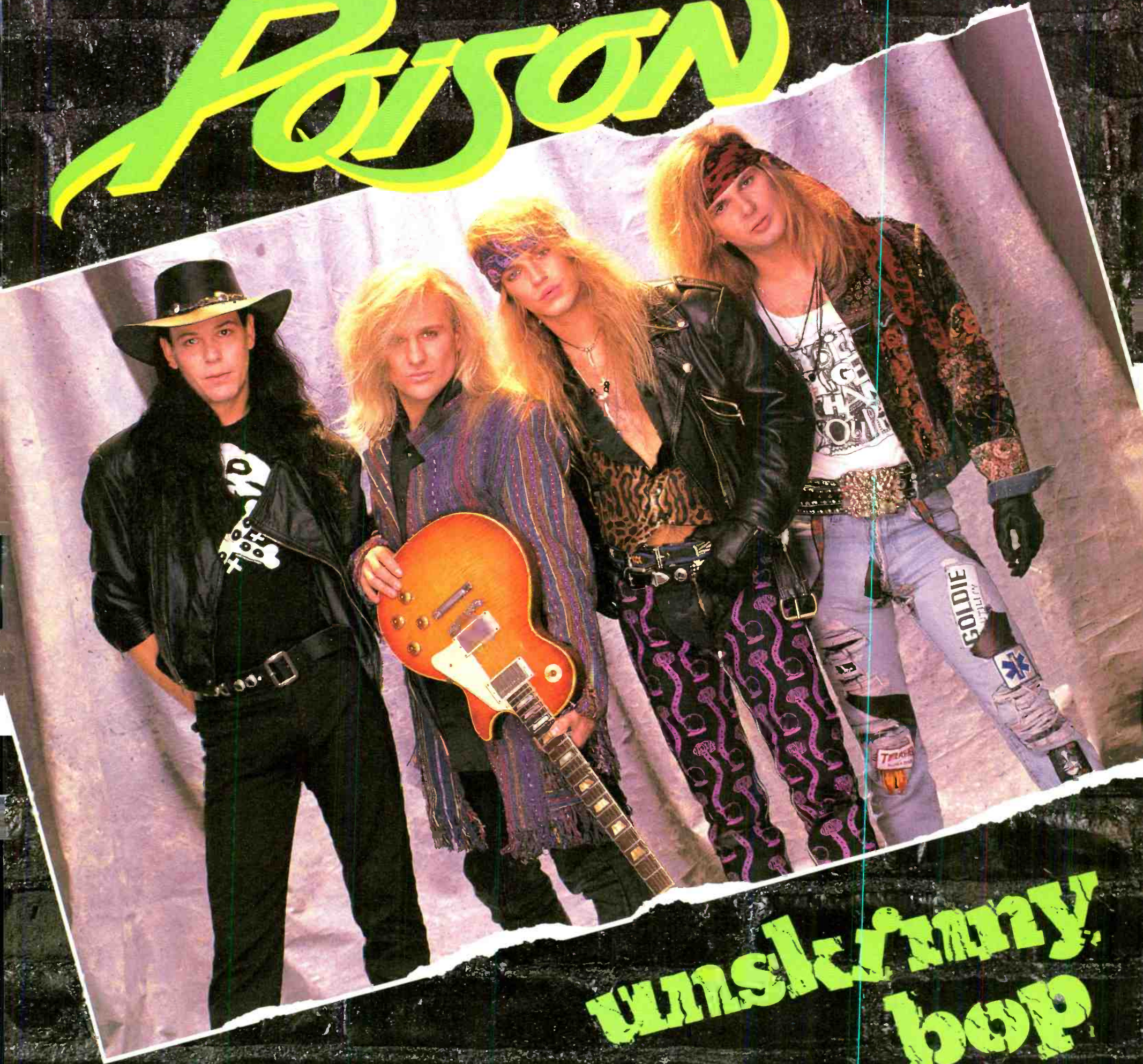
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

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.

BISON



unskatenny bop

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AN INDELIBLE MARK ON ROCK 'N ROLL.

PRODUCED BY BRUCE FAIRBANK
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MANAGEMENT: HK MANAGEMENT, INC. HOWARD KAUFMAN

Original

ON ENIGMA, CAPITOL CASSETTES, COMPACT DISCS AND RECORDS



"HOW BAD DO YOU WANT IT?"

The New Single And Track From His Multi-Platinum Album
The End Of The Innocence



DON

HENLEY

GRAMMY AWARD WINNER
SOLD-OUT NATIONWIDE TOUR

THE PERFORMANCE OF THE DECADE
THAT ROCKED THE R&R CONVENTION.



HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"STEP BY STEP" BY **New Kids On The Block** (Columbia) moves easily into the top spot, with a large lead in sales points, and is likely to settle in for at least two weeks, and probably three. The other bullet-ed contenders for No. 1 are simply too far behind and not making the huge point gains necessary to overtake "Step" in the next two weeks. The single making the biggest point gains in the top 20 is "She Ain't Worth It" by **Glenn Medeiros & Bobby Brown** (MCA), so it may be the next No. 1.

THERE'S BIG ACTIVITY ON the chart, with 12 new entries, including **Madonna's** "Hanky Panky" (Sire), now eligible to chart since the single hits stores this week. The follow-up to the No. 1 "Vogue" is the Hot Shot Debut at No. 40, aided by early airplay as an album cut at such stations as WAPE Jacksonville, Fla. (where it jumps 23-13), KPLZ Seattle (28-16), and WPXY Rochester, N.Y. (29-19). The most-added record for this week is "Jerk Out" by the reformed **Time** (Paisley Park), entering at No. 65 with 87 adds. Second most added is "Release Me" by **Wilson Phillips**, which enters at No. 76 with 70 adds and an early move of 22-18 at WNCI Columbus, Ohio.

THIRD MOST ADDED BUT entering higher than the two above-mentioned singles is **M.C. Hammer's** rap cover of the **Chi-Lites'** No. 3 hit from 1971, "Have You Seen Her" (Capitol). Helping Hammer's single to a higher debut (No. 63) are the many stations already giving "Seen" number jumps, thus adding to its airplay point total: 27-19 at WWCK Flint, Mich., 30-16 at KLUC Las Vegas, 27-19 at FM102 Sacramento, Calif., and others. One new artist enters the Hot 100: **Randall Kyper** from Baton Rouge, La., who goes by his last name professionally. His new single "Tic-Tac-Toe" (Atlantic) is already garnering strong response at Hot 99.9 Allentown, Pa. (25-18), Y107 Nashville, Tenn. (35-17), and Kiss 102 Charlotte, N.C. (28-17).

SEVERAL RECORDS ARE CAUGHT in tightly competitive areas of the chart and make deceptively small moves. "Could This Be Love" by **Seduction** (Vendetta) has 20 adds and an early move of 9-8 at KEZB El Paso, Texas, but moves only three places on the chart to No. 46. "Perfect Combination" by **Seiko & Donnie Wahlberg** (Columbia) has 16 adds and an early jump of 19-15 at KGL Dallas but also is held to a three-place chart move (65-62). "Bang Bang" by **Danger Danger** (Imagine) has 13 adds and 15 top 20 radio reports but holds at No. 66, with a bullet, after last week's 15-place chart jump. Some good radio moves for "Bang" include 16-14 at Pirate Radio Los Angeles, 25-19 at WGY Albany, N.Y., and 24-19 at WKRZ Wilkes Barre, Pa.

QUICK CUTS: The Power Pick/Sales goes to new artist **Mellow Man Ace**, with his bilingual English/Spanish rap hit "Mentirosa" (Capitol). The single is top five at 22 stations, including No. 1 at KKFR Phoenix... The Power Pick/Airplay goes to "When I'm Back On My Feet Again" by **Michael Bolton** (Columbia) for the second time.

FOR WEEK ENDING JUNE 30, 1990

Billboard. Hot 100. SALES & AIRPLAY™

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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	STEP BY STEP	NEW KIDS ON THE BLOCK	1
2	4	HOLD ON	EN VOGUE	6
3	2	IT MUST HAVE BEEN LOVE	ROXETTE	2
4	9	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	10
5	7	READY OR NOT	AFTER 7	7
6	3	POISON	BELL BIV DEVOE	3
7	10	THE POWER	SNAP	16
8	5	HOLD ON	WILSON PHILLIPS	5
9	8	VOGUE	MADONNA	14
10	13	DO YOU REMEMBER?	PHIL COLLINS	4
11	12	RUB YOU THE RIGHT WAY	JOHNNY GILL	11
12	16	I'LL BE YOUR SHELTER	TAYLOR DAYNE	8
13	6	THE HUMPTY DANCE	DIGITAL UNDERGROUND	19
14	20	SHE AIN'T WORTH IT	GLENN MEDEIROS	9
15	18	UP ALL NIGHT	SLAUGHTER	28
16	29	MENTIROSA	MELLOW MAN ACE	24
17	21	CHILDREN OF THE NIGHT	RICHARD MARX	15
18	24	ENJOY THE SILENCE	DEPECHE MODE	13
19	11	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	21
20	28	GIRLS NITE OUT	TYLER COLLINS	17
21	23	BABY, IT'S TONIGHT	JUDE COLE	18
22	15	SENDING ALL MY LOVE	LINEAR	26
23	22	THE BALLAD OF JAYNE	L.A. GUNS	33
24	14	NOTHING COMPARES 2 U	SINEAD O'CONNOR	35
25	17	TURTLE POWER	PARTNERS IN KRYME	39
26	30	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	20
27	19	OOH LA LA	PERFECT GENTLEMEN	44
28	37	YOU CAN'T DENY IT	LISA STANSFIELD	27
29	31	CLUB AT THE END OF THE STREET	ELTON JOHN	30
30	36	NOTICE ME	NIKKI	23
31	32	MAKE YOU SWEAT	KEITH SWEAT	34
32	25	NICETY	MICHEL'LE	49
33	26	ALRIGHT	JANET JACKSON	29
34	27	U CAN'T TOUCH THIS	M.C. HAMMER	12
35	40	THE BLUES	TONY! TONI! TONE!	48
36	—	VISION OF LOVE	MARIAH CAREY	25
37	—	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	22
38	—	PURE	THE LIGHTNING SEEDS	47
39	35	EXPRESSION	SALT-N-PEPA	55
40	—	BAD OF THE HEART	GEORGE LAMOND	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	IT MUST HAVE BEEN LOVE	ROXETTE	2
2	5	STEP BY STEP	NEW KIDS ON THE BLOCK	1
3	4	POISON	BELL BIV DEVOE	3
4	6	DO YOU REMEMBER?	PHIL COLLINS	4
5	2	U CAN'T TOUCH THIS	M.C. HAMMER	12
6	9	SHE AIN'T WORTH IT	GLENN MEDEIROS	9
7	7	I'LL BE YOUR SHELTER	TAYLOR DAYNE	8
8	3	HOLD ON	WILSON PHILLIPS	5
9	11	READY OR NOT	AFTER 7	7
10	14	ENJOY THE SILENCE	DEPECHE MODE	13
11	17	GIRLS NITE OUT	TYLER COLLINS	17
12	8	CHILDREN OF THE NIGHT	RICHARD MARX	15
13	18	RUB YOU THE RIGHT WAY	JOHNNY GILL	11
14	20	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	22
15	16	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	20
16	12	BABY, IT'S TONIGHT	JUDE COLE	18
17	22	HOLD ON	EN VOGUE	6
18	23	VISION OF LOVE	MARIAH CAREY	25
19	10	VOGUE	MADONNA	14
20	21	NOTICE ME	NIKKI	23
21	24	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	10
22	28	KING OF WISFUL THINKING	GO WEST	31
23	30	YOU CAN'T DENY IT	LISA STANSFIELD	27
24	15	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	21
25	25	THE HUMPTY DANCE	DIGITAL UNDERGROUND	19
26	13	ALRIGHT	JANET JACKSON	29
27	40	HANKY PANKY	MADONNA	40
28	29	LOVE IS	ALANNAH MYLES	36
29	31	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	37
30	35	THE POWER	SNAP	16
31	19	SENDING ALL MY LOVE	LINEAR	26
32	38	IF WISHES CAME TRUE	SWEET SENSATION	43
33	37	BAD OF THE HEART	GEORGE LAMOND	32
34	36	MENTIROSA	MELLOW MAN ACE	24
35	34	CLUB AT THE END OF THE STREET	ELTON JOHN	30
36	33	KISS THIS THING GOODBYE	DEL AMITRI	38
37	39	COULD THIS BE LOVE	SEDUCTION	46
38	26	DARE TO FALL IN LOVE	BRENT BOURGEOIS	41
39	32	WHEN I DREAM OF YOU	TOMMY PAGE	45
40	—	POSSESSION	BAD ENGLISH	50

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
53 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	55 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
98 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	73 FOLLOW MY HEARTBEAT (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP
21 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	64 THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
29 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	17 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM
60 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	97 GOT TO TELL ME SOMETHING (EMI April, ASCAP/Maurice Starr, ASCAP) HL
18 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM	40 HANKY PANKY (WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP)
32 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	63 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI)
33 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	85 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM
66 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL	5 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerotation, ASCAP) HL
67 B GIRLS (P-Man, BMI)	6 HOLD ON (2 Tuff-E-Nuff, BMI)
48 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	61 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
54 BOUNCE BACK (Ensign, BMI/Che, BMI/Curley Top, BMI) CPP	99 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM
90 CHAIN OF FOOLS (Pronto, BMI/Fourteenth Hour, BMI/Warner-Tamerlane, BMI) WBM	19 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalkie, BMI/Willesden, BMI)
15 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	57 I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM
87 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegems-EMI, ASCAP)	43 IF WISHES CAME TRUE (Colegems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP)
30 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong-USA, ASCAP) HL	8 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WEM
93 COME BACK TO ME (Black Ice, ASCAP)	42 I'LL SEE YOU IN MY DREAMS (Itsal, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM
86 COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM	88 I MELT WITH YOU (Momentum, BMI) WBM
46 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	94 I'M NEVER GONNA GIVE YOU UP (Red Instructional, ASCAP)
80 COUNTING THE DAYS ()	2 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
10 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL	56 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
83 CUTS BOTH WAYS (Foreign Imported, BMI)	82 JEALOUS AGAIN (Enough To Contend With, BMI/Def USA, BMI) CLM
41 DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Ventana, ASCAP) CPP/WBM	65 JERK OUT (Tionna, BMI/WB, ASCAP)
100 DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI) CPP	31 KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL
92 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Uncity, ASCAP)	38 KISS THIS THING GOODBYE (Theobalds, ASCAP)
37 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	68 LET ME BE YOUR LOVER (Prohibited, BMI/Fresh Force, BMI)
89 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	70 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI)
78 DON'T YOU LOVE ME (P.Rossini/G.Bortolotti/D.Leoni)	36 LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, CAPAC/Zomba, ASCAP) HL
58 DOUBLEBACK (FROM BACK TO THE FUTURE PART III) (Hamstein, ASCAP/MCA, ASCAP) HL/WBM	34 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whoie Nine Yards, ASCAP) WBM
4 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	24 MENTIROSA (Varry White, ASCAP)
95 A DREAMS A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/Law, PRS/EMI, ASCAP)	51 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) HL
79 THE EMPEROR'S NEW CLOTHES (Promostraat B.V., BMI/EMI Blackwood, BMI) WBM	49 NICETY (Ruthless Attack, ASCAP)
13 ENJOY THE SILENCE (Emie, ASCAP)	35 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
69 EPIC (Big Thrilling, ASCAP/Vorrit God, ASCAP) CLM	23 NOTICE ME (Stikki Ikki, ASCAP/Padavon, BMI)
	44 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL
	59 THE OTHER SIDE (Swag Song, ASCAP/Calyso Toonz, BMI/Irving, ASCAP) CPP/HL
	3 POISON (Hi-Frost, BMI)
	50 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
	16 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
	47 PURE (Chrysalis, ASCAP) CLM
	7 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
	76 RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI)
	62 THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
	81 RISE TO IT (Stanley World, ASCAP/Hori Prod. America, ASCAP/Elymax, BMI/Oppernockify Tunes, BMI)
	11 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
	26 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
	9 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
	84 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
	20 SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
	1 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
	71 TALK TO ME (Ali Baker's, BMI/Monteque, BMI/Deivon, BMI) CPP
	74 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
	91 TIC-TAC-TOE (RSK, BMI/XTC, BMI)
	96 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) WBM
	39 TURTLE POWER (EMI Blackwood, BMI/Kikinit, BMI) HL
	12 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
	28 UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM
	25 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
	14 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
	52 WELCOME TO THE REAL WORLD (Radical Dichotomy, BMI/Warner-Tamerlane, BMI/Brett And Peter, BMI) WBM
	75 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
	77 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
	45 WHEN I DREAM OF YOU (Warner-Tamerlane, BMI/Dorazio, BMI/Page Three, BMI) WBM
	22 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
	27 YOU CAN'T DENY IT (Big Life, PRS) HL
	72 YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
JERK OUT					
THE TIME PAISLEY PARK	12	16	59	87	87
RELEASE ME					
WILSON PHILLIPS SBK	2	12	56	70	76
HAVE YOU SEEN HER					
M.C. HAMMER CAPITOL	9	15	40	64	77
HANKY PANKY					
MADONNA SIRE	3	9	45	57	180
LOVE AND EMOTION					
STEVIE NICK	10	16	31	57	60
ACROSS THE RIVER					
BRUCE HORNSBY RCA	6	7	30	43	131
I DIDN'T WANT TO NEED YOU					
HEART CAPITOL	3	3	30	36	112
THE OTHER SIDE					
AEROSMITH GEFEN	2	6	28	36	108
CUTS BOTH WAYS					
GLORIA ESTEFAN EPIC	4	9	20	33	41
TALK TO ME					
ANITA BAKER ELEKTRA	1	5	26	32	76

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.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★ ★ NO. 1 ★ ★					
1	14	—	2	NEW KIDS ON THE BLOCK COLUMBIA 45129 (CD)	1 week at No. 1 STEP BY STEP
2	1	1	17	M.C. HAMMER ▲ ³ CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
3	2	3	4	MADONNA SIRE 26209/WARNER BROS. (10.98) (CD)	I'M BREATHLESS
4	3	2	13	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98) (CD)	I DO NOT WANT WHAT I HAVEN'T GOT
5	5	6	13	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
6	4	4	13	SOUNDTRACK ▲ EMI 93492 (10.98) (CD)	PRETTY WOMAN
7	8	10	12	WILSON PHILLIPS ● SBK 93745 (9.98) (CD)	WILSON PHILLIPS
8	9	8	13	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
9	6	5	11	HEART ▲ CAPITOL 91820 (9.98) (CD)	BRIGADE
10	7	7	6	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
11	10	9	50	MICHAEL BOLTON ▲ ² COLUMBIA OC 45012 (CD)	SOUL PROVIDER
12	12	13	31	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
13	13	16	9	JOHNNY GILL ▲ MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
14	11	12	7	BILLY IDOL CHRYSALIS 21735 (9.98) (CD)	CHARMED LIFE
15	15	11	39	JANET JACKSON ▲ ⁴ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
16	17	14	64	BONNIE RAITT ▲ ² CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
17	18	17	17	LISA STANSFIELD ▲ ARISTA 8554 (9.98) (CD)	AFFECTION
18	19	21	4	STEVE VAI RELATIVITY 1037 (9.98) (CD)	PASSION AND WARFARE
19	16	15	10	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
20	21	19	40	AEROSMITH ▲ ³ GEFFEN 24254 (9.98) (CD)	PUMP
21	24	53	3	SOUL II SOUL VIRGIN 91367 (9.98) (CD)	VOL. II - 1990 - A NEW DECADE
22	23	20	51	DON HENLEY ▲ ² GEFFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
23	22	22	20	SLAUGHTER ● CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
24	26	27	5	ICE CUBE PRIORITY 57120 (9.98) (CD)	AMERIKKA'S MOST WANTED
25	25	25	10	EN VOGUE ● ATLANTIC 82084 (9.98) (CD)	BORN TO SING
26	27	24	12	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
27	20	18	11	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
28	29	30	41	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
29	30	29	33	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
30	28	23	102	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
31	36	58	3	THE JEFF HEALEY BAND ARISTA 8632 (9.98) (CD)	HELL TO PAY
32	32	47	3	MILLI VANILLI ARISTA 8622 (9.98) (CD)	THE REMIX ALBUM
33	NEW ▶	1	1	KEITH SWEAT VENTERTAINMENT 60861/ELEKTRA (9.98) (CD)	I'LL GIVE ALL MY LOVE TO YOU
34	40	44	6	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
35	31	26	10	FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD)	BEHIND THE MASK
36	35	39	5	GEORGE STRAIT MCA 6415 (9.98) (CD)	LIVIN' IT UP
37	44	36	25	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
38	46	41	56	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
39	38	37	37	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
40	33	32	48	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
41	34	35	14	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
42	56	69	19	FAITH NO MORE SLASH 25878/REPRISE (9.98) (CD)	THE REAL THING
43	41	33	13	ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
44	48	45	29	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
45	37	42	16	MIDNIGHT OIL ● COLUMBIA 45398 (CD)	BLUE SKY MINING
46	43	34	18	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
47	49	49	42	L.A. GUNS VERTIGO 838 592 1/POLYDOR (CD)	COCKED & LOADED
48	39	28	15	ROD STEWART ● WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
49	45	38	28	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
50	42	31	50	THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD)	COSMIC THING
51	50	46	37	AFTER 7 ● VIRGIN 91061 (9.98) (CD)	AFTER 7
52	47	40	97	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
53	53	50	6	VAN MORRISON MERCURY 841-970-1 (CD)	THE BEST OF VAN MORRISON
54	77	83	49	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	73	3	LITA FORD RCA 2090-1-R (9.98) (CD)	STILETTO
56	51	43	13	DAVID BOWIE ● RYKO RALP 0171/RYKODISC (13.98) (CD)	CHANGESBOWIE
57	52	48	4	PRETENDERS SIRE 26219/WARNER BROS. (9.98) (CD)	PACKED
58	59	54	32	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
59	54	51	29	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 1 (CD)	PICKIN' ON NASHVILLE
60	65	86	6	THE SUNDAYS DGC 24277/GEFFEN (9.98) (CD)	READING, WRITING AND ARITHMETIC
61	57	68	3	ALABAMA RCA 2108-4-R* (9.98) (CD)	PASS IT ON DOWN
62	63	57	35	BILLY JOEL ▲ ³ COLUMBIA OC 44366 (CD)	STORM FRONT
63	62	67	15	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
64	61	61	48	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
65	69	71	42	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
66	60	63	49	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
67	74	98	3	SNAP ARISTA 8536 (9.98) (CD)	WORLD POWER
68	64	55	11	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
69	68	62	35	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
70	84	94	9	THE LIGHTNING SEEDS MCA 6404 (9.98) (CD)	CLOUDCUCKOOLAND
71	66	60	41	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
72	67	56	12	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
73	58	52	10	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
74	85	89	5	JULEE CRUISE WARNER BROS. 25859 (9.98) (CD)	FLOATING INTO THE NIGHT
75	76	64	30	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
76	70	66	10	LITTLE FEAT WARNER BROS. 26163 (9.98) (CD)	REPRESENTING THE MAMBO
77	96	100	8	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
78	78	70	63	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
79	71	75	25	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
80	NEW ▶	1	1	MARIAH CAREY COLUMBIA 45202 (CD)	MARIAH CAREY
81	72	77	6	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
82	88	96	5	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98) (CD)	GOODBYE JUMBO
83	86	79	60	TOM PETTY ▲ ³ MCA 6253 (9.98) (CD)	FULL MOON FEVER
84	73	65	30	KENNY G ▲ ARISTA AL 13-8613 (13.98) (CD)	LIVE
85	82	88	25	TROOP ● ATLANTIC 82035 (9.98) (CD)	ATTITUDE
86	NEW ▶	1	1	BAD COMPANY ATCO 91371 (9.98) (CD)	HOLY WATER
87	79	74	9	SUZANNE VEGA A&M 5293 (8.98) (CD)	DAYS OF OPEN HAND
88	81	80	32	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
89	80	59	67	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
90	87	84	76	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
91	91	95	59	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
92	75	72	5	DIO REPRISE 26212 (9.98) (CD)	LOCK UP THE WOLVES
93	99	114	5	MELLOW MAN ACE CAPITOL 91295 (8.98) (CD)	ESCAPE FROM HAVANA
94	83	76	32	MICHAEL PENN RCA 9692-1-R (9.98) (CD)	MARCH
95	97	78	14	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
96	114	154	38	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
97	89	90	10	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
98	109	118	6	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
99	123	—	2	GLENN MEDEIROS MCA 6399 (9.98) (CD)	GLENN MEDEIROS
100	106	109	17	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
101	94	81	15	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
102	113	112	6	BRUCE DICKINSON COLUMBIA 46139 (CD)	TATTOOED MILLIONAIRE
103	105	110	10	SWEET SENSATION ATCO 91307 (9.98) (CD)	LOVE CHILD
104	92	87	35	LUTHER VANDROSS ▲ EPIC E2-45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
105	95	102	13	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
106	124	161	5	ELECTRIC BOYS ATCO 91337 (9.98) (CD)	FUNK-O-METAL CARPET RIDE
107	93	92	14	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
108	118	121	5	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
109	119	116	25	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II

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. *Asterisk indicates vinyl unavailable.

ALIAS

ARRESTING VOCALS

FREDDY CURCI THE VOCALIST WHOSE VOICE MADE "WHEN I'M WITH YOU" ONE OF THE MOST REQUESTED SINGLES AT RADIO LAST YEAR.

THE RHYTHM OF A YOUNG HEART

MICHAEL DEROSIER (DRUMS), STEVE FOSSEN (BASS) AND ROGER FISHER (GUITAR), THE RHYTHM SECTION WHO THRILLED STADIUM CROWDS WITH THE LIKES OF "BARRACUDA" AND "CRAZY ON YOU".

SOARING GUITARS

STEVE DeMARCHI THE ACCLAIMED GUITARIST WHO CAPTURED THE SOUND THAT TOOK "WHEN I'M WITH YOU" TO #1.

MEMBERS OF SHERIFF AND HEART COMBINE FORCES TO FORM ALIAS.

'ALIAS' THE SELF TITLED DEBUT ALBUM

FEATURING THE FIRST POWERFUL SINGLE HAUNTED HEART

PRODUCED BY RICK NIGHER
MANAGEMENT LEFT BANK MANAGEMENT / ALLEN KOVAC AND JEFF SYDNEY

FROM
EMI

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DEALERS MULL PROPER VID-RENTAL PRICE POINT

(Continued from page 5)

pected \$99 list prices on mega A titles.

Yet dealer rental-price formulas on premium releases are being increasingly affected by the unrelenting penetration of Blockbuster Video with its rental approach, a formula most other retailers have found unprofitable, particularly on new releases.

Blockbuster, having penetrated all but six states, is a competitive fact of life nationwide. The chain's store count has reached 1,200; a goal of 1,500 sites has been set for year's end. For many dealers, the agonizing question is whether to wait out the consumer reaction to Blockbuster's pricing or to counter or even emulate the Blockbuster strategy.

At the same time, higher prices for rental titles shifts dealers' sights in another direction. Tom Daugherty, head of the two-store North Of Hollywood in Hayden Lake, Idaho, and also a board member of the American Video Assn., says he is holding the line at \$2.50 per day on new releases. "But I'm already clipping all the articles I can find about raising your rates and

not offending your customer. We're addressing it and laying the groundwork."

Daugherty continues, "We've got to offset those price increases. Instead of \$64.95 wholesale pricing, you see more \$66.50 pricing. And with the rumblings of higher prices such as \$99 on the horizon, the only way to recapture that is to get more for it. It's a matter of economics."

Another retailer who cites rises in A-title rental pricing and factors other than competition is Ross Flint, owner of Video Station, Austin, Texas. He says he has just moved from \$3.25 to \$4 for two days and was even considering \$5.

"We expected to lose 15% of our customers, but only 5% quit renting," he says.

WATCHING BLOCKBUSTER

Peter Margo at the 162-unit Palmer Video chain in Elizabeth, N.J., who notes the chain's basic new-title approach is still \$2.99 per night, says, "We're just biding our time. We think we can get more for new releases. However, I understand what Blockbuster is doing and I don't think it's in our best interest to make the move to higher prices right now. As soon as [Blockbuster] makes a move, we'll be excited because we'll make that move also."

"Blockbuster is giving it away and I understand why they are giving it away. But I think we really could be getting \$3.99 for new releases. But with the competitiveness of the market, we've got to hold tight for the time being."

Margo says he hopes increased wholesale prices on selected A titles will result in "something good in the form of higher rental pricing." He says, "The studios have been encouraging us to raise our rental prices for some time. There's nothing really stopping us now except for Blockbuster's aggressive pricing. If they go to \$3.99 across the board, we will probably follow suit."

However, Wally Knief, spokesman for the Blockbuster chain, headquartered in Fort Lauderdale, Fla., says, "We have not instituted any shift in rental pricing." In general, he says, standard rental on new releases is still \$3 for three evenings.

"When [chairman and CEO] Wayne Huizenga spoke recently before the New York Society of Securities Analysts, he mentioned that raising rental prices, among other ways, is one technique to increase revenue," says Knief (Billboard, June 16). But, he adds, "there was no independent significance of that statement to Blockbuster. It was not a precursor to making any changes in rental pricing."

Yet Frank Slugaski, VP of New Jersey Blockbuster, an 18-store franchisee, says he moved to \$3.50 over the Memorial Day weekend "in reaction to the higher cost on A titles."

FEAR OF BEING FIRST

"I think dealers are reacting more to what other dealers are doing, namely Blockbuster, and less to what manufacturers are doing in terms of pricing," says Jim Salzer of Salzer's Video, Ventura, Calif. He acknowledges that, by the first of the year, his own rates may well be increased.

"We have a one-day rental for pre-

mium movies, and I'm happy at \$2.99 for new releases. I understand some retailers are going multiple-day and going as high as \$4.50. But I don't see doing anything about my pricing until the first of the year. We've had that pricing for two years now. Before that it was \$2.50.

"I am concerned, however, that dealers want to go to a similar pricing structure as Blockbuster. I see other dealers in my market reacting in anticipation of Blockbuster. But I'd rather focus on customer satisfaction, selection, and convenience. Our rentals are up 20% since the beginning of the year. We're a one-store superstore with 20,000 movies and we work our butts off. That's our strategy."

Michael Weiss, president of the American Video Assn., Chandler, Ariz., says, "Increased rental pricing is not something we have discussed or addressed formally as a group, but maybe it's time we did." He adds that he and other AVA members are increasingly conscious of the rising tag on theatrical ticket prices. Such tickets have reached \$7.50 in markets like New York and Los Angeles.

Admitting that the higher rental cost "is in the back of my mind," Steve Gabor, president of three-unit Odyssey Video in Los Angeles, says, "I can amortize the higher prices because only 30%-35% of our total rental business is new releases."

Odyssey continues offering an unusual formula, maintaining new releases at \$2.50, but on Tuesdays and Thursdays, reducing all titles in the store to 99 cents, "so that we in effect have three Saturdays a week in terms of overall volume."

RENTAL PACKAGE

Offering a rental package to consumers is another way of maintaining or even inching up new-release fees while offering a discount based on volume of rentals. At VideoMatic in Valencia, Calif., owner Wally Dunbar says a \$15 package works out at \$2.19 per rental instead of the regular \$2.46 rate; a \$55 package takes the rental price down to \$1.99.

In the wake of Blockbuster, many video retailers are adding onto the basic rental price for extra services, including a new-release express checkout at Mann's Video in suburban Houston. Michelle VanDenver, manager, says the \$3 charge for one-day speedy service has been in effect for four months and is proving popular.

Many retailers jousting with Blockbuster believe the behemoth will soon make adjustments. Bob Murray, head of two-store Video Dimensions in Chicago, says, "I'm surrounded by Blockbusters, but we are still \$3 for one day. Their formula of \$3 for three evenings has a basic flaw and it won't work over the long range except in rural areas. They have to buy 40 to my 20 on new releases because theirs stay out so much longer."

Citing evidence of Blockbuster price experiments, Murray says Nintendo games are being rented at \$4, a fee confirmed by a store spokesman in a Chicago-area Blockbuster.

Even stores renting at the low price of 94 cents can survive by tacking on extra service fees, notes John English, head of MultiVideo here in suburban Bellflower. His nearest competitor, CiTi Video, rents at 94 cents, "but they charge \$1 for a reservation, \$2 if the video is late, \$2 for adult, and so on."

VIDEO RENTAL MARKET'S FUTURE GROWTH DEBATED

(Continued from page 7)

ed videos an average of 2.74 times per month.

While that figure was more robust than the 2.47 times per month recorded in the fourth quarter of 1989 (the lowest ever recorded), it is still in line with the gradual deterioration in per-household rental activity that Nielsen has been recording steadily since 1987, when the average stood well above 3 times per household per month.

Well, which number is more important—total rentals or rentals per household?

According to Andrew Marrus, an analyst with Alexander & Associates, the total universe of VCR households is still growing, so there are more households renting than ever before. That growth more than offsets any decline in per-household rental activity, at least for now.

Another observer, Tom Adams of Carmel, Calif.-based Paul Kagan & Associates, says that deciding which number is more important depends on where you sit.

"For suppliers, the key number is total turns," Adams says. "For retailers, turns per household is probably more important, because each store has a limited base of households to draw from. It's a finite universe. Suppliers don't have to worry as much about a finite universe, but obviously the studios are worried about declining usage, because ultimately it defines the limits of the market."

In fact, Adams says, the studios may already be bumping up against that limit. In mid-1989, according to Kagan research, the average A-plus title (defined as titles selling 150,000 or more pieces into the rental market) shipped 239,000 units, up a mere 2% over mid-1988. A-minus titles (75,000-149,999 units) were flat at 105,000 units in each year.

STUDIOS CONCERNED

Whether or not that lack of growth can be attributed to declining household rental activity is something the studios are wrestling with.

"In the short term, the aggregate rental number is more important. But in the long term, the per-household activity gives you a closer look at what's driving the market," says Bruce Pfander, VP of marketing with CBS/Fox Video.

The decline in household rental activity, Pfander says, is preventing the industry from translating the growth

in overall rentals into higher unit sales on rental titles.

"That's why we've focused our marketing efforts on driving household consumption," he says.

Pfander points to CBS/Fox's recent efforts behind "The Abyss" and "The War Of The Roses." In each case, the studio produced making-of trailers that were distributed to video stores prior to the solicitation period for each title, to be used for in-store promotion or as free rental items.

"We found with 'The Abyss,' and even more with 'Roses,' that the trailers helped warm up the market and generate additional consumer interest, which translated directly into additional orders by retailers," Pfander says. "In fact, in the future, I would be in favor of cutting back our media support in favor of more trailers, because, while it's clear that advertising weight can increase rental activity for a title, it doesn't necessarily translate into additional [retail] orders."

But according to Paul Lindstrom, VP of Nielsen, combating the decline in per-household rental activity will be more difficult than it sounds.

"The decline in per-capita rental activity is frequently misinterpreted," he says. "It doesn't mean that any given person is actually renting less. The average goes down because new owners, who are the most frequent renters, are decreasing as a percentage of the total VCR universe."

"Also, the heaviest users are the first to be drawn into the market. They were the first to go out and get a VCR because they were the most interested in renting. As the [VCR] base expands, the new [VCR] owners brought into the market are, by definition, more marginal users. So the very nature of how the base grows means you will inevitably show the kind of declines [in per-capita usage] we're seeing."

Does that mean the home video industry will simply have to adjust to a less robust market? "Yes" says Lindstrom. "The key point is that home video has really been a very successful market," he says. "The average VCR household still rents more than once every other week, almost three times a month in the first quarter. That's really very strong. We're almost at the saturation point at 70% plus penetration. That's really all that can be expected."

Pandora Buys Vestron TV Co.

NEW YORK—Pandora Investments S.A., an investment group based in Luxembourg and France, has acquired the library and assets of Vestron Television Inc., a subsidiary of Stamford, Conn.-based Vestron Inc.

The deal, reportedly worth \$15 million-\$20 million, gives Pandora North American television syndication rights to about 170 Vestron titles. The deal does not include home video rights to those titles or other titles in the Vestron catalog.

Although Vestron has more than 2,000 titles in its catalog, it only controlled syndication rights to the 170 included in the Pandora deal, according to Vestron corporate VP Greg Johnson. "We have TV rights to all the titles we produced [through the now defunct Vestron Pictures] and to titles we acquired since the creation of Vestron Pictures and Vestron

Television," Johnson says. "But on the early catalog, acquired when we were primarily a video company, television rights would be limited."

The titles will be funneled through Pandora International Entertainment Group, the Los Angeles-based U.S. subsidiary of Pandora Investments.

The deal is part of the dismantling of Vestron as it attempts to meet its obligations on \$192 million in bank debt. Vestron has been holding discussions with LIVE Entertainment concerning a possible deal for all or part of the company, Johnson says.

In addition to the home video rights to its catalog, Vestron still operates some overseas subsidiaries and about 50 video retail stores. Johnson says deals are pending for most of the remaining overseas operations, most notably Japan.

PAUL SWEETING

Soviets Soon Can Rent Vids Via J2 Deal

LOS ANGELES—Special-interest home video supplier J2 Communications—best known for its "Dorf On Golf" series—has signed a pact with the Soviet-American International Co. to provide video rental facilities in the Soviet Union.

The distribution technique, according to Jim Jimirro, president and CEO of J2, will be through video vending machines developed by Video View International, an Israeli company. The vending machines will accept only major credit cards. One-day rental fee will be about \$5.

At this stage, Jimirro says he is unsure if J2 will obtain other companies' software through a major U.S. video wholesaler, such as a Baker & Taylor or Commtron, or else do business directly with individual studios, such as an MGM/UA Home Video or Paramount Home Video. "I'm inclined to try and work with the studios," he says.

The first rental outlet, according to Jimirro, will be in Moscow's Hotel Ukraine. Subsequently, rentals will be expanded to 12 other hotels in both Moscow and Leningrad, as well as office buildings, embassies, and other sites.

Each vending machine will carry about 120-130 titles and about 320 actual units. Combination TV/video player units for the individual hotel rooms will be provided to guests making rentals.

The Soviet-American International Co. was among the first U.S. companies to be licensed by the Soviet Union to do business there, according to Jimirro. It is the exclusive distributor there of USA Today and American paperback books.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*					
110	98	91	14	TRAVIS TRITT	COUNTRY CLUB
111	122	119	9	THE LONDON QUIREBOYS	A BIT OF WHAT YOU FANCY
112	104	82	14	COWBOY JUNKIES	THE CAUTION HORSES
113	126	117	14	ALAN JACKSON	HERE IN THE REAL WORLD
114	102	108	73	SKID ROW	SKID ROW
115	121	142	7	SLEEZE BEEZ	SCREWED, BLUED 'N TATTOOED
116	112	105	10	A TRIBE CALLED QUEST	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
117	131	132	5	Y & T	TEN
118	120	133	5	ADRIAN BELEW	YOUNG LIONS
119	116	107	18	JANE CHILD	JANE CHILD
120	108	97	6	BANGLES	GREATEST HITS
121	101	106	33	SIR MIX-A-LOT	SEMINAR
122	103	104	12	ABOVE THE LAW	LIVING LIKE HUSTLERS
123	129	128	8	JOHNNY CLEGG & SAVUKA	CRUEL, CRAZY, BEAUTIFUL WORLD
124	107	99	32	WHITESNAKE	SLIP OF THE TONGUE
125	90	85	13	SALT-N-PEPA	BLACK'S MAGIC
126	141	—	2	JOE COCKER	JOE COCKER LIVE
127	153	150	36	SEDUCTION	NOTHING MATTERS WITHOUT LOVE
128	140	—	2	SPYRO GYRA FEATURING JAY BECKENSTEIN	FAST FORWARD
129	127	124	12	PATTI AUSTIN	LOVE IS GONNA GETCHA
130	164	165	4	KINGS OF THE SUN	FULL FRONTAL ATTACK
131	115	122	5	MICHAEL MCDONALD	TAKE IT TO HEART
132	111	127	9	YOUNG AND RESTLESS	SOMETHING TO GET YOU HYPED
133	145	159	3	KWAME	A DAY IN THE LIFE
134	110	103	7	THE WINANS	RETURN
135	146	147	33	JOE SATRIANI	FLYING IN A BLUE DREAM
136	144	155	5	LOUIE LOUIE	THE STATE I'M IN
137	137	149	4	CONCRETE BLONDE	BLOODLETTING
138	134	144	7	DOUG STONE	DOUG STONE
139	100	101	33	THE SMITHEREENS	SMITHEREENS 11
140	158	140	9	JUDE COLE	A VIEW FROM 3RD STREET
141	130	125	65	MADONNA	LIKE A PRAYER
142	NEW	1	1	LITTLE CAESAR	LITTLE CAESAR
143	133	111	50	CHER	HEART OF STONE
144	125	123	10	BOO-YAA T.R.I.B.E.	NEW FUNKY NATION
145	128	120	31	BOBBY BROWN	DANCE!... YA KNOW IT!
146	160	168	124	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA
147	150	143	7	BARRY WHITE	THE MAN IS BACK
148	132	145	70	N.W.A.	STRAIGHT OUTTA COMPTON
149	149	148	16	EVERYTHING BUT THE GIRL	THE LANGUAGE OF LIFE
150	174	—	45	HARRY CONNICK, JR.	MUSIC FROM "WHEN HARRY MET SALLY..."
151	159	176	31	DANGER DANGER	DANGER DANGER
152	136	138	22	RICKY VAN SHELTON	RVS III
153	200	194	3	SCATTERBRAIN	HERE COMES TROUBLE
154	151	134	6	OTTMAR LIEBERT	NOUVEAU FLAMENCO
155	167	164	52	THE CURE	DISINTEGRATION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*					
156	186	137	18	KATHY MATTEA	WILLOW IN THE WIND
157	187	162	55	K.D. LANG & THE RECLINES	ABSOLUTE TORCH AND TWANG
158	NEW	1	1	JEFF LYNNE	ARMCHAIR THEATRE
159	147	153	71	TOO SHORT	LIFE IS... TOO SHORT
160	173	173	5	BATON ROUGE	SHAKE YOUR SOUL
161	138	115	22	PETER MURPHY	DEEP
162	154	131	6	ALEX BUGNON	HEAD OVER HEELS
163	143	171	82	EAZY-E	EAZY-DUZ-IT
164	194	198	5	THE DEAD MILKMEN	METAPHYSICAL GRAFFITI
165	152	139	20	THE U-KREW	THE U-KREW
166	NEW	1	1	VARIOUS ARTISTS	DICK TRACY
167	156	146	21	NINE INCH NAILS	PRETTY HATE MACHINE
168	179	—	2	KLYMAXX	THE MAXX IS BACK
169	157	158	75	JOURNEY	JOURNEY'S GREATEST HITS
170	185	—	2	ALISHA	BOUNCE BACK
171	183	—	2	HEAVENS EDGE	HEAVENS EDGE
172	172	189	3	POOR RIGHTEOUS TEACHERS	HOLY INTELLECT
173	163	169	4	SQUEEZE	A ROUND AND A BOUT
174	162	172	5	THE CHIMES	THE CHIMES
175	176	166	21	THEY MIGHT BE GIANTS	FLOOD
176	171	152	6	YNGWIE MALMSTEEN	ECLIPSE
177	161	156	35	KISS	HOT IN THE SHADE
178	190	199	39	MELISSA ETHERIDGE	BRAVE AND CRAZY
179	NEW	1	1	JOAN ARMATRADING	HEARTS & FLOWERS
180	169	175	6	SOCIAL DISTORTION	SOCIAL DISTORTION
181	NEW	1	1	MODERN ENGLISH	PILLOW LIPS
182	166	160	16	THE MISSION U.K.	CARVED IN SAND
183	139	130	3	ANDREW RIDGELEY	SON OF ALBERT
184	135	113	67	TESLA	THE GREAT RADIO CONTROVERSY
185	165	170	42	REGINA BELLE	STAY WITH ME
186	178	141	24	THE STONE ROSES	THE STONE ROSES
187	182	183	147	GUNS N' ROSES	APPETITE FOR DESTRUCTION
188	184	191	4	D.O.A.	MURDER
189	192	192	16	CHRIS REA	ROAD TO HELL
190	170	174	7	RON "C"	"C" YA
191	196	177	42	THE BEACH BOYS	PET SOUNDS
192	148	135	8	LOU REED/JOHN CALE	SONGS FOR DRELLA
193	180	157	20	JULIA FORDHAM	PORCELAIN
194	NEW	1	1	LARRY CARLTON	COLLECTION
195	117	93	18	ADAM ANT	MANNERS & PHYSIQUE
196	NEW	1	1	BARRY MANILOW	LIVE ON BROADWAY
197	181	181	42	RED HOT CHILI PEPPERS	MOTHER'S MILK
198	142	126	14	CALLOWAY	ALL THE WAY
199	191	—	2	ANA	BODY LANGUAGE
200	193	—	2	JOHN DOE	MEET JOHN DOE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 54	David Bowie 56	Danger Danger 151	The Jeff Healey Band 31	Little Caesar 142	Sinead O'Connor 4	Sir Mix-A-Lot 121	Tony! Toni! Tone! 34
Paula Abdul 10, 30	Garth Brooks 77	Taylor Dayne 29	Heart 9	Little Feat 76	ORIGINAL LONDON CAST	Skid Row 114	Too Short 159
Above The Law 122	Bobby Brown 145	The Dead Milkmen 164	Heavens Edge 171	The London Quireboys 111	Phantom Of The Opera 146	Slaughter 23	Randy Travis 96
Aerosmith 20	Alex Bugnon 162	Del Amitri 105	Don Henley 22	Louie Louie 136	Phantom/Highlights 100	Sleeze Beez 115	A Tribe Called Quest 116
After 7 51	Ron "C" 190	Depeche Mode 8	Howard Hewett 72	Jeff Lynne 158	Tommy Page 101	The Smithereens 139	Travis Tritt 110
Alabama 61	Calloway 98	Bruce Dickinson 102	Ice Cube 24	Madonna 3, 141	Michael Penn 94	Snaz 67	Troop 85
Alisha 170	Mariah Carey 80	Digital Underground 26	Billy Idol 14	Yngwie Malmsteen 176	Perfect Gentlemen 81	Social Distortion 180	The U-Krew 165
Ana 199	Larry Carlton 194	Dio 92	Janet Jackson 15	Barry Manilow 196	Tom Petty 83	Soul II Soul 21	UB40 109
Adam Ant 195	Cher 143	D.O.A. 188	Alan Jackson 113	Richard Marx 91	Robert Plant 43	SOUNDTRACK	Steve Vai 18
Joan Armatrading 179	Jane Child 119	Eazy-E 163	Elton John 65	Kathy Mattea 156	Poor Righteous Teachers 172	Beaches 90	Luther Vandross 104
Patti Austin 129	The Chimes 174	Billy Joel 62	John Doe 200	Michael McDonald 131	Pretenders 57	The Little Mermaid 44	VARIOUS ARTISTS
The B-52's 50	The Church 107	En Vogue 25	Quincy Jones 75	Glenn Medeiros 99	Public Enemy 19	Pretty Woman 6	Dick Tracy 166
Babyface 40	Eric Clapton 58	Gloria Estefan 66	Journey 169	Mellow Man Ace 93	Bonnie Raitt 16	Teenage Mutant Ninja Turtles 27	Suzanne Vega 87
Bad Company 86	Andrew Dice Clay 68	Melissa Etheridge 178	The Kentucky Headhunters 59	Michelle 79	Chris Rea 189	Spyro Gyra 128	Suzanne Vega 87
Bangles 120	Johnny Clegg & Savuka 123	Everything But The Girl 149	Kiss 177	Midnight Oil 45	Red Hot Chili Peppers 197	Squeeze 173	Barry White 147
Basia 46	Joe Cocker 126	Faith No More 42	Kiss 177	Milli Vanilli 32, 89	Lou Reed/John Cale 192	Lisa Stansfield 17	Whitesnake 124
Baton Rouge 160	Jude Cole 140	Faster Pussycat 69	Klymaxx 168	The Mission U.K. 182	Andrew Ridgeley 183	Rod Stewart 48	Wilson Phillips 7
The Beach Boys 191	Phil Collins 12	Fleetwood Mac 35	Kwame 133	Modern English 181	Linda Ronstadt 39	Doug Stone 138	The Winans 134
Adrian Belew 118	Tyler Collins 98	Lita Ford 55	L.A. Guns 47	Van Morrison 53	Roxette 78	The Stone Roses 186	World Party 82
Billie Joe DeVoe 5	Concrete Blonde 137	Julia Fordham 193	K.D. Lang & The Reclines 157	Motley Crue 28	Salt-N-Pepa 125	George Strait 36	X-Clan 108
Regina Belle 185	Johnny Connick, Jr. 150	Kenny G 84	Ottmar Liebert 154	Peter Murphy 161	Joe Satriani 135	The Sundays 60	Y & T 117
The Black Crowes 63	Cowboy Junkies 112	Giant 88	The Lightning Seeds 70	Alannah Myles 37	Scatterbrain 153	Keith Sweat 33	Young And Restless 132
Clint Black 38	Julie Cruise 74	Johnny Gill 13	Linear 73	N.W.A. 148	Seduction 127	Sweet Sensation 103	Young M.C. 71
Michael Bolton 11	The Cure 155	Guns N' Roses 187		New Kids On The Block 1. 52, 64	Technotronic 49	Tesla 184	
Boo Yaa T.R.I.B.E. 144	Damn Yankees 41	M.C. Hammer 2		Nine Inch Nails 167	Tesla 184	They Might Be Giants 175	

AC RADIO IS GETTING HIP TO ALTERNATIVE TIP

(Continued from page 5)

include Tracy Chapman, Crowded House, Tim Finn, 10,000 Maniacs, and Go West.

Charisma national director of AC/video promotion Rhonda Herlich says the "real eye-opener" was Elektra's success with Simply Red. "It proved that AC can sell records and can break artists. Now there are VPs of AC departments. Before that there were not that many people higher than managers.

"A lot of records are starting on AC now and crossing over to top 40. Before AC played a lot of ballads that top 40 didn't want to play and the record companies didn't know what to do with. Now it's a very important format."

Atlantic national director of AC promotion Mary Conroy concurs. "Definitely, as a whole, AC is more open to embracing groups that have a different sound. It seems to be working. People get tired of hearing the same records in rotation."

NOT AFFECTING A&R

RCA director/West Coast A&R Bennett Kaufman says he does not have the AC/modern rock connection

in mind when he scouts acts, but "the fact that AC has opened up and is helping to sell records adds to the marketing plan as a whole."

He also says he is not surprised about the way Penn broke. "Our goal was to take Michael to as many formats as possible," he says. "He's the kind of artist that can reach many people."

One of the large-market ACs most receptive to modern rock crossovers is KFMB-FM (B100) San Diego. That station has traditionally straddled the line between AC and top 40, but in 1988-89 went through a period of more conventional AC—and declining ratings.

When PD Mike Novak took over last October, he says, "We had to do something to update the radio station. Even [our] core audience was saying, 'enough is enough of the same music.'" Besides AC and dance records, B100's list now includes del Amitri, the Lightning Seeds, and Depeche Mode, records it shares with modern rock rival XETRA-FM (91X).

"On paper it looks bizarre. You're an AC and playing the B-52's," Novak says. "But some of the stuff is day-

parted so it is given some breathing room."

KVIC's Davis concurs. "AC doesn't have to be wimpy anymore. It doesn't have to be Elton John ballads. There is definitely a position for alternative AC and I'm not talking about the new age stuff... I don't even consider the Sundays and 10,000 Maniacs alternative. They are hip adult rock."

WHA1 Greenfield, Mass., PD Jay Deane says the presence of several college stations in his market has had an effect on his playlist. "We have tried to provide some of that [alternative music]. We try to listen to as many different things as possible to spice it up and make the radio station sound different."

SONG BY SONG

Everything But The Girl's "Driving" is one of WHA1's most requested songs. Deane is also playing the Sundays and recently added Propaganda, but he notes that most AC PDs add records on a song-by-song rather than an artist-by-artist basis. "They could come out with something the next week that we wouldn't play," he says.

He also notes that the artist vs. song issue is not a new one. "We went through the same thing about 10 years ago," he says. "People were shocked when we were playing Journey's 'Open Arms.'"

"I think the way AC is headed now, it stands to become the new top 40. The top 40 demos are becoming a lot younger," says KVIC's Davis. Deane concurs: "AC is changing because, as the demographic gets younger, the music has to change. There are more people moving into that 25-54 age group now," he says.

At Geffen, which has had AC success with Enya and Edie Brickell & New Bohemians, as well as its current DGC Sundays project, AC promotion manager Yvonne Olson says that labels have been optimistic that AC will eventually evolve into "a hip, yet soft" format. "We keep trying. Sometimes it hits, sometimes it doesn't," she says.

Olson says it is still a struggle to get new acts added. "You have to build the confidence of the programmers that have added the record early and the others that are jumping on the trend," she says.

Yet Olson maintains that sometimes it is easier to work artists with no history. "We're coming out with a new Joni Mitchell in a couple months and I have no idea how that will do. Acts like that and Rickie Lee Jones are the hardest to work," she says. "Sometimes it's much easier to come out of the box with something new like Edie Brickell."

CRAIG ROSEN

Does Modern-AC Link Hurt Artists' Hipness?

LOS ANGELES—When modern rock acts such as Michael Penn and the Sundays start receiving airplay on AC stations, does it hurt their standing with alternative rock radio and its listeners?

"There may be radio people that may think 'yes,' but on a global view, no," says Elektra director of alternative marketing and promotion Jon Leshay. "Look at an act like 10,000 Maniacs or Enya. [AC airplay] does nothing but good for the artist. It expands their accessibility. I don't believe it hurts."

XETRA-FM (91X) San Diego PD Kevin Stapleford concurs. "We're real happy when a band that is an exclusive entity crosses over," he says. "It just makes the band stronger for us. It's good for 91X."

RCA associate director of alternative marketing Bruce Flohr says, "The only backlash in my opinion would be [industry] perception. I don't think the two audiences coincide. You could have a record working at alternative and AC and the two audiences wouldn't know."

KROQ Los Angeles MD Lewis Largent, however, says he has noticed that some daytime KROQ listeners do tune into AC KOST Los Angeles at night.

While there may be some shared listening between modern rock stations and ACs, RCA's Flohr says that sometimes going to AC with a modern rock act can create a problem. "The problem comes when you go to AC strictly as a way to sell more records, rather than developing an artist at the format."

According to Flohr, it is best to approach AC stations with acts that can lean both modern rock and AC, rather than with a modern rock act that has one unusually soft song, but normally would not fit into the AC format.

There are also certain acts that Flohr would not suggest taking to AC. "Some bands have an image and a mystique," he says. "If you took the Pixies or Love & Rockets to AC, it might not be the right move, but it's perfectly legitimate to go to AC with an act like Michael Penn or Sinead O'Connor."

Elektra's Leshay adds that acts like the Cure and U2, which have crossed over to top 40 and album rock, have managed to maintain their alternative support to some degree. "Keeping bands within one marketplace really doesn't do anything except stunt their growth."

NAACP, CBS STILL AT ODDS

(Continued from page 8)

Baron Taylor, CBS VP/GM, corporate affairs, says, "The commitment of CBS Records to equal opportunity and affirmative action is clearly reflected in our performance as pioneers in this important area."

"Before any contact by the NAACP, and without any prodding from any other civil rights organization, CBS Records had developed a comprehensive affirmative action program which was enthusiastically adopted and supported by Walter R. Yetnikoff, who then was president of the CBS Records Group... We at

CBS Records appreciate the interest and concern of the NAACP, but we have a strong affirmative action program because we believe in it, and from a business perspective, it is the right thing to do."

Taylor maintains that CBS has made every effort to discuss affirmative action issues with the NAACP since 1987. He also reiterates his position that CBS will not allow the NAACP to "dictate" its affirmative actions plans. He says CBS declined to name specific dates and increase percentages because "we refused to

put in quotas." He adds that the company has recently completed its own in-house affirmative action analysis and is working to provide better opportunities at all levels of management for minorities and women.

Says Gibson, "We in no way have condemned CBS. We have not said that their contributions are not of substance. We feel that at this time in history an agreement between this corporation and black America is needed, and the NAACP is the legitimate agent to negotiate that."

FOR WEEK ENDING JUNE 30, 1990

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS 5 weeks at No. 1
2	2	2	11	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
3	3	4	11	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
4	5	11	6	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	◆ MICHAEL BOLTON
5	8	15	5	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
6	7	7	9	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
7	4	3	15	HOLD ON SBK 07322	◆ WILSON PHILLIPS
8	6	5	9	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
9	11	14	7	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
10	10	13	11	THROUGH THE TEST OF TIME GRP 3032	◆ PATTI AUSTIN
11	15	18	5	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
12	16	17	8	DARE TO FALL IN LOVE CHARISMA 4-98971	◆ BRENT BOURGEOIS
13	9	10	12	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
14	14	8	15	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY
15	20	22	7	READY OR NOT VIRGIN 7-98995	◆ AFTER 7
16	13	9	14	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
17	17	12	14	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
18	12	6	13	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
19	22	35	5	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
20	19	21	10	BABY, IT'S TONIGHT REPRISE 7-19869	◆ JUDE COLE
21	21	29	6	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
22	18	16	18	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
23	23	28	8	DRIVING ATLANTIC 4-87983	◆ EVERYTHING BUT THE GIRL
				★★★ POWER PICK ★★★	
24	45	—	2	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
25	36	40	3	NOTICE ME Geffen 4-19946	◆ NIKKI
26	41	—	2	TALK TO ME ELEKTRA 7-64964	◆ ANITA BAKER
27	35	41	3	BABY YOU'RE MINE EPIC 34-73405	◆ BASIA
28	24	23	9	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA
29	29	30	16	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
30	39	—	2	WHAT OO PEOPLE KNOW RCA 2623	◆ POCO
31	33	31	17	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
32	27	25	17	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
33	38	39	4	SHOW ME ELEKTRA 4-64978	◆ HOWARD HEWETT
34	30	24	16	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
35	25	19	10	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	◆ BILLY JOEL
36	43	—	2	THIS IS LOVE COLUMBIA 38-73346	◆ REGINA BELLE
37	32	33	29	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
38	28	26	10	I WANNA BE RICH SOLAR 4-74005/EPIC	◆ CALLOWAY
39	31	27	23	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
40	34	32	6	(IT'S THE) SAME OLD LOVE MOTOWN 2046	◆ SMOKEY ROBINSON
41	26	20	12	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
42	44	43	4	BIRD ON A WIRE A&M 1499	◆ THE NEVILLE BROTHERS
43	46	—	2	LOVE LETTER CAPITOL LP CUT	◆ BONNIE RAITT
44	47	—	2	EVERY TIME I TURN AROUND MCA LP CUT	LITTLE RIVER BAND
				★★★ HOT SHOT DEBUT ★★★	
45	NEW ▶		1	RELEASE ME SBK 05347	◆ WILSON PHILLIPS
46	40	36	19	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
47	37	34	20	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
48	42	37	24	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
49	NEW ▶		1	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
50	48	38	22	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES

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

FINANCIAL ANALYSIS OF 5 RETAIL CHAINS

(Continued from page 10)

Inventory turnover is an indication of management's ability to control its inventory. For this survey, it is the ratio of the cost of goods sold to the average merchandise inventory in a year. The higher the number, the better the controls.

The surveyed company with the highest annual inventory turn is Warehouse, at 2.91. Musicland, which at 825 stores is the largest chain in the survey, has the second highest inventory ratio, at 2.87. Mall chains like Musicland generally have smaller inventory per store than webs with larger, freestanding stores and, in theory, turn it over quicker than the bigger outlets.

The next highest inventory turn is Spec's, at 2.50. The others are National Record Mart, 1.9, and Trans World, 1.84.

ABILITY TO EXPAND

The debt-to-capitalization ratio is important, according to analyst David Bolotsky of Goldman, Sachs & Co., because it "influences the company's ability to expand." It has been computed by dividing long-term debt by the total liabilities and shareholders' equity.

Spec's has the lowest debt-to-capitalization ratio—zero—because it has no long-term debt.

The highest ratios belong to Music-

land and Warehouse, which took on heavy debt when they were acquired in leveraged buyouts. For both companies, debt amounts to 46% of capitalization. Musicland's long-term debt is \$266.3 million; Warehouse's is \$109.5 million.

For Trans World Music, debt is 16% of capitalization.

National Record Mart, a privately held company that operates 101 stores, does not disclose financial data. However, chief executive William Teitelbaum did provide some numbers for this survey, although he declined to reveal his company's debt-to-capitalization ratio.

Some industry sources believe that the ratio of a company's selling, general, and administrative expenses (SG&A) to its sales is a valuable measure of how a chain controls its costs.

Others, however, discount its importance. Keith Benjamin, analyst with Silberberg, Rosenthal & Co., points out that SG&A "depends on a company's sales strategy."

For example, mall chains pay higher rents than do webs with freestanding or strip-center units. But mall retailers, because they are in high-traffic locations, pay lower advertising expenses. Rent and advertising both fall under SG&A; therefore, in comparisons between mall and nonmall chains, these two expenses can sometimes cancel each other's effect.

This analysis shows that Trans World, which is primarily a mall chain of 442 stores, has the lowest SG&A ratio—28.6% of sales. Musicland and National Record Mart have the sec-

VITAL RETAIL STATISTICS

Retailer	Gross Profit Margin (percentage)	Cash Flow Margin (percentage)	Inventory Turnover (ratio)	Debt-to-Capitalization (percentage)	SG&A-to-Sales (percentage)
Musicland	41.5	9.80	2.87	46	29.2
National Record Mart	39.8	9.60	1.90	N.A.	29.2
Spec's	38.6*	20.7*	2.50	-0.*	31.2*
Trans World	37.8	6.37	1.84	16	28.6
Warehouse	47.0	10.9	2.91	46	38.2

*These percentages are based on the six-month period ended 1/31/90. All others are based on entire years.

Sources: Companies listed and their official 10K and 10Q filings with the Securities and Exchange Commission.

NEW KIDS, MADONNA, HAMMER DO BATTLE ON CHART

(Continued from page 8)

New Kids album to high anticipation on the part of the group's young fans. While "I'm Breathless" continues to top some chains' sales tallies, others attribute the album's flattening sales pattern to its '40s-based musical stylings, which appeal to an older audience that differs from Madonna's usual dance-pop fans.

Although "Please Hammer Don't Hurt 'Em" has been in release for four months, it remains a No. 1 performer at several chains.

Clearly, "Step By Step" is crushing its competition at mall-oriented chains.

"New Kids had a 10:1 ratio over Madonna last week," says Michael Meyer, GM of the 36-unit Record Shop chain based in Sausalito, Calif. "We're right in the center of 30 major malls in the country, and that's where mom and dad leave the kids... Kids lined up Tuesday morning [the album's release day] with their money in hand. They knew it was coming."

While Meyer says that M.C. Hammer held as Record Shop's No. 1 seller last week, "this week, New Kids is going to be No. 1 by leaps and bounds."

"Madonna debuted at No. 1 her first and second week out, but as soon as New Kids came out, they took over," says Lory Shaw, managing director of Chatsworth, Calif.-based Pacific Coast One-Stop, which also operates 10 Tempo Records & Tapes and Nickelodeon retail outlets.

Shaw adds, "The audience is very different for New Kids—they appeal to a younger audience. They're the kind of kids who need things right away."

Dave Roy, senior buyer for 445-unit Trans World Music Corp. in Albany, N.Y., says "Step By Step" enjoyed the biggest first week ever for a new release at the chain, but that M.C. Hammer remains a strong No. 2 seller.

Roy says that "I'm Breathless," the chain's No. 3 title, is still selling strongly, but not like the top two titles. However, he is convinced that "Dick Tracy" will push the Madonna album.

"With the movie opening, Madonna will get a boost," Roy says. "In fact, over the weekend, we got some sales from the movie."

Harold Guilfoil, music buyer for the 119-store Disc Jockey Records chain in Owensboro, Ky., says the release of "Dick Tracy" has not had an initial impact on Madonna sales at his chain, where "I'm Breathless" is running a "poor third" to New Kids and M.C. Hammer.

Guilfoil adds, "We had a run of initial Madonna fans and fans of the first single, and now we're waiting for the next single to show more people it's time to come on board."

CATCH-22 FOR MADONNA

Brian Poehner, VP of purchasing for the 120-store Turtle's Music and Video chain based in Marietta, Ga., says the Madonna, New Kids, and M.C. Hammer albums are all performing well, but notes that there might be a problem putting "I'm Breathless" across with both Madonna's new and old audiences.

"If they can get it over to an adult audience—that's the tough part," Poehner says. "When you go from this disco stuff to doing Broadway, it turns off the kids, but the adults would never go into a record store to buy Madonna."

He adds that if "I'm Breathless" catches fire with the older audience the way Linda Ronstadt's similarly styled "What's New" did, "it could happen in a big way and last through Christmas. But I'm sure it has her typical fans disappointed, because they can't spin around to it."

Madonna was the No. 1 seller at 55-store, W. Sacramento, Calif.-based Tower Records and 28-unit The Wiz, headquartered in Maspeth, N.Y.

At The Wiz, Madonna snares the chain's top spot on the strength of her presence in the New York area, according to Jay Rosenberg, VP and merchandise manager of the record division.

The singer played at the Nassau Coliseum June 11-13 and was set to perform a series of shows at New Jersey's Meadowlands Arena (one of which was canceled and another rescheduled, due to laryngitis). After the Madonna show leaves town, Rosenberg says he still expects the album to sell well. "'Hanky Panky' [the album's second single, just released] will be a monster," he says.

"Please Hammer Don't Hurt 'Em" charged back as the No. 1 seller this week at Los Angeles-based Music Plus and Miami-based Spec's Music.

"M.C. Hammer's been around a while; he's steadier, more stable," says Mitch Perliss, director of purchasing for 72-unit Music Plus. "We're not getting the dramatic peaks on him, but he did sell more units this week than usual."

"Hammer came up No. 1 again," says Cindy Barr, director of purchasing for the 56-store Spec's web. "It's got to be because there's no cassette single."

FOR WEEK ENDING JUNE 30, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	POISON MCA 53772	BELL BIV DEVOE
2	2	STEP BY STEP COLUMBIA 38-73343	NEW KIDS ON THE BLOCK
3	6	HOLD ON ATLANTIC 7-87984	EN VOGUE
4	5	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
5	9	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN
6	7	MENTIROSA CAPITOL 44533	MELLOW MAN ACE
7	4	READY OR NOT VIRGIN 7-98995	AFTER 7
8	10	GIRLS NIGHT OUT RCA 9174	TYLER COLLINS
9	3	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
10	11	THE POWER ARISTA 2013	SNAP
11	12	NOTICE ME Geffen 4-19946	NIKKI
12	14	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND
13	17	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
14	13	THE HUMPTY DANCE TOMMY BOY 7944	DIGITAL UNDERGROUND
15	16	SITTIN' IN THE LAP OF LUXURY WIG 31-73266/EPIC	LOUIE LOUIE
16	18	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
17	19	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
18	8	VOGUE SIRE 7-19863/WARNER BROS.	MADONNA
19	20	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
20	22	HOLD ON SBK 07322	WILSON PHILLIPS
21	24	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT
22	21	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
23	23	COULD THIS BE LOVE VENETTA 1509/A&M	SEDUCTION
24	27	MY KINDA GIRL SOLAR 4-74510/EPIC	BABYFACE
25	28	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
26	15	ALRIGHT A&M 1479	JANET JACKSON
27	25	COUNTING THE DAYS ATLANTIC 4-87898	JOEY KID
28	—	THE BLUES WING 873 994-7/POLYDOR	TONY! TON! TONE!
29	—	HANKY PANKY SIRE 4-19789/REPRISE	MADONNA
30	—	DON'T YOU LOVE ME 4TH & B'WAY 440506/ISLAND	49ERS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
2	2	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
3	9	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
4	7	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
5	3	BABY, IT'S TONIGHT REPRISE 4-19859	JUDE COLE
6	5	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
7	4	THE BALAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
8	8	DOUBLEBACK WARNER EROS. 7-19812	ZZ TOP
9	6	HOLD ON SBK 07322	WILSON PHILLIPS
10	11	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
11	10	I'LL SEE YOU IN MY DREAMS A&M 149*	GIANT
12	14	COMING OF AGE WARNER EROS. 4-19838	DAMN YANKEES
13	12	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
14	13	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
15	15	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
16	16	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
17	22	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
18	19	RISE TO IT MERCURY 875 098-4	KISS
19	28	THE OTHER SIDE Geffen 4-19927	AEROSMITH
20	18	LOVE IS ATLANTIC 4-87945	ALANNAH MYLES
21	21	POSSESSION EPIC 34-73398	BAD ENGLISH
22	20	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
23	—	CHAIN OF FOOLS DGC 4-19693	LITTLE CAESAR
24	17	WHAT IT TAKES Geffen 4-19944	AEROSMITH
25	—	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
26	23	7 O'CLOCK CAPITOL 44513	LONDON QUIREBOYS
27	—	ACROSS THE RIVER RCA 2631	BRUCE HORNSBY & THE RANGE
28	—	HUNGRY RCA 2637	LITA FORD
29	—	HOLY WATER ATCO 4-98944	BAD COMPANY
30	29	PURE MCA 55816	THE LIGHTNING SEEDS

Products with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

PROSECUTORS STEP UP 'NASTY' PRESSURE

(Continued from page 5)

from stores or restricted purchases to those 18 and older.

But many states now report nervous retailers yanking product without threat of legal action, and additional stores have begun selling the album only to adults.

As a result of recent police actions, the 47-store HMV chain of Canada, the 117-store Western Merchandisers chain of Amarillo, Texas, and the 33-store Kemp Mill chain of Beltsville, Md., have removed 2 Live Crew's "Nasty." Independent retailers in those areas have also reportedly pulled "Nasty" in response to the police warnings.

MEDIA FUEL SALES SURGE

Balancing the disappearance of the album in some locales was strong sales where the album was still being sold. Many locations reported the album sold out, and it appears that the national media attention generated by the obscenity ruling helped to fuel the surge.

This week, "Nasty" rises to No. 54 with a bullet on the Billboard Top Pop Albums chart, up from No. 83 two weeks ago. The album has been

on the charts for 49 weeks.

The HMV purge of "Nasty" was particularly significant, as the web was the only multi-store outlet for the album in Canada, according to HMV Canada president Paul Aloff.

"The chain had not received complaints from parents or authorities, and we've been selling it for close to a year now," Aloff says. "When we asked the police about it, they said they had several complaints and made it clear they would proceed. Because they were going to charge our staff, they made the decision for us. We didn't want to put our managers at risk."

According to Aloff, Florida obscenity crusader Jack Thompson faxed lyrics and news articles concerning the album to the Ontario provincial police, who then warned HMV.

Aloff says he has contacted several Canadian trade groups to "get a dialog going on what the industry's position on this is going to be. We don't want to operate without the rest of the industry behind us."

He suggests racking product behind the counter, labeling, or enacting a standards system for records

similar to the Motion Picture Assn. of America's film ratings.

PROBABLY OBSCENE

In the U.S., meanwhile, lawmen in several states moved against the "Nasty" album last week.

Local law officials in Columbia, S.C., told 25 area retailers on June 14 that they had 10 days to clear "Nasty" off their shelves.

Fifth Circuit Solicitor Jim Anders declared there was probable cause to find the album obscene under state statutes. If a clerk in South Carolina is found guilty of selling the album to an adult, he or she could face a maximum of three years in prison and a \$3,000 fine.

Following the declaration in Columbia, another prosecutor gave a similar warning to retailers on June 18, banning sale of the recording in Pickens and Greenville counties after Tuesday (26).

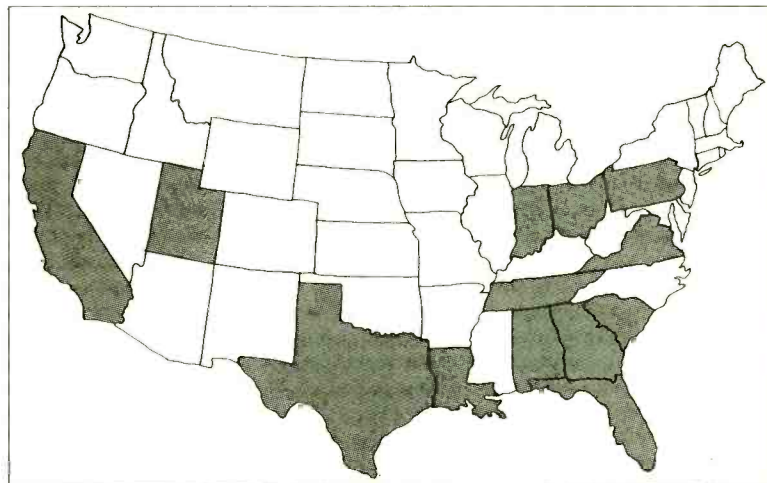
In Texas on the same day, law officials in Dallas declared there was probable cause to believe "Nasty" was obscene and may press charges against those selling it.

The Dallas action follows the June 12 move by San Antonio, Texas, vice squad members, who told 84 retailers in their jurisdiction that they faced prosecution if they continued to sell the album (Billboard, June 23).

"I have not heard the record. But if it's as bad as indicated, we'll act forcefully to remove the albums," says David Pickett, chief prosecutor of the Dallas County district attorney's organized crime division.

Responding to the chill, store owners in the Texas towns of Mesquite, San Marcos, Kerrville, and Midland followed suit between June 16 and June 18.

Ed Arnold, president of the Dallas Assn. for Decency, says he is willing to file specific complaints to set the legal process in motion. On the other side, a group of Dallas defense lawyers volunteered free defense for anyone arrested for buying or selling



Shaded states indicate areas where police have examined whether sales of certain albums may violate local obscenity statutes. Every state in the U.S. has at least one store that will not carry "As Nasty As They Wanna Be."

Will Next Crew Disk Fly? Retailers Unsure They'll Stock It

This story was prepared by Bruce Haring and Melinda Newman in New York and Chris Morris in L.A.

NEW YORK—Most retailers are taking a wait-and-see approach to the July 4 release of 2 Live Crew's fourth album, tentatively titled "Banned In The U.S.A." (see story, page 36).

"We haven't heard it, so we can't say what we'll do," says Ron Phillips, director of purchasing for the 178-store, Durham, N.C.-based The Record Bar. He declines to say when a decision would be made or what criteria the chain would use to determine whether it would carry the album.

The Record Bar removed 2 Live Crew's "As Nasty As They Wanna Be" after a clerk at its Florida affiliate, Tracks, was arrested for selling

the album to a minor.

Mitch Imber, VP for the 86-store, Long Island, N.Y.-based Record World, says the chain will not carry the new 2 Live Crew album "if it's worse than 'Nasty' or the same. If it's lighter and there aren't a lot of problems, we would carry it." But he adds, "If local communities are going to raise their fist more than the last time, we probably won't carry it."

Record World is generally carrying "Nasty," but has pulled it from selected stores where there have been complaints. Imber says the chain will not follow a similar path with "Banned," either it will keep the album on its shelves or not carry it.

Jim Dobbe, VP of sales merchandise at 268-unit Warehouse Entertainment in Torrance, Calif., says his chain has no plans to avoid "Banned In The U.S.A." and continues to stock "As Nasty As They Wanna Be."

"Obviously we're very aware of [the situation], and we have weekly discussions on how we handle it," Dobbe says. "I hope it doesn't come down to the California government and local law enforcement doing what they've done in Texas."

Lee Negip, music buyer at the 36-unit Rainbow Music chain based in Union City, Calif., says his company plans to stock the new Crew album and adds that the web would sell the "Nasty" album if it did not have such trouble getting it.

Paul Aloff, president of the 47-store HMV Canada chain, says, "We'll have to have a discussion about it. We're talking to WEA up here [the album's Canadian distributor]; we need to get industry discussion on it." Aloff's chain has removed the group's "As Nasty As They Wanna Be" from store shelves (see story, page 5).

Howard Appelbaum, VP of the 33-store Kemp Mill chain of Beltsville, Md., says a decision will be made on whether to carry the forthcoming album "after we've listened to it. Of course, if it's a different record from 'Nasty,' we'll sell it to everyone."

copies of the album.

In Utah, a local lawman visited an independent retailer in downtown Salt Lake City on June 15 and purchased a cassette copy of "Nasty," according to a source. The tape is being examined by Salt Lake City criminal prosecutor Cheryl Luke to determine whether there is probable cause to declare it obscene under state statutes.

RAID ON KEMP MILL

On June 12, police entered a Kemp Mill store in Manassas, Va., according to Howard Appelbaum, VP of the chain. They gave the assistant manager a copy of the Virginia obscenity laws and asked him to remove "Nasty" from the racks, put it behind the counter, and not sell copies to anyone under 18.

Kemp Mill went one step further and removed the record from all of its stores, including those in Maryland and the District of Columbia. "It seemed to be a crisis situation, and we removed it from all our stores to protect our managers," Appelbaum said.

However, Appelbaum said the chain is "contemplating putting 'Nasty' back into the stores. One of the options we're looking at is making it available to those only over 18." He added that a decision will be made early next week.

Since the chain pulled the record, Appelbaum said it has received numerous phone calls from patrons, most of whom oppose the removal of the record.

On June 13, Gwinnett County, Ga., police visited indie retailer Eat More Records in Norcross and told the owner that they had received several complaints about "Nasty." The retailer removed the album from the shelves following the visit. The police action came in the wake of a concert appearance by 2 Live Crew in nearby Duluth. The group performed a "clean" show at the Ozone nightclub there.

Assistance in preparing this story was provided by Mike Miller in South Carolina, Charlene Orr in Texas, Lori Buttars in Utah, and Russell Shaw in Georgia.

VOTE ON LOUISIANA STICKER BILL POSTPONED

(Continued from page 7)

from music industry organizations last week, with at least two national groups threatening to pull out of planned industry events in the state if the bill passes.

Faced with such opposition, Sen. Oswald DeCuir, the Democrat who authored the Senate bill, moved to withdraw the bill to "strengthen the constitutionality of some of the provisions" and placate some opponents, according to an observer.

Nevertheless, music industry groups sustained their economic threats against the state. NARAS, the recording academy, said that if the bill is passed, it would no longer consider New Orleans a site for the Grammy Hall of Fame. And the National Assn. of Recording Merchandisers said it would not consider New Orleans as a site for its annual convention should the bill pass.

The RIAA, NARM, and the National Assn. of Independent Record Distributors and Manufacturers have said they will bring suit if the bill becomes law.

GOVERNOR'S STANCE

Louisiana Gov. Buddy Roemer, already burdened with having to veto an abortion bill that is seen as the toughest in the nation, may not be re-

ceptive to vetoing the labeling bill as well, according to a source, although a staffer has said he would consider it if it "harms the state economy."

Another source close to the governor's office indicated he would be "hard pressed to veto it if it passes overwhelmingly."

*'It's touch and go;
It could come up
for consideration
again at any time'*

Although it was one of the last state labeling bills to be introduced, the Louisiana bill has had a fast-track history. The Senate version was passed June 5 by the Judiciary Committee in a 4-1 vote. The House version, sponsored by Haik, another Democrat, was voted out of committee 9-0 on May 10 and breezed through the full House 95-5 on May 14.

Many Louisiana lawmakers apparently agree with the bill sponsors that the voluntary RIAA standardized sticker is not descriptive enough and that past company compliance

has been insufficient.

The bill prohibits the display and sale of targeted albums to minors, whether they bear the industry standardized sticker or not. Penalties for first offense are \$1,000-\$2,000 and/or up to one year in jail. Repeat violators could face up to three years in jail. Retail store owners and their employees would bear the brunt of prosecution, according to the language of the original bill. The latest draft also places manufacturers and distributors at risk.

If passed, however, the bill would not take effect until 1992. "If the industry does right," says Haik, then the bill would be voided. He says he is particularly targeting indie labels with primarily rap and heavy metal releases.

Given the publicized maverick state of mind of legislators in Baton Rouge, there is always a chance that the bill, even if removed for consideration again while sponsors tinker with its wording, could re-emerge for a vote before July 9, when the legislature adjourns.

Assistance in preparing this story was provided by Nick Marinello in New Orleans.

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2 LIVE CREW GETS SUPPORT FROM RADIO

(Continued from page 7)

ther Campbell as a guest. Yet a June 16 station-sponsored rally drew less than 50 people. PD Bill Tanner says that there were more reporters than supporters.

The station also held a 2 Live Crew weekend, during which WPOW, following advice from its attorney—who warned of the danger of incurring a felony for distribution of obscene material—gave away only the clean version of the album.

Tanner says WPOW has taken a definite stance: "We have editorialized against the taste of 2 Live Crew, but in support of their right to express themselves."

KFI Los Angeles talk host Tom Leykis gave away copies of the "Nasty" album when Charles Freeman, the Fort Lauderdale retailer who was arrested for selling "Nasty," guested on the station. Weeks earlier, he gave other copies away following the news that the Sam Goody/Musicland chain had pulled the album. Leykis offered an album to each caller, saying, "If you can't buy it, we'll give it away."

KDAY Los Angeles PD Jack Patterson says the rap-driven urban outlet will make a public anti-censorship statement next week, when GM Ed Kerby returns from vacation. Meanwhile, it continues to play the Crew's "The Funk Shop."

In Jacksonville, Fla., WAPE's team of Hoyle Dempsey & Fizz are among the morning shows who recently polled listeners on the issue. "90% of callers supported the freedom of 2 Live Crew to do what it wants to do," says PD/OM Bill Pasha. Yet 80% said the material was obscene by community standards, he added.

AS HUMOROUS AS THEY WANNA BE

Others, however, have made light of the controversy. On a recent remote from Orlando, Fla., WHTZ (Z100) New York announced it was "the only station in Florida playing 2 Live Crew." The station has been airing the song "Get The Fuck Out Of My House," with expletives deleted, as a comedy bit.

"In the minds and ears of New York radio listeners [the whole issue] is comedic in nature, so that's how we're dealing with it," says Steve Kingston, WHTZ VP/director of operations and programming.

Other radio insiders, however, do

not regard the issue as a laughing matter. "If people think this [campaign] is against rap [only], they're nuts," says Pollack Media Group chairman/CEO Jeff Pollack. "The first step is against rap. The second will be against Andrew Dice Clay, and the third will be against rock bands. There needs to be a concerted effort by radio to support the 2 Live Crew, whether [programmers] like that album or not."

Pollack also noted the connection between the FCC crackdown and the attacks on 2 Live Crew. "The 2 Live Crew is radio's problem," he says. "It's all part of this arbitrary crackdown by the FCC and by these absurd censor police running around Florida."

There is indeed a connection between the FCC crackdown and 2 Live Crew controversy. Anti-pornography activist Jack Thompson, who initiated the campaign that resulted in the obscenity ruling on "Nasty," has also railed against radio stations for allegedly indecent broadcasting.

As early as 1987, the Florida-based lawyer had been petitioning the FCC to cite stations for broadcasting allegedly indecent material. WIOD Miami VP/GM Michael G. Disney says the FCC fines of \$10,000 and \$2,000 levied against WIOD and WZTA Miami, respectively, for broadcasting indecent material (Billboard, Nov. 11) were a result of Thompson's complaints to the commission. Air personality Neil Rogers was the target of both fines.

WIOD paid the fine, while WZTA's parent company, Guy Gannett Broadcasting Services, has asked the commission to reconsider, since Rogers was dismissed from the station.

According to Disney, Thompson began harassing him before Rogers joined the staff. Thompson's actions eventually led WIOD's lawyers to file a complaint with the Florida Bar Assn. In November 1989, WIOD's attorneys accused Thompson of harassing WIOD advertisers and Rogers. The court issued a restraining order, ruling that Thompson could not come within 500 feet of Rogers.

On June 19, the Florida Bar Assn. was scheduled to hold a hearing to determine if Thompson is mentally stable and if he should be allowed to continue to practice law.

'Pretty Woman' Gets Nasty Rap, And Acuff-Rose Is Suing

NASHVILLE—Acuff-Rose Music here has added to 2 Live Crew's woes by suing the beleaguered rap group for copyright infringement. At issue is the group's inclusion of a parody of "Oh, Pretty Woman" on "As Clean As They Wanna Be," the companion album to Crew's million-selling "As Nasty As They Wanna Be" album.

Filed June 18 in U.S. District Court here, the suit asks for unspecified payment for damages, the forfeiture of all copies of the album and the masters, and an injunction against continued sales of the album and live performances of the song.

"Oh, Pretty Woman," the complaint says, has been in the Acuff-Rose catalog since 1964. Opryland USA purchased Acuff-Rose in 1985.

According to the complaint and supporting documents, Luke Skywalker Records sought a license

from Acuff-Rose on July 5, 1989, to do a parody of the Roy Orbison/William Dees composition. On July 17, Gerry Teifer, Opryland Music's director of licensing, denied permission in a letter to the label's GM, Linda Fine.

The complaint also alleges that 2 Live Crew's parody of the classic is "disparaging and therefore not consistent with maintaining the value of the copyright."

In the parody, listed on the album as "Pretty Woman," the central figure of the song is alluded to variously as "big, hairy woman," "bald-headed woman," and "two-timin' woman." And in the final verse of the parody is the line, "Two timin' woman, now I know that the baby ain't mine."

Acuff-Rose argues that such modifications "are not in good taste" and make the song "undesirable to future licensees."

EDWARD MORRIS

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1990 UNLIKELY TO BE YEAR OF DAT LAW

(Continued from page 5)

that can play and record digital and analog tapes (Billboard, June 16). The DCC is not part of the hardware/software Athens agreement, and therefore may not be required to include the Serial Copy Management System or any copy-limiting device.

(In a related development, there is a report—unconfirmed by Philips—from a European music trade paper that DCC machines are in the prototype stage and could hit the market this summer.)

The postponement may also allow the warring elements of the music community here to patch up problems over the approach to introduction of a royalty provision for any such future digital audio technology and congressional approval legislation.

European and Japanese manufacturers, through their U.S. representatives, stated in the U.S. Senate their continued opposition to any compensatory royalty on either DAT or analog tape.

The House decision, sources say, was based on the decision by the chairman and members of the Senate subcommittee at a similar June 13 hearing that more pan-industry discussions should take place in light of the recently revealed Philips DCC technology, and royalty/copying imbalances that require participation by the music publisher/songwriter Copyright Coalition.

Those considerations scuttled hopes for action on the legislation in the Senate this year.

According to a highly placed source, Rep. Doug Waldren, D-Pa., chairman of the House Subcommittee on Commerce and Competitiveness, met with DAT bill House sponsor Rep. Henry Waxman, D-Calif., and suggested postponement of the bill hearing during this session in light of the above considerations.

Waxman, who could have pressed for the hearing regardless of the new developments, agreed that further

negotiations would benefit all parties, according to the source, and gave his approval for postponement to Waldren.

The postponement was announced June 19.

Ed Murphy, president of the National Music Publishers Assn. and a vital part of the coalition opposing the DAT legislation because it does not include a royalty provision to compensate for digital home copying, says he is pleased by the Congressional decision. He adds he is "looking forward to discussions any time, any place" with the record companies and the hardware manufacturers.

"But royalties have to be on the table," Murphy added. "They have to be an integral part of the negotiations" with the electronics companies.

Murphy again said that the coalition would take hardware manufacturers to court if, as they plan to do, they bring the DAT recorders to the U.S. for sale later this month.

He added that RIAA president Jay Berman, in a recent letter, invited the publishers and songwriters to be part of any future negotiations. But he said he "has heard nothing" from the manufacturers of DAT or DCC hardware that would indicate a willingness to participate in new discussions.

Berman added that "right now it's unclear" as to whether the hardware manufacturers will accept his invitation to reopen talks in light of the problems posed by the DCC technology. He added that "while we didn't suggest that the [House] hearing be postponed, and we were prepared to move ahead with the legislation [by adding an amendment to study the DCC technology], if the hearing's been postponed, we can go that way, too."

Assistance in preparing this story was provided by Susan Nunziata in New York.



TRACK HEARS that U.K. publishing setup **Filmtrax** may find a home at **EMI**, for a reported selling price in the \$120 million range.

THE REPORTED move by **Ira Derfler**, formerly **EMI** VP of sales, to **RCA** as VP of sales is off, according to sources. Instead, sources say the label is talking about expanding the responsibilities of **Miller London**, currently VP of product development, into sales. **RCA** VP of sales **Dave Wheeler**, as reported, is headed back to Nashville, where he has spent most of his tenure with the label... Meanwhile, **Waxie Maxie** VP and **GM David Blaine** is moving over to the label camp as VP of marketing research, planning, and administration with **PolyGram Group Distribution**.

THE RUSSIANS ARE COMING: The **Moscow Conservatory of Music** will have 20 faculty members in residence at **Rutgers Univ.** in New Brunswick, N.J., this summer. Among the world-famous classical musicians who will give master classes and/or recitals at Rutgers from July 25 through August will be pianists **Lazar Berman**, soprano **Elena Obraztsova**, and violinist **Vladimir Spivakov**. The music festival, expected to become an annual event, is partly sponsored by **American Airlines** and **Yamaha Corp. of America**.

NOBODY BEATS THE WIZ... And they're not kidding. Last week, when **Jay Rosenberg** was only the purchasing director for **The Wiz**, Track reported that he was moving over to become product manager for the U.S. operation of **HMV**. Indeed, an **HMV** official confirmed the move. But Rosenberg, who now sports the snazzy title of VP and merchandise manager for the record division of **The Wiz**, says the column item shows that "you can't believe what you read in **Billboard**."

SIGNS IN THE TIMES?: New York salon **Lyric HiFi & Video**, with two stores in Manhattan and one in suburban White Plains, took out an ad in the June 21 **New York Times** to herald availability of a new-generation **Sony DAT** deck, the model **DTC-75ES** at \$995. When called, a store staffer in Manhattan said the store had sold all its units and was taking orders on future shipments.

SENTIMENTAL GESTURE? The upcoming **Dionne**

(Continued from page 94)

Warwick album on **Arista**, featuring an all-Cole Porter program, has a twist: It's the LP that will contain one selection, "You'd Be So Nice To Come Home To," not available on the CD or cassette versions. In more traditional programming, "Just One Of Those Things" is heard only on the cassette and CD.

SENTENCED: **Bill Underwood**, a record producer who worked with **New Edition** and **Slave**, was sentenced June 13 to life in a federal prison without parole. Underwood was convicted of operating a heroin ring in Harlem while using his music operations as a cover.

THAT'S THE SPIRIT: **CBS Records Inc.** president **Tommy Mottola** will receive the "Spirit Of Life" award from the music industry chapter of **The City Of Hope** at a testimonial dinner Sept. 12 at **Columbia Pictures Studios** in Los Angeles. The **City Of Hope National Medical Center** and its **Beckman Research Institute** engages in cancer research and gives care and treatment to cancer patients.

AILING: **Juggy Gayles**, vet music man who is CEO of **Sleeping Bag Records**, is being checked out in **North Shore Hospital** on Long Island, N.Y., after suffering an apparent mild heart attack June 15.

METAL MOVES: The **Q Prime** management team of **Cliff Burnstein** and **Peter Mensch**, who handle top rockers including **Metallica**, **Def Leppard**, **Queensryche**, and **Tesla**, expect to switch their clients from the booking roster of **International Creative Management** by midsummer. "Any dates our bands have this summer, **ICM** is booking, until the middle of July or so," says **Burnstein**. After that, **Q Prime** may consider another agency or an in-house booking arrangement. "We are studying our options," says **Burnstein**.

SALES AND SERVICE: A sponsorship deal combining product exposure and a public service campaign has been arranged between chart-topping rapper **M.C. Hammer** and the **British Knights** athletic-footwear company by **Entertainment Marketing and Communications International (EMCI)**, formerly **Rockbill Inc.** The agreement combines tour sponsorship and commercial tie-ins with an anti-drug and anti-violence campaign in a "landmark deal in the 10-year history of pop music corporate sponsorships," says **EMCI** president **Jay Coleman**.

POP ARTISTS GREET NELSON MANDELA

(Continued from page 10)

visit caused **Graham** to withdraw from the **New York** event. **Graham** could not be reached for comment on the reason for the dispute.

Delsener booked **Tracy Chapman**, **Johnny Clegg & Savuka**, **Richie Havens**, **Sweet Honey In The Rock**, **KRS-One & Boogie Down Productions**, **Mighty Sparrow**, the **Amoco Renegades**, and the **African National Congress** choir for the event, according to **Mitch Slater**, VP of **Ron Delsener Enterprises**. Aiding the **New York** organizers were **Harry Belafonte** and **Billy Joel**, who donated production equipment he planned to use in his dates at **Yankee Stadium** June 22 and 23. **Delsener** also obtained the production expertise of **George Travis**, veteran tour manager for **Bruce Springsteen**.

With 45,000 tickets priced at \$5-\$25, the **Yankee Stadium** rally and concert was one of the events expected to raise funds for the **African National Congress**.

In **Boston**, promoter **Don Law** of **Tea Party Concerts** booked performers for a free rally on the **Esplanade** June 23, including **Paul Simon**, **Jackson Browne**, **Bobby McFerrin**, **Lady-smith Black Mambazo**, **Johnny Clegg & Savuka**, **Michelle Shocked**, **Najee**, and **Livingston Taylor**.

"Everybody has felt strongly about this issue for years and now [Mandela] is carrying his message of human rights to America, a message everybody can agree with," says **Neil Jacobson**, VP of **Tea Party Concerts**.

Mandela's itinerary also includes stops and rallies in **Washington D.C.**, **Atlanta**, **Miami**, **Detroit**, and **Oakland, Calif.**, but information on performers expected in those cities was unavailable at press time. No recording or video plans from the **Mandela** rallies have been announced.

During his 12-day mission, **Mandela** hopes to persuade the U.S. government and business community to maintain economic sanctions and boycotts against **South Africa**, forcing further moves toward racial equality by the white **South African** government.

Assistance in preparing this story was provided by Greg Reibman in Boston.

**1990 BILLBOARD
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See Ballot, Page 37**

LABEL EXECs SAY CASSETTE WILL ENDURE

(Continued from page 7)

Upgrading sound quality is also seen as a key ingredient in stemming erosion of cassette sales, according to **RCA's Buziak**. "If we can upgrade the sound quality of the cassette, we can prolong its life," he says.

Already, the industry is focusing on several potential options, including the **Digital Audio Analog Duplication System**, which increases frequency response and dynamic range (**Billboard**, June 23).

While some label executives cite an improved analog tape as the configu-

ration that will serve as a companion to the CD in the future, one official disagrees. "The analog sound is going to be a thing of the past quicker than we realize," he says. "There's going to be an alternative to the cassette—not necessarily **DAT**—that's going to be digital in quality."

"There will always be a tape medium in the consumer's buying package," the executive adds. "The question is, what format will that take?"

CEMA's **Bach** does not offer an answer to that question but does say

that the industry should supply music at various price points, "so we need more than one configuration. If this is a world of only CDs, then music sales will lose unit sales."

Furthermore, multiple configurations allow labels to maximize a title's sales by providing more than one vehicle to reach different target audiences, observers say. The new **Tom Petty** album, for instance, appeals to both the 25-35 age group and teenagers, notes **MCA** VP of marketing **Geoff Bywater**. Since teens tend to lean toward cassettes, he says, marketing the same title to both groups may require not only different singles and media images, but more than one configuration as well.

The trick to maintaining a healthy industry is to make sure future CD growth comes through building the marketplace, rather than letting it eat into cassette sales, says **BMG's** **Cohen**. "What you're hoping to do is get the universe bigger," he says. "We want to increase the size of the pie and increase the universe of CD players. As time goes on, the CD will become a greater percentage of the total business. The trick is to do that and see that it becomes incremental sales rather than replacement sales."

QUINCY JONES, TIME WARNER FORM 2 COMPANIES

(Continued from page 10)

sic libraries and publishing catalogs."

QJE has already announced two TV projects set to debut in the fall: "The Fresh Prince Of Bel Air" and "The Jesse Jackson Show." The first, a weekly half-hour sitcom starring rapper **Will "The Fresh Prince" Smith**, is scheduled to air on **NBC** Mondays at 8 p.m. The second is a talk show, distributed by **Warner Brothers Domestic Television Distribution**, which has already signed 120 affiliates. Other projects in the works

include series for **NBC** and **CBS** and several feature film projects, including the musical "Oliver Twist."

Jones will serve as chairman/CEO of **QJE** and will continue to serve as chairman of his record label, **Qwest**, which is distributed by **Warner Bros. Records**. **Ilene Chaiken**, former senior VP creative affairs of **Aaron Spelling Productions**, will be executive VP production, film, and television. **Wendle** is the former executive VP of **Fox Entertainment Group**.

Capitol Takes To The Airwaves Via Own Digital Cable Radio Channel

■ BY SUSAN NUNZIATA

NEW YORK—In an attempt to give its artists airplay exposure beyond what they now receive on radio, Capitol Records has become the first record company to form a digital cable radio channel.

The commercial-free Capitol Records Channel will debut this summer on Digital Planet, a 91-channel transmission service created by Digital Radio Laboratories Inc. The new channel will transmit the label's music, via satellite, through cable TV systems to a special tuner in consumers' homes.

Current and catalog music from Capitol will be programmed on its channel in genre-specific segments such as black, pop, rock, and jazz. The names of songs and artists will be front- and back-announced.

"The idea was to give us an opportunity to further promote our artists in a new and unique manner," says Art Jaeger, executive VP of Capitol Records. "We believe that over the years to come, there's going to be a lot of different methods of delivering our music to consumers."

Nevertheless, Jaeger is not wor-

ried about home taping of the Capitol Channel's broadcasts. He says that it should not be any more extensive than current home taping off of radio programs.

According to Lou Mann, VP of sales with Capitol Records, the record company will handle all programming and back-announcing for its channel. Capitol will compile a digital audiotape in its internal recording studio with one- or two-hour segments, he says, and the tape will be supplied to Digital Planet for transmission.

Bill DeLany, president of DRL, notes that discussions are ongoing with other record companies. Capitol Records, as part of its agreement with DRL, will play a part in attracting other labels to the service, he says.

According to Jaeger, Capitol will inform other labels of its involvement with the project. He notes that, at this point, EMI is not involved in the project and Capitol has not spoken with any other labels. "This is, in the truest sense, a test," he says.

The Digital Planet service, previously known as Digital Radio Channel, planned to launch its system in

test markets this month, but there has been a delay in coordinating the various elements involved, says DeLany.

The Capitol Channel will be part of Digital Planet's debut on three California cable systems: United Artists Cablesystems Corp., Walnut Creek; Southwestern Cable TV, Warner-ATC, San Diego; and Continental Cablevisions Inc., Westchester.

The Carson, Calif.-based DRL is one of three firms exploring digital audio transmissions via cable (Billboard, April 24).

Digital Cable Radio, a division of Jerrold Communications in Hatboro, Pa., supplies a similar transmission service. Its 28-channel music system does not identify songs but asks listeners to phone 800 numbers to get that information.

That system went up May 21 in Willow Grove, Pa., and four or five sites will be added by July, with an anticipated total of 26 sites by October, according to David Del Beccaro, VP of new business development with Jerrold.

Digital Cable Radio's preliminary launch sites and cable systems include the Cox system in Lubbock,

Texas; Cablevision Industries in DeLand, Fla.; Continental in Easton, Mass.; and Garden State Cable in Cherry Hill, N.J.

A fall launch is planned for a third system, CD/27: Digital Music Network from International Cablecasting Technologies Inc. (ICT).

The three systems are similar in their operation: Digital signals are transmitted, via satellite, to specially equipped cable carriers, which then send the signals to subscribers, who are provided with special tuners that decode the digital audio and play it back through home stereo systems.

Digital Planet's decoders are available to cable operators for \$85 per unit, including remote control, or can be leased for a monthly fee of \$2-\$2.50 per unit.

In the test cities, a 25- to 30-channel version of Digital Planet's services will be offered to subscribers for \$8, a price that includes the tuner and remote. The final price of the service will range between \$6-\$10.

In addition to the Capitol Records Channel, Digital Planet's test run will offer three Los Angeles radio stations—KNAC, KUSC, and KLON—as well as music programming with and without back-announcing.

The company is also looking into simulcasting arrangements with video cable channels and expects to carry approximately 35 radio stations from the U.S. and abroad.

The Capitol Records Channel will not preclude the playing of Capitol acts on other digital cable radio channels, notes Jaeger.

CBS Germany Courts 'Sister' To The East Currency Union Will Open Door For Record Sales

■ BY WOLFGANG SPAHR

BERLIN—CBS Germany is moving rapidly to satisfy the "hunger for Western music" in East Germany.

During April, CBS shipped to East Germany 150,000 copies each of records by local acts Rio Reiser and Muenchener Freiheit for purchase with GDR currency, and they sold out within days. The company also introduced a special edition of its magazine, Music & More, and thereby claims a first in direct-marketing activities in East Germany.

CBS Germany managing director Jochen Leuschner states that when

the currency union between the two Germanys takes place July 2, the company will be able to deliver its artists to 16 million East Germans overnight.

"Up to now, our product was only available on the black market or not at all," he notes. "We can safely assume the hunger for Western music is immense."

Leuschner has been preparing the CBS eastern involvement since the beginning of the year. He set up a GDR project group to analyze the situation from a distance and on the spot.

The company's existing West

Berlin office was expanded, and from July 1 an additional sales representative will be active while a new regional sales manager starts building an East German sales staff to be in place by year's end. Another staffer responsible for media promotion begins work Aug. 1.

If business warrants it, Leuschner will consider opening sales and promotion offices in Leipzig or Dresden by next year. CBS assesses the East German retail scene as undeveloped. Of the 650 existing outlets, only about 400 meet the professional standards found in a typical Western store.

CBS sales director Horst Bartels and 28 of his staff visited all towns and cities in East Germany with a population exceeding 10,000 within a four-day period during May. The unprecedented visits had two purposes: to check out the local situation and to introduce and promote CBS product.

Leuschner points out that the opening of the frontiers coincided happily with CBS taking top sales honors in West Germany. During the first quarter of 1990, CBS took 12.83% of the singles market and 13.85% of the albums sector, putting it well ahead of its competitors.

Leuschner attributes much of this success to CBS' ability of breaking and establishing artists such as Michael Bolton, New Kids On The Block, Public Enemy, Gloria Estefan, Midnight Oil, Liza Minnelli, Martika, and Pink Cream 69; enhancing the status and sales of those of the caliber of Billy Joel; and making substantial progress with dance repertoire specialists such as Culture Beat, Mysterious Art, Ben Liebrand, and the Atmosphere.

Leuschner estimates CBS' total market share at 13.5% in West Germany. The company closed its latest fiscal year with a 24% increase in gross and a 16.5% gain in profits.

of \$300 million, with Polydor (including distributed labels) thought to account for approximately \$240 million. Published reports have put Nippon Phonogram's pretax profits at \$5.2 million (at an exchange rate of 153.5 yen to the dollar) for its most recent fiscal year, and Polydor pretax income at \$24.1 million. Harrold says both companies are coming off record years in sales and profits.

Unlike Nippon Phonogram, Polydor has a strong presence in domestic repertoire, via its own artists and those of distributed labels Polystar, Fun House, and Kitty.

Abramoff's goals will be to make Nippon Phonogram a force in domestic repertoire and to strengthen its performance in "third-channel" business such as karaoke, door-to-door selling, and premiums.

An additional business component at Nippon Phonogram is classical repertoire. The company handles PolyGram's Philips imprint, which will be opening an office in Tokyo to facilitate artist tours in Japan and Southeast Asia, and to exploit sponsorship opportunities with hardware firms and others.

ABRAMOFF TO LEAD NIPPON PHONOGRAM

(Continued from page 8)

east Asia.

Harrold says PolyGram wants to make Nippon Phonogram a significant force in national repertoire, which accounts for more than 70% of total recorded music sales in Japan. "The old Nippon-Phonogram was not terribly successful with domestic repertoire," he acknowledges, noting that international product from Phonogram companies worldwide was responsible for most of the Japanese firm's sales. "We were providing all the gas for the car."

Under those circumstances, Harrold adds, "We felt our share holding [in Nippon-Phonogram] should reflect that." JVC was "not exactly over the moon" at the prospect of changes, he says, but came to recognize the logic.

Harrold declines to say how much PolyGram paid for the additional 15% stake, beyond calling the deal "very fair." He adds that the decision to name Abramoff CEO is "fully endorsed" by the other partners. "Everyone feels we have made the right choice," he states.

Nippon Phonogram and sister PolyGram company Polydor KK have combined annual sales in the region

Soviet, Polish State Labels Take Membership In IFPI

LONDON—Melodia, the Soviet state recording company, officially became a member of IFPI on June 13 (Billboard, June 23). At the same time, Polskie Nagrania, the major record company in Poland, also joined the international label trade group.

For IFPI, the new recruits mean increased accessibility in their territories for international record companies and their artists.

Melodia is the largest record company in the Soviet Union and the only one empowered to license foreign repertoire. It operates record and tape manufacturing plants throughout the U.S.S.R., and recently began supplying domestically produced CDs (Billboard, June 16). It also maintains more than 30,000 retail outlets nationwide and numerous recording studios.

Polskie Nagrania is Poland's largest record company and holds licenses for the repertoire of major international labels.

The IFPI has formed an Eastern European committee in response to the changing political and economic situation in that region. Its membership comprises representatives of the five major international record companies—CBS, BMG, EMI, PolyGram, and WEA—and IFPI Secretariat executives.

One of the committee's main objectives is to increase IFPI membership and encourage the formation of IFPI national groups in Eastern European states. Such a group already exists in the Czech and Slovak Federative Republic and there are IFPI member companies in Hungary, Poland, the Soviet Union, and Yugoslavia.

Also high on the committee's agenda is the improvement of copyright or neighboring rights legislation in the Czech and Slovak Federative Republic, Hungary, Poland, and the Soviet Union to obtain adequate periods of protection (50 years), anti-piracy measures, and reproduction rights. The countries will also be encouraged to exercise performance rights where they exist and to license the broadcast and cable distribution of music videos.

Comments IFPI director general Ian Thomas: "The recording industry is acutely aware of the importance of developing markets in Eastern Europe. We are confident that these countries will join Southeast Asia and the Middle East as important markets with vast potential for growth. There are obstacles to the industry's development and the problem of piracy is one of several to which the IFPI is now giving priority attention."

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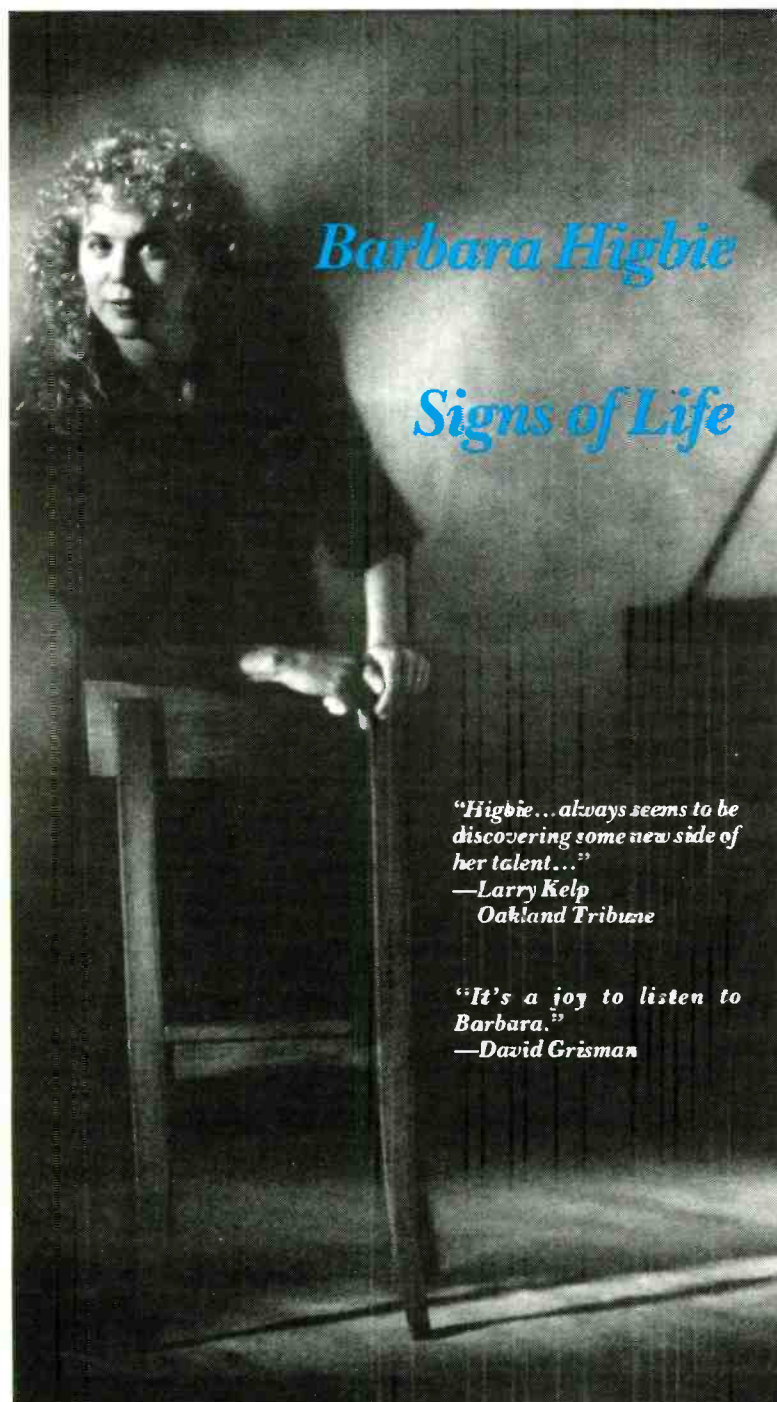


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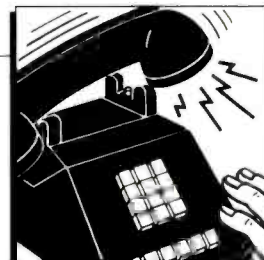
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- July 17 Regatta Bar, Boston, MA
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**INSIDE
TRACK**



Edited by Irv Lichtman

WAYNE ISAAK, VP of publicity for A&M Records, is expected to replace **Michael Leon** as head of the label's New York office. But, whereas Leon is senior VP, East Coast operations, Isaak's new title will be executive VP, publicity and East Coast operations. Isaak will also promote videos to MTV and VH-1 jointly with **Charlie Minor**, senior VP of promotion. **Rick Stone**, VP of promotion, who oversees the **Vendetta** label, among other duties, will also take a leadership role in East Coast activities. Leon, a 14-year A&M veteran, stresses that the decision to leave the label was his. As for his future plans, he says, "Aside from going sailing, I don't know what's going to happen." But he adds, "I love music and working with artists, so I'd hope there would be some opportunities there."

MOVING OVER to MCA Music from MCA corporate, where he was senior business analyst, is **Dave Connelly**, who will be assistant to the president (**Leeds Levy**). He'll be directly involved in catalog acquisitions, deal structuring, financial analysis, and general business administration. Working out of Los Angeles, Connelly replaces **David Renzer**, who spent a brief period in the post and returned earlier this year to the **Zomba** music publishing firms.

MOVING OUT: **Steve Fret** has resigned as senior VP and chief financial officer of **EMI Music Publishing** and **SBK Records**, effective Saturday (30). No replacement has been named yet, but expect one soon from the ranks of a big accounting firm. Fret joined EMI in January 1988 from a similar post at **Chappell Music**.

A PRESS BASH in Chicago Thursday (28) officially launches the revived **Smash** label from **PolyGram**, with former **Geffen** Midwest promo rep **Starvin' Marvin Gleicher** running the show. Initial product is due in September from **Jamie Loring**, a 14-year-old dance act. The label is headquartered at 727 N. Hudson Ave. in Chicago. **Smash** started life in the Windy City in the '60s as a then **Mercury Records**-owned logo under **Charlie Fach**.

REMIX FROM THE '70s: **Jerry Kasenetz** and **Jeff Katz** were producer wunderkinds of the '60s, what with success with such groups as **The Music Explosion**, **1910 Fruitgum Co.**, and **Ohio Express**, among others. Now a 1977 hit, **Ram Jam's** "Black Betty," is making big noise on **Epic Records** in a new remix, where it already has done very well in the U.K. Kasenetz & Katz have been into other things out of Long Island, N.Y., but the dance success of **Ram Jam** might put them right into the swing of things, musically speaking.

THE 'NEW' VANGUARD: **Vanguard Records**, for years a catalog label, is back in the studio with new fare, starting with a just-released album by **Different World**, a new L.A.-based four-piece modern folk group. At least three other signings are due this year, the 40th anniversary of the label, and all will reflect, in contemporary terms, the folk heritage of its founders, **Maynard** and **Seymour Solomon**. Purchased by **The Welk Record Group** in 1986, the label plans a **Joan Baez** boxed CD set, along with other anniversary commemorations.

FAMILY AFFAIR: Following his June 21 show during his five sold-out appearances at the Los Angeles Forum, **Phil Collins** was expected to dine at Spago and indulge in his favorite four-cheese pizza. But a special baby's menu was also necessary, since Collins has his wife, **Jill**, and their 1-year-old daughter, **Lil**, with him.

THAT'S SHOW MUSIC: **Thomas Armbasin's** Los Angeles-based **Records Limited**, under an exclusive U.S. representation deal, has imported two London show albums from **John Yap's That's Entertainment Records**. One is a studio recording of **Robert Wright & Chet Forrest's** "Kismet," with additional material from their "Timbuktu," and the other is a complete recording of **Stephen Sondheim's** "Pacific Overtures" as performed by the **Royal National Theatre**. Due soon from **TER** are recordings of "The Mikado" and "Pirates Of Penzance," productions of "A Little Night Music," "A Doll's Life," "Song Of Norway," and "Student Prince," and music from **Laurel & Hardy** films.

YOUNG AT HEART: **Jim Beloff**, Billboard ad director, music, is a theater composer, too. He has composed the songs for a children's show, "Sleepover," which gets 29 performances in July by **Tada!**, a troupe of youngsters who perform at the **Tada! Theatre** in New York. The librettist is **Philip Freedman**.

ROOME FOR RARE BERLIN: **Yvonne Roome**, currently doing Tuesday night stints at **Eighty Eight's** in New York, has unearthed a real rarity—an **Irving Berlin** salute to an "earlier" New York, although it was written for a 1924 **Music Box Revue**. It's "Where Is My Little Old New York?," among 14 songs **Roome** sings on a new **DRG** album called "Something Cool."

KIDDIE FARE: **The Children's Group**, specializing in kiddie audio and video projects, has opened shops in New York and Toronto. With distribution by **BMG** in the U.S. and **A&M** in Canada, the operation is headed in New York by **Bob Hinkle** and by his partners, **Glenn Sernyk** and **Ed Glinert**, in Toronto. The New York number is 718-858-2544; in Toronto, it's 416-538-7339.

THE LAST SONG **Roy Orbison** performed in a studio before he died last year was "Woman In You Girl," penned by singer/songwriter **Devin Payne** and **Joey Alkes**. **Payne** has recorded a CD "master" demo of the song—replete with graphics—that he's shopping. He can be reached at 818-789-7191.

(Continued on page 92)

Beach Boy Wilson Refutes Cousin's Claims

LOS ANGELES—In a scathingly worded response to his cousin Stan Love's application for his conservatorship, the Beach Boys' **Brian Wilson** depicts Love as "a violent thug" motivated by "insatiable greed."

On May 2, Love, brother of Beach Boy **Mike Love**, filed a petition in the Santa Monica branch of California Superior Court in Los Angeles County, seeking control of Wilson's personal and financial affairs (Billboard, May 19).

A reply filed in the same court June 7 disputes Love's claim that Wilson is "unable to properly provide for his personal needs." The document claims that Wilson has been "drug free and a controlled social drinker for seven years... and freely makes his own life and career decisions."

The filing also includes an extensive defense of Wilson's controver-

sial former psychologist and current creative partner, **Dr. Eugene Landy**, the principal target of Love's filing.

As proof of allegations of Love's violent character, Wilson's brief offers filings for restraining orders made by the late **Dennis Wilson**, the Beach Boys' drummer, and **Mike Love**.

According to a document filed in Los Angeles County Superior Court in January 1982, Stan Love and bodyguard **Rushton "Rocky" Pamplin** severely beat **Dennis Wilson** in his home, allegedly in an attempt to get him to dismiss a lawsuit pending against **Mike Love** and his brother **Stephen**, then the Beach Boys' personal manager.

In documents filed in November 1988 in the same court, **Mike Love** and a business associate, **Michael Seeman**, charged that Stan and Ste-

phen **Love** kidnapped, assaulted, and beat **Seeman** and extorted \$40,000 from him.

In both cases, the court agreed to a restraining order against Stan Love.

The brief claims that Stan Love was fired as **Brian Wilson's** bodyguard in 1979 after he physically assaulted **Wilson**.

Wilson's filing also contains a purported copy of an "unsolicited" proposal made by Love to the Beach Boys this January. Love offered to administrate Wilson's daily activities for three years (with an option for an additional three years), for the annual sum of \$465,000, to be adjusted upward 18% annually.

"Without question, Stan Love's unabashed greed for money completely disqualifies him for the fiduciary position that he seeks," Wilson's brief asserts. **CHRIS MORRIS**

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