

Billboard

NEWSPAPER

Pepsi denies pulling Madonna's TV spots amid controversy over vidclip
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David Bowie catalog goes to Rykodisc
See page 4

Vestron has more in store for Michael Jackson fans
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VOLUME 101 NO. 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 18, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

CD Makers Face Millions In Patent Royalty Payments

BY KEN TERRY

NEW YORK Compact disk manufacturers will have to pay tens of millions of dollars this year and much more over the next 20 years to Discovision Associates (DVA), a joint venture of MCA Inc. and IBM that owns many of the key patents on CD mastering and replication.

Although Philips and Sony developed the CD system, some aspects of its technology stem from Discovision's development of laser videodisk players and software. A number of DVA's patents already have been licensed to CD player manufacturers, and DVA is now focusing its efforts on licensing software manufacturers' use of its more recent patents.

According to Jim Fiedler, president

of Discovision and VP of MCA Inc., DVA has already licensed its patents to Philips, PolyGram, Philips Du Pont Optical, Sony, CBS/Sony, Digital Audio Disc Corp., JVC, Nippon/Columbia (Denon), and Sanyo. Fiedler says the company is in the process of licensing and getting back payments
(Continued on page 87)

'88 Dollar Value Breaks \$6 Bil Barrier Music Shipments Hit New Mark

BY IRV LICHTMAN

NEW YORK The U.S. recording industry, buoyed by increasing consumer affection for cassettes and compact disks, achieved its best year ever in 1988 in terms of units shipped and the dollar value at list price of

those shipments.

Surpassing the record set in 1978, before the industry hit a tailspin, pre-recorded audio had net shipments after returns of 761.9 million units in 1988. That represents an increase of 8% over 1987, according to a report by the research committee of the Re-

cording Industry Assn. of America. The report also documents steep declines in LP and 7-inch singles shipments and a dramatic increase in dollar value and units shipped for the nascent cassette single.

In 1978, the year "Saturday Night Fever" and "Grease" had the bulk of their historic sales, the number of units shipped hit the old record of 726.2 million. Then came the downturn of 1979-83, followed by the start of a dramatic recovery in 1984—the year that marked full-scale introduction of the compact disk.

In dollar terms at list price, the industry for the first time surpassed the \$6 billion mark, soaring to \$6.25 billion. This figure is a 12% gain over
(Continued on page 82)

Warner, Time Lay Merger Groundwork

BY CHRIS MORRIS

LOS ANGELES The groundwork for the world's largest media and entertainment company was laid March 4, when Warner Communications Inc., parent of the Warner/Elektra/Atlantic labels and Warner-Chappell

Music, and Time Inc. said they intend to merge into a new conglomerate, Time-Warner Inc.

The merger, they said, would be accomplished through a stock swap estimated to be worth \$18 billion at current market value. Projected annual revenues of the new company would

be approximately \$10 billion.

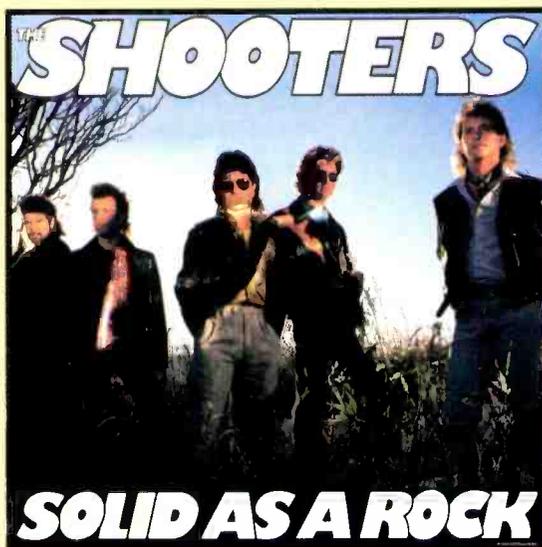
The combined entity would have diversified interests in recorded music and music publishing, book and magazine publishing, movie and television production, cable TV and pay-cable operations, and videocassette distribution.
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Canada Top 40 Settles Back Into AM 'Niche'

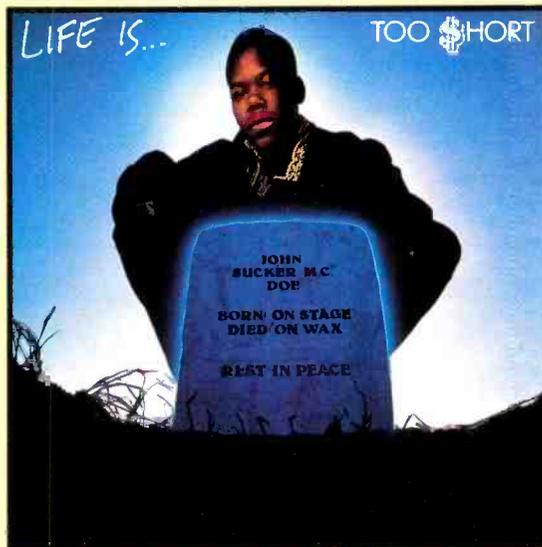
This story was prepared by Kirk LaPointe in Ottawa and Sean Ross in New York.

OTTAWA After several years of broadcaster bailouts, Canada's top 40 AM programmers feel their format is enjoying a mild resurgence. While their stations may no longer be market leaders, they again regard top 40 as a solid niche into which FM stations are prevented from entering. That seems to have halted a defection from the format that left several major Canadian markets with no top 40.

Canadian top 40 has operated under unusual circumstances in recent years. Government regulations effectively prohibit the format from mov-
(Continued on page 83)



The Shooters are **Solid As A Rock** on their new Epic album. Walt Aldridge and crew are aiming straight at your chart with hits like "Borderline," and the hot new single "If I Ever Go Crazy." Don't miss The Shooters! On Epic Records, Cassettes, and Compact Discs. 44326.



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Labels, Retail Find Peaceful Meeting Ground

BY GEOFF MAYFIELD

NEW ORLEANS The National Assn. of Recording Merchandisers' March 3-7 convention here was almost as notable for what did not happen as for what did.

The trade group's five-day going-away party for executive VP Mickey Granberg lacked a bombshell, like the massive CD price reductions that CBS announced at last year's NARM or the bombastic keynote address that MCA chief Irving Azoff delivered at the 1986
(Continued on page 90)

NARM REPORT



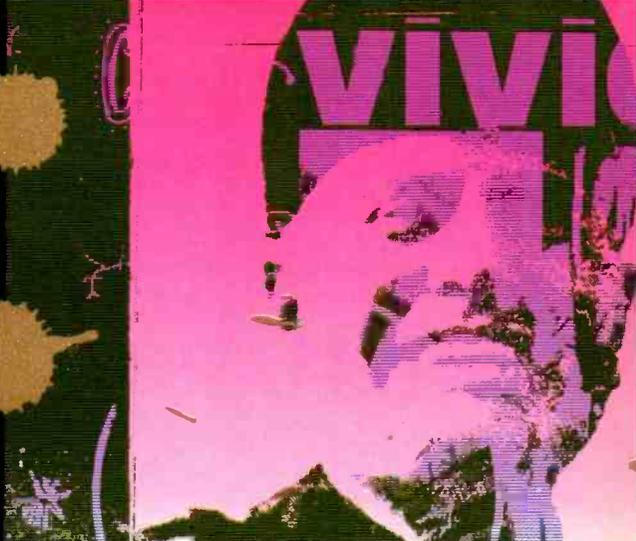
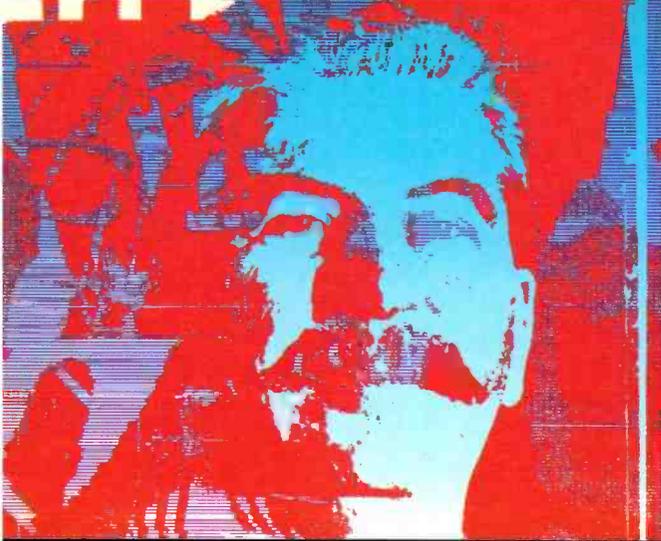
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Billboard CONTENTS

VOLUME 101 NO. 11

MARCH 18, 1989

A NARM-FULL OF 'NAWLINS' NEWS

The good times—not to mention the ideas, news, and music—rolled March 3-6 in New Orleans, where the music industry met for this year's National Assn. of Recording Merchandisers blast. Billboard's coverage begins on page 1, and continues on pages 60, 62, 90, 93, and 94.

Grammy Winners Take A Bow

Some of Grammy's brightest stars took a turn before Billboard's cameras at the Feb. 22 event in Los Angeles. **Page 26**

COUNTRY RADIO SEMINAR TURNS 20

The 20th annual Country Radio Seminar, held in Nashville March 1-4 at the Opryland Hotel, drew the biggest turnout ever. Radio editor Sean Ross rounds up confab highlights, page 10. Nashville retailing editor Ed Morris has details of the CRS promotion awards on page 20, and Nashville bureau chief Gerry Wood reports that the Music Industry Professional Seminar proved to be one of CRS' most popular sessions, page 41.

Orion Whispers PPT Test Results

Orion Home Video's yearlong study of pay-per-transaction has yielded good news for participating home video retailers. But there has been little fanfare accompanying what many see as a clear endorsement of the revenue-sharing system. Billboard's Al Stewart analyzes the situation. **Page 52**

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Warner Deal: Birth Of A Vid Power? Time Would Add HBO Vid To WB Team

BY JIM McCULLAUGH

LOS ANGELES If the planned merger between Time Inc. and Warner Communications Inc. takes place, one likely result would be the largest home video combine in the industry. Warner Home Video, HBO Video, Lorimar Home Video, and Cannon Home Video would all be under a single corporate roof.

Still unclear, however, is whether these units will remain autonomous or will eventually merge into one larger home video conglomeration.

Currently, each of the five major home video distributors—Warner, Paramount, CBS/Fox, Walt Disney/Buena Vista, and MCA—claim about a 10%-11% U.S. market share. A Time-Warner marriage could create a home video group with an approximate market share of 15%-17% or a revenue stream of some \$500 million, say observers.

Warner Home Video's domestic revenues, excluding mail order, were approximately \$300 million in 1988, according to one source. That does not include revenue from Lorimar titles—including the Jane Fonda fitness catalog—that Warner Home Video began distributing last fall in anticipation of a recently completed merger between WCI and Lorimar Telepictures.

In addition, Warner recently began to distribute Cannon films on home video (Billboard, Aug. 20).

While not as potent as a video wing of a major studio, Time Inc.'s HBO Video arm, according to analysts, is believed to have earned a 4%-5% U.S. market share in 1988, with revenues estimated at about \$135 million.

Among HBO Video's more notable theatrical titles are "Platoon," "Back To School," "Rambo: First Blood II," "The Terminator," and "The Big Easy." Lately, however, HBO Video has become a much more significant player in the nontheatrical area.

For example, the company has one of the hottest special-interest titles in the market with "Sports Illustrated's 25th Anniversary Swimsuit Video," which prebooked 565,000 units (Bill-

board, Feb. 4). This week, that cassette jumps to No. 5 on Billboard's Top Videocassette Sales chart.

HBO Video also has three other hot nontheatrical titles on the chart with "Raquel: Lose 10 Lbs. In 3 Weeks" at No. 12, "The All New Not So Great Moments In Sports" at No. 14, and "Playmate Video Calendar" at No. 15. One other title, "Video Centerfold—35th Anniversary Play-

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Ab-NARM-al? Don't accuse Dick Greenwald of taking too seriously his duties as 1989 convention chairman for the National Assn. of Recording Merchandisers. The Interstate Group president, center, donned feathered hat and satin tunic to usher in the opening-day activities at the New Orleans confab. Admiring Greenwald's garb are Blue Note president Bruce Lundvall, left, who addressed the convention on the link between New Orleans and jazz history, and keynoter Joe Smith, president/CEO of Capitol-EMI Music.

But Some Retailers Skeptical Of Format's Future Industry Seeks To Energize CD-3 Sales

BY KEN TERRY

NEW ORLEANS CBS Records will soon begin soliciting orders for 2,500 3-inch CD display pieces in an industry-wide effort to get the configuration off the ground. The announcement of the merchandising campaign by Jerry Shulman, VP of marketing

development for CBS Records, was the main news at the Singles Jackpot seminar held here March 4 at the National Assn. of Recording Merchandisers convention.

While the idea for the campaign came from NARM, Shulman said that all the major labels helped fund the display pieces at a total cost of

about \$100,000. After the completed order forms are returned to his office, he will share them with his counterparts at the other labels, although the plan is to choose the retail recipients on a first-come, first-served basis. The merchandising pieces will be distributed to participating accounts by WEA.

The merchandising campaign was unveiled at a time when the CD-3, strongly favored by CBS, is coming under increasing attack from retailers, some of whom would prefer a 5-inch CD single. Shulman defended the CD-3 in the panel discussion while promising four-color packaging and a more consistent product flow from CBS this year.

Noting that 300 CD-3 titles are already available, a third of them from CBS, Shulman declared the small disk "is an easy way to convey the message that this is hit music on the CD configuration."

He admitted that CBS previously made a mistake by providing generic packaging for the CD-3, and he also stated that multiple CD-3 formats bearing two, three, or four cuts have confused the consumer.

Nevertheless, he maintained that CD-3 should become established in a year or two. Pointing to the fact that

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Labels Consider Providing Alternative Album Covers

BY MELINDA NEWMAN

NEW ORLEANS Though most record companies feel that an artist's opinion on cover art reigns supreme, few

railed at the suggestion by outgoing NARM president Frank Hennessey that labels consider an alternative cover when it is apparent that mass merchants will object to the original offering.

Hennessey, president of rackjobber The Handleman Co., said in his state-of-the-association address, "I

urge the manufacturers of product, as liaison between merchandisers and the artists, to make available different graphic designs, different packages, for different retail and wholesale customers—it can be done.

"Other industries do it all the time," he continued. "There are executives in this room who have cooperated in such an effort and have been rewarded by sales figures from stores which would have been closed to them. They took the initiative to solve a marketing issue and not hide behind artistic immunity."

Among the covers that ran into trouble last year with mass mer-

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Amid Controversy Over 'Prayer' Video Pepsi Denies Pulling Madonna Spots

BY BRUCE HARING

NEW YORK Pepsi-Cola's commercial ties with Madonna are still intact, according to a company spokesman, despite published reports that the company pulled ads from MTV in the wake of protests by Catholics in Italy over the video for "Like A Prayer," the first single and title track of her new Sire/Warner Bros. album.

Pepsi debuted the music from "Like A Prayer" on March 2 via a

worldwide television commercial, part of a multimillion-dollar deal that includes sponsorship of a Madonna tour this summer.

But the March 3 bow of the "Like A Prayer" video, which featured a different plot line from the commercial, spurred complaints from an Italian Catholic group, which questioned the video's Christian imagery. MTV has exclusive U.S. rights to the video for one month, beginning March 3.

Pepsi-Cola spokesman Tod McKen-

zie denies published reports that the soda giant pulled scheduled Madonna commercials off MTV in the wake of the Italian protests.

"Somebody started a furor with no need for one," McKenzie says, terming news reports that Pepsi pulled Madonna ads that would have aired on MTV following the March 2 debut inaccurate. He claims Pepsi has no problem with the singer's video.

"It's her interpretation of her art," McKenzie says. "She's certainly entitled to that interpretation. We elected to tell a different story. The plan [on MTV] was for a one-time-only airing of the two-minute commercial. There was a Reuters [news service] report that talked about the video being banned in Italy that took quotes out of context. What happened there was a Catholic group voiced concerns on the video; the Warner Bros. distributor there said they would stop showing it for a time. The next you know, we have headlines about the video being banned in Italy."

Some of the controversial scenes in the "Like A Prayer" video depict Madonna singing and dancing in a field of burning crosses and displaying "stigmata" on her palms, wounds that Christian doctrine teaches were borne by Jesus Christ at his crucifixion.

McKenzie says Pepsi did not want its Madonna commercials to compete on MTV with the "Like A Prayer" video and denies that Pepsi had

(Continued on page 93)

Ryko Gets Catalog Rights For Bowie In N. America

BY DAVID WYKOFF

BOSTON In what may be seen as a landmark deal for independent labels, Rykodisc has obtained North American rights to the currently unavailable catalog of David Bowie releases from the years 1969-83, including such influential and commercially proven titles as "The Rise & Fall Of Ziggy Stardust & The Spiders From Mars," "Space Oddity," and "Young Americans."

Rykodisc and Bowie management firm Isolator Management say the Salem, Mass., label will reissue in all three configurations Bowie's 16 albums originally released on

RCA, which reverted to Bowie three years ago. It is believed that EMI-Capitol has the inside track to securing European rights. Bowie currently records for EMI.

Ryko president Don Rose, who declines to reveal the financial terms of the deal, calls the licensed material "the most desirable unavailable catalog in the world today."

"Except for a brief period in 1985 when RCA issued some of Bowie's material on compact disk, the CD market has been negotiating with Bowie for over a year on this deal," says Rose.

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Suit Charges Personics Corp. Stole Idea Plaintiff Claims He Devised In-Store Taping System

BY DAVE DIMARTINO

LOS ANGELES The Personics Corp.—developers of a system allowing consumers to customize their own cassette recordings at retail—has been named in a lawsuit filed by a man alleging that the Redwood City, Calif.-based firm stole his idea and refused to pay him proper compensation.

The suit, filed Feb. 23 in California Superior Court, County of San Mateo, charges Personics with breach of implied-in-fact contract, breach of confidential relationship, misappropriation of trade secrets, and conversion. The lawsuit asks for a minimum of \$30 million on each count, and further requests the imposition of a constructive trust and a proper accounting of Personics' gross revenues since May 1985.

Also named in the suit are Charles E. Garvin, president of Personics, and David A. Bowman, manager/computer systems design at the firm.

According to Matthew Ghourdian, plaintiff in the suit, he originally conceived of the idea for storing music on cassettes via computers and optical disk drives in October 1983. After consultation with an expert in the area of cassette manufacturing who suggested the system incorporate custom-length cassette tapes, the suit alleges, the system was given the name Audiofile and then further fine-tuned by an unnamed physicist and engineer "specializing in analog electronics."

Ghourdian, a Laguna Beach,

Calif., resident, alleges that by "early 1984," the Audiofile system was developed "from the point of storage on optical disk until the songs were dubbed onto the cassettes, including the integration of systems for computer-controlled labeling and custom ordering." At that point, the suits states, he entered into an agreement with Charles Colby, president of Colby Computer, to build the first prototype Audiofile system.

Upon completion of preliminary engineering, the suit says, Ghourdian was encouraged by Colby to meet with Bowman, who, Colby said, had access to financing through a Menlo Park, Calif., source called the Beta Group. By fall 1984, Ghourdian says, he had the first of three meetings with Bowman to discuss his Audiofile concept; at Bowman's request, the suit alleges, he sent "even more de-

(Continued on page 90)

Career Seminars Offer Help With Help-Wanted

NEW YORK Billboard magazine, in a joint venture with The Jim Halsey Co., is presenting Careers In Entertainment, a series of one-day seminars. The seminars will allow participants to review career opportunities in the entertainment business on a one-to-one basis with leaders in the field.

The seminars will feature, among others, such speakers as Jim Halsey, chairman/CEO of the major talent agency that bears his name; Lee Zhitto, VP executive editorial director of Billboard; John Briggs, director of membership relations at ASCAP; Buddy Cannon, director of A&R at PolyGram Records; and Maria Brunner, VP and promotion and marketing director of the Wein-

traub Entertainment Group. Among industry segments to be examined for registrants are songwriting, music publishing, artist management, publicity, press, the recording business, artist booking/touring, and concert promotion/production.

The schedule of Careers In Entertainment seminars to date is as follows: April 1, Portland, Ore.; April 2, Seattle; May 13, Vancouver, British Columbia; May 14, Calgary, Alberta; May 20, Salt Lake City; May 21, Denver; June 3, Tucson, Ariz.; and June 4, Scottsdale, Ariz.

Says Halsey, "Careers In Entertainment will offer registrants a

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Poison Control. Enigma/Capitol Records group Poison meets with industry executives after its sellout show at New Jersey's Meadowlands Arena. Shown, from left, are Poison's C.C. DeVille and Bret Michaels; John Cannelli, director, talent relations, MTV; Rikki Rocket, Poison; Abbey Konowitch, VP, programming, MTV; David Berman, president, Capitol; and Poison's Bobby Dall.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Tony Martell is promoted to senior VP/GM for CBS Associated Labels in New York. He was VP/GM for the label.

Warner Bros. Records in Los Angeles appoints **Richard Perry** VP, A&R producer, and **Jim Ed Norman** president, Nashville division. They were, respectively, an independent record producer and executive VP for the label.

Enigma Entertainment Corp. in Los Angeles appoints **Ralph King** senior VP/GM, Enigma Records. He was VP of marketing for Warehouse Entertainment.

Atlantic Records in New York promotes **Jason Flom** to VP, A&R, and **John Weston** to associate director, national singles promotion. They were, respectively, A&R representative and Northeast promotion director, both for the label.

Corky Laing is named director, A&R, for PolyGram Canada in Montreal. He was in professional management for Chappell Music.



MARTELL



PERRY



NORMAN



KING

MCA Records in Los Angeles promotes **Susan Levy** to director, press and artist development, West Coast. She was manager, West Coast publicity, for the label.

Telarc International Corp. in Cleveland promotes **Scott Peplin** to VP, finance and administration, and **Gilbert Hetherwick** to director, sales and marketing. They were, respectively, director of finance and administration, and national sales manager, both for the label.



FLOM



LAING



LEVY



PALMER

Amy Simon is named promotion manager for EMI Records in Los Angeles. She was programming assistant for KKLQ radio in San Diego.

Virgin Records in Los Angeles makes the following promotions: **Ellen Wakayama** to manager, advertising and merchandising; **Debra Kara** to production director; and **Adam Kaplan** to national alternative marketing director, in the New York office. Wakayama was coordinator of advertising and merchandising; Kara was production manager; and Kaplan was alternative marketing coordinator, all for the label.

Rob Ellis is appointed regional promotion manager, Upper Midwest, for I.R.S. Records in Los Angeles. He was with Geffen Records.

Profile Records in New York names **Sharon White** dance music promotion coordinator. She was promotion coordinator for Advanced Alternative Media.

PUBLISHING. Robin Palmer is promoted to director, professional activities, for EMI Music Publishing in Nashville. She was professional manager for the company.

Virgin Music America in Los Angeles appoints **Silvia Blach** VP, administration, and **George Maloian** supervisor, administration. They were, respectively, director of administration for Evergreen Entertainment Group and director of music rights and administration for The Clearing House Ltd.

EG Music Inc. in Los Angeles appoints **Linda Komorsky** president, North American operations. She was owner and president of Int'l Music Services.

Marc Segala is promoted to regional director, marketing and sales, for BMI in San Francisco. He was regional representative for the company.

Island Music in Nashville appoints **Stacy Weinberg** professional manager. She was with Unicity Music.

•VIDEO PEOPLE on the move, see page 54

NORMAN J. PATTIZ CONCERT HALL

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MASTER OF CEREMONIES LARRY KING



The Hamilton High School Academy Of Music, L.A.'s magnet school for the performing arts, would like to thank those listed below who, by their generous contributions to the Norman J. Pattiz Concert Hall, have helped to ensure that the lights never go out on the future of the performing arts in Los Angeles.

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- City National Bank
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- Epic Records - E/P/A
- David Geffen
- Island Records
- Mr. & Mrs. Paul Krasnow
- Legacy Broadcasting, Inc.
- MTV
- NARAS
- Jeff Pollack
- Price Waterhouse
- The Selmer Corporation
- Westwood One Companies
- Mr. & Mrs. Bob Wilson

Vidclip-Ad Hybrids Bow In Cinemas

RCA, Coca-Cola Team For Trial Run

BY DAVE DIMARTINO

LOS ANGELES Commercially sponsored rock videoclips hit theater screens in three major cities the weekend beginning Friday (17) to test a new system that aims to promote both recording artists and unrelated commercial product via on-screen advertisements during film showings.

The system, called the Music Cinema Network, will initially pair RCA recording act Boy Meets Girl's "Bring Down The Moon" clip with a commercial for Coca-Cola's Sprite soft drink as part of a test run on 120 screens in New York, Los Angeles, and Detroit. If all goes well, say those involved, the Boy Meets Girl clip, or another like it, could be on 900 theater screens within two weeks.

The creation of Dallas-based advertising/promotion firm Avatar Inc., the Music Cinema Network has so far lined up two of the U.S.'s largest theater chains—the United Artist and American Multi-Cinema groups—as well as 1,000 independent theaters for participation in the program.

The on-screen advertisements, which with the videoclip will last approximately 4½ minutes, are set to run immediately after coming attractions and prior to feature presentations at theaters. The format, according to Avatar executives, will begin

with an on-screen credit, such as "Sprite presents Music Cinema Network," then continue with a brief "soft-sell" commercial for the product itself, the actual videoclip, and a concluding sponsor credit.

According to Paul Conrad, executive VP at Avatar, major benefits of the system will be felt by sponsor, theater owner, and record label alike.

"What the sponsor gets, first of all," says Conrad, "is their audience—a captured audience—and a tracking ability they wouldn't have in any other medium. Every ticket stub represents a viewer, and they know exactly who has seen what, and what time they've seen it. For the theater operator, it's added value in terms of entertainment to their audience, as well as revenue. For the record labels, it's a promotional vehicle with phenomenal crossover potential. And the artist is being presented in the most powerful environment there is: in a darkened theater on state-of-the-art sound systems."

At RCA, Randy Miller, senior director of marketing, characterizes his label's current involvement with the program as "very much a test situation." He adds that the possibilities of the program's demographic tie-ins are especially appealing.

"We know one thing," Miller says. "We know that it will definitely help expose Boy Meets Girl to a new and

broader audience than we're reaching right now through radio airplay and exposure on VH-1. If it helps to sell albums, then I think we're involved with a new medium here."

Though testing this weekend will focus on viewer recall and reaction to the Sprite commercial, Miller says the label is waiting for the larger rollout to study the new medium's effect on retail activity. Cross-promotional activity, he adds, will include mall record store tie-ins, couponing, poster-ing in theater lobbies, and store dis-

(Continued on page 92)



Cray On. Mercury-Hightone group the Robert Cray Band is congratulated by PolyGram president and CEO Dick Asher for the gold certification of their "Don't Be Afraid Of The Dark" album. Pictured, from left, are the Robert Cray Band's Peter Boe, Tim Kaihatsu, and Richard Cousins; Cray; Asher; and David Olson, Robert Cray Band.

Madonna's 'Prayer' Wings Its Way In; Tone Loc's 'Loc-Ed' Is His Key To Top 10

IT'S LIKE she never went away. Madonna's first single in 18 months, "Like A Prayer," crashes onto the Hot 100 at No. 38. That's the highest that any single has debuted since Michael Jackson & Siedah Garrett's "I Just Can't Stop Loving You"—the first single from Jackson's long-awaited "Bad" album—popped on at No. 37 in August 1987.

"Like A Prayer" is Madonna's 14th consecutive single to emerge as the top new entry on the Hot 100. That's her entire output since "Lucky Star" in 1984.

This 18-month stretch is the longest that Madonna has ever gone between singles. (Her longest break before this was eight months between "Dress You Up" and "Live To Tell.") The long hiatus was perhaps Madonna's smartest career move to date. While her last two singles—"Who's That Girl" and "Causing A Commotion"—were both huge hits, they prompted scattered complaints that Madonna was starting to repeat herself, that her sound was wearing a little thin.

Madonna responded by pursuing Broadway and other projects and laying low as far as recordings were concerned. Rather than risk burnout, she waited until the record-buying public had a chance to miss her before launching her comeback. (The old saying, "How can we miss you if you won't go away?," could have been coined for this business.)

"Like A Prayer" is Madonna's first release since the emergence of a flock of singers in their teens and early 20s. Madonna was largely responsible for bringing a young, optimistic sound to pop radio five years ago, but now she's suddenly a 30-year-old veteran forced to compete with young stars like 18-year-old Debbie Gibson, who has the No. 1 pop album and single again this week. You can't turn your back for a second!

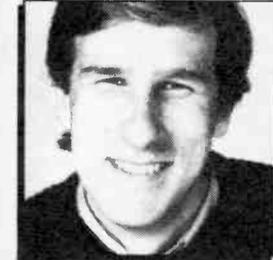
A final note: "Like A Prayer," which premiered as a two-minute Pepsi spot, isn't the only new single on this week's Hot 100 that doubles as a TV commercial. Glenn Frey's "Livin' Right," which is featured in his spot for health spas owned by Health & Tennis Corp., debuts at No. 92.

TONE LOC's "Loc-Ed After Dark" leaps to No. 9 in its fifth week on the Top Pop Albums chart, becoming one of the fastest-breaking rap albums to date. Among rap releases, only Run-D.M.C.'s "Tougher Than Leather" has raced up the chart faster, cracking the top 10 in its fourth week last year. The difference, of course, is that "Leather" was the follow-up to the blockbuster "Raising Hell," while this is Tone Loc's debut album.

"Loc-Ed . . ." is likely to become the first rap album to generate two top 10 pop hits. "Funky Cold

Medina"—the follow-up to the top five smash "Wild Thing"—leaps to No. 31 in its third week on the Hot 100.

FAST FACTS: Music videos account for three of the top four spots on the Top Videocassettes Sales chart. Michael Jackson's "Moonwalker" holds at No. 1, U2's "Rattle And Hum" vaults to No. 3, and Bruce Springsteen's "Anthology: 1978-1988" dips to No. 4.



by Paul Grein

The Bangles' "Eternal Flame" leaps to No. 6 on the Hot 100, just two months after "In Your Room" peaked at No. 5. It's the first time the group has had back-to-back top 10 hits. These two singles also mark the first time that any of the Bangles have written or co-written a top 10 song. Susanna Hoffs co-wrote both songs with Billy Steinberg & Tom Kelly, who have the best batting average in the business when it comes to writing hits for female stars. Steinberg & Kelly have reached No. 1 in each of the last four years with singles by Madonna, Cyndi Lauper, Heart, and Whitney Houston. Will they make it five years in a row? Stay tuned.

Roxette's "The Look" jumps to No. 8 on the Hot 100, making the duo the third Swedish act to land a top 10 hit in the '80s. Abba scored in 1981 with "The Winner Takes It All," and Europe rang the bell in 1987 with "The Final Countdown" and "Carrie."

Breathe's "Don't Tell Me Lies" jumps to No. 10 on the Hot 100, becoming the third top 10 hit from the trio's debut album, "All That Jazz." The English trio is the first act in A&M's 27-year history to land three top 10 pop hits from its debut album.

WE GET LETTERS: Dan Kraft of Tower Records in Boston notes that the Beach Boys' "Kokomo" finally drops off the Hot 100 this week after 28 weeks. That's the longest that any Beach Boys single has charted. Kraft adds that it took 18 weeks to fall off the chart after leaving No. 1—longer than any single since Queen's "Another One Bites The Dust" in 1980.

Adam Hammond of Bay City, Mich., notes that U2's last four albums have each logged more than 100 weeks on the Top Pop Albums chart. "The Joshua Tree" is in its 103rd week on the chart, following in the footsteps of "War," "Under A Blood Red Sky," and "The Unforgettable Fire." Only three other acts have had four consecutive albums each log more than 100 weeks on the chart: the Kingston Trio, Herb Alpert & the Tijuana Brass, and Bill Cosby.

Bills Outline Copyright Amendments

Congress: States Are Liable

WASHINGTON Copyright protection leaders in the Senate and House of Representatives have introduced a bill to amend the Copyright Act to make clear Congress' intention that states and their institutions are subject to suits for claims of copyright infringement with respect to sound recordings, films and videos, computer software, and textbooks.

The bills, according to the legislators, are necessary because of several recent federal appeals court decisions that held that states are immune from copyright infringement suits under the sovereign immunity clause of the 11th Amendment.

The lawmakers say that the bills do not create any new rights or take away any of the exemptions for states' use already provided in the copyright law. Rather, as Sen. Paul Simon, D-Ill., told colleagues, his legislation "merely clarifies congressio-

nal intent that copyright owners have a remedy against state entities when they illegally copy or distribute copyrighted works."

Sen. Dennis DeConcini, D-Ariz., chairman of the Copyright Subcommittee, introduced the Senate version, S. 497, on March 2, along with Simon and Sen. Orrin Hatch, R-Utah. Rep. Robert Kastenmeier, D-Wis., chairman of the House subcommittee that oversees copyright matters, introduced the companion bill, H.R. 1131, with Reps. Howard Berman, D-Calif., and Bruce Morrison, D-Conn.

The copyright coalition seeking the Copyright Remedy Clarification Act, as it is called, include the Recording Industry Assn. of America, the Motion Picture Assn. of America, the National Music Publishers Assn., as well as computer software and book publisher trade groups.

BILL HOLLAND

Billboard, Univision Network Unveil Latin Music Awards

NEW YORK Univision, the Spanish-language TV network, and Billboard have teamed to create the Premio Lo Nuestro A La Musica Latina, an awards program recognizing excellence in Latin recordings.

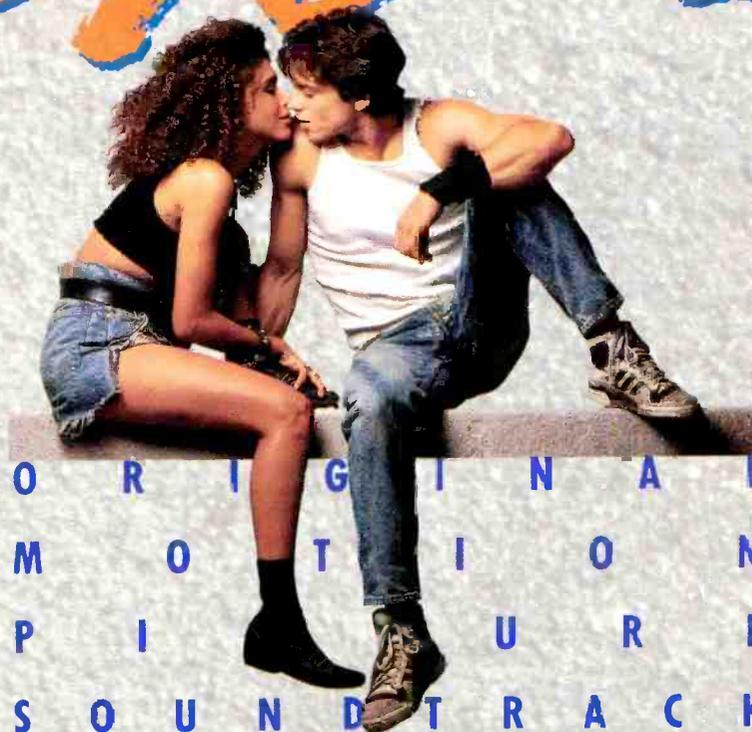
The awards will be given in 19 categories, based on Billboard's Hot Latin Tracks and Top Latin Albums charts. They will be presented May 31 in a live telecast via Univision from the James L. Knight Convention Center in Miami.

"Univision is proud to be a partner

with Billboard in this awards program," says Joaquin F. Blaya, president of Univision. "The magazine's credibility in the music industry and Univision's dominance among Hispanic television viewers make this a perfect match."

Adds John Babcock Jr., Billboard VP and group publisher: "We feel that a Latin music awards program of this stature has been long overdue. Univision's live telecast will signify the growing importance of Latin music worldwide."

ROOFTOPS



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U.S. Entertainment Biz Should Be Ready EUROPE 1992 BRIMS WITH POSSIBILITIES

BY JEFFREY KRUGER

1992: It's the year the European Economic Community plans to create a single market of its 12 member countries. When this occurs, Europe will become the biggest, richest market in the world—bigger and richer, in fact, than the market created by the recent lowering of trade barriers between the U.S. and Canada.

I should be overjoyed by this impending change. After all, I have spent most of my professional life—more than 35 years—convincing the U.S. entertainment industry to “think international” and do business in Europe.

So the EEC's agreement to sweep away remaining obstacles to the free movement of goods, services, people, and money across Europe should make the continent too easy and tempting a market for even the most conservative businesspeople to ignore.

But, in fact, I am worried. Worried that our industry, especially promoters of live musical talent, will heed recent media predictions of Fortress Europe and thus miss an important opportunity.

To hear the media tell it, Europe in 1992 will become a protectionist enclave that may initiate a trade war. However, the concept of Fortress Europe is not appropriate when applied to the entertainment industry. For, as no one can deny, entertainment—and music in particular—has long been a global product.

That means that savvy music promoters and TV and record producers, among others, do make millions of dollars in Europe and will continue to

do so, no matter what happens in 1992.

Take Glenn Campbell, for example. While Campbell was hot in the U.S. in the '60s, he and I spent the time and money required to build his career in Europe. Today, although Campbell's career has slowed in the U.S., he continues to draw sellout crowds—and

Germany than they could be in the U.K., for example, could be freely shipped all over Europe.

The TV/cable industry will not be able to prevent a program licensed exclusively to a particular firm for the U.K. from being received via a satellite dish in Holland, where perhaps the same film has been sold ex-

the bottom line. (Personally, I will feel ahead of the game if the coming of 1992 leads to the elimination of the irritating tax I must pay on the gas in my trucks when I take them from England to France.)

But suppose you don't believe me. Suppose you believe that Fortress Europe will become a reality.

If that is the case, at least take the advice of those who suggest establishing contacts in Europe now, before the fortress' gates shut. Because this is a market you can't afford to ignore.

Make deals with European companies that have extensive marketing and distribution contacts in the Common Market countries. For Americans, the U.K. will be the best place to begin. Not only is English spoken there, but our entertainment industry is booming. Invest in the U.K. and you won't have to wait to expand into the other 11 countries to see a return on your investment.

I cannot say this too strongly: U.S. promoters of live musical talent should not let the idea of Fortress Europe prevent them from entering the new European market. They should see 1992 the way Europeans see it, as a magical date, a date of great opportunities.

The current breed of U.S. entertainers and top-charting recording artists are among the best the world has to offer. These stars will create an international market for themselves if they only think global and lay the foundations early enough.

The welcome mat is out. And it greets you in many different languages and one common marketplace.



'You can't afford to ignore the European market'

Jeffrey Kruger is founder and chairman of the Kruger Organisation Inc., a London-based concert promotion, recording, and music publishing firm.

to sell hundreds of thousands of records and tapes—in the U.K. and Europe.

Other areas of the entertainment industry can also profit from exploitation in Europe, because the European economy is currently in a boom phase. In the U.K. alone, there are plans for two new cable TV services and for an increase in the number of regular broadcast TV stations, all before 1992. New movie theaters open daily. All of these outlets will be hungry for new product of all kinds.

But what exactly will and won't change, starting in 1992?

The coming of trade harmonization won't eliminate all problems. Records manufactured more cheaply, say, in

clusively to a Benelux distributor. And there will be sticky copyright problems to be resolved.

1992 will, however, make some things considerably easier. Currently, to tour an act from Belgium to Portugal, a promoter must prepare hundreds of forms for customs officials in the six countries and at the five borders the tour must cross (Holland, Belgium, West Germany, France, Spain, and Portugal). Harmonization will cut the paperwork from two pounds of paper to one sheet and will also entail the liberalization of European labor laws.

Business will be easier to conduct between countries—and this facilitation of trade should be reflected in

do justice to Karen Carpenter and a film that even Richard Carpenter should be ashamed of.

Dexter Cilley
Tilton, N.H.

would not now enjoy the talents of such artists as R.E.M., Talking Heads, Robert Palmer, Tracy Chapman, and U2. All of these artists were broken commercially due to support on non-top 40 stations. Pop radio should wake up to the fact that, yes, it's a business, but it's also music.

Brian D. Blank
Advertising Media Buyer
Baker & Taylor Video
Morton Grove, Ill.

MISSING THE BOAT?

With the 12-inch single being such a viable vinyl commodity, the record labels are missing a sure bet (and losing out to the import market) by not marketing the heavy metal and rock 12-inch titles that do so well here in their U.K. incarnations.

Fans of Kiss, Guns N' Roses, Bon Jovi, Def Leppard, and all the rest constantly stalk the shops looking for these special, extra-track editions. Let's get on board, U.S. labels!

Jim LaLumia
Record Connection
Lake Ronkonkoma, N.Y.

OUT OF TOUCH

I see that Billboard (Jan. 21) has given Howard Bloom and his Music In Action organization a platform to distort the issue of censor-

ship once again.

Bloom reveals how out of touch with reality he is with statements like, “Getting a kid into rock'n'roll is one of the best ways to get him or her away from overt sexuality and violence.” What planet is this man from? Has he ever read any of the hundreds of rock magazines targeting young readers? What, I wonder, does Bloom consider overt sexuality and violence?

Music company executives have to take some responsibility for the product they produce instead of screaming censorship whenever an objection is raised. Raising money for the poor and oppressed does not cancel out irresponsibility.

The letters to the editor that you printed on Jan. 21 from Kerry Loewen and Will Johnson help to shed light on the fact that the music industry is out of touch with the people whose “rights” they say are violated.

Stephen Reginald
Park Ridge, N.J.

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



CARPENTER SHOW STUNK

I totally agree with your editorial, “TV Writers Faked Review” (Billboard, Jan. 28), and was appalled that the producers of “The Karen Carpenter Story” would allow such a callous remark to even air on public television. I have been a subscriber to Billboard for quite some time now and have not found any derogatory remarks toward any artist. Personal opinions or observations, yes, but not outright slanderous gossip.

Furthermore, the credibility of “The Karen Carpenter Story” was laughable. On two separate occasions in the movie, we were shown a poster outside the theater or concert hall where the Carpenters were performing. At this point, we were supposedly witnessing concert footage early in the career of the Carpenters; yet, why were we subjected to the image of an album cover that never materialized until 1981?

What could have been a heart-felt, tender story about the successful career of one of the music industry's most talented duos turned into a travesty that did not

BEHIND THE TIMES

I'd like to respond to the article titled “Radio Revives ‘Shoulda-Woulda’ Hits” (Billboard, Dec. 17). With all due respect to the program directors interviewed, the problem lies not with the music being “ahead of its time,” but with the PDs, MDs, and radio stations being far behind the times and unwilling to take chances. They strive to achieve the largest market share and end up programming the lowest common denominator of musical quality.

One PD interviewed complained that while a lot of new product is being released, very little of it has any “flavor.” This is simply untrue. There is an abundance of quality, flavorful music being released weekly, but you won't find it by searching through the bins for Tiffany or the Escape Club. It takes some work to find new, exciting music, but it is out there.

While top 40 radio continues to wade through the tide of mediocrity, thank God for college radio. At least those stations are willing to take chances and break new artists and songs. Without it, we

Issues, Not Ire, Raised At Country Radio Seminar

BY SEAN ROSS

NASHVILLE One of the biggest differences between the Country Radio Seminar and similar gatherings in other formats is always the available star-power. Randy Travis was part of the opening ceremonies, so was Alabama's Randy Owen. Station owner and resurgent recording act Buck Owens was a keynoter and a panel moderator.

In fact, the latter two recording artists had some programming-specific ideas to put forth at the 20th annual CRS, held here March 1-4 at the Opryland Hotel. Owen urged PDs: "Don't ever forget that there are kids who listen to country radio. Let's not give them away because they are out there . . . that way we can have the generation to come."

Conversely, Owens told a later gathering, "They say our audience is getting old. Hell, our audience has always been old . . . [Younger demos are] wonderful [if] we don't destroy our core audience."

Owens predicted that there would be "at least two country formats in the '90s, maybe three," and that one would be skewed toward more traditional artists. "It's hard to cover the entire face of country music. Look what happened in rock'n'roll and how many of those formats there are." When that occurs, Owens said, "shares will go down."

Held at the same time as a convention of liquid-waste haulers—something that made for a lot of dais jokes—the "platinum" edition of CRS was the biggest ever (about 1,100

participants) and the longest (a day more than usual).

From a panel standpoint, however, this CRS was pretty subdued. There is enough overall prosperity in country music these days that people aren't complaining very much about even its toughest problems—specifically a decline in shares for some major stations and a tapering off in the new-artist boom. (In fact, indie promoter Carolyn Parks was applauded at a panel on breaking new artists when she suggested that the record industry would just have to come to grips with fewer new acts for awhile.)

So, despite the weekend's many attacks on consultants—the people most often blamed for the decrease in new artist exposure—a panel on that subject never really caught fire. Panelists' claims that they wanted PDs to be a part of their hiring went largely unchallenged. And only a few audience members raised their hands when asked if their consultants could veto new adds. "A consultant should only get involved if all five of a station's adds are off base," said WBAP/KSCS Dallas OM Ted Stecker.

One of the complaints that did come forth was what one audience member called "the slow fade" in the station/consultant relationship, where "you're gradually shunted off to an assistant or the consultant's wife. [Finally,] you feel like you could have answered your own questions in the first place."

That led consultant Ed Shane, whose wife Pamela works with him,

to remark, "We happen to be married, but we're still working on the same projects. I can't be in a hundred places at the same time, but I do have people who can help me. A PD doesn't do 24 hours a day on-air, and a GM doesn't sell all the spots."

Stecker, who is married to consultancy partner Doris Thompson, cited the reverse scenario: "As time passes, the GM backs off and you stop getting airchecks every week. Eventually you begin to lose interest if you're not getting your phone calls returned."

And while record people have moaned the recent move to shorter playlists in secondary markets, Stecker told the panel, "The difference of small and medium markets is a myth. You may have to work harder because there are fewer resources, but good programming is good programming."

Almost as noticeable as the consultant bashing that took place at this year's CRS was trade-chart bashing. Sometimes the two came together as in a Friday afternoon music programming session when most of the panel-

ists bragged about not being consulted or looking at the charts. "Anybody can draw a line under No. 20 and tell you to play the top 20," said KIKK-AM-FM Houston MD Joe Ladd.

That led R&R country editor Lon Helton to tell the next morning's session on chart reporting that he was "sick and tired of hearing this whining about the trade charts . . . If you don't like us, fire us. Don't report. Don't subscribe."

WITL Lansing, Mich., PD Allen Gibbs complained that because of the promotional resources that reporting brings to a medium market station, it isn't that easy. When promoters want him to report a record that he had already backed off of, "It's hard to be a bad guy all the time." But WRKZ "Z107" Harrisburg, Pa., MD Dandelion responded that by establishing ground rules with record promoters, "They need me only to the point where I allow them to need me."

One concern that emerged on several different CRS panels was the problem created by a lack of singles sales, especially on independent label

product. Asked if video was an effective means of breaking new artists, Alpine Records' John Rutenschroer said that without distribution, he didn't really know if videos on his artist Tim Malchak (since signed to Universal) had worked.

"There have been songs in the top 10 that you can't find in the store," said KTOM Salinas, Calif. APD Johnny Morgan. "Sometimes we'll have listeners come to the station to tape a song." "If you're not playing a record because it's not in the stores, you're not going to play it," responded Warner Bros. director of country promotion Bob Saporiti. Today, he said, radio has to "break artists and wait for the album to sell."

In other panel news, a Thursday session on "Hot Personalities: Why Can't I Find Them" became a debate on the merits of using agents and headhunters to locate talent as opposed to hiring them directly. While KIKK PD Jim Robertson made a point of "always using the networking system," agent Saul Foos said, "This is a business and should be han-

(Continued on page 15)



PD Tide Turns At L.A.'s 'The Wave'; Cat Stevens Brouhaha Claims DJ Victim

AFTER SEVEN MONTHS, KTWV "The Wave" Los Angeles PD John Sebastian is leaving the adult alternative outlet to pursue management and ownership opportunities. Sebastian, who terms his departure friendly, is eyeing a GM or ownership position that will further his long-range goal of creating a chain of stations that embrace his "progressive" radio philosophy. He says he may also consult again in the meantime. No replacement has been named.

Across town, n/t KFI-AM Los Angeles midday host Geoff Edwards has resigned following his suspension for refusing to run a promotional spot for p.m. driver Tom Leykis' Yusef Islam/Cat Stevens record-destruction party. That event was scheduled to take place despite Islam/Stevens' subsequent remarks that tempered his endorsement of the Ayatollah Khomeini's call for the murder of "Satanic Verses" author Salman Rushdie. AC WEBE Bridgeport, Conn., however, has accepted Islam/Stevens' apology, returned his music to the air, and started giving away Stevens catalogs.

Edwards' replacement at KFI will be syndicated host Rush Limbaugh, although whether he'll relocate to the station is unclear at this time.

In other L.A. news, album KMPC-FM has become KEDG to match its "leading edge" slogan. Classic rocker KLSX greeted KNX-FM's change to KODJ with a spot in which PD Tom Yates wonders why L.A. needs another oldies station; playing in the background is Queen's "Another One Bites The Dust." And the target date for KIQQ's transfer to Westwood One is now either Friday (17) or sometime during the first week of April, depending on who you ask.

PROGRAMMING: Mark Capps' most recent experience in top 40 programming is at KSND Eugene, Ore., in 1980-82. For the last two years he has been PD of classic rock KMJK Portland, Ore. Now he segues across town to top 40 KKRZ "Z100." GM Carl Gardner explains that of the more than 50 people he has interviewed in the last two months, Capps was the one whose leadership skills he felt best about. No replacement has been named at KMJK.

R.C. Rogers is the new OM/morning man at oldies KLDE Houston, replacing Brian Chase. He comes from mornings at easy KMEQ Phoenix and has also been OM at that town's KLZI . . . APD John Frost is promoted to PD at adult alternative KOAI Dallas; he has been with the station since its inception two years ago . . . Chris Moreau is upped from p.m. drive to PD at adult standards WOKY Milwaukee.

Former WKYS Washington, D.C., jock Paul Porter is acting PD/mornings at cross-town urban/AC WMMJ "Magic 102," replacing Sterling Scott, who can be reached at 703-418-0023. Meanwhile, owner Cathy Hughes says that with WMMJ now covering some of the adult music territory occupied by co-owned WOL, her AM will re-add some of the black n/t programming it helped pioneer in the early '80s.

Meanwhile at WKYS, BD&A's Dwight Douglas is now consulting the station on "radio-type things, not music-type things," according to owner/GM Skip Finley. WKYS PD Donnie Simpson will begin hosting an urban countdown, "Top 30 USA," for Sheridan's STRZ network in July . . . B.J. Barry is the new PD at urban WRBD "Jammin' 1470" Fort Lauderdale, Fla. Barry, who was doing mornings at KMJM St. Louis, replaces Charles Mitchell.

Tim Fox, who left as PD of top 40 WKTI Milwaukee last September, resurfaces in that post at cross-town AC WLTQ "Light 97" . . . Former top 40 WAEB-FM Allentown, Pa., PD Jefferson Ward is the new PD at top 40 WKSS Hartford, Conn. . . Former n/t KGO San Francisco APD Lucy Thomas is the new program manager at n/t KFBK Sacramento, Calif. She had been at KGO since 1973 and had been the station's executive producer since 1983 . . . Simulcast AC KAMJ Phoenix will go all-sports.

Beasley Broadcasting group PD Greg Mull is leaving for as-yet-unspecified duties with the Research Group. He won't be directly replaced . . . AC WMYS Providence, R.I., is now billing itself as "the Classic Great 98." David Spencer and Steve Miller join for middays and overnights. Another New England AC, WMMJ

(Continued on page 15)



by Sean Ross

Court Nearing Decision On Indecent Broadcast Ban

BY BILL HOLLAND

WASHINGTON The U.S. Court of Appeals, after turning down a Federal Communications Commission

WASHINGTON ROUNDUP

request earlier this month to delay quick action in the case involving the constitutionality of the congressionally mandated 24-hour ban on indecent broadcasts, could hand down a decision on the matter as soon as next month, according to those close to the case.

A quick ruling on the case depends in part on what weight the court gives to its 1988 ruling permitting adult programming during late-evening hours.

Broadcast and First Amendment groups brought the challenge case to the court again in January after the FCC was forced by a new law to support and enforce a ban. The federal appeals court, however, stayed that FCC order on Jan. 23.

The commission then sought to hold off action until the U.S. Supreme Court rules on the constitu-

tionality of the similar ban on telephone "dial-a-porn" messages, but the National Assn. of Broadcasters and other groups opposed the request, arguing that the federal appeals court has already ruled that indecent programming is protected by the Constitution and can be broadcast in "safe harbor" hours when children would not be in the audience.

They also argued that broadcasting and telephone services are different, and bans on their use cannot be compared, and that another delay would only further "chill" free speech and frustrate broadcasters.

Under the court order, the NAB and the other groups must respond to the commission's arguments opposing a "summary disposition" of the case, which the broadcasters want.

If the court moves ahead with such a quick ruling, say insiders, and decides against asking for full briefings and oral arguments before handing down a decision, the ruling could come down soon, perhaps as early as next month. However, if the court decides it needs to take longer with the case, a ruling might not come until summer, insiders say.

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With Linda Goldstein,
Producer

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PERFORMANCE**

**BEST MALE JAZZ VOCAL
PERFORMANCE**
Brothers

MIKE POST
Best Instrumental
Composition
THE THEME FROM L.A. LAW

ANITA BAKER
SKIP SCARBOROUGH
Best Rhythm & Blues Song
**GIVING YOU THE BEST
THAT I GOT**

DAVID SANBORN
Best Pop Instrumental
CLOSE-UP (Album)

CARLOS SANTANA
Best Rock Instrumental
Performance
BLUES FOR SALVADOR (Album)

ANITA BAKER
Best Female R&B Vocal
Performance
**GIVING YOU THE BEST
THAT I GOT (Single)**

TERENCE TRENT D'ARBY (PRS)
Best Male R&B Vocal
Performance
**INTRODUCING THE HARDLINE
ACCORDING TO
TERENCE TRENT D'ARBY (Album)**

CHICK COREA
Best R&B Instrumental
Performance
LIGHT YEARS

SHADOWFAX
Best New Age Performance
**FOLKSONGS FOR A
NUCLEAR VILLAGE (Album)**

YELLOWJACKETS
Best Jazz Fusion Performance
POLITICS (Album)

BETTY CARTER
Best Female Jazz Vocal
Performance
LOOK WHAT I GOT! (Album)

TAKE 6
Best Jazz Duo or Group
Vocal Performance
SPREAD LOVE (Single)
Best Soul Gospel Duo, Group,
Choir or Chorus
Performance
TAKE 6 (Album)

MICHAEL BRECKER
Best Jazz Instrumental
Performance, Soloist
DON'T TRY THIS AT HOME (Album)

RYUICHI SAKAMOTO
(JASRAC)
CONG SU (GEMA)
Best Album Of Original
Instrumental Background Score
Written For A Motion Picture
Or Television
THE LAST EMPEROR

MCCOY TYNER
PHAROAH SANDERS
DAVID MURRAY
ROY HAYNES
Best Jazz Instrumental
Performance, Group
**BLUES FOR COLTRANE: A TRIBUTE
TO JOHN COLTRANE (Album)**

**GIL EVANS & THE MONDAY
NIGHT ORCHESTRA**
Best Jazz Instrumental
Performance, Big Band
BUD & BIRD (Album)

THE JUDDS
Best Country Performance
By Duo Or Group With Vocal
GIVE A LITTLE LOVE

ROY ORBISON
Best Country Vocal
Collaboration
CRYING (Single)

ASLEEP AT THE WHEEL
Best Country Instrumental
Performance
SUGARFOOT RAG

BILL MONROE
Best Bluegrass Recording
SOUTHERN FLAVOR (Album)

LARNELLE HARRIS
Best Male Gospel
Performance
CHRISTMAS (Album)

ARETHA FRANKLIN
Best Female Soul Gospel
Performance
**ONE LORD, ONE FAITH,
ONE BAPTISM (Album)**

PHIL COLLINS (PRS)
LAMONT DOZIER
Best Song Written Specifically
For A Motion Picture
Or Television
TWO HEARTS (Track from Buster)

JOHN ADAMS
Best Contemporary
Composition
NIXON IN CHINA

BEBE WINANS
Best Male Soul Gospel
Performance
ABUNDANT LIFE

ROBERTO CARLOS
Best Latin Pop Performance
ROBERTO CARLOS (Album)

LINDA RONSTADT
Best Mexican/American
Performance
CANCIONES DE MI PADRE (Album)

WILLIE DIXON
Best Traditional Blues
Recording
HIDDEN CHARMS (Album)

THE ROBERT CRAY BAND
Best Contemporary Blues
Recording
**DON'T BE AFRAID
OF THE DARK (Single)**

JIMMY STURR & HIS ORCHESTRA
Best Polka Recording
BORN TO POLKA (Album)

ROBIN WILLIAMS
RY COODER
Best Recording For Children
PECOS BILL (Album)

ROBIN WILLIAMS
Best Comedy Recording
GOOD MORNING VIETNAM (Album)

"WEIRD AL" YANKOVIC
Best Concept Music Video
FAT

ROGER KELLAWAY
Best Arrangement On
An Instrumental
MEMOS FROM PARADISE

BMI

m i r r o r

SP-5237

The debut album by

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2

M A N Y



Norwegian trio **One 2 Many**'s fresh, unaffected pop has made them #1 all over Scandinavia. "Downtown," their first single, is breaking across Europe. Now Camilla, Dag and Jan, the members of **One 2 Many**, bring their carefree sound to America. Songwriter Dag Kolsrud performed and arranged for the group A-Ha at the height of their chart success—now it's his turn.

Featuring "Downtown"^(AM 1272)
and "Another Man"



Produced by John Hudson and Dag Kolsrud
Representation: Catrina Barnes Management Ltd.
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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	9	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS 4 weeks at No. One
2	2	3	8	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
3	3	4	8	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
4	4	5	10	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
5	8	13	7	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
6	10	15	9	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
7	13	20	6	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
8	11	17	9	DON'T TELL ME LIES A&M 1267	◆ BREATHE
9	6	6	14	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
10	5	2	13	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
11	9	9	11	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
12	7	7	13	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
13	12	8	15	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
14	17	21	7	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
15	18	23	7	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
16	19	26	7	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	◆ SURVIVOR
17	24	32	5	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
18	25	31	5	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
19	23	29	6	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
20	14	11	18	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
21	15	10	16	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
22	29	33	6	LET THE RIVER RUN ARISTA 1-9793	◆ CARLY SIMON
23	16	14	15	ALL THIS TIME MCA 53371	◆ TIFFANY
24	32	41	4	IT'S ONLY LOVE ELEKTRA 7-69317	◆ SIMPLY RED
				★★★ POWER PICK ★★★	
25	43	—	2	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
26	41	—	2	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
27	20	12	13	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
28	26	16	13	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
29	28	27	23	SILHOUETTE ARISTA 1-9751	◆ KENNY G
30	22	19	17	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
31	33	35	7	BRING DOWN THE MOON RCA 8807	◆ BOY MEETS GIRL
32	34	36	5	CITY LIGHTS CRITIQUE 7-99255/ATLANTIC	◆ LIVINGSTON TAYLOR
33	36	43	4	END OF THE LINE WILBURY 7-27637/WARNER BROS.	◆ TRAVELING WILBURYS
34	21	18	16	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
35	37	42	4	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	◆ J. TAYLOR/R. BELLE
				★★★ HOT SHOT DEBUT ★★★	
36	NEW ▶	1	1	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
37	27	24	27	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
38	38	—	2	SUPERWOMAN WARNER BROS. 7-27773	◆ KARYN WHITE
39	35	28	20	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
40	31	25	18	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A. LENNOX/A. GREEN
41	30	22	18	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
42	NEW ▶	1	1	I'M INTO SOMETHING GOOD CYPRESS 0019/A&M	◆ PETER NOONE
43	49	—	2	HAPPY EVER AFTER VIRGIN 7-99294	◆ JULIA FORDHAM
44	NEW ▶	1	1	THE LONELIEST HEART MCA 53507	◆ BOYS CLUB
45	47	49	3	THE LOVER IN ME MCA 53416	◆ SHEENA EASTON
46	46	45	6	SURRENDER TO ME CAPITOL 44288	ANN WILSON & ROBIN ZANDER
47	40	37	25	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
48	NEW ▶	1	1	ROMANCE (FROM "SING") COLUMBIA 38-68580	PAUL CARRACK & TERRI NUNN
49	48	—	2	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
50	44	44	6	STRAIGHT UP VIRGIN 7-99256	◆ PAULA ABDUL

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

RADIO

ISSUES, BUT NOT IRE, RAISED AT CRS

(Continued from page 10)

dled as such. Management has more money and resources than you do and you'll get screwed... A lot of people thought they had a good relationship with the boss until they got fired."

And at a session called "Let's Hear From the Advertisers," ad agency and sponsor panelists told the audience that the sales material prepared by the Radio Advertising Bureau or Country Music Assn. rarely influences their decisions and often is not looked at.

Rod Underhill, representing well-known radio user Motel 6, said that



Alabama's Randy Owen addresses the opening session of the Country Radio Seminar.

one of radio's obstacles is "creative bias. Most agency people believe they can build their portfolio with a TV reel. The art director doesn't get anything out of a radio spot." Underhill suggested that stations help fund new advertisers' radio production. (Buck Owens, during his address, had another answer for getting new agency business: "Let's 50 of us get on a bus, move up there, and live next to them.")

The proposed alcohol ad ban also came up at this panel. When Strohs' Chick Powell told the audience that "it doesn't appear that neoprohibitionists will get spots pulled," he was confronted by KICD Spencer, Iowa, GM Bill Sanders, who called the potential loss of beer and wine spots "a very serious issue. There's a groundswell in Congress that's bigger than it was a few years ago."

As was the case at the Gavin Convention two weeks earlier, the best-loved session at CRS was probably one that had little direct application to radio, C.W. Metcalf's presentation on "Humor, Risk, & Change." One frequently heard criticism of the other sessions—besides their relatively low voltage—was a lack of direct applications for small and medium market PDs. One suggestion that many attendees seemed to approve of was the addition of smaller, regional workshops similar to those offered in urban radio by the Young Black Programmers Coalition.

Gerry Wood provided assistance in compiling this story.

VOX JOX

(Continued from page 10)

Bangor, Maine, also goes to classic hits this week... Gabe Hobbs is the new PD of oldies WFLZ "Z93" Tampa, Fla., replacing Mark Zintel, who stays on for afternoons; MD Larry Trotter succeeds Hobbs at AC WMYU "U102" Knoxville, Tenn.

John Clay, MD of top 40 KKLQ-AM-FM "Q106" San Diego, is the new PD at top 40 KYNO-FM Fresno, Calif., replacing Steve Owens... Veteran area programmer Bob Richards resurfaces as OM at crossover KMYX Oxnard, Calif.; Kimo Villaromo remains as PD... Chattanooga, Tenn., gets a new oldies outlet, WSGC, consulted by Gary Guthrie... Doug Wilson, formerly the APD at country WUSN "US99" Chicago, is now PD at AC WTRG Raleigh, N.C.

PEOPLE: David Lawrence from n/t WTAE Pittsburgh and Barbara Britt of Metro Traffic Control are the new morning team at top 40 WRQX "Q107" Washington, D.C., replacing Marc Ross & Rick Jewell. Q107 loses night jock Chris Jagger to mornings at crossover WIOQ "Q102" Philadelphia. Another Q107 alumnus, Dave Thomson, is out of middays at top 40 WLOL Minneapolis.

Tom Shannon is back at adult

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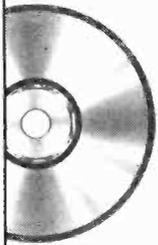
standards CKLW Detroit for the third time as former morning man Jay Roberts retires to the Missouri Ozarks... Buddy Barron, ex-KKHT Houston, is doing mornings on country KSN San Francisco... Scott Woodside is now officially doing mornings with former partner Barry Chase at classic rock WZGC "Z93" Atlanta... KHQT "Hot 97.7" San Jose, Calif., MD Michael Newman moves to similar duties at crossover KNGE Houston.

WFLY Albany, N.Y. MD Mike Morgan is the new APD/p.m. driver at top 40 WMJQ "Magic 102" Buffalo, N.Y.; MD Roger Christian is now handling middays... Steve Janssen transfers from nights at AC WMJJ Birmingham, Ala., to the same slot at AC WRKA Louisville, Ky.; the new night jock at WMJJ is Madison Chase... Dennis Scott, ex-WBMX Chicago (now WVZ) is doing overnights at urban WTLC Indianapolis.

Indiana Jonze, former PD of WFMI Lexington, Ky., (now WLFX), is now across town at country WVLK "K93" doing afternoons for new PD Karl Shannon as Matt Austin... J.C. Haze, PD of oldies WKOL-FM Albany, N.Y., has taken the new McDonald's spots and edited them together with their source material, Reunion's "Life Is A Rock (But The Radio Rolled Me)." Contact 518-843-1570.

Assistance in preparing this week's column was provided by Bill Holland, Peter Ludwig, Moira McCormick, and Terry Wood.

PIONEER PRESENTS



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

Hot Picks in Tokio

- ① Straight Up Paula Abdul
- ② The Lover in Me Sheena Easton
- ③ Rom Bobby Brown
- ④ Surrender To Me Ann Wilson & Robin Zander
- ⑤ Lost In Your Eyes Debbie Gibson
- ⑥ It's Only Love Simply Red
- ⑦ Veronica Elvis Costello
- ⑧ Especially For You Kylie Minogue & Jason Donovan
- ⑨ Oneko Flow Phil Collins
- ⑩ Paradise City Guns N' Roses
- ⑪ When I'm With You Sheriff
- ⑫ Girl You Know It's True Milli Vanilli
- ⑬ The Way You Love Me Karyn White
- ⑭ Eternal Flame Bangles
- ⑮ Born To Be My Baby Bon Jovi
- ⑯ Stand R.E.M.
- ⑰ Wind Up Heaven U2
- ⑱ What I Am Tori Loe
- ⑲ Yeah Yeah Yeah & The New Bohemians
- ⑳ Fine Time Jackson Spence
- ㉑ Don't Tell Me Lies Brian Duran
- ㉒ Walk The Line Amy Baker
- ㉓ Don't Look Back Charlie Sexton
- ㉔ She Drives Me Crazy Fine Young Cannibals

FM JAPAN 81.3 FM

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	3	4	9	WORKING ON IT Geffen 7-27535	CHRIS REA 1 week at No. One
2	2	2	7	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
3	1	1	9	DRIVEN OUT RCA 8837	THE FIXX
4	5	8	7	I'LL BE YOU SIRE LP CUT/WARNER BROS.	THE REPLACEMENTS
5	7	9	8	I'LL BE THERE FOR YOU MERCURY LP CUT/POLYGRAM	BON JOVI
6	8	10	9	DEAR GOD CHRYSALIS 43319	MIDGE URE
7	4	3	7	DRIVE MY CAR A&M LP CUT	DAVID CROSBY
8	16	28	5	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
9	12	21	4	ROCKET MERCURY 872 614-7/POLYGRAM	DEF LEPPARD
10	9	7	9	SEND ME SOMEBODY CAPITOL 44334	JON BUTCHER
11	11	16	6	SHAKE IT UP ATLANTIC LP CUT	BAD COMPANY
12	13	15	13	PATIENCE Geffen LP CUT	GUNS N' ROSES
13	14	14	8	HEAVEN'S TRAIL Geffen LP CUT	TESLA
14	6	5	9	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
15	20	23	13	GOD PART II ISLAND LP CUT/ATLANTIC	U2
16	18	30	5	SIMILAR FEATURES ISLAND 7-99251/ATLANTIC	MELISSA ETHERIDGE
17	10	12	9	ONE CLEAR MOMENT WARNER BROS. 7-27684	LITTLE FEAT
18	19	24	7	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
19	15	6	9	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
20	22	18	8	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
★★★ POWER TRACK ★★★					
21	30	43	3	CONFIDENTIAL EPIC LP CUT/E.P.A.	THE RADIATORS
22	24	27	6	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
23	25	31	5	WHERE WERE YOU Geffen LP CUT	LITTLE AMERICA
24	26	29	5	ALL IS FORGIVEN MERCURY LP CUT/POLYGRAM	SIREN
25	28	34	8	THAT GIRL ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
26	23	20	7	BACK TO THE WALL UNI LP CUT/MCA	STEVE EARLE
27	32	41	4	DOWN BOYS COLUMBIA LP CUT	WARRANT
28	17	11	16	STAND WARNER BROS. 7-27688	R.E.M.
29	38	50	3	READY FOR LOVE VIRGIN LP CUT	GARY MOORE
30	21	17	9	PARADISE CITY Geffen 7-27570	GUNS N' ROSES
31	33	37	4	MAYOR OF SIMPLETON Geffen LP CUT	XTC
★★★ FLASHMAKER ★★★					
32	NEW ▶	1	1	NOW YOU'RE IN HEAVEN ATLANTIC 7-88925	JULIAN LENNON
33	31	35	6	FOR THE LOVE OF MONEY WARNER BROS. LP CUT	BULLETBOYS
34	27	22	7	DON'T LOOK BACK MCA 53482	CHARLIE SEXTON
35	29	19	14	CULT OF PERSONALITY EPIC 34-68611/E.P.A.	LIVING COLOUR
36	40	45	4	YOUTH GONE WILD ATLANTIC LP CUT	SKID ROW
37	44	—	2	TURN YOU INSIDE-OUT WARNER BROS. LP CUT	R.E.M.
38	45	—	2	MISSION MERCURY LP CUT/POLYGRAM	RUSH
39	NEW ▶	1	1	THING CALLED LOVE CAPITOL LP CUT	BONNIE RAITT
40	39	46	3	YOUR MAMA DON'T DANCE ENIGMA 44293/CAPITOL	POISON
41	41	36	5	FORGET ABOUT LOVE COLUMBIA LP CUT	EDDIE MONEY
42	36	32	15	THE LOVE IN YOUR EYES COLUMBIA 38-68532	EDDIE MONEY
43	46	—	2	SHE'S A MYSTERY TO ME VIRGIN LP CUT	ROY ORBISON
44	37	26	9	SEVENTEEN ATLANTIC 7-88958	WINGER
45	NEW ▶	1	1	NEVER HAD A LOT TO LOSE EPIC 34-68563/E.P.A.	CHEAP TRICK
46	50	—	2	ONE ELEKTRA 7-69329	METALLICA
47	NEW ▶	1	1	SHE DID IT EMI LP CUT	GLAMOUR CAMP
48	NEW ▶	1	1	RUN TO PARADISE WTG 31-68564	CHOIRBOYS
49	35	25	8	THE LAST MILE MERCURY 872 148-7/POLYGRAM	CINDERELLA
50	47	49	4	STRUGGLE VIRGIN LP CUT	KEITH RICHARDS

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

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **I Will Survive**, Gloria Gaynor, POLYDOR
2. **Tragedy**, Bee Gees, RSO
3. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS.
4. **Heaven Knows**, Donna Summer & Brooklyn Dreams, CASABLANCA
5. **Shake Your Groove Thing**, Peaches & Herb, POLYDOR
6. **What A Fool Believes**, Doobie Brothers, WARNER BROS.
7. **Fire**, Pointer Sisters, PLANET
8. **Sultans Of Swing**, Dire Straits, WARNER BROS.
9. **A Little More Love**, Olivia Newton-John, MCA
10. **What You Won't Do For Love**, Bobby Caldwell, CLOUD

TOP SINGLES—20 Years Ago

1. **Dizzy**, Tommy Roe, ABC
2. **Proud Mary**, Creedence Clearwater Revival, FANTASY
3. **Everyday People**, Sly & the Family Stone, EPIC
4. **Build Me Up Buttercup**, The Foundations, UNI
5. **Traces**, Classics IV, IMPERIAL
6. **Crimson & Clover**, Tommy James & the Shondells, ROULETTE
7. **This Girl's In Love With You**, Dionne Warwick, SCEPTER
8. **Indian Giver**, 1910 Fruitgum Co., BUDDAH
9. **Time Of The Season**, Zombies, DATE
10. **This Magic Moment**, Jay & the Americans, UNITED ARTISTS

TOP ALBUMS—10 Years Ago

1. **Spirits Having Flown**, Bee Gees, RSO
2. **Blondes Have More Fun**, Rod Stewart, WARNER BROS.
3. **Minute By Minute**, Doobie Brothers, WARNER BROS.
4. **Dire Straits**, Dire Straits, WARNER BROS.
5. **Cruisin'**, Village People, CASABLANCA
6. **Love Tracks**, Gloria Gaynor, POLYDOR
7. **Briefcase Full Of Blues**, Blues Brothers, ATLANTIC
8. **Totally Hot**, Olivia Newton-John, MCA
9. **52nd Street**, Billy Joel, COLUMBIA
10. **Armed Forces**, Elvis Costello, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **Wichita Lineman**, Glen Campbell, CAPITOL
2. **Goodbye**, The Cream, ATCO
3. **The Beatles**, the Beatles, APPLE
4. **Greatest Hits Vol. 1**, The Association, WARNER BROS.
5. **Ball, Iron Butterfly**, ATCO
6. **Yellow Submarine**, the Beatles, APPLE
7. **T.C.B.**, Diana Ross & the Supremes With the Temptations, MOTOWN
8. **Crimson & Clover**, Tommy James & the Shondells, ROULETTE
9. **Blood, Sweat & Tears**, COLUMBIA
10. **Help Yourself**, Tom Jones, PARROT

COUNTRY SINGLES—10 Years Ago

1. **Golden Tears**, Dave & Sugar, RCA
2. **Send Me Down To Tucson/Charlie's Angels**, Mel Tillis, MCA
3. **I Just Fall In Love Again**, Anne Murray, CAPITOL
4. **If I Could Write A Song As Beautiful As You**, Billy "Crash" Craddock, CAPITOL
5. **I Had A Lovely Time**, the Kendalls, OVATION
6. **Somebody Special**, Donna Fargo, WARNER BROS.
7. **Still A Woman**, Margo Smith, WARNER BROS.
8. **It's A Cheating Situation**, Moe Bandy, COLUMBIA
9. **Words**, Sue Allanson, ELEKTRA/CURB
10. **(If Loving You Is Wrong) I Don't Want To Be Right**, Barbara Mandrell, ABC

SOUL SINGLES—10 Years Ago

1. **I Got My Mind Made Up**, Instant Funk, SALSOL
2. **Bustin' Loose**, Chuck Brown & the Soul Searchers, SOURCE
3. **He's The Greatest Dancer**, Sister Sledge, COTILLION
4. **I Will Survive**, Gloria Gaynor, POLYDOR
5. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS.
6. **Oh Honey**, Delegation, SHADYBROOK
7. **Living It Up**, Bell & James, A&M
8. **Dancin'**, Grey & Hanks, RCA
9. **Aqua Boogie**, Parliament, CASABLANCA
10. **Heaven Knows**, Donna Summer, CASABLANCA

RADIO

newsline...

JERRY LYMAN, president of RKO Radio, is resigning Friday (17) after 19 years with the group to become president/CEO of Radio Ventures, a new partnership with the Carlyle Group and Washington communications lawyers Ralph Hardy, Bill Perry, and Leonard Baxt.

TED JORDAN has been transferred to VP/GM of Group W's KDKA Pittsburgh from a similar position at KQZY Dallas.

JOHN L. PEROYEA is named president of Narragansett Radio Inc., replacing John Franks. PEROYEA had been the company's chief operating officer since last May and continues as GM at WYNK-AM-FM Baton Rouge, La.

FINANCIAL BROADCASTING NETWORK has appointed two new VPs: Ben Avery, formerly with the Avery Co. consultancy, as VP of affiliate relations; and Doug Frankel from KRTH-AM-FM Los Angeles, as VP of FBN-owned stations, the first of which will be XEGM San Diego.

EDWARD CHERAMY is named president of Los Angeles-based satellite communications firm IDB Communications Group Inc. IDB founder and former president Jeffrey Sudikoff remains chairman and CEO. Cheramly joined IDB in 1970.

CBS RADIO NETWORKS has signed a new four-year deal with Major League Baseball beginning with the 1990 baseball season.

CURT PETERSON is GM of KIDO/KLTB Boise, Idaho, replacing Gary Bates.

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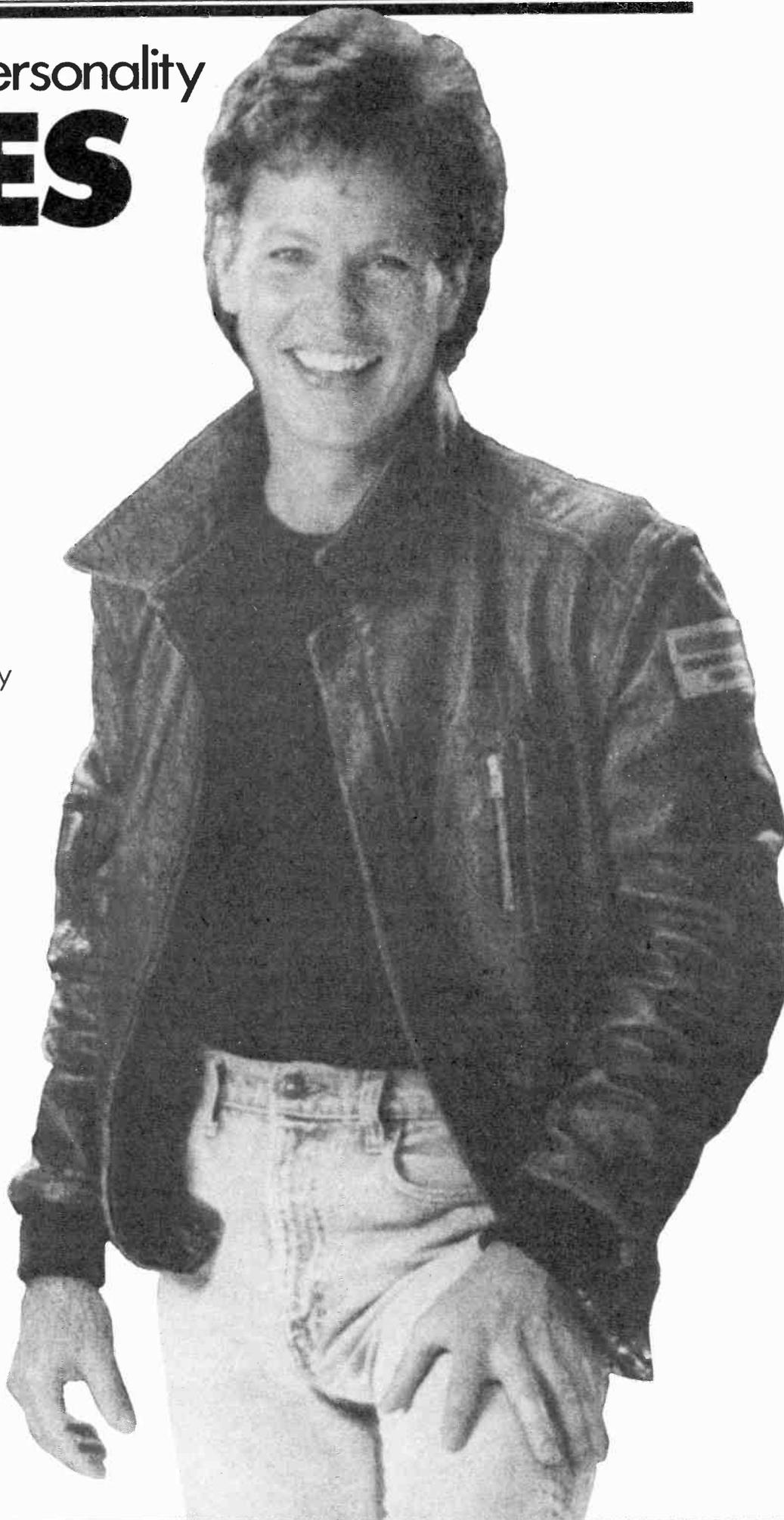
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from Commercial and College Radio Airplay Reports.					
★★ NO. 1 ★★					
1	2	3	6	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO 1 week at No. One
2	4	4	4	THE MAYOR OF SIMPLETON Geffen LP CUT	XTC
3	1	2	7	I'LL BE YOU SIRE LP CUT/REPRISE	THE REPLACEMENTS
4	3	1	9	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
5	5	5	7	NIGHTMARES SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
6	6	8	8	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
7	10	14	6	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
8	8	10	14	SWEET JANE RCA LP CUT	COWBOY JUNKIES
9	7	6	9	DEAR GOD CHRYSALIS 443319	MIDGE URE
10	18	16	5	DIZZY SIRE LP CUT/WARNER BROS.	THROWING MUSES
11	12	13	8	DRIVEN OUT RCA 8837	THE FIXX
12	16	12	11	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	ENYA
13	NEW ▶	1	1	THE LAST OF THE FAMOUS INT. PLAYBOYS SIRE LP CUT/REPRISE	MORRISSEY
14	15	22	3	ANGEL VISIT A&M LP CUT	THRASHING DOVES
15	11	9	11	FINE TIME QWEST LP CUT/WARNER BROS.	NEW ORDER
16	21	—	2	ALWAYS SATURDAY ELEKTRA LP CUT	GUADALCANAL DIARY
17	9	7	15	STAND WARNER BROS. 7-27688	R.E.M.
18	17	17	5	YEAH YEAH YEAH YEAH YEAH ISLAND LP CUT/ATLANTIC	THE POGUES
19	13	11	8	5 O'CLOCK WORLD ISLAND 7-99241/ATLANTIC	JULIAN COPE
20	NEW ▶	1	1	TURN YOU INSIDE-OUT WARNER BROS. LP CUT	R.E.M.
21	NEW ▶	1	1	MADONNA OF THE WASPS A&M LP CUTS	ROBYN HITCHCOCK/EGYPTIANS
22	NEW ▶	1	1	ROUND & ROUND QWEST LP CUT/WARNER BROS.	NEW ORDER
23	20	20	6	IF A TREE FALLS GOLD CASTLE LP CUT	BRUCE COCKBURN
24	22	23	4	MOTORCYCLE BEGGAR'S BANQUET LP CUT/RCA	LOVE AND ROCKETS
25	14	15	9	LITTLE MISS S Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
26	19	19	5	WORLD PARTY ENSNIG LP CUT/CHRYSALIS	THE WATERBOYS
27	NEW ▶	1	1	THE GOOD LIFE ATLANTIC LP CUT	FIRE TOWN
28	25	24	3	STOP SIRE LP CUT/REPRISE	ERASURE
29	NEW ▶	1	1	I'M GONNA BE (500 MILES) CHRYSALIS LP CUT	THE PROCLAIMERS
30	30	29	3	GIVE, GIVE, GIVE ME MORE, MORE, MORE POLYDOR LP CUT/POLYGRAM	THE WONDER STUFF

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A
DIR
DIR RADIO NETWORK
PRESENTATION

'Cla'ence Update' Switches Channels To 'Young And Restless'

NEW YORK Comedian Brad Sanders, Premiere Radio Networks, and CBS Television have struck an agreement that now has Sanders basing his "Cla'ence Update" on CBS' "The Young And The Restless" instead of ABC's "All My Children." The revamped comedy "Updates" started March 6 and Premiere president Steve Lehman says all of the show's 200 affiliates have agreed to the change of topic. "The Young And The Restless" is TV's top-ranked daytime soap opera.

The "Cla'ence Update" was one of syndication's standout successes last year. The feature is heard twice daily and Lehman says the two airings now reach 5 million listeners a week.

CBS and Premiere are planning a number of cross-promotions with the two shows, including the occasional use of the soap's actors for promotions on Sanders' show. Premiere also says "Update" will get a major-market on-air TV campaign starting this spring.

ABC had sued Sanders and Premiere last year for unauthorized use of "All My Children." Lehman says the matter is still under litigation and he is not sure how the switch to a CBS show will affect things. "This throws a new twist on the issue," says Lehman. "In essence, this gives ABC what they've been saying they want: for us to stop the show." ABC could not be reached for comment.

CBS, obviously, has no qualms about Sanders' daily send-up of the soap characters' trials and tribulations. "The Young And The Restless" head writer Kay Alden says she and show creator/executive producer Bill Bell are "delighted to have Brad Sanders as the official No. 1 fan of the show. We think that what he does has so much impact in a fun and unique way, we couldn't be more pleased."

OFF THE BEATEN TRACK

Although most independent program producers want their shows to be eventually picked up for bartered syndication by commercial distributors, three indies are currently in various stages of negotiating with noncommercial networks because they like the greater freedom and educated demographics noncom-

mercial radio enjoys.

Although one tends to associate noncommercial shows with National Public Radio, two of the indie offerings are being targeted to Pacifica affiliates. The alternative programming and news source is celebrating its 40th anniversary this year and was the first listener-sponsored radio network in the country. In its first 20 years, Pacifica defined public radio and was at times a lone voice during the McCarthy era.

Martin Lundsford and Margaret Klein have collected more than 400 private demo tapes, and are currently pursuing Pacifica to distribute their "Future Radio," a one-hour weekly specializing in home recordings.

Lundsford has four shows in the can and says, "Because of the eclectic nature of the music, it doesn't fit naturally on commercial radio. I've gotten strong response from our Pacifica mailer and some stations have already signed up."

The decision to pursue noncommercial radio came about because of the wide range of musical styles represented by the 400 tapes. "We would only consider [a tape] if it has good sonic quality," says Lundsford, "but 75% of them were airable. What we look for are well-produced, well-crafted pieces of music." The suprisingly danceable first show is programmed in music sweeps with a minimum amount of talk.

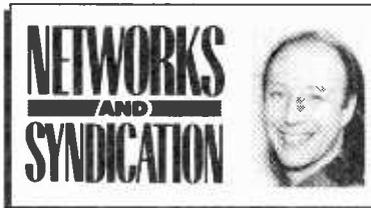
Although Lundsford says he can easily imagine the show pulling in increasingly commercial tapes if it gets national exposure, he says "If [public radio] becomes more youth tuned, I think it can be the next hip thing. In some areas it already is. This is a new folk movement. I don't mean folk music, but all kinds of music made by folks."

Lundsford and Klein are producing the show at public station WFPL Louisville, Ky., and plan to air by summer. Distribution will be on tape; they can be reached at 502-968-9062.

"Greenwich Mean Time" producer Michael Taylor says Pacifica has just picked up the second season of the weekly half-hour comedy program based out of community station KKFJ Kansas City, Mo. The comedy ensemble produced 28 episodes of the radio theater show

from March-October, 1988, along with a Christmas Eve special.

Taylor says he got "spoiled" working in British radio and television and finds that his troupe's ir-



by Peter Ludwig

reverent and slightly absurd comedy tends to frighten PDs of commercial stations. "The show is about four questionably sane people cast adrift in a slightly askew world," says Taylor, "which lets us take on the horrifying developments in the free speech issue one week and thoroughly trash Santa Claus the next."

Pacifica will begin tape distribution April 3. Demos can be obtained by calling Taylor at 816-561-3637.

John Dryden has been producing his "Daily Feed" for more than seven years. It has been available on the NPR Satellite for the past five, but he's now going to distribute the show exclusively on tape. He currently has 30 tape affiliates for the daily shortform of political and journalistic satire.

Because of the show's lightning pace and emphasis on current events, Dryden says his "bedrock outlets have been alternative and college stations. Now I'm basically going after the stations that report to Gavin and Rockpool. Those PDs trust their audiences will get it."

Dryden has added Firesign Theater regular Phil Austin to this season's "Feed," and Austin's famous "Nick Danger: Private Eye" is now featured weekly. Each week's other four installments feature either Dryden's commentaries, the satirical songs of Peter Markham (Dan Ruskin), or the show's most popular character, Max Knobny, as an outrageous "journalistic Puck."

Dryden can be reached at 202-638-4222 for a copy of the show demo, or at 800-336-6546 to order a copy of his "Reagan Tapes." Dryden is widely considered one of the best "razor

blades" in the industry, and the "Reagan Tapes" are a must for Reagan critics who remember what he said—and want to hear what they think he really meant.

CALENDAR

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

- March 17-18, **Giant Steps**, On The Radio, On The Radio Broadcasting, one hour.
- March 17-19, **Pete Best/Mick Hucknall/Bob Denver, Cruisin' America With Cousin Brucie**, CBS RadioRadio, three hours.
- March 17-19, **Bobby Brown**, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- March 17-19, **Guns N' Roses, Superstars Rock Concert Series**, Westwood One Radio Networks, 90 minutes.
- March 17-19, **AC/DC, Metalshop**, MJI Broadcasting, one hour.
- March 17-19, **Jonathan Butler, Star Beat**, MJI Broadcasting, one hour.
- March 17-19, **New Order/Fine Young Cannibals/Richard Lewis, Party America**, Cutler Productions, two hours.
- March 17-19, **The Anita Baker Story**, Hot Rocks, United Stations, 90 minutes.
- March 17-19, **Chevy Chase/Gilda Radner, National Lampoon Original Radio Hour**, Premiere Radio Networks, 30 minutes.
- March 18-19, **El DeBarge/Simply Red/Robert Townsend and Denzel Washington**, RadioScope, Lee Bailey Communications, one hour.
- March 19, **Bad Company/Bon Jovi/U2, Power-**



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- Keynote Address
- Independent Labels vs. Distributors: The Face Off
- Artist Management: How and When To Find the Right One
- Charting The Hits: Who Gets Reported and How - The Hype Controversy
- A&R: Sign On The Dotted Line...Or Return To Sender - What Gets Them Interested?

Press & Marketing: How To Present Yourself To The Press/What's Their Role in Artist Development

Producers: Their Sound Or Yours? The Artist/Producer Relationship and How Much?

The Artist Perspective of the Music Business and the Struggle to Retain Artistic Freedom

Managers, Agents, Promoters, (M.A.P.): Demo, Limo

Independent Rock Labels: Who Signs With Them and Why

Black Radio: Programmer or Programmed? Who Determines What We Hear and How

Rock Radio: Classic vs. Current - Are We Concerned With New Artist Development?

"If It Don't Itch, Don't Scratch It" - The Past, The Present, and the Future of the Art of D.J.ing.

Dance Music in 1989: The Record Breakers

Licensing: The Overseas Connection

Women in Music: "Man Smart...Woman Smarter?" Tearing Down Walls and Building Bridges...Their Impact In The Industry

Professionalism and Ethics in the Music Business 101: An Introductory Course

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"The Living Years"



LEVERT
#1 BLACK SINGLE
"Just Coolin'"



TEN CITY
#1 DANCE CHARTS
"That's The Way Love Is"



KON KAN
#1 DANCE SALES
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RADIO

Seminar Awards Promos For 'Lizard Man,' Manure

BY EDWARD MORRIS

PROMOTIONS

NASHVILLE The radio promotion winners at this year's Country Radio Seminar were a varied bunch, ranging as they did from WYAY "Y106" Atlanta's gigantic Hands Of Hope fund-raiser for St. Jude's Childrens Hospital in Memphis to the station in Bangor, Maine, that gave away a ton of manure.

The winners of the seminar's second annual radio promotion awards were highlighted at an early morning session March 3; this year's competition drew 35 entries, 22 of them from small markets.

Y106's radiothon took first place in the large-market category, after raising \$820,000 in two days last year and \$543,000 the year before, when it was introduced. These successes have convinced the station to make the fund-raiser an annual event. To whet Atlanta's appetite for it, Y106 staged a five-kilometer road race, free concerts, a celebrity golf tournament, an art display at a major mall, and a black-tie dinner with Danny Thomas as speaker. Corporate sponsors were secured for most of the activities.

Runners-up in the large-market category were KMPS-AM-FM Seattle, which took second place for its direct-mail prize catalog, and WPOC Baltimore, which won third place with its Discover Country promotion.

The top medium-market winner was WCOS Columbia, S.C. When an excitable youth reported he had been pursued by a monster—which the press quickly dubbed "lizard man"—WCOS offered \$1 million to anybody who brought the creature in alive. The gambit earned WCOS extended spots on "The CBS Evening News," "P.M. Magazine," and "A Current Affair." It cost them approximately \$43. Runners-up were WZZK Birmingham, Ala., for a home giveaway and WSM Nashville for its WSM Loves You campaign against child abuse.

Triumphing in the small-market division were KOOV Copperas Cove, Texas, which had one of its part-timers Waltz Across Texas (a reference to an Ernest Tubbs hit) from Austin to Killeen to raise more than \$9,000 for toys for underprivileged children. Second place went to Bangor's WQCB, which got a lot of attention for giving away a ton of manure to the person listeners thought most deserved it—they eventually settled on one of the local city managers. KXIA Marshalltown, Iowa, got third-place honors for its county fair singing contest.

The promotion awards were one of several events at this year's CRS specifically targeted to promotions and marketing directors. At a Thursday, March 2, session called "Taming The Promotional Beast: A Pro-Active Stance On Client Promotions," WFMS Indianapolis GM/moderator Nancy Vaeth told the audience that there was a place to draw the line. "Too many promotions—or those not congruent with your image—won't work," she said.

KNIX-AM-FM Phoenix's Doug Brannan encouraged his counterparts to face their job with a "What if?" outlook. As an example of this, he noted that KNIX used to give away its T-shirts but now sells thou-

sands of them each year. Brannan and WCXI/WWWW Detroit's Dave Millar praised Starstream's country-radio-oriented magazine, Tune In, which, Millar says, allows him to run some promotions without using expensive air time.

KSSN Little Rock, Ark., marketing director Bill Ramsey told the audience that because remotes help clients more than they do listeners or the station, his station charges from three to five times as much for doing remotes as other stations in his market do. Promotional fees on KSSN, he said, may run from \$3,000-\$30,000 for a client.

And WMZQ-AM-FM Washington,

D.C.'s Nancy Bryant warned against any station turning itself into a "promotional vehicle" for a particular client unless the client buys enough time to justify the alliance. Sponsors, she said, should buy time in addition to donating prizes for promotions.



At a later session on data-base marketing, panelists told the audience that the increasing segmentation of the U.S. market will require radio stations to adopt more sophisticated marketing techniques.

According to panelist John Dereu of Alexandria, Va.-based Claritas, Americans now constitute 5% of the world's population but account for 20% of product consumption. To get results for its advertisers, he said, radio stations must be able to better pinpoint their markets. Demograph-

ics, he said, were too broad to be useful. Rather, he advanced his P.R.I.Z.M. concept, based on U.S. census figures, as a way to target precise market segments.

Gary Donohue, head of Donohue Research, Richmond, Va., explained his Radio Market Fingerprint analysis, based on the Arbitron diary, as a way to determine specific audiences.

Donohue advised stations to begin compiling listener data immediately in "an electronic system." A steady and gradual compilation, he continued, is much less costly than attempting to consolidate data—such as contest entries—quickly.

Rick Peppin, who heads RCA Nashville's research division, said his record label drew data from two sources: an internal data base of sales histories of product, and a consumer data base compiled of response forms inserted in albums.

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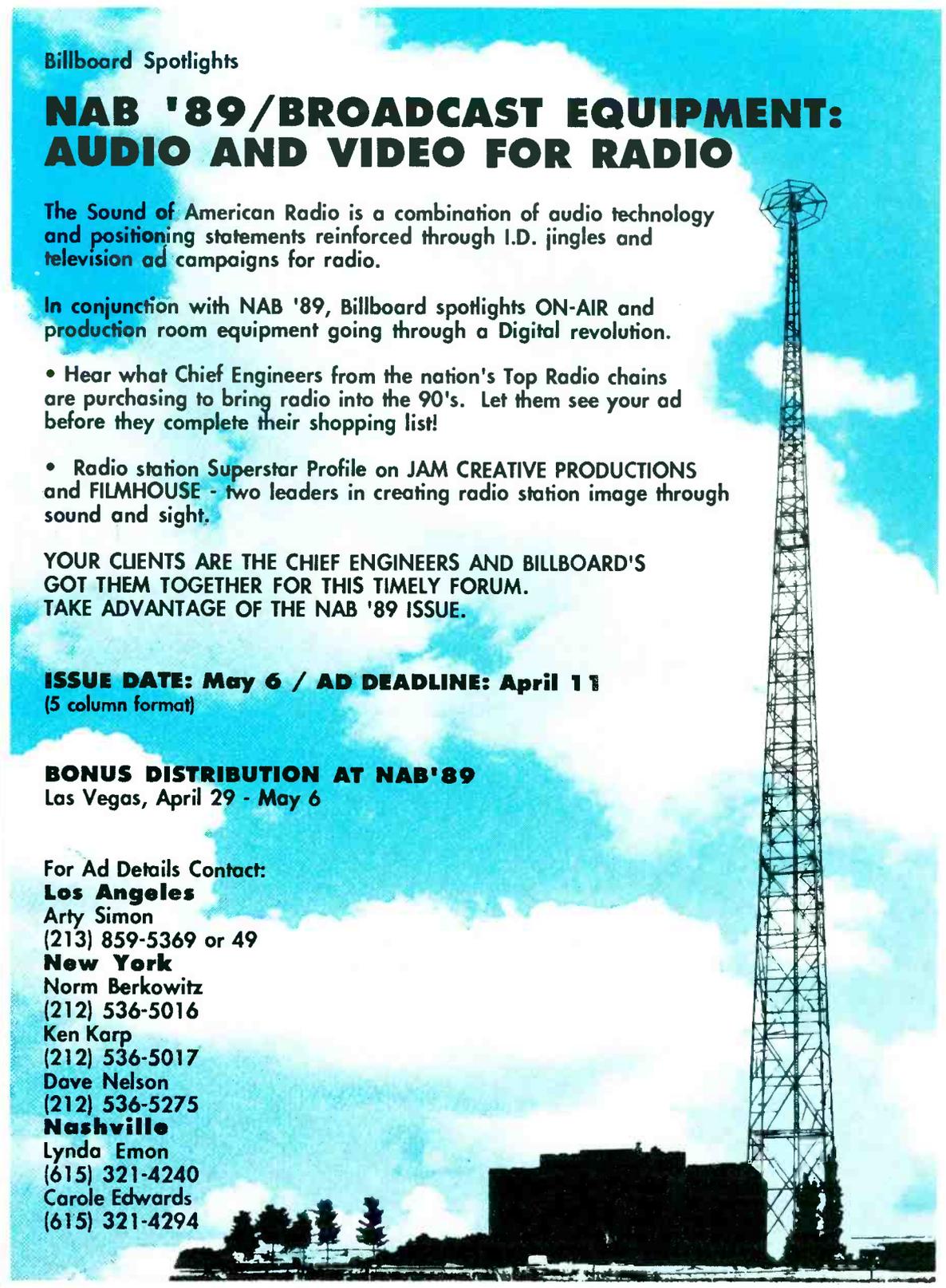
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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

New York O.M.: Steve Kingston

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Paula Abdul, Straight Up
- 3 Guns N' Roses, Paradise City
- 4 Tone Loc, Wild Thing
- 5 Karyn White, Superwoman
- 6 Bangles, Eternal Flame
- 7 Anita Baker, Just Because
- 8 Milli Vanilli, Girl You Know It's True
- 9 Mike + The Mechanics, The Living Year
- 10 The Boys, Dial My Heart
- 11 Sheena Easton, The Lover In Me
- 12 Kon Kan, I Beg Your Pardon
- 13 Bobby Brown, Roni
- 14 Edie Brickell & New Bohemians, What I Wanna Be
- 15 Steve B. I Wanna Be The One
- 16 Rod Stewart, My Heart Can't Tell You
- 17 Poison, Your Mama Don't Dance
- 18 The Belle Stars, Iko Iko (From "Rain")
- 19 Sweet Sensation (With Romeo J.D.), Si
- 20 Tone Loc, Funky Cold Medina
- 21 Bon Jovi, I'll Be There For You
- 22 Sheriff, When I'm With You
- 23 New Kids On The Block, You Got It (Th
- 24 Tiffany, All This Time
- 25 Fine Young Cannibals, She Drives Me C
- 26 Madonna, Like A Prayer
- 27 White Lion, When The Children Cry
- 28 Denise Lopez, If You Feel It

Los Angeles P.D.: Steve Rivers

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Milli Vanilli, Girl You Know It's True
- 3 New Kids On The Block, You Got It (Th
- 4 Mike + The Mechanics, The Living Year
- 5 Guns N' Roses, Paradise City
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- 20 Fine Young Cannibals, She Drives Me C
- 21 Madonna, Like A Prayer
- 22 White Lion, When The Children Cry
- 23 Denise Lopez, If You Feel It

Boston P.D.: Tom Jeffries

- 1 Bangles, Eternal Flame
- 2 Mike + The Mechanics, The Living Year
- 3 Bobby Brown, Roni
- 4 Guns N' Roses, Paradise City
- 5 Chicago, You're Not Alone
- 6 Martika, More Than You Know
- 7 R.E.M., Stand
- 8 Vanessa Williams, Dreamin'
- 9 Eddie Money, The Love In Your Eyes
- 10 Anita Baker, Just Because
- 11 Roy Orbison, You Got It
- 12 Breathe, Don't Tell Me Lies
- 13 Roxette, The Look
- 14 Sa-Fire, Thinking Of You
- 15 Was (Not Was), Walk The Dinosaur
- 16 Thirty Eight Special, Second Chance
- 17 Luther Vandross, She Won't Talk To Me
- 18 Kon Kan, I Beg Your Pardon
- 19 Guns N' Roses, Paradise City
- 20 Van Halen, Feels So Good
- 21 Duran Duran, I Wanna Be The One
- 22 Vixen, Cryin'
- 23 Karyn White, Superwoman
- 24 Tiffany, Radio Romance
- 25 Carly Simon, Let The River Run (Theme
- 26 Poison, Your Mama Don't Dance
- 27 Bon Jovi, I'll Be There For You
- 28 Def Leppard, Rocket
- 29 Johnny Kemp, Birthday Suit (From "Sin
- 30 Howard Jones, Everlasting Love
- 31 Deon Estus, Heaven Help Me
- 32 Buster Poindexter, Hill The Road Jack
- 33 Madonna, Like A Prayer
- 34 Paula Abdul, Forever Your Girl
- 35 The Pasadenas, Tribute (Right On)
- 36 Thirty Eight Special, Second Chance

Washington P.D.: Lorrin Palagi

- 1 Rod Stewart, My Heart Can't Tell You
- 2 Debbie Gibson, Lost In Your Eyes
- 3 Boys Club, I Remember Holding You
- 4 Sheena Easton, The Lover In Me
- 5 Mike + The Mechanics, The Living Year
- 6 Breathe, Don't Tell Me Lies
- 7 Guns N' Roses, Paradise City
- 8 Ann Wilson & Robin Zander, Surrender
- 9 Information Society, Walking Away
- 10 Kon Kan, I Beg Your Pardon
- 11 R.E.M., Stand
- 12 New Kids On The Block, You Got It (Th
- 13 Was (Not Was), Walk The Dinosaur
- 14 Milli Vanilli, Girl You Know It's True
- 15 Bobby Brown, Roni
- 16 Anita Baker, Just Because
- 17 Vanessa Williams, Dreamin'
- 18 New Kids On The Block, You Got It (Th
- 19 Was (Not Was), Walk The Dinosaur
- 20 Milli Vanilli, Girl You Know It's True
- 21 Bangles, Eternal Flame
- 22 Fine Young Cannibals, She Drives Me C
- 23 Poison, Your Mama Don't Dance
- 24 Paula Abdul, Straight Up
- 25 Tone Loc, Funky Cold Medina
- 26 Madonna, Like A Prayer
- 27 Martika, More Than You Know
- 28 Def Leppard, Rocket
- 29 Bon Jovi, I'll Be There For You
- 30 Luther Vandross, She Won't Talk To Me

Detroit P.D.: Chuck Beck

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Guns N' Roses, Paradise City
- 3 Bangles, Eternal Flame
- 4 Bon Jovi, I'll Be There For You
- 5 R.E.M., Stand
- 6 Winger, Seventeen
- 7 Jimmy Harnen With Synch, Where Are You
- 8 Guns N' Roses, Paradise City
- 9 Def Leppard, Rocket
- 10 Tone Loc, Funky Cold Medina
- 11 Ann Wilson & Robin Zander, Surrender
- 12 Kon Kan, I Beg Your Pardon
- 13 New Kids On The Block, You Got It (Th
- 14 Poison, Your Mama Don't Dance
- 15 Madonna, Like A Prayer
- 16 Fine Young Cannibals, She Drives Me C
- 17 Roxette, The Look
- 18 Paula Abdul, Straight Up
- 19 Deon Estus, Heaven Help Me
- 20 Steve Winwood, Holding On
- 21 Bon Jovi, Born To Be My Baby
- 22 Lita Ford (Duet With Ozzy Osbourne),
- 23 Rod Stewart, My Heart Can't Tell You
- 24 Milli Vanilli, Girl You Know It's True
- 25 Tommy Page, A Shoulder To Cry On
- 26 Eddie Money, The Love In Your Eyes
- 27 Living Colour, Cult Of Personality

Minneapolis P.D.: Gregg Swedberg

- 1 Mike + The Mechanics, The Living Year
- 2 Roxette, The Look
- 3 Breathe, Don't Tell Me Lies
- 4 Chicago, You're Not Alone
- 5 Bangles, Eternal Flame
- 6 Debbie Gibson, Lost In Your Eyes
- 7 New Kids On The Block, You Got It (Th
- 8 Kenny Rogers, The Gambler
- 9 Bobby Brown, Roni
- 10 Martika, More Than You Know
- 11 Milli Vanilli, Girl You Know It's True
- 12 Rod Stewart, My Heart Can't Tell You
- 13 R.E.M., Stand
- 14 Thirty Eight Special, Second Chance
- 15 The Boys, Dial My Heart
- 16 Was (Not Was), Walk The Dinosaur
- 17 Karyn White, Superwoman
- 18 Fine Young Cannibals, She Drives Me C
- 19 Paula Abdul, Straight Up
- 20 Will To Power, Fading Away
- 21 Anita Baker, Just Because
- 22 Giant Steps, Into You
- 23 Poison, Your Mama Don't Dance
- 24 Bon Jovi, I'll Be There For You
- 25 New Order, Mr. Disco
- 26 Cher & Peter Cetera, After All (Love
- 27 Tommy Page, A Shoulder To Cry On
- 28 Annihilation, Room To Move
- 29 Tiffany, Radio Romance
- 30 Edie Brickell & New Bohemians, What I
- 31 Eddie Money, The Love In Your Eyes
- 32 Def Leppard, Rocket
- 33 Ann Wilson & Robin Zander, Surrender
- 34 Jody Watley, Real Love
- 35 The Replacements, I'll Be You
- 36 Tone Loc, Wild Thing
- 37 Madonna, Like A Prayer
- 38 Tone Loc, Funky Cold Medina
- 39 Howard Jones, Everlasting Love
- 40 Paula Abdul, Forever Your Girl
- 41 Johnny Kemp, Birthday Suit (From "Sin
- 42 Rod Stewart, My Heart Can't Tell You

New York P.D.: Gary Bryan

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Bon Jovi, Born To Be My Baby
- 3 New Kids On The Block, You Got It (Th
- 4 Mike + The Mechanics, The Living Year
- 5 Guns N' Roses, Paradise City
- 6 Paula Abdul, Straight Up
- 7 Sheriff, When I'm With You
- 8 Sheena Easton, The Lover In Me
- 9 Anita Baker, Just Because
- 10 Kon Kan, I Beg Your Pardon
- 11 Rick Astley, She Wants To Dance With
- 12 Bobby Brown, Roni
- 13 Information Society, Walking Away
- 14 Tone Loc, Wild Thing
- 15 Milli Vanilli, Girl You Know It's True
- 16 Bangles, Eternal Flame
- 17 Poison, Your Mama Don't Dance
- 18 Edie Brickell & New Bohemians, What I
- 19 Tiffany, All This Time
- 20 Ann Wilson & Robin Zander, Surrender
- 21 Sweet Sensation (With Romeo J.D.), Si
- 22 Erasure, A Little Respect
- 23 The Belle Stars, Iko Iko (From "Rain")
- 24 Rod Stewart, My Heart Can't Tell You
- 25 Sweet Sensation (With Romeo J.D.), Si
- 26 Tone Loc, Funky Cold Medina
- 27 Bon Jovi, I'll Be There For You
- 28 Deon Estus, Heaven Help Me
- 29 Karyn White, Superwoman
- 30 Madonna, Like A Prayer

Hartford P.D.: Dave Shakes

- 1 Milli Vanilli, Girl You Know It's True
- 2 Mike + The Mechanics, The Living Year
- 3 Roy Orbison, You Got It
- 4 Debbie Gibson, Lost In Your Eyes
- 5 Sa-Fire, Thinking Of You
- 6 Roxette, The Look
- 7 Sweet Sensation (With Romeo J.D.), Si
- 8 Vanessa Williams, Dreamin'
- 9 Steve B. I Wanna Be The One
- 10 Fine Young Cannibals, She Drives Me C
- 11 Anita Baker, Just Because
- 12 New Kids On The Block, You Got It (Th
- 13 Bobby Brown, Roni
- 14 Dingo, 24/7
- 15 Luther Vandross, She Won't Talk To Me
- 16 Was (Not Was), Walk The Dinosaur
- 17 Bangles, Eternal Flame
- 18 Karyn White, Superwoman
- 19 Breathe, Don't Tell Me Lies
- 20 Tone Loc, Wild Thing
- 21 Kon Kan, I Beg Your Pardon
- 22 Paula Abdul, Straight Up
- 23 New Kids On The Block, You Got It (Th
- 24 Chicago, You're Not Alone
- 25 Poison, Your Mama Don't Dance
- 26 The Belle Stars, Iko Iko (From "Rain")
- 27 Rod Stewart, My Heart Can't Tell You
- 28 Simply Red, It's Only Love
- 29 Sheena Easton, The Lover In Me
- 30 Animation, Room To Move
- 31 Madonna, Like A Prayer
- 32 Tone Loc, Funky Cold Medina
- 33 Deon Estus, Heaven Help Me
- 34 Jody Watley, Real Love
- 35 Johnny Kemp, Birthday Suit (From "Sin
- 36 Paul Abdul, Forever Your Girl
- 37 The Pasadenas, Tribute (Right On)
- 38 Cher & Peter Cetera, After All (Love
- 39 Bon Jovi, I'll Be There For You
- 40 One Too Many, Downtown
- 41 Bette Midler, Wind Beneath My Wings (

Pittsburgh P.D.: Bill Cahill

- 1 New Kids On The Block, You Got It (Th
- 2 Guns N' Roses, Paradise City
- 3 Mike + The Mechanics, The Living Year
- 4 Ann Wilson & Robin Zander, Surrender
- 5 Bobby Brown, Roni
- 6 Rod Stewart, My Heart Can't Tell You
- 7 Bangles, Eternal Flame
- 8 Roxette, The Look
- 9 Chicago, You're Not Alone
- 10 The Boys, Dial My Heart
- 11 Kon Kan, I Beg Your Pardon
- 12 Milli Vanilli, Girl You Know It's True
- 13 Karyn White, Superwoman
- 14 Breathe, Don't Tell Me Lies
- 15 Deon Estus, Heaven Help Me
- 16 Bon Jovi, I'll Be There For You
- 17 Debbie Gibson, Lost In Your Eyes
- 18 E.D.I. 4Ever, I Wanna Be With You
- 19 Sheena Easton, The Lover In Me
- 20 Vanessa Williams, Dreamin'
- 21 Paula Abdul, Straight Up
- 22 Thirty Eight Special, Second Chance
- 23 Poison, Your Mama Don't Dance
- 24 Cher & Peter Cetera, After All (Love
- 25 Roy Orbison, You Got It
- 26 Tommy Page, A Shoulder To Cry On
- 27 Def Leppard, Rocket
- 28 Paula Abdul, Forever Your Girl
- 29 Duran Duran, I Wanna Be Some Fun
- 30 Fine Young Cannibals, She Drives Me C
- 31 Was (Not Was), Walk The Dinosaur
- 32 Madonna, Like A Prayer

Washington P.D.: Rick Gillette

- 1 Paula Abdul, Straight Up
- 2 New Kids On The Block, You Got It (Th
- 3 Debbie Gibson, Lost In Your Eyes
- 4 Guns N' Roses, Paradise City
- 5 Mike + The Mechanics, The Living Year
- 6 Information Society, Walking Away
- 7 Bobby Brown, Roni
- 8 R.E.M., Stand
- 9 Milli Vanilli, Girl You Know It's True
- 10 Rod Stewart, My Heart Can't Tell You
- 11 Karyn White, Superwoman
- 12 Vanessa Williams, Dreamin'
- 13 Kon Kan, I Beg Your Pardon
- 14 Roxette, The Look
- 15 Bangles, Eternal Flame
- 16 Anita Baker, Just Because
- 17 Fine Young Cannibals, She Drives Me C
- 18 Tone Loc, Funky Cold Medina
- 19 Chicago, You're Not Alone
- 20 New Kids On The Block, You Got It (Th
- 21 Poison, Your Mama Don't Dance
- 22 Luther Vandross, She Won't Talk To Me
- 23 Bon Jovi, Born To Be My Baby
- 24 Was (Not Was), Walk The Dinosaur
- 25 Samantha Fox, I Only Wanna Be With You
- 26 Dingo, 24/7
- 27 Madonna, Like A Prayer
- 28 Sweet Sensation (With Romeo J.D.), Si
- 29 Bon Jovi, I'll Be There For You
- 30 Jody Watley, Real Love
- 31 Cher & Peter Cetera, After All (Love
- 32 The Belle Stars, Iko Iko (From "Rain

Detroit P.D.: Rick Gillette

- 1 Anita Baker, Just Because
- 2 Karyn White, Superwoman
- 3 Debbie Gibson, Lost In Your Eyes
- 4 Milli Vanilli, Girl You Know It's True
- 5 Bobby Brown, Roni
- 6 Kon Kan, I Beg Your Pardon
- 7 Vanessa Williams, Dreamin'
- 8 New Edition, Can You Stand The Rain
- 9 Bangles, Eternal Flame
- 10 Eric S. Smith, Temptation Eyes
- 11 New Kids On The Block, You Got It (Th
- 12 Michael Jackson, Leave Me Alone
- 13 Luther Vandross, She Won't Talk To Me
- 14 Kiara (Duet With Shanie Wilson), Thi
- 15 Tone Loc, Funky Cold Medina
- 16 Gina Goo, I Can't Face The Fact
- 17 Roxette, The Look
- 18 Was (Not Was), Walk The Dinosaur
- 19 Inner City, Good Life
- 20 Fine Young Cannibals, She Drives Me C
- 21 The Belle Stars, Iko Iko (From "Rain
- 22 Paula Abdul, Forever Your Girl
- 23 Johnny Kemp, Birthday Suit (From "Sin
- 24 Madonna, Like A Prayer
- 25 Jody Watley, Real Love
- 26 Deon Estus, Heaven Help Me
- 27 Erasure, A Little Respect
- 28 Mike + The Mechanics, The Living Year
- 29 The Pasadenas, Tribute (Right On)
- 30 R.E.M., Stand

Chicago P.D.: Buddy Scott

- 1 Paula Abdul, Straight Up
- 2 Debbie Gibson, Lost In Your Eyes
- 3 Bangles, Eternal Flame
- 4 Mike + The Mechanics, The Living Year
- 5 Kon Kan, I Beg Your Pardon
- 6 Anita Baker, Just Because
- 7 Bobby Brown, Roni
- 8 Karyn White, Superwoman
- 9 Milli Vanilli, Girl You Know It's True
- 10 Was (Not Was), Walk The Dinosaur
- 11 Rick Astley, She Wants To Dance With
- 12 Vanessa Williams, Dreamin'
- 13 Sheena Easton, The Lover In Me
- 14 Inner City, Good Life
- 15 Martika, More Than You Know
- 16 Erasure, A Little Respect
- 17 Fine Young Cannibals, She Drives Me C
- 18 Sweet Sensation (With Romeo J.D.), Si
- 19 Rod Stewart, My Heart Can't Tell You
- 20 Samantha Fox, I Only Wanna Be With You
- 21 Paula Abdul, Forever Your Girl
- 22 Bobby Brown, Ever Little Step
- 23 Johnny Kemp, Birthday Suit (From "Sin
- 24 Rick Astley, Giving Up On Love
- 25 Tone Loc, Funky Cold Medina
- 26 Samantha Fox, I Only Wanna Be With You
- 27 Roxette, The Look
- 28 Jody Watley, Real Love
- 29 Steve B. I Wanna Be The One
- 30 Paula Abdul, Forever Your Girl
- 31 New Kids On The Block, You Got It (Th
- 32 Madonna, Like A Prayer
- 33 Animation, Room To Move

Hartford P.D.: Sunny Joe White

- 1 Mike + The Mechanics, The Living Year
- 2 Bobby Brown, Roni
- 3 Milli Vanilli, Girl You Know It's True
- 4 Anita Baker, Just Because
- 5 Womack & Womack, Tears Drops
- 6 Martika, More Than You Know
- 7 Luther Vandross, She Won't Talk To Me
- 8 Kon Kan, I Beg Your Pardon
- 9 Roy Orbison, You Got It
- 10 Enya, Orinoco Flow (Sail Away)
- 11 Karyn White, Superwoman
- 12 Bangles, Eternal Flame
- 13 Inner City, Good Life
- 14 Chicago, You're Not Alone
- 15 Sweet Sensation (With Romeo J.D.), Si
- 16 Was (Not Was), Walk The Dinosaur
- 17 Vanessa Williams, Dreamin'
- 18 Fine Young Cannibals, She Drives Me C
- 19 R.E.M., Stand
- 20 Roxette, The Look
- 21 Carly Simon, Let The River Run (Theme
- 22 Simply Red, It's Only Love
- 23 Animation, Room To Move
- 24 Sa-Fire, Thinking Of You
- 25 Sam Brown, Stop
- 26 Eddie Money, The Love In Your Eyes
- 27 Figures On A Beach, You Ain't Seen No
- 28 The Fixx, Driven Out
- 29 The Pasadenas, Tribute (Right On)
- 30 Van Halen, Feels So Good
- 31 Vixen, Cryin'
- 32 Deon Estus, Heaven Help Me
- 33 Sweet Sensation (With Romeo J.D.), Si
- 34 Johnny Kemp, Birthday Suit (From "Sin
- 35 Tommy Page, A Shoulder To Cry On
- 36 Madonna, Like A Prayer
- 37 Bon Jovi, I'll Be There For You
- 38 Bette Midler, Wind Beneath My Wings (
- 39 Steve B. I Wanna Be The One
- 40 Duran Duran, I Wanna Be In Shame
- 41 Jody Watley, Real Love
- 42 Poison, Your Mama Don't Dance

Philadelphia P.D.: Charlie Quinn

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Mike + The Mechanics, The Living Year
- 3 Bobby Brown, Roni
- 4 Anita Baker, Just Because
- 5 Guns N' Roses, Paradise City
- 6 Rod Stewart, My Heart Can't Tell You
- 7 R.E.M., Stand
- 8 Vanessa Williams, Dreamin'
- 9 Milli Vanilli, Girl You Know It's True
- 10 Was (Not Was), Walk The Dinosaur
- 11 Bangles, Eternal Flame
- 12 Edie Brickell & New Bohemians, What I
- 13 Karyn White, Superwoman
- 14 Chicago, You're Not Alone
- 15 Luther Vandross, She Won't Talk To Me
- 16 Sweet Sensation (With Romeo J.D.), Si
- 17 Poison, Your Mama Don't Dance
- 18 Fine Young Cannibals, She Drives Me C
- 19 R.E.M., Stand
- 20 Roxette, The Look
- 21 Kon Kan, I Beg Your Pardon
- 22 Bon Jovi, I'll Be There For You
- 23 Animation, Room To Move
- 24 Deon Estus, Heaven Help Me
- 25 Tone Loc, Funky Cold Medina
- 26 Madonna, Like A Prayer
- 27 Tiffany, Radio Romance
- 28 Thirty Eight Special, Second Chance
- 29 Jody Watley, Real Love
- 30 Duran Duran, I Wanna Be In Shame
- 31 Sa-Fire, Thinking Of You
- 32 Michael Damian, Rock On
- 33 Vixen, Cryin'
- 34 The Belle Stars, Iko Iko (From "Rain
- 35 Martika, More Than You Know

Tampa Bay O.M.: Mason Dixon

- 1 Guns N' Roses, Paradise City
- 2 New Kids On The Block, You Got It (Th
- 3 Sheena Easton, The Lover In Me
- 4 Paula Abdul, Straight Up
- 5 Bangles, Eternal Flame
- 6 Was (Not Was), Walk The Dinosaur
- 7 Rod Stewart, My Heart Can't Tell You
- 8 Bobby Brown, Roni
- 9 Debbie Gibson, Lost In Your Eyes
- 10 Anita Baker, Just Because
- 11 Tone Loc, Wild Thing
- 12 Bon Jovi, Born To Be My Baby
- 13 Roxette, The Look
- 14 Mike + The Mechanics, The Living Year
- 15 The Boys, Dial My Heart
- 16 Taylor Dayne, Don't Rush Me
- 17 Breathe, Don't Tell Me Lies
- 18 Karyn White, Superwoman
- 19 Milli Vanilli, Girl You Know It's True
- 20 Fine Young Cannibals, She Drives Me C
- 21 Chicago, You're Not Alone
- 22 Deon Estus, Heaven Help Me
- 23 Ann Wilson & Robin Zander, Surrender
- 24 Vanessa Williams, Dreamin'
- 25 Madonna, Like A Prayer
- 26 The Belle Stars, Iko Iko (From "Rain
- 27 Luther Vandross, She Won't Talk To Me
- 28 Tiffany, Radio Romance
- 29 Living Colour, Cult Of Personality
- 30 The Fixx, Driven Out
- 31 Paula Abdul, Forever Your Girl
- 32 Sa-Fire, Thinking Of You

Cleveland P.D.: Rich Piombino

- 1 Mike + The Mechanics, The Living Year
- 2 Eddie Money, The Love In Your Eyes
- 3 Van Halen, Feels So Good
- 4 Guns N' Roses, Paradise City
- 5 Rod Stewart, My Heart Can't Tell You
- 6 R.E.M., Stand
- 7 Roy Orbison, You Got It
- 8 Breathe, Don't Tell Me Lies
- 9 Chicago, You're Not Alone
- 10 Vixen, Cryin'
- 11 Fine Young Cannibals, She Drives Me C
- 12 Roxette, The Look
- 13 Erasure, A Little Respect
- 14 Enya, Orinoco Flow (Sail Away)
- 15 Bon Jovi, Born To Be My Baby
- 16 Thirty Eight Special, Second Chance
- 17 Cinderella, The Last Mile
- 18 The Fixx, Driven Out
- 19 Traveling Wilburys, End Of The Line
- 20 Midge Ure, Dear God
- 21 Def Leppard, Rocket
- 22 Ivan Neville, Falling Out Of Love
- 23 Kevin A, Moonlight on water
- 24 Edie Brickell & New Bohemians, What I
- 25 Bon Jovi, I'll Be There For You
- 26 Steve Winwood, Hearts On Fire
- 27 Guns N' Roses, Paradise City
- 28 Was (Not Was), Walk The Dinosaur
- 29 A, Cult Of Personality, Living Color
- 30 Howard Jones, Everlasting Love
- 31 Choirboys, Run To Paradise
- 32 Easter House, Come Out Fighting
- 33 Cheap Trick, Never Had A Lot To Lose
- 34 Charlie Sexton, Don't Look Back

Dallas P.D.: Joel Folger

- 1 Roxette, The Look
- 2 Mike + The Mechanics, The Living Year
- 3 Rod Stewart, My Heart Can't Tell You
- 4 Bon Jovi, I'll Be There For You
- 5 Van Halen, Feels So Good
- 6 E.D.I. 4Ever, I Wanna Be With You
- 7 Sheriff, When I'm With You
- 8 Eddie Money, The Love In Your Eyes
- 9 Fine Young Cannibals, She Drives Me C
- 10 Def Leppard, Rocket
- 11 Living Colour, Cult Of Personality
- 12 Thirty Eight Special, Second Chance
- 13 Lita Ford (Duet With Ozzy Osbourne),
- 14 U2, Angel Of Harlem
- 15 Roy Orbison, You Got It
- 16 Def Leppard, Armageddon It
- 17 Chris Rea, The Road
- 18 Howard Jones, Everlasting Love
- 19 Madonna, Like A Prayer
- 20 Steve Winwood, Holding On
- 21 Animation, Room To Move
- 22 Schilling, The Different Story
- 23 Poison, Your Mama Don't Dance

Chicago P.D.: Brian Kelly

- 1 Paula Abdul, Straight Up
- 2 Debbie Gibson, Lost In Your Eyes
- 3 R.E.M., Stand
- 4 Guns N' Roses, Paradise City
- 5 Bangles, Eternal Flame
- 6 Fine Young Cannibals, She Drives Me C
- 7 The Belle Stars, Iko Iko (From "Rain")
- 8 Kon Kan, I Beg Your Pardon
- 9 Mike + The Mechanics, The Living Year
- 10 Was (Not Was), Walk The Dinosaur
- 11 Tone Loc, Wild Thing
- 12 Bobby Brown, Roni
- 13 Edie Brickell & New Bohemians, What I
- 14 Karyn White, Superwoman
- 15 Sheriff, When I'm With You
- 16 Poison, Your Mama Don't Dance
- 17 Milli Vanilli, Girl You Know It's True
- 18 Erasure, A Little Respect
- 19 Tone Loc, Funky Cold Medina
- 20 Roxette, The Look
- 21 Chicago, You're Not Alone
- 22 Rod Stewart, My Heart Can't Tell You
- 23 Ann Wilson & Robin Zander, Surrender
- 24 The Fixx, Driven Out
- 25 Rick Astley, She Wants To Dance With
- 26 Breathe, Don't Tell Me Lies

Boston P.D.: Sunny Joe White

- 1 Mike + The Mechanics, The Living Year
- 2 Bobby Brown, Roni
- 3 Milli Vanilli, Girl You Know It's True
- 4 Anita Baker, Just Because
- 5 Womack & Womack, Tears Drops
- 6 Martika, More Than You Know
- 7 Luther Vandross, She Won't Talk To Me
- 8 Kon Kan, I Beg Your Pardon
- 9 Roy Orbison, You Got It
- 10 Enya, Orinoco Flow (Sail Away)
- 11 Karyn White, Superwoman
- 12 Bangles, Eternal Flame
- 13 Inner City, Good Life
- 14 Chicago, You're Not Alone
- 15 Sweet Sensation (With Romeo J.D.), Si
- 16 Was (Not Was), Walk The Dinosaur
- 17 Vanessa Williams, Dreamin'
- 18 Fine Young Cannibals, She Drives Me C
- 19 R.E.M., Stand
- 20 Roxette, The Look
- 21 Carly Simon, Let The River Run (Theme
- 22 Simply Red, It's Only Love
- 23 Animation, Room To Move
- 24 Sa-Fire, Thinking Of You
- 25 Sam Brown, Stop
- 26 Eddie Money, The Love In Your Eyes
- 27 Figures On A Beach, You Ain't Seen No
- 28 The Fixx, Driven Out
- 29 The Pasadenas, Tribute (Right On)
- 30 Van Halen, Feels So Good
- 31 Vixen, Cryin'
- 32 Deon Estus, Heaven Help Me
- 33 Sweet Sensation (With Romeo J.D.), Si
- 34 Johnny Kemp, Birthday Suit (From "Sin
- 35 Tommy Page, A Shoulder To Cry On
- 36 Madonna, Like A Prayer
- 37 Bon Jovi, I'll Be There For You
- 38 Bette Midler, Wind Beneath My Wings (
- 39 Steve B. I Wanna Be The One
- 40 Duran Duran, I Wanna Be In Shame
- 41 Jody Watley, Real Love
- 42 Poison, Your Mama Don't Dance

Detroit P.D.: Brian Patrick

- 1 Mike + The Mechanics, The Living Year
- 2 Debbie Gibson, Lost In Your Eyes
- 3 Bobby Brown, Roni
- 4 New Kids On The Block, You Got It (Th
- 5 Bangles, Eternal Flame
- 6 Ann Wilson & Robin Zander, Surrender
- 7 Paula Abdul, Straight Up
- 8 Rick Astley, She Wants To Dance With
- 9 Sheena Easton, The Lover In Me
- 10 Breathe, Don't Tell Me Lies
- 11 Anita Baker, Just Because
- 12 Martika, More Than You Know
- 13 Van Halen, Feels So Good
- 14 Duran Duran, I Wanna Be In Shame
- 15 Rod Stewart, My Heart Can't Tell You
- 16 Roxette, The Look
- 17 The Boys, Dial My Heart
- 18 Luther Vandross, She Won't Talk To Me
- 19 Vanessa Williams, Dreamin'
- 20 Erica Smith, Temptation Eyes
- 21 Kon Kan, I Beg Your Pardon
- 22 Was (Not Was), Walk The Dinosaur
- 23 Tone Loc, Wild Thing
- 24 Roy Orbison, You Got It
- 25 Milli Vanilli, Girl You Know It's True
- 26 Bon Jovi, Born To Be My Baby

Minneapolis P.D.: Brian Phillips

- 1 Paula Abdul, Straight Up
- 2 Debbie Gibson, Lost In Your Eyes
- 3 Roxette, The Look
- 4 Mike + The Mechanics, The Living Year
- 5 Jimmy Harnen With Synch, Where Are You
- 6 Guns N' Roses, Paradise City
- 7 Bangles, Eternal Flame
- 8 New Kids On The Block, You Got It (Th
- 9 Ann Wilson & Robin Zander, Surrender
- 10 Rod Stewart, My Heart Can't Tell You
- 11 U2, Angel Of Harlem
- 12 Anita Baker, Just Because
- 13 Breathe, Don't Tell Me Lies
- 14 Chicago,

AMERICAN

★ **TOP40** ★

WITH SHADOE STEVENS

#1

WEGX FM PHILADELPHIA

WZOU FM BOSTON

KDWB FM MINNEAPOLIS

Source: Arbitron Fall 1988 • Metro, Average Quarter Hour • Persons 12-34 • Exact Air Time

AMERICAN

★ **TOP40** ★

WITH SHADOE STEVENS

#1

KUBE FM SEATTLE

WBSB FM BALTIMORE

WBJW FM ORLANDO

Source: Arbitron Fall 1988 • Metro, Average Quarter Hour • Persons 12-34 • Exact Air Time

AMERICAN

★ **TOP40** ★

WITH SHADOE STEVENS

#1

KXYQ FM PORTLAND, OR

WKRQ FM CINCINNATI

KBEQ FM KANSAS CITY

Source: Arbitron Fall 1988 • Metro, Average Quarter Hour • Persons 12-34 • Exact Air Time

AMERICAN

★ **TOP40** ★

WITH SHADOE STEVENS

#1

WYHY FM NASHVILLE

WNCI FM COLUMBUS, OH

WGRD FM GRAND RAPIDS

Source: Arbitron Fall 1988 • Metro, Average Quarter Hour • Persons 12-34 • Exact Air Time

AMERICAN

★ **TOP40** ★

WITH SHADOE STEVENS

#1

KJYO FM OKLAHOMA CITY

WGH FM NORFOLK

WPRO FM PROVIDENCE

Source: Arbitron Fall 1988 • Metro, Average Quarter Hour • Persons 12-34 • Exact Air Time

Table with 2 columns: Station/Artist and Song. Includes stations like 15 New Order, 16 Was (Not Was), 17 Bobby Brown, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like A Madonna, A Cher & Peter Cetera, A Winger, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 22 17 Sheena Easton, 23 Bobby Brown, 24 Def Leppard, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 25 31 R.E.M., 26 Lita Ford, 27 Deon Estus, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like A Madonna, A Escape Club, A Yazz, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 28 17 Sheena Easton, 29 Bobby Brown, 30 Def Leppard, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Mike + The Mechanics, 2 4 Bangles, 3 Rod Stewart, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 1 Debbie Gibson, 2 3 Sheriff, 3 5 Guns N' Roses, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 1 Mike + The Mechanics, 2 2 Rozette, 3 3 Debbie Gibson, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Mike + The Mechanics, 2 4 Bangles, 3 Rod Stewart, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 1 Debbie Gibson, 2 3 Sheriff, 3 5 Guns N' Roses, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Mike + The Mechanics, 2 1 Vanessa Williams, 3 3 Debbie Gibson, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Debbie Gibson, 2 Bobby Brown, 3 Mike + The Mechanics, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 1 Debbie Gibson, 2 7 Rozette, 3 2 Sheena Easton, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Mike + The Mechanics, 2 1 Vanessa Williams, 3 3 Debbie Gibson, etc.

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Table with 2 columns: Station/Artist and Song. Includes stations like 1 1 Debbie Gibson, 2 7 Rozette, 3 2 Sheena Easton, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Debbie Gibson, 2 1 Vanessa Williams, 3 3 Debbie Gibson, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 1 Paula Abdul, 2 2 Debbie Gibson, 3 3 Mike + The Mechanics, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 1 Paula Abdul, 2 2 Debbie Gibson, 3 3 Mike + The Mechanics, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Debbie Gibson, 2 1 Vanessa Williams, 3 3 Debbie Gibson, etc.

Table with 2 columns: Station/Artist and Song. Includes stations like 1 Bobby Brown, 2 Rod Stewart, 3 Roy Orbison, etc.

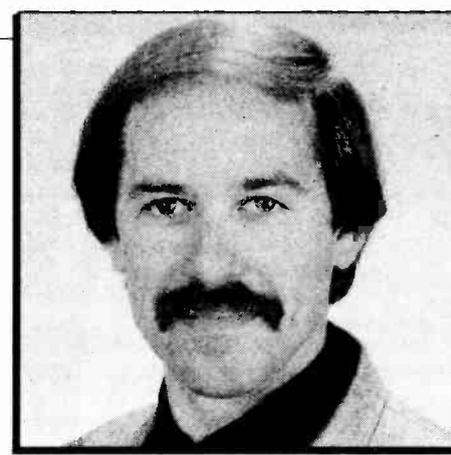
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Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Debbie Gibson, 2 1 Vanessa Williams, 3 3 Debbie Gibson, etc.

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Table with 2 columns: Station/Artist and Song. Includes stations like 1 2 Mike + The Mechanics, 2 1 Vanessa Williams, 3 3 Debbie Gibson, etc.



Billboard's PD of the week Tommy Marshall KNAC Los Angeles

IT'S JUST BEFORE 3 P.M. on Valentine's Day and KNAC Los Angeles jock Gonzo Greg is reminding listeners that "it's never too late to buy that special someone a Valentine's gift, like our phallic-shaped chocolates... or a giftpack of our steel-belted radial condoms, a tube of nuclear love jelly, or our 220-volt, five-speed combination body massager and power sander. From GonzCo, catering to the perverse and disgusting desires of a doomed civilization."

that can't legally be improved, and which has trouble in the San Fernando Valley, KNAC managed its best-ever 12-plus showing, a 1.6, in the fall Arbitrons. Marshall thinks that KNAC can eventually make it to a 2 share. "If we had more power, I like to think we could get a 3. There's an audience for this kind of music just as there is for mainstream rock. Our success comes from following many basic radio principals, like building our core audience's loyalty with plenty of localized promotions and our Pure Rock Card. Our cume is about a third of what [mainstream album rocker] KLOS has, but our TSL is very good, about nine to 10 hours per week."

"Pure Rock" KNAC identifies itself as "105.5 on the Richter scale." Its liners include "KNAC, the most fun you can have with your pants on," "The radio station your mother warned you about," and "Not responsible for listeners who spontaneously explode." And its jocks regularly ask listeners to turn it way up and introduce their neighbors to Poison or the Bulletboys.

Marshall emphasizes KNAC is not strictly a "heavy metal" station. "We're a hard-rock station, and metal is part of that group," he says. "We'll go as far as to play some of the harder songs by Heart, but our core is hard rock: Aerosmith, Judas Priest, Metallica, Led Zeppelin, Iron Maiden, Guns N' Roses, Deep Purple, AC/DC, and new bands like Tesla, Skid Row, and Masters of Reality. In this market, you can't hear most of them anywhere but KNAC."

"Once in a while we'll get a letter complaining about the station and I'll write them back explaining that we're involved with show business and assure them our intention is not to corrupt the youth of America. We're not trying to pander to the lowest common denominator or to people who have no taste. If anything, our humor tends to be on the intellectual side, which is where people often get distorted perception."

"A lot of the younger male audience in this market feels disenfranchised because the album-rock stations here are so classic-rock intensive. The 25-54 demo is a good one to go after, but we're proving that there are plenty of hard-rock hits they're missing that appeal to a large audience."

"When the Pope came to Los Angeles, we did a parody on motocross promotions called 'Papal Mud Bog '88,' where we had the Pope matching the Popemobile against Benny 'Beelzebub' Baker. I'm Catholic, and I found it very humorous and witty. "To a lot of people, 'Saturday Night Live' is offensive, but it garners big ratings. People once considered the Smothers Brothers offensive, or Elvis [Presley]. Yes, we are on the cutting edge, but we try to be humorous and irreverent in a way that's not patently offensive. "We also stress rocking with responsibility. We encourage people not to drink and drive and we've supported Rockers Against Drunk Drivers, a walk in Long Beach for AIDS, and concerts to help locate lost children and build runaway shelters. And I'm selective of which cuts the station plays. I'm conscious that songs are not graphically violent or obscene. But, again, this is show business, and we're there for the people who like what we do."

Marshall figures his currents-gold ratio is 50-50, with older tracks getting more play during middays. "There's not that much dayparting going on here," he says, "but we will play more of the straight-ahead metal bands late at night." Marshall says KNAC is profitable, but also says, "I think airlines are a little blind to the potential of a younger male audience," he says, estimating that KNAC's audience is 70% male. "A lot of these guys fly recreationally. I'd like to see more auto dealers and the movie business take a closer look at the potential we offer." Marshall, the son of an Air Force officer who graduated from the Univ. of Oklahoma with a psychology degree, never considered a radio career until he was midway through college. After graduating, he became an overnight jock at album rock KFMG Albuquerque, N.M., in 1979, and rose to PD in 1983. He remained there until KNAC lured him to California in 1987. "I have a good ear for rock music and I've expanded my perception since coming here," Marshall says. "I like to think I'm a good manager, I'm a competitor, I'm willing to work long hours and I can analyze market conditions. Some people might pigeonhole me as being just a hard-rock PD, but that would be a misperception. I think I could make a lot of things work as well as KNAC is working."

'Steel-belted radial condoms'

TERRY WOOD

“The Boys Club helped us beat the streets.”

Edward James Olmos

“Lots of kids run into a dead end on the streets. But I got a break that helped me beat the streets. I joined my local Boys Club. And that made all the difference in the world.

“Today more than 1,285,000 boys and girls at over 1,100 Boys Clubs across America are beating the streets. Doing something positive with their lives.

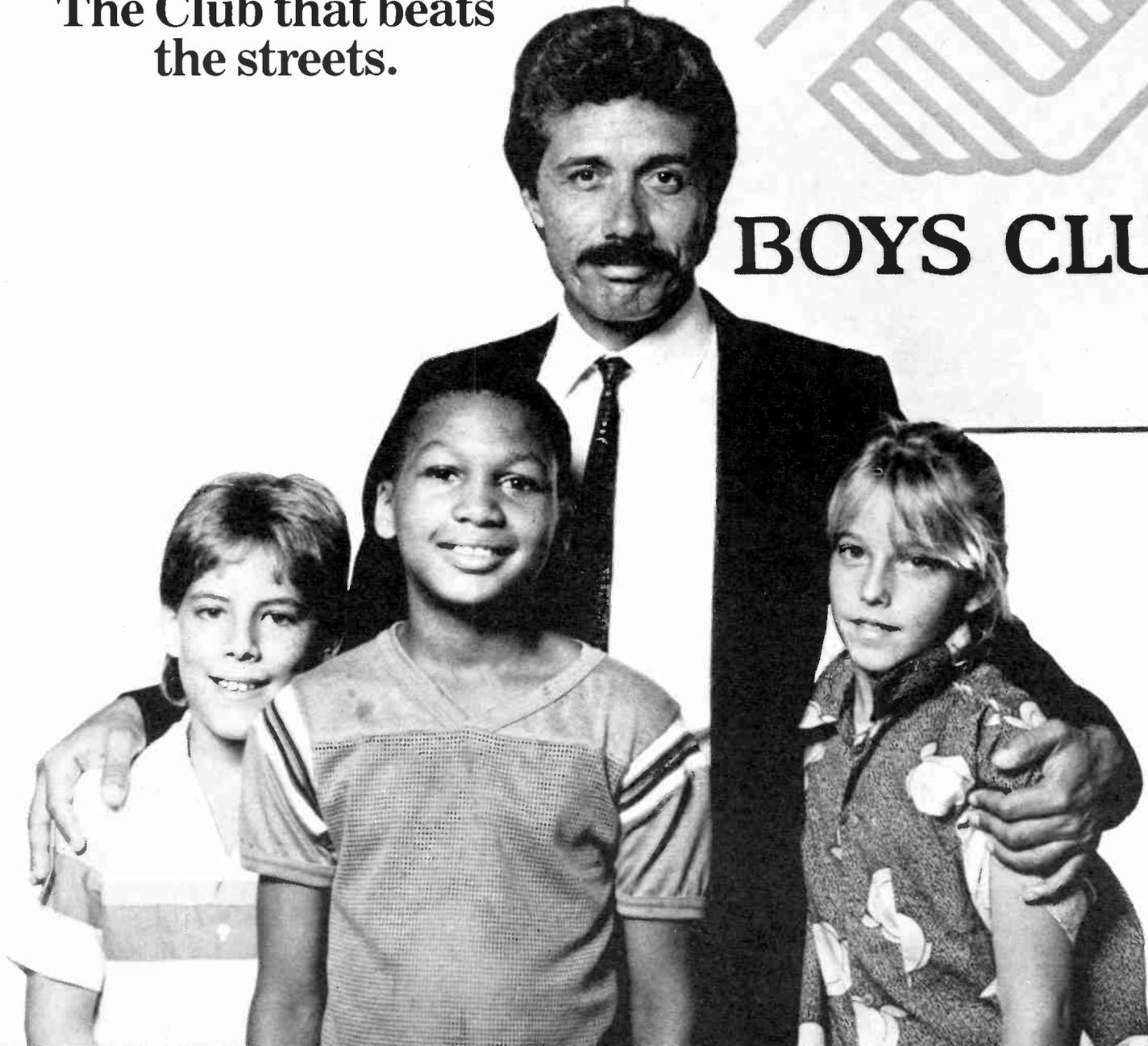
“Because for them the Club is a friend... a gym... a school... a team... a place where they can feel good about themselves. A future.

“Today kids need the Boys Club more than ever. And you can help. Support your local Boys Club. Because the Club that beats the streets needs a hand. Yours!”



BOYS CLUB

**The Club that beats
the streets.**



Photograph by J.E. Clark

Stars Shine At The Grammys

Some of the music industry's greatest luminaries were on hand to accept their awards at the 31st annual Grammy ceremony, held Feb. 22 at Los Angeles' Shrine Auditorium. (Photos: Attila Csupo)



Three musical legends receive the Lifetime Achievement Award. Shown, from left, are Leontyne Price, Dizzy Gillespie, and Sarah Vaughan.



The pop-vocal-group Grammy goes to the Manhattan Transfer. Shown, from left, are Tim Hauser, Janis Siegel, Cheryl Bentyne, and Alan Paul.



Two-fisted Grammy winner K.T. Oslin takes top honors for best country song.



Linda Ronstadt gives a heartfelt "gracias" for her Grammy-winning Mexican/American recording.



Bobby McFerrin is covered in Grammys—for record and song of the year, as well as pop vocal, male, and jazz vocal, male.



Quincy Jones is the recipient of the prestigious Trustees Award.



Take 6 takes two—Grammys, that is—for jazz vocal group and soul gospel group.



Randy Travis makes it two years in a row as best male country vocalist.

L.A.'s Priority Puts West Coast Rap On The Map

BY DAVID NATHAN

LOS ANGELES Known as the recording home of the California Raisins and as a label whose catalog has been composed primarily of compilation albums, Los Angeles-based Priority Records is gaining a strong reputation as a prime player in West Coast rap. As the distributor of Ruthless Records, Priority (which has its own distribution agreement with Capitol Records) is currently enjoying major successes with Eazy-E's "Eazy-Duz-It" and

N.W.A.'s "Straight Outta Compton" on the black music chart.

Both records reflect the growing popularity of West Coast-based rap. According to Priority president Bryan Turner, the tough, hardcore street approach on Eazy-E's debut album will be echoed on other upcoming Priority releases. "When I first heard the kind of material Eazy was doing, it shook me. I started getting the idea that kids on the street had another side to the story that the media painted of gangs and violence, that what they were say-

ing came from living in a battle zone. Guys like Eazy aren't glorifying anything; they're relating what they've seen and dealt with."

A former K-tel staffer, Turner's association with rap dates back to compilations he did for the label in 1983 and 1984. "I did two or three rap albums and without a lot of advertising dollars, they did real well. When I created Priority in 1985, I simply continued what I'd been doing at K-tel. In fact, one of our first Priority releases was 'Kings Of Rap'—I was able to license product

by Run-D.M.C., UTFO, the Fat Boys, and Whodini, and the album did real well."

Working with partner Mark Cerami, another former K-tel employee, "as our sales staff of one," the label continued to rack up sales with subsequent rap albums, including 1985's "Jammin'" and 1986's "Rap Vs. Rap" (a concept album featuring songs and corresponding "answer" cuts, like "Rumors" by Timex Social Club and "Jealousy" by Club Nouveau) before Turner developed an album based around a television ad featuring a group of "singing raisins."

"I'm always looking for something offbeat, and that led to creating the first California Raisins LP, produced by Ross Vanelli, with Buddy Miles as lead vocalist doing covers of major '60s hits like 'I Heard It Through The Grapevine' and 'Respect.' We went on to sell 1 1/2 million copies."

Turner began talking with manager Jerry Heller at the beginning of 1988 about doing a deal with Eric "Eazy-E" Wright and N.W.A., a crew of five rappers (including Wright) from the Compton area of Los Angeles. "It was very impor-

(Continued on next page)

Mulling Gospel Tradition, Crossover, Multimedia Indies Tracing Trends For Music Biz In The '90s

TOWARD THE END OF 1989, newspapers, magazines, television, and other media will be offering summaries of the decade and predictions for the future. Reflections and analyses will abound. But, hey, why wait for the rush?

The following are trend (and trendy) observations on the business' recent past, present, and future in the '90s. This column takes full responsibility for all observations that are proven right, but will disavow any knowledge of all, shall we say, misjudgments.

Is traditional R&B singing dying? The up-and-coming black record-buying audience doesn't have the same appreciation for gospel-based vocals as their parents or even older brothers and sisters do. Gospel is not the shared experience for sub-25-year-old black Americans it once was and the gospel-singing tradition, the definer of black popular singing since the mid-'50s, may be diminishing in impact. Many of the most successful young singers are winning, not because of their virtuosity, but because they have distinctive sounds that succeed in cutting through today's dense productions.

Very few young bands seem to really be able to play anymore. That is not to say there aren't good musicians in them. Guy's Teddy Riley is clearly an inheritor of the Stevie Wonder and Bernie Worrell mantle. But the collective band energy that Parliament-Funkadelic and Earth, Wind & Fire epitomized a decade ago has no contemporary equivalent. Machines seem to do all the work. Just as the introduction of the electric guitar and bass in the '50s reduced the need for large horn sections, so the currently available technology has made technical facility secondary to image in many bands today. Which is why Living Colour, the Epic Records rock act, is perhaps the best live black band with a major label contract.

Black radio, while still the home of soul, R&B, and black pop, is no longer crucial to the exposure of black musicians. The gold and platinum sales of Living Colour, Tracy Chapman, Ziggy Marley, Tone Loc, Terence Trent D'Arby, Public Enemy, Robert Cray, Eazy-E, and N.W.A., and the sales growth of Fishbone and M.C. Hammer, among others, suggest that video exposure (on MTV, BET, and local shows like New York's "Video Music Box"), top 40 airplay, and plain-old word of mouth are growing forces in the black marketplace.

In addition, it should be pointed out that many of the acts named above are redefining the term "crossover." For many years, the Motown/Michael Jackson model was the standard: a move from mainstream R&B to a pop direction and mass audience. But the careers of these current performers show that substantial sales and visibility can be achieved by appealing to subgroups within the white community without altering their basic musical direction.

People still ask the question, "Who's going to be the next Berry Gordy?" Well, if they want the Gordy of the '60s, the man who built a major independent record label, that's the wrong question. The dream of a viable black independent label is from another, less-complicated age. If they're looking for the Gordy who expanded into film and television while still making hit records, then they're moving in the right direction.

The future belongs to multifaceted, multimedia enterprises like Russell Simmons' Def Jam Records and Spike Lee's 40 Acres & A Mule Filmworks, which move from one area of concentration, be it music or film, and then branch out into allied fields. Def Jam's Def American Films division made "Tougher Than Leather." Lee's "School Daze" spawned a hit single, E.U.'s "Da Butt." If you are starting a new

black music company today, you need to begin a relationship with a video production company, screenwriters, or someone familiar with home video software. The Motown of the '90s will be the company that hits the ground running with these ideas in mind.

Another concept essential for black entertainment in the '90s is "interactive cooperative entities." In a nutshell, the phrase suggests that only by collaborations between black companies (either formal mergers or on a per-project basis) will black companies not only survive but be in a position to present a black agenda through the media. If, say, Def Jam and 40 Acres made an agreement to jointly co-produce films and develop soundtracks and television programming, they'd be quite formidable. These kinds of liaisons, which now happen informally, are one way for black image makers to maintain their own power base in an increasingly concentrated media world.

SHORT STUFF: PolyGram is trying to stimulate interest in the Deon Estus album with the single, "Heaven Help Me," produced by George Michael and featuring the Columbia star on backing vocals. . . . Upcoming young producer Donald Dee is back with "Pass The Salt & Pepper" by a performer named Shock Shay. . . . Black Entertainment Television has an exclusive special on Michael Jackson, "The Legend: Center Stage," airing April 14 at 9 p.m. . . . Finally, A&M reportedly has a completed script for its long-in-the-planning Otis Redding film. . . . Mavis Staples' Paisley Park debut is due in June. The first single should appear in early May. . . . Last year it was Al B. Sure! This year it's Bob Baldwin. Both artists are winners of the Sony Innovators award in the music category. Baldwin, a keyboardist, records for Malaco Records. . . . Another Malaco signee, the venerable Lattimore, is back with "All You'll Ever Need" from his "Slow Down" album. . . . PolyGram's latest entry into the rap game is M.C. Rel, who works with Van Gibbs and Chuck Chillout.

The Rhythm and the Blues



by Nelson George



Doing The Right Thing. Public Enemy recently completed work on "Fight The Power," a track to be featured in Spike Lee's film "Do The Right Thing," due out this summer. Shown working at New York's Greene Street Studio, from left, were engineer Nick Sansano, Public Enemy producer Keith Shocklee, Public Enemy member Flavor Flav, Lee, Public Enemy member Chuck D., and Brother Mike of Public Enemy's security team, the S1Ws.

Billboard POWER PLAYLISTS

FOR WEEK ENDING MARCH 18, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

KACE 103.5 FM	
Los Angeles	P.D.: Pam Wells
1	5 Surface, Closer Than Friends
2	1 Anita Baker, Just Because
3	2 LeVert Feat. Heavy D, Just Coolin'
4	3 Milli Vanilli, Girl You Know It's True
5	4 The Boys, Lucky Charm
6	9 Cameo, Skin I'm In
7	7 Donna Allen, Joy And Pain
8	6 Vesta, 4 U
9	8 Today, Girl I Got My Eyes On You
10	10 James 'J.T.' Taylor & Regina Belle, All I Want
11	11 The Bar-Kays, Struck By You
12	12 Freddie Jackson, You And I Got A Thing
13	14 Jonathan Butler, More Than Friends
14	18 Cherelle, Affair
15	19 El DeBarge, Real Love
16	22 Dino, 24/7
17	21 Jamm, You And Me
18	20 The Stop The Violence Movement, Self-Destructio
19	24 Loose Ends, Life
20	28 Mazaratti, Saga Of A Man
21	30 Kenny G, We've Saved The Best For Last
22	29 Jeffrey Osborne, All Because Of You
23	31 Ashford & Simpson, I'll Be There For You
24	35 Karyn White, Love Saw It
25	43 Sweet Obsession, Being In Love Ain't Easy
26	23 Marcus Lewis, The Club
27	32 Radian, Something's Got A Hold On Me
28	15 Cheryl 'Pepsi' Riley, Me, Myself And I
29	33 Five Star, Another Weekend
30	34 Tracie Spencer, Imagine
31	42 Christopher Max, More Than Physical
32	36 Lataasha, Move On You
33	37 George Duke, Guilty
34	38 Johnny Mathis, Day Dreaming
35	39 Ready For The World, Gently
36	40 Simply Red, It's Only Love
37	36 Johnny Kemp, Birthday Suit (From 'Sing')
38	47 Lia, True Obsession
39	48 Cool R, Victim
40	49 Bobby Brown, Every Little Step
41	50 Sheena Easton, Days Like This
42	51 Gerald Alston, You Laid Your Love On Me
43	52 Boy George, Don't Take My Mind On A Trip
44	53 Lia, True Obsession
45	55 Wendy And Lisa, Are You My Baby
46	57 The Pasadenas, Tribute (Right On)
47	58 Rene Moore, Never Say Goodbye To Love
48	59 Sky, Start Of A Romance
49	60 Al B. Sure!, If I'm Not Your Lover
50	64 Grady Harrell, Sticks And Stones
A51	Jody Watley, Real Love

A52	Chaka Khan, Baby Me
A53	Alyson Williams, Sleep Talk
A54	Gerald Albright, In The Mood
V-103	
Baltimore P.D.: Roy Samson	
1	1 Milli Vanilli, Girl You Know It's True
2	3 LeVert Feat. Heavy D, Just Coolin'
3	4 Surface, Closer Than Friends
4	6 James 'J.T.' Taylor & Regina Belle, All I Want
5	5 Donna Allen, Joy And Pain
6	7 Ashford & Simpson, I'll Be There For You
7	8 Tracie Spencer, Imagine
8	11 Today, Girl I Got My Eyes On You
9	10 Radian, Something's Got A Hold On Me
10	12 Jonathan Butler, More Than Friends
11	13 The Boys, Lucky Charm
12	20 Freddie Jackson, You And I Got A Thing
13	14 Cherelle, Affair
14	15 Vesta, 4 U
15	16 Kenny G, We've Saved The Best For Last
16	18 Ten City, That's The Way Love Is
17	19 The Bar-Kays, Struck By You
18	21 Kid 'N Play, Rollin' With Kid 'N Play
19	22 Gerald Alston, You Laid Your Love On Me
20	24 El DeBarge, Real Love
21	25 Five Star, Another Weekend
22	26 Boy George, Don't Take My Mind On A Trip
23	27 Christopher Max, More Than Physical
24	28 Dino, 24/7
25	29 New Edition, Crucial
26	30 Bobby Brown, Every Little Step
27	31 Wendy And Lisa, Are You My Baby
28	32 Alyson Williams, Sleep Talk
29	33 Karyn White, Love Saw It
30	34 Loose Ends, Life
31	37 Sandee, Notice Me
32	41 Jody Watley, Real Love
33	42 Chaka Khan, Baby Me
34	38 Sky, Start Of A Romance
35	35 Johnny Kemp, Birthday Suit (From 'Sing')
36	36 Betty Wright, From Pain To Joy
37	39 Z'Looke, Lovesick
38	40 Najee, Najee's Nastly Groove
39	43 Lia, True Obsession
40	44 Jackie Jackson, Stay
41	45 Lataasha, Move On You
A42	E.U., Buck Wild
A43	Guy, I Like
A44	Blue Magic, Romeo And Juliet
A45	Anne G., If She Knew
EX	Al B. Sure!, If I'm Not Your Lover
EX	Deon Estus, Heaven Help Me

L.A.'S PRIORITY RECORDS SPECIALIZES IN RAISINS AND WEST COAST RAP

(Continued from preceding page)

tant to Eric that he maintain the identity of Ruthless Records [also home to J.J. Fad, whose "Supersonic" hit was licensed to Atco before the Priority deal], since he'd formed the label himself."

Priority also distributes such other labels as Wild West, home of Big Lady K, a 15-year-old rapper whose "Don't Get Me Started" single received strong critical acclaim, particularly with the British music press, and whose debut album, "The

Poetress," is scheduled for upcoming release; and NuBeat, whose roster includes the Egyptian Lover and Hardcore.

Commenting on his association with Wright, Turner notes that the initial success of "Radio," a 12-inch single released in March 1988, prompted the release of "Eazy-Duz-It," which is rapidly approaching gold status. "We sold over 175,000 singles," says Turner, adding that the label has had no qualms about

the hardcore nature of the album's material. "Eazy and N.W.A. are guys who don't pull any punches. N.W.A. [featuring Eazy-E, M.C. Ren, Dr. Dre, Ice Cube, and D.J. Yella], for instance, tends to be more political; these are guys who feel strongly about certain issues—like if a rapper is going to talk against drugs, then he shouldn't be backstage doing drugs himself."

Turner says that he didn't expect the degree of response Priority has

had with the Eazy-E project. "I realize that there are people who aren't going to know where guys like Eazy are coming from, but since we stickered the album [due to the record's liberal use of graphic language], there's freedom of choice involved with who buys it and who doesn't."

Turner adds that he gives acts complete artistic control. "If an artist wants to say 'motherf---r' 75 times, I don't feel I'm qualified to tell him to say it only three or four

times—or not say it at all."

Wright, currently working on a number of projects, including albums by Bobby Jimmy (who Turner refers to as "the 'Weird Al' Yankovic of rap") and N.W.A., reiterates that the response to his album is prompted by "people wanting to hear the truth. A lot of guys make records just talking about themselves. What I'm talking about is what happens out here all the time."

Billboard

FOR WEEK ENDING
MARCH 18, 1989

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	36	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL 9 weeks at No. One
2	1	1	25	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
3	3	3	36	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
4	5	6	20	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
5	4	4	21	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
6	7	7	17	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
7	8	10	11	SLICK RICK DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
8	6	5	20	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
9	14	19	4	STONE-LOC DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
10	9	9	36	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
11	13	12	15	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
12	17	17	33	PAULA ABDUL ● VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
13	10	8	22	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
14	12	13	17	EAZY-E ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
15	11	14	15	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
16	15	15	17	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
17	16	11	24	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
18	19	23	19	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
19	18	16	21	KENNY G ▲ ² ARISTA 8457 (9.98) (CD)	SILHOUETTE
20	20	24	38	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
21	21	18	15	GERALD ALSTON MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
22	22	20	9	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
23	23	25	26	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
24	36	68	3	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
25	32	48	4	TOO SHORT JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
26	24	22	32	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
27	25	26	20	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
28	28	34	21	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
29	26	21	21	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
30	29	31	10	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
31	27	27	23	CHERYL 'PEPSII' RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
32	31	29	65	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
33	42	45	15	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
34	43	36	16	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
35	33	30	44	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
36	39	39	11	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
37	30	28	14	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
38	44	47	5	THE BAR-KAYS MERCURY 422-836-774-1/POLYGRAM (8.98) (CD)	ANIMAL
39	51	55	3	K-9 POSSE ARISTA 8569 (8.98) (CD)	K-9 POSSE
40	35	35	13	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
41	34	32	45	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
42	37	33	31	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
43	41	37	10	ROBERT BROOKINS MCA 42250 (8.98) (CD)	LET IT BE ME
44	48	44	16	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
45	54	—	2	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
46	40	38	19	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
47	38	43	11	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
48	46	46	16	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
49	45	40	16	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME

50	52	51	20	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
51	47	41	17	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
52	50	50	21	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
53	49	42	24	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
54	57	63	7	VARIOUS ARTISTS PANDISC 8802 (8.98) (CD)	MIAMI BASS WARS
55	60	61	43	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
56	59	64	11	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
57	56	52	17	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
58	58	49	36	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
59	61	58	35	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
60	73	59	13	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
61	53	53	17	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
62	65	54	9	SOUNDTRACK ARISTA 8574 (8.98) (CD)	I'M GONNA GIT YOU SUCKA
63	77	87	3	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION
64	62	57	14	SAMANTHA FOX ● JIVE 11550/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
65	55	60	9	ALEESE SIMMONS ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
66	64	65	8	RICK KELLIS SEDONA 7502/JCI (8.98) (CD)	MANHATTAN SUITE
67	71	82	4	ALEXANDER O'NEAL TABU 44492/E.P.A. (CD)	ALL MIXED UP
68	NEW ▶	1	1	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
69	NEW ▶	1	1	BETTY WRIGHT VISION 3308 (8.98) (CD)	4 U 2 NJOY
70	70	66	9	RAY, GOODMAN & BROWN EMI 90037 (9.98) (CD)	MOOD FOR LOVIN'
71	66	56	42	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
72	68	72	9	VARIOUS ARTISTS PROFILE 1273 (9.98) (CD)	GOTTA HAVE HOUSE-BEST OF HOUSE MUSIC VOLUME 2
73	63	62	37	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
74	74	73	9	LITTLE MILTON MALACO 7448 (8.98) (CD)	BACK TO BACK
75	76	77	15	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
76	NEW ▶	1	1	TAKE 6 REPRISE 25670/WARNER BROS. (8.98) (CD)	TAKE 6
77	80	81	17	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
78	79	90	36	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
79	78	71	36	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
80	72	75	42	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
81	67	67	17	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
82	81	80	10	DENISE LASALLE MALACO 7447 (8.98) (CD)	HITTIN' WHERE IT HURTS
83	98	95	37	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
84	83	86	16	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
85	NEW ▶	1	1	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
86	69	78	35	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
87	75	74	23	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
88	93	85	46	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
89	85	70	25	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
90	89	84	29	JOHNNIE TAYLOR MALACO 7446 (8.98) (CD)	IN CONTROL
91	90	—	2	SOUNDTRACK EPIC 45084/E.P.A. (CD)	TAP
92	88	—	39	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
93	97	88	33	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
94	84	76	40	EVELYN 'CHAMPAGNE' KING EMI 46968 (8.98) (CD)	FLIRT
95	NEW ▶	1	1	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
96	NEW ▶	1	1	THE WEE PAPA GIRLS JIVE 1172/RCA (8.98) (CD)	THE BEAT, THE RHYME, THE NOISE
97	NEW ▶	1	1	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
98	NEW ▶	1	1	BILLY MITCHELL OPTIMISM 2502 (8.98) (CD)	IN FOCUS
99	NEW ▶	1	1	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
100	92	—	2	THE DELLS VETERAN 1988 (7.98)	THE SECOND TIME

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.



**TERRI ROSSI'S
RHYTHM
SECTION**

TAKE 6 APPEARS on the Hot Black Albums chart for the first time this week at No. 76 and re-enters the Hot Contemporary Jazz chart at No. 12. The self-titled album on Reprise first debuted on the Hot Contemporary Jazz chart in August. It remained on the chart for nine weeks, holding at No. 19 for seven. Interest in the six-man a cappella group has been sparked by a live performance on the Grammy Awards show, where the group picked up two awards.

There are eight other debuts on the album chart this week. "Love Or Physical" by **Ashford & Simpson** (Capitol) is the highest debut at No. 68, while their single, "I'll Be There For You," jumps 17-11 on the Hot Black Singles chart.

HAPPY TO BE "Closer Than Friends": Columbia act **Surface** makes it to No. 1, after the disappointment of 1987, when its second single, "Happy," sat at No. 2 for two weeks. In its first week at No. 2, "Happy" was blocked by "Always" by **Atlantic Starr** (Warner Bros.), and then was kept out of the No. 1 position by another Columbia record, "Head To Toe" by **Lisa Lisa & Cult Jam**. "Closer Than Friends" is No. 1 in total radio points, and is the No. 1 reported single at 39 of the 98 reporting stations. **Ron Atkins**, PD of WYLD New Orleans, says, "It's a very infectious song and a good follow-up to 'Happy.'"

Six other Columbia/Def Jam records are doing well this week. **Alyson Williams'** "Sleep Talk" (Def Jam) is the Power Pick/Sales record and leaps 35-24. **Johnny Kemp** picks up 10 stations and 11 new store reports for "Birthday Suit" from the "Sing" soundtrack, and advances 56-44. "Are You My Baby" by **Wendy & Lisa** picks up 13 stations; 30 of the 73 stations reporting the record moved it up on their playlists. The record moves 67-52. The **Pasadenas** honor venerable black acts on their single, "Tribute (Right On)." They gain 15 stations, which drives the record 73-61. **Blue Magic** is back on the charts with "Romeo And Juliet" (Def Jam), gliding 78-66 with nine radio adds. **Radiant** rebullets at No. 34.

TOO NUMEROUS TO MENTION: Most weeks there are a few records that are obviously stronger than others based on their point increases. This is not the case this week. In addition to the records already mentioned, almost all of the bulleted records picked up double-digit radio station adds and/or picked up large retail point increases. There are also four records that gained 14 stations and still do not appear among radio's most-added records this week: "Days Like This" by **Sheena Easton** (MCA), which advances 66-55; "Let Me Push It To Ya" by **Atension** (Island) sweeps along 97-84; "Uh-Uh Ooh-Ooh Look Out (Here It Comes)" by **Roberta Flack** (Atlantic) debuts at 92; and "Like A Prayer" by **Madonna** (Sire), which is not on the chart and is just beginning to build after one week at radio.

REAL LOVE: There are two records on the chart with the same title. "Real Love" by **El DeBarge** (Motown) leaps 24-16 in its sixth week on the chart and is top 10 in seven markets. **Jody Watley's** "Real Love" (MCA) continues its sweep, flying 65-43 as the Power Pick/Airplay.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON 98 REPORTERS
HEAVEN HELP ME DEON ESTUS MIKA	4	10	20	34	51
REAL LOVE JODY WATLEY MCA	3	4	20	27	88
IF I'M NOT YOUR LOVER AL B. SURE! WARNER BROS.	4	9	11	24	62
I WANT IT ALEESE SIMMONS ORPHEUS	0	5	18	23	23
STAY JACKIE JACKSON POLYDOR	3	7	12	22	58
BUCK WILD E.U. VIRGIN	3	8	8	19	49
I LIKE GUY MCA	4	5	9	18	60
BABY ME CHAKA KHAN WARNER BROS.	1	6	10	17	61
IF SHE KNEW ANNE G. ATLANTIC	2	6	9	17	32
TRIBUTE (RIGHT ON) THE PASADENAS COLUMBIA	2	5	9	16	68

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.

**TEN
CITY**



"THAT'S THE WAY LOVE IS"

(7-88963) (0-86464) (PR 2580)

the sensational single from the debut album

- ▶ Ten City has already achieved massive success in the U.S. and in the U.K. with their ground-breaking new sound.
- ▶ "That's The Way Love Is" is a major breakout across the country on Power and Urban formatted stations in New York, Chicago, San Francisco, San Diego, Miami, Detroit, Philadelphia, Baltimore, Washington, Cleveland, Cincinnati, Memphis, Los Angeles, Houston, Dallas and the Carolinas.
- ▶ #1 on Billboard's Dance Chart
- ▶ Top 5 in 12" Sales
- ▶ Top 15 requests and immediate retail reaction wherever it's played.

Produced by Marshall Jefferson
(for Jeffco Music Production Company)
and Ten City
(for Burstinglaw Productions)
Executive Producers:
Merlin Bobb & DeWayne Powell
Management and Direction:
DeWayne A. Powell
Zoetics Handlings Group (Chicago)

**DON'T MISS THIS MAJOR PLAYLIST ASSET
A BONUS FOR ANY AND EVERY FORMAT!**



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Billboard Hot Black Singles SALES & AIRPLAY™

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



Lucky Boys The Boys' second video, "Lucky Charm," was recently completed. At the shooting, from left, are Khiry, Tajh, Hakeem, and Bilal of the Boys, Motown VP of artist development Traci Jordan, executive producer Dinah Breakell, director Jerry Kramer, and producer Michael Ader.



Jackson's BET. Michael Jackson has a special, "The Legend: Center Stage," airing on BET April 14 at 8 p.m. At the taping in Los Angeles, BET gave Jackson an award in tribute to his success. At the presentation, from left, were BET VP of programming Lynn Wallace, BET senior producer of video programming Jeff Newman, Jackson, "Video Soul" host Donnie Simpson, BET VP of programming Jeff Lee, and BET director of West Coast operations Philip McGhee.



Happy Guy. Ex-Guy member Timmy Gatling has signed with Tommy Boy Records. Shown at the signing, from left, were manager LaVaba Mallison, producer Fred McFarlane, attorney Michael Ashburn, Gatling, label president Monica Lynch, Tommy Boy CEO Tom Silverman, business affairs director Larry Stanley, and Dave Peaslee.



Teamwork. The Virgin Records duo Deja, Curtis Jones and Mysti Day, standing, worked with the production team of Teddy Riley and Gene Griffin, shown sitting, on their upcoming album.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	JUST COOLIN'	LEVERT FEAT. HEAVY D	2
2	2	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	3
3	5	CLOSER THAN FRIENDS	SURFACE	1
4	1	STRAIGHT UP	PAULA ABDUL	10
5	8	LUCKY CHARM	THE BOYS	4
6	10	JOY AND PAIN	DONNA ALLEN	5
7	11	YOU AND I GOT A THANG	FREDDIE JACKSON	6
8	14	MORE THAN FRIENDS	JONATHAN BUTLER	8
9	4	JUST BECAUSE	ANITA BAKER	12
10	20	GIRL I GOT MY EYES ON YOU	TODAY	9
11	23	ALL I WANT IS FOREVER	JAMES TAYLOR/REGINA BELLE	7
12	16	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	14
13	7	WILD THING	TONÉ LOC	20
14	6	SKIN I'M IN	CAMEO	21
15	21	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	11
16	22	STRUCK BY YOU	THE BAR-KAYS	13
17	9	DREAMIN'	VANESSA WILLIAMS	25
18	28	THAT'S THE WAY LOVE IS	TEN CITY	22
19	19	ME, MYSELF AND I	CHERYL 'PEPSII' RILEY	29
20	12	SO GOOD	AL JARREAU	41
21	32	WE'VE SAVED THE BEST FOR LAST	KENNY G	18
22	13	HEAVEN	BEBE & CECE WINANS	40
23	30	4 U	VESTA	15
24	17	TEENAGE LOVE	SLICK RICK	38
25	37	REAL LOVE	EL DEBARGE	16
26	31	SELF-DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	32
27	15	SNAKE IN THE GRASS	MIDNIGHT STAR	48
28	—	SLEEP TALK	ALYSON WILLIAMS	24
29	18	TEDDY'S JAM	GUY	47
30	—	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	27
31	25	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	46
32	26	SUPERWOMAN	KARYN WHITE	57
33	—	ANOTHER WEEKEND	FIVE STAR	26
34	—	AFFAIR	CHERRELLE	17
35	24	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	59
36	—	LOVE SAW IT	KARYN WHITE	19
37	—	SOMETHING'S GOT A HOLD ON ME	RADIANT	34
38	—	24/7	DINO	28
39	—	LIFE	LOOSE ENDS	33
40	—	IMAGINE	TRACIE SPENCER	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	CLOSER THAN FRIENDS	SURFACE	1
2	1	JUST COOLIN'	LEVERT FEAT. HEAVY D	2
3	2	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	3
4	6	ALL I WANT IS FOREVER	JAMES TAYLOR/REGINA BELLE	7
5	5	LUCKY CHARM	THE BOYS	4
6	7	YOU AND I GOT A THANG	FREDDIE JACKSON	6
7	9	JOY AND PAIN	DONNA ALLEN	5
8	11	GIRL I GOT MY EYES ON YOU	TODAY	9
9	12	MORE THAN FRIENDS	JONATHAN BUTLER	8
10	14	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	11
11	13	STRUCK BY YOU	THE BAR-KAYS	13
12	16	AFFAIR	CHERRELLE	17
13	15	4 U	VESTA	15
14	19	EVERY LITTLE STEP	BOBBY BROWN	23
15	17	REAL LOVE	EL DEBARGE	16
16	21	LOVE SAW IT	KARYN WHITE	19
17	8	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	14
18	10	JUST BECAUSE	ANITA BAKER	12
19	4	STRAIGHT UP	PAULA ABDUL	10
20	22	WE'VE SAVED THE BEST FOR LAST	KENNY G	18
21	26	SLEEP TALK	ALYSON WILLIAMS	24
22	23	ANOTHER WEEKEND	FIVE STAR	26
23	30	CRUCIAL	NEW EDITION	35
24	28	24/7	DINO	28
25	27	MORE THAN PHYSICAL	CHRISTOPHER MAX	30
26	36	START OF A ROMANCE	SKYY	37
27	—	REAL LOVE	JODY WATLEY	43
28	35	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	27
29	33	IMAGINE	TRACIE SPENCER	31
30	32	LIFE	LOOSE ENDS	33
31	—	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	36
32	39	LOVESICK	Z'LOOKE	42
33	40	THAT'S THE WAY LOVE IS	TEN CITY	22
34	24	WITH EACH BEAT OF MY HEART	STEVIE WONDER	39
35	34	SOMETHING'S GOT A HOLD ON ME	RADIANT	34
36	38	MOVE ON YOU	LATEASHA	45
37	—	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	44
38	—	ALL BECAUSE OF YOU	JEFFREY OSBORNE	51
39	—	NEVER SAY GOODBYE TO LOVE	RENE MOORE	49
40	—	I LIKE	GUY	53

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	11	I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP) CLM	ASCAP/Tuff Cookie, BMI)
28 24/7 (Onid, BMI) CPP	86	I'LL TAKE YOU THERE (Cold Chillin', ASCAP/Irving, BMI) CPP	68 STILL IN LOVE (Disguise, ASCAP/Black Lion, ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etolies, ASCAP)
15 4 U (Captain Z, ASCAP/Black Lion, ASCAP)	74	I'M GONNA GIT YOU SUCKA (United Lion, BMI)	10 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP
17 AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	31	IMAGINE (SBK Blackwood, BMI/Lenono, BMI)	13 STRUCK BY YOU (Deronde Jay, BMI/Gale Warnings, BMI/Slam City, BMI)
51 ALL BECAUSE OF YOU (March 9, ASCAP/Almo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP) CPP	85	IN THE MOOD (Kear, BMI/Hiptrip, BMI/Chic, BMI)	57 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
7 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	69	IT'S ONLY LOVE (Mayplace, BMI)	47 TEDDY'S JAM (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
26 ANOTHER WEEKEND (SCS, BMI)	5	JOY AND PAIN (Amazement, BMI)	38 TEENAGE LOVE (Def American, BMI)
52 ARE YOU MY BABY (Girl Brothers, ASCAP)	12	JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)	22 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)
58 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	2	JUST COOLIN' (Trycep, BMI/Ferncliff, BMI/Willesden, BMI/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP)	46 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP) CPP
14 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	84	LET ME PUSH IT TO YA (Harrindur, BMI/Noisnet, BMI)	81 TOUGH ACT TO FOLLOW (Starpoint, BMI/Warner-Tamerlane, BMI)
44 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	33	LIFE (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	61 TRIBUTE (RIGHT ON) (CRGI, BMI)
70 BUCK WILD (JU House/Syco 'M' Up, ASCAP)	62	LIFE IS... TOO SHORT (Willesden, BMI)	54 TRUE OBSESSION (Two Tuff-Enuff, BMI/Kash, ASCAP/Virgin, ASCAP) CPP
82 CAN WE TALK ABOUT IT? (Henstone, BMI/Musicworks, BMI)	19	LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	80 TURN THIS MUTHA OUT (Bust-it, BMI)
79 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	42	LOVESICK (Pure Delite, BMI/Bright Light, BMI)	93 TWIST AND SHOUT (Screen Gems-EMI, BMI/Robert Mellin, BMI)
1 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	8	MORE THAN FRIENDS (Zomba, ASCAP)	92 UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (Nick-O-Val, ASCAP)
91 THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)	30	MORE THAN PHYSICAL (Mike Chapman, ASCAP)	78 WALKING AWAY (Tommy Boy/INSOC, ASCAP)
35 CRUCIAL (Flyte Tyme, ASCAP)	45	MOVE ON YOU (Rawsome, ASCAP/Cayman, ASCAP/Beatseekers, ASCAP)	83 WE WANT EZZY (Mash-A-Mug, BMI/Island, BMI)
96 CUTTIE PIE (Musicworks, BMI/Henstone, BMI)	90	NAJEE'S NASTY GROOVE (Bush Burnin', ASCAP/Kahri, ASCAP/Najee, ASCAP)	18 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Gelfen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuff)
55 DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI) CPP	49	NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)	71 (WHAT CAN I SAY) TO MAKE YOU LOVE ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
36 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP	89	NEVER TOO LATE (Harrindur, BMI/Tortoise Feather, BMI/Thorsong, BMI)	20 WILD THING (Varry White, ASCAP)
25 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	99	NOTICE ME (Tipper, ASCAP/Robi-Rob)	39 WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP) CPP
23 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI)	16	REAL LOVE (Jobete, ASCAP) CPP	6 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)
67 FIND AN UGLY WOMAN (Beach House, ASCAP/Fresh Jazz, ASCAP)	43	REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)	65 YOU AND ME (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Virginia G, ASCAP/Darwall, BMI/Little Buzz, BMI)
75 FLOAT ON (Duchess, BMI)	27	ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)	95 YOU DECIDED TO GO (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
60 FROM PAIN TO JOY (Miami Spice, ASCAP)	98	ROMEO AND JULIET (Def Jam, ASCAP/Add More, ASCAP)	50 YOU LAID YOUR LOVE ON ME (SMB, BMI/Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
87 FUNKY COLD MEDINA (Varry White, ASCAP)	32	RONI (Kear, BMI/Hip Trip, BMI) CPP	
100 GENTLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)	73	SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)	
59 GET ON THE DANCE FLOOR (Proloons, ASCAP/Hikim, ASCAP)	21	SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)	
9 GIRL I GOT MY EYES ON YOU (Cal Gene, BMI/Virgin Songs, BMI) CPP	24	SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)	
3 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	48	SLEEP TALK (Def Jam, ASCAP/Slam City, BMI/Rush Groove, ASCAP)	
76 GIVE IT HERE (Varry White, ASCAP/World Life, ASCAP/Longitude, BMI)	41	SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	
40 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	34	SO GOOD (Chappell, ASCAP/Abacus, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)	
72 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood/Morrison Leahy, ASCAP/Chappell, ASCAP)	37	SOMETHING'S GOT A HOLD ON ME (Catch The Glow, ASCAP/SBK April, ASCAP/Science Lab, ASCAP)	
77 HIGH ROLLERS (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)	64	START OF A ROMANCE (Alligator, ASCAP)	
53 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI)	64	STAY (Sac-Boy, ASCAP/MCA, ASCAP/Do, ASCAP/WB, ASCAP/Siggy, BMI)	
97 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP/Lisandrea, ASCAP)	63	STICKS AND STONES (Rossway, BMI/Juby Laws,	

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CPP Columbia Pictures
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MSC Music Sales Corp.

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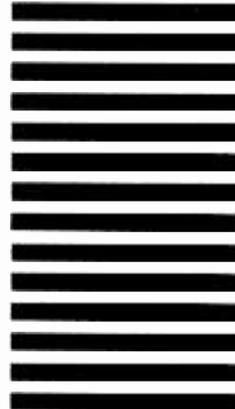
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Latin Notas



by Carlos Agudelo

CAPITOL-EMI LATIN's move to West Coast headquarters will become official April 1. With the move comes a new VP/GM, **Jose Behar**, previously in charge of CBS Discos' West Coast operation. EMI Latin is also taking charge of its own distribution. The label's Latin American regional offices, headed by **Charles Andrews**, will remain in Miami. Two Puerto Rican female singers have recently released their first albums on CBS. One of them is "Olga," by **Olguita Alvarez**, recorded in Buenos Aires, Argentina, under the musical direction of **Emilio Valle** and **Oscar Cardozo**. "Hechizo De Amor" is the first single now being promoted by the record company. The other album, by **Lunna**, has the suggestive title "Sere Tuya Esta Noche" (I'll Be Yours Tonight). The first single, already out, is "Soledad." Both Alvarez, who is singer **Lissette's** sister, and Lunna, who was one of the casualties of the A&M Latin division default, are important additions to CBS' superloaded talent bank. As for the invitation to celebrate with Mirca Records, described as "the first Puerto Rican record company with international distribution" (hmm...), on the occasion of its first release, "Prisionero Del Amor," by **Sebastian**: Notas was unfortunately unable to attend the event, held March 7 at the Condado Beach Hotel in San Juan, Puerto Rico. But thanks for the invite... **Alex Arredondo** of Asa Spanish International Productions, based in Boston, informs us that his Spanish-language hit music program, "Audiofonia," is now airing on stations in Bolivia, Canada, Uruguay, Chile, Guatemala, and Mexico. He expects to introduce it to Latin stations in the U.S. ... **Tony Vega's** first album, "Yo Me Quedo," is the latest creation of RMM Records, a company whose strategy is to pick up experienced performers and put them in the spotlight. Vega, a Puerto Rican *sonero*, has sung with **Ralph Leavitt**, **Louie Ramirez**, and **Eddie Palmieri**. Here's another case of a store in search of Latin product: "I enjoy Latin music very much. Unfortunately I can't find a suitable supplier of Latin music for my store. I would

like to know if you could send me a list of names of the top suppliers in the New York tristate area. Any information you can forward would be greatly appreciated." This letter came from **Celia B. Collins**, Wow Music Shop, Hudson Mall, Route 440, Jersey City, N.J. 07304; 201-434-0982. I can't supply the info, but *somebody* will... The Village Gate reopened its Monday-night salsa series with vintage performances by the **Fania All Stars** sextet, featuring **Willie Colón** and **Dave Valentin** as jazz soloists... **Tania León**, a Cuban-born composer/conductor, has been commissioned to compose new theme music for National Public Radio's Latin File, a daily news service presenting Hispanic American perspectives on current domestic events. León is the assistant conductor of the Brooklyn Philharmonic Orchestra. She has also conducted the Metropolitan Opera Orchestra, among others... Dis-

Capitol-EMI Latin moves to the Coast with Behar as VP

pellung the rumors: "There has been a lot of talk in the industry that **CBS Records** has bought out **Satellite Records**. I would like to confirm at this time that there has not been any negotiations between CBS and Satellite Records, although we welcome any association or affiliation with CBS." So writes **Jake Salazar**, Satellite VP. There... D'AR Management of Miami has just released the instrumental album "Erotica" by Uruguayan harpist **Roberto Perera**. The label says: "Developing a unique style of music that includes flowing Andean melodies with jazz influence and new age music sounds, beautiful melodies from his own inspiration, Perera is an artist who performs for all times to all audiences"... **Miti Miti** is a Miami-based duo of identical twins **Lillyana** and **Olga Lucia Restrepo**. Their first album, "Miti Miti," has just been released by EMI Latin.

FOR THE RECORD. The label of **Michel Camilo's** album was misidentified in the March 4 column. The label is **Portrait**. ... Except for one cut, **Isabel Pantoja's** album, "Desde Andalucía" (RCA), is otherwise different from the hits compilation "Genio Y Figura" on Globo (Billboard, Feb. 18)... The Regional Mexican and Tropical Salsa charts in the March 4 Top Latin Albums charts were mixed up.

Grammys Launch Latin Awards Season

BY CARLOS AGUDELO

NEW YORK The Latin music awards season, which began in earnest with the Grammy ceremony Feb. 22, is now in full swing, with at least half a dozen upcoming events scheduled to take place this spring.

The string of post-Grammy, Spanish-language events began March 1 with **Ovacion 105**, an awards ceremony sponsored by radio station **WOJO Chicago**, "Radio Ambiente."

During the evening, a total of 21 awards were presented to an equal number of artists. Each of the 17 artists present to receive the awards performed for a packed house at the the 4,500-capacity **Arie Crown Theater** in Chicago.

The event was a huge success from every standpoint, marking the first time Chicago's Latin public had a chance to appreciate so much talent together in a single occasion. In addition to the high attendance, the audience's enthusiastic response to the performances confirmed the importance of Chicago as a premier market for Latin music.

Produced by the firm of **Cardenas/Fernandez & Associates**, the organization of the show was almost flawless. A few adjustments could have been made on stage to the sound, but that didn't substantially affect the performances.

Among the artists present were re-

cent Grammy winner **Roberto Carlos**; **Celia Cruz**; **Vikki Carr**; writer/composer **Roberto Livi**; **Karina**; **Jose Jose**; **Pimpinela**; **Danny Rivera**; **Mijares**; **Yolandita Monge**; **Rocio Banquells**; **Ana Gabriel**; **Los Caminantes**; **Angela Carrasco**; **Michelle**; **Luis Angel**; and **Francisco Xavier**. The event was hosted by **WOJO** program director **Guillermo Prince**.

Other Latin music awards ceremonies include:

- The **ACE** awards, given by the Assn. Of Hispanic Critics of New York. More than 80 awards in the fields of records, radio, television, and theater were to be presented during the 21st annual event, scheduled to be held March 11 at New York's **Waldorf Astoria** hotel.

- The **Ninth Tejano Music Awards**, honoring the music known as *la onda* or *Tex-Mex*, are scheduled for Friday (17) at the **San Antonio (Texas) Convention Center** arena. The ceremony, which presents awards in 12 categories, is to be hosted by **Carr** and **Cheech Marin**. Founded by **Ruddy Trevino** and **Gilbert Escovedo**, the awards are organized by the **Texas Talent Music Assn.**, a nonprofit group. It will be recorded and broadcast three weeks later by independent and **Telemundo** affiliated stations.

- **Aplauso 92**, an annual awards ceremony sponsored by radio station **WCMQ-FM Miami**, will be held

March 21 at the **James L. Knight center**. This will be the fourth annual edition and the first to be televised nationally by **Telemundo**. Some 30 awards will be given to recording artists. Among those who have confirmed their attendance are **Carlos**, **Raphael**, **Jose Luis Rodriguez**, **Angela Carrasco**, **Lissette**, **Braulio**, **Dyango**, **Livi**, and **Veronica Castro**. **Aplauso 92** will be hosted by **WCMQ** music director **Betty Pino**.

- The **Premios Disco Del Ano**, now in its fourth year, was created and previously held in the **Dominican Republic**. It will take place March 29 at the **New York Penta Hotel**. A total of 22 awards are scheduled to be given to performers and recording industry personnel.

- **Los Premios Diplo**, given each year by the magazine **Farandula**, will be held April 3 at the **Condado Plaza hotel** in **San Juan, Puerto Rico**. Approximately 50 categories are listed. **Farandula** is published monthly in **Puerto Rico** by **Fernando Hevia**.

- In **Miami**, **Los Premios Q de Super Q**, sponsored by station **WQBA-FM**, will be held in September. This will be the event's second year. The station is also sponsoring a star-studded event June 18 to celebrate its 10th anniversary.

- And in **Puerto Rico**, plans are under way for the **Paoli Awards**, organized under the direction of **Claudio Roman**. No date has as yet been set.

FOR WEEK ENDING MARCH 18, 1989

Billboard

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	5	5	6	JOSE JOSE ARIOLA	COMO TU 1 weeks at No. One
2	1	1	11	YURI CBS	◆ HOMBRES AL BORDE DE UN ATAQUE DE CELOS
3	2	2	17	ISABEL PANTOJA RCA	ASI FUE
4	4	7	9	VIKKI CARR CBS	◆ MALA SUERTE
5	7	9	7	ROCIO DURCAL ARIOLA	QUE ESPERABAS DE MI
6	6	6	15	BRAULIO CBS	UN TIEMPO PARA NOSOTROS
7	10	10	11	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA
8	8	8	9	LUIS MIGUEL WEA LATINA	UN HOMBRE BUSCA UNA MUJER
9	3	3	23	ROCIO DURCAL ARIOLA	COMO TU MUJER
10	13	14	13	GIPSY KINGS ELEKTRA	◆ BAMBOLEO
11	9	4	16	CHAYANNE CBS	◆ TU PIRATA SOY YO
12	11	11	13	EDNITA NASARIO MELODY	APRENDERE
13	12	13	17	LOS YONICS LASER	TU PRESA FACIL
14	23	24	6	RICARDO MONTANER TH-RODVEN	SOLO CON UN BESO
15	17	26	3	HANSEL Y RAUL CBS	ELLA
16	19	19	5	ROBERTO CARLOS CBS	TRISTES MOMENTOS
17	15	17	13	MIJARES EMI	◆ UNO ENTRE MIL
18	22	21	7	YOLANDITA MONJE CBS	DEBIL
19	16	16	21	LUCERITO MELODY	NO ME HABLEN DE EL
20	20	22	9	ANGELA CARRASCO EMI	NO QUIERO NADA DE TI
21	14	12	11	EDDIE SANTIAGO TH-RODVEN	TU ME HACES FALTA
22	29	32	24	ISABEL PANTOJA RCA	◆ HAZME TUYA UNA VEZ MAS
23	18	15	14	NYDIA CARO SATELLITE	TODOS LOS FUEGOS
24	24	28	13	EMMANUEL RCA	EN LA NOCHE
25	25	20	24	ROBERTO CARLOS CBS	◆ SI EL AMOR SE VA
				★★★ POWER PICK ★★★	
26	37	—	2	MARISELA RCA	YA NO PUEDO VOLVER CONTIGO
27	27	27	3	VICENTE FERNANDEZ CBS	MUJERES DIVINAS
28	31	31	26	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
				★★★ HOT SHOT DEBUT ★★★	
29	NEW ▶	—	1	LUCERITO MELODY	VETE CON ELLA
30	28	29	6	BONNY CEPEDA COMBO	LA CHICA DE LOS OJOS CAFES
31	NEW ▶	—	1	PUERTO RICAN POWER SONOTONE	AMAR NO SE PUDE APURAR
32	34	—	6	LOS SABROSOS DEL MERENGUE SONOTONE	YA VIENE EL LUNES
33	35	—	2	TOMMY OLIVENCIA TH-RODVEN	DOCE ROSAS
34	38	—	2	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
35	33	—	2	LUIS ENRIQUE CBS	QUE SERA DE TI
36	21	18	17	EYDIE GORME CBS	◆ DE CORAZON A CORAZON
37	32	34	5	LAURA FLORES EMI	PARA VIVIR FELIZ
38	NEW ▶	—	1	TONY VEGA RMM	YO ME QUEDO
39	36	30	3	CARLOS VIVES CBS	NO PODRAS ESCAPAR DE MI
40	NEW ▶	—	1	GLENN MONROIG WEA LATINA	Y ENTONCES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ No. 1 ★★					
1	2	5	7	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	FINE YOUNG CANNIBALS ◆ 1 week at No. One
2	1	2	10	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY ◆
3	5	7	8	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	MILLI VANILLI ◆
4	7	16	4	THIS IS ACID VENDETTA VE 7016	MAURICE
5	6	8	7	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA
6	13	17	5	ONE MAN PROFILE PRO-7241	CHANELLE
7	4	3	10	STRAIGHT UP VIRGIN 0-96594	PAULA ABDUL ◆
8	9	12	5	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
9	10	10	6	IT'S TOO LATE WTG 41 08182	NAYOBE
10	3	1	8	FADING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER ◆
11	21	29	4	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS
12	12	13	8	WALK THE DINOSAUR CHRYSALIS 4V9 43332	WAS (NOT WAS) ◆
13	17	23	5	HOW FAR CAN WE GO? TVT 4058	THE GROOVE ROBBERS
14	14	15	6	HEAVEN KNOWS VIRGIN 0-96589	WHEN IN ROME ◆
15	19	24	5	EXCUSES TOMMY BOY TB-925	PAULA BRION
16	32	43	3	SLEEP TALK DEF JAM 44 68193/COLUMBIA	ALYSON WILLIAMS
17	25	36	4	THE MONSTER JAM (LP) NEXT PLATEAU PL1014	AMBASSADORS OF FUNK
18	24	30	4	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
19	30	44	3	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
20	31	41	3	GROOVE CHECK VIRGIN 0-96580	THAT PETROL EMOTION
21	28	35	4	TESTURE CAPITOL V-15439	SKINNY PUPPY ◆
22	33	40	3	JUST COOLIN' ATLANTIC 0-86459	LEVERT FEATURING HEAVY D ◆
★★★ POWER PICK ★★★					
23	41	49	3	INTROSPECTIVE (LP) EMI 90868	PET SHOP BOYS
24	11	6	11	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
25	27	28	5	SUCCESS EMI V-56130	SIGUE SIGUE SPUTNIK
26	26	27	6	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
27	8	4	11	FINE TIME QWEST 0-21107/WARNER BROS.	NEW ORDER ◆
28	38	47	3	MISMATCH WARNER BROS. 0-21143	APOLLONIA
29	15	9	11	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
30	29	31	7	MAMBO WITCH WAX TRAX WAX-061	A SPLIT SECOND
31	45	—	2	THE LOVE I LOST ATLANTIC 0-86476	SEVENTH AVENUE
32	23	21	6	AS THE END DRAWS NEAR/PASSION... NETIWERK (IMPORT,CANADA)	MANUFACTURE
33	20	14	10	CONTROL I'M HERE GEPFEN 0-21111	NITZER EBB ◆
34	18	18	8	SHE WON'T TALK TO ME EPIC 49 08178/E.P.A.	LUTHER VANDROSS ◆
★★★ HOT SHOT DEBUT ★★★					
35	NEW	1	1	IN HOUSE VOL.1 (EP) JIVE 1185-1-JD/RCA	VARIOUS ARTISTS
36	22	20	7	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	NEW KIDS ON THE BLOCK ◆
37	44	—	2	LOVE'S ILLUSION RTR 820	XCLU'SIVE
38	43	50	3	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
39	16	11	8	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
40	NEW	1	1	YEAH, YEAH, YEAH, YEAH ISLAND 0-96578	THE POGUES ◆
41	NEW	1	1	MAKE THE HOUSE SHAKE EPIC 49 68194/E.P.A.	THE ALMIGHTY EL-CEE
42	NEW	1	1	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
43	NEW	1	1	GRAZING IN THE GRASS EMI V-56129	C.C. DIVA
44	NEW	1	1	I WANNA BE THE ONE LMR 4003	STEVIE B
45	NEW	1	1	BABY BABY WTG 41 68214	EIGHTH WONDER ◆
46	NEW	1	1	24/7/NIGHTIME LOVEKIND 4TH & B'WAY 471/ISLAND	DINO ◆
47	37	25	11	NOTICE ME FEVER 829	SANDEE
48	NEW	1	1	REAL LOVE MOTOWN MOT-4618	EL DEBARGE ◆
49	35	37	4	I'M GONNA GET YOU SUCKA ARISTA ADI-9777	THE GAP BAND ◆
50	NEW	1	1	I WANT U TEN-LION TL 12/2	TEAZ 2 PLEAZ
BREAKOUTS				<ol style="list-style-type: none"> MUSIC LOVER S-EXPRESS CAPITOL STAND UP FOR YOUR LOVE RIGHTS YAZZ ELEKTRA BIRTHDAY SUIT JOHNNY KEMP COLUMBIA AFFAIR CHERRELLE TABU 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	1	2	9	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN ◆ 2 weeks at No. One
2	5	6	8	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	MILLI VANILLI ◆
3	4	4	7	FADING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER ◆
4	2	1	9	STRAIGHT UP VIRGIN 0-96594	PAULA ABDUL ◆
5	3	3	10	FINE TIME QWEST 0-21107/WARNER BROS.	NEW ORDER ◆
6	7	13	7	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY ◆
7	6	8	9	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.) ◆
8	11	19	5	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	FINE YOUNG CANNIBALS ◆
9	12	16	6	SELF DESTRUCTION JIVE 1178-1-JD/RCA	THE STOP THE VIOLENCE MOVEMENT ◆
10	19	29	3	THIS IS ACID VENDETTA VE 7016	MAURICE
11	8	5	13	GOOD LIFE VIRGIN 0-96591	INNER CITY ◆
12	14	18	5	JUST COOLIN' ATLANTIC 0-86459	LEVERT FEATURING HEAVY D ◆
13	10	12	9	SEDUCTION VENDETTA VE-7014	SEDUCTION
14	9	7	15	WILD THING DELICIOUS DV1002/ISLAND	TONE LOC ◆
15	17	21	9	JACK OF SPADES JIVE 1169-1-JD/RCA	BOOGIE DOWN PRODUCTIONS ◆
16	21	24	5	HEAVEN KNOWS VIRGIN 0-96589	WHEN IN ROME ◆
17	23	28	3	I WANNA BE THE ONE LMR 4003	STEVIE B
18	13	14	9	ALL SHE WANTS IS CAPITOL V-15434	DURAN DURAN ◆
19	22	22	6	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	NEW KIDS ON THE BLOCK ◆
20	15	10	13	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	ERASURE ◆
21	16	9	11	TEDDY'S JAM UPTOWN 23922/MCA	GUY
22	28	36	3	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
23	30	43	3	GIRL I GOT MY EYES ON YOU MOTOWN MOT 4627	TODAY
24	20	17	11	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
25	29	32	4	YO NO SE' 23 WEST 0-86478 ATLANTIC	PAJAMA PARTY
26	18	11	11	RONI MCA 23921	BOBBY BROWN ◆
27	35	37	4	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
28	38	—	2	LULLABYE SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
29	37	40	4	SAFE IN THE ARMS OF LOVE VENDETTA VE-7010	SHOOTING PARTY
30	44	50	3	LUCKY CHARM MOTOWN MOT-4625	THE BOYS ◆
★★★ POWER PICK ★★★					
31	49	—	2	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
32	27	23	10	NOTICE ME FEVER 829	SANDEE
33	32	27	9	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	CASH MONEY & MARVELOUS ◆
34	26	25	9	LEFT TO MY OWN DEVICES EMI V-56121	PET SHOP BOYS ◆
35	47	—	2	ROLLIN' WITH KID 'N PLAY SELECT 62335	KID 'N PLAY
36	34	34	8	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
37	43	—	2	24/7/NIGHTIME LOVEKIND 4TH & B'WAY 471/ISLAND	DINO ◆
38	45	—	2	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
39	41	47	3	WALK THE DINOSAUR CHRYSALIS 4V9 43332	WAS (NOT WAS)
40	24	20	6	TWIST AND SHOUT NEXT PLATEAU NP50083	SALT-N-PEPA ◆
★★★ HOT SHOT DEBUT ★★★					
41	NEW	1	1	HIGH ROLLERS SIRE 0-21149/WARNER BROS.	ICE-T
42	33	31	13	PERFECT GIRL VENDETTA VE-7009	BACK TO BACK
43	25	15	10	CAN YOU STAND THE RAIN MCA 23919	NEW EDITION ◆
44	50	—	2	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
45	31	26	11	GET ON THE DANCE FLOOR PROFILE PRO-7239	ROB BASE & D.J. E-Z ROCK ◆
46	46	—	2	IT'S TOO LATE WTG 41 08182	NAYOBE
47	42	39	10	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
48	36	33	7	MORE THAN YOU KNOW COLUMBIA 44 08135	MARTIKA ◆
49	NEW	1	1	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	BOY GEORGE
50	40	41	6	NOT GONNA DO IT MOVIN' MR-0004	VICKY MARTIN
BREAKOUTS				<ol style="list-style-type: none"> REAL LOVE JODY WATLEY MCA JOY AND PAIN DONNA ALLAN OCEANA THE LOOK ROXETTE EMI SUCCESS SIGUE SIGUE SPUTNIK EMI 	

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

Madonna's Back With A Groove And A 'Prayer'

ON YOUR KNEES: She's back and ready to take you there. It's **Madonna**, with her eagerly anticipated epic, "Like A Prayer" (Sire). Despite all the media hype and video controversy surrounding its release, the track merits recognition on its own strength. Gospel-influenced R&B/pop with a dance groove, the lead cut from the starlet's forthcoming album is a spiritually uplifting number that will undoubtedly be on *everybody's* lips by the winter thaw. Reconstructed, synth-based versions are provided by **Shep Pettibone**, as are rawer, funk-laden mixes by **Bill Bottrell**. Bottrell's mixes feature **Prince's** instrumental Midas touch, as the dub features a continuous vocal sample from the song "Bob George" from Prince's bootleg "black" album. Multifaceted exposure in clubs and radio is a given for this infectious love song—besides, who could resist that stellar choir backing? The video alone will create controversy with its intense portrayal of religion and racism. Madonna continues to give the people what *she* thinks they need. Amen.

DANCING BAREFOOT: There have been quite a few noteworthy releases in the last two weeks, so here goes: Eighteen-year-old **Mandy Smith** has a winner with "Victim Of Pleasure" (Atlantic). Previewing a forthcoming album, the song's incessant lyric hook, matched with a pumping dance/pop rhythm, has crossover written all over it. As post-produced and mixed by **Justin Strauss** (our favorite of his since the **Jets'** "Sendin' All My Love") the track pumps in the more straightforward versions and in the tasty Detroit-house inspired mixes (love the **Dominatrix** samples) . . . **Yazz** has returned with "Stand Up For Your Love Rights" (Elektra), a smoker as reinterpreted by **Yvonne Turner**. Those familiar with the import will require a taste of the new mixes, which bear an ethereal yet powerful quality; we especially like the dub. The new interpretation is less busy and more sinewy in feel than the European mixes . . . **Jody Watley** is also back on the scene with "Real Love" (MCA). Watley has joined the realm of the "new jack swing" crew on this very *safe* first single release, which previews the album "Larger Than Life." Remixed by **Louil Silas Jr.**,

the song doesn't break any barriers but it is nice to hear Watley again. We've previewed the album and there are much stronger selections to groove to.

Not to be missed on import is "I Feel Fine" (Urban/Polydor) by **Positive Noise**, featured on the "Urban House" compilation. Frantic, very techno, acid-laced number is soothed by a rich R&B vocal arrangement and instrumental hook. A must . . . Also on import is the sweet midtempo R&B of "Keep On Movin'" (10/Virgin) by **Soul II Soul** (we warned you last year!). The stellar outfit, showcasing vocalist **Caron Wheeler** on this cut, is one to be reckoned with. Effective use of live instrumentation with the latest technological wizardry shows an understanding of the past, present, and future of R&B/dance. Contrary to popular belief, *nothing* sounds like a real violin solo. Apparently Virgin U.S. has wised up and will be putting it out here shortly.

The female answer record to **Tone Loc's** "Wild Thing," called "I'm Your Wild Thing" by **Mamado & She**, has been picked up by WTG while Loc's new single, "Funky Cold Medina," (Delicious Vinyl/Island) is already making noise. Those who took to the hard-edged rock flavorings of his previous hit won't be disappointed with this one . . . **Cookie Crew**, the U.K. female rap act that brought you "Females," makes its major-label debut with "Born This Way" (FFRR/PolyGram). First-rate production by **Stetsasonic's Daddy-O & D.B.C.** along with the girls' airtight delivery help this up-tempo number kick.

WHITE KNUCKLE RIDE: On the dance/pop level, **Samantha Fox** lifts the **Dusty Springfield** cover of "I Only Wanna Be With You" from her latest effort. Postproduced and mixed by **Phil Harding & Ian Currow**, this **Stock, Aitken & Waterman** production has the production team's signature all over it . . . We were very impressed with "Too Much Too Late," a highlight from "Truth In Disguise" (Vendetta /A&M), by **Denise Lopez**, which has the potential to be a crossover and pop radio sleeper. It sure would be nice if the clubs gave Lopez a hand in making "Too Much" the hit it deserves to be. We prefer the "hot edit" and the original "pop edit" . . . "Nathan Jones"

(London/PolyGram) from **Banarama** is an up-tempo technopop update of the **Supremes'** oldie, interpreted in mixes by **Pete Hammond** and **Freddy Bastone** . . . **Noel's** "Change" (4th & B'way, 212-995-7800) follows in the familiar Latin/pop niche the artist has carved for himself, as remixed by **Dave Morales** . . . "Inch By Inch" (Starway, 703-847-



by Bill Coleman

0911) is another strong dance/pop contender from **Patti Day**. Syncopated rhythms and a hooky chorus, post-produced and mixed by **David Cole & Robert Clivilles**, should catch on.

BEATS & PIECES: "East Side Story" is a forthcoming musical/comedy film that's being billed as the new generation's "West Side Story." The film centers around the Latin hip-hop scene and features acting and performances by such artists as **Corina, Sa-Fire, Chrissy I-eece, Marc Anthony Muniz, Cyre, Nayobe, The Real Roxanne, India, and "Little" Louie Vega** . . . The **Donny Osmond** album that has been out overseas on Virgin for awhile will debut stateside on Capitol. You'll be surprised . . . **Chuck Artomatik** is completing a new track for Sleeping Bag artist **Chocolette** . . . At the Blank Productions studio facility, **Paul Simpson** was working on a new one by **Symphonia**. Proprietors **Bob & Lola Blank** are producing the score for a new film called "Eversmile, New Jersey," starring **Daniel Day Lewis** ("Room With A View," "The Unbearable Lightness Of Being") . . . The **Frankie Knuckles/Satoshi Tomeii** project will be coming out on PolyGram here in the States, not on Island as we reported a few weeks back . . . Out the first week in April on Arista will be the domestic debut of fave **Sarah McLachlan**. The album is called "Touch." Also signed to the label is **Cindy Valentine**.

EYE TO EYE: **Manny Lehman** (formerly of N.Y. 12-inch store Vinylmania) has headed west and been named national dance director for A&M. He can be reached at 213-469-2411. **Steve Bartels**, who previously held the post, has moved on to sunny Miami and is handling regional promotion for the label. He can be reached at 305-591-9767. **Sharon White**, formerly of Advanced Alternative Media, will be handling dance promotion for Profile. She can be reached at 212-529-2600. **Claudia Cuseta** will continue to oversee the department and expand her A&R chores. **Linda Fine**, formerly of Roll Records, has popped up as a jack-of-all-trades for Luke Skywalker Productions, 305-573-0599.

TOUCHED BY THE HAND: On the alternative front and circulating on import since the end of last year is "Secret Land" (Virgin) by **Sandra**. Female-sung technopop with a sweeping and layered production and wistful delivery entices. The percolating rhythm track and hook should see a stateside release soon . . . "The Last

Of The Famous International Playboys" (Sire) is the latest jangly pop release from **Morrissey**. The song serves as a reunion of sorts of the singer/songwriter with his former **Smiths** comrades **Andy Rourke** and **Mike Joyce** on bass and drums, respectively. This gingerly paced number will—without risk—satisfy adoring Morrissey fans . . . "Yeah Whatever" (Netwerk/Atlantic) is the new album from Canadian act **Mo'ev**. Featuring the import-hit title cut and the new single, "Crucify Me," the latest album is a bit harder in approach than the trio's last domestic release on Profile. Cuts to delve into immediately include "Slide," "Wanting," "Right Hand," and "Capital Heaven" . . . "This Smiling Face" (Atlantic) by **Camouflage** isn't very fast but has a dance-floor, balladlike quality that works. Postproduced and mixed by **Justin Strauss**, the track brings back images of **Freur's** "Doot Doot," not musically but in feel.

XTC's new masterpiece, "Oranges And Lemons" (Geffen), is out. Headed by the brilliant single "Mayor Of Simpleton," the album sports many more tasty bits. Although the album *should* be listened to in its entirety, do not miss "Poor Skeleton Steps Out," "Merely A Man," and, what must be the next single, "King For A Day" . . . Massachusetts' **Throwing Muses** come into their own on the album "Hunkpapa" (Sire). Besides the fave cut "Dizzy," powerful offerings like "Devil's Roof," "No Parachutes," "Fall Down," and "Angel" are also prime . . . Big at college radio is **Thrashing Doves'** "Angel Visit" (A&M), which captures the essence

of melodic pop in the **Lloyd Cole/ XTC** mold.

Also worth looking into: The impressive independent EP release "House Of Birds" (Rose Hill, 201-888-0571) by **Private Sector**. Pay special attention to the cuts "This Little Death" and "Drowned"; the **Ivan Ivan** dub mix of "Groove Check" (Virgin) by **That Petrol Emotion**; "Just Got Back From Heaven" (Fine Art/Rhino, 213-828-1980) by **Sparks**; and "Fire Engine," "Knature Of The Girl," and "Happy Days" from **The Shamen's** EP, "What's Going Down?" (Communion c/o Fundamental Music, P.O. Box 95265, Atlanta, Ga. 30347).

Of special interest: **ROIR** (212-477-0563) has issued a much-needed compilation of 1980-83 by faves **Bush Tetras**, called "Better Late Than Never." The 15-song package includes crucial Tetras recordings, like "Too Many Creeps," "You Can't Be Funky," "Cowboys In Africa," and six unreleased studio demos.

RHYTHM OF THE MIND: "Touch And Go" (Pretty Pearl, 212-463-9776) by **Virgie Williams** is an R&B/dance delight. The gem of a radio mix sounds as if it would fit rather nicely with the era sound of **Harvey Mason's** classic "Groovin' You" while the noticeably different "hip-hop" mix also charms. Postproduction and mix were handled by **Winston Jones & Dave Shaw** . . . "Just Started" (Movin', 201-674-7573) from **Lachandra** has created a buzz in the Northeast with its vintage club atmosphere. The cut was produced by **Blaze**.

'Telephone' Rings Again

NEW YORK Sparked by the sleeper success of J.C. Lodge's dance hall reggae smash "Telephone Love," Pow Wow Records (212-245-3010) has just unleashed an accompanying various artists album titled "Telephone Tracks."

The compilation, produced by Augustus "Gussie" Clarke, comprises 10 tracks, all of which utilize the same infectious and hypnotic bass groove that weaves through "Telephone Love." That particular single, on the basis of early support in the Northeast at radio and in clubs, has sold a reported 50,000 copies thus far and has begun to find a friend on a national level.

Each of the cuts is distinctive despite the album's common rhythmic thread and should prove quite useful to programmers already playing the Lodge selection. Highlights from the 36:45 album include contributions from **Lady G, Robbie Lyn, and Home T.** **BILL COLEMAN**



To The Power Of Three. Arista rap act Three Times Dope is shown here filming its new clip for the single "Greatest Man Alive." Shown, from rear left, are **Chuck Nice** and **D.J. Woody Wood**; **E.S.T.** is in front.

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Newly Bicoastal ITG Looks Ahead Agency Plans A Busy '89, A Busier '90

BY TERRY WOOD

LOS ANGELES International Talent Group president Wayne Forte and VP Michael Farrell anticipate 1989 will be an "average" year for rock tours, allowing them to spend more time preparing for major 1990 client tours, such as Phil Collins', and establishing ITG's new Los Angeles office.

Heavyweight acts on ITG's roster of 45 artists (like Genesis, Collins, David Bowie, Pink Floyd, and Peter Gabriel) will not tour in '89, though Forte and Farrell are deeply involved with Duran Duran's current tour and upcoming outings by Mike + the Mechanics, Julian Lennon, Winger, and, this fall, the Cure.

Farrell, who has worked with Forte in New York since both split from the William Morris Agency in 1981 to form ITG, moved to Los

Angeles in early February to open ITG's new office and develop the agency's West Coast presence.

"An L.A. office wasn't so much

'A Los Angeles office wasn't so much a need as it is a bonus'

a need as it is a bonus," says Forte. "A lot of opportunities exist in Los Angeles—soundtrack and film-scoring opportunities, acting positions—that could be attractive to our clients. Our goal has always been to maintain and build our clients' careers, which we have done primarily through tour assistance. Now we hope to do this in more of a full-service capacity."

Since ITG's Beverly Hills, Calif., office opened Feb. 13, Farrell has already begun negotiating a soundtrack deal for a roster artist (believed to be Steve Miller) and reviewing film scripts for other artists.

"Now if we can only get our carpeting put in," Farrell says with a laugh.

Forte, who helped land a date at Southern California's Rose Bowl for Depeche Mode last June, says that even though some agencies have amassed a client roster of 400 artists, he and Farrell prefer to keep ITG's list selective. "We've based our business on personalization," he says, "and that approach" (Continued on page 40)



The Pursuit Of Guns. Guns N' Roses lead singer Axl Rose, right, greets The Pursuit Of Happiness front man Moe Berg after the latter's show at Universal Amphitheater, Los Angeles. The Chrysalis band is alternately opening up for Duran Duran and headlining its own club tour.

Baker, Brown, Guy Among Top Soul Train Award Noms

BY DAVID NATHAN

LOS ANGELES Nominations for the third annual Soul Train Music Awards were announced by Virgin Records artist Paula Abdul and comedian Sinbad at a press conference here March 2.

Winners will be announced during a live prime-time telecast April 12 from the Shrine Auditorium in Los Angeles.

The top contenders, with three nominations each, include Anita Baker (best R&B/urban contemporary single, female; best contemporary song; and best contemporary album, female); Bobby Brown (best album, male; best single, male; and a competing nomination with Baker for best song, with "Don't Be Cruel"); and Guy (best album, best single by a group or band, and best new artist).

In addition to being nominated for best music video; best song of the year (for "Man In The Mirror"); and best R&B/urban contemporary single, male, superstar Michael Jackson will be presented with the annual Heritage Award (previous recipients are Stevie Wonder and Gladys Knight & the Pips). Jackson will also receive a newly created special award named after Sammy Davis Jr., who will present the award to Jackson with Eddie Murphy at the ceremony.

The awards show is an outgrowth of "Soul Train," the longest-running black-oriented television show in history with more than 600 programs aired.

Don Cornelius, executive director, host and founder of the series and co-executive producer of the awards show with Steve Binder, told the press conference audience that the show's move from the Santa Monica Civic Auditorium to the Shrine this year was prompted by a number of factors, including "the increased interest and enthusiasm generated... We simply outgrew the previous venue."

Other multiple nominees in the 12 awards categories include Karyn White (best single, female, and best new artist); Rob Base & D.J. E-Z Rock (best rap album and best single by a group or band); Grammy winner Bobby McFerrin (best album, male, and best jazz album); Sade (best jazz album and best album, female); Al B. Sure! (best album, male, and best new artist); Keith Sweat (best single, male, and best song of the year); Vanessa Williams (best single and best album, female); and New Edition (best single and best album by a group or band).

Other artists competing for awards include Whitney Houston, Johnny Kemp, E.U., Najee, Kenny G. Take 6, the Clark Sisters, James Cleveland, Shirley Caesar, Public Enemy, Salt-N-Pepa, BeBe & CeCe Winans, Stevie Wonder, Kool Moe Dee, Tracy Chapman, Luther Vandross, Tony! Toni! Toné!, and Levert.

Dionne Warwick, who hosted the show the two previous years, will be joined by Patti LaBelle and TV sports and entertainment reporter Ahmad Rashad.

The event will be sponsored once again by the Coca-Cola Co., which launched a Sprite Soul Train Sweepstakes to coincide with the show; 50 winners from the contest will be flown in for the show. A special commercial for the soft drink, featuring Wing/PolyGram act Tony! Toni! Toné!, will air during the program.

The first national music awards show to introduce a rap category, the Soul Train Music Awards (distributed by Tribune Entertainment Co.) will feature performances by a number of major black music acts. According to Cornelius, the current lineup includes Baker, Brown, New Edition, Salt-N-Pepa, and Sheena Easton, with appearances by Stevie Wonder and Wynton Marsalis mentioned as strong possibilities.

The show's presenters are scheduled to be announced shortly.

Uni's Big Bam Boo Scares Up Attention; Lou Reed: 'New York' & More Play N.J.

This week's Beat was written by Dave DiMartino, Billboard's Los Angeles bureau chief.

THE BEAT AND BILLBOARD STAFFERS on both coasts were recently charmed by a surprise performance in our offices by a new Uni records signing, **Big Bam Boo**. Neither a brand of rolling papers nor a **Cheech & Chong** album, the group was represented by members **Shark** and **Simon Todd**, both of whom brought their guitars, voices, and a boombox bearing raw drum tracks. Publicists from MCA Records brought champagne, helping matters even more, The Beat must add.

Who do they sound like? Considering the solo-acoustic context, some here suggested the **Everly Brothers**, others, rather murkily, the **Sutherland Brothers**. And the fact that the pair used the same trick to get signed—acoustic guitars and drum tape, played on the street—caused some to note past parallels with **Elvis Costello** and mysterious CBS act **Spookie**.

Rest assured that a full band will be appearing on the group's Uni debut, which is due March 20 and will be called "Fun, Faith And Fair Play."

And while in days past The Beat had *absolutely nothing* against beautiful women dressed as police officers visiting the offices to promote **Warrant**, or beautiful women driving up in an actual *tank* to promote the now-defunct **Vinnie Vincent Invasion**, it should nonetheless be stated that live acoustic performances by groups like Big Bam Boo are refreshing changes of pace that we like very much.

We'd like **Lou Reed** to know that when he records "Metal Machine Music II," we're ready.

SHORT TAKES: Speaking of Lou Reed, the man himself began his tour March 7 in Princeton, N.J., with **Mike Rathke** and **Rob Wasserman**—who both appeared on the excellent "New York" album—on guitar and bass, respectively, and new drummer and nominal Renaissance man **Rob Medici** on drums. Absent is **Fred Maher**, who's pulling production duty on the soon-to-come **Lloyd Cole** album. According to a knowledgeable source, the show features a nice collection of "new and old favorites" (*whose?*, we ask) and an intriguing approach to staging falling somewhere between that of recent shows by **Leonard Cohen** and **Tom Waits**... Expect the new album from **Van Morrison** sometime in the spring. Expected title: "Avalon Sunset."

If all has gone according to plan, none other than **David Crosby** performed past hits and current songs from his new A&M album, "Oh Yes I Can," at the Easyriders Rodeo, Concert, And Biker's Bazaar in Daytona, Fla., on March 11. Also set to appear was Crosby's Byrds mate

Roger McGuinn—who, no doubt, performed "The Ballad Of Easy Rider" while those in the audience searched for their motorcycle keys—as well as **BTO** and the **New Riders Of The Purple Sage**. Why does this item seem so... so... *compelling*?

And while we're on the matter of things compelling, compulsive, and compulsory, imagine this column's interest upon perusing the inner liner to Columbia Records' new **Pilgrim Souls** album and noting the name of that group's lead vocalist and guitarist.

What's his name? **Danny Yetnikoff**. Who's his dad? **Walter Yetnikoff**.

Now The Beat would like to ask a question: How would *you* like to be working this record at Columbia?

HOW UTTERLY FASCINATING: The Beat has long suspected that success in rock'n'roll was purely a function of how well one dresses, so imagine this column's relief to note that, according to a recent survey conducted for **Levi Strauss & Co.** by the **Roper Organization**, U.S. college students now think **Sting** and **Whitney Houston** are the "best-dressed" artists in rock.

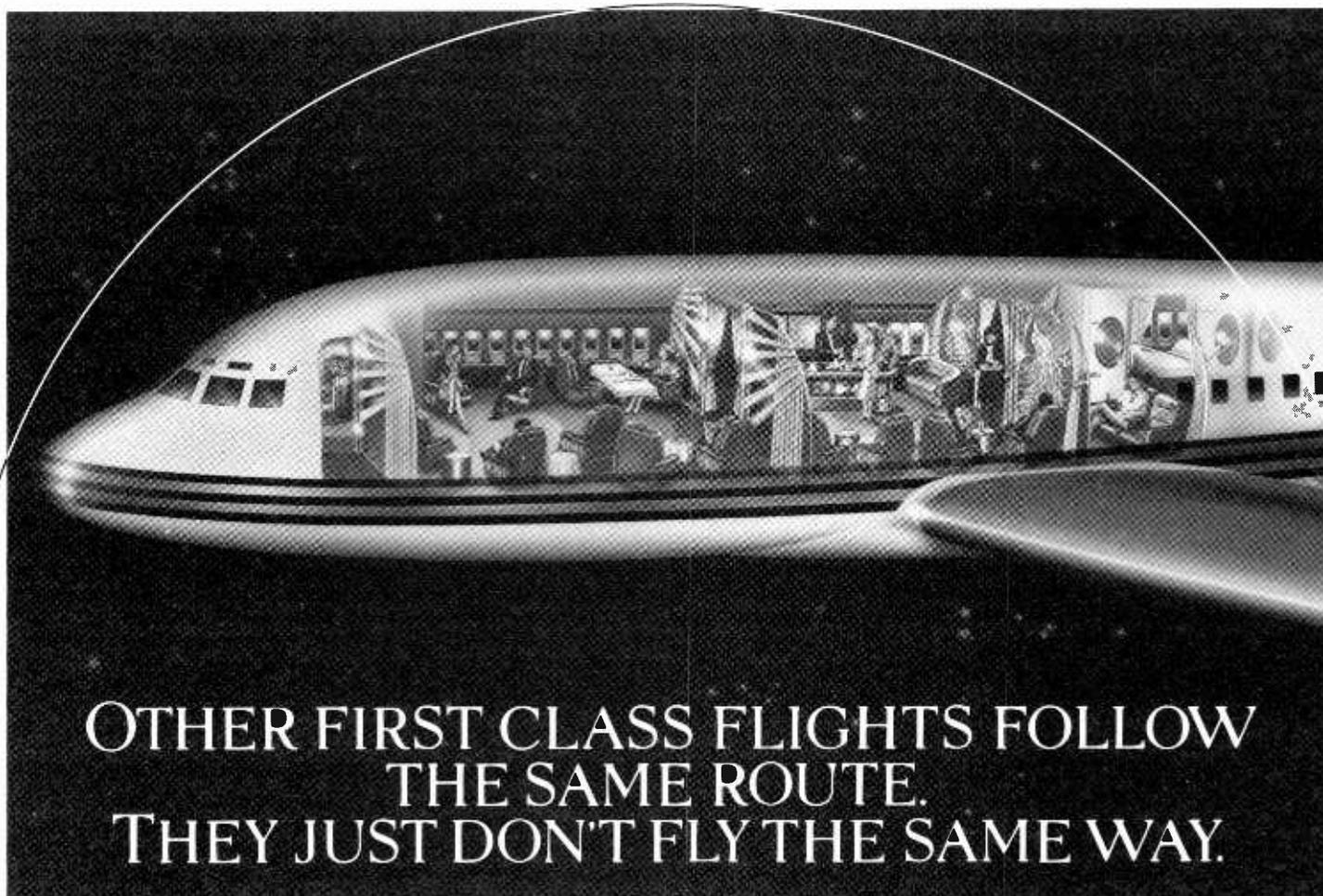
The top five? Glad you asked! On the male side, the ever-dapper **Sting** leads a well-groomed pack that also includes, in order, **David Bowie**, **George Michael**, **Bruce Springsteen**, and "GQ" fave **Bono** of **U2**. As for rock's leading ladies, after **Houston** come **Belinda Carlisle**, **Cher**, **Janet Jackson**, and **Stevie Nicks**. Sadly, The Beat must note that **Madonna** placed seventh in this vital competition—beaten, ironically, by **Eurythmics'** **Annie Lennox**, who has been known to dress like **Elvis Presley** on occasion.

It doesn't get more gripping than this.

UNQUALIFIED RAVE: The Beat jumped up and down repeatedly, searching for its good foot, when it heard that PolyGram was issuing **James Brown's** "Roots Of A Revolution" compilation on compact disk. Now that it's out, in JB's words, "people get up and drive your funky soul" over and pick up a copy of it; you will *not* believe your ears when you hear this music.

Consisting of Brown's classic tracks from his Federal and King days between 1954 and 1962—some songs excluded, please note, because they're already on PolyGram's "CD Of JB" packages or elsewhere—this 43-track monster of a package may be the hottest reissue of the year. And though the compilation was already issued in the U.K. on LP and cassette in 1984, the new set features eight additional tracks and three bits of studio dialog that have to be heard to be believed. Kudos to PolyGram for going the extra mile here.





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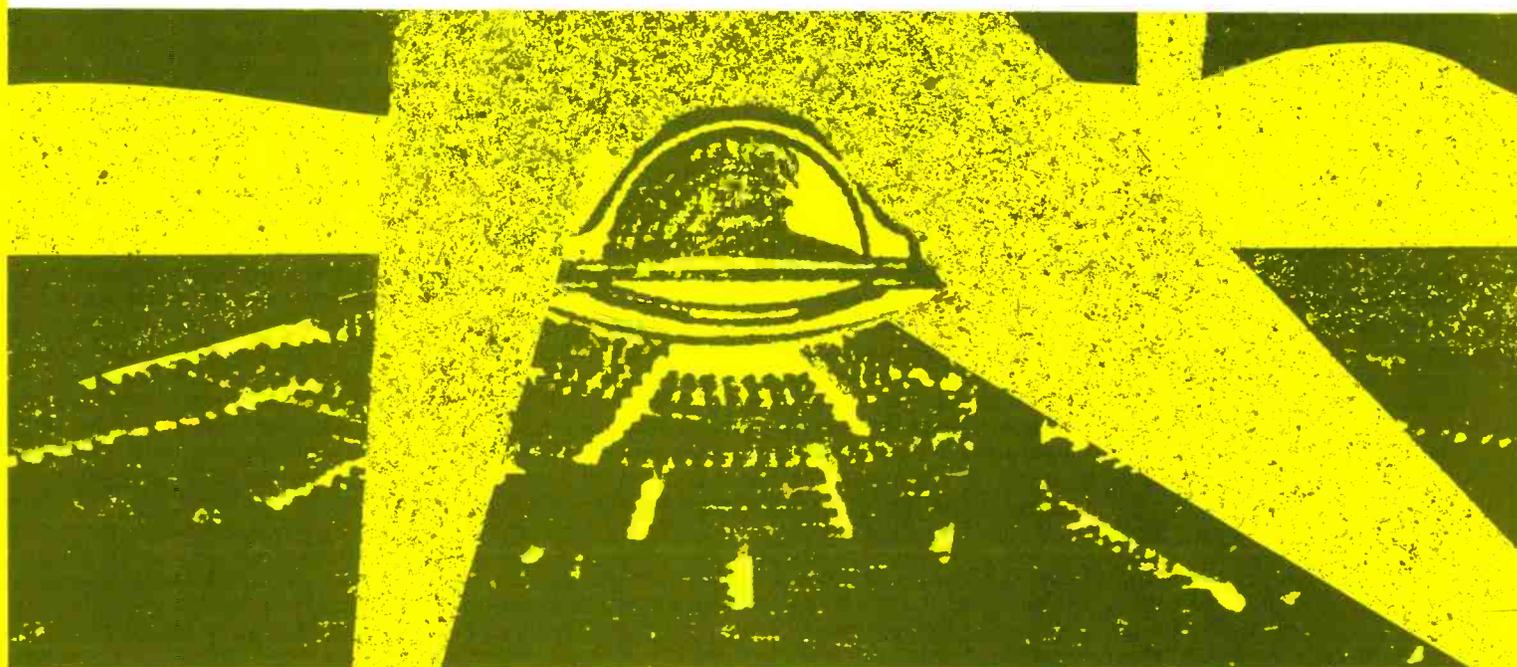
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Meadowlands Arena East Rutherford, N.J.	Feb. 16-18	\$1,221,233 \$20/\$18.50	63,171 sellout	Monarch Entertainment Bureau John Scher Presents
THE MAGIC OF DAVID COPPERFIELD	Fox Theatre Detroit, Mich.	March 4-6	\$756,166 \$22.50/\$14.50	35,577 sellout	Brass Ring Prods.
PATTI LABELLE DESIREE COLEMAN	Westbury Music Fair Westbury, N.Y.	Feb. 24-26	\$326,068 \$32.50	10,896 11,448 sellout	Music Fair Prods.
POISON TESLA	Palace of Auburn Hills Mich.	March 4	\$313,501 \$18.50	16,946 sellout	Cellar Door Prods. Belkin Prods.
METALLICA QUEENSRYCHE	Meadowlands Arena East Rutherford, N.J.	March 1	\$304,674 \$18.50/\$17.50	17,605 sellout	Monarch Entertainment Bureau John Scher Presents
JACKIE MASON	Sunrise Music Theatre Sunrise, Fla.	March 3-4	\$271,810 \$35	7,766 8,172	Cellar Door Prods.
BON JOVI SKID ROW	Providence Civic Center Providence, R.I.	March 2	\$259,537 \$18.50	14,029 sellout	Frank J. Russo
POISON TESLA	The Coliseum Richfield, Ohio	Feb. 25	\$255,494 \$18/\$17	14,968 sellout	Belkin Prods.
REM	Rosemont Horizon Rosemont, Ill.	March 6	\$253,931 \$18.50	13,726 sellout	Jam Prods.
METALLICA QUEENSRYCHE	Civic Arena Pittsburgh, Pa.	March 4	\$221,091 \$17.75	12,764 sellout	DiCesare-Engler Prods.
CHRIS DEBURGH BLACK	Maple Leaf Gardens Toronto, Ontario	Feb. 28	\$214,895 (\$256,155 Canadian) \$24.75/\$21.75	10,436 12,500	Concert Prods. International
CHRIS DEBURGH BLACK	Montreal Forum Montreal, Que.bec	Feb. 27	\$201,505 (\$241,403 Canadian) \$22.50	10,729 15,327	Donald K. Donald Prods.
GEORGE STRAIT BILLY JOE ROYAL	Arizona Veterans Coliseum & State Fairgrounds Phoenix, Ariz.	March 3	\$192,382 \$16.50	12,093 sellout	Varnell Enterprises
BON JOVI SKID ROW	Charles M. Murphy Athletic Center Middle Tennessee State Univ. Murfreesboro, Tenn.	Feb. 20	\$192,338 \$17	11,314 sellout	Mid-South Concerts
BON JOVI SKID ROW	Mid-South Coliseum & Fairgrounds Memphis, Tenn.	Feb. 22	\$190,740 \$17	11,222 sellout	Mid-South Concerts
RANDY TRAVIS K.T. OSLIN	Greenville Memorial Auditorium Greenville, S.C.	March 2-3	\$188,661 \$16.50	11,434 sellout	Special Moments Promotions
HANK WILLIAMS JR. & THE BAMA BAND HIGHWAY 101 RESTLESS HEART	Orlando Arena Orlando, Fla.	Feb. 17	\$177,896 \$18.50	9,616 12,000	Belkin Prods. Future Entertainment
THE TEMPTATIONS/ THE O'JAYS	Valley Forge Music Fair Devon, Pa.	March 4-5	\$155,096 \$20	9,263 11,728 sellout	Music Fair Prods.
POISON TESLA	Redbird Arena Illinois State Univ. Normal, Ill.	March 3	\$148,084 \$16.50	9,375 10,345	Stardate Prods.
GEORGE STRAIT BILLY JOE ROYAL	Tucson Community Center Tucson, Ariz.	March 4	\$147,691 \$16	9,071 sellout	Varnell Enterprises
HANK WILLIAMS JR. & THE BAMA BAND STEVE EARLE & THE DUDES	UTC Arena of Tennessee-Chattanooga Univ.	March 4	\$146,878 \$17.50	8,393 sellout	Cellar Door Prods.
CONWAY TWITTY MERLE HAGGARD GEORGE JONES	Maverick Assembly Center Louisiana State Univ., Baton Rouge	March 4	\$135,938 \$18.50	7,927 11,223	Jayson Promotions
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	San Diego Sports Arena San Diego, Calif.	March 3	\$134,171 \$17.50/\$15.50	7,831 8,200	Bill Silva Presents
CHRIS DEBURGH BLACK	Lansdowne Park-Civic Centre Ottawa, Ontario	Feb. 25	\$132,734 (\$158,219 Canadian) \$21.50	7,359 10,000	Donald K. Donald Prods. Concert Prods. International Bass Clef Prods.
CINDERELLA WINGER BULLETBOYS	Freedom Hall Civic Center Johnson City, Tenn.	March 5	\$132,350 \$16.50	8,359 9,200	Sunshine Promotions

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CHOIRBOYS. Pictured, from left, are Ian Hulme, Brett Williams, Lindsay Tebbutt, and Mark Gable.

NEW ON THE CHARTS

The Australian quartet Choirboys has entered Billboard's Hot 100 with "Run To Paradise," the single from their U.S. debut album, "Big Bad Noise." The group consists of vocalist Mark Gable, guitarist Brett Williams, bassist Ian Hulme, and drummer Lindsay Tebbutt.

The foursome formed in 1981 and released their self-titled album in Australia two years later. In 1984, Gable damaged his vocal chords and Choirboys were forced to go on a two-year hiatus. In a powerful comeback, the band gained renewed attention as the opening act on Bon Jovi's sold-out 1986 Australian tour.

"Big Bad Noise" was released Down Under last year and was certified double platinum there. The single, "Run To Paradise," which went platinum, is about heroin addiction. Gable says the song "deals with how people start out with aspirations and then get involved with drugs and all their dreams go out the window. How they think they're in paradise but they're nowhere near it."

Choirboys were recently signed to the new U.S. label WTG Records. The group just finished an Australian tour and plans to make U.S. appearances in late spring.

JIM RICHLIANO

Theater Offers A Suite Deal The Deluxe Boxes Include A Bar

BY MOIRA McCORMICK

CHICAGO Poplar Creek Music Theatre, the Nederlander Organization-owned outdoor venue in northwest suburban Hoffman Estates here, is offering eight box suites to the public for its 1989 season at \$35,000 per suite. It is the first Nederlander venue to install boxes, according to spokesman Lou Volpano.

The 25,000-capacity theater, which includes 7,200 reserved pavilion seats and space for 17,800 general admissions on the lawn, tested two boxes last summer, Volpano says. Concert series sponsor the Miller Brewing Co. used one, and the other was sold on a per-show basis. "They were in use

most of the time," Volpano says.

The open-air boxes are located in the center of the pavilion on either side of the production booth, 100 feet from center stage. Each box suite features eight, 10, or 12 swivel seats, with built-in mahogany bar and cabinetry, refrigerator, mahogany tables, and wall-to-wall carpeting.

Box suite services include a staff for serving food and beverages, complimentary parking, and a private entrance to the theater. In addition, ownership of a box includes membership to Poplar Creek's private deck lounge, the Club, which usually costs \$200 per person.

Two of the boxes have already been sold, Volpano says.

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ITG LOOKS AHEAD

(Continued from page 36)

has allowed us to be available when we are really needed."

He recalls a Singapore stadium date for David Bowie that was threatened with cancellation due to three days of heavy rain that had saturated the playing field—just days before an important local soccer tournament.

After two days of intense negotiations, Forte arranged to move the stage back (protecting the turf surrounding one goal, making local officials happy) while providing for a sloping platform over the disputed turf that would allow Bowie to swagger close to his audience, overcoming the possibility that Bowie would appear detached and aloof.

A recent ITG challenge involves the positioning of Duran Duran on its latest tour. Instead of the customary arena appearances, Forte booked the band into several mid-size venues, such as L.A.'s 6,000-seat Universal Amphitheatre, for multiday gigs.

"It can be a difficult situation because of perceptions," Forte says. "Do I think about those perceptions? Absolutely. Here's a band that has played arenas in New York and Los Angeles for years, and some people, such as the press, will say, 'Well, it's over for them,' and that's not the case."

"When I talked to the band about the direction they wanted to take, they agreed it would be great to get closer to their audience. In March, we're going to begin their Electric Theatre tour, which will put them in 2,000 to 3,000-seat venues. They've never done that before, since they jumped right from clubs to arenas. It gives people a chance to see that this is a band that can really play, and I believe fans will respond positively to that."

"It's a situation Michael faced with Genesis in the '70s, when members started dropping out," Forte says. "The advantage there is that the band had not previously been in the position of selling out arenas. But I feel this is a situation that will turn out the same, that we'll look back three or four years from now as a rough period that turned out well for everyone."

Latin music awards shows abound . . . see page 33

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MIPS Draws Raves From Radio Seminar Crowd

BY GERRY WOOD

NASHVILLE Of all the sessions of the 20th annual version of the Country Radio Seminar, the Music Industry Professional Seminar drew the largest crowds and sparked some of the greatest interest.

The radio leaders heard record industry leaders discuss their product, which ultimately lands on the nation's airwaves. Then they received the added bonus of watching how records are created in the studio.

The brainchild of one of the most impressive talents in country music, Thom Schuyler of the group SKB, the three-segment, four-and-a-half-hour seminar-within-a-seminar session attracted and fascinated many

usually blasé broadcasters. Sponsored by the Country Music Assn., the MIPS sessions kicked off with the music business representatives explaining their craft and their function. The second session featured some of Nashville's top studio musicians creating raw demos of new songs written by Schuyler and Mike Reid. As a finale, the musicians took to the panel to discuss how they made it in Nashville and how they stay ahead of the competitive record-business game.

"I sit down to write with a specific listener in mind—and that's me," commented songwriter Don Schlitz. "I'm simultaneously the creator and the audience." Schlitz, who often co-writes, added, "When we sit down

and start work, we know there's only room for one star in the room, and the star has to be the song."

Said writer Mike Reid: "We have to cultivate the talent we have as opposed to the talent the public has a taste for at a given time." Reid believes the new traditional movement has revitalized country music and said that "there are more artists committed to making great records and putting more on the line when they go into the studio." Martha Sharp, executive VP of A&R, Warner Bros. Records, Nashville, admitted that she doesn't try to analyze songs too much while screening them for WB acts: "If it gives me goose bumps, I definitely want the artist to hear that song."

Producer Allen Reynolds cited the song as the "main building block" in the recording procedure and said he feels the process of finding those songs is when artists "can most personalize their careers."

Noting the difference in handling Lyle Lovett and Patty Loveless, Tony Brown, executive VP and head of A&R, MCA Records, Nashville, observed, "With Patty Loveless, the casting includes not only the players on the session but casting the songs for the session. Lyle Lovett pretty much comes in with the songs and arrangements." Brown also stressed the importance of the casting of engineers with artists.

"When I came to Nashville from Los Angeles, I thought I was a pretty hot writer," said producer/writer Wendy Waldman. "But it was like enrolling in a school for songwriters, class one-A, all over again." Looking at songs submitted by Nashville writers resulted in more pain and more gain for Waldman. "I can't accept my own work like I used to. I'm so much

more critical as a songwriter because I've got the ghost of Don Schlitz, Dave Loggins, and Thom Schuyler. It has put more strain on me, but I hope it's making me a better writer."

Discussing the pros and cons of working with writer/artists, Bob Montgomery, VP of A&R, CBS Records, Nashville, admitted that it is sometimes difficult to work with an artist who is also a writer "because the artist is very emotionally attached to those songs, and as a producer you might not feel that these songs are right." With Vern Gosdin, whom Montgomery produces, he says, "It's a real joy because he'll bring the songs in and if I feel it's something that won't work for us, that's the last I hear of it."

The synergy between songwriter and artist intrigued Paul Worley, producer and creative services director for Tree International: "Artists should understand songwriting and what's involved because that gives them the depth of understanding of (Continued on page 44)

Anyway, Here's What Charlie Monk Would Have Said . . . CRS' New Faces MC Is A No-Show

MYSTERY OF THE MISSING MONK: No, we aren't talking about a case for *Columbo*, we're discussing what happened to the MC everyone loves to hate at the Country Radio Seminar's New Faces Show: **Charlie Monk**.

The annual host for the show that has propelled many new faces into new phases of their careers, Monk was a no-show at this year's event. Nashville Scene discovered that the dreaded Music Biz Flu downed Monk on the eve of the big event, where he has usually elicited guffaws and groans from the audience of record business and radio heavies that alternately endures and enjoys the barbs and zingers he aims at the hearts and egos of the industry leaders. **Mike Chapman** subbed for the ailing Monk and did an acceptable job, but Monk's absence was obvious. Nashville Scene has uncovered a copy of what Monk would have said had he materialized at the show. For better or for worse—and usually he flirts with both—here's the missing Monk's monologue:

"My initials are C.M. That stands for Country Music. And I was there. I was there when the first note of country music was made on Little David's lyre. Back then a lyre was a stringed instrument. The liars in country music are now called record promotion men. I was there when **Ted Cramer** and **Dick Whitehouse** had hair. I was there when **Acuff-Rose's Mel Foree** drove all over America with his 45s to promote. I was also there when **Dolly Parton** first promoted her 45s. I was there when **T.G. Sheppard** was **Bill Browder**, **Jerry Reed** was **Jerry Hubbard**, **Charlie Douglas** was **Doug China**, **Wolfman Jack** was **Bob Smith**, **Randy Travis** was **Randy Ray**, and **Randy Ray** was **Randy Traywick**, and **Mike Borchetta** was **Fulla Shetta**.

"I was there even before **Joe Galante** knew about mousse. I was there when **Tom McEntee** came up with the idea for the seminar . . . and still doesn't remember if he attended the first one. I was at every seminar where strange things happened. Such as: **Tiny Hughes** made the moon rise and fall in the Hyatt's glass elevator. When record company suites were outlawed and loved by the participants. When **Ron Rogers** 'spoke his piece' the first 109 times. When **Joe Ladd** attended a session that didn't involve waitresses. And when the seminar was actually shorter than spring in Norway.

"I was definitely there when the New Faces Show became a one-hour television show that lasted 12 hours. I was there when **Peter Svendsen** and **Bruce Hinton** practiced 'team lying' before going on to excel

individually. I was there when they wouldn't let **Elvis [Presley]** on the Opry, but they *did* let **Stonewall Jackson** and **Webb Pierce** on 'American Bandstand.' I was there when **Bob Pittman** was a top country PD at 10 years old, and started MTV at 15. I was there when **Ed Robinson** started playing **Freddie Hart's** 'Easy Loving' from an old album after Capitol had dropped Freddie. When **Mac Curtis** decided that 'Almost Persuaded' was the better side of **David Houston's** 45. And somebody decided that 'Heaven's Just A Sin

Away' was the better side. Oh yeah, I was there when a lot of radio geniuses decided that [Travis] 'On The Other Hand' was a lot better the second time around. I was there when WKDA's **Captain Midnight** taped his 7-to-8, ran it back from 8 to 9, then went to Printer's Alley only to bump into his boss, **Jack**



by Gerry Wood

Stapp. Now **Midnight** is looking for a 9-to-5. I was there when **Bob Montgomery** was part of a hillbilly duet called **Buddy & Bob** with **Buddy Holly**. I was there when **Shelby Singleton** produced three million-selling singles in one day—**Ray Stevens' 'Ahab The Arab'**, **Leroy Van Dyke's 'Just Walk On By'**, and **Joe Dowell's 'Wooden Heart'**. I was there when **Charlie Rich** set his career on fire. I was there when **Charlie Cook** singlehandedly destroyed **KHJ**, and started a career of 'charging other people to do the same for them.' I was there when **Joe Talbot** was only 8 feet 3 inches. I was there when **MCA** introduced their superstar act, the **Vega Brothers**. I was there when **Stan Byrd** took credit for only half the successful records in Nashville. I was there when **Dene Hallam** offered to pick the singles RCA should send to radio. I was there when people admitted to being fired instead of becoming consultants.

"I was there when **Jimmy Gilmer**, **Stan Hitchcock**, **Glenn Sutton**, **C.W. McCall**, **Debbie Boone**, and **Gene Hughes** were famous . . . for 15 minutes. I was there when **Jack Weston** was small enough to fit into a 'K' box. I was there when **Ed Salamon** was named one of the five most influential country programmers, along with **Scott Shannon**, **Rick Dees**, **John Sebastian**, and **Rufus Thomas**. And we were all there when country radio would never say the seven dirty words: 'We are only playing what's on Billboard.'"

Yes, **Charlie Monk** was there when . . . But he wasn't there when the New Faces Show spotlighted 10 bright new acts March 4. Next year, hopefully, this legend-in-his-own-mind will return as a prime-time player for the 1990 Country Radio Seminar New Faces Show. As much as we hate to say it, we missed you, **Charlie**.



It's Down To The Final 5 In ACM Awards Process

LOS ANGELES Alabama, the Judds, George Strait, Randy Travis, and Hank Williams Jr. are the final nominees for the Academy of Country Music's entertainer-of-the-year award. Ballots containing the five final nominees in each category have been sent to academy members. Winners will be announced during presentation ceremonies April 10 at the Walt Disney Studios in Burbank, Calif., which will be aired over NBC-TV.

Vying for top-female-vocalist honors will be Rosanne Cash, Tanya Tucker, K.T. Oslin, Reba McEntire, and Kathy Mattea. Male vocalist nominees are Strait, Travis, Williams, Ricky Van Shelton, and Dwight Yoakam.

Competing for top vocal group are Alabama, Restless Heart, the Oak Ridge Boys, Highway 101, and the Desert Rose Band. Vocal duet candidates are the Bellamy Brothers, the Judds, Sweethearts Of The Rodeo, Rodney Crowell/Rosanne Cash, and the pairing of Yoakam with Buck Owens.

Seeking "Hat" awards for top new female vocalist are Vicki Bird, Linda Davis, Donna Meade, Cee Cee Chapman, and Suzy Bogguss. New-male-vocalist finalists are Rodney Crowell, J.C. Crowley, Paul Overstreet, David Lynn Jones, and Skip Ewing.

The single record of the year will be chosen from among "Don't Close Your Eyes" by Keith Whitley, "I Told You So" by Travis, "Eighteen Wheels And A Dozen Roses" by Mattea, "Strong Enough To Bend" by Tucker, "I'll Leave This World Loving You" by Shelton, and "I'll Always Come Back" by Oslin, who led all artists with five nominations. Because of a tie, the single category includes six nominees. Song-of-the-year finalists are "Don't Close Your Eyes" by Whitley, "Eighteen Wheels And A Dozen Roses" by Mattea, "I Know How He Feels" by McEntire, "Strong

Enough To Bend" by Tucker, and "Set 'Em Up Joe" by Vern Gosdin. Single record honors go to the artist, producer, and record label, while the song awards are presented to the artist, composer, and publisher.

In the running for best album are "Buenos Noches From A Lonely Room" by Yoakam, "Loving Proof" by Shelton, "This Woman" by Oslin, "Chiseled In Stone" by Gosdin, and "If You Ain't Lovin' You Ain't Livin'" by Strait. Video-of-the-year nominees are "The Old Man No One Loves" performed by George Jones, produced by Kitty Moon, directed by Marc W. Ball; "Sunday Kind Of Love" by McEntire, produced by Moon, directed by Jack Cole; "Hold Me" by Oslin, produced by Tammara Wells, directed by Cole; "I'll Always Come Back" by Oslin, produced by Ball, directed by Cole and John Lloyd Miller; and "Young Country" by Williams, produced by Brent Bowman, directed by Preacher Ewing and Bill Fishman. The video winner will be decided by a vote of the academy's directors.

The Pioneer Award for recognition of outstanding and unprecedented achievement in the field of country music will be voted by the academy's board and will also be presented on the telecast. Other awards to be presented include instrumentalist/band categories, radio station, DJ, and country nightclub.

The telecast will be produced by Dick Clark Productions Inc. and will be hosted by Oslin, Strait, and Patrick Duffy. The final nominees were revealed at a Disneyland press conference.

For more Country
Music Radio
Seminar coverage
. . . see page 10

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	6	11	★ ★ No. 1 ★ ★ FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
2	4	8	13	NEW FOOL AT AN OLD GAME J.BOWEN,R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
3	6	10	9	BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN,G.STRAIT (T.MARTIN, T.MARTIN)	◆ GEORGE STRAIT MCA 53486
4	1	3	13	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP,R.GALBRAITH,T.COLLINS, R.H.COCHRAN	RONNIE MILSAP RCA 8746-7
5	9	15	9	I'M NO STRANGER TO THE RAIN G.FUNDIS,K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
6	8	12	14	I'M A ONE WOMAN MAN B.SHERRILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
7	10	13	14	FROM THE WORD GO S.GIBSON,J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
8	7	11	15	COME AS YOU WERE R.CHANCEY (P.CRAFT)	◆ T. GRAHAM BROWN CAPITOL 44273
9	11	16	13	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
10	13	17	11	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
11	16	19	14	HEARTBREAK HILL R.BENNETT,E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
12	17	21	11	BIG LOVE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
13	19	22	11	OLD COYOTE TOWN D.WILLIAMS,G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
14	20	23	7	THERE'S A TEAR IN MY BEER H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-27584/WARNER BROS.
15	21	26	8	THE CHURCH ON CUMBERLAND ROAD R.HALL,R.BYRNE (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38-68550/CBS
16	3	2	16	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
17	22	27	7	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7 99242/ATLANTIC
18	5	7	15	HONEY I DARE YOU SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
19	23	29	8	FAIR SHAKE B.LLOYD,R.FOSTER,R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
20	24	31	6	HEY BOBBY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
21	27	34	7	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	◆ ROY ORBISON VIRGIN 7-99245
22	25	32	8	I'LL BE LOVIN' YOU J.BOWEN,L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
23	26	30	8	THE HEART J.BOWEN,J.STROUD,L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
24	28	35	7	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	◆ PATTY LOVELESS MCA 53477
25	29	37	6	SETTING ME UP P.WORLEY,E.SEAY (M.KNOPFLER)	HIGHWAY 101 WARNER BROS. 7-27581
26	12	4	17	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
27	32	38	7	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
28	33	43	4	YOUNG LOVE B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
29	18	9	16	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
30	15	5	16	'TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
31	35	44	4	BIG DREAMS IN A SMALL TOWN T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
32	38	46	4	AFTER ALL THIS TIME T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
33	14	1	19	I STILL BELIEVE IN YOU P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
34	42	—	2	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ IS IT STILL OVER K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
35	39	42	7	MY TRAIN OF THOUGHT T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
36	36	40	9	COWBOY HAT IN DALLAS J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
37	45	—	2	IF I HAD YOU B.BECKETT,ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
38	43	48	5	LOVE WILL J.STROUD,B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
39	30	20	15	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHODY)	◆ LORRIE MORGAN RCA 8638-7
40	44	47	5	MOON PRETTY MOON J.KENNEDY (K.PEID)	THE STATLER BROTHERS MERCURY 872 604 7
41	52	68	3	WHERE DID I GO WRONG J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
42	46	53	5	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
43	47	49	6	EXCEPTION TO THE RULE B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
44	50	55	5	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
45	55	74	3	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
46	31	14	17	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
47	37	25	19	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
48	53	58	6	GOODBYE LONESOME, HELLO BABY DOLL B.BROMBERG,W.REESE (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
49	54	61	4	BALLAD OF A TEENAGE QUEEN J.CLEMENT (J.CLEMENT)	JOHNNY CASH MERCURY 872 420-7
50	34	24	16	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	60	73	3	THE GOSPEL ACCORDING TO LUKE J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53481
52	56	60	6	THREADS OF GOLD R.HAFFKINE (D.KING, J.A.SHAMBLIN)	THE MARCY BROS. WARNER BROS. 7-27573
53	59	65	4	OLD PAIR OF SHOES R.CHANCEY (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44332/CAPITOL
54	57	62	4	WHEN SHE HOLDS ME C.YOUNG (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 53501
55	58	63	5	NEXT TO YOU N.WILSON (A.ESTES, C.HILL)	◆ TAMMY WYNETTE EPIC 34-68570/CBS
56	62	69	4	MANY MANSIONS J.KENNEDY (A.RANDALL, M.D.SANDERS, C.A.ETHERIDGE)	MOE BANDY CURB 10524
57	40	18	19	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
58	70	79	3	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
59	41	28	11	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN,W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
60	48	33	19	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
61	69	77	4	WHITE HOUSES J.BRADLEY (J.CUNNINGHAM)	CHARLEY PRIDE 16TH AVENUE 70425
62	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ LOVE OUT LOUD E.GORDY,JR.,R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
63	51	39	17	SONG OF THE SOUTH ALABAMA,J.LEO (B.MCDILL)	◆ ALABAMA RCA 8744-7
64	49	36	19	DON'T WASTE IT ON THE BLUES P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
65	75	—	2	WAITING FOR YOU J.BOWEN,G.DAVIES (G.DAVIES)	GAIL DAVIES MCA 53505
66	64	66	6	GRANDMA'S OLD WOOD STOVE S.ROBERTS (B.STONE)	THE SANDERS AIRBORNE 10013
67	78	—	2	I NEED A WIFE J.BOWEN,J.STROUD (J.HARMS, D.TYLER)	JONI HARMS UNIVERSAL 53492
68	NEW ▶	1	1	SHE DON'T LOVE NOBODY P.WORLEY,E.SEAY (J.HIATT)	THE DESERT ROSE BAND MCA/CURB 53616/MCA
69	76	—	2	SOMEWHERE BETWEEN W.WALDMAN (M.HAGGARD)	◆ SUZY BOGGUSS CAPITOL 44270
70	85	—	2	HOW MANY HEARTS N.LARKIN (P.WOLFE, B.BORCHERS, N.LARKIN)	LYNN ANDERSON MERCURY 872 602-7
71	72	78	4	DON'T BE SURPRISED IF YOU GET IT G.KENNEDY (G.SELMAN)	DEBBIE RICH DOOR KNOB 318
72	61	45	19	WHAT I'D SAY E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
73	66	51	18	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
74	73	70	9	MORE THAN ENOUGH J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
75	80	—	2	WHAT A WONDERFUL WORLD B.BURWELL,S.RIPLEY (G.D.WEISS, B.THIELE)	ROY CLARK HALLMARK 0001
76	67	52	21	BURNIN' A HOLE IN MY HEART J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
77	77	76	23	HOLD ON (A LITTLE LONGER) J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
78	NEW ▶	1	1	BACK IN THE FIRE P.WORLEY,E.SEAY,G.BROWN (R.M.BOURKE, M.REID)	GENE WATSON WARNER BROS. 7-27532
79	63	41	9	STAY NOVEMBER P.WORLEY,E.SEAY (J.S.SHERRILL, T.CAIN)	KEVIN WELCH WARNER BROS. 7-27647
80	NEW ▶	1	1	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
81	90	—	2	BOOGIE QUEEN B.GREEN (R.JENKINS, D.GREEN)	DOUG KERSHAW BGM 012989
82	65	54	7	WALK THAT WAY J.KENNEDY (R.GIRSSOM, S.MUNSEY, JR.)	MEL MCDANIEL CAPITOL 44303
83	93	—	2	TWO OLD FLAMES ONE CHEATIN' FIRE B.BARTON (J.K.GULLEY, D.MILLER)	JOANN WINTERMUTE CANYON CREEK 1225
84	79	84	3	OH HOW I LOVE YOU B.DIPIERO,J.S.SHERRILL (T.PEREZ, B.DIPIERO, J.S.SHERRILL)	◆ TONY PEREZ REPRISE 7-27591/WARNER BROS.
85	NEW ▶	1	1	I WONDER WHAT SHE'S DOING TONIGHT S.BUCKINGHAM (G.NICHOLSON, J.JARRARD)	RUSSELL SMITH EPIC 34 68615/CBS
86	NEW ▶	1	1	KEEP THE FAITH D.JOHNSON,M.CARMAN (K.STEGALL, J.SALES)	HEARTLAND TRA-STAR 1223
87	NEW ▶	1	1	WHEN WE GET BACK TO THE FARM B.JOHNSON,A.JOHNSON (C.WATERS, M.GARVIN, T.SHAPIRO)	THE BAMA BAND MERCURY 872 650 7
88	71	59	9	HIT THE GROUND RUNNIN' B.LOGAN (B.FISCHER, R.GILES)	JOHN CONLEE 16TH AVENUE 70424
89	83	82	25	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
90	68	57	18	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
91	NEW ▶	1	1	EVERY TIME YOU WALK IN THE ROOM COCHISE PROD.,C.PUFF (S.MYERS)	LOLITA JACKSON OAK 1069
92	NEW ▶	1	1	RAININ', RAININ', RAININ' R.DEA (G.STEWART, M.L.STEWART, D.SMITH)	GARY STEWART HIGHTONE 509
93	NEW ▶	1	1	UNDER YOUR SPELL AGAIN B.SHERRILL (B.OWENS)	SHELBY LYNNE EPIC 34-68584/CBS
94	92	—	2	THIS OLD HOUSE N.BOLAS,CROSBY,STILLS,NASH & YOUNG (N.YOUNG)	CROSBY, STILLS, NASH & YOUNG ATLANTIC 7-88966
95	NEW ▶	1	1	THAT NEW SONG (THEY'RE PLAYIN') M.BORCHETTA (J.L.GOLDEN)	JEFF GOLDEN SOUNDWAVES 4816
96	NEW ▶	1	1	TAKE TIME D.MITCHELL (K.BLAZY, C.HILL, A.ESTES)	DAWN SCHUTT MASTER 010
97	NEW ▶	1	1	IT'S A NATURAL THING W.WALDMAN,J.EDWARDS (M.MCANALLY, T.BRASFIELD)	JONATHAN EDWARDS MCA/CURB 53613/MCA
98	88	81	20	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
99	84	86	3	ANOTHER HEART TO BREAK THE FALL R.JARRARD (D.GRAY, D.L.MURPHY)	CARRIE DAVIS FOUNTAIN HILLS 130
100	82	85	3	STAND BY YOUR MAN T.BROWN,B.WILLIAMS,L.LOVETT (B.SHERRILL, T.WYNETTE)	LYLE LOVETT MCA/CURB 53611/MCA

○ Products with the greatest airplay 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

A BREAKTHROUGH FOR SUZY: "I think it's going to be a hit," says MD Mickey Dearstone, WIVK Knoxville, Tenn., of "Somewhere Between" by Suzy Bogguss (Capitol). "It's a real simple production, a good straightforward country song, and Suzy can sing."

"This one is better than anything she's had before," says MD Brian Ansley, WGUS Augusta, Ga. "It really shows off her talent. I think it has a lot of potential." "Somewhere Between" was written by Merle Haggard, and many will remember his version with Bonnie Owens from his "Branded Man" album, released in 1967. Bogguss is bulleted at No. 69.

Ansley reports listener interest, too, for Gail Davies' "Waiting Here For You" (MCA), and adds, "She's back on track; this is a good re-entry record for her." "Outstanding," echoes MD Mark Burns, WCAV Brockton, Mass. "It's so good to have her back. Gail has always done well here and this will be no exception."

Davies, who is at No. 65 this week, has been absent from the Hot Country Singles chart since 1986, when she was featured as the lead singer for the group Wild Choir on the top 40 single "Heart To Heart."

"YOU GOT IT" HAS IT: "Fantastic," says PD Bill Bradley, KUPL Portland, Ore., of Roy Orbison's "You Got It" (Virgin). "It's the No. 1 record on our 'Top 7 At 7' show."

"It's one of our most requested records," agrees MD Pat Martin, WTSO Madison, Wis. Orbison is charted at No. 21 with the single, and his new album, "Mystery Girl," debuts on the Top Country Album chart at No. 37.

Martin saves his strongest praise for K.T. Oslin's "Hey Bobby" (RCA). "She is so different—but that's good. This is a very catchy song; you just keep humming it and singing it. We're getting tons of requests for it." Oslin's record is at No. 20 on the Hot Country Singles chart.

"ALABAMA" KNOCKS YOUR SOCKS OFF WITH THIS ONE, says MD Pam Quinn, WKKQ Duluth, Minn., of "If I Had You" (RCA). "They're coming back to where they belong, back to their old style."

"We just added it," says PD Coyote Calhoun, WAMZ Louisville, Ky., "and it drew instant phone action. It's already in our 'Top 10 at 10.'" "If I Had You" is charted at No. 37.

Patty Loveless is getting a large share of the request action at WAMZ, too, with "Don't Toss Us Away" (MCA), says Calhoun. "This is an excellent record for her, it will be the biggest hit she's ever had." Loveless is currently charted at No. 24.

PD LEW DOBBINS, WKKW Clarksburg, W.Va., is excited about the listener response to Lacy J. Dalton's "The Heart" (Universal). "Her career is starting all over again," he says, "and her new album ['Survivor'] is a killer. 'Hard Luck Ace' has got to be the next single—it's a dynamite song."

Steve Wariner's "Where Did I Go Wrong" (MCA) gets Dobbins' vote as best new release. "I can't get enough of this record," he says. "It blows me completely off my chair. We're talking No. 1 with this one." Wariner's record is charted at No. 41 in its third week.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
LOVE OUT LOUD EARL THOMAS CONLEY RCA	4	11	25	40	48
IS IT STILL OVER RANDY TRAVIS WARNER BROS	4	20	14	38	138
IF I HAD YOU ALABAMA RCA	6	16	13	35	124
SHE DON'T LOVE NOBODY DESERT ROSE BAND MCA/CURB	4	9	21	34	34
WHERE DID I GO WRONG STEVE WARINER MCA	4	14	14	32	105
I GOT YOU DWIGHT YOAKAM REPRISE	3	14	10	27	95
WAITING FOR YOU GAIL DAVIES MCA	0	7	17	24	45
IF I EVER GO CRAZY THE SHOOTERS EPIC	2	9	12	23	70
AFTER ALL THIS TIME RODNEY CROWELL COLUMBIA	4	9	8	21	140
BACK IN THE FIRE GENE WATSON WARNER BROS	1	7	13	21	21

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

FOR WEEK ENDING MARCH 18, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WXTU

P.D.: Bob Young

Philadelphia

1	3	Ricky Van Shelton, From A Jack To A King
2	1	Tanya Tucker, Highway Robbery
3	5	Conway Twitty, I Wish I Was Still In Your Dream
4	8	Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
5	2	Michael Martin Murphey, From The Word Go
6	11	The Desert Rose Band, I Still Believe In You
7	11	Reba McEntire, New Fool At An Old Game
8	12	Nitty Gritty Dirt Band, Down That Road Tonight
9	4	T.G. Sheppard, You Still Do
10	13	Keith Whitley, I'm No Stranger To The Rain
11	6	Sweethearts Of The Rodeo, I Feel Fine
12	15	Emmylou Harris, Heartbreak Hill
13	17	The Bellamy Brothers, Big Love
14	7	Eddy Raven, 'Til You Cry
15	18	George Strait, Baby's Gotten Good At Goodbye
16	17	Roy Orbison, You Got It
17	19	Foster And Lloyd, Fair Shake
18	20	Shenandoah, The Church On Cumberland Road
19	22	Lee Greenwood, I'll Be Lovin' You
20	21	T. Graham Brown, Come As You Were
21	23	Baillie And The Boys, She Deserves You
22	25	Vern Gosdin, Who You Gonna Blame It On This Time
23	26	The Judds, Young Love
24	27	Don Williams, Old Coyote Town
25	28	Restless Heart, Big Dreams In A Small Town
26	24	Gene Watson, Don't Waste It On The Blues
27	29	Barbara Mandrell, My Train Of Thought
28	32	K.T. Oslin, Hey Bobby
29	13	Rodney Crowell, After All This Time
30	EX	Alabama, If I Had You
31	EX	The Forester Sisters, Love Will
32	31	Waylon Jennings, Which Way Do I Go (Now That I)
A	—	The Lonesome Strangers, Goodbye Lonesome, Hello A
A	—	Highway 101, Setting Me Up
EX	EX	Hank Williams, Jr., There's A Tear In My Beer

WESC FM 92

P.D.: Allen Power

Greenville

1	3	Ricky Van Shelton, From A Jack To A King
2	6	Reba McEntire, New Fool At An Old Game
3	7	George Strait, Baby's Gotten Good At Goodbye
4	1	Tanya Tucker, Highway Robbery
5	8	T. Graham Brown, Come As You Were
6	10	Nitty Gritty Dirt Band, Down That Road Tonight
7	11	Michael Martin Murphey, From The Word Go
8	13	Keith Whitley, I'm No Stranger To The Rain
9	EX	George Jones, I'm A One Woman Man
10	12	Vern Gosdin, Who You Gonna Blame It On This Time
11	15	The Bellamy Brothers, Big Love
12	14	Don Williams, Old Coyote Town
13	16	Hank Williams, Jr., There's A Tear In My Beer
14	17	Emmylou Harris, Heartbreak Hill
15	20	K.T. Oslin, Hey Bobby
16	18	Billy Joe Royal, Tell It Like It Is
17	19	Foster And Lloyd, Fair Shake
18	23	Lee Greenwood, I'll Be Lovin' You
19	24	Highway 101, Setting Me Up
20	21	Patty Loveless, Don't Toss Us Away
21	22	Lacy J. Dalton, The Heart
22	25	Baillie And The Boys, She Deserves You
23	26	Shenandoah, The Church On Cumberland Road
24	27	Roy Orbison, You Got It

FM WGAR 99.5

P.D.: Allen Matthews

Cleveland

1	2	Ricky Van Shelton, From A Jack To A King
2	5	Reba McEntire, New Fool At An Old Game
3	4	Conway Twitty, I Wish I Was Still In Your Dream
4	1	The Desert Rose Band, I Still Believe In You
5	7	George Strait, Baby's Gotten Good At Goodbye
6	8	Nitty Gritty Dirt Band, Down That Road Tonight
7	3	Eddy Raven, 'Til You Cry
8	11	Keith Whitley, I'm No Stranger To The Rain
9	10	Michael Martin Murphey, From The Word Go
10	6	Southern Pacific, Honey I Dare You
11	9	Kathy Mattea, Life As We Knew It
12	13	Emmylou Harris, Heartbreak Hill
13	15	The Bellamy Brothers, Big Love
14	17	Don Williams, Old Coyote Town
15	20	Billy Joe Royal, Tell It Like It Is
16	18	Shenandoah, The Church On Cumberland Road
17	19	Foster And Lloyd, Fair Shake
18	12	Sweethearts Of The Rodeo, I Feel Fine
19	25	Roy Orbison, You Got It
20	26	K.T. Oslin, Hey Bobby
21	22	Lacy J. Dalton, The Heart
22	23	Highway 101, Setting Me Up
23	24	George Strait, Baby's Gotten Good At Goodbye
24	14	Tanya Tucker, Highway Robbery
25	16	Baillie And The Boys, She Deserves You
26	28	Restless Heart, Big Dreams In A Small Town
27	29	Rodney Crowell, After All This Time
28	33	The Forester Sisters, Love Will
29	31	Traveling Wilburys, End Of The Line
30	32	Alabama, If I Had You
31	EX	Steve Wariner, Where Did I Go Wrong
32	34	Don Seals, Big Wheels In The Moonlight
33	—	Earl Thomas Conley, Love Out Loud

FM KRNX 102.5

P.D.: R.J. Curtis

Tempe

1	3	Ricky Van Shelton, From A Jack To A King
2	2	Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
3	4	George Jones, I'm A One Woman Man
4	6	George Strait, Baby's Gotten Good At Goodbye
5	7	Waylon Jennings, Which Way Do I Go (Now That I)
6	8	Michael Martin Murphey, From The Word Go
7	10	Keith Whitley, I'm No Stranger To The Rain
8	11	Vern Gosdin, Who You Gonna Blame It On This Time

COUNTRY 105 FM

P.D.: Don Langford

Sacramento

1	4	Ricky Van Shelton, From A Jack To A King
2	5	Reba McEntire, New Fool At An Old Game
3	7	George Strait, Baby's Gotten Good At Goodbye
4	2	Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
5	9	T. Graham Brown, Come As You Were
6	10	George Jones, I'm A One Woman Man
7	11	Michael Martin Murphey, From The Word Go
8	12	Keith Whitley, I'm No Stranger To The Rain
9	1	Tanya Tucker, Highway Robbery
10	13	Nitty Gritty Dirt Band, Down That Road Tonight
11	14	Vern Gosdin, Who You Gonna Blame It On This Time
12	15	Don Williams, Old Coyote Town
13	16	Hank Williams, Jr., There's A Tear In My Beer
14	17	Emmylou Harris, Heartbreak Hill
15	18	Foster And Lloyd, Fair Shake
16	19	Shenandoah, The Church On Cumberland Road
17	20	The Bellamy Brothers, Big Love
18	21	Billy Joe Royal, Tell It Like It Is
19	22	Lacy J. Dalton, The Heart
20	23	Lee Greenwood, I'll Be Lovin' You
21	24	K.T. Oslin, Hey Bobby
22	25	Highway 101, Setting Me Up
23	26	Roy Orbison, You Got It
24	27	Patty Loveless, Don't Toss Us Away
25	28	The Charlie Daniels Band, Cowboy Hat In Dallas
26	29	The Judds, Young Love
27	30	Randy Travis, Is It Still Over
28	EX	Dwight Yoakam, I Got You
29	—	Baillie And The Boys, She Deserves You
30	—	Restless Heart, Big Dreams In A Small Town
A	—	Rodney Crowell, After All This Time
EX	EX	The Marcy Bros., Threads Of Gold

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
20 HEY BOBBY (Wooden Wonder, SESAC)	HL
16 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI)/PolyGram International, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL/CPP	
99 ANOTHER HEART TO BREAK THE FALL (Simonton, BMI/N2D, ASCAP)	
3 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	
78 BACK IN THE FIRE (Jack and Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP)	
49 BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)	
42 BETTER MAN (Howlin'Hits, ASCAP)	
31 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	
12 BIG LOVE (Bellamy Bros., ASCAP)	
47 BIG WHEELS IN THE MOONLIGHT (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	
81 BOOGIE QUEEN (Jenebek, BMI/Bill Green, BMI)	
50 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	
76 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP	
15 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	
8 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	
36 COWBOY HAT IN DALLAS (Miss Hazel, BMI)	
90 DEEPER THAN THE HOLLER (Scarlett Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP/WBM	
71 DON'T BE SURPRISED IF YOU GET IT (Door Knob, BMI)	
24 DON'T TOSS US AWAY (Lionrich Music)	
64 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	
4 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	
9 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	
91 EVERY TIME YOU WALK IN THE ROOM (SBK Unart, BMI)	
43 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) HL/CPP	
19 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP	
1 FROM A JACK TO A KING (Dandelion, BMI)	
7 FROM THE WORD GO (Tree, BMI) HL	
48 GOODBYE LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP	
51 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	
66 GRANDMA'S OLD WOOD STOVE (Mach II, ASCAP)	
23 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	
11 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI) CPP	
25 SETTING ME UP (Almo, ASCAP) CPP	
27 SHE DESERVES YOU (Colgems-EMI, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
68 SHE DON'T LOVE NOBODY (Lilly Billy, BMI/Bug, BMI)	
88 HIT THE GROUND RUNNIN' (EEG, ASCAP)	
77 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP	
18 HONEY I DARE YOU (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM	
70 HOW MANY HEARTS (Ensign, BMI/Blue Moon, ASCAP/Famous, ASCAP)	
29 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL	
45 I GOT YOU (Coal Dust West, BMI)	
73 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL	
67 I NEED A WIFE (Back Nine, ASCAP/Mota, ASCAP)	
57 I SANG DIXIE (Coal Dust West, BMI) WBM	
33 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL	
26 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL	
85 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP)	
58 IF I EVER GO CRAZY (Rick Hall, ASCAP)	
37 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI)	
22 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlett Moon, BMI) HL/CPP	
6 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM	
5 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL	
34 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI)	
97 IT'S A NATURAL THING (Beginner, ASCAP/Milene, ASCAP)	
86 KEEP THE FAITH (Hall Clement/Welk, BMI)	
60 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM	
44 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	
89 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP	
62 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI)	
38 LOVE WILL (PolyGram, ASCAP/GID Music, ASCAP) HL	
56 MANY MANSIONS (Mid-Summer, ASCAP/AMR, ASCAP/EEG, ASCAP/Whitehead, ASCAP)	
40 MOON PRETTY MOON (Statter Brothers, BMI) CPP	
74 MORE THAN ENOUGH (White Oak, ASCAP)	
35 MY TRAIN OF THOUGHT (Termitte, ASCAP/Bughouse, ASCAP/Famous, ASCAP) CPP	
2 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL	
55 NEXT TO YOU (Guy, BMI/Uncle Frit, ASCAP)	
84 OH HOW I LOVE YOU (Fletcher, BMI/Little Big Town, BMI/American Made, BMI/Old Wolf, BMI)	
13 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believeur Or Not, ASCAP/WB, ASCAP/Make Believeus, ASCAP/Screen Gems-EMI, BMI)	
53 OLD PAIR OF SHOES (Zoo Crew, ASCAP)	
92 RAININ', RAININ', RAININ' (Blue Day, BMI)	
25 SETTING ME UP (Almo, ASCAP) CPP	
27 SHE DESERVES YOU (Colgems-EMI, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
68 SHE DON'T LOVE NOBODY (Lilly Billy, BMI/Bug, BMI)	
88 HIT THE GROUND RUNNIN' (EEG, ASCAP)	
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29 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL	
45 I GOT YOU (Coal Dust West, BMI)	
73 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL	
67 I NEED A WIFE (Back Nine, ASCAP/Mota, ASCAP)	
57 I SANG DIXIE (Coal Dust West, BMI) WBM	
33 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL	
26 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL	
85 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP)	
58 IF I EVER GO CRAZY (Rick Hall, ASCAP)	
37 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI)	
22 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlett Moon, BMI) HL/CPP	
6 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM	
5 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL	
34 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI)	
97 IT'S A NATURAL THING (Beginner, ASCAP/Milene, ASCAP)	
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60 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM	
44 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	
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62 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI)	
38 LOVE WILL (PolyGram, ASCAP/GID Music, ASCAP) HL	
56 MANY MANSIONS (Mid-Summer, ASCAP/AMR, ASCAP/EEG, ASCAP/Whitehead, ASCAP)	
40 MOON PRETTY MOON (Statter Brothers, BMI) CPP	
74 MORE THAN ENOUGH (White Oak, ASCAP)	
35 MY TRAIN OF THOUGHT (Termitte, ASCAP/Bughouse, ASCAP/Famous, ASCAP) CPP	
2 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL	
55 NEXT TO YOU (Guy, BMI/Uncle Frit, ASCAP)	
84 OH HOW I LOVE YOU (Fletcher, BMI/Little Big Town, BMI/American Made, BMI/Old Wolf, BMI)	
13 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believeur Or Not, ASCAP/WB, ASCAP/Make Believeus, ASCAP/Screen Gems-EMI, BMI)	
53 OLD PAIR OF SHOES (Zoo Crew, ASCAP)	
92 RAININ', RAININ', RAININ' (Blue Day, BMI)	
14 THERE'S A TEAR IN MY BEER (Acuff-Rose, BMI) CPP	
80 THEY RAGE ON (Jack and Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI)	
94 THIS OLD HOUSE (Fiddle, ASCAP)	
52 THREADS OF GOLD (Loose Ends, ASCAP)	
30 'TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL	
39 TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)	
83 TWO OLD FLAMES ONE CHEATIN' FIRE (Songmaker, ASCAP/Songpeddler, BMI)	
93 UNDER YOUR SPELL AGAIN (Central Songs, BMI)	
65 WAITING FOR YOU (Silverline, BMI/Sweet Bird, BMI)	
82 WALK THAT WAY (Eight-O-Five, ASCAP/Millhouse, BMI) HL	
75 WHAT A WONDERFUL WORLD (Valando, ASCAP)	
72 WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	
54 WHEN SHE HOLDS ME (Kristoshua, BMI)	
87 WHEN WE GET BACK TO THE FARM (Tree, BMI/O'Lyric, BMI)	
41 WHERE DID I GO WRONG (Steve Wariner, BMI/Irving, BMI) CPP	
59 WHICH WAY DO I GO (NOW THAT I'M GONE) (Intersong, ASCAP/Hide-A-Bone, ASCAP) HL	
61 WHITE HOUSES (Rocksmith, ASCAP/Lockhill-Selma, ASCAP)	
10 WHO YOU GONNA BLAME IT ON THIS TIME (Tree, BMI/Hookem, ASCAP) HL/CPP	
21 YOU GOT IT (SBK April, ASCAP/Gone Gator, ASCAP/Orbisongs, ASCAP) HL	
46 YOU STILL DO (Zomba, ASCAP/Makin' Songs, ASCAP)	
28 YOUNG LOVE (Irving, BMI/Cotter Bay, BMI) CPP	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

- CLM Cherry Lane
- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.
- MSC Music Sales Corp.

MUSIC INDUSTRY MEET DRAWS RAVES FROM COUNTRY RADIO SEMINAR CROWD

(Continued from page 41)

what kinds of emotions are important to people."

Kathy Mattea described her climb toward stardom, noting, "It took me a while to figure out the difference between being a singer and being an artist—I made a couple albums that didn't do very well because I was struggling with that process." Ronnie Milsap revealed that he works with song selection all the way through mastering, admitting, "At one point I even followed it all the way to Indianapolis to the record pressing to make sure the record was the best we could do."

Michael Johnson brought laughter

when discussing artist identity, claiming he still gets requests for Michael Martin Murphey's "Wildfire." Observed Johnson: "Maybe I should change my name to Michael Martin Jackson." Pleading for more radio identification for artists, Johnson concluded, "If it were ever cool to be 'one in a row,' that would be magic and music to my ears."

Moderator Schuyler confessed, "For years as an artist, I've bitched and moaned about country radio. But I've honestly changed my tune over the past couple of years because country radio as a community has really expanded its horizons." He ap-

plauded the diversity of artists displayed on country radio, while other panelists called for lengthened playlists and better artist identification. "Please tell us who is singing what," pleaded Milsap. "When you get to 19,000 in a row, sometimes you don't get a chance [to determine the artist]." Added Montgomery, "I would really love to hear more new music." And, Tony Brown had an even more specific request: "I'd like to hear Lyle Lovett on the radio."

The Opryland Hotel meeting room became a makeshift studio as producers Jerry Crutchfield and Harold Shedd led the musicians and singers

through the recording process. Reid and Schuyler played two new songs for the musicians, who scribbled down their parts using the famed Nashville Number System. Then Reid, Schuyler, and Mattea, recorded the demos and played them back for the audience. The session concluded with the musicians giving their perspective on the process. The panelists were Steve Gibson, Jack Williams, Brent Rowan, Farrell Morris, Eddie Bayers, and Matt Rollings.

Another record-business-related session explored methods to break new artists. Moderated by Bob Saporiti of Warner Bros., the meet

brought applause from broadcasters when panelist Carolyn Parks, a promoter, charged, "Right now radio is getting a little bit oversaturated with new product out there." Producer Tommy West took issue with the statement, countering, "There could never be enough new product as far as I'm concerned—it's the lifeblood of what we do." West, who produced Jim Croce, revealed, "Thirty record labels turned down the finished product [on Croce] that has now sold about 25 million records. But there was one guy at one record company who said 'I think I can get that played.'"

FOR WEEK ENDING MARCH 18, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST 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 (SUG. LIST PRICE)*	
				★★ NO. 1 ★★	
1	1	2	4	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
				2 weeks at No. One	
2	3	3	33	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	2	1	22	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
4	9	11	3	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
5	4	4	26	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
6	10	19	3	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
7	7	6	30	DWIGHT YOAKAM ● REPRIS 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
8	6	7	44	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
9	5	5	30	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
10	8	8	17	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
11	12	16	5	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
12	11	9	95	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
13	13	10	29	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
14	14	12	33	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
15	16	18	7	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
16	15	17	69	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
17	17	13	30	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
18	21	14	29	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
19	18	15	22	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
20	22	22	46	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
21	19	20	106	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
22	20	21	58	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
23	24	26	85	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
24	23	24	39	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
25	28	27	27	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
26	26	32	23	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
27	25	23	51	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
28	27	30	22	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
29	31	29	143	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
30	30	31	20	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
31	29	25	36	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
32	40	48	4	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
33	33	33	77	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
34	38	34	43	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
35	36	36	160	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
36	34	28	86	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
37	NEW ▶		1	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
38	37	37	43	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT

THIS WEEK	LAST 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 (SUG. LIST PRICE)*	
39	44	—	2	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
40	49	44	4	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
41	39	51	3	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
42	48	59	5	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
43	43	43	26	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
44	32	38	97	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
45	35	35	40	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
46	41	40	22	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
47	42	41	22	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
48	45	47	21	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
49	47	46	16	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
50	50	56	83	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
51	52	49	7	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
52	59	61	44	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
53	46	45	100	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
54	54	54	66	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
55	51	53	14	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
56	53	42	86	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
57	55	60	227	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
58	57	55	23	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
59	58	58	17	MICKY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
60	56	52	30	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
61	RE-ENTRY		55	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
62	NEW ▶		1	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
63	64	64	28	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
64	RE-ENTRY		89	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
65	63	—	176	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
66	62	65	51	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
67	61	57	49	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
68	60	68	10	GARY STEWART HIGHTONE 8014 (8.98) (CD)	BRAND NEW
69	73	63	72	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
70	67	—	63	THE JUDDS RCA/CURB MHL-1-8515/RCA (8.98) (CD)	THE JUDDS-WYNONNA & NAOMI
71	71	69	172	ALABAMA ▲ ² RCA AHL 1-4939 (8.98) (CD)	ROLL ON
72	65	39	13	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG
73	66	67	37	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
74	68	66	47	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
75	70	70	137	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.

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.

Blockbuster—Quietly—Takes Bite Of Big Apple

BY RICHARD T. RYAN

NEW YORK With little fanfare and virtually no publicity, Blockbuster Entertainment, the giant video chain based in Fort Lauderdale, Fla., has set about quietly carving itself a slice of the Big Apple. Last October, Blockbuster opened its first outlet on Long Island, N.Y. Since that time, the

number of outlets has grown to four.

However, the first move into the environs of the city itself came Dec. 27, when Blockbuster opened a 12,000-square-foot store on Flatbush Avenue in Brooklyn, N.Y. According to Tom Gruber, senior VP and chief marketing officer, the Brooklyn outlet is doing just "fine."

Business apparently was so fine, in fact, that Blockbuster decided to move into Manhattan, where it opened its first outlet on Feb. 23. Located uptown at Lexington Avenue and 86th Street, the 8,000-square-foot outlet carries approximately 10,000 cassettes and 7,700 titles.

Although Gruber will not go into specifics, he says that Blockbuster

is looking to expand aggressively in the tri-state area of New York, New Jersey, and Connecticut. "We consider New York and New Jersey to be very fine markets for video retailing, and thus far our presence has been lacking." Obviously, the firm has plans to rectify that oversight.

However, Blockbuster is going to run up against some stiff competition. Palmer Video recently opened two stores on Staten Island, N.Y., and in one instance went head to head with Blockbuster on bidding for a location. Al-

though neither was able to purchase the spot, Palmer did secure the lease from the eventual purchaser. Palmer is also considering expanding into Brooklyn, where it, in turn, may run up against an already established Blockbuster network.

Thus far, both the Brooklyn and Manhattan Blockbusters are company-owned. However, Gruber indicates that the firm would not be averse to franchisees coming into the picture in the future. "We think very highly of our franchi-

(Continued on page 48)



by Earl Paige

DISTRIBUTION RUMBLING: With the National Assn. of Video Distributors set to huddle in Palm Springs, Calif., in May, there's speculation about increasing consolidation and the emerging competitive climate. The hottest topic is the widely discussed Star Video Entertainment acquisition of Metro Video Distributors, instantly putting Star in widely dispersed markets. Another subject: wholesalers gaining back lines lost in recent cut-backs. Also hot is the emerging role of specialized wholesale operations such as Advance Marketing in San Diego, which services Price Co., also based there, and typify another layer of distribution as wholesale/retail type "price club" stores gain in impact. And Virgin Vision's widely rumored to be in the talking stages with numerous other suppliers about a possible subdistribution arrangement.

PRICE POINT: Retailers everywhere are nervously testing variations on rental fees. Often, this is encouraged by the local arrival Blockbuster, now expanding throughout the U.S. at an opening rate of better than a store a day. At about 593 units, including the addition of Major Video stores following the recent merger, Blockbuster affects a lot of markets. The chain opens stores in new areas, it generally introduces the \$3-for-two-days formula, long a mystery to competitors. Currently, store operators facing Blockbuster pressure are all the more confused because in some markets Blockbuster is testing new pricing. "They're changing here," says Ned Berndt, who heads up seven-unit combo Q Records & Video in Miami, virtually next door to Blockbuster Entertainment's Fort Lauderdale, Fla., headquarters.

Q Records & Video is also on the verge of once again adjusting fees. Children's and music videos are 99 cents daily chainwide. In two of its newer stores in intensely competitive neighborhoods, Q prices rental at \$1.49 and 99 cents Tuesdays, Wednesdays, and Thursdays. In the other, older stores, the price is bumped to \$1.99 nightly and \$1.49 on the three midweek slow days. "We have recently analyzed our library computer file on the basis of movies six months old and then older than six months. I would like to go to \$2 on all new movies, that is six months or newer, and \$1 on the rest," says Berndt.

Another market where Blockbuster is altering price is Chicago, according to several sources. "What they're doing in Tinley Park is \$3 for overnight on new releases and then three movies for \$5 overnight," says Elaine Zizas, who heads up Movies In Motion, a used-tape wing of three-store Orland Video, in suburban Orland Park, Ill. She also reflects comments from the Chicago chapter of the Video Software Dealers Assn., which she heads. As of Jan. 1, 1989, Orland went to \$2.50 for one movie or three for \$7, all titles, every day of the week. "Our old fee was \$2.50 for the first two and the third free, then \$2 after that."

Out in Los Angeles, perhaps the most competitive market in the country, Jim Alden offers a typical lament. "I wish we could get more for new releases," says the co-owner of National Compact Disc in suburban Encino, Calif. Just bowing a video rental department, National is \$1.88 nightly and 94 cents Tuesdays, Wednesdays, and Thursdays. "It's very competitive. 20/

20 Video just opened up the street and Off The Record Video, across from 20/20, had to go down to \$1.99."

Like others, Alden is conscious of the subtle implications in rental fees and the semantics of "nightly." He notes that 20/20 is \$1.50 Mondays, Tuesdays, and Wednesdays. "It's really two evenings for \$1.50," Alden says of 20/20's price fee. The reason is that although the movie is due back the second day, it is considered returned if put through the night-drop slot before the store opens the third day (the chain charges \$2.50 Fridays-Mondays). Moreover, in an arrangement with Vons, the giant Southern California grocery chain, grocery receipt coupons earn 20/20 customers a free rental Tuesdays-Thursdays.

UP PRICE, ADD PRIZE: One answer to the rental price dilemma may be to offer stamp prize programs, says Frank Lucca, president of 300-member Flagship Entertainment Centers, a buying and marketing group in Taunton, Mass. "We're introducing a Saver's Club program, like the old S&H green stamps. Each rental earns a stamp, good for a free rental, free blank tape, and then any of 144 gifts from two categories. We don't get involved in valuing how many stamps are given out or any of that," says Lucca. "But it's a way to raise your rental or keep it where it is by offering the extra value of a gift or free tape and rentals." Lucca also announces that Flagship is targeting expansion in New Jersey, New York, and Florida. "We're averaging about 28 store sign-ups a month," he says.

AVA POLL HAS FEES UP: A recent survey by the 3,000-owner buying group and service organization, American Video Assn., puts the average rental fee at \$2.13, compared with \$1.98 a year ago. Kathy Baer, research director, cautions that the two surveys differ in methodology.

DO IT DIFFERENTLY: Offering another variation on the midweek bonus rental fees is Odyssey, a two-store L.A. chain that has priced all of its enormous 25,000-piece rental library at 99 cents on Tuesdays and Thursdays but not Wednesdays. Owner Steve Gabor believes unique pricing formulas help stores stand out and the full \$2.49 price on Wednesdays adds to the bottom line. Just lately, the store has shifted to the old standard, behind-the-counter, empty-box display on all new releases, to avoid persistent thefts. "We discovered a new marketing concept. Now new releases are \$2.49 every day, not 99 cents on Tuesday and Thursday."

NICHE MARKETING: Going beyond standard genre categories and targeting an age group or segment of customers with specific interests is a strategy that is exciting video retailers. Another variation is through a presentation that crosses all categories. Out in L.A., 60-unit combo chain Music Plus is about to bow Check It Out, which Mitch Perliss, director of purchasing, describes as a "way to present B titles and other titles that generally get overlooked. We buy one or two copies and they just disappear into one of the standard categories." There will be a special end-cap fixture holding 24 facings or 108 pieces spine out.

In Miami, Berndt wants to target a collection of movies at an age group he calls "dinosaurs." He says, "It may sound crazy, but kids age 8-12 love dinosaurs. It's a tough age bracket. What is there for them to rent, 'Black Beauty'?" Many parents don't want them renting PG-13, even. So we intend to present an interesting collection for that age."

(Continued on page 47)

FOR WEEK ENDING MARCH 18, 1989

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
THIS WEEK	LAST WEEK	WKS. ON CHART			
1	1	22	★ ★ NO. 1 ★ ★ CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	74	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	181	DUMBO ▲ ◆ Walt Disney Home Video 24	1941	29.95
4	5	144	ALICE IN WONDERLAND ▲ ◆ Walt Disney Home Video 36	1951	29.95
5	4	125	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
6	7	39	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
7	6	78	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
8	8	19	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◆ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
9	9	5	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
10	10	144	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
11	12	20	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
12	14	6	TEEN STEAM J2 Communications J20029	1988	19.95
13	18	12	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
14	13	130	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
15	11	21	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
16	22	140	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
17	15	93	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
18	19	123	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	29.95
19	23	17	SING-ALONG, DANCE-ALONG, DO-ALONG Warner Home Video 572	1988	14.95
20	20	30	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988	19.95
21	16	6	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988	14.95
22	21	7	DENVER, THE LAST DINOSAUR World Events Productions, Ltd./Fries Home Video 91660	1988	19.95
23	17	39	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
24	24	39	BUGS! MGM/UA Home Video M201233	1988	14.95
25	25	2	THE CAT IN THE HAT Playhouse Video 6936	1971	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.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
AMSTERDAMMED (R) Huub Stapel Vestron/\$89.98	3/22/89 (4/19/89)	\$0.0438 (6)	Poster
BAT 21 (R) Gene Hackman, Danny Glover Media/\$89.95	3/22/89 (4/5/89)	\$3.8 (516)	Poster, Miniposter, Standees
THE BEAST (R) Jason Patric, Steven Bauer RCA/Columbia/\$89.95	3/14/89 (4/6/89)	\$0.1420 (21)	Poster
BUSINESS AS USUAL (PG) Glenda Jackson, John Thaw Warner/\$79.95	3/16/89 (4/5/89)	\$0.0446 (39)	Fact Sheet
CROSSING DELANCEY (PG) Amy Irving Warner/\$89.95	3/22/89 (4/12/89)	\$14.7 (304)	Fact Sheet, Poster, Standee
GORILLAS IN THE MIST (PG-13) Sigourney Weaver MCA/\$89.95	3/22/89 (4/13/89)	\$22.6 (1,085)	Poster, Display
HELLBOUND: HELLRAISER II (R) Ashley Laurence, Claire Higgins New World/\$89.95	3/22/89 (4/4/89)	\$11.6 (1,187)	Poster
THE KISS (R) Joanna Pacula, Meredith Salenger RCA/Columbia/\$89.95	3/14/89 (4/6/89)	\$1.7 (223)	Poster
MYSTIC PIZZA (R) Julia Roberts, William R. Moses Virgin/\$89.95	3/21/89 (4/5/89)	\$10.6 (440)	Standee, Poster, Banner
PURPLE PEOPLE EATER (PG) Ned Beatty, Shelley Winters Media/\$79.95	3/22/89 (4/5/89)	NA (45)	None
STEALING HOME (PG-13) Mark Harmon, Jodie Foster Warner/\$89.95	3/16/89 (4/5/89)	\$7.4 (985)	Poster, Fact Sheet, Standee
THEY LIVE (R) Roddy Piper, Keith David MCA/\$89.95	3/22/89 (4/13/89)	\$12.2 (1463)	Poster
TOUGHER THAN LEATHER (R) Run-D.M.C., Beastie Boys RCA/Columbia/\$89.95	3/14/89 (4/6/89)	\$3.5 (166)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BLOOD BATH AT THE HOUSE OF DEATH
Vincent Price
Video Treasures/\$9.95
Prebook cutoff: none; Street: none

THE BOYS NEXT DOOR
Maxwell Caulfield, Charlie Sheen
New World/\$9.95
Prebook cutoff: 3/16/89; Street: 4/4/89

CLOSE TO HOME
Daniel Allman, Jillian Fargey
TWE/\$79.95
Prebook cutoff: 3/15/89; Street: 3/29/89

DR. CYCLOPS
Albert Dekker, Janice Logan
MCA/\$29.95
Prebook cutoff: 3/17/89; Street: 4/13/89

HAMMERED: THE BEST OF SLEDGE
David Rasche, Anne-Marie Martin
New World/\$39.95
Prebook cutoff: 3/17/89; Street: 4/4/89

HELLRAISER
Ashley Laurence, Claire Higgins
New World/\$19.95
Prebook cutoff: 3/16/89; Street: 4/4/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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FOR WEEK ENDING MARCH 18, 1989

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	1	5	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
2	3	5	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
3	2	6	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
4	4	5	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
5	5	8	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
6	6	9	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
7	8	7	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
8	7	16	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
9	NEW ▶		MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
10	10	3	THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
11	NEW ▶		A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
12	9	9	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
13	27	3	CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
14	12	2	POLTERGEIST III	MGM/UA Home Video M800940	Tom Skerritt Nancy Allen	1988	PG-13
15	NEW ▶		MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
16	13	3	ELVIRA MISTRESS OF THE DARK	New World Entertainment New World Video A88002	Elvira	1988	PG-13
17	19	4	WAXWORK	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
18	11	11	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
19	14	10	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
20	18	14	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
21	16	20	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
22	25	15	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
23	17	14	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
24	26	11	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
25	NEW ▶		HERO AND THE TERROR	Cannon Films Inc. Media Home Entertainment M012020	Chuck Norris Steve James	1988	R
26	15	9	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
27	20	7	KANSAS	Media Home Entertainment M012018	Matt Dillon Andrew McCarthy	1988	R
28	22	8	THE BLOB	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
29	28	3	TIGER WARSAW	Continental Film Group, Ltd. Sony Video Software K0681	Patrick Swayze	1988	R
30	21	7	PHANTASM II	Spacegate Corporation MCA Home Video 80839	James Le Gros Reggie Bannister	1988	R
31	24	5	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR
32	29	17	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
33	30	6	HOT TO TROT	Warner Bros. Inc. Warner Home Video 11788	Bob Goldthwait Dabney Coleman	1988	PG
34	34	15	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
35	NEW ▶		BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
36	35	11	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
37	31	6	THE THIN BLUE LINE	HBO Video O177	Not Listed	1988	NR
38	37	16	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
39	32	11	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
40	23	10	A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R

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Getting A Leg Up. Fitness video star Denise Austin, with the rock hard stomach and the sinewy legs, compares games with Mitch Perless, director of purchasing for Los Angeles-based Show Industries and the Music Plus chain.

STORE MONITOR

(Continued from page 45)

Then there's Zizas in Chicago who says she's getting a lot of mileage out of a marketing coup via advertising in *Soldier Of Fortune* magazine (*Billboard*, Feb. 20). Faced with unloading used copies and overstock of "Platoon," Zizas' Movies In Motion packaged the movie with "Full Metal Jacket," "Good Morning Vietnam," and "Hamburger Hill" as the Combat Collection. All four were advertised for \$99.95 and 30 such collections were sold. Zizas says, "Now Allan Caplan has heard of it and he's using it in seminars around the country," she says, referring to the colorful head of Applause Video in Omaha, Neb.

CHAPTER NEWS: The Southern California VSDA chapter has tentatively locked up the remainder of its four 1989 dates for its new-format exhibit and seminar gatherings at the Disneyland Hotel (April 25, June 27, Sept. 5, and Nov. 7), according to Jeanni Adams, alternate member and store manager at MultiVideo, the suburban Bellflower outlet owned by John English, chapter head. "We feel it helps vendors plan exhibits," Adams says.

The Chicago chapter just elected board members with officers to be selected later. The board, in addition to Zizas, now consists of Lee Gimbel, national manager of marketing development, Baker & Taylor (and brother of industry pioneer Noel Gimbel); Lee Goldstein, rep for RCA/Columbia Pictures Home Video at Video Trend; Bill Shanko, newly named Commtron Corp. branch manager; plus Illinois store operators William Mattingly, Your Video Store, Palos Heights; Stan Banaszak, Take One Video, Frankfort; Sanford Goldman, The Video Advantage, Wilmette; Richard Togliatti, Just Video, McHenry; and Jim Jackson, Video Inc., Boling Brook.

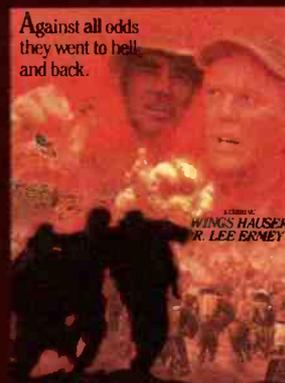


One Hell Of A War. One Hell Of A Video.

South Vietnam, January 31, 1968, the Tet Offensive erupted. A United States Marine Corp outpost, forward Firebase Gloria, stood in the way of the Viet Cong. The resulting siege became one of the bloodiest battles of the war.

Wings Hauser, who starred in "Deadly Force," "JoJo Dancer, Your Life Is Calling" and "Tough Guys Don't Dance," and R. Lee Emery, a former Marine Staff NCO who, after service in Danang, turned to acting in such films as "Full Metal Jacket," "Apocalypse Now" and "The Boys in Company C," star in this compelling drama.

CATALOG NO. 97920/COLOR
\$79.95 SUGGESTED LIST PRICE
ORDER DATE: APRIL 11
STREET DATE: APRIL 25



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Phar-Mor Asks Far Less To Spur New Vid Depts.

NASHVILLE Rock-bottom rental prices are the way the Phar-Mor drugstore chain is seeking its niche in this crowded video market. Phar-Mor opened its first Nashville location in February, offering video shoppers free club membership and a 69-cents-a-day price on all its titles—or three titles for \$1.50. A spokeswoman for the outlet says this will be the standard price. According to newspaper ads that touted the store's grand opening, the video department has "thousands of current hits, classic movies, and children's films."

To encourage membership, Phar-Mor offered anyone who joined before March 4 the chance to win a year of free rentals (one free tape a week for 52 weeks). Twenty-five such prizes were awarded.

The video department is open seven days a week, from 9 a.m. to 10 p.m., Monday through Saturday, and from noon to 8 p.m. on Sunday. Only VHS titles are available.

Officials from Phar-Mor, headquartered in Youngstown, Ohio, refused to discuss video operations with Billboard. However, the "Drugstore Market Guide" for 1988 states that the chain had 65 units, that "no stores are franchised," and that the network is owned by Mike Monus. A source at Phar-Mor says there are now 119 stores in the chain. EDWARD MORRIS

BLOCKBUSTER

(Continued from page 45)

sees and our franchising organization."

Gruber also says that long-range plans called for a roughly even division between company-owned outlets and franchisees. However, he will not provide a definite time frame.

Up until now, Blockbuster has kept a low profile, making its presence known by means of a direct-mail campaign. "We have done no broadcast advertising to this point because we don't want to go on television until we have a large enough cluster of stores to make it economically feasible."

However, the absence of airplay has apparently not been a deterrent to business. Gruber states that the Brooklyn outlet is doing a lot of sell-through and rental. A company policy restricted the manager of the Manhattan outlet from discussing how the newest store was faring.

Although the Blockbuster outlets have thus far been given very "soft" openings—one Long Island store in operation since last October only recently had its formal grand opening—the chain is looking to play hardball with the competition.

Since a considerable share of the New York market is up for grabs, this battle may be raging for quite some time.

"Two Thumbs Up!"

(Siskel and Ebert)

Funnymen Billy Crystal and Alan King keep your customers in stitches with director Henry Winkler's comedy about a father and son who discover that love is a family trait.



**CBS
FOX**
VIDEO

L.A. Retailer's Odyssey Leads To New Location

BY EARL PAIGE

LOS ANGELES After 18 years in a cramped, 2,600-square-foot space here on the west side, Steve Gabor's Odyssey combo store is moving to a new site.

Frequently visited by video store operators traveling here because of its enormous inventory, frenzied activity, and volume that Gabor says is in the \$2 million annual range, Odyssey may well lose a lot of its allure in a metamorphosis, he acknowledges.

"My goals are to have 10,000 square feet, 100,000 rental pieces, and space for 100 cars," says Gabor, regarded in the industry as both a maverick and pioneer.

Gabor isn't about to signal where he's moving to but acknowledges talks with several real estate developers. He does intend to remain basically on the west side. "It seems every-time I talk to someone, Blockbuster has been there or they're talking to Blockbuster," says Gabor of the present competitive real estate climate here, where the huge chain is rumored to be targeting 75-100 store openings.

At the same time, the entrenched combo chains—locally based Wherehouse and Music Plus; Tower Records/Tower Video out of Sacramento, Calif.; and the Sam Goody Music & Video web of the Minneapolis-based Musicland Group—are all expanding locally in what Gabor says is the "heaviest" real estate hunt since he opened American Records in 1968 with a partner he bought out after one year.

Gabor changed the name of the record store to Music Odyssey while it was at the corner of Bundy and Wilshire, "in about a third of the space we have now," he says, before the move just eastward to the present site in 1971.

Operated under the single name Odyssey for years, the new store will be called Odyssey Video.

Gabor's plunge into video came in 1979, "when there was nothing to rent except adult and 20-30 Magnetic Video titles. The price was \$7 a night," he says, admitting he was inspired by George Atkinson, founder of Video Station, "who opened up a few doors from us. We learned everything from George."

About four years ago, Gabor opened a second store in Universal City, Calif., but that unit has never caught the imagination of competitors and visiting firemen.

"Odyssey violates every rule known in video retail," says Herb Wiener, president of Home Video Plus Music, a combo chain in Austin, Texas, who recently looked in on the west Los Angeles location. "There's no parking, it's crowded, the staff is often frazzled, there's no windows, he has everything spine out. But," says Wiener, "the selection is awesome."

"We have 25,000 pieces," says Gabor of the current rental inventory, claiming to buy an average of 75-100 A titles a month. The store has two shifts. "We have 20 people. I like to have eight on at any one time."

(Continued on page 65)

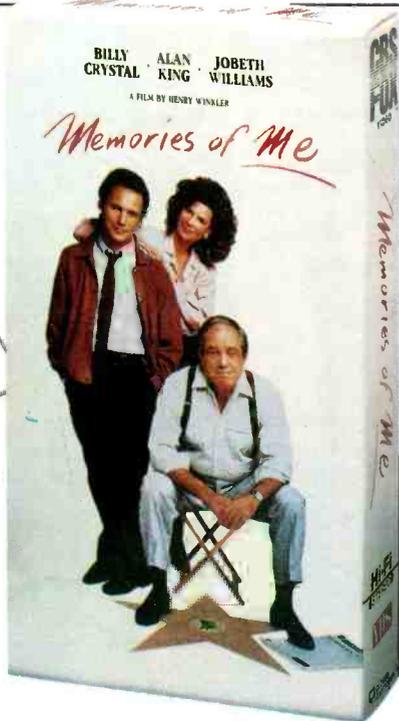
BILLY CRYSTAL · ALAN KING · JOBETH WILLIAMS

A FILM BY HENRY WINKLER

Memories of Me

**TELEVISION
CAMPAIGN**

"MEMORIES OF ME" is supported by an extensive National and Spot Market Advertising Campaign appearing on these networks or their affiliates:

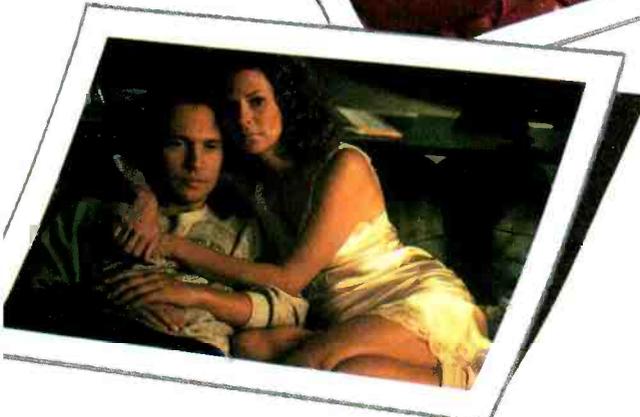


**DEALER ORDER DATE:
APRIL 4, 1989**

**STREET DATE:
APRIL 20, 1989**

**CATALOG NUMBER:
4754**

**SUGGESTED
RETAIL PRICE:
\$89.98**



METRO-GOLDWYN-MAYER Presents An ODYSSEY ENTERTAINMENT LTD. PRODUCTION
BILLY CRYSTAL · ALAN KING · JOBETH WILLIAMS "MEMORIES OF ME"

Director of Photography **ANDREW DINTENFASS** Music by **GEORGES DELERUE** Production Designer **WILLIAM J. CASSIDY**
Executive Producers **GABE SUMNER and J. DAVID MARKS** Written by **ERIC ROTH & BILLY CRYSTAL**

Produced by **ALAN KING, BILLY CRYSTAL and MICHAEL HERTZBERG** Directed by **HENRY WINKLER**

PG-13

MGM/UA

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Shanachie Bows World Music Titles Record Co. Releases Reggae, Salsa Vids

BY CHRIS MCGOWAN

LOS ANGELES Shanachie Records, known for its large catalog of Irish, African, and reggae titles, has launched Shanachie Video, a home video division devoted primarily to the international music area.

The new label bowed March 1 with four releases from its Beats Of The Heart line, a 14-tape series of acclaimed world music documentaries filmed by British director Jeremy Marre that have aired in the past on PBS television stations in the U.S.

The initial four Beats Of The Heart titles are "Salsa: Latin Pop Music In The Cities," "Roots, Rock, Reggae: Inside The Jamaican Music Scene," "Konkombe: The Nigerian Pop Music Scene," and "Rhythm Of Resistance: Black South African Music." They will retail for \$19.95 each and have open-up book-style boxes and extensive notes on the music.

"Each video is a nice mix of interviews, concert footage, rehearsal scenes, and recording sessions," says Randall Grass, executive VP of Shanachie Records, based in Newton, N.J. "They are street-level excursions into the pop music scenes of these areas and feature major stars."

"Salsa" features Ruben Blades, Celia Cruz, and Tito Puente, among others. "Roots, Rock, Reggae" includes Jimmy Cliff and Bob Marley in its Jamaican cast. "Konkombe" has Fela Anikulapo-Kuti, King Sunny Ade, and other Nigerian stars. And "Rhythm Of Resistance" has such acts as Ladysmith Black Mambazo, who gained initial U.S. exposure through Paul Simon's "Graceland"

album.

"We will sell these videos through our regular record distributors as well as through selected video distributors, schools, libraries, and bookstores. When we have more titles we will have an in-store display rack for our line that we can plug into book, record, or video stores," says Grass.

"And we will make these tapes continuously available, year in and year out, always at a predictable price."

14 documentaries due by year's end

Four more titles will bow in the late spring, and the entire Beats Of The Heart series will be out by year's end, according to Grass. The remaining tapes will explore Chinese, Japanese, Brazilian, Gypsy, Spanish, Middle Eastern, Spanish, and Colombian music, among other areas.

Grass believes the videos will capitalize on the growing U.S. appetite for international music, which has resulted in significant audio sales for such acts as Ofra Haza, the Gipsy Kings, Blades, Ladysmith Black Mambazo, and Ziggy Marley.

"I think it's obvious that many people are tired of the same old stuff," he comments. "There haven't been [significant] new developments in U.S. pop music for some time, except for rap. People want something different."

"Also, there's a baby-boom generation in their 30s and early 40s who musically came of age in the late '60s, when there were progressive FM sta-

tions that played everything from Ravi Shankar to the Rolling Stones to B.B. King and music festivals that would pair Woody Herman and Led Zeppelin. There was a lot of variety, and that generation wants to hear different things now. And world music is fresh and novel.

"Perhaps, too, America is coming of age and realizing that the world is out there. Previous to World War II we were pretty insular, but in the last 20 years there have been increased business contacts, political interchanges, and cultural awareness of other countries."

Besides the Beats Of The Heart series, Shanachie plans to delve into many other areas. "This is only the beginning," adds Grass. "We intend to do a lot of things with Shanachie Video and we won't be limited just to music. We'll do anything from feature films to blues performers to cartoons, anything we get hold of that we think is unique and fantastic."



Still Burns Brightly. Comedian and philosopher George Burns, right, takes a break during the taping of the forthcoming VidAmerica release, "George Burns His Wit And Wisdom." Burns, pictured here with Don Shapiro, director of photography, and Emma Samms, a guest star on the program, says the project is his "first and only venture into home video." Slated for release April 27 for a list price of \$29.98, the tape will also be the focus of the most ambitious advertising and promotional campaign ever launched by VidAmerica.

FOR WEEK ENDING MARCH 18, 1989

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	7	MOONWALKER	★★ NO. 1 ★★ Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
2	2	5	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
3	3	33	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
4	4	27	FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
5	5	63	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
6	6	21	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
7	NEW ▶		A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
8	9	91	MOTLEY CRUE UNCENSORED ▲ ¹¹	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
9	7	25	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
10	10	61	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
11	14	13	GENESIS-VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50129-3	Genesis	1988	LF	16.98
12	12	9	WICKED VIDEOS	CBS Music Video Enterprises 49008	Ozzy Osbourne	1988	SF	14.98
13	11	21	12 WASTED YEARS ●	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
14	NEW ▶		LIVE... +4	Megaforce Worldwide Atlantic Video 50131-3	Frehley's Comet	1988	SF	19.98
15	17	139	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
16	8	39	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
17	13	23	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
18	19	3	RADIO KAOS	CBS Music Video Enterprises 49012	Roger Waters	1989	SF	15.98
19	18	3	IN THE BEGINNING	Enigma Music Video 75907	Stryper	1989	D	19.95
20	NEW ▶		THE FAN'S VIDEO-SOUL KISS	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time

and suggested retail price.

"Paris Reunion Band," Proscenium Entertainment, 57 minutes, \$24.95.

There is nothing as rich as the sound of a well-tempered brass ensemble. This live performance in Stuttgart, West Germany, features jazz greats Woody Shaw, Joe Henderson, Nat Adderley, Curtis

(Continued on next page)

VCR-Owner Survey Shows 90% Zap Vid Commercials

NEW YORK Nine out of 10 viewers say they zap commercials on prerecorded tapes, according to a survey of VCR households.

The survey, conducted in early January by Connell Communications, indicates that most viewers are hostile to commercials on the videos they purchase or rent: More than two thirds—72.5%—of the respondents said commercials should not be allowed on prerecorded cassettes, while 35% said they were "offended" by the

commercial-carrying videos; 90.1% confirmed that they fast forward, or "zap," ads on video.

When asked if they would pay an extra \$3 to buy a tape if it guaranteed no commercials, more than 40% said they would.

In addition to attitudes on commercials, the researchers say they have constructed the demographics of those most inclined to buy or rent a video. They are married, 43 years old, own two VCRs, and have an average household income of \$48,600.

VIDEO REVIEWS

(Continued from preceding page)

Fuller, and Nathan Davis, as well as accompaniment on drums, keys, and bass from Idris Muhammad, Walter Bishop Jr., and Jimmy Woods. They are all exceptional performers in their own right, but the Paris Reunion Band brings them together on the same stage and they take good advantage of the opportunity. Seeking to revisit the jazz scene prevalent in Paris during the late '50s and early '60s, this performance succeeds admirably, and often hints at the energetic arrangements found in a previous era of the big bands in the '30s and '40s. Although jazz fans will undoubtedly consider this a must-have release, it should be of interest to a much wider audience.

CHRIS VOLLOR

"Super Drumming," Proscenium Entertainment, 53 minutes, \$19.95.

What we have here is a tour de force of great drumming and percussion performances accompanied by a backup band that's not so shabby in its own right. Among the drummers featured are Simon Phillips, Ian Paice, Cozy Powell, and Louis Bellson. Although each brings his own style to the performances, the pieces share one similar characteristic: They will be of greatest interest to other musicians who can appreciate this showcase vehicle. This is a drumming video, but worth noting is the accompaniment and solo performance of bassist Wolfgang Schmid, whose ability as an arranger shows through in the level of interest he can create when in the spotlight. All the performers shift into hyperdrive for the Last Roundup, where the result is powerful yet not overdone. While this is an enjoyable series of virtuoso performances, it is less likely to appeal to the casual listener than to the practiced musician who can garner a trick or two from watching closely. Overall, a choice pick for specialized tastes.

C.V.

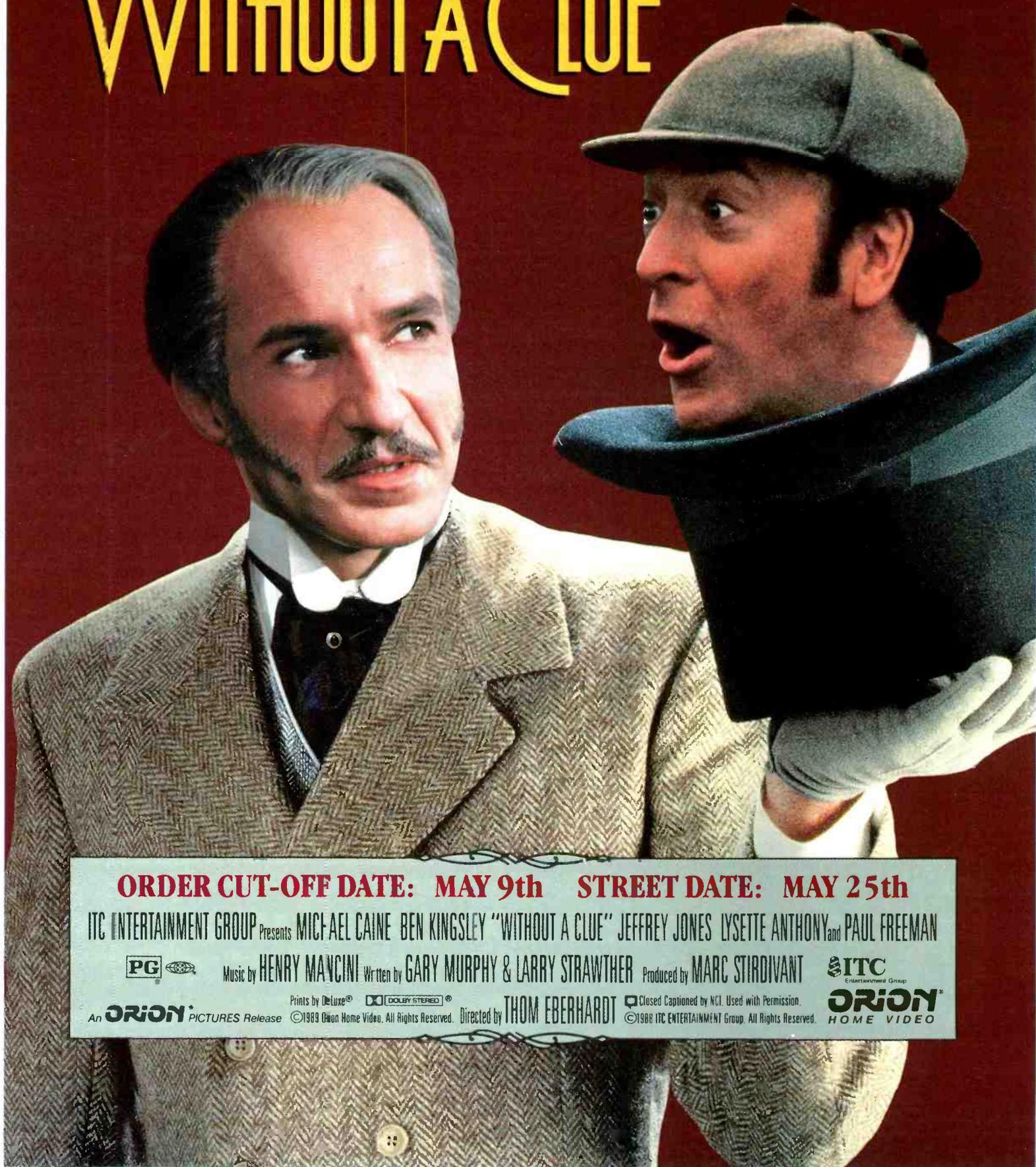


Talkin' Baseball. Jackie Robinson, pictured here playing second base for the Brooklyn Dodgers, is among the great players who appear in "Balltalk: Baseball's Voices of Summer." The 50-minute program focuses on baseball's best-known play-by-play broadcasters and includes rare archival footage and photo highlights. Mel Allen, Red Barber, Jack Brickhouse, Jack Buck, Curt Gowdy, and Ernie Harwell recall the people and events that made baseball history. The video is slated for release by J2 Communications on April 11 for a list price of \$29.95. Prebook cutoff is March 23.

The outrageous comedy about the world's greatest detective and his bumbling partner...Sherlock Holmes.

MICHAEL CAINE & BEN KINGSLEY

WITHOUT A CLUE



ORDER CUT-OFF DATE: MAY 9th STREET DATE: MAY 25th

ITC ENTERTAINMENT GROUP Presents MICHAEL CAINE BEN KINGSLEY "WITHOUT A CLUE" JEFFREY JONES LYSETTE ANTHONY and PAUL FREEMAN



Music by HENRY MANCINI Written by GARY MURPHY & LARRY STRAWTHER Produced by MARC STIBIVANT



An ORION PICTURES Release

Prints by DeLuxe® DOLBY STEREO®

Directed by THOM EBERHARDT

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PPT Test Results Touted, But Not Shouted, By Orion

IT WAS GOING to be a big story, definitely page one material. Orion Home Video completed its year-long pay-per-transaction test and was ready to share the information. Surely there would be a thick report, replete with charts, graphs, and lofty explanations, maybe even a case study or two.

Instead, Orion, a company that has never been publicity shy, quietly said the test went just fine. As previously reported in Billboard, the company says retailers pulled in 27% more money on PPT titles. For participating distributors the increase was 33%, and for Orion the PPT titles earned 14% more profit. Also, civilized people everywhere can breathe a sigh of relief: Orion says there was no "cannibalization of customers."

Despite the encouraging results, the fanfare surrounding the release of Orion's PPT test results was less than overwhelming. We already knew

Orion had an affinity for a system that puts the video in a dealer's hands for a few dollars if the store agrees to split the rental take. It did PPT tests with "RoboCop" and has been studying PPT since the video arm was established two years ago.

Yet the results of the most recent test were presented merely as a one-page "Open Letter To The Industry" touting the revenue-sharing plan as a success. The percentages mentioned above were included, but that was pretty much it. There was no passionate endorsement of a strategy that could fast become an elixir for ailing stores. No talk of extending the test. Just the facts, and a conclusion that does not exactly throw down the gauntlet and confront those who still insist PPT is merely the brainchild of money-hungry suppliers.

"We at Orion believe that PPT, in one form or another, could help protect the profits of the home video industry," reads the letter signed by Orion president Len White. The company is not planning to issue a more complete report, nor does it seem willing to champion the fight for PPT. In short, the Orion letter didn't exactly hit the PPT fast-forward button.

So, it would seem, PPT remains in limbo. No major supplier will jump in with both feet (Orion wisely offered it on an optional basis), and retailer support for PPT, though often staunch, remains scattershot. Opposition is as easy to find as a dealer squawking about his co-op money.

Even Ron Berger, the founder of Rentrak, is finding PPT tough sledding. Berger established Rentrak last year and will offer titles

on a PPT basis to anyone who enrolls in the program. The catch: You have to have the right computer gear, and that's not cheap. Rentrak is hemorrhaging red ink because of computer costs. But remember, the controversial company is still in the start-up mode and it would be unwise—especially considering the tenacity of Berger—to write it off.

Still, no matter how compelling the available data on PPT, no matter how many times you sit through one of those insufferable slide shows where the voiceover says, "And look at how much money the PPT store made during that same period," PPT is still moving about as fast as Beta copies of "Ishtar."

ANYONE WHO CAN SELL more than 15 million video-cassettes deserves to be honored—right? So who can blame the International Tape/Disc Assn. for giving

its annual man-of-the-year award to "E.T." (remember, Time gave its award to Planet Earth, of all things). It would be a scream if the ITA tried to present the award at the National Assn. of Video Distributors annual powwow in May.

It seems that there are distributors who never liked the little alien. Many wholesalers complained bitterly that the biggest release of all time left them out in the cold since rackjobbers and others got a better price. It just goes to show that even something (someone?) as lovable as little E.T. can earn the wrath of a guy trying to make an honest buck. And speaking of that distributor meeting...

JUST GOT MY "Dear Video Industry Editor" letter from the NAVD. As usual, all the real good stuff at their annual shindig will be closed to nosey reporters like me, but it was encouraging to see that a press conference is slated for May 5, the third day of the meeting that starts May 3 in Palm Springs, Calif. In the past, reporters at NAVD were like starving men who are handed a menu but no food. Just about all the industry big shots make the scene, but distributors are there to make nice with the suppliers and the suppliers are there to "underscore their ongoing commitment to traditional two-step distribution," as they say in the press releases.

Everything newsworthy is done behind closed doors, so reporters are left stalking sources at poolside. The introduction of a press conference, or the introduction of any other device that acknowledges the press, is long overdue at the NAVD meet.



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
1	1	8	MOONWALKER	★★ NO. 1 ★★ Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	3	7	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
3	26	2	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
4	2	5	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
5	8	3	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
6	4	19	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
7	6	60	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
8	5	22	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
9	7	113	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
10	9	19	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
11	15	17	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
12	17	8	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
13	19	126	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
14	14	11	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
15	12	14	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
16	18	20	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
17	10	33	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
18	11	17	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
19	22	74	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
20	37	3	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
21	16	26	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
22	35	7	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
23	20	21	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
24	13	65	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
25	29	102	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
26	23	23	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
27	25	37	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
28	21	189	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
29	27	52	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
30	24	104	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
31	33	171	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
32	28	14	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
33	32	111	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
34	31	8	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	19.98
35	36	46	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
36	40	31	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
37	34	144	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
38	30	122	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
39	NEW ▶		JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	NR	9.98
40	39	29	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98

◆ 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.

Take The Lid Off Five Great Videos!

KVC Home Video has all the "dirt" on April's best-selling kidvid... Paydirt, that is! The Garbage Pail Kids are now ready to dump gross profits into your store! Also available at \$14.95 are Heathcliff in his purrfect film debut, the high tech fun of GoBots, the enchanting American Rabbit, and the marvel of CLAYMATION® with The Adventures Of Mark Twain.

KVC Home Video continues a tradition of providing feature-length quality children's fare at reasonable prices! In the months ahead, look for sell-through pricing on more mature programming like The Men's Club and Extremities.



APRIL RELEASES

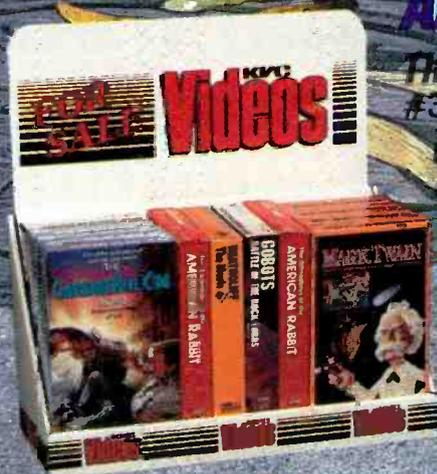
The Adventures of the American Rabbit
#3527 83 min. \$14.95

GoBots: Battle of the Rock Lords
#3525 74 min. \$14.95

Adventures of Mark Twain
#3533 86 min. \$14.95

Heathcliff: The Movie
#3495 73 min. \$14.95

Garbage Pail Kids
#3509 97 min. \$14.95



PREBOOK DATE: 3/22/89
STREET DATE: 4/5/89



For more information call your distributor or 1-800-582-2000

AIP's 6-Title Army Invades Market Via Low-Price Promo

NEW YORK In addition to war and carnage, six new titles from supplier AIP Home Video will be marked by price promotions and rebates.

While the action/adventure titles slated for release by the newly formed Los Angeles-based supplier do not have strong name recognition, the company is banking on an aggressive pricing and promotion campaign in an effort to find space for its product in video rental libraries. Among the highlights of the spring promotion:



William Smith ("Red Dawn") stars in the action film "Hell On The Battleground." The video, which will be released by AIP Home Video for a list price of \$79.95, will be shipped with a response card for an instant rebate of \$10. The company is also shipping four other action titles for a list price of \$39.95 each or \$134.95 for a fourpack.

- "Hell On The Battleground," which is scheduled for release April 10 for a list price of \$79.95, will be shipped with a response card for a \$10 rebate. The company says the promotion requires no additional paperwork.

- The science fiction action film "Space Mutiny," also slated for release April 10, will be packaged with a free copy of "The Last Frontier," a longform music video by composer Jan Hammer. Individual copies of "The Last Frontier," to be priced at \$29.95, will not be available until June. The twopack will list for \$79.95.

- A price promotion dubbed Four Killer Titles—At A Price That Won't Hurt will offer price breaks on "Thor And The Amazon Women," "The Mercenaries," "Conquest Of The Normans," and "Revenge Of The Barbarians." The titles, which were released theatrically in the U.S. in the '60s, will be available for a list price of \$39.95 each or in a fourpack that has a retail price of \$134.95. The fourpack represents a \$24.80 discount off of the suggested list price.

The company noted that all of its titles will be supported with point-of-purchase material including flyers, posters, ad mats, and sell sheets.

VIDEO PEOPLE

Video People spotlights personnel changes and promotions announced by prerecorded video suppliers distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to: Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

RCA/Columbia Pictures Home Video appoints **Kathryn Busch** and **Nancey Rabiner** product managers in the company's marketing group. Previously, Busch was an assistant VP at Security Bank in Huntington Beach, Calif., and Rabiner was PD for KLSX Los Angeles. The company also named new regional sales managers: **Lisa Jones** will handle the Mid-Atlantic, **Tom Kihara** will cover the Northwest, **Susan M. Valienzi** is assigned to Southern California, and **George J. Page** will cover the Mid-Southwest.

Ken Ross is named VP of video for CBS/Broadcast Group. He had been director of nontheatrical programming for CBS/Fox Home Video.

David Bixler joins VidMark Entertainment as senior VP for acquisitions and productions. Previously, Bixler was VP of sales and marketing.

Virgin Vision makes the following announcements: **Vickie Barber** is promoted to VP of sales, **Beth Berry** becomes national sales manager, **Ray Sohl** is upped to director of national accounts, and **John Butler** is named controller.

Cathy Mantegna is named VP of advertising and publicity for Fries Home Video. Previously, she held the same position for Forum Home Video and served as director of publicity and promotion for Vestron Inc.

Alyssa Padia becomes director of international sales for Hanna-Barbera Home Video. She was director of sales and marketing/special projects.

Jay Douglas is upped to VP of sales for Crocus Entertainment. He was director of sales.

Daniel S. Gurlitz is named Northeast regional sales manager for Forum Home Video. He had previously been with Media Home Entertainment.

Suzanne Bard is upped to VP of acquisitions for Legacy Home Video. She was director of acquisitions.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.					Suggested List Price	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number		Remarks
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	115	AUTOMATIC GOLF ▲ ◇	Video Reel Simitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	5	93	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
3	3	87	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
4	2	15	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
5	15	3	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Behind-the-scenes footage of the making of the famous swimsuit issue.	19.99
6	9	59	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
7	6	23	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
8	4	11	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
9	8	65	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video Warner Home Video 103	A definitive guide to the art of skiing.	24.95
10	10	115	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
11	13	57	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
12	7	61	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
13	18	21	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
14	11	9	THE OFFICIAL 1988 WORLD SERIES VIDEO	CBS-Fox Video 2199	Includes all the excitement of the showdown between L.A. & Oakland.	19.98
15	12	45	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
16	NEW ▶		FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	Sarcasm, slapstick and action set to music highlight this blooper video.	19.95
17	47	87	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
18	16	41	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 811 8770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
19	14	17	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
20	19	5	SECOND ANNUAL SURVIVOR SERIES	Titan Sports Inc. Coliseum Video WF061	Exciting coverage of the 1988 Survivor Series featuring the best of the WWF.	39.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	3	37	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
2	1	19	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
3	2	115	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
4	5	101	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
5	6	115	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
6	4	19	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
7	NEW ▶		THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Leif Ericksen guides you through this comprehensive look at photography.	14.95
8	9	65	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
9	NEW ▶		RAND MCNALLY VIDEOTRIPS: A GUIDE TO WASHINGTON, D.C.	Best Film & Video Corp.	Willard Scott hosts this video tour of our historical monuments.	19.95
10	10	13	DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	Includes installation of bathroom and light fixtures.	19.95
11	7	93	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
12	12	41	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
13	NEW ▶		RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	James Farentino guides you through America's tropical paradise.	19.95
14	13	57	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video Warner Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
15	11	63	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95

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

RCA/Columbia Inks Supply Deal With U.S.S.R.

NEW YORK *Glasnost* has hit the video industry. RCA/Columbia Home Video, which is restructuring its operation in an effort to expand its international operations, says it will become the first supplier to ship video to the Soviet Union on a continuous basis.

The company has inked a 100-title licensing deal with Videofilm Goskino, a state-run distribution concern, and has already sent 12 master prints to the U.S.S.R. for duplication. The titles shipped in-

The titles include 'Radio Days'

clude "Radio Days," "Murphy's Romance," "Birdy," and "The Owl And The Pussy Cat," a 1970 comedy starring Barbra Streisand and George Segal.

The landmark deal is expected to increase awareness of home video in the U.S.S.R., a nation with some 280 million people but only 675,000 VCRs.

The RCA/Columbia move also signals the video supplier's renewed effort in the international arena. The company is restructuring its organization and has formed a worldwide business, legal affairs, and acquisitions group.

W. Patrick Campell, president of RCA/Columbia Worldwide Video, says the company will establish four profit centers: the Far East region, northern European region, southern European region, and worldwide licensing. At the same time, the company will integrate all international and domestic acquisitions activities into a worldwide business and legal affairs group. The group will also oversee worldwide legal and business affairs.



Now Batting. Gene Hackman stars in "Bat 21," a film based on a true Vietnam war story. The action/adventure film, which also stars Danny Glover, will be released on home video April 5 for a list price of \$89.95. The prebook cutoff date is March 22.

Clean Up With Dirty Tennis!

Baker Entertainment Group Presents

Dirty TENNIS

**The Funniest
Tennis Lesson
You'll Ever Take!**

Starring
Dick Van Patten

Featuring
Bruce Jenner

with
Nicollette Sheridan

MCA HOME VIDEO

Stereo

Welcome to the wonderful world of **DIRTY TENNIS**, where it's not how you win, but how badly you humiliate your opponent.

Let **Dick Van Patten** teach your customers the finer points of playing dirty, while you clean up at the cash register.

DIRTY TENNIS is the perfect gift for the over 20 million tennis lovers in the U.S. And, at **\$19.95** it's a smashing way to help Dads and Grads start off the summer right!

**Street Date:
May 11, 1989**



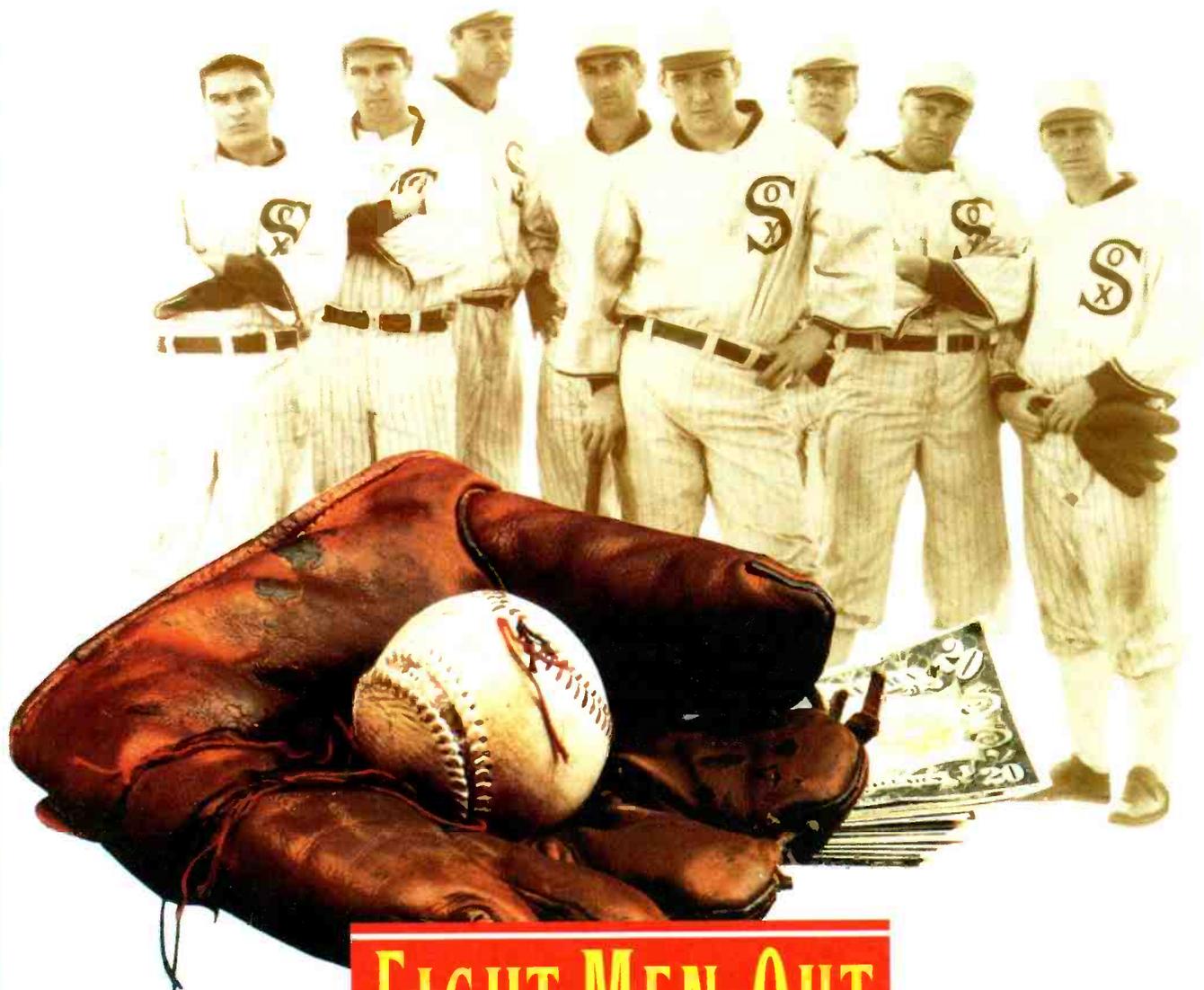
Color/33 Mins. Not Rated
Stereo VHS Beta HiFi
Videocassette #80819

Baker Entertainment Group
in Association with CCR Productions
presents **DIRTY TENNIS**
Starring **Dick Van Patten**
Featuring **Bruce Jenner**
with **Nicollette Sheridan**
Executive Producer **Jonathan Baker**
Co-Executive Producer **Rick Melchior**
Producer **Patti Jackson**
Writer **James Van Patten**
Director **George Bloom III**

On Videocassette

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The Scandal that Rocked a Nation.



EIGHT MEN OUT

It was 1919, a year eight men,
for \$80,000, would break all the rules...
and the hearts of every kid in America.

Starring box-office favorites Charlie Sheen ("Platoon," "Wall Street")
D. B. Sweeney ("Gardens of Stone") and Christopher Lloyd ("Taxi," "Back To The Future")

A SANFORD/PILLSBURY PRODUCTION "EIGHT MEN OUT" JOHN CUSACK CLIFTON JAMES
MICHAEL LERNER CHRISTOPHER LLOYD CHARLIE SHEEN DAVID STRATHAIRN D. B. SWEENEY

MUSIC BY MASON DARING EDITOR JOHN TINTORI PRODUCTION DESIGNER NORA CHAVOOSHIAN DIRECTOR OF PHOTOGRAPHY ROBERT RICHARDSON

EXECUTIVE PRODUCERS BARBARA BOYLE AND JERRY OFFSAY CO-PRODUCER PEGGY RAJSKI PRODUCED BY SARAH PILLSBURY AND MIDGE SANFORD

ORION
HOME VIDEO

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

BASED ON THE BOOK BY ELIOT ASINOF WRITTEN FOR THE SCREEN AND DIRECTED BY JOHN SAYLES
ORIGINAL SOUNDTRACK AVAILABLE ON VARÈSE SARABANDE RECORDS, CASSETTES AND COMPACT DISCS.

An **ORION** PICTURES Release
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Prints By Deluxe* READ THE BOOK FROM HENRY HOLT & COMPANY

ORDER CUT OFF DATE: APRIL 11 STREET DATE: APRIL 27



Mandela Tribute. Eric Clapton joins such artists as Stevie Wonder, Dire Straits, Tracy Chapman, and George Michael for a concert at Wembley Stadium in London to honor Nelson Mandela. Scheduled for release March 14 by CBS Music Video Enterprises, "Nelson Mandela 70th Birthday Tribute" will be priced at \$24.98. Artist royalties will go to Artists Against Apartheid and various South African children's charities.

Orion's 'Mac' Phone-In Promo Targets Children

NEW YORK Call it Dial-A-Promo. Orion Home Video will offer consumers a free poster for the video "Mac And Me" when they call a 900 telephone number to talk to the alien character in the film.

A 30-second television commercial opens with scenes from the science fiction adventure film and invites viewers to "call Mac." (Youngsters are told to get permission from their parents first.)

Callers, who will be billed \$2 for the first 60 seconds, will receive a poster from Orion. The commercial will target the preteen market and will air mainly on Saturday mornings, Orion says.

The promotion is believed to be the first time a video supplier has used a 900 number to promote a theatrical release. The company says the method is a cost-effective way of establishing recognition for a film.

The promotion, which involves an outside agency that bankrolls a portion of the TV time in exchange for the revenue generated by the phone calls, is also seen as a way of getting TV exposure in smaller markets. Most traditional home video TV campaigns target only the largest markets.

"Mac And Me" will be released by Orion March 30 for a list price of \$79.95.

The stars came out for the 31st Annual Grammy Awards in L.A. See our pictures . . . page 26

'One' Plus MTV Equals Wider Metallica Appeal

BY JIM BESSMAN

NEW YORK Concerned that video outlets might be apprehensive about programming Metallica's gripping first promo clip, "One," Elektra Records devised an unusually complicated strategy.

The label platformed awareness of the clip on MTV, generating strong interest there and at other video outlets even before MTV premiered it. Then, after "One" scored record request response during minimal overnight programming, MTV steadily increased plays to its current heavy rotation.

But the effects of the campaign have gone well beyond active viewership. The monster heavy metal act, which enjoys platinum sales with no radio airplay, has charted its "One" single on the Hot 100 based on video-sparked retail action. Even more impressive, Metallica has now achieved another first via its first video: top 40 radio play.

"That's based entirely on the video," says Robin Sloane, Elektra's VP of video, who details an elaborate production fitting for a band that has heretofore neglected clip-making in favor of touring and word-of-mouth.

"They're very pure in how they communicate their music, and would never just lip-sync a song for a video," says Sloane. "But with 'One,' which was based on [Dalton Trumbo's book] 'Johnny Got His Gun,' they had a song with a timeless message about the effect that war has. And since there was also a movie, there was an inherent idea for the video."

Trumbo's 1971 film adaptation of his novel about a hopelessly wounded World War I soldier was central to the video storyboard conceived by Metallica's Q Prime management.

Sloane licensed scenes from the movie—chosen at a screening for the band and management—for interspersing with stark Metallica performance footage shot at a warehouse by Bill Pope (who co-directed the clip with editor Michael

Saloman for O Pictures).

Tracking ownership of the film to Gades Films through the title's home video supplier, Media Home Entertainment, was one problem; so was cleaning up the movie soundtrack to match Metallica's "pristine" sound.

"We left in dialog to create impact," says Sloane, adding that Post Logic in Los Angeles and InVue Audio in New York were hired to mix "word by word," often dropping the music level to ensure that the dialog was audible.

But the biggest problem, according to Elektra's national director of video promotion, Steve Schnur, was getting video play for a metal band that "programmers had heard a lot about but had never dealt with before."

Says Schnur: "We needed to overcome the metal band image that programmers had of Metallica, and convey to them that they are a popular band, not just for [shows like] 'Headbangers Ball' and 'Metalshop,' but one that's been on the Grammys and in The New York Times and People magazine. We had to show that whether you like George Michael or the Sex Pistols, 'Metallica' is on some part of your clothing—that it's cool to like Metallica."

Elektra engineered a video "event" by getting MTV to promote the "One" video with VJ mentions during its "Top 15 Countdown" show ahead of its premiere on the Jan. 22 early-morning "Headbangers Ball." Schnur says that this resulted in a No. 13 most-requested rating even prior to airing, and a No. 1 most-requested spot the day after.

"It came in at No. 1 on Monday from just the one play," says Abbey Konowitch, MTV's VP of programming. "One" was then logged into the channel's late-night and overnight slots, and was again promoted with VJ directives on the "Dial MTV" request segment.

"It wasn't eligible for 'Dial MTV' at this point because it wasn't in regular rotation," continues

Konowitch. "We were testing consumer reaction to something which was very intense visually, but our commitment to Elektra was that if it was a top five request, it would be eligible for 'Dial MTV' the next week."

Schnur says that the heavy build-up and anticipation—which was being felt at other video outlets as well—showed that the Metallica audience was there.

"Our next goal—getting afternoon play—was reached when MTV acknowledged the requests and started playing "One" as the No. 1 video in the countdown," he says.

"After a week or so, they added it into active rotation, then into heavy. Usually a band of this type will be

added into overnight only, if it's added at all. But 'One' 's response was so overwhelming that MTV couldn't deny it a rotation not normally reserved for this music."

Konowitch notes that the performance of "One" on the Feb. 11 "Smash Or Trash" segment totaled more than 30,000 calls (78% positive), the highest response ever.

"Videos that are different and provocative are the lifeblood of this channel," he says. "Those creative people who push the envelope are constantly rewarded."

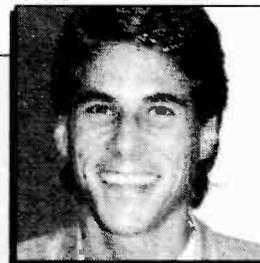
This goes for other outlets, too, says Schnur.

"The clip went No. 1 at Tampa [Fla.'s] V32 before it was seen anywhere, just on MTV talk," says

Schnur. "And at Hit Video USA, which has a much more pop and urban format than MTV, it's now a top 5 request."

Meanwhile, Schnur notes that Metallica's album "... And Justice For All" is now at double platinum, buoyed by the "One" video.

"Both the album and the single are second in sales behind Anita Baker," he adds. "We've exposed Metallica to a whole new audience who had heard of them, but hadn't seen them, and had placed them in a genre without giving them a chance. Now they're finding that it isn't a typical metal band but an intense band reminiscent of the bands we grew up with."



by Steven Dupler

METAL MAG: Here's an idea whose time has obviously come: a heavy metal magazine presented on home video. No, we're not joking. It's called "Hard 'N' Heavy," and considering the number of rabid head bangers out there and radio's (and to a lesser extent, television's) cold shoulder of metal music, it could be a big success. The premiere "issue" of "Hard 'N' Heavy," produced by **Directors International Video**, is due in April and will be distributed through video stores and music retailers.

Each \$19.95 videocassette is more than an hour long and features interviews with, and video clips and concert footage of, a number of different metal stars. The cassettes will be issued every two months. According to the producers, highlights of the premiere release include "uncensored" video footage of **Ozzy Osbourne**, **Anthrax**, and **Iron Maiden's Bruce Dickinson**; an **Alice Cooper** career retrospective; and scenes of **Motley Crue's Vince Neil** making his film debut in "Police Academy VI."

The programs are edited by former Metal Hammer magazine editor **Harry Doherty** and produced by **John B. House**. The publishers are, curiously enough, **Barry Siegel** and **Richard Feldstein**, a pair of certified public accountants who obviously have rock'n'roll in their blood—they have previously coordinated business affairs for the likes of **Eddie Money**, **Santana**, **Yes**, and **Guns N' Roses**.

VINTAGE VIDEO: Fifteen vintage rock acts revved it up for public television recently on "Let's Rock Tonight," a 90-minute fund-raising special that aired March 4. The program was shot during two live performances last year by the featured artists at the Ambassador Hotel in Los Angeles. Hosted by '50s heartthrob **Fabian**, the event was directed by **Rudi Goldman** and produced by Rudi Goldman Productions. Acts appearing on the show included **Ben E. King**, the **Contours**, **Del Shannon**, **Mitch Ryder**, **Martha & the Vandellas**, and **Gary U.S. Bonds**.

ENTER NOW: May 1 is the deadline for short film and music video entries to the 12th annual **Philadelphia International Film Festival**, presented by the Philadelphia chapter of the **International Assn. of Motion Picture & Television Producers**. The entries will be screened July 26-30 in—you guessed it—Philadelphia, at the Federal Reserve Bank Auditorium.

According to the organizers, the music video category has been added for the first time this year to

the competition, which has as its theme for 1989 the "mainstreaming of alternative media." For entry forms and other information, contact **Darrell Henderson** at 215-977-2831.

NEWS BREAK: **MTV Networks** is about to peek behind the Iron Curtain, as the channel launches an MTV operation in Budapest, Hungary, either at the end of this month or in early April. No details are forthcoming at press time.

SAY HELLO, SPIKE: No one can say that **Warner Bros.** doesn't take care of the video people: The label recently set up a meeting with **Elvis Costello** at its New York offices exclusively for video programmers and other music vid types. The get-together was to celebrate the release of Costello's "Spike" album, and the first videoclip, "Veronica," which was recently airing in Buzz Bin rotation on MTV.

"TEST PATTERN": That's the name of a new rock'n'roll game show running on Canadian 24-hour-per-day music channel **MuchMusic**. If it sounds suspiciously like "Remote Control," that's because it probably is. The show began airing Monday (13), and it runs five days a week, with 130 episodes scheduled. While we have not yet had a chance to look at one of the segments, the show is described by Much as a "pop culture gameshow with a rock'n'roll edge," aimed at people aged 19-30.

In other news from MuchMusic, the channel reports that the **World MusicVideo Awards** will be telecast April 14 live via satellite to more than half a billion people in 40 countries around the world. To get the buzz out early on the show, Much and its sponsors on the program, **Philips** and **Pepsi-Cola**, are embarking on a large-scale promotional contest with ballots placed in the Canadian **A&A Records & Tapes** chain as well as in **Music Express** magazine and numerous other retailers. Prizes include an all-expenses-paid trip to one of the World MusicVideo Awards host cities, a Philips home entertainment system and audio systems, and cases of Pepsi.

CONGRATULATIONS ARE in order for **Epic**, for sticking with **Living Colour** through thick and thin. The band's "Cult Of Personality" is finally happening in a big way, and MTV and other video outlets deserve kudos as well for recognizing a great act and a great album, "Vivid," and making the push so that radio—and everyone else who wasn't paying attention—would finally realize what was under their noses.

VIDEO TRACK

LOS ANGELES

METAL THRASHERS **Suicidal Tendencies** filmed "How Will I Laugh Tomorrow" at Hollywood's **Oak Factory** and on the graffiti-ridden streets of Venice, Calif. **Joe Charbonic** produced the concept/performance piece and **Paul Rachman** directed and edited. The clip is an **Envision Films/N. Lee Lacy Associates Ltd.** production.

NEW YORK

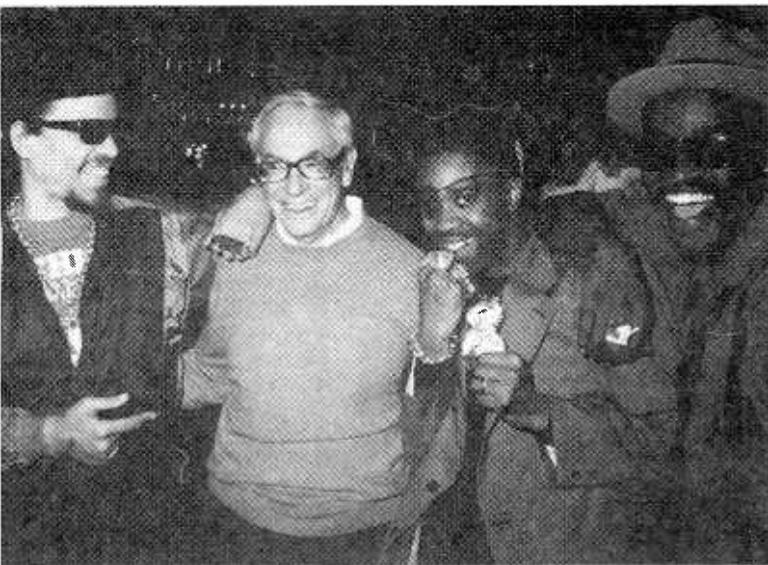
GERMAN BAND ALPHAVILLE hit the streets of New York for the filming of its clip, "Middle Of The Riddle," from its **Atlantic** album, which is slated for April release. The group performed in a loft—still under construction—with **John Sanborn** directing. The band's funky rock'n'roll sound is complemented by a variety of images, including flame

jugglers. **Keith Browne** directed the video for **Sanborn & Perillo**.

OTHER CITIES

CLASSIC Concept Productions recently lensed a rap "spaghetti western" video, featuring the likes of **Big Daddy Kane**, **Kool G Rap**, **Craig G.**, and **Master Ace**. "The Symphony," taken from **Marley Marl's** "In Control" album on **Cold Chillin' Records**, was directed by Martin and produced by **McDaniels** and **Gray**. The team shot footage of the rappers in the Adirondack Mountains of upstate New York, where they assumed roles traditionally reserved for **Clint Eastwood** and **John Wayne**.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



DJ Malkie F & Co. Exactly *what* Malcolm Forbes was doing at the taping of MTV's post-Grammy rap special in Los Angeles is unclear. The high-living wild man of big finance was captured on film surrounded, from left, by rappers Ice T, Slick Rick, and Fab Five Freddie.

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, 1515 Broadway, New York, N.Y. 10036.

GERALD ALBRIGHT

In The Mood
Bermuda Nights/Atlantic
Michael Engels/Meza Movies
Eric Meza

BLACKBIRD

Howl
Blackbird/Iloki
Jackie Sharp
Jackie Sharp, Steve Bataillard

TERRI LYNE CARRINGTON

Message True
Real Life Story/Verve Forecast
Joanna Stambon/Mark Freedman Productions
Dominic Orlando

DEACON BLUE

Wages Day
When The World Knows Your Name/Columbia
Roger Hunt/VIVID Productions
Tony Vanden Ende

DINO

24/7
24/7/Island
Joseph Sassone/Mark Freedman Productions
Oley Sassone

DEON ESTUS

Heaven Help Me
Spell/Mika/Polydor
Paul Spencer/Exspensive Pictures
Russell Young

ANGEL FERREIRA

Wet Jam
Existia
Gus Kirk
Angel Ferreira

FIRE TOWN

The Good Life
The Good Life/Atlantic
Byars Cole/Scorched Earth Productions
Adam Bernstein

FLESH + BLOOD

Fate
Dead, White & Blue/Atlantic
Louise Feldman/O Pictures
Matt Mahurin

MICKEY GILLEY

You've Still Got A Way With My Heart
Chasing Rainbows/Airborne
Joan French, Mary Matthews/Studio Productions
Jim May

JACKIE JACKSON

Stay
Be The One/Polydor
Kate Thorn/MGMM
Brian Grant

KING BLANK

Uptight
The Real Dirt/Beggars Banquet
Mike Mason/Dogray Productions
Viviane Albertine

LOVE & ROCKETS

Motorcycle
Beggars Banquet
Barry Hale/Harvey Zajak Ltd
Mitch Jenkins

LYLE LOVETT

Nobody Knows Me
Lyle Lovett And His Large Band/MCA/Curb
Nina Dluhy, Lyn Healy/VIVID Productions
Neil Abramson

KEVIN RALEIGH

Moonlight On Water
Delusions Of Grandeur/Atlantic
Richard Schweikert/Ross Nichols Productions
Kimbie Rendall

SARAYA

Love Has Taken Its Toll
Saraya/Polydor
Craig Fanning/Mark Freedman Productions
Jeff Zimmerman

THE SHOOTERS

If I Ever Go Crazy
Solid As A Rock/Epic
Greg Crutcher/Dream Ranch Productions
Steve Boyle

TRANSVISION VAMP

I Don't Care
Pop Art/Uni/MCA
Roger Hunt/VIVID Productions
Tony Vanden Ende

PIERCE TURNER

The Sky And The Ground
The Sky And The Ground/Beggars Banquet/RCA
Louise Feldman/Exspensive Pictures
Matt Mahurin

BRUCE VAN DYKE

It's All In The Touch
It's All In The Touch/Aria
Jim Allison, Dan Chauvin/Danjim Productions
Amila Spicer/Spicer Productions

AS OF MARCH 18, 1989

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Animation, Room To Move
Bad Company, Shake It Up
Bobby Brown, Roni
Easterhouse, Come Out Fighting
Karel Fialka, Hey Matthew
Julian Lennon, Now You're In Heaven
Madonna, Like A Prayer
Robbie Nevil, Somebody Like You
Siren, All Is Forgiven
Thirty Eight Special, Second Chance

BUZZ BIN

Elvis Costello, Veronica
Lou Reed, Dirty Blvd.
Replacements, I'll Be You
XTC, The Mayor Of Simpleton

SNEAK PREVIEW

Van Halen, Feels So Good

HEAVY

Paula Abdul, Straight Up
Bangles, Eternal Flame
Bon Jovi, Born To Be My Baby
Dead Milkmen, Punk Rock Girl
Def Leppard, Rocket
Phoebe Snow, If I Can Just Get Through The Night
Debbie Gibson, Lost In Your Eyes
Guns N' Roses, Paradise City
Living Colour, Cult Of Personality
Metallica, One
Mike & The Mechanics, The Living Years
Milli Vanilli, Girl You Know It's True
Eddie Money, The Love In Your Eyes
New Kids On The Block, You Got It (The Right Stuff)
Poison, Your Mama Don't Dance
R.E.M., Stand
Rod Stewart, My Heart Can't Tell You No
The Traveling Wilburys, End Of The Line
Vixen, Cryin'
Was (Not Was), Walk The Dinosaur
Winger, Seventeen

ACTIVE

Bullet Boys, For The Love Of Money
Cowboy Junkies, Sweet Jane
Steve Earle, Back To The Wall
Enya, Orinoco Flow (Sail Away)
Fine Young Cannibals, She Drives Me Crazy
The Fixx, Driven Out
Glamour Camp, She Did It
Roy Orbison, You Got It
The Pasadenas, Tribute (Right On)
Pink Floyd, One Of These Days
Queensryche, Eyes Of A Stranger
Tesla, Heaven's Trail (No Way Out)

MEDIUM

Breathe, Don't Tell Me Lies
John Butcher, Send Me Somebody
Cheap Trick, Never Had A Lot To Lose
Chicago, You're Not Alone
Melissa Etheridge, Similar Features
Martika, More Than You Know
New Order, Fine Time
Keith Richards, Make No Mistake
Michelle Shocked, When I Grow Up
Skid Row, Youth Gone Wild
Midge Ure, Dear God

BREAKOUTS

Anthrax, Anti-Social
Britny Fox, Save The Week
Choir Boys, Run To Paradise
Craaft, Jane
Flesh And Blood, Fate
Little America, Where Were You
Love And Money, Hallelujah Man
Gary Moore, Ready For Love
Peter Noone, I'm Into Something Good
Salt-N-Pepa, Twist And Shout
Charlie Sexton, Don't Look Back
That Petrol Emotion, Groove Check
Violent Femmes, Nightmares
Warrant, Down Boys

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Keith Whitley, I'm No Stranger To The Rain
K.T. Oslin, Hold Me
Tony Perez, Oh How I Love You (Como Te Quiero)
Lee Sexton, Woa Mule Woa
Clint Black, Better Man
Alabama, Song Of The South
Lorrie Morgan, Trainwreck Of Emotion
Hank Williams Jr. & Sr., There's A Tear In My Beer
Patty Loveless, Don't Toss Us Away
The Oak Ridge Boys, Gonna Take A Lot Of River
Nitty Gritty Dirt Band, I've Been Lookin'
The Shooters, If I Ever Go Crazy
Jo-Ei Sonnier, Tear-Stained Letter
Mickey Gilley, You've Still Got A Way With My Heart
Becky Hobbs, Are There Any More Like You
Lorrie Morgan, Dear Me
Darrell Hoff, Only The Strong Survive
Suzy Bogguss, Somewhere Between
Steve Forbert, Streets Of This Town
Tanya Tucker, Strong Enough To Bend

HEAVY

Breathe, Don't Tell Me Lies
Milli Vanilli, Girl You Know It's True
Mike & The Mechanics, The Living Years
Debbie Gibson, Lost In Your Eyes
Was (Not Was), Walk The Dinosaur
Bangles, Eternal Flame
New Kids On The Block, You Got It (The Right Stuff)
Martika, More Than You Know
Guns N' Roses, Paradise City
Fine Young Cannibals, She Drives Me Crazy
Vanessa Williams, Dreamin'
Chicago, You're Not Alone
Rod Stewart, My Heart Can't Tell You No
Karyn White, Superwoman
R.E.M., Stand

Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Phoebe Snow, If I Can Just Get Through The Night
Hank Williams Jr. & Sr., There's A Tear In My Beer
Deon Estus, Me Or The Rumours
Dennis DeYoung, Boomchild
Thirty Eight Special, Second Chance

FIVE STAR VIDEOS

Jorge Ben, Ponta De Lancha Africano
Enya, Orinoco Flow (Sail Away)
Roy Orbison, You Got It
Tanita Tikaram, Twist In My Sobriety
Midge Ure, Dear God

HEAVY

Anita Baker, Just Because
Bangles, Eternal Flame
Breathe, Don't Tell Me Lies
Chicago, You're Not Alone
Kenny G/S.Robinson, We've Saved The Best For Last
Mike & The Mechanics, The Living Years
The Traveling Wilburys, End Of The Line
Vanessa Williams, Dreamin'

MEDIUM

Boy Meets Girl, Bring Down The Moon
Paul Carrack/Terri Nunn, Romance
Love And Money, Hallelujah Man
Bette Midler, The Wind Beneath My Wings
The Pasadenas, Tribute (Right On)
Simply Red, It's Only Love
Survivor, Across The Miles
Luther Vandross, She Won't Talk To Me
Was (Not Was), Walk The Dinosaur

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Warrant, Down Boys
Def Leppard, Rocket
The Thieves, Everything But My Heart
Gary Moore, Ready For Love
Sam Kinison, Wild Thing
Europe, Let The Good Times Rock
Living Colour, Cult Of Personality
Britny Fox, Save The Week
Kid 'N Play, Rollin' With Kid 'N Play
Easy-E, We Want Easy
M.C. Hammer, Pump It Up
Slick Rick, Teenage Love
Def Jeff, Give It Here
K-9 Posse, Ain't Nothin' To It
Julian Cope, 5 O'Clock World
Art Of Noise, Kiss
Salt-N-Pepa, Twist And Shout
Cowboy Junkies, Sweet Jane
Paul Carrack/Terri Nunn, Romance
Robert Palmer, She Makes My Day
The Fixx, Driven Out

14 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

LeVert, Just Coolin'
The Escape Club, Walking Through Walls
Bette Midler, Wind Beneath My Wings
Poison, Your Mama Don't Dance
Peter Schilling, The Different Story
Choir Boys, Run To Paradise
Sheena Easton, Days Like This
New Edition, Can You Stand The Rain
Def Leppard, Rocket
Alice Cooper, School's Out

HEAVY

Breathe, Don't Tell Me Lies
Milli Vanilli, Girl You Know It's True
Mike & The Mechanics, The Living Years
Debbie Gibson, Lost In Your Eyes
Was (Not Was), Walk The Dinosaur
Bangles, Eternal Flame
New Kids On The Block, You Got It (The Right Stuff)
Martika, More Than You Know
Guns N' Roses, Paradise City
Fine Young Cannibals, She Drives Me Crazy
Vanessa Williams, Dreamin'
Chicago, You're Not Alone
Rod Stewart, My Heart Can't Tell You No
Karyn White, Superwoman
R.E.M., Stand

Black Entertainment Television
14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Cherrelle, Affair
Lia, True Obsession
Jorge Ben, Ponta De Lancha Africano
Shinehead, Give Me No Crack
Too Short, Life Is... Too Short
The Real Roxanne, Roxanne Is On A Roll
Daktown 357, Year Yeah Yeah
Bobby Brown, Roni
Melle Mel/RC Vansilk, What's The Matter With My
Deon Estus, Me Or The Rumours

HEAVY

Milli Vanilli, Girl You Know It's True
James J.T. Taylor/Regina Belle, All I Want Is Forever
Ashford And Simpson, I'll Be There For You
LeVert, Just Coolin'
Anita Baker, Just Because
Donna Allen, Joy And Pain
Jonathan Butler, More Than Friends
The Boys, Lucky Charm
The Pasadenas, Tribute (Right On)
Slick Rick, Teenage Love
Ice T, High Roller
Kid 'N Play, Rollin' With Kid 'N Play

MEDIUM

Cash Money & Marvelous, Find An Ugly Woman
Paula Abdul, Straight Up
Barkays, Struck By You
El DeBarge, Real Love
Kenny G/S.Robinson, We've Saved The Best For Last
Vesta, 4 U
E.U., Buck Wild
Fine Young Cannibals, She Drives Me Crazy
Wendy And Lisa, Are You My Baby?
Christopher Max, More Than Physical
Stop The Violence Movement, Self Destruction
Tone Loc, Wild Thing

10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Edie Brickell & The New Bohemians, Circle
U2 with B.B. King, When Love Comes To Town
Sweet Sensation, Sincerely Yours
Peter Schilling, The Different Story
Dead Milkmen, Punk Rock Girl
Easy-E, We Want Easy
Robbie Nevil, Somebody Like You
Julian Lennon, Now You're In Heaven
David Crosby, Drive My Car

POWER

Debbie Gibson, Lost In Your Eyes
Bangles, Eternal Flame
Mike & The Mechanics, The Living Years
New Kids On The Block, You Got It (The Right Stuff)
Was (Not Was), Walk The Dinosaur
Milli Vanilli, Girl You Know It's True
Breathe, Don't Tell Me Lies
Paula Abdul, Straight Up
Tone Loc, Wild Thing
Martika, More Than You Know
Fine Young Cannibals, She Drives Me Crazy
Phoebe Snow, If I Can Just Get Through The Night
The Boys, Dial My Heart

Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Hank Williams Jr. & Sr., There's A Tear In My Beer
George Strait, Baby's Gotten Good At Goodbye
Rodney Crowell, After All This Time
Billy Joe Royal, Tell It Like It Is
Patty Loveless, Don't Toss Us Away
T. Graham Brown, Come As You Were
Alabama, Song Of The South
Shenandoah, The Church On Cumberland Road
Tammy Wynette, Next To You
Dan Seals, They Rage On
Keith Whitley, I'm No Stranger To The Rain
Lorrie Morgan, Dear Me
The Wagoners, Help Me Get Over You
Clint Black, Better Man
Sawyer Brown, My Baby's Gone
Ricky Van Shelton, I'll Leave This World Loving You
K.T. Oslin, Hold Me
Kathy Mattea, Come From The Heart

To Russia, With HDTV

NEW YORK "Moscow Melodies," the first high-definition television project ever done in the Soviet Union, began shooting recently in Moscow. The project is a joint effort between David Niles, president of Captain Of America and 1125 Productions here, and the U.S.S.R. State Committee for TV and Radio.

Niles is co-directing the production, which is a musical comedy that takes an offbeat look at Soviet life. Negotiations for the project began last January, when Niles spent a week in Moscow participating in a symposium on HDTV.

Music City Studios Keep Up With The Cutting Edge

This is the second in a two-part series examining Nashville's recording studios.

BY DEBBIE HOLLEY

NASHVILLE Chuck Gannaway, office manager and publishing coordinator at the Castle, says the studio uses a Lynx TimeLine module to enable it to lock up its digital Mitsubishi X-850 (with Apogee filters) with its analog 24-track Studer A820 for a total of 56 tracks of input.

The Castle also houses an SSL 4000 G series console. According to Gannaway: "The Castle has always been in the forefront. We were the first digital studio in town, the first to have a Fairlight Series III, and the first to have the G series console. Our competitors look to us to keep up with."

Recent clients of the Castle include Brown Banister, who worked on the White Heart contemporary Christian album; Tim Malchak, mixing for his Universal debut; and Barry Beckett, mixing Eddy Raven tracks. Non-country projects have included Jeffrey Williams, an artist from London, who was in with his Los Angeles-based engineer; and mixing of the second Judson Spence single. The Castle charges \$1,500 for a 24-hour lockout and \$140 an hour.

Besides a few pieces of outboard gear, Treasure Isle has not made any recent studio updates. The totally digital 3M studio seldom records analog.

Chief engineer Dave Shipley says the studio bases its purchases on what the clients can afford and what they request. They recently built an

overdub room that Shipley says has helped increase overall revenue. Highway 101, the Desert Rose Band, Ricky Skaggs, and the recently signed metal band Intruder have all recorded at Treasure Isle. Producers Ed Seay and Paul Worley also do a lot of work there.

Shipley says people generally come to Treasure Isle because of the acoustics. "We have a 32-by-40-foot studio, with a 24-foot ceiling that gets a really good drum sound. Our consoles are simple and not that expensive, but they have a good, clean sound."

But Shipley says he is concerned about the future. He says he believes it is possible that "all the bigger studios will be obsolete within five years, because they can't afford to be in business"—not because of having to constantly purchase new equipment, but because of the proliferation of ever more sophisticated home facilities and the fact that commercial studio rates cannot rise proportionately to offset the costs of new studio facilities.

Treasure Isle charges \$1,350 a day and \$135 an hour. The overdub room rents for \$700 a day.

According to Jim Cotton at the Music Mill, another Mitsubishi studio, many Nashville people are playing a waiting game with technology. "We're looking at the new digital equipment, but we aren't ready to buy yet," he adds.

Cotton says Music Mill rents a lot of equipment to try out on certain projects and determine if it fits their needs. "There's such an abundance of equipment, I think rental/leasing companies are the way to go until we find out what the industry is going to

do."

Although he does very little analog recording, Cotton says he has heard favorable comments about Dolby SR. "Some people are cutting on it and transferring to digital so they can retain some of the warm analog quality." Music Mill recently recorded Marie Osmond and Tanya Tucker projects on analog. The Sony vs. Mitsubishi battle is no question at Music Mill, although Cotton is interested in the new Sony 48-track.

But for the time being, "We're locked into the Mitsubishi," he says. "We love it. We've always liked the sound of the multitrack Mitsubishi over anything we've heard."

Music Mill handles quite a few in-house production projects for Cotton, Joe Scaife, and Harold Shedd, as well as some label projects. Cotton recently worked on a Steven Spielberg movie soundtrack called "Rock-A-Doodle."

He says Nashville is attractive to many out-of-towners and that the rooms are getting better. "Our rooms accommodate what we do," he says. As Nashville begins to do more soundtracks and other projects, it will have to meet new needs, but Cotton says, "We haven't had the need for those \$350-an-hour-plus rooms." Accommodation is just around the corner, he adds. "I think there will be a couple of major studio complexes here in the near future." Music Mill rents for \$1,000 a day without the digital equipment and \$135 an hour. The digital equipment runs from \$300-\$600 a day.

Eleven Eleven, purchased last November by Frank Dileo and housing the Dileo Music Group, a publishing

company, is primarily a Mitsubishi house, although it owns a Studer A80 analog two-track system.

In addition, work is being completed on a new digital editing room and a mastering room with CD prep. Plans call for the installation of a Sony editing system and probably a Neve totally digital console. The anticipated opening is April 1.

When the edit room is complete, plans include upgrading the studio with isolation booths and outboard gear. Work at the studio has included projects for Merle Haggard, the Australian band the World (which has a New York producer and a Japanese label), a Roy Orbison project, and overdubs and mixes for Bruce Hornsby.

Dileo also owns a catalog of approximately 5,000 old masters that will be digitally remastered at Eleven Eleven and released on CD. "We'll probably do about three albums a month when we start the mastering," says Rodney Good, a staff engineer. Eleven Eleven books at \$1,500 a day digital and \$1,000 a day analog.

16th Avenue Sound, a Mitsubishi company, purchased a Studer A820 last November and offers both analog and digital recording. Studio manager Barry Sanders says Nashville is starting to get a lot of serious interest from out-of-town clients.

"I think the attraction is the high-quality studios coupled with very, very reasonable rates," he says. "Our

studios compare with the best of what is offered in New York and Los Angeles. I think we compete very favorably."

Recent clients include Kenny Rogers, Foster & Lloyd, Mac MacAnally, Paradise Lost, the World, and Crystal Gayle. One of the few studios with three rooms available, the facility's rent is \$1,250 for a 12-hour day on analog and \$75 for every hour after 12. Digital rates are \$1,600 a day and \$165 an hour.

Overall, Nashville studio clientele are becoming more diversified in terms of genre of music being recorded. Other trends include more musicians and engineers moving to Nashville because of lower overhead and high-quality facilities.

On the digital format side, the battle between Sony and Mitsubishi has become somewhat silenced and Nashville has been pretty much overtaken by Mitsubishi. However, the infiltration of the new Sony 48-track may send out new battle signals.

There is no apparent battle between analog and digital—both are used and industry executives do not foresee analog being phased out. Client needs are accommodated to by the studios.

Some studio pros foresee total equipment leasing as the way of the future, where a studio could lease a console and all the machines, without becoming locked into something that may be obsolete in a short time.

AUDIO TRACK

NEW YORK

RYO KAWASAKI and the **Satelites** recently completed work on a single at the **Satellite Station**. "Wildest Dreams," featuring lead vocals by **Ilana Iguana** on six different mixes, was produced and engineered by Kawasaki. **Jose Rodriguez** mastered the project, due out this month, at **Steering Sound**.

LOS ANGELES

SETTIN' IT UP AT **Sunset Sound** recently were a number of motion-picture-soundtrack producers. Producers **Dave Grusin** and **Joel Sill** were in supervising vocal recordings by actress **Michelle Pfeiffer** for the upcoming **20th Century Fox** release "Fabulous Baker Boys" (with **Jeff** and **Beau Bridges**). **David Glover** and **Bob Schaper** ran the board, assisted by **Mike Kloster**, **Scott Woodman**, and **Brian Soucy**. Also, producer **Michael Omartian** and engineer **Terry Christian** were in mixing a **Michael Bolton** tune for the soundtrack to **Tri-Star's "Sing."** **David Knight** assisted. And, the soundtrack to **Columbia Pictures/Discovery Program's "Private Debts, Public Holdings"** was recorded by engineer

Glover. Film director **Nancy Cooperstein** produced with **Soucy** and **Kloster** assisting.

Michael Paulo (sax player with **Al Jarreau**) was in at **Hollywood Sound Recorders** overdubbing his MCA album project. Special guests on the project include **Jarreau**, **Carlos Vega**, and **Larry Williams**. **Robert Kraft** produced with **Dave McNair** at the board. **Smokey Robinson** worked on vocals for his upcoming album in studio **B**. **Iris Gordy** and **Robinson** produced. **Kenny G** stopped by the session for a sax overdub and **Steve MacMillan** engineered.

OTHER CITIES

NASHVILLE-BASED METAL band **Beyond Tolerance** was in at **MACH-1** in Central City, Ky., mixing three sides for an upcoming EP, titled "Satan Drives An Ice Cream Truck," on **Skewered Duck Records**. **Satan** and **B.L. Zeebubba** produced with **D.J. Jazzy Death** at the board.

Arista newcomer **Geoffrey McBride** put down tracks at two Atlanta studios, **SoundScape** and **Master Sound**. **Sam Knox** and **Dave Pensado** produced and engineered. Also at **Master Sound** was **Vickie Winans**, wife of producer **Marvin Winans**, in completing her next gospel solo album. **Ron Christopher** engineered.

Autopsy was in at **Starlight Sound**, Richmond, Calif., working on an album project for **Peaceville Records**. **John Marshal** engineered and produced. **King Jay** act **Chante** was in with **Jay King** producing and **Steve Counter** behind the console. Also, former **Con Funk Shun** member **Michael Cooper** was working on self-produced tracks. **Darrin Harris** pushed the faders.

Producer **Emilio Estefan** was in at **Criteria**, Miami, working on several cuts from the upcoming **Jose Luis Rodriguez** album. **Mike Couzzi** engineered, assisted by **Dana Horowitz**. Producer **Phil Ramone** worked with **Placido Domingo** and **Eric Schilling** engineered the tribute to "Goya," assisted by **Carlos Nieto**. In the SSL-equipped room, industry vets **Clyde Brooks** and **Howard Steele** mixed the debut album from the **Headlights**. **Steele** engineered, assisted by **Mike Spring**.

Latest releases by **Hiroshima**, **Wendy & Lisa**, **Chick Corea**, **John Patitucci**, and **David Benoit** were all mastered for CD by **Robert Vosgien** at **CMS Digital** in Pasadena, Calif.

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

In Memory

Leonard Feldman

May 20, 1922 - February 15, 1989

"Your Inspiration
Will Live On Forever"

Record Testing, Singles Formats Mulled By Panel Winter Music Confab Takes Stock

BY BILL COLEMAN

FORT. LAUDERDALE, Fla. Testing of new material before pressing was one of the many issues brought to the forefront at the retailing and marketing conclave of this year's Winter Music Conference, held here Feb. 21-25.

Moderated by Cary Vance of Virgin Records, the panel comprised representatives from major and independent labels, independent promoters, retailers, and distributors.

The panelists offered a variety of suggestions to new artists and labels. "I recommend putting together a rough cassette and taking it around to local distributors, retailers, or clubs to get opinions on material and mixes prior to pressing up vinyl," said Fred Held of Justin Record Distributors.

Joe Smith, manager of the New Jersey-based store and label Movin' Records, agreed. "The opinions we get on promos and pre-releases decide whether or not we're going to put it out or how

many we will carry."

The panel also addressed the future of the vinyl 12-inch single, the cassette single, and the feasibility of the 3-inch CD. Wresch Dawidjan of the popular Washington, D.C. store 12" Dance said, "The different configurations confuse the consumers and make it much harder to sell a particular title."

Cindy Barr of Spec's Music added: "The major labels use us. CD-3s are not a viable configuration and have proven difficult to sell. They look terrible on the shelves, there's no set advertising, and the packaging is very bad."

The panel also fielded questions concerning radio's increased influence, record pools' diminishing influence, the country's varied dance markets, and how the West Coast is looked upon as having more selling potential for dance music.

Most of the panelists agreed that 12-inch singles' vinyl sales

have decreased as the cassette single configurations and albums have become more popular. Explained Tony Monte, VP of Pellegrino Promotions, "Technology has made popular music much more transient."

Spec's Barr said, "Twelve-inch sales have come down a bit because the album-buying market is cutting into them and, frankly, the records haven't been as strong."

The general consensus is that the public makes a big difference. Monte noted how original B sides to singles by George Michael ("Hard Day") and Salt-N-Pepa ("Push It") were resericed and promoted as A sides due to public demand. Says retailer Dawidjan: "The bottom line to sell music is to let the public hear it. Regardless of our personal tastes or radio play, some of our best-selling records have been through club and in-store play."

Spec's Keeps Streak Alive Earnings, Revenue Up Again

NEW YORK Aided by a whopping 90% increase in video sell-through, Miami-based combo chain operator Spec's Music Inc. showed a 30% increase in net earnings for the quarter ended Jan. 31, compared with the same quarter a year ago (Billboard, March 11).

Comparative store sales increased by 12%, a figure that Prudential-Bache Securities analyst Craig Bibb terms "amazing."

Bibb says "E.T. The Extra Terrestrial" and "Cinderella" obviously helped charge the 90% video sales gain, but notes that the 43-store web also stoked those numbers by tripling its stock of sell-through titles. Spec's, which runs 30 full-line video rental departments, also saw a healthy increase in rental, according to Bibb.

For the quarter, total receipts at Spec's represented net earnings of more than \$1 million, compared

with \$812,000 a year ago. The increase boosted the quarter's per-share earnings from 21 cents in fiscal 1988 to 27 cents.

The performance also keeps a streak intact for Spec's, marking the 13th straight quarter in which the chain has showed gains both in earnings and revenues. Combined with first quarter figures, the firm shows a 53% increase for the first six months of the current fiscal, when compared with fiscal 1988.

At the halfway point, net earnings for the current fiscal year fall just shy of \$1.54 million, or 39 cents per share, compared to slightly more than \$1 million, or 26 cents per share, in the first half of '88.

Revenues for the first half of the 1989 fiscal have risen by 25%, to more than \$20.3 million. Comparative stores show a 10% gain for those six months.

—GEOFF MAYFIELD

NARM Presents Scholarships To 21 Students



Salute! Mickey Granberg, the executive VP of the National Assn. of Recording Merchandisers and the Video Software Dealers Assn., receives a special going-away present from the NARM board just prior to the trade group's convention at the New Orleans Marriott. The gift: a trip for Granberg and her husband to the next Wimbledon tennis tournament in England, with passage there on the Queen Elizabeth 2 and a return flight on the Concorde.

NEW ORLEANS The Scholarship Foundation of the National Assn. of Recording Merchandisers presented 21 college grants to high school seniors during the trade group's March 3-7 convention here.

The winners, who either work for NARM member companies or who are the children or spouses of member company employees, were announced March 4 during the Scholarship Foundation Dinner at the New Orleans Marriott hotel. Epic act Basia concluded the night with a performance.

Of the 21 winners, 18 received \$6,000 grants. Another three students who did not meet the foundation's financial-need requirements were awarded Special Recognition Honor Roll grants of \$1,000 each. Almost half of the 21 students, 10, actually work for NARM member stores, a higher percentage than in recent years.

The scholarship programs of NARM and the Video Software Dealers Assn. have been high priorities for departing executive VP Mickey Granberg. In June, when she relegates her current post to executive director Pam Cohen, Granberg will serve as executive

VP of the NARM and VSDA scholarship foundations (Billboard, March 11).

Winners of the full \$6,000 grants:



- **Deborah Briones**, of Hackensack, N.J. (The Allen Stein Memorial Fund, donated by BMG). Her mother, Lourdes, is controller at New York Record & Tape.

- **Jennifer Casida**, of Indianapolis (The David Family Scholarship, donated by Camelot Enterprises). Her father, William, is a mechanic/electrician for BMG Distribution.

- **Tina Casso**, of Burbank, Calif. (Bainbridge Records Scholarship in Memory of Stanley R. and Matthew R. Marshall). Her mother, Dee Crawford, is a telemarketing manager for The Handleman Co.'s Viking Entertainment.

- **Jennifer Durenberger**, of Minneapolis (CBS Records Scholarship). She is a sales clerk for The Musicland Group.

- **Kristen Edmonds**, of LaGrange, Ga. (Philips Dupont Opti-

cal Scholarship). Her mother, Judy, works for Shorewood Packaging.

- **Melissa Emmett**, of Livonia, Mich. (Tower Records Scholarship). Her mother, Edith, is a secretary/bookkeeper for Orion Home Video.

- **Donovan Finn**, of Topeka, Kan. (David L. Miller Memorial Scholarship, contributed by 15 private and corporate donors). He is a clerk for Mother Earth Records.

- **Matthew Giebler**, of Joplin, Mo. (NARM Independent Distributors Scholarship in honor of Mickey Granberg). He is a Camelot Music sales associate.

- **Wendy Grzenda**, of Olyphant, Pa. (LIVE Entertainment Scholarship). Her mother, Mary, is a personnel clerk for WEA Manufacturing.

- **Susan Hesse**, of Minneapolis (Joel Friedman Memorial Scholarship, donated by Warner Communications). Her mother, Mary Ellen, is a vendor relations clerk for Musicland.

- **Christopher Jack**, of Arlington, Texas (Surplus Records & Tapes Scholarship). He is a Musicland sales clerk.

- **Jodee Jernigan**, of Romulus,

Mich. (MCA Records Scholarship). She is a sales clerk for Musicland.

- **James Quilter**, of Indianapolis (Hits Magazine Scholarship). His mother, Mary, is a warehouse lead-

Ten winners work for member stores

er for Lieberman Enterprises.

- **David Reid** of Carrollton, Ga. (Richard Moreland Memorial Scholarship, donated by NARM). His mother, Ruth, is a warehouse for CBS Records.

- **Tammy St. Louis**, of Methuen, Mass. (Capitol Industries Scholarship). She is a Record Town clerk for Trans World Music Corp.

- **Heather Slyck**, of Seminole, Fla. (Lawrence Welk Scholarship, donated by the Lawrence Welk Foundation). She is a Spec's Music clerk.

- **Andrea Smith**, of Westland, Mich. (PolyGram Records Scholarship). She is a clerk for Harmony House Records & Tapes.

- **Kari Watson**, of Seekonk, Mass. (Michael Coolidge Memorial Scholarship, donated by family,

(Continued on page 66)

Yorktown Music Chain Changes To Do Battle With The Big Boys

BY MOIRA McCORMICK

CHICAGO When the venerable Yorktown Music Shops chain here heard some new kids were coming to town—specifically, national competitors like Musicland and Sound Warehouse—the top brass didn't sit around biting their nails.

Instead, "We decided to get a head start on them," says Bob Kennedy, chairman of the board of 22-year-old Yorktown Music Shops, which encompasses 35 JR's Music Shops (located in enclosed malls), nine Oranges stores (situated in strip centers), and two Yes Electronics stores (which sell hardware and rent videos).

They set about remodeling existing stores to the tune of \$100,000 per unit; roughly half the stores have been revamped. In addition, "the whole merchandising concept of the stores was changed, to the departmental approach," says Yorktown Music Shops president Shelby Young. Young was the owner of Yes Electronics, which merged with Yorktown Music Shops nearly a year ago. Both Yes units are situated in west-suburban Chicago, in Aurora and St. Charles.

"Where we had items like blank tape and carrying cases scattered through the store, they are now in areas of their own," says Young. "We've expanded our blank tape selection, and now have a wall of carrying cases. We've taken that approach with T-shirts, posters, and electronics accessories." The new decor is more hi-tech and neon-accented as well, he says.

According to Young, business percentages have increased "in the high teens" since the renovation and new marketing began. And Kennedy says that due to their foresight, the advent of the national chains hasn't affected them. "I don't know if their arrival has been good for business," Kennedy says, "but it did put us on our toes . . . Sales are up."

One significant way the national

chains did, in fact, impact on Yorktown Music Shops is that its Oranges stores, formerly selling budget-priced items, now sell merchandise at list price, just as JR's does (except, of course, for sale product). "When we saw that Sound Warehouse's idea of discount is list price, we changed our philosophy—they showed us the way," Kennedy says, laughing.

Another innovation in the chain is that the remodeled stores are having permanent video-for-sale departments installed. "We've al-

ready been carrying music video," says Young, "and we've added budget and popularly price-point movies—it's become a bigger force for us."

Prices range from \$9.99-\$29. Video rentals are available only at Yes Electronics, at a rate of \$3 per night. "We're also planning on bringing in portable electronics, like Walkmans," says Kennedy.

Kennedy feels the music stores' product depth is another factor that has helped them thrive in the face of national competition. "We

have more catalog depth than Musicland and Record Town," he says. "Each store carries at least 10,000 titles." JR's Music Shops average 2,000 square feet, with Oranges at an average of 3,500 square feet, and Yes Electronics at 5,000 square feet.

Four new JR's have opened in the last year, and Kennedy says there are plans to open six to 10 more in the near future. "We've only closed one JR's in recent years, on the South Side," he says. "Because the lease was up, and we

hadn't done that well in recent years."

The Yorktown Music Stores include 13 units in Wisconsin, an expansion that began six years ago and included the acquisition three years ago of the Galaxy of Sound chain in upper Wisconsin.

"We'd like to go into another state, though we're not actively looking for sites," says Kennedy. "Most likely Iowa would be next—it's somewhat under-retailed, and developers have been contacting us about real estate there."



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RETAIL TRACK



by Geoff Mayfield

DECLARATION OF INDEPENDENTS: The most significant product session held during the National Assn. of Recording Merchandisers' March 3-7 convention at the New Orleans Marriott was the one staged by the Independent Manufacturers & Distributors. Many attendees thought it was also the most entertaining.

NARM REPORT

When the concept of a "seventh major" presentation was first kicked around last fall by NARM's Independent Action Committee and Convention Committee, many industry vets, including NARM executive VP Mickey Granberg, were skeptical of whether the once-combative indie camp would be able to pull it off. But the house of independent labels and distributors is not so divided these days, and an IAC-appointed task force handled the affair with sheer professionalism on every count.

Give a cheer to NARM's overall membership, too, because if the indies' slick, often humorous pitch had been lightly attended, the event would not have been nearly as meaningful. But, when the prepresentation cocktail party kicked into gear the afternoon of March 5, the house was packed with heavyweight players from most of the major record companies and chains, including all of NARM's board of directors.

The fast-paced video did an excellent job of reminding all of us of the vital roles that indies still play in the music industry. Independent labels preserve many key pop catalog titles, make important contributions to classical and jazz catalogs, and have set the pace for such genres as dance and rap while enhancing metal, new age, world music, and other market niches. We were also reminded that indies always stand on the cutting edge, not only developing stars in alternative music forms, but also delivering a respectable share of mainstream pop hits.

There were complaints from some Western indies that the video leaned too much toward East Coast labels, but it is not known how much financial support the griping labels contributed to the project. Still, this columnist likes the IAC's style and applauds the inaugural ball of what I hope will be an annual event. I also hope this year's healthy turnout—it was one of the weekend's best-attended product sessions—was not simply an exercise in tokenism. Based on the quality of this year's presentation, it certainly deserves to fetch an even larger showing next year in Los Angeles.

The sign of respect that NARM's members paid to the independent camp is only the first step in an essential evolution. If we are indeed going to regard the indies as the industry's seventh major—and this convention made a strong case for that status—that same respect should also be paid to those labels' and distributors' economic health.

Most of the problems that have dogged the indies' image and led to much of the infighting among the indie players in the past must be attributed to cash flow problems caused by sluggish payment from the account base. It is well-known that many accounts, including several significant ones, give the indies second-citizen status when it comes to making prompt payment or sending back excessively high returns.

It's commendable that the industry is paying homage to the independent supplier, but the indies' rejuvenation will be stymied unless accounts become more sensitive to the business realities that confront those labels and wholesalers.

ROSE IS A ROSE: Chicago's Merrill Rose, founder of the Rose Records chain and one of NARM's first retail members, got a call from Canadian music-retail pioneer Sam Sniderman, head of the 50-year-old Sam The Record Man chain, just prior to the NARM she-bang. "He said 'Merrill, you and me and Spec ought to get together and just talk about our experiences. If you wrote it all down you could write a book about the business,'" Rose told Retail Track.

"Spec," of course, would be Martin "Mike" Spector, founder and chairman of Miami-based Spec's Music & Video, a contemporary of Rose and Sniderman. For those who appreciate the roots of entertainment retailing, a tome by that trio would be the literary equivalent of the Traveling Wilburys album. I'd love a signed copy if it's ever written.

FIVE OVER THREE: Sentiments expressed in New Orleans indicate that retailers have soured on the 3-inch compact disk. Some of them, including Tower Records founder and president Russ Solomon and Record World VP of marketing Bruce Imber, would like to see the CD-3 replaced by inexpensively packaged 5-inch CD singles. At least three of the major labels responded that they would be interested in testing the product. PolyGram and parent Philips & Du Pont originally favored the 5-inch option when Sony announced intentions to develop the CD-3 during the week of the 1987 NARM meet.

TOURISTS' GUMBO: NARM wasn't the only convention in New Orleans. From March 1-5, the Sheraton—right across Canal Street from NARM host the Marriott—housed the National Watermelon Assn. The trade group of growers, seed suppliers, and chemical vendors had planned a seed-spitting contest, but it was either moved or canceled, according to the hotel concierge, because chilly weather made the planned pool site an unattractive magnet. And at 6:45 a.m. March 6, on the second floor of the Marriott, Dow Chemical held an enticingly titled "styrofoam breakfast." NARM members wondered what Dow had on its menu.

REAL LIFE: Many NARM guests visited Tower Records' year-old New Orleans location, especially on March 5, when the store closed down for the invitation-only store managers' bash, part of the convention's managers package. There was another music store near the NARM meet, a tiny and funky French Quarter shop called Rock N Roll Records And Col-

(Continued on next page)

FOR WEEK ENDING MARCH 18, 1989

Billboard®

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	POP™ Compiled from a national sample of retail sales reports. LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	1	5	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
2	1	2	19	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
3	3	3	18	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
4	6	22	3	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
5	4	4	6	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
6	18	—	2	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
7	8	16	5	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
8	9	6	7	ENYA WATERMARK	GEFFEN 2-24233
9	5	7	17	R.E.M. GREEN	WARNER BROS. 2-25795
10	10	18	6	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
11	11	19	6	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
12	16	26	4	TONE-LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
13	19	—	2	MIKE + THE MECHANICS LIVING YEARS	ATLANTIC 2-81923
14	13	10	23	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
15	24	—	43	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
16	7	8	20	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
17	12	11	54	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
18	14	14	22	KENNY G SILHOUETTE	ARISTA ARCD 8457
19	15	9	4	THE REPLACEMENTS DON'T TELL A SOUL	SIRE 2-25831/REPRISE
20	NEW ▶		1	XTC ORANGES AND LEMONS	GEFFEN 2-24218
21	17	5	5	BOB DYLAN & THE GRATEFUL DEAD DYLAN & THE DEAD	COLUMBIA CK 45056
22	22	17	8	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
23	28	24	17	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
24	26	23	24	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
25	23	13	6	NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.
26	27	30	3	SOUNDTRACK BEACHES	ATLANTIC 2-81933
27	25	20	15	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
28	RE-ENTRY		2	GIPSY KINGS GIPSY KINGS	MUSICIAN 2-60845/ELEKTRA
29	NEW ▶		1	LYLE LOVETT LYLE LOVETT AND HIS LARGE BAND	MCA/CURB D 42263/MCA
30	20	15	15	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801

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RETAIL TRACK

(Continued from preceding page)

lectibles, that had a charm all its own.

You won't find many CDs at Collectibles, but, true to its logo, it does offer lots of rare albums, like a \$40-value, Dutch, orange-vinyl import of the Rolling Stones' "Some Girls," plus used LPs, posters, prints, and other memorabilia. The store also displayed at least three great baseball-related albums, including one by Stan Musial. "Prices are negotiable," the proprietor told one customer. "The more you buy, the cheaper they are."

THEN THERE WERE SIX: The only distributor that doesn't charge more for returned LPs, MCA, is getting ready to follow suit. John Burns, executive VP of distribution and manufacturing at the company, says his staff is "looking at some options," but it will probably be a couple of weeks or longer before the firm unveils its policy.

GRAND TOTAL: Washington, D.C.-based Waxie Maxie's wrapped up its 1988 charity effort Feb. 28 with a press conference at the Community for Creative Non-Violence's homeless shelter, one of the program's four beneficiaries. President Mark Silverman announced that the Thank You drive, which was tied to the chain's 50th anniversary, raised \$100,000 for the Special Olympics, the Maryland and Virginia chapters of Mothers Against Drunk Driving and Students Against Drunk Driving, the AIDS Action Foundation, and Mitch Snyder's Community for Creative Non-Violence. The sum was reached through company contributions, fund-raisers staged with label support, and consumers' individual donations.

Waxie Maxie's kicked off the program in February 1988 by donating \$5,000 to each of the four designated charities. Retail Track congratulates the web for using its golden anniversary to set a worthwhile example for our industry.

BATON IN HAND: There's a new classical buyer at Record World. Former New Jersey area manager Wayne Olsen has been promoted to the position at the home office in Roslyn, N.Y., replacing longtime chain vet Sue Phillips. Phillips, who was a district supervisor for many years before taking that purchasing post, left the company to relocate to Florida. Olsen, by the way, is a top-notch expert on rock and pop trivia and does a mean Elvis Presley imitation—sure qualifications for a successful classical buyer.

BOXING: Walt Disney Records says that in response to retailers' needs, it has changed the packaging on its Story And Song and Souvenir Story series. The cassette and photo book lines will be shipped in 6-by-12-inch boxes, instead of the 12-by-12 packaging the label used previously. First title to sport the new size is "The Many Adventures Of Winnie The Pooh" with actor Christopher Plummer.

Retail Track is back from NARM and waiting for your news, views, and reviews of your favorite New Orleans restaurants. Call Geoff Mayfield at 212-536-5240.

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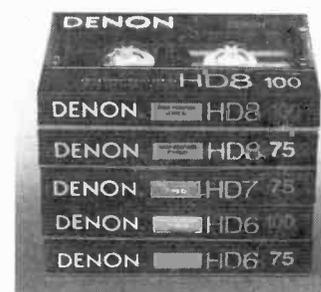
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JAZZ/NEW AGE

FRANCES BOGART

Scarlett
CA Wings & Willows 6060/NA

CHRISTOPHER BOSCOLE

September Song
♣ LP ITI D1 72971/NA
CA D4 72971/NA

DARYLE CHINN

From The Closet
♣ LP ITI D1 72975/NA
CA D4 72975/NA

ERIC GALE

Let's Stay Together
♣ LP JCI ABI-7215/\$8.98
CA ABT-7215/NA

LES HOOPER

Anything Goes
♣ LP ITI D1 72970/NA
CA D4 72970/NA

HARRY MILLER

Open House
♣ CD Optimism 3214/NA
CA 3214/NA

MOTTORETTI

The First Generation
♣ LP ITI D1 72976/NA
CA D4 72976/NA

MICHAEL PEDECIN JR.

Angles
♣ CD Optimism 3211/NA
CA 3211/NA

VARIOUS ARTISTS

Optimism Sampler #3
♣ CD Optimism 3213/NA
CA 3213/NA

TORSTEN DE WINKEL

Master Touch
♣ CD Optimism 3212/NA
CA 3212/NA

ROCK/POP

CHOIRBOYS

Big Bad Noise
♣ LP WTG FP-45112/NA
CA FPT-45112/NA

GEORGE JONES

One Woman Man
♣ LP Epic FE-44078/NA
CA FET-44078/NA

LATIN RASCALS

When She Goes
♣ LP Tin Pan Apple 837 392-1/NA
CA 837 392-4/NA

THE LILAC TIME

The Lilac Time
♣ LP Mercury 836 744-1/NA
CA 836 744-4/NA

THE RAIN PEOPLE

The Rain People
♣ LP Epic FE-44298/NA
CA FET-44298/NA

THE SHOOTERS

Solid As A Rock
♣ LP Epic FE-44326/NA
CA FET-44326/NA

SIREN

All Is Forgiven
♣ LP Mercury 836 776-1/NA
CA 836 776-4/NA

SLAMMIN' WATUSIS

Kings Of Noise
♣ LP Epic FE-44488/NA
CA FET-44488/NA

STATUS QUO

Status Quo
♣ LP Mercury 836 651-1/NA
CA 836 651-4/NA

WENDY & LISA

Fruit At The Bottom
♣ LP Columbia FC-44341/NA
CA FCT-44341/NA

TAMMY WYNETTE

Next To You
♣ LP Epic FE-44498/NA
CA FET-44498/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

Scruffy Guitarist Paints The Town At Record World

BY BRUCE HARING

SCRUFFY THE ARTIST: Stephen Fredette, guitarist for Rela-



tivity Records' Scruffy The Cat, had his artwork showcased at Record World's In-Square Circle Gallery in Brooklyn Heights, N.Y. Fredette has done cover artwork for Scruffy's "Boom Boom Boom Bingo" and "High Octane Revival," as well as STC's "Moons Of Jupiter." Besides the cover artwork, Fredette's display includes hand-painted show signs (similar to posters used at the old Fillmore East) and abstract de-

Continued on next page

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• Booking & Promoting
• Venues
• Merchandising

TOP CONCERTS & VENUES Apr 22 • Business Now Mar 28
• Corporate Promotion
• Top Venues
• Talent
• Summer Tours

THE WORLD OF COMEDY ENTERTAINMENT Apr 29 • Comedy '89 Apr 4
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- **COMEDY ENTERTAINMENT** takes a serious look at the widening, wacky world of comedy audio and video, the business behind the talent, the live circuit, and the unique marketing aspects of this favorite genre. Comedy TV and movies are virtual fountains of sales and rental profits, spilling more and more records and tapes into the marketplace, while labels conjure up original video to develop their own catalog pipelines.
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GRASS ROUTE

(Continued from preceding page)

signs. The show was called "The Inept Surrealism Of Stephen Frette." Scruffy The Cat did an in-store to support the show opening.

MONDO MOJO: Enigma's Mojo Nixon has been frantically busy lately. The effusive songwriter was married Feb. 11 at a go-cart track in San Diego, Calif., with mail order minister Country Dick Montana of the Beat Farmers performing the ceremony. Mojo and wife, Adaire, did a first lap instead of a first dance. Members of the Dead Milkmen, Camper Van Beethoven, and John Doe of X were among the spectators at the spectacle. Wedding gifts included Elvis Presley decanters and a genuine pig-hair lawn ornament.

The new Mojo Nixon and Skid Roper album, "Root Hog Or Die," is set to hit retail. The album features such classics as "(619) 239-KING," the alleged Mojo/Roper hot line for Presley sightings; "Debbie Gibson Is Pregnant With My Two Headed Love Child"; and "She's Vibrator Dependent." Also on tap: Mojo film appearances in "Great Balls Of Fire" (as Jerry Lee Lewis' drummer), and a starring role in "Citizen Mojo," a coming release from Los Pictures.

WORLD VIDEO BEAT: Shanachie Records of Newton, N.J., has launched Shanachie Video, a new division devoted to home video. The initial series is "Beats Of The

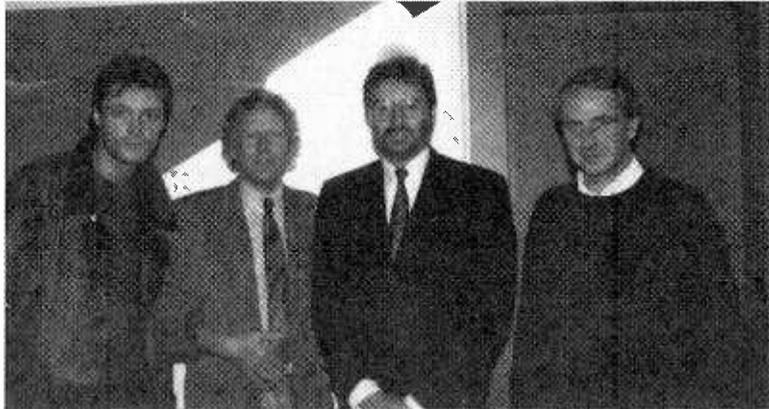
Heart," which covers 14 PBS documentaries on world music. The first four releases in the series will focus on reggae ("Roots, Rock, Reggae"); South African music ("Rhythm Of Resistance"); salsa ("Salsa"); and West African pop ("Konkombe"). More information

on the new series is available from Randall Grass or Andrew Seidenfeld, 201-579-7763.

SEEDS AND SPROUTS: Olivia Records' artists Cris Williamson and Tret Fure will perform a benefit concert Friday (17) in New York

for New El Salvador Today, a humanitarian aid organization. The concert will be held at Symphony Space, Broadway and 95th Street, in New York . . . Chicago-based Walkthruyre Records has released two streetcore records from Windy City bands. I.D. Under's "Genericide" and No Empathy's "Nothing Less Than Nothing At All" are two nuggets from the

city's thriving hardcore scene. More info is at 312-296-8220 . . . Critically acclaimed Blast First recording act Sonic Youth will be touring Russia in April for seven dates. Actual shows have not been finalized, but Moscow, Leningrad, and Kiev are among the projected stops . . . Caroline Records' Live Skull will start its U.S. tour in support of "Positraction" next month.



Renting Out The Attic. Attic Records, Canada's largest independent label, was launched in Germany last month by Metronome Records, with distribution by PolyGram. An extensive promo campaign accompanied the release of new product by Roman Grey, John James, Haywire, and Robert Burton. Celebrating the signing, from left, are Tommy Davids, Attic label manager; Metronome managing director Klaud Ebert; Attic president Alexander Mair; and Metronome legal counsel Heinz-Georg Drenser.

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ODYSSEY

(Continued from page 49)

Employing pay-on-return, Odyssey features basically one customer line, which often snakes back into the store as customers wait to both return and pay up and to rent.

Gabor readily acknowledges the loss of merchandising impact because of spine-out display (all movies alphabetized by title within basic genres). Also, there is scant space for sell-through.

One element that would open up more space would be to drop CDs, "but they sell too well," says Gabor of the only nonvideo prerecorded software now carried. He acknowledges that he put in 10,000 CDs initially because a Sam Goody a few doors away features rental at 88 cents. A sign completely covering the front of Odyssey proclaims CDs at \$8.99.

Gabor points to a space in an upstairs balcony area that is devoted to X-rated titles.

Although Odyssey was among the first stores here to feature open display with the actual movie and snipped-apart actual box, Gabor says unexplained thefts "have led us into a new marketing plan. We were losing five to 10 copies. We put in 85 'Die Hards' and the next day we showed 75. Now we put all new releases behind the counter and display empty boxes, the old style, and we've stopped the thefts.

"But the main benefit is the extra income because now new releases are \$2.49 everyday," including Tuesday and Thursday, when every title in the store used to be 99 cents. "We've had no complaints, either."

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12-Inch Outlet Gets Foothold Near Chicago The New Music Box Store Highlights House Music

BY MOIRA McCORMICK

CHICAGO A new retail outlet specializing in 12-inch product is opening this month here in the far north neighborhood of Rogers Park. According to owner Joel Erenberg, the Music Box is the only 12-inch specialist on the far north side, with only one other such store north of downtown at all.

Most 12-inch dance outlets are located downtown, including Gramophone Records, Imports Etc., and Loop Records, with Hit City operating halfway between downtown and Rogers Park, near Wrigley Field.

But, as Erenberg points out, two of the city's largest dance clubs are lo-

ated just south of Rogers Park, and the neighborhood's varied ethnic mix should make for a great number of potential customers.

"A major reason I situated the store here is I wanted to expose mainstream record buyers to Chicago's indigenous dance style: house music," says Erenberg. "House is very influential worldwide; major recording artists often redo their singles in house or acid house mixes, which a lot of Chicagoans don't realize."

Music Box, located in a storefront at 7456 N. Western in a high-traffic area near a 24-hour grocery store, a drug store, and a popular clothing store, emphasizes all styles of dance music in addition to house, including

"Miami sound, modern/new wave, rap, hi-NRG, New York club, imports, and disco classics," says Erenberg.

The store will also carry top pop LPs, cassettes, CDs, cassette singles, and selected children's and music video for sale. "I'm not ruling out rental somewhere down the line," Erenberg says.

A musician/songwriter and father of two, he also plans to spotlight children's music, which he says he realizes "is an odd mix with dance, but sometimes some off-the-wall element is what attracts people to a store. I won't have more children's product than Musicland, but it will be more of a featured thing here. I'd also like to sponsor children's concerts."

A novel promotional idea Erenberg is putting in motion is free pizza on Saturdays from 4-7 p.m., which he is advertising via flyers and a local dance music publication, Chicago Music Magazine. "I'd also like to do a lot of in-stores—those seem to have died down around here," he says.

Music Box is situated in an 1,100-square-foot space, 500 feet of which is the store and the rest of which is for its offices (including an 8-track MIDI studio, which Erenberg is renting out for \$12 an hour).

Erenberg says 45% of the store's approximately 3,000 titles is 12-inch singles, with 25% CDs, 20% LPs, and 20% cassettes.

Price points are lower than those of national competitors: CDs are \$12.99, LPs and cassettes \$7.99, 12-inch product \$3.99, and cassette singles \$2.49. "We won't have any CD singles at first until we see there's a demand," says Erenberg.

Music Box will also offer used CDs, which Erenberg says he'll buy from customers for \$5 cash or \$6 credit. "This is for people who bought CDs [at a higher price] and have gotten tired of them, and would like to get something back for them. At the same time, there's a lot of people who want to buy used CDs at a lower price," he says.

Music Box hours are 11 a.m.-9 p.m. Mondays-Saturdays, and 12-6 p.m. Sundays, "but we'll remain open as long as customers are coming in," says Erenberg.

NARM SCHOLARSHIPS

(Continued from page 60)

friends, and business associates). She is a Record Town sales associate.

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The stars came out for the 31st Annual Grammy Awards in L.A. See our pictures ... page 26

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At Club MCA. Jody Watley, center, the 1988 best-new-artist Grammy winner, and a pair from Spec's Music & Video in Miami catch the long line of MCA artists who performed at Storyville Jazz Hall in New Orleans on March 3, the opening night for the National Assn. of Recording Merchandisers convention. At left is VP Jeff Clifford and at right is Cindy Barr, director of purchasing and product management. (Photo: Dean Davidson/Ken Brignoll)

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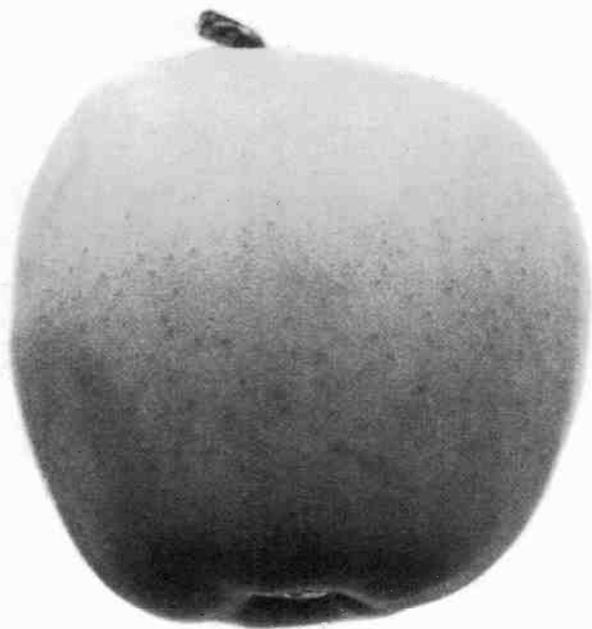
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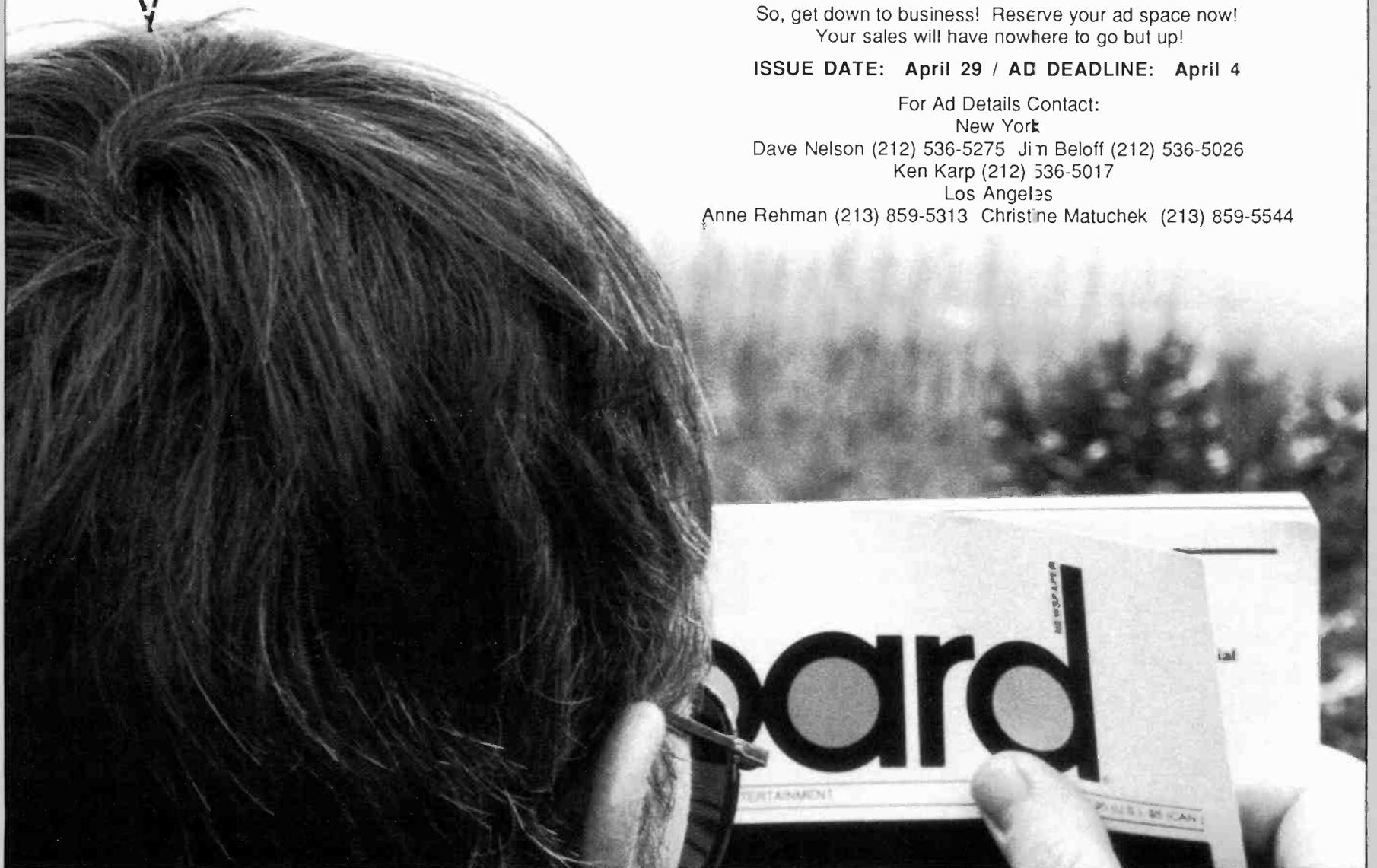
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MORE STATESIDE RECORDING: Teldec, which already has an ongoing program with the Cleveland Orchestra under **Christoph von Dohnanyi**, is expected to sign a recording agreement with the New York Philharmonic shortly. Top label executives confirm that discussions with the orchestra's management are being held, although no deal has yet been concluded.

Teldec's increased recording presence in the U.S. is a key element in the label's master expansion plan, particularly with respect to orchestral recording. **Juergen Otterstein**, managing director, says his label's mission is to become the major source of classical repertoire for WEA companies around the world. Teldec currently works with six or seven major orchestras here and in Europe.

Wolfgang Mohr, Teldec director of A&R, calls attention to work being done with **Eliahu Inbal**. In addition to his Bruckner program with the Frankfurt Radio Symphony Orchestra, Inbal is beginning a Stravinsky project with the Philharmonia Orchestra. **Kurt Masur** will be recording Schumann symphonies with the London Philharmonic, says Mohr, even as he digs deeper into Mendelssohn and Tchaikovsky repertoire with the Leipzig Gewandhaus. The latter project will also feature pianist **Elizabeth Leonskaya**, a recent Teldec signee, in a series of recordings, says Mohr.

On the solo-artist side, Mohr notes that **Cyprien Katsaris** will be completing his cycle of piano transcriptions by Liszt of the Beethoven symphonies with the Symphony No. 5. The successful series was launched in 1962 with the 6th, produced in New York.

One of Teldec's major projects of the year will be a promotion marking **Nikolaus Harnoncourt's** 25th year

with the label. A special reissue edition will see 20 of his most successful early-music recordings put out to market, along with a bonus CD of the very first recording he made for the label with the *Concentus Musicus*. "Music At The Court Of Mannheim." Details of the Harnoncourt campaign are now being refined, says Mohr.

PASSING NOTES: Violinist **Shlomo Mintz** has been named music adviser of the Israel Chamber Orchestra. The relationship includes some conducting assignments... **Michael Rusczyński** beat out 127 other contenders to win this year's ASCAP **Rudolf Nissim Award**. The \$5,000 prize was turned over to the young composer by ASCAP chief **Morton Gould**... **Maximiano Valdes** replaces **Semyon Bychkov** as music director of the Buffalo (N.Y.) Philharmonic in September. The pact obligates the orchestra to seek a "major recording contract" for the BPO and its new maestro. Philips isn't wasting much time in putting to disk

Teldec's expansion could include N.Y. Philharmonic

much of **Karita Mattila's** repertoire. The Finnish soprano's first CD—a collection of opera arias—has just been released, and several others are already in the can. The young artist's appointment book is filling up rapidly; in April she'll be one of the soloists in a new recording of Beethoven's 9th Symphony with **Sir Neville Marriner** and the Academy of Saint Martin-in-the-Fields, as well as in a Grieg program with **Sir Colin Davis**. Next January she will be featured in a recording of "Der Freischütz." All for Philips, of course.

More evidence of sharpening market competition: All Stradivari CDs, including the label's highly promoted new Barber album, have been reduced to budget levels. Dealer cost is now "less than \$5," says label chief **Michael Fine**... In Sync Laboratories, sister label of **Alan Silver's** Connoisseur Society, celebrated its 10th anniversary last month.

FOR WEEK ENDING MARCH 18, 1989

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	39	★★ NO. 1 ★★ THE MOVIES GO TO THE OPERA ANGEL CDM-69596	28 weeks at No. One VARIOUS ARTISTS
2	3	47	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
3	2	19	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
4	4	37	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
5	5	23	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
6	6	23	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 LONDON CLASSICAL PLAYERS (NORRINGTON)	
7	8	9	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
8	9	13	SCHUBERT: LIEDER DG 419-237	KATHLEEN BATTLE
9	17	67	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
10	10	15	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
11	15	7	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
12	11	123	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
13	7	53	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478	WYNTON MARSALIS
14	12	19	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
15	13	7	PUCCINI: HEROINES CBS MK-39097	KIRI TE KANAWA
16	14	19	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
17	NEW▶		BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
18	RE-ENTRY		VERDI: REQUIEM TELARC CD-80152 DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
19	18	15	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
20	20	15	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
21	24	3	PUCCINI: MADAMA BUTTERFLY DG 423-567 FRENI, CARRERAS, BERGANZA, PONS (SINOPOLI)	
22	16	9	BRAHMS/FRANCK: SONATAS ANGEL CDC-49410 NADJA SALERNO-SONNENBERG	
23	19	13	WAGNER: DIE WALKURE DG 423-389 BEHRENS, NORMAN, LUDWIG, LAKES (LEVINE)	
24	22	13	THE MOZART ALBUM CBS MK-44545	CANADIAN BRASS
25	23	13	THE BAROQUE GUITAR MCA MCAD-42070	ANDRES SEGOVIA

TOP CROSSOVER ALBUMS™

1	1	23	★★ NO. 1 ★★ SHOW BOAT ANGEL A2-49108	21 weeks at No. One VON STADE, HADLEY, STRATAS (MCGLINN)
2	6	3	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
3	4	33	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
4	5	15	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
5	3	23	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
6	2	27	THE SOUND OF MUSIC TELARC CD-80162 VON STADE, CINCINNATI POPS (KUNZEL)	
7	NEW▶		MANCINI'S GREATEST HITS TELARC CD-80183 CINCINNATI POPS (KUNZEL)	
8	9	7	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
9	7	17	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
10	8	31	THE BERNSTEIN SONGBOOK CBS MK-44760	VARIOUS ARTISTS
11	10	21	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
12	13	5	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
13	12	5	BERNSTEIN/GERSHWIN/THOMAS TELARC CD-80159	THE EMPIRE BRASS
14	11	69	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420 178 BOSTON POPS (WILLIAMS)	
15	14	19	PROKOFIEV: PETER & THE WOLF CBS MK-44567	'WEIRD AL' YANKOVIC

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

CONDUCTING BUSINESS



MK 42625



MK 44816

GRAMMY NIGHT last month brought CBS Masterworks two big reasons to revel: the "Best Chamber Music Performance" Award to Murray Perahia and Sir Georg Solti for their recording of works by Bartók and Brahms and the "Best Classical Vocal Soloist Performance" Award to Luciano Pavarotti for a live concert recording, and a rare appearance on the Masterworks label.

CBS Masterworks Score A Double Grammy Win!

Not one to rest on his laurels, Murray Perahia is one of several Masterworks' artists currently on national tour. Also on the road are Yo-Yo Ma, The Canadian Brass, and, in his North American debut as Principal Conductor of the London Symphony Orchestra, Michael Tilson Thomas. Maestro and orchestra have already won raves in six cities on the East Coast. The last leg: Minneapolis, MN (3/10), Torrance, CA (3/11), Costa Mesa, CA (3/13), Palm Desert, CA (3/14), Pasadena, CA (3/15), San Diego, CA (3/16) and San Francisco, CA (3/17).

CBS MASTERWORKS TOP 10

THIS WEEK	TITLE	ARTIST
1	BARTOK: <i>Sonata For Two Pianos And Percussion</i> BRAHMS: <i>Variations On A Theme By J. Haydn For Two Pianos</i> MK 42625	MURRAY PERAHIA & SIR GEORG SOLTI
2	Luciano Pavarotti In Concert MK 44816	LUCIANO PAVAROTTI
★3	VERDI and PUCCINI: <i>Arias</i> MK 37298	KIRI TE KANAWA
4	Best Of Wynton Marsalis MK 44726	WYNTON MARSALIS
5	GRIEG and SCHUMANN: <i>Piano Concertos</i> MK 44899	MURRAY PERAHIA
6	BARBER: <i>Concerto For Cello And Orchestra</i> BRITTEN: <i>Symphony For Cello And Orchestra</i> MK 44900	YO-YO MA
7	Portrait Of Vladimir Horowitz MK 44797	VLADIMIR HOROWITZ
8	RAVEL: <i>Bolero; Rapsodie Espagnol</i> MK 44800	MICHAEL TILSON THOMAS/LONDON SYMPHONY ORCHESTRA
9	R. STRAUSS: <i>Ein Heldenleben And Till Eulenspiegel</i> MK 44817	MICHAEL TILSON THOMAS/LONDON SYMPHONY ORCHESTRA
10	The Mozart Album MK 44545	THE CANADIAN BRASS

★ Exploding at Retail On Tour Grammy Award Winner

On CBS Masterworks Cassettes and Compact Discs.



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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	★★ NO. 1 ★★ MICHEL CAMILO PORTRAIT 44482/E.P.A. (CD) 3 weeks at No. One MICHEL CAMILO	
2	4	17	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
3	3	19	CHARLIE PARKER VERVE 837 176/POLYGRAM (CD) BIRD—THE ORIGINAL RECORDINGS OF CHARLIE PARKER	
4	2	25	DIANE SCHUUR GRP 9567 (CD)	TALKIN' 'BOUT YOU
5	6	11	LENA HORNE THREE CHERRIES 44411 (CD)	THE MEN IN MY LIFE
6	10	5	HARRY CONNICK, JR. COLUMBIA 44369 (CD)	20
7	7	35	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
8	5	13	CHARLIE PARKER SAVOY JAZZ 1208 (CD) ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY	
9	15	3	MARCUS ROBERTS NOVUS 3051/RCA (CD)	THE TRUTH IS SPOKEN HERE
10	9	7	MILES DAVIS COLUMBIA 45000 (CD)	THE COLUMBIA YEARS 1955-1985
11	11	7	ETTA JONES MUSE 5351 (CD)	I'LL BE SEEING YOU
12	8	21	SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
13	12	31	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
14	13	7	JIMMY MCGRIFF MILESTONE M-9163/FANTASY (CD)	BLUE TO THE BONE
15	NEW		VARIOUS ARTISTS POLYDOR 837 785/POLYGRAM (CD)	TORCH SONG TRILOGY

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	15	★★ NO. 1 ★★ AL JARREAU REPRIS 25778/WARNER BROS. (CD) 9 weeks at No. One HEART'S HORIZON																					
2	2	21	KENNY G ARISTA 8457 (CD)																					
3	4	5	DAVE GRUSIN GRP 9579 (CD)																					
4	5	9	GIPSY KINGS ELEKTRA 60845 (CD)																					
5	3	21	LEE RITENOUR GRP 9570 (CD)																					
6	7	47	BOBBY MCFERRIN EMI 48059 (CD)																					
7	6	35	DAVID SANBORN REPRIS 25715/WARNER BROS. (CD)																					
8	17	5	KIM PENSYL OPTIMISM 3210 (CD)																					
9	8	17	TOM SCOTT GRP 9571 (CD)																					
10	20	3	STEPS AHEAD INTUITION 91354/CAPITOL (CD)																					
11	15	7	GARY HERBIG HEAD FIRST 723-1/K-TEL (CD)																					
12	RE-ENTRY		TAKE 6 REPRIS 25670/WARNER BROS. (CD)																					
13	9	57	BASIA EPIC 40767/E.P.A. (CD)																					
14	22	5	JONATHAN BUTLER JIVE 1136/RCA (CD)																					
15	12	21	FATTBURGER INTIMA 73334/ENIGMA (CD)																					
16	10	13	WISHFUL THINKING SOUNDWINGS 2109 (CD)																					
17	11	23	STANLEY JORDAN EMI 48682 (CD)																					
18	24	3	BRIAN MELVIN'S NIGHTFOOD GLOBAL PACIFIC 10765/COLUMBIA (CD)																					
19	14	13	GERALD ALBRIGHT ATLANTIC 81919 (CD)																					
20	NEW		BOBBY LYLE ATLANTIC 81938 (CD)																					
21	23	3	BIRELI LAGRENE BLUE NOTE 90967/CAPITOL (CD)																					
22	25	3	CHI PROJAZZ 677 (CD)																					
23	NEW		FREE FLIGHT CBS 44515/E.P.A. (CD)																					
24	19	15	JORDAN DELASIERRA GLOBAL PACIFIC 40730/COLUMBIA (CD)																					
25	18	7	BRANDON FIELDS NOVA 8811 (CD)																					

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



by Jeff Levenson

AMERICANS IN PARIS: Throughout the '50s, a coterie of French film makers were infatuated with the work of American jazz musicians. By that time jazz had negotiated its passage through bop's incendiary beginnings and was entering a cool-down period that, to the delight of new wave auteurs, seemed perfect for cinema art. Many of those jazzmen, not always accustomed to serious artistic recognition, enjoyed the attention.

PolyGram has just issued four soundtrack releases, all of which were originally recorded for Fontana, though until now only three had ever been available. The titles (in English) are "Dangerous Liaisons" with Art Blakey & the Jazz Messengers, featuring French saxophonist Barney Wilen; the double film release of "Women Disappear," highlighting Blakey's Messengers with saxophonist Benny Golson, and "The Tricksters," featuring pianist Oscar Peterson and other jazz giants; Miles Davis' astonishing "Elevator To The Gallows"; and the double film package, not previously released, of "A Witness In The City" and "Jazz On The Seine," both with music by Wilen and American confreres.

Davis' offering is the legendary recording that foreshadowed his interest in modal play. It also threw into relief two pronounced aspects of his personality: his tenacity cum aggression, and the brooding poignancy of his solitary ways. PolyGram, with an ear toward completeness, included on the CD not just the mixed and edited music that director Louis Malle ultimately used, but versions unembellished by echo or other sonic enhancement necessitated by film use. With or without the movie, the music is vintage Miles.

IN KEEPING WITH this theme (though sans the film tie-ins), PolyGram has issued six titles by other American jazzmen in Paris, all of whom found the French capi-

tal a curative for jet lag. Blues singer and pianist Memphis Slim, who eventually lived and died in France, is heard on "Parisian Blues"; trumpeter Bill Coleman joins saxophonist Budd Johnson on "The Great Parisian Session"; fellow trumpet man Donald Byrd, who, I'm told, is not enjoying robust health these days, has two volumes, "Byrd In Paris" and "Parisian Thoroughfare"; and Chet Baker, perhaps the coolest trumpeter of the three, blows hauntingly on volumes one and two of "Chet In Paris." (The first volume features Baker sidekick Dick Twardzik, the young piano star whose life ended shortly after the recording sessions.)

Added note: The packaging graphic on these CDs—a "miniature postcard" sticker authenticated with the Eiffel Tower airmail postmark and the salutation "Greetings from PolyGram Jazz"—is a nifty marketing touch.

MORE FOREIGN INTRIGUE: Concord Records has

PolyGram's recent releases put the accent on France

earned high marks in overseas album competitions for 1988. In Japan, Swing Journal's best-vocal award went to "Reunion," Mel Torme's recent collaboration with arranger Marty Paich. In England, The Jazz Journal's top album pick was "A Sound Investment," the tenor tryst between Flip Phillips and Scott Hamilton. And in France, the Academie du Jazz in Paris bestowed the prestigious Prix Billie Holiday plaque to Carmen McRae for her "Fine And Mellow."

DIAMONDS (ISN'T IT?): Because March is Women's History Month, it seems only fitting to acknowledge 10 years of Rosetta Records, a label owned and operated by Rosetta Reitz and specializing in recordings of women's blues and jazz. Reitz, who has issued works by Ida Cox, Sister Rosetta Sharpe, Ethel Waters, and the International Sweethearts Of Rhythm, among others, is a music archivist whose interests have taken her well beyond records; she is a lecturer, concert producer, and film historian as well. Happy anniversary.



by Bob Darden

This is the first part of an interview with the Clark Sisters. The duo's latest release is "Conquerer."

THE CLARK SISTERS have been galvanizing audiences through 15 years and 15 albums. Gospel legend Mattie Moss Clark's daughters are considered by many to be the premier black gospel group in the country. And their latest release, "Conqueror" (Rejoice Records), will only add to their fame.

The Clarks are led by singer/songwriter/organist Twinkie (Elbertina) Clark, who is quick to name her mother as the greatest influence in her life.

"My mom started recording for Savoy in 1958," Clark says. "She eventually cut 14 albums for them—and three of them went gold."

"She started training us in the church where my father was the pastor, singing on programs and in the choir, training us as a group. The gift the Lord gave her was passed on to us as a family. Sometimes she'd wake us up in the middle of the night to sing a song the Lord had just given her. Or she'd take us away from playing... to try out a new chorus."

"She started training me to play the keyboards at age 11. I'd sit and stare at her while she played so she finally pulled me over to the organ and began showing me some basics. Then I began to write my own songs. As we developed, she turned the group over to my hands."

Not that Mattie Clark would ever retire. Today she is international president of the Church Of God In Christ's music division and runs a Detroit studio/school.

Clark says the desire to perform gospel music alone

was planted in the sisters' hearts in their youth—despite repeated offers to sing R&B or rock'n'roll.

"We just have no desire to do it," she says. "Singing for the Lord is so much a part of our religious background that we don't want to do anything else."

The uncompromising attitude the Clark Sisters have brought to their Grammy and Dove awards-nominated albums has generally meant that their music has only been heard in the traditional black gospel music marketplace. But a straight-ahead track titled "You Brought The Sunshine" three years ago changed everything when it hit the top of the dance and soul charts.

"Oh, that was totally unplanned," Clark says. "As a matter of fact, when I began writing it, reggae music was really strong. I thought, 'Gosh, nobody is doing this in gospel music—I'll try a reggae beat to these words'—"

Music is a family tradition for gospel's Clark Sisters

not thinking it would amount to anything.

"But somehow a dance club owner in New Jersey got a hold of it, liked it, and began playing it in his club. He noticed that people flocked to hear an uplifting dance song... The word passed to DJs and club owners... In the end, 'You Brought The Sunshine' crossed over real big and the record company released it as a single."

The Clark Sisters, of course, came under heavy criticism from some segments of the church for releasing a "dance" song. Clark says that as long as the message is strong, the beat shouldn't matter.

"A lot of people were changed, a lot of lives were turned around," she says. "The point is it wasn't written for the pop market. God chose that song and plucked it out for a purpose. It was definitely God's handiwork. It doesn't work if you want to cross over. But if a song is inspired by God, if the anointing is on the music, it is going to reach people. Just don't try to make it a love song and substitute 'you' for 'God.'"

Hoyts Media Plugs Australia's 'Homegrown' Acts

BY GLENN A. BAKER

SYDNEY, Australia To counter mounting record industry criticism over reduced opportunities for new Australian talent on FM radio, Australia's most powerful network of rock stations, the Glenn Wheatley-managed Hoyts Media, has announced a \$250,000 Australian Music Initiative to uncover and promote quality unsigned talent.

Affirming that his stations have an obligation to assist young Australian musicians, Wheatley—the man who brought the world the Little River Band and now manages Australian megastar John Farnham—has outlined a series of albums, each called "Homegrown Tapes," distributed by BMG/RCA, which will carry the best material submitted to the network's eight major stations.

There will be eight 10-track al-

bums in all, two each from Sydney and Melbourne/Geelong, and one from Perth, Brisbane, Adelaide/Mount Gambier, and the Gold Coast.

Since early February, the eight stations have been calling for demo tapes from new acts, with a proviso that no cover versions are acceptable. Within the first two days after the promos were aired,

2MMM-FM in Sydney had 20 tapes on hand, a number of which are described as "incredibly good."

The response to promos on 3MMM-FM in Melbourne, FM104 in Brisbane, and 96-FM in Perth has been similarly strong.

Once the 10 acts for each album have been selected by a panel headed by national project co-ordinator David Snedden, they'll be

sent into a major studio with a "name" producer. None of these producers has yet been announced, though Farnham's producer, Ross Fraser, has been mentioned.

Says Charlie Foxx, 2MMM-FM program director: "The style is not that important. We're looking for original, exciting talent. We've copped a lot of flak for not doing enough for new Australian music. A lot of the criticism hasn't been all that fair, but we're taking the initiative and looking for acts to lead Australian rock into the '90s."

"This isn't a cosmetic exercise. When these albums are ready we'll be playing them on air and actively promoting them. The aim is to reach areas that the independent labels, who normally champion new talent, can't. As the leading radio group in Australia, it's some-

thing we can do better than anyone else."

The exercise is not entirely philanthropic. Says Wheatley: "The size of the commitment we're making will ensure that we take a commercial view in promoting it and giving air time to generate a worthwhile return to the stations involved."

Hoyts Media and BMG/RCA will exercise no hold on the acts once they have appeared on one of the "Homegrown Tapes" albums. "They'll be available on the free market to anyone prepared to offer them the right deal," says Snedden. "We've no interest in tying them up forever. The Triple M label on which the albums will be released is for these albums and just these albums."

Philips Nets \$528 Million Profit Includes Whirlpool Sale

BY WILLEM HOOS

AMSTERDAM The Philips electronics giant achieved a net profit of \$528 million during 1988, the third time in the almost 100 years of its existence that it has exceeded the \$500 million level.

Last year's result was enhanced by the \$262 million that Philips received from the American company Whirlpool for the sale of its so-called "white goods" division, which manufactures refrigerators, washing machines, and similar domestic items. If this transaction were removed from the 1988 figures, the group's profit would have been \$265 million, \$143 million below the 1987 result.

Last year Philips grossed \$28 billion, 6% or \$1.7 billion more than in 1987. International president Cor van der Klugt predicts a similar 6% rise in gross for 1989, despite heavy worldwide competition.

"As a consequence and as we had anticipated, consumer electronics prices fell by 3%," he adds, "but the gross of the consumer electronics division nevertheless increased by 10% last year, compared with a 2% drop in 1987."

Van der Klugt discloses that Philips has abandoned its plan to intro-

duce its PolyGram music division to the international stock markets. The company was originally intended to be offered at the end of 1987, but the October stock market crash persuaded the company to cancel the idea. Van der Klugt comments that Philips has decided to retain PolyGram as it needs the division's profits.

Philips reduced its worldwide payroll to 310,300 last year from a 1987 total of 336,700. Its Holland staff slimmed last year from 69,700 to 65,000, and a further 8,000 jobs will be shed during 1989, mostly in Europe, in a cost-cutting move.

Van der Klugt warns that the company must continue to restructure and rationalize until it reaches the level of organization needed today for an enterprise of its nature. The forthcoming job losses equal the total number of employees let go since the middle of last year.

He categorically denies rumors that the international headquarters of Philips will be transferred from the Netherlands to the U.S.

"Our roots are in Eindhoven and we're fully integrated in the province of Brabant's infrastructure," says van der Klugt. "It's impossible to pull out completely. I think that would take at least 20 years."

Polydor France Profits From New Artists

BY PHILIPPE CROCQ

PARIS The policy of Polydor France in placing emphasis on signing new talent rather than resting on laurels provided by established stars and back catalog paid handsome dividends last year, according to Marc Lumbroso, director general.

He says: "Sales were up 47% on 1987, with revenue from domestic repertoire up 46%. What's more, we sold 5 million singles—a considerable achievement considering that the singles market as a whole declined by 10% in France last year."

Lumbroso says that all the artists signed by the company in 1986 and 1987 have proved their worth in the marketplace, notably Vanessa Paradis, whose single "Joe Le Taxi," written by Etienne Rhoda Gil and Bob Laughlof, sold 2 million copies in France, went to No. 3 in the U.K. charts, and was a major seller in West Germany, Italy, and Greece.

"She was peremptorily judged to be a one-hit wonder by some critics, but she's proved them totally wrong. She's now an established star," says Lumbroso.

Another major success for Polydor France is Mylene Farmer, signed in 1986. Her single, "Sans Contrefaçon," topped the half-million-sales mark and her last album, "Ainsi Sois-Je," went to No. 1 on the French album chart and has sold in excess of 800,000 units. Her new single, "Pourvu Qu'elles Soient Douces," has topped 600,000 sales.

(Continued on page 76)

Greenpeace Bows In U.S.S.R. In Venture With Melodia

MOSCOW Greenpeace, the international ecology campaigning group, will open an office here in a joint venture with Melodia, the Soviet state record company.

The Greenpeace compilation album "Breakthrough" attracted more than 2,000 Muscovites to Melodia's store on Kalinin Prospekt, where they queued in freezing temperatures to obtain copies autographed on the spot by Annie Lennox of the Eurythmics, U2 guitarist The Edge, Peter Gabriel, David Byrne and Jerry Harrison of Talking Heads, and John Farnham, some of the stars who have donated tracks to the album in aid of Greenpeace funds.

Melodia is pressing 4 million copies of "Breakthrough" and expects to sell out the first 500,000 within days at a list price of \$24. The double LP will be released in the West April 25. Melodia director Valery Sukharado says the company will donate \$17 million from the album sales to a Moscow-based chari-

ty working with Greenpeace on Soviet environmental problems.

The stars signing autographs were pleasantly surprised to find they are already known quantities to the Soviet public. Peter Gabriel discovered that some of his records are on sale and said he hoped that they are not pirated or bootlegged copies.

Peter Bahouth, executive director of Greenpeace in the U.S., declares that the Soviet operation will function in the same way as in other territories.

"There are different laws here," he acknowledges, "but we are not going to come in and recognize the type of boundaries people keep setting up. We are here because we are very disturbed at what we hear."

The Soviet Union has one of the worst environmental pollution records among industrialized countries but, with the advent of the Gorbachev era, is paying closer attention to it, with "green" organizations being set up across the nation.

Paris Label Inks Deal To Record Underground Moscow Rock Act

PARIS The Nord-Sud label, managed for Barclay Records by Catherine Birambeau, has signed Center, a leading Moscow-based Russian underground rock act. Soviet state record company Melodia has authorized Maxine Schmitt, former producer of Kraftwerk, and French singer Jacques Dutronc to record new material by Center in all countries outside the Eastern Bloc. The first album, on cassette, CD and vinyl, with accompanying video, is out here, and the band played a March 1-12 season at the Zenith as support for singer Bernard Lavilliers.

PHILIPPE CROCQ

Finland Changes Certification Awards

HELSINKI, Finland The Finnish national IFPI group has modified its sales award policy by dropping the diamond disk award (previously for sales of 50,000 units) altogether, while lowering the platinum qualification level from 100,000 units to 50,000. The gold disk level remains 25,000 units.

KARI HELOPALTIO

Tokyo Talent Firm Has 1st Stock Quote

TOKYO Hori Production, a leading Tokyo-based talent agency, was launched on the Tokyo stock market Feb. 22. First stock quote was 3,330 yen (approximately \$26.20), \$5.50 higher than the offer price. The firm was set up in 1960 by Takeo Hori, a former Japanese country music artist, with singer Hiroshi Moriya as its main artist. Singer/accompanists Momoe Yamaguchi and Masako Mori are now also on the roster. The company has moved into commercial film production and promotion and posted a \$5.7 million after-tax profit last year. SHIG FUJITA

Ultimate Event Moves To Finland

HELSINKI, Finland The Ultimate Event touring package starring Frank Sinatra, Liza Minnelli, and Sammy Davis Jr. plays the Helsinki Ice Stadium April 16, with tickets at \$40-\$350, the highest in Finnish show business history. The show was booked into Helsinki after a date in Copenhagen, Denmark, was canceled because of poor box-office action caused by the high admission prices.

KARI HELOPALTIO

AKG Price Cuts Brought '88 Gains

VIENNA, Austria AKG, noted globally for its studio equipment, posted 1988 sales of \$46.7 million last year, up 12.9% on 1987 partly as a result of its price-cutting policy for microphones and telecom products. The studio/music sector of the company now takes 31.9% of the entire gross, up 5.4% on the previous year, while the communications division now has 37.5%, up 30.2% on 1987.

MANFRED SCHREIBER

U.K. Firm Named Top Booking Agent '88

LONDON The U.K.-based firm The Agency Group of Companies, with Neil Warnock as managing director, has been named international booking agency of the year by Performance magazine in the U.S. The group currently represents more than 90 contemporary acts. During 1988, it booked the first Pink Floyd tour in eight years, as well as tours by Rush, the Pogues, Run-D.M.C., the Christians, Status Quo, and Siouxsie & the Banshees, among others.

PETER JONES

Lloyd Webber's RUG Slips New Director To Aid Expansion

BY PETER JONES

LONDON Pretax profits for Andrew Lloyd Webber's Really Useful Group dipped from \$5.02 million to \$4.8 million in the six months ending in December 1988. A few days after the financial statement was released, it was announced that John Whitney, director general of the Independent Broadcasting Authority here since 1982, was joining the company as managing director of the company.

Whitney replaces Brian Brolly, who quit the role at the end of October, with a payoff of some \$1.4 million, following board-room arguments.

Whitney, 58, is resigning from the IBA position 18 months before his contract expires. He joins RUG in April. He had previously been managing director of Capital Radio, the U.K.'s biggest independent radio station, prior to joining IBA in 1982.

It is known that Lloyd Webber has set his sights on an expansion into broadcasting for his company. An initial move is to seek the franchise for a light classical music station in London. RUG's plans are to obtain a 25% share of a consortium for such a network.

Whitney says: "I'm sure my wide

background gives me a wide range of activity. I hope I could utilize my radio background but it is certainly not top of the agenda."

The 3.4% decrease in RUG pretax profits from the previous six months includes the payoff to Brolly. Keith Turner, director, says that the fall in profits was the result of the "failure of the subsidiary activities to come on-stream," and he referred to the disappointing performances of Aurum Press, the publishing arm; the Really Useful Group record company; and Interactive Information Systems.

Revenue from "Cats" is now declining, but "Phantom Of The Opera" is still increasing its financial input to the group. The latest Lloyd Webber stage musical, "Aspects Of Love," has already taken some \$6.1 million at the box office in advance of its late-spring London opening.

The interim profits, however, included an exceptional \$1.54 million on the sale and leaseback of a freehold office in London's Soho.

Though this first poor financial performance by RUG since the company went public has been well noted here, the feeling is that diversification within the group will soon pay rich dividends.

U.K.'s Top 'Pop Pirate' Is Run Aground By BPI

BY NIGEL HUNTER

LONDON A 15-month jail sentence has been handed down to a businessman who organized and ran the biggest U.K. pop piracy operation to date.

Julien Harper copied top albums and hit compilations and circulated illicit cassettes throughout London and southeast England. At one

**At one stage,
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stage, it was estimated that nine out of 10 top-selling cassettes were forgeries.

The case represents another major success for the British Phonographic Industry organization's anti-piracy unit working in conjunction with various police authorities. The unit's coordinator, Tim Dabin, first became aware of Harper's activities when he was a member of the special investigation department of Croydon Council's trading standards office in the fall of 1984.

Harper set up a duplicating factory at Rye Alley Farm near Whitstable in the county of Kent, where a 24-hour production line operated, copying hit-parade reper-

toire from genuine cassettes bought in music stores.

The equipment used is capable of producing 20 tapes every 14 seconds, and the counterfeits were so convincing that even unwitting police officers bought them for about \$3.50 each, instead of the list price for authentic cassettes of \$9 or \$10.50.

A distribution network involving discotheques, public houses, gas stations, street markets, and some record stores circulated and sold the illegal tapes.

Police raided the factory in October 1984 and seized 15,000 pirated cassettes, 4,500 blank tapes, 285,000 inlay cards, 168,500 labels, 150 master tapes, and equipment valued at \$19,000.

Harper was arrested, but jumped bail and fled to Spain. He was later arrested there by the Guardia Civil and charged with similar offenses. He was rearrested at London Heathrow Airport Feb. 11 after the police had been tipped off that he was visiting the country.

The Old Bailey jury was told that, when questioned, Harper declared he didn't think he was doing any real harm: that it was one thing to cheat people but another to give them almost the real thing; and that the big record companies could afford to lose the money.

BPI attorney Patrick Isherwood comments: "Sentences of this type underline what a serious view the courts are taking of this type of offense. They are welcomed by the BPI as they are bound to act as a deterrent."

New Program Provides More Music Biz Backing FACTOR Bows 2-Tier Arts Funding

BY KIRK LaPOINTE

OTTAWA Several important changes to financing programs have been announced by the Foundation to Assist Canadian Talent on Record.

The Toronto-based organization, which administers funds from the federal government and the music industry for record, video, and radio production and touring, has opted to pour more money into fewer projects through a new program.

The Direct Board Approval program replaces the Multi-Project Funding program and has two levels of funding.

Under the A program, Canadian-owned or controlled firms that have national distribution and employ at least two people can apply for up to 50% of production costs to a maximum \$50,000 Canadian. Those companies must have been in business for at least three years and released four albums by Canadian artists in the 24 months prior to applying for funds.

Under the B program, nationally distributed Canadian firms that employ at least two people can apply for up to 50% of production costs to a maximum \$26,000. Those companies must have been in business for two years and issued two albums by Canadians in the 24 months preceding the application for help.

FACTOR says the funding under the old program was being prorated

to less than 50% of the amount for which a company could qualify. As a result, "the goals and objectives of the program were not being fulfilled."

The aim of the new program appears to be finding winners and backing them to the fullest extent. Although there are strict qualifications, FACTOR appears to be leaving the door open for other, newer firms to apply.

The FACTOR board will take other criteria into account when considering applications:

- Gold or platinum certifications previously for the company or artist.
- A track record of recoupment of the company and the number of its artists that have received FACTOR funds in other ways before.
- International chart success by the artist or by the company's other artists.
- The company's success in getting international deals.
- The background of individuals involved with the project.

FACTOR also wants to ensure that companies don't get too dependent on the fund. Any firm with two FACTOR-assisted projects in progress can apply, but won't get funds for a third project until one of the first two is released.

The international tour support program has been changed so that the maximum amount available is \$5,000 per showcase, with no more than

\$25,000 available to any artist for showcases each year. No artist may receive the \$25,000 maximum for more than two years.

In another change, funds for pilot programs for radio syndication will be in the form of grants, not loans. Series and feature programs will still be financed through loans, however.

FACTOR and its French counterpart, Musicaction, oversee the administration of the \$5-million-a-year federal Sound Recording Development Program. Additional funds are provided by the broadcast industry.

But in the last year, particularly, funds have run out early into the fiscal year, angering many independent labels and artists who have had to hold up projects and make ends meet in the meantime.

Meetings with federal officials to get more money have proven fruitless.

But Marcel Masse's recent appointment as communications minister bodes well for the program. Masse was the minister who launched the federal program before moving to the energy portfolio.

Although the program has helped finance many Canadian gold and platinum albums, it has yet to help launch a Canadian star abroad. Most successful Canadian artists to break internationally in recent years have been signed to foreign-owned multinational labels, whose direct signings don't qualify for FACTOR money.

MAPLE BRIEFS

A TYPOGRAPHICAL error short-changed Anne Murray's "Christmas Special" recently. The TV audience was 4.2 million. As said at the time, the show snagged the largest variety programming audience of the year in Canada.

WHEN YOU THINK Canadian country, you hardly ever think of the predominantly French market of Quebec. But there is a Quebec Academy of Country Music and it's going to be waving its flag more noticeably in the future. Already published is a book on its artists, and the academy hopes to build a country music museum in the province with government help. One hopeful sign: Patrick Norman, who regularly sells gold and platinum in Quebec alone, is nominated for a Juno as best country vocalist.

BBROADCAST CHAIN NOTES: CHUM Ltd. posted a \$4.6 million profit in the three months ending Nov. 31, up from \$3.8 million in the same period a year earlier; Maclean Hunter Ltd. reports a profit for the year ending Dec. 31 of \$96 million, up from \$84.8 million a year earlier; Telemedia Inc. plans to establish New York offices to take a look at the advertising market before anticipated expansion there.

KIM ZAYAC HAS left CBS Records Canada Ltd. as its national promotion and artist relations di-

rector to join The Einstein Brothers Music Inc., a Toronto entertainment firm that is contemplating expansion.

THERE HAS BEEN a major change at Champagne Pictures, where Juno-winning director Rob Quartly now has moved over to Vast Productions.

SIGNIFICANT efforts have been made by A&M and Word Records to cut CD prices. A&M's Value Priced Compact Disc line will feature 100 titles by year's end, while Word has slashed all its titles to \$19.95 from \$24.95.

GRUMBLING CONTINUES throughout the industry about sup-

plies of vinyl now that Cinram Inc. has a stranglehold on production. Cinram concedes it underestimated demand for late-1988 but maintains that problems have been straightened out. The industry concedes that it has often been placing orders in bite-sized amounts and causing production chaos. Still, many retailers complain that they couldn't get their fill around Christmas of some top product and a range of traditionally strong-selling catalog material at a crucial time.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

CRTC Chair Still Vacant

OTTAWA The federal government appears in no hurry to appoint a new broadcast czar.

Andre Bureau, former chairman of the Canadian Radio-television and Telecommunications Commission, the federal broadcast regulator, stepped down March 1.

CRTC vice chairman Bud Sherman was appointed interim chairman of the commission, the commission announced March 2.

Bureau announced his departure in January. Usually in such cases, the government has a replacement waiting in the wings (the CRTC

chairman is appointed by the prime minister).

"But, perhaps because Bureau's announcement coincided with a federal cabinet shuffle that saw a new communications minister appointed, the prime minister's office hasn't yet been handed a recommendation for a successor.

The commission is in a bit of a workload lull right now, but later this year faces a series of major hearings on broadcast takeovers and policies that will be an immediate challenge to the new chairman.

KIRK LaPOINTE

Polygram Posts \$23 Mil Gross In Austria

BY MANFRED SCHREIBER

VIENNA, Austria PolyGram Austria's gross of \$23 million in 1988 is a 7% improvement on the previous year and is ahead of the general Austrian market figures compiled by IFPI, which show a 5.9% increase.

Compact disks accounted for 43% of PolyGram's business last year, according to the report by president Wolfgang Arming. Sales statistics by category for the year are 728,000 singles (a 39% gain); 770,000 CDs (up 21%); 1.1 million albums (down 16% on 1987); and 752,000 cassettes (a 16.7% increase).

International pop repertoire dominated the 1988 sales with 61.8%, compared with only 12.2% for Austrian material and a respectable 26% for classical music. General market IFPI figures are 72%, 16%, and 12%, respectively.

Arming recalls that PolyGram Austria signed a deal last year with Hungaroton, the Hungarian state-owned record company.

"This gives us distribution rights in Austria," he says, "and the possibility that Hungaroton will distribute our repertoire in Hungary. This cooperation is of great significance, especially in connection with the planned World Fair in 1995 in Vienna and Budapest."

Topping sales last year for PolyGram in Austria was Dire Straits, with three platinum awards. Magic Sound went platinum with "Cara Mia," as did Opera For Africa with "Arena Di Verona Live." Platinum qualification in Austria is 150,000 units.

Arming reveals plans for recording local artists this year. Among them will be Friedrich Gulda, Christa Ludwig, jazz artists Duo Due, the Vienna Art Orchestra, and, in the pop field, Joy and Opus.

Indian Magnasound Gets WEA Product

BY JERRY D'SOUZA

BOMBAY, India The first batch of WEA product was released here by Magnasound (India) Private Ltd. Feb. 21, following its agreement with the American major (Billboard, Feb. 25).

The 25 titles, mixing back catalog material with current chart items, include "Tracy Chapman," Anita Baker's "Giving You The Best That I Got," Prince's "Lovesexy," and two Madonna albums, "You Can Dance" and "True Blue."

Magnasound managing director Shashi Gopal plans releases at 25 titles per month over the next six months. He disagrees that this volume will saturate the market.

"We want to get a wide representation of titles as fast as we can," he says. "We want to legitimize releases. As a matter of fact, the legal industry here will gain if they emulate our release pattern."

(Continued on next page)

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Marley Takes 2 At JAMIs Jamaica Fetes Own Music Greats

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Double-win accolades from the Jamaican Music Industry Awards for 1988 went to Ziggy Marley & the Melody Makers, Lovindeer, Fab Five, and Sanchez.

Marley and his siblings, whose international acclaim has finally been emulated in their homeland, won in the album-of-the-year category for "Conscious Party" and as best vocal group.

Lovindeer's "Wild Gilbert," a comic ode inspired by the havoc wrought by Hurricane Gilbert, won both single- and video-of-the-year sections; Fab Five took the best dance band and best show band titles, and Sanchez achieved his double win as best male vocalist and best new artist.

The JAMI Awards were held Feb. 25 at Kingston's Little Theatre before a capacity audience of music industry leaders under the patronage of Jamaica's governor, Sir Florizel Glasspole.

Other awards included J.C. Lodge as best female vocalist; Ernie Ranglin, best jazz instrumental artist; Mutual Jazz Players, best jazz performance group; Mutabaruka, dub poetry; Pinchers, best performance; Birthright, best gospel group; "King

Root," best musical; and A.J. Brown, best cabaret performance.

A special JAMI award was presented to Paul Blake & Friends for "Give Peace A Chance," a reggae version of the John Lennon composition that received heavy airplay during the recent general election. Honor awards went to trombonist Don Drummond (posthumously) and Sibthorpe Beckett of the Jamaica Philharmonic.

The third annual JAMI Awards were produced by a team led by Neville Garrick, former art director for the late Bob Marley. The general production standard was judged to be higher than for the two previous awards presentations, and the Jamaican music community regards the JAMI event as a genuine effort to recognize and reward excellence within the industry in a professional manner.

The JAMIs are the brainchild of Tony Gambrell, who heads one of Jamaica's leading advertising agencies. Some observers believe the awards would benefit from supervision by a committee of music industry experts, who could review the various categories to bring them more in line with international criteria and to lend added credibility to the event.

POLYDOR FRANCE

(Continued from page 73)

Lumbroso notes: "Farmer's success has much to do with the high standard of her videoclips and television commercials, which invariably accelerate her sales

whose first two albums went gold.

Says Lumbroso: "We're also confident of big success for the group Raft, whose first two singles sold more than 100,000 copies each.

"And we're having exceptional success with acts on our distributed labels, such as Sting, Suzanne Vega, Black, Barry White, and Supertramp on A&M, and Sabrina and Rondo Veneziano on Italian label BB. For Polydor International, major hits have come from Fat Boys and Italy's Gianna Nannini."

In 1988, Polydor artists were awarded 18 gold, two silver, and two double platinum disks.

'Sales were up 47% on 1987'

tempo by at least 20%."

Other top-selling artists on the Polydor roster include Patricia Kass, with two 250,000-plus-selling singles and 300,000 copies sold of her last album; Maxime Le Forstier; and the group Niagara,

INDIAN MAGNASOUND GETS WEA PRODUCT

(Continued from preceding page)

The largest orders to date are for the Madonna albums. Magnasound planned to make all her catalog product available before shipping her "Like A Prayer" on Wednesday (15), simultaneous with its U.S. release.

Incidentally, Gopal, formerly with CBS, was instrumental in releasing Michael Jackson's "Bad" in India on the same day as its international issue.

Magnasound has opted for dust- and heat-proof clip-in cases instead of the conventional cassette packaging. The list price of \$2.30 is slightly lower than that for other music cassettes of Western origin.

The company will also be releasing selected albums in LP format at a price of \$6.65, twice as much as normal. Gopal defends this decision by saying that purchasers who want their music on LPs are willing to pay the higher price. Compact

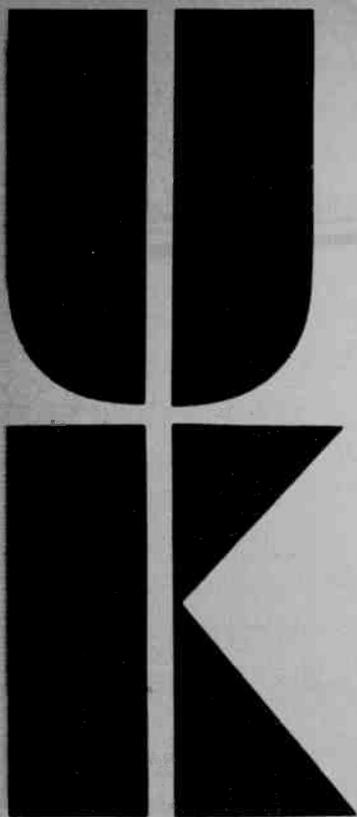
disks are not yet manufactured or sold legally in India. The higher charge will also enable Magnasound to break even with a lower level of production.

The firm has taken a long time getting operational, but with all the government formalities of approval now obtained, Magnasound is in business.

Gopal, who has attracted several Indian music industry veterans to his payroll, sees the company making rapid progress, unencumbered as it is with accumulated losses like those of CBS, Music India Ltd., and The Gramophone Company of India Ltd.

Magnasound has low overhead costs, and Gopal has already established six branch offices. He hopes its factory in Madras will be in production by September, duplicating cassette tapes, printing inlay cards, and molding the cassette cases.

Billboard
SPOTLIGHTS



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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/07/89

This Week	Last Week	SINGLES
1	9	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
2	3	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
3	5	HELP! BANANARAMA/LANANEENEENONOO LONDON
4	4	STOP SAM BROWN A&M
5	2	LEAVE ME ALONE MICHAEL JACKSON EPIC
6	1	BELFAST CHILD SIMPLE MINDS VIRGIN
7	6	HEY MUSIC LOVER S'XPRESS RHYTHM KING/MUTE
8	10	CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
9	8	I DON'T WANT A LOVER TEXAS MERCURY/PHONOGRAM
10	17	BLOW THE HOUSE DOWN LIVING IN A BOX CHRYSALIS
11	30	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
12	16	TURN UP THE BASS TYREE FEATURING KOOL ROCK STEADY LONDON
13	14	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
14	7	MY PREROGATIVE BOBBY BROWN MCA
15	34	STRAIGHT UP PAULA ABDUL SIREN
16	20	NOTHING HAS BEEN PROVED DUSTY SPRINGFIELD PARLOPHONE
17	32	I'O RATHER JACK REYNOLDS GIRLS PWL
18	26	WAGES DAY DEACON BLUE CBS
19	11	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
20	12	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
21	28	MEAN MAN W.A.S.P. CAPITOL
22	23	EVERYTHING COUNTS DEPECHE MODE MUTE
23	15	LOOKING FOR LINDA HUE & CRY CIRCA/VIRGIN
24	33	CELEBRATE THE WORLD WOMACK & WOMACK 4TH & B'WAY
25	21	WILD THING/LOC'ED AFTER... TONE LOC 4TH & B'WAY/ISLAND
26	13	LOVE TRAIN HOLLY JOHNSON MCA
27	40	CRYIN' VIXEN EMIMANHATTAN
28	NEW	WHO WANTS TO BE THE DISCO KING? THE WONDERSTUFF FAR OUT/POLYDOR
29	22	THE LIVING YEARS MIKE + THE MECHANICS WEA
30	NEW	INTERNATIONAL RESCUE WE'VE GOT A FUZZBOX... WEA
31	18	FINE TIME YAZZ BIG LIFE
32	NEW	ROUND & ROUND NEW ORDER FACTORY
33	19	ROCKET DEF LEPPARD BLUDGEON RIFFOLA/PHONOGRAM
34	31	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFEN
35	27	YOU GOT IT ROY ORBISON VIRGIN
36	NEW	ONE MAN CHANELLE COOLTEMPO/CHRYSALIS
37	25	THAT'S THE WAY LOVE IS TEN CITY ATLANTIC
38	NEW	VERONICA ELVIS COSTELLO WARNER BROS.
39	NEW	SLEEP TALK ALYSON WILLIAMS DEF JAM
40	NEW	VAGABONDS NEW MODEL ARMY EMI
ALBUMS		
1	1	SIMPLY RED A NEW FLAME ELEKTRA
2	2	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
3	3	TANITA TIKARAM ANCIENT HEART WEA
4	NEW	BOBBY BROWN DON'T BE CRUEL MCA
5	NEW	SAM BROWN STOP! A&M
6	8	ROY ORBISON MYSTERY GIRL VIRGIN
7	5	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
8	13	BUDDY HOLLY TRUE LOVE WAYS TELSTAR
9	9	YAZZ WANTED BIG LIFE
10	12	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
11	6	ELVIS COSTELLO SPIKE WARNER BROS.
12	7	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
13	4	THEN JERICHO THE BIG AREA LONDON
14	22	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
15	10	HUE & CRY REMOTE CIRCA/VIRGIN
16	11	ERASURE THE INNOCENTS MUTE
17	26	CHRIS DE BURGH FLYING COLOURS A&M
18	18	ENYA WATERMARK WEA
19	32	CLIFF RICHARD PRIVATE COLLECTION EMI
20	17	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
21	14	MICHAEL JACKSON BAD EPIC
22	23	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
23	16	MIKE + THE MECHANICS THE LIVING YEARS WEA
24	15	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
25	19	FLEETWOOD MAC GREATEST HITS WARNER BROS.
26	21	KYLIE MINOGUE KYLIE PWL
27	29	KIM WILDE CLOSE MCA
28	NEW	XTC ORANGES & LEMONS VIRGIN
29	20	NEW ORDER TECHNIQUE FACTORY
30	NEW	JIMI HENDRIX RADIO ONE CASTLE COLLECTORS
31	25	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS GEFEN
32	28	TEN CITY FOUNDATION ATLANTIC
33	24	INXS KICK MERCURY/PHONOGRAM
34	40	DEACON BLUE RAIN TOWN CBS
35	37	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
36	27	ROACHFORD ROACHFORD CBS
37	NEW	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
38	34	BANANARAMA THE GREATEST HITS COLLECTION LONDON
39	33	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
40	NEW	U2 RATTLE & HUM ISLAND

CANADA (Courtesy The Record) As of 3/13/89

SINGLES	
1	1 SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
2	4 WILD THING TONE LOC ISLAND/MCA
3	5 STRAIGHT UP PAULA ABDUL VIRGIN/A&M
4	7 YOU GOT IT ROY ORBISON VIRGIN/A&M
5	3 WILD WORLD MAXI PRIEST VIRGIN/A&M
6	11 LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
7	2 TWO HEARTS PHIL COLLINS ATLANTIC/WEA
8	9 WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFEN/WEA
9	6 EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
10	12 UNDER YOUR SPELL CANDI I.R.S./MCA
11	8 MY PREROGATIVE BOBBY BROWN MCA/MCA
12	13 WHEN THE CHILDREN CRY WHITE LION ATLANTIC/WEA
13	10 BORN TO BE MY BABY BON JOVI MERCURY/POLYGRAM
14	17 ALL THIS TIME TIFFANY MCA/MCA
15	NEW THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
16	14 I WANNA HAVE SOME FUN SAMANTHA FOX RCA/BMG
17	NEW ARMAGEDDON IT DEF LEPPARD VERTIGO/POLYGRAM
18	18 COPPERHEAD ROAD STEVE EARLE UNI/MCA
19	NEW STOP SAM BROWN A&M/A&M
20	NEW SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
ALBUMS	
1	1 THE TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
2	2 ROY ORBISON MYSTERY GIRL VIRGIN/A&M
3	3 RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
4	7 DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
5	9 EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFEN/WEA
6	8 ENYA WATERMARK WEA/WEA
7	4 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
8	6 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
9	5 STEVE EARLE COPPERHEAD ROAD UNI/MCA
10	10 BON JOVI NEW JERSEY MERCURY/POLYGRAM
11	11 BOBBY BROWN DON'T BE CRUEL MCA/MCA
12	16 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
13	12 POISON OPEN UP AND SAY... AH! ENIGMA/CAPITOL
14	14 BRUCE COCKBURN BIG CIRCUMSTANCE TRUE NORTH/CBS
15	19 TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
16	13 VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
17	NEW THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
18	18 NEW ORDER TECHNIQUE FACTORY/POLYGRAM
19	15 ROD STEWART OUT OF ORDER WARNER BROS./WEA
20	17 U2 RATTLE AND HUM ISLAND/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/07/89

SINGLES	
1	2 SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
2	1 THE FIRST TIME ROBIN BECK METRONOME
3	5 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
4	3 IN THE AIR TONIGHT (REMIX '88) PHIL COLLINS VIRGIN
5	4 BUFFALO STANCE NENEH CHERRY VIRGIN
6	15 LOVE TRAIN HOLLY JOHNSON MCA
7	7 TWIST IN MY SOBRIETY TANITA TIKARAM WEA
8	6 GOOD LIFE INNER CITY VIRGIN
9	10 ROOM WITH A VIEW TONY CAREY METRONOME
10	8 KOKOMO BEACH BOYS ELEKTRA
11	NEW BALLAD OF THE STREETS (BELFAST CHILD) SIMPLE MINDS VIRGIN
12	16 YOU GOT IT ROY ORBISON VIRGIN
13	12 ESPECIALLY FOR YOU KYLIE & JASON PWL
14	9 CINDERELLA GEOFFREY WILLIAMS POLYDOR
15	11 JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE CBS
16	13 DOWNTOWN '88 PETULA CLARK PRT
17	14 WE'LL BE TOGETHER SANDRA VIRGIN
18	20 THE WAY TO YOUR HEART SOULSISTER EMI
19	17 DR. ACID AND MR. HOUSE RIFI BCM
20	18 BABY, I LOVE YOUR WAY WILL TO POWER EPIC
ALBUMS	
1	1 TANITA TIKARAM ANCIENT HEART WEA
2	2 GARY MOORE AFTER THE WAR VIRGIN
3	14 FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
4	8 SIMPLY RED A NEW FLAME WEA
5	6 ROY ORBISON MYSTERY GIRL VIRGIN
6	3 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
7	4 SOUNDTRACK COCKTAIL ELEKTRA
8	7 RICK ASTLEY HOLD ME IN YOUR ARMS RCA
9	5 CHRIS DE BURGH FLYING COLOURS A&M/DGG
10	20 DIE AERZTE DIE AERZTE FRUEHER VIELKLANG
11	16 MARC ALMOND THE STARS WE ARE EMI
12	11 ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
13	10 DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
14	9 DIE ARTZE NACH UNS DIE SINTFLUT—LIVE CBS
15	12 DIRE STRAITS MONEY FOR NOTHING POLYSTAR
16	19 THE TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
17	17 SOUNDTRACK BUSTER WEA
18	18 MICHAEL JACKSON BAD EPIC
19	15 FLEETWOOD MAC GREATEST HITS WARNER BROS.
20	NEW SANDRA INTO A SECRET LAND VIRGIN

FRANCE (Courtesy of Europe 1) As of 2/21/89

SINGLES	
1	1 POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
2	2 LA VIE LA NUIT DEBUT DE SOIREE CBS
3	4 LA FETE AU VILLAGE LES MUSCLES POL
4	6 DU RHUM, DES FEMMES SOLDAT LOUIS CBS
5	3 HIGH DAVID HALLYDAY PHONOGRAM
6	7 THE SOUND OF CONFETTI CONFETTI CBS
7	8 THE LOCOMOTION KYLIE MINOGUE CBS
8	5 JOUR DE NEIGE ELSA ARIOLA/BMG
9	9 TEARDROPS WOMACK & WOMACK BMG
10	14 ONE MOMENT IN TIME WHITNEY HOUSTON BMG
11	NEW DIS MOI BIOMAN BERNARD MINET POLYGRAM
12	11 SMOOTH CRIMINAL MICHAEL JACKSON CBS
13	12 MON MEC A MOI PATRICIA KAAS POL
14	10 YOU CALL IT LOVE KAROLINE KRUGER CAR
15	13 CROSS MY HEART EIGHTH WONDER CBS
16	NEW THE FIRST TIME ROBIN BECK POLYGRAM
17	NEW LE MAL DE TOI FRANCOIS FELDMAN POLYGRAM
18	15 IL CHANGEAIT LA VIE JEAN JACQUES GOLDMAN CBS
19	18 LA MEME EAU QUI COULE MICHEL SARDOU TREMA
20	NEW RADIO ROMANCE TIFFANY WEA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/11/89

HOT 100 SINGLES	
1	3 BELFAST CHILD SIMPLE MINDS VIRGIN
2	2 THE FIRST TIME ROBIN BECK MERCURY
3	1 SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY EMI
4	6 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
5	5 POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
6	4 BUFFALO STANCE NENEH CHERRY CIRCA
7	15 LEAVE ME ALONE MICHAEL JACKSON EPIC
8	11 STOP SAM BROWN A&M
9	7 LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
10	13 LOVE TRAIN HOLLY JOHNSON MCA
11	9 LA VIE LA NUIT DEBUT DE SOIREE CBS
12	18 LA FETE AU VILLAGE LES MUSCLES A-B/POLYDOR
13	14 IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
14	8 YOU GOT IT ROY ORBISON VIRGIN
15	16 MY PREROGATIVE BOBBY BROWN MCA
16	12 ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
17	NEW DU RHUM, DES FEMMES SOLDAT LOUIS CBS
18	NEW HELP BANANARAMA/LANANEENEENONOO LONDON
19	NEW HEY MUSIC LOVER S-EXPRESS RHYTHM KING
20	NEW SMOOTH CRIMINAL MICHAEL JACKSON EPIC
HOT 100 ALBUMS	
1	1 TANITA TIKARAM ANCIENT HEART WEA
2	4 SIMPLY RED A NEW FLAME WEA
3	2 DIRE STRAITS MONEY FOR NOTHING VERTIGO
4	5 ROY ORBISON MYSTERY GIRL VIRGIN
5	7 FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
6	3 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
7	6 GARY MOORE AFTER THE WAR VIRGIN
8	8 GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
9	9 SOUNDTRACK COCKTAIL ELEKTRA
10	11 RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
11	13 SOUNDTRACK BUSTER VIRGIN/WEA
12	10 ENYA WATERMARK WEA
13	12 U2 RATTLE AND HUM ISLAND
14	14 PINK FLOYD DELICATE SOUND OF THUNDER EMI
15	17 PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR
16	16 MICHAEL JACKSON BAD EPIC
17	19 THE TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY RECORD CO.
18	20 LOU REED NEW YORK SIRE
19	NEW ELVIS COSTELLO SPIKE WARNER BROTHERS
20	NEW MICHEL SARDOU LA MEME EAU QUI COULE TREMA

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/03/89

SINGLES	
1	1 I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
2	5 TUCKER'S OUGHTER IAN MOSS FESTIVAL
3	4 YOU GOT IT ROY ORBISON VIRGIN/EMI
4	2 TEAROPRS WOMACK & WOMACK FES
5	3 KOKOMO THE BEACH BOYS WEA
6	6 ORINOCO FLOW ENYA WEA
7	NEW SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POL
8	10 ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
9	8 KISS THE ART OF NOISE FEATURING TOM JONES POL
10	7 IF I COULD 1927 WEA
11	13 SOUL REVIVAL JOHNNY DIESEL & THE INJECTORS FESTIVAL
12	12 SHE MAKES MY DAY ROBERT PALMER EMI
13	14 TWO HEARTS PHIL COLLINS WEA
14	9 HANOLE WITH CARE TRAVELING WILBURYS WEA
15	11 ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
16	NEW ENO OF THE LINE TRAVELING WILBURYS WEA
17	16 LIKE THE WAY I DO MELISSA ETHERIDGE FESTIVAL
18	19 REAL GONE KID DEACON BLUE CBS
19	NEW YOU'LL NEVER KNOW 1927 WEA
20	NEW WHERE DID I GO WRONG UB40 VIRGIN/EMI
ALBUMS	
1	9 ROY ORBISON MYSTERY GIRL VIRGIN/EMI
2	1 THE TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
3	2 ROBERT PALMER HEAVY NOVA EMI
4	3 THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
5	5 MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
6	4 SOUNDTRACK COCKTAIL WEA
7	6 SOUNDTRACK YOUNG EINSTEIN FES
8	7 1927 ...ISH WEA
9	8 ENYA WATERMARK WEA
10	10 FLEETWOOD MAC GREATEST HITS WEA
11	NEW TRACY CHAPMAN TRACY CHAPMAN WEA
12	13 DIRE STRAITS MONEY FOR NOTHING POLYGRAM
13	12 TONI CHILDS UNION FESTIVAL
14	11 WOMACK & WOMACK CONSCIENCE FESTIVAL
15	18 GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
16	17 TRANSVISION VAMP POP ART WEA
17	14 JIMMY BARNES BARNESTORMING FESTIVAL
18	NEW DEF LEPPARD HYSTERIA POL
19	19 POISON OPEN UP AND SAY AH! CBS
20	15 U2 RATTLE AND HUM FES

ITALY (Courtesy Musica & Dischi) As of 3/07/89

SINGLES	
1	1 051/22.25.25 FABIO CONCATO POLYGRAM
2	7 BELFAST CHILD SIMPLE MINDS VIRGIN
3	2 C'E DA SPOSTARE UNA MACCHINA FRANCESCO SALVI FIVE RECORDS
4	3 SEX; NO DRUGS; ROCK & ROLL JOVANOTTI YO PRODUCTIONS/IBIZA
5	18 LA NOTTE VOLA LOTELLE FUCCACINI POLYGRAM
6	6 ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
7	8 EMILIO LATEDAZINE DE EMILIO CGD
8	5 A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
9	4 IT'S ONLY LOVE SIMPLY RED WEA
10	NEW WELCOME GINO LATINO IBIZA/CBS
11	17 SMOOTH CRIMINAL MICHAEL JACKSON EPIC
12	9 FACCIA OA PIRLA CHARLIE ODEON
13	NEW LIKE A YO YO SABRINA MEGA
14	NEW I WANNA BE YOUR WIFE SPAGNA CBS
15	NEW IL MIO UOMO LORETTA GOGGI FONIT CETRA
16	NEW AMOR DE MIS AMORES PACO AVREB/POLYGRAM
17	10 TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
18	NEW BUFFALO STANCE NENEH CHERRY CIRCA
19	NEW HEY MUSIC LOVER S-EXPRESS RHYTHM KING
20	19 SUSI SCUSA CHARLIE ODEON

IM&MC

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Every night exciting international bands will be playing live, especially for the IM&MC delegates, in the famous Amsterdam clubs, like Paradiso, The Roxy and the Escape. Presentations by a.o. CBS, Virgin, MCA and EMI.

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Official Carrier







NEW COMPANIES

Concerts International, formed by the merging of public relations firm Calvin Jones & Co. and Con Hartsock Films, an international television film producer and distributor. New company will work on presentation and production of national tours. Suite 100, 3000 So. Post Oak, Houston, Texas 77056, 713-840-9300; or Suite 945, 1100 Glendon Ave., Los Angeles, Calif. 90024, 213-208-6091.

Nightmare Productions, formed by Adam Cazzola and Fred DeSousa. Company was formed to service unsigned bands with production, management, and packaging. 239 E. 14th St., New York, N.Y. 10003; 212-

995-0383.

The Louisville Assn. of Music Performers, formed by Arthur Williamson. A full-service production, publishing, management, and booking company. 1520 Algonquin Pkwy., Louisville, Ky. 40210; 502-637-1551.

Tetra Records, formed by Ted Wright and Travis Morris. Company's goal is to re-establish the "Midwest sound." 916 Marik Dr., Bellwood, Ill. 60104; 312-622-3029.

The Bernard Co., formed by Alan C. Bernard. A full-service management firm. 7 Music Circle N., Nashville, Tenn. 37203; 615-242-0670.

World Of Hurt Records, formed by Harlan Montague. First release is by Bang Tango. Apt. 6, 64 Macdougall St., New York, N.Y. 10012; 212-226-9194.

Top Gun Management, formed by Jeff Gordon and Maria Armoudian. A full-scale personal artist management, production, and publishing company. 4919 Marietta, Sherman Oaks, Calif. 91423; 818-995-1474 or 818-341-5507.

Preston Records, formed by Chris Porter. Currently accepting materi-

al, the company specializes in guitar-oriented rock'n'roll. P.O. Box 1081, Lowell, Mass. 01853.

Gorilla Music, a music publishing company, formed by Cynthia Clark. Prime focus is on country music. 6923 Claire Ave., Reseda, Calif. 91335; 818-342-6966.

Bad Grammar Records, formed by Joe Trupiano. Company is a record and production company with national distribution. First release is "Living Without You." Suite 107, 35918 Union Lake Rd., Mount Clemens, Mich. 48043; 313-792-8452.

Keigold Pty Limited, an Australian management and production company, formed by Michael Cap. Debut release is the 12-inch EP "Love Is." Currently seeking national distribution. P.O. Box 920, Darlinghurst, New South Wales 2010 Australia; 042-71-3401

Hardway Record Co., formed by Mark S. Shearer. An independent label specializing in hard rock/heavy metal. First release is by Crystal Rose. P.O. Box 540, Dearborn Heights, Mich. 48127; 313-278-6068.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Einstein's Breakthrough. The Einstein Entertainment Group signs a worldwide co-publishing agreement with BMG Music Publishing Canada. Shown, from left, are Terry O'Brien, professional manager, BMG; Graham Henderson, attorney, McCarthy & McCarthy; Scott Humphrey, Einstein; Norma Barnett, GM, BMG; Jody Colero, Einstein; and Joel Feeny, Einstein.

LIFELINES

BIRTHS

Boy, Austin Squire, to **Hank and Cynthia Tovar**, Jan. 25 in Sacramento, Calif. He is a regional distributor specialist with Target/Jetco.

Boy, Kai Joseph, to **John and Candy Capek**, Feb. 22 in Beverly Hills, Calif. He is a film composer, songwriter, producer, and musician. She arranges music clearance for film, television, and commercials.

Boy, John Michael Jr., to **John and Tonya Pieroni**, Feb. 26 in Nashville. He is a drummer in the speed metal band Intruder. She is a singer.

Boy, Roland James, to **Roland and Sharon Storm**, Feb. 28 in Sydney, Australia. He is a recording artist for Rockabilly/Bunyip Records. She is head of Hillcoat Management.

Girl, Lillian, to **Jeff Walls and Rhett Crowe**, Feb. 28 in Athens, Ga. They are members of the Elektra Records' group Guadalcanal Diary.

Girl, Sari Asher, to **Joe and Susan Grossman**, March 2 in Beverly Hills, Calif. He is president of National Music Marketing in Los Angeles.

MARRIAGES

Bill Nowlin to Yleana Martinez, Feb. 11 in Laredo, Texas. He is one of the founders of Rounder Records Corp., Cambridge, Mass. She is a journalist with the Patriot Ledger, Quincy, Mass.

H. John Townsend III to Carrie A. Rodberg, Feb. 14 in Ochos Rios, Jamaica. She is account service representative for MCA distributing, Minneapolis.

DON'T FORGET!
T.J. Martell Roast
Friday, April 14,
in New York City.
Call 212-536-5002.

DEATHS

Leonard Feldman, 66, of a heart attack, Feb. 15 in Sherman Oaks, Calif. He was VP and chairman of the board of Tape Specialty Inc., a West Coast duplication facility. He previously worked with William Lear of Learjet on the development of the 8-track cartridge and with audiocassette companies including Sony, Superscope, Maranty, and Ampex. He is survived by his wife, Bernice, three children, and five grandchildren.

Theogene Francis "Sam" Guidry, 71, following a lengthy illness, Feb.

25 in St. Louis. He was the father of songwriters/recording artists Randy, Sandra, Susan, Cathrina, Greg, and Jeff Guidry; and father-in-law of songwriter/artist Denny Henson. He is survived by his wife, Betty Gene, six children, and nine grandchildren. A trust fund has been established for his wife, and donations may be made to the Betty Guidry Trust Fund, c/o R. Guidry, P.O. Box 121661, Nashville, Tenn. 37212-1661.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 11-12, **The Record's Music Industry Conference**, Royal York Hotel, Toronto, Ontario. 416-533-9417.

March 12, **The 1989 Juno Awards**, O'Keefe Centre, Toronto, Ontario. 416-485-3135.

March 12, **New Jersey Record Collectors Show/Convention**, Coachman Inn, Cranford, N.J. 609-443-5405.

March 12, **National Academy Of Songwriters Song Screening Session**, Newport Beach Public Library, Newport Beach, Calif. 800-334-1446 or 213-463-7178.

March 16, **Songwriters Guild Of America Song Critique**, SGA offices, Hollywood. B. Aaron Meza, 213-462-1108.

March 18, **National Academy Of Recording Arts And Sciences Second Annual Bowling Party**, Sports Center, Studio City, Calif. Billy James, 818-843-8253.

March 23, **National Assn. Of Black Owned Broadcasters Fifth Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Edward McCarthy, 215-546-3838, or James L. Winston, 202-463-8970.

March 28-30, **Fourth Annual New York Home Video Show**, Jacob K. Javits Convention Center, New York. 800-248-KIPI or 914-328-9157.

APRIL

April 1, **Fourth Annual Baltimore/Washington/Virginia Music Business Forum**, Vista International

Hotel, Washington, D.C. 301-937-6161 or 301-937-6590.

April 1, **Tamika Reggae Awards**, Beacon Theatre, New York. Clinton Lindsay, 212-645-7330.

April 5, **epm report seminar: The Telephone In Entertainment Promotion And Marketing**, New York. Riva Bennett, 718-469-9330.

April 5-9, **National Assn. Of Black Owned Broadcasters 13th Annual Spring Broadcast Management Conference**, Saddlebrook Resort, Tampa, Fla. Ava Sanders, 202-463-8970.

April 7-8, **Music And Entertainment Industry Educators Assn. annual meeting**, Hollywood Roosevelt Hotel, Los Angeles. Mike Fink, 312-691-5319.

April 8, **Fourth Annual New York Music Awards**, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

April 10, **24th Annual Academy Of Country Music Awards**, Walt Disney Studios, Burbank, Calif. Fran Boyd, 213-462-2351.

April 20-22, **Impact Super Summit Conference III**, TropWorld Casino And Entertainment Resort, Atlantic City, N.J. 215-646-8001.

April 29, **The Garden State Music Seminar And Festival**, Hyatt Regency, New Brunswick, N.J. 201-785-0015.

April 29-May 2, **National Assn. Of Broadcasters 67th Annual Convention And Int'l Exposition**; **43rd Annual Broadcast Engineering Conference**, Las Vegas Convention Center, Las Vegas. Diane Goff, 202-429-5433.

MAY

May 6-7, **Bay Area Musical Equipment Expo**, San Jose Convention Center, San Jose, Calif. Loni Specter, 818-344-3441.

May 10-14, **1989 NAIRD Convention**, Wyndham-Franklin Plaza Hotel, Philadelphia. 609-547-3331.

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 2/28	Close 3/6	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	207.3	167 1/2	172 1/2	+4 1/2
Cannon Group	160.4	5 1/2	5	-1/2
Capital Cities Communications	114.8	356 1/2	375	+18 1/2
Carolco Pictures	233.3	7 3/4	8 1/4	+1/2
Coca-Cola	4543.8	46 3/4	49 1/4	+2 1/4
Columbia Pictures	6500.6	16 1/2	18 3/4	+2 1/4
Walt Disney	2080.2	73 1/4	77 1/2	+4 1/4
Eastman Kodak	3399	47	46	-1
Gulf & Western	3484.7	40 1/4	45 1/4	+5 1/4
Handleman	570.1	24 1/2	25	+1/2
MCA Inc.	3069.4	48 1/2	53	+4 1/2
MGM/UA	435.9	16 1/2	17 1/2	+1/2
Orion Pictures Corp.	283.1	14 1/2	16 1/2	+2 1/2
Sony Corp.	242.9	55 1/2	53 1/4	-1 1/4
TDK	6.1	64 1/2	64 1/2	.....
Vestron Inc.	334.1	5	5 1/4	+1/4
Warner Communications Inc.	9876.3	41 1/2	48 1/4	+6 3/4
Westinghouse	1478.6	55 1/2	54 1/4	-1 1/4
AMERICAN STOCK EXCHANGE				
Comptron	8.1	5 1/2	5 1/2	+1/2
Electrosound Group Inc.	7.8	1 1/4	1 1/4	.....
Nelson Holdings Int'l	416.8	1/2	1/2	.....
New World Pictures	538.6	6 1/2	5 1/4	-1/4
Price Communications	83.3	7 1/4	7 1/4	.....
Prism Entertainment	22.3	2 1/2	2 1/2	+1/2
Unitel Video	14.2	12 1/4	11 1/4	-1 1/4
OVER THE COUNTER				
Acclaim Entertainment		3 3/4	3 3/4	.....
Blockbuster Entertainment		22 1/2	23 1/2	+1 1/2
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		4 1/2	4 1/2	.....
LIN Broadcasting		89	89 1/2	+1/2
LIVE Entertainment		25 1/2	25	-1/2
Malrite Communications Group				.....
Recoton Corp.		5 1/2	5 1/2	.....
Reeves Communications		5 1/2	5 1/2	+1/2
Satellite Music Network, Inc.		5 1/2	5 1/2	.....
Scripps Howard Broadcasting		60	61 1/2	+1 1/2
Shorewood Packaging		17	16 1/2	-1/4
Sound Warehouse		24 1/2	24 1/2	.....
Specs Music		8	8 1/4	+1/4
Starstream Communications Group, Inc.		2 1/2	2 1/2	.....
Trans World Music		28 1/2	28	-1/2
Video Jukebox Network		3 1/2	3 1/2	.....
Wall To Wall Sound And Video		3 1/2	3 1/2	+1/2
Westwood One		8 1/2	8 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		134	141	+7
Pickwick		240	219	-21
Really Useful Group		600	600	.....
Thorn EMI		702	725	+23

POP

PICKS

ROXX GANG
Things You've Never Done Before
PRODUCER: Beau Hill
Virgin 91067

Florida-based act, a rare hard-rock signing for Virgin, displays many of the assets found in producer Hill's best-known cohort, Ratt—an ear for melody, simple lyrical hooks, and power-packed playing (much of it courtesy of axeman Jeff Taylor). Tough tunes like "Scratch My Back" and "No Easy Way Out" will lead this group to an easy glide up the charts.

RECOMMENDED

JULIAN LENNON
Mr. Jordan
PRODUCER: Patrick Leonard
Atlantic 81928

Lennon comes on stronger following the failure of his sophomore outing. Third measure is equipped with some production oomph courtesy of the always facile Leonard, and such rockers as "Now You're In Heaven" and "I Get Up" will give a lift to Lennon's somewhat soft-edged image. Singer remains largely a top 40-based artist whose success depends on single-by-single radio acceptance.

WENDY & LISA
Fruit At The Bottom
PRODUCERS: Wendy & Lisa
Columbia 44341

Ms. Melvoin and Ms. Coleman strike closer to the eccentric funk styles they mined while in Prince Revolution here than they did on their solo debut. While tracks like "Are You My Baby" and "Satisfaction" (an original that boasts a Jesse Johnson guitar solo) are hearty stuff, the one elusive number to put the band over still appears to be absent.

ROBYN HITCHCOCK 'N' THE EGYPTIANS
Queen Elvis
PRODUCERS: Robyn Hitchcock & Andy Metcalfe
A&M 5241

Hitchcock's second for A&M showcases the same perennial pixilation and melodic smarts that have made the oddball singer a modern rock favorite. New album, which features R.E.M.'s Peter Buck on several tracks, could appeal to a bigger audience with such bizarre but tuneful numbers as "Madonna Of The Wasps."

SAVOY BROWN
Kings Of Boogie
PRODUCER: Neil Norman
GNP Crescendo 2196

Yes, the band's still around. Leader Kim Simmonds puts his latest edition through its blues-based rock paces; many cuts, like stomping title track, aren't too shabby at all. Could this 22nd(!) Savoy swing be another left-field hit for GNP, which resuscitated the career of Robin Trower a couple of years ago?

ONE NATION
Strong Enough
PRODUCER: Kipper
I.R.S. 42201

Weirdest signing by unconventional label in many a moon is notable for its conventionality. Englishman Kipper, as he's billed, leads group through a slate of familiar-sounding album-rock-oriented tracks that bear the stamp of Hall & Oates, Robbie Nevil, and other blue-orbed soulsters. Strong enough to chart? Probably not.

PILGRIM SOULS
Is This All Of Us?
PRODUCER: Alvin Clark
Columbia 44414

New York quartet, led by CBS record

head Walter Yetnikoff's son, Danny, hits as often as it misses with its avant-garde country rock and could yield some challenging, alternative music in the future. Standouts include "Letterbox," "Gimme Back My Home," and "Redemption Day," with special mention for the discordant Byrds-ism of "2 Lanes" and the rough, catchy guitar groove of "Parish In The Woods."

THE SNEETCHES
Sometimes That's All We Have
PRODUCERS: The Sneetches, Steve Savage
Alias 002

San Francisco trio creates an intriguing set of finely wrought pop melodies in a variety of '60s styles, resembling early Three O'Clock. Among the album's highlights are Mersey-ish tunes "In A Perfect Place" and "Mrs. Markle," as well as the breezy "Run In The Sun" and the trippy tonalities of "Empty Sea." Contact: 415-546-1863.

GIANT SAND
The Love Songs
PRODUCERS: Eric Westfall, Howe
Homestead 125

Former Green On Redman Chris Cacavas returns with a new, modified, garage-psychedelic sound that's both more distinctive and harder to define than his earlier efforts. "One Man's Woman/No Man's Land" and "The Doors" are oddly mannered and interesting but are exceeded by "Love Like A Train," which mates electric Dylan with funk guitars, and an inexplicably Brechtian version of Lieber & Stoller's "Is That All There Is?" Contact: 516-764-6200

NINE POUND HAMMER
The Mud, The Blood, And The Beers
PRODUCERS: Len Puch, Scott Luallen
Wanghead 007

Alternative listeners may be interested in hillbilly punk from a Kentucky quartet that occasionally slips into conventional hardcore fare with tracks like "Little Help" or the Eagle-bashing "Bye Bye Glen Frey." Still, most typical of their Ramones-in-a-pickup stance are such white-trash melodies as "Redneck Romance," "Drive-In," and "He's Gone." Contact: 313-753-4151.

THE BIRDHOUSE
Meglaman
PRODUCER: Vic Maile
Link 020

British five-piece comes on loud and fast, playing country rock with a full-tilt punkish stance. Highlights include the hot garage-isms of "The Devil Looks After His Own," the relentless "Brixton's Burnin'," and the intensely rocking "All The Lessons." Contact: 212-334-9556.

THE MEATMEN
We're The Meatmen . . . And You Still Suck
PRODUCER: Lyle Prestar
Caroline 1368

Hardcore veterans make a 16-track live album that features a cover of Nazareth's "Razamanaz" as well as songs from their debut album—which had nearly the same name. Again, lead screamer Tesco Vee and the boys indulge in their quasicomical hatred of women, minorities, Southerners, the Beatles, and anybody who's left with such tunes as "Come On Over To Mah Crib," "Turbo Rock," and the amusing "Abba, God, And Me." Contact: 212-219-1500.

LASSE ENGLUND
Anchor
PRODUCER: Not listed
Breakthru' ABCD11

Breakthru' specializes in making the most interesting Scandinavian rock, jazz, and pop instrumental music available to U.S. listeners, and virtuosic Danish guitarist Englund's blend of acoustic guitar, woodwinds, violin, percussion, and electronic keyboards will likely please American ears. Soft

NEW AND NOTEWORTHY

CATERWAUL
Pin & Web
PRODUCER: Dennis Herring
I.R.S. 42281

The Phoenix quartet that relocated to Los Angeles two years ago makes its full-length debut on the heels of EP "Beholden." Band's guitar-wrangling style, reminiscent of early English gloom bands, suffuses the album with a sweet air of mystery; singer Betsy Martin is a convincing front woman. Hopefully, this solid piece of work will break out of modern rock currents into the mainstream, as Herring's first Timbuk 3 production for the label did.

JOE HENRY
Murder Of Crows
PRODUCER: Anton Fier
A&M 5210

Young singer/songwriter will probably attract any number of comparative tags (label mate John Hiatt is a likely analog), but he is ultimately his own man on a fine debut. Henry's strong suit is intelligently written, somewhat oblique tunes with well-honed melodies. Fier has assembled a good support team that includes Chuck Leavell on keyboards and Mick Taylor on guitar. One to watch closely.

LIONEL CARTWRIGHT
Lionel Cartwright
PRODUCERS: Tony Brown, Steuart Smith
MCA 42276

Cartwright is the freshest voice to emerge in country music since Skip Ewing. And like Ewing, Cartwright provides most of his own material. His vocals are warm, intimate, and convincing; his lyrics mature and thought provoking. Best cuts: "Fallin' Again," "A Little Lesser Blue," "Give Me His Last Chance."

and moody. Contact: 212-362-1689.

BLACK

E.U.
Livin' Large
PRODUCERS: Various
Virgin 91021

Washington-based go-go band proved its crossover moxie with last year's No. 1 pop and R&B hit, "Da Butt," from the "School Daze" soundtrack. With go-go now finally established, this rollicking, often hilariously funny 10-piece band should erupt on both charts again with its Virgin debut. Potential hits include club-oriented Marcus Miller remake "Da Butt '89" and outrageous "Shake It Like A White Girl." Given last year's track record, crossover potential is enormous.

JUST-ICE
The Desolate One
PRODUCERS: K.R.S.-One & Just-ice
Fresh 82010

Not just another "ice" rapper, Just-ice justifies his longevity with intelligent writing, strong delivery, and a deepening sense of musical mission. His big-band rap strikes home on title track; "And Justice For All," "It's Time Release," and "In The Jungle" prove that the most explicit lyrics fall from the lips of song poets who touch a nerve with well-chosen words.

JAZZ

THE DIRTY DOZEN BRASS BAND
Voodoo
PRODUCER: Scott Billington
Columbia 45052

Spectacular third album (its first for Columbia) by New Orleans-based octet should introduce its delights to a wider audience. Group operates in a fantastic netherland somewhere between the Preservation Hall Jazz Band and the Art Ensemble Of Chicago; sound is rootsy yet bracingly modern. Guests Dr. John, Dizzy Gillespie, and Branford Marsalis add to luster of a simply magnificent album.

BOBBY LYLE
Ivory Dreams
PRODUCER: Bobby Lyle
Atlantic 81938

Delightful blend of contemporary and traditional jazz splashes across keyboardist's Atlantic debut. He deftly moves from the crossover-bound "Save It For A Rainy Day" (with lead vocals by Helena Springs) to a lovely reading of the Duke's "Lush Life," hitting many high notes in between.

ERNE WATTS WITH GAMALON
Project: Activation Earth
PRODUCER: Jeff Tyzik
Amherst 93320

Gamalon's debut scored a top 10 chart position; its hard-pumping fusion—driven by eager rock and funk hooks—could be just the sales ticket that veteran saxman Watts has been needing. Mainstream jazz stations will resist this, but fusion outlets and related radio formats will eat it up.

JIMMY WITHERSPOON
Rockin' L.A.
PRODUCER: Ralph Junghelm
Fantasy 9660

Spoon's first recorded work in some time is a relaxed live shot cut at the Biltmore Hotel in L.A. The vocalist's chops show some strain at times, but his warm performance is well-complemented by support work of tenorist Teddy Edwards and pianist Gerald Wiggins.

PIIRPAUKE
The Wild East
PRODUCERS: Sakari Kukko and Tauno Railo
Breakthru' ABCD9

Not all "serious" world music emanates from Third World nations, as proved by this collection of eclectic jazz/rock/classical instrumental compositions based upon the Kalevala ("Land Of Heroes"), the national epic poem of Finland. Definitely not a light listen, but worth the effort. Contact: 212-362-1689.

SOUNDTRACK
Torch Song Trilogy
PRODUCERS: Larry L. Lash, Peter Matz
PolyGram 837785-2

Harvey Fierstein's Broadway hit has come to the screen with some wonderful jazz vault material by the likes of Joe Williams, Anita O'Day, Billy Holiday and some new cuts by featured player Fierstein himself, including oldies "Dames" and "Love For Sale." Unusual track release and vastly entertaining as well.

COUNTRY

GAIL DAVIES
Pretty Words
PRODUCERS: Jimmy Bowen, Gail Davies
MCA 42274

Davies emerges from the commercial wreckage of Wild Choir to solo beautifully again—and again taking her sounds from traditional country, folk, bluegrass, and old-time gospel. Clean, crisp instrumentation and impassioned lyrics, all of which Davis wrote or co-wrote. Best cuts: "Waiting Here For You," "I've Had Enough."

LARRY GATLIN & THE GATLIN BROTHERS
Pure 'N Simple
PRODUCERS: Jimmy Bowen, Chip Young, Fred Foster
Universal 42277

Gorgeous singing and clever writing do not add up to a gorgeously clever album. As pretty as their presentations are here, Gatlin's lyrics simply have more wit than heart to them. However, "Needless To Say" is such an instantly obvious classic that it ennobles all the other cuts.

RECOMMENDED

VARIOUS ARTISTS
Hillbilly Music . . . Thank God! Vol. 1
PRODUCERS: Various
Bug/Capitol 91346

Bug makes its mark with this two-disk treasury of oldies from the Capitol vault. Among the 24 cuts from the '40s and '50s are songs by Hank Thompson, Merle Travis, Buck Owens, Rose Maddox, the Louvin Brothers, Tex Ritter, Tennessee Ernie Ford, Jean Shepard, and Faron Young, plus lesser lights of historical interest.

CLASSICAL

RAVEL: MA MERE L'OYE; LE TOMBEAU DE COUPERIN
Orchestre National de France, Inbal
Denon CO-718798

Both works, but particularly "Mother Goose," benefit from a crystal clear recording that keeps all orchestral lines in aural sight even as they blend atmospherically. Master orchestrator, master recording. The famous "Pavane," "Une Barque Sur l'Océan," and a rare fanfare fill out the attractive program.

DVORAK: SYMPHONY NO. 9/STRAVINSKY: FIREBIRD SUITE
Kazuhito Yamashita, Guitar
RCA 7929

Yamashita has indulged his penchant for solo guitar transcriptions of standard orchestral works before, and one can only admire his fortitude in overcoming technical hurdles. One stands in awe of his virtuosity even while wondering what musical purpose is served. For the specialist.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

MADONNA Like A Prayer (5:06)
 PRODUCERS: Madonna, Patrick Leonard
 WRITERS: Madonna, Patrick Leonard
 PUBLISHERS: Webco Girl/WB, ASCAP/Johnny Yuma, BMI
 MIXERS: Shep Pettibone, Bill Bottrell
Sire 7-27539 (c/o Warner Bros.) (12-inch version also available, **Sire 0-21170**)

She's on our cover, on your television, and the first release from her new album will secure radio play for sure. Uplifting R&B/pop that's effectively evocative.

OUTFIELD Voices Of Babylon (3:27)
 PRODUCERS: David Kahne, David Leonard, John Spinks
 WRITER: J. Spinks
 PUBLISHER: John Spinks, PRS/BMI
Columbia 38-68601

Not as obvious as "Your Love" but not as lackluster as the last album. Trotting mid-to-up-tempo number drenched in the act's trademark Police-like harmonies earns a second listen by the end of the first.

EDIE BRICKELL & NEW BOHEMIANS Circle (3:11)
 PRODUCER: Pat Moran
 WRITERS: Withrow, Brickell
 PUBLISHERS: Geffen/Withrow/Edie Brickell, ASCAP
Geffen 7-27580 (c/o Warner Bros.)

Introspective folk-tinged rock from the platinum "Shooting Rubberbands..." isn't standard pop fare, but hopefully that's what will make all the difference.

SAMANTHA FOX I Only Wanna Be With You (3:19)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: Raymond, Hawker
 PUBLISHER: Chappell & Co., ASCAP
Jive 1192-7-J (c/o RCA) (12-inch reviewed March 11)

JON BUTCHER Send Me Somebody (4:05)
 PRODUCER: Glen Ballard, Jon Butcher
 WRITERS: J. Butcher, R.L. Sage
 PUBLISHERS: Grand Pasha/Kukukahu, BMI
Capitol B-44334

Now top 10 at album rock radio, this unlikely pairing of Butcher and Ballard is similar in texture to Robert Plant's "Little By Little" but with a more obvious chorus. Pop radio's new rock leanings give Ballard his best chance at a hit in some time.

BAD COMPANY Shake It Up (3:56)
 PRODUCER: Terry Thomas
 WRITERS: Brian Howe, Terry Thomas
 PUBLISHERS: Howe's Business/TJT/Phantom, ASCAP
Atlantic 7-88939

Rugged foot-tappin' rocker from the act's "Dangerous Age" album shows that the trio can still hang tough. Already a smash at album rock radio.

MICHAEL DAMIEN Rock On (3:22)
 PRODUCERS: Larry Weir, Michael Damien, Tom Weir
 WRITER: D. Essex
 PUBLISHER: April/SBK, ASCAP
Cypress 1420 (c/o A&M)

Featured on the "Dream A Little Dream" soundtrack, young star from "The Young And The Restless" delivers a bubbly dance-pop rendition of the Dave Essex classic. Contact: 213-465-2711.

MAMADO & SHE I'm Your Wild Thing (3:13)
 PRODUCER: Mamado
 WRITERS: M. Young, T. Smith, M. Dike, M. Ross
 PUBLISHERS: Varry White/Jeff Cohn/CBS, ASCAP
WTG 31-68672 (c/o CBS) (12-inch version also available, **WTG 41-68225**; originally reviewed Feb. 4)

EASTERHOUSE Come Out Fighting (4:26)
 PRODUCER: Andy Perry
 WRITER: A. Perry
 PUBLISHER: pending
Columbia 38-68552

Bold, anthemic rock from the new "Waiting For The Redbird" project has the potential to finally bring this deserving act commercial success.

DURAN DURAN Do You Believe In Shame? (4:23)
 PRODUCERS: Duran Duran, Jonathan Elias, Daniel Abraham

WRITERS: Taylor, Rhodes, Lebon
 PUBLISHERS: Skintrade/Colgems-EMI, ASCAP
Capitol B-44337 (12-inch version also available, **Capitol V-15456**)

Imagine Depeche Mode doing "Suzy Q" and you'll have the third single from "Big Thing." Progressively darker and more brooding than its predecessors.

BUSTER POINDEXTER & HIS BANSHEES OF BLUE Hit The Road Jack (3:14)
 PRODUCER: Hank Medress
 WRITER: P. Mayfield
 PUBLISHER: not listed
RCA 8914-7-R

Arrangement here is similar to the original and the male-female dialogue at the bridge is the song's most endearing feature. Exposure may ride on the success of the film "The Dream Team," from which it is taken.

HAPPY MONDAYS Wrote For Luck (3:42)
 PRODUCER: Martin Hammett
 WRITER: Happy Mondays
 PUBLISHER: Copyright Control
 MIXERS: Laurence Diana, N.A.B.S.
Elektra 0-66714 (12-inch single)

Lifted from the act's second album but first major-label domestic release, titled "Bummer," this earthy pop/rock cut, enhanced by Hammett's (Joy Division, U2) raw production, should delight alternative programmers.

BLACK

GUY I Like (3:59)
 PRODUCERS: Teddy Riley, Gene Griffin
 WRITERS: Teddy Riley, Gene Griffin, Aaron Hall, Timothy Gatling
 PUBLISHER: Cal-Gene/Virgin/Zomba, BMI/ASCAP
 MIXERS: Teddy Riley, Gene Griffin
MCA 53490 (12-inch version also available, **MCA 23927**)

The single we've been waiting for and like very much from the trio's debut. Scintillating R&B/dance rhythm and lyric treatment deserves to be a crossover smash. Should be the biggest one yet. The new 12-inch mixes pump.

ANQUETTE I Will Always Be There For You (4:05)
 PRODUCER: Michael Sterling
 WRITER: Michael Sterling
 PUBLISHER: Pac-Jam, BMI
Luke Skywalker LS-109

Already securing airplay in the South, sweet, comforting ballad has the potential to be huge all over. Young females should give New Edition and the Boys a run for their money. Contact: 305-573-0599.

CHANNEL 2 Keep It Simple (3:56)
 PRODUCERS: Deniz Foster, Thomas McElroy
 WRITERS: D. Foster, T. McElroy, D. Agent
 PUBLISHERS: Two Tuff-Enuff/PolyGram, BMI
 MIXERS: Greg Ski Royal, John Matousek, Jerry O'Connell
Wing 871 710-7 (c/o PolyGram) (12-inch version also available, **Wing 871 711-0**)

Slammin' new single blazes with an infectious smart street edge and rousing hook.

BEBE & CECE WINANS Lost Without You (3:57)
 PRODUCER: Keith Thomas
 WRITERS: K. Thomas, B. Winans
 PUBLISHERS: Yellow Elephant/Edward Grant/Benny's, ASCAP/BMI
Capitol B-44300 (12-inch version also available, **Capitol V-15443**)

Intimate R&B ballad should further establish the duo as a prominent force in contemporary music and serves as a smart successor to the hit "Heaven."

MANIQUIN I Wanna Ride (3:59)
 PRODUCERS: Charlie Wilson, Ronnie Wilson
 WRITERS: R. Wilson, C. Wilson, R. Calhoun, Maniquin, D. Williams
 PUBLISHERS: WILLcall, BMI/Sys-Ti-Manique/Vernality, ASCAP
 MIXER: Keith Cohen
Epic 34-68619 (c/o CBS) (12-inch version also available, **Epic 34-68619**)

Could be an answer to "Mercedes Boy." The Gap Band's Wilson brethren rework that hit produced for Pebbles with a sexy male lead.

NEW AND NOTEWORTHY

COWBOY JUNKIES Sweet Jane (3:41)
 PRODUCER: Peter Moore
 WRITER: Lou Reed
 PUBLISHER: Oakfield, BMI
RCA 8879-1-R

Melancholy, plaintive, and sparse interpretation of the Velvet Underground classic has brought this Canadian foursome much critical acclaim. First single is lifted from the hit album "The Trinity Session," which was recorded with one microphone in a Toronto church. Enchanting delivery from Margo Timmins adds to song's overall ability to enchant and entice nearly two decades later.

A GUY CALLED GERALD Voodoo Ray (timing not listed)
 PRODUCER: Gerald
 WRITER: Gerald
 PUBLISHER: not listed
 MIXERS: Gerald, Frankie Knuckles
Warlock WAR-038 (12-inch single)

Underground smash in the U.K. last summer utilizes the most intriguing elements of acid house and places them in a thoroughly engrossing dance setting. Yearning female chant and irresistible instrumental hook has the potential to make a huge impression with club and alternative programmers. A killer—don't miss. Contact: 212-979-0808.

PUBLIC ENEMY Black Steel In The Hour Of Chaos (3:42)
 PRODUCERS: Hank Shocklee, Carl Ryder
 WRITERS: C. Ridenhour, E. Sadler, H. Shocklee, W. Drayton
 PUBLISHER: Def American, BMI
Def Jam 38-68613 (c/o CBS) (12-inch version also available, **Def Jam 44-68216**)

Rappers have made a bigger impression on Sinead O'Connor's scalp than on black radio lately. Gripping prison riot saga—the toughest yet from "Nation Of Millions"—probably won't do much to change radio's mind.

SADE Love Is Stronger Than Pride (4:16)
 PRODUCER: Sade
 WRITERS: Adu, Hale, Matthewman
 PUBLISHERS: Angel/Silver Angel/Famous, ASCAP
Epic 34-68595 (c/o CBS)

Light, unconventional lovelorn ballad will fit nicely into quiet storm, AC, and vocal jazz formats.

GEORGE BENSON Good Habit (3:41)
 PRODUCER: Dennis Lambert
 WRITERS: D. Lambert, F. Golde
 PUBLISHERS: Rent-A-Song/Careers/Franne Gee/Rightsong, BMI
Warner Bros. 7-27537

Soothing R&B from "Twice The Love."

JAY LOVE Give It All You Got (4:10)
 PRODUCER: Donald Dee
 WRITERS: William J. Newkirk, Earl Jackson
 PUBLISHERS: Donsha/Bush Burnin', ASCAP
Orpheus B-72673 (c/o Capitol) (12-inch version also available, **Orpheus V-72668**)

OK mainstream rap that really has nothing new to offer.

COUNTRY

TANYA TUCKER Call On Me (3:20)
 PRODUCER: Jerry Crutchfield
 WRITER: Gary E. Scroggs
 PUBLISHER: Irving, BMI
Capitol B-44348

More pop-sounding than her recent outings, this song is a midtempo treatment of the "you've got a friend" theme.

ROSANNE CASH I Don't Want To Spoil The Party (2:35)
 PRODUCER: Rosanne Cash
 WRITERS: J. Lennon, P. McCartney
 PUBLISHER: SBK Blackwood, BMI
Columbia 38 68599

Pure listening pleasure, Cash's vocals are assertive but sensitive and controlled. Arrangement and

production are tight.

LARRY BOONE Wine Me Up (2:21)
 PRODUCER: Ray Baker
 WRITERS: F. Young, B. Deaton
 PUBLISHER: Acuff-Rose, BMI
Mercury 872 728-7 (c/o PolyGram)

A striding, up-tempo remake of Faron Young's 1969 honky-tonk classic.

DAN SEALS They Rage On (4:38)
 PRODUCER: Kyle Lehning
 WRITERS: B. McDill, D. Seals
 PUBLISHERS: Jack and Bill/Ranger Bob/Pink Pig, ASCAP/BMI
Capitol B-44345

A sensitive and stirring performance provides the perfect match for this compelling story song. Production builds with power and beauty.

ANNE MURRAY Who But You (3:34)
 PRODUCER: Kyle Lehning
 WRITERS: Black, Bourke, Ostin
 PUBLISHERS: Chappell/Serenity Manor/Tri-Chappell, ASCAP/SESAC
Capitol B-44341

To a quietly throbbing beat, the golden-voiced Murray unreels a passionate tribute, held in check by a dreamy chorus.

OK RIDGE BOYS Beyond Those Years (3:56)
 PRODUCER: Jimmy Bowen
 WRITERS: Troy Seals, Eddie Setser
 PUBLISHERS: WB/Two Sons/Warner-Tamerlane, ASCAP/BMI
MCA 53625

Trials and tribulations strengthen the bond between lovers growing older but not apart. A robust chorus ignites the slow-paced ballad.

RONNIE McDOWELL Sea Of Heartbreak (2:35)
 PRODUCER: Ronnie McDowell, Joe Meador
 WRITERS: Hal David, Paul Hampton
 PUBLISHERS: David Casa/Shapiro, Bernstein, ASCAP
Curb CRB-10525 (c/o MCA)

McDowell's version of the 1961 Don Gibson hit is a bit more bouncy than the original, but he hoists all the right emotional distress flags, particularly with the irresistible sing-along chorus.

ASLEEP AT THE WHEEL Chattanooga Choo Choo (3:12)
 PRODUCER: Ray Benson
 WRITERS: M. Gordon, H. Warren
 PUBLISHER: 20th Century, BMI
Epic 34-68620 (c/o CBS)

That immortal train trip from New York's Penn Station to Tennessee earns a timely and timeless tribute in this enjoyable neo-'30s-style Western romp.

KENNY CARR Tell Me (2:44)
 PRODUCER: Neal James
 WRITER: Neal James
 PUBLISHER: Cottage Blue, BMI
Kottage 0091

With charm and sincerity in his performance, Carr asks her to say what he wants to hear. A strongly produced, dreamy but sad slow-dance number. Contact: 615-726-3556.

DANCE

ROXETTE The Look (6:03)
 PRODUCER: Clarence Ofterman
 WRITER: Gessie
 PUBLISHER: Jimmy Fun
 MIXER: Rusty Garner
EMI V-56133 (c/o Capitol) (12-inch single; 7-inch reviewed Feb. 18)

S-EXPRESS Music Lover (7:27)
 PRODUCER: Mark Moore, Mark McGuire (The Marks Brothers)
 WRITER: Sly Stone
 PUBLISHER: Mijac/Warner-Tamerlane, BMI
 MIXERS: Shep Pettibone, Philip Glass, Kurt Munkacsi
Capitol V-15454 (12-inch single)

Urgent psychedelic technopop with a Eurohouse flavor previewing the forthcoming album "Original Soundtrack."

COOKIE CREW Born This Way (5:38)
 PRODUCERS: Daddy-O, D.B.C.
 WRITERS: D. Pryce, S. Banfield, G. Bolton, M. Nemley
 PUBLISHER: Copyright Control
 MIXER: Prince Paul

FFRR 886 513-1 (c/o PolyGram) (12-inch single)
 Female rap crew that scored last year with "Females" still hasn't crumbled with the major-label move. Crisp rhymes and pounding rhythm track burn with aid from Stetsasonic's Daddy-O and D.B.C.

PATTI DAY Inch By Inch (6:45)
 PRODUCER: Michael Zager
 WRITER: Diane Warren
 PUBLISHER: Edition Sunset, ASCAP
 MIXERS: David Cole, Robert Cliviles
Starway SW-1203-12 (12-inch single; 7-inch version also available, **Starway 1203-7**)
 Day goes to hot songwriter Warren for the follow-up to "Right Before My Eyes." Percolating Latin/pop-tinged "Few Inches More" version brought to radio has potential. Contact: 703-847-0911.

NOEL Change (7:55)
 PRODUCERS: Roman Ricardo, Vito Bruno
 WRITERS: N. Pagan, P. Robb
 PUBLISHERS: Ackee/Paul Robb, ASCAP
 MIXER: David Morales
4th & B'Way BWAY-481 (12-inch single; 7-inch version also available, **4th & B'Way BWAY-7481**)

Energetic, Latin/pop taking a similar approach to previous releases. Contact: 212-995-7800.

CHAKA KHAN Baby Me (6:35)
 PRODUCER: Russ Titelman
 WRITERS: Holly Knight, Billy Steinberg
 PUBLISHERS: Billy Steinberg/Makiki/Knighty Knight/Arista, ASCAP
 MIXER: David Todd
Warner Bros. 0-21179 (12-inch single; 7-inch reviewed Feb. 25)

ETTA JAMES FEATURING DAVID A. STEWART Avenue D (6:55)
 PRODUCER: David A. Stewart
 WRITERS: Stewart, James, Feldman
 PUBLISHERS: BMG/Orcas/New Visions Pictures/Fort Athens, ASCAP/BMI
 MIXER: Francois Kevorkian
Capitol V-15453 (12-inch single; 7-inch reviewed March 11)

LINDA CLIFFORD If My Friends Could See Me Now (7:09)
 PRODUCER: Frandith Gimenez
 WRITERS: C. Coleman, D. Fields
 PUBLISHER: not listed
 MIXERS: Frandith Gimenez, T. Smalios, J. Simpson, Dave "Madness" Del Valle
Fama 1713-1 (12-inch single)
 Clifford rerecords her disco classic in a contemporary techno setting. Best bet is the 13-minute-plus Del Valle mix that follows the "Notice Me" house version quite closely in feel. 212-675-4267.

BANANARAMA Nathan Jones (6:27)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: K. Wakefield, L. Caston
 PUBLISHERS: Jobete/Stone Agate, ASCAP/BMI
 MIXERS: Pete Hammond, Freddy Bastone
London 886 481-1 (c/o PolyGram) (12-inch single)
 Spirited synthpop Supremes remake lifted from the trio's "Greatest Hits Collection."

AC

BRENDA RUSSELL Le Restaurant (4:33)
 PRODUCERS: Andre Fischer, Brenda Russell
 WRITER: Brenda Russell
 PUBLISHERS: Rutland Road/WB, ASCAP
A&M AM-1208 (12-inch version also available, **A&M SP-17721**)

Third single release is a jazz-inspired ballad that retains the quiet poetry of "Piano In The Dark" and "Get Here."

PICKS: New releases with the greatest chart potential.
RECOMMENDED: Records with potential for significant chart action.
NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

WARNER, TIME LAY MERGER GROUNDWORK

(Continued from page 1)

bution.

Although much media attention since the announcement has been focused on the companies' film and cable TV holdings, the diadem of the Time-Warner deal is clearly WCI's music entity, comprising the WEA labels, the company's music distribution network, and publisher Warner-Chappell Music. Both WCI's label and music publishing holdings are the world's largest.

According to balance sheets accompanying the merger announcement issued jointly by Time and WCI, no single revenue-producing segment of either company outperformed WCI's music operations last year.

The recorded music and publishing division accounted for 49% of WCI's record-setting 1988 year-end revenues of \$4.2 billion. Warner's formidable film division accounted for 37% of that total.

In comparison, Time's most lucrative division—the magazine division, which publishes Time, Life, Sports Illustrated, Fortune, and People, among other titles—tallied 39% of the parent's year-end revenues of \$4.5 billion.

The WCI recorded music and music publishing division also logged 1988 year-end operating income of \$319 million, up 49% over 1987's previous all-time high of \$213.9 million.

The proposed merger was announced at a time when the WCI labels are continuing a major roll on the charts. This week, albums on WEA-distributed labels occupy eight of the top 10 slots on Billboard's Top Pop Albums chart; the company's product has shown similar domination of the charts in recent weeks.

The merger would also put Warner Home Video, Cannon Home Video, HBO Video, and Lorimar Home Video under one corporate roof, creating a major new home video combine. (For an overview of the home video aspect of the merger, see separate story, page 3.)

Assuming the merger is consummated, it will mate two of the major U.S.-owned communications powers.

In addition to its vast consumer magazine holdings, Time owns book publishers Time-Life Books, Little, Brown and Co., and Scott, Foresman and Co.; the Book-of-the-Month Club; cable TV programmer Home Box Office; in-home cable licensing service American Television and Communications Corp.; and HBO Video.

WCI operates the complex skein of motion picture, television, and home video entities that bear the Warner name; Warner Cable Communications Inc.; and publishing interests that include Warner Books, DC Comics, and Mad Magazine.

According to WCI senior VP Geoffrey Holmes, the WCI-Time merger, which has been discussed for two years by the two companies, was keyed to the need for both entities to vie globally in a market expected to grow more competitive with the harmonization of the European Econom-

WCI's music interests are top money-makers

ic Community in 1992. In particular, WCI seeks to expand its share of the world music market while meeting the challenge of its foreign-owned competitors head-on.

"We can no longer compete against small American companies," Holmes says. "With the exception of Warner and MCA, the whole American rock'n'roll business is owned by foreign companies. There is a change in the marketplace, and we must address that to compete in the '90s."

No major organizational changes are expected, says Holmes, who says that all existing Time and WCI divisions will be "absolutely" autonomous.

"All operations will remain as is," Holmes says. "All our operations will continue to report in to [WCI chairman/CEO] Steve Ross... There will be no change in the way our record operations operate."

Nevertheless, Ross will not be the chief executive of Time-Warner. He and J. Richard Munro, Time Inc. chairman and CEO, are set to serve together as co-chairmen and co-CEOs of the new company.

The merger will be executed as a tax-free exchange of stock, with each outstanding share of WCI's common

stock being traded for .465 shares of Time Inc. common stock. On March 4, the companies' directors exchanged small blocks of shares—12.5% of Time's stock for 12% of WCI's—to fend off any hostile bids.

Both companies have been rumored in the past to be ripe targets for hostile takeovers; WCI fought off an unwelcome advance by Australian media magnate Rupert Murdoch in 1983, in which Chris-Craft Industries Inc. emerged as a "white knight."

In the immediate wake of the merger announcement, Wall Street was abuzz with takeover rumors concerning WCI and Time, with such foreign powers as Murdoch's News Corp. and Bertelsmann AG (the RCA and Arista labels' parent) named as possible players. Increasing the speculation was the fact that the merger is not expected to be concluded for another three to six months.

But Holmes rebuffs the notion that the merger was predicated on staving off potential takeover assaults.

"We did this because it makes very good economic sense for our employees and stockholders," Holmes says. "We do not expect any form of hostile takeover, and often those who speak of something like this have vested interests."

By March 8, following a \$9.25 rise in Time Inc. stock on the New York exchange the day before, some in the financial community were taking a dimmer view of a hostile-takeover scenario.

"My own opinion is that this deal will go through as is, and the chance of a hostile bidder coming in is fairly low," says Mara Ballsbaugh, entertainment analyst for Smith Barney Harris Upham & Co.

"You never know, obviously, but my gut feeling is that the odds are against another offer," says Fred

Anschel, analyst for Dean Witter Reynolds Inc. "I think the deal will go through. Both companies are determined that this deal go through."

Ballsbaugh says that a potential wild card is Chris-Craft chairman and WCI director Herbert Siegel, a long-time nemesis of WCI's Ross, who abstained on the merger vote. Chris-Craft controls approximately 17% of WCI's stock and 11% of the company's voting rights.

"They haven't made a peep yet," says Ballsbaugh. "There could be some effort to block the merger."

Anschel rejects any idea that Chris-Craft could interfere with the deal. "There's no way [Siegel] could be a fly in the ointment, because he doesn't have enough stock... If he wanted to sell his stock, Warner has the right of first refusal. His only option is to cry all the way to the bank."

Ballsbaugh expects Time-Warner Inc. to retain all its holdings after the merger. "I don't see any room for anything to be spun off... If anything, I think you'll see lots of acquisitions—small things, and maybe something substantial. They've had a strong focus on overseas activities."

She says that such overseas acquisitions could include the purchase of smaller foreign record labels, which would allow the Warner labels to better compete overseas with the huge foreign holdings of CBS Records.

Anschel sees the Time-WCI pairing as "unusually complementary" and foresees ongoing autonomy among Time-Warner's component parts following the merger.

"When you really look at the companies, it's amazing how little overlap there is," Anschel adds. "It's a really good fit—you'll have one large company where everyone will continue to do their own thing."

WARNER DEAL: BIRTH OF A VID POWER?

(Continued from page 3)

mate," is at No. 32.

The first Jane Fonda title to be distributed by Warner—"Jane Fonda's Complete Workout"—is at No. 2.

In the music video area, which HBO Video has been emphasizing strongly in the past year, "Roy Orbison And Friends" is another hot seller and is at No. 5 on the Top Music Videocassettes chart.

Spokespeople at both Warner Home Video and HBO Video maintain that the respective video divisions will remain intact. The most obvious scenario envisioned is that HBO Video titles will go through the Warner distribution system, which includes both independent wholesalers and the Warner/Elektra/Atlantic branch nexus. At present, WHV utilizes independent wholesalers and WEA, while HBO Video uses inde-

pendent distributors. Just recently, HBO Video joined an industry trend by scaling back its independent distributors, terminating relationships with five of 21 (Billboard, March 4).

"It would be redundant for HBO and Warner to maintain parallel independent distribution," says an executive at one large video retail chain. "That's probably where you will see consolidation."

From a programming point of view, HBO Video's expanding success in the nontheatrical area apparently complements Warner's almost exclusive concentration on theatrical titles.

According to Tom Adams, home video analyst for Paul Kagan Associates, a Carmel, Calif.-based media consulting firm, "HBO has made a real niche in developing nontheatrical product and nontraditional distribution pipelines for it."

HBO, he says, has access to such Time magazine franchises as Sports Illustrated and "has made some real success in developing home video products from them."

Warner, he says, is itself not strong on nontheatrical areas, "but to some extent it accomplished that with the Lorimar deal. Obviously, however, Lorimar didn't come with the franchises of Sports Illustrated or Time magazine."

"It's interesting to look at the performance of the two home video companies," says another analyst. "You really have to give HBO a lot of credit for innovation and imagination. Clearly, that team gets the edge. In one sense, when you have great movie titles, how difficult is it to market product? That statement applies to all the major studios, in my view."

"As a 'semi-independent,' HBO Video, however, has had to scrape more for access to product. It's getting tougher for independents to get home video rights if they're not plugged into theatrical distribution."

MUSIC SHIPMENTS REACH \$6.25 BILLION

(Continued from page 1)

1987's total of \$5.5 billion, the previous industry record. The industry's fortunes in dollar value were revived in 1984 when it reached a new high of \$4.3 billion, beating out the 1978 figure of \$4.1 billion.

Despite the record-setting pace last year in units shipped and dollar value, gains in both areas did not match those of the year before. In 1987, units shipped gained 14.3%, while dollar value increased 19.7%. Apparently, the rapid decline in consumer interest in the LP has not been offset in unit terms by the growth of CDs and cassettes.

A 47% gain in CD shipments and a 10% increase in cassette shipments are contrasted to a sharp decrease in LP movement, which declined 32% from a year before. Vinyl singles also took their steepest decline ever, down 20% from 1987.

Although not yet in league with vinyl sales of the past, the cassette single is displaying signs of making the grade, with 1988 showing a 341% increase in units shipped over its debut year of 1987. Dollar value on cassette singles jumped 301% to \$57.3 million in 1988, its first full year on the market. In its first year, the CD single shipped 1.6 million units, while registering a list-price value of \$9.8 million.

"It was a good year, particularly in light of the broad-based strength of the industry," reports Jay Berman, president of the RIAA. "We had mul-

MANUFACTURERS' UNIT SHIPMENTS (Millions net after returns)				
	'86	'87	'88	% Chg. '87-'88
Disc Singles	93.9	82.0	65.6	-20%
LPs/EPs	125.2	107.0	72.4	-32%
CDs	53.0	102.1	149.7	+47%
Cassettes	344.5	410.0	450.1	+10%
CD Singles	-	-	1.6	NA
Cassette Singles	-	5.1*	22.5	+341%
TOTAL	618.3	706.8	761.9	+8%
MANUFACTURERS' DOLLAR VALUE (\$ Millions at suggested list price)				
	'86	'87	'88	% Chg. '87-'88
Disc Singles	228.1	203.3	180.4	-11%
LPs/EPs	983.0	793.1	532.3	-33%
CDs	930.1	1593.6	2089.9	+31%
Cassettes	2499.5	2959.7	3385.1	+14%
CD Singles	-	-	9.8	NA
Cassette Singles	-	14.3*	57.3	+301%
TOTAL	4651.1	5567.5	6254.8	+12%
Source: RIAA MARKET RESEARCH COMMITTEE *1987 figures represent six month sales only.				

tiplatinum albums at the 4 million to 6 million level and not just a few megahits. The 1988 numbers also reflect

the success of a record number of debut albums—a good sign for the future."

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in such

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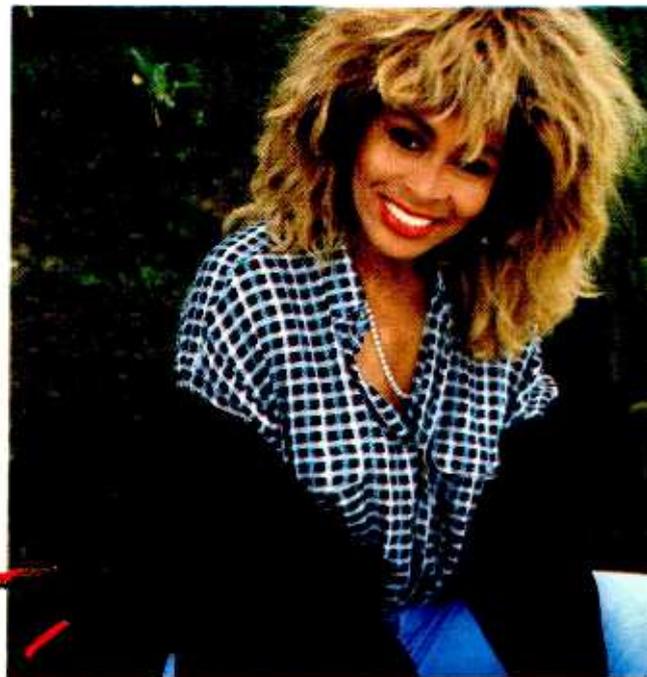
Toni, Sinead, Melissa

and Pat,

I'd be proud

to share this one.

LOVE,



Tina



“WIND BENEATH MY WINGS”

performed by

BETTE MIDLER

This multi-formatted single, already a smash at A/C, is now breaking Top 40. The movie's a Top 10 box office hit and the video is in heavy rotation at VH-1.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

“**LOST IN YOUR EYES**” by **Debbie Gibson** (Atlantic) was sitting on an enormous lead last week and holds at No. 1 for a third week, although by a diminished margin as it loses points. Meanwhile, “**The Living Years**” by **Mike + The Mechanics** (Atlantic) gains strongly to bullet at No. 2. The Mechanics’ single looks like a safe bet to hit the top next week, although new groups **Milli Vanilli** and **Roxette** and veterans the **Bangles** have potential No. 1 singles waiting in the wings.

MADONNA’S “LIKE A PRAYER” (Sire) is the highest debut on the Hot 100 since 1987 (see Chart Beat, page 6). Of the 242 stations on the Hot 100 radio panel, 219 add the record in its first week for a debut at No. 38. Seven of the other eight singles entering the chart are by artists with several earlier Hot 100 hits; these new entries include strong debuts by **Jody Watley** and **Howard Jones**. TV soap star **Michael Damian** scores the second Hot 100 single of his career with a cover of **David Essex’s** top five hit from 1973, “**Rock On**” (Cypress). In a reversal of standard practice, the cassette single for “**Rock On**” has been released in advance of the vinyl single; as per Billboard custom, however, we list the catalog number for the vinyl, which ships next week. A record need only be commercially available in any one of the four possible singles configurations to qualify to enter the Hot 100. “**Patience**” by **Guns N’ Roses** (Geffen) has enough radio points to enter the chart, but it is still an album cut; it will be released as a single in a few weeks.

THERE ARE SOME PARTS of the Hot 100 that are unusually tight this week. “**Orinoco Flow**” by new artist **Enya** (Geffen) has a strong point gain but holds at No. 39 with a bullet due to even stronger records jumping over it. “**Orinoco**” is a big hit in markets like Boston (No. 10 at Kiss 108), Buffalo, N.Y. (15-9 at Magic 102), Topeka, Kan. (6-5 at WIBW), and Kansas City, Mo. (it went to No. 2 at KXXR). Newcomer **Tommy Page** might need “**A Shoulder To Cry On**” (Sire) as his single moves up only three places to No. 57 despite 11 adds. The single has been No. 1 in Salt Lake City, Oklahoma City, and at Y95 Dallas, and is top five at Power 99 Atlanta. There is a chart jam in the 60s, holding back three records that would have had bigger moves in a “normal” week. “**It’s Only Love**” by **Simply Red** (Elektra) has 15 adds but only moves two places to No. 61; early jumps include 19-14 at Z93 El Paso, Texas, and 19-13 at Y97 Santa Barbara, Calif. Also caught in the jam are “**Driven Out**” by the **Fixx** (RCA), which holds at No. 62 with a bullet, indicating strong point gains; and “**Tribute (Right On)**” by new group the **Pasadenas** (Columbia), which has a dozen adds but only moves one place to No. 64.

BON JOVI’S “I’ll Be There For You” wins the Power Pick/Airplay for the second week in a row, just edging out “**Funky Cold Medina**” by **Tone Loc** (Delicious Vinyl). “**There**” jumps 16-10 at WLRN Louisville, Ky., and is No. 4 at both KEGL and Y95 in Dallas. “**Funky**” already has more than a dozen top 10 radio reports, including 18-10 at X104 Fresno, Calif., 10-3 at Z102 Savannah, Ga., 28-10 at B97 New Orleans, and 15-9 at WKZL Winston-Salem, N.C.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 242 REPORTERS	TOTAL ON
LIKE A PRAYER MADONNA SIRE	22	47	150	219	219
I’LL BE THERE FOR YOU BON JOVI MERCURY	3	10	44	57	181
EVERLASTING LOVE HOWARD JONES ELEKTRA	6	10	37	53	54
FOREVER YOUR GIRL PAULA ABDUL VIRGIN	1	10	36	47	116
FUNKY COLD MEDINA TONE LOC DELICIOUS VINYL	1	10	31	42	157
CULT OF PERSONALITY LIVING COLOUR EPIC	4	5	30	39	89
REAL LOVE JODY WATLEY MCA	7	7	23	37	43
HEARTS ON FIRE STEVE WINWOOD VIRGIN	3	7	26	36	41
AFTER ALL CHER & PETER CETERA GEFFEN	1	3	29	33	133
I ONLY WANNA BE WITH YOU SAMANTHA FOX JIVE	0	2	28	30	36

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

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	THE LIVING YEARS	MIKE + THE MECHANICS	2
2	1	LOST IN YOUR EYES	DEBBIE GIBSON	1
3	4	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	4
4	6	RONI	BOBBY BROWN	3
5	7	PARADISE CITY	GUNS N' ROSES	5
6	2	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	9
7	14	ETERNAL FLAME	BANGLES	6
8	11	MY HEART CAN'T TELL YOU NO	ROD STEWART	7
9	19	THE LOOK	ROXETTE	8
10	17	DREAMIN'	VANESSA WILLIAMS	13
11	18	WALK THE DINOSAUR	WAS (NOT WAS)	12
12	15	I BEG YOUR PARDON	KON KAN	15
13	16	DON'T TELL ME LIES	BREATHE	10
14	20	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	14
15	5	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	18
16	21	YOU GOT IT	ROY ORBISON	20
17	24	YOU'RE NOT ALONE	CHICAGO	11
18	22	JUST BECAUSE	ANITA BAKER	16
19	12	STRAIGHT UP	PAULA ABDUL	17
20	10	WILD THING	TONY LOC	27
21	25	STAND	R.E.M.	19
22	26	CRYIN'	VIXEN	26
23	8	THE LOVER IN ME	SHEENA EASTON	21
24	9	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	28
25	28	SUPERWOMAN	KARYN WHITE	22
26	29	MORE THAN YOU KNOW	MARTIKA	23
27	27	THE LOVE IN YOUR EYES	EDDIE MONEY	24
28	36	YOUR MAMA DON'T DANCE	POISON	25
29	33	ONE	METALLICA	46
30	13	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	43
31	40	BRING DOWN THE MOON	BOY MEETS GIRL	49
32	—	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)	—	41
33	31	WHEN I'M WITH YOU	SHERIFF	42
34	23	A LITTLE RESPECT	ERASURE	40
35	—	SHE WON'T TALK TO ME	LUTHER VANDROSS	30
36	—	THINKING OF YOU	SA-FIRE	37
37	—	ORINOCO FLOW (SAIL AWAY)	ENYA	39
38	34	I WANNA HAVE SOME FUN	SAMANTHA FOX	54
39	30	DIAL MY HEART	THE BOYS	47
40	39	WHEN THE CHILDREN CRY	WHITE LION	65

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LOST IN YOUR EYES	DEBBIE GIBSON	1
2	2	THE LIVING YEARS	MIKE + THE MECHANICS	2
3	3	RONI	BOBBY BROWN	3
4	7	MY HEART CAN'T TELL YOU NO	ROD STEWART	7
5	9	ETERNAL FLAME	BANGLES	6
6	5	PARADISE CITY	GUNS N' ROSES	5
7	11	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	4
8	13	THE LOOK	ROXETTE	8
9	12	DON'T TELL ME LIES	BREATHE	10
10	14	YOU'RE NOT ALONE	CHICAGO	11
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22	25	MORE THAN YOU KNOW	MARTIKA	23
23	20	THE LOVE IN YOUR EYES	EDDIE MONEY	24
24	27	YOU GOT IT	ROY ORBISON	20
25	29	YOUR MAMA DON'T DANCE	POISON	25
26	34	HEAVEN HELP ME	DEON ESTUS	29
27	—	FUNKY COLD MEDINA	TONY LOC	31
28	—	I'LL BE THERE FOR YOU	BON JOVI	34
29	—	LIKE A PRAYER	MADONNA	38
30	32	CRYIN'	VIXEN	26
31	37	SECOND CHANCE	THIRTY EIGHT SPECIAL	32
32	38	ROOM TO MOVE	ANIMOTION	33
33	33	SHE WON'T TALK TO ME	LUTHER VANDROSS	30
34	40	ROCKET	DEF LEPPARD	36
35	35	FEELS SO GOOD	VAN HALEN	35
36	24	WILD THING	TONY LOC	27
37	—	THINKING OF YOU	SA-FIRE	37
38	—	ORINOCO FLOW (SAIL AWAY)	ENYA	39
39	26	A LITTLE RESPECT	ERASURE	40
40	28	BORN TO BE MY BABY	BON JOVI	44

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
45 24/7 (Onid, BMI) CPP	90 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
50 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow Songs, BMI/Pitchford, BMI/Triple Star, BMI) CPP	15 I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP
99 ALL SHE WANTS IS (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	83 I CAN'T FACE THE FACT (GG Loves Music, BMI/Music Corp. Of America, BMI) HL
70 ALL THIS TIME (George Tobin, BMI) HL	86 I ONLY WANNA BE WITH YOU (Chappell, ASCAP)
82 ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	48 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI)
94 ARMAGEDDON IT (Bludgeon Riffofa, ASCAP/Zomba, ASCAP) HL	54 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
53 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	59 IKO IKO (FROM "RAIN MAN") (ARC, BMI/Trio, BMI/Melder, BMI) HL
44 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	34 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP) WBM
49 BRING DOWN THE MOON (Irving, BMI/Boy Meets Girl, BMI) CPP	98 INTO YOU (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
51 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP) WBM	61 IT'S ONLY LOVE (Mayplace, BMI)
67 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	16 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'I Mama, BMI/Music Corp. Of America, BMI) HL
26 CRYIN' (Tripland, BMI/Leibrphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	68 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL
60 CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP	71 LET THE RIVER RUN (THEME FROM "WORKING GIRL") (TCF, ASCAP/Cest, ASCAP) CPP/WBM
95 DEAR GOD (Mood, ASCAP/WB, ASCAP) WBM	38 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)
47 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	40 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP) MSC
91 DO YOU BELIEVE IN SHAME? (Skintrade, ASCAP/Colgems-EMI, ASCAP)	92 LIVIN' RIGHT (Red Cloud, ASCAP/Night River, ASCAP)
100 DON'T RUSH ME (Almo, ASCAP) CPP	2 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit And Run, ASCAP) WBM
10 DON'T TELL ME LIES (Virgin, ASCAP) CPP	8 THE LOOK (Jimmy Fun, BMI)
13 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	1 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
62 DRIVEN OUT (EMI, ASCAP) WBM	24 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel Music) HL/WBM
79 END OF THE LINE (Zero Productions, BMI/SBK April, ASCAP/Special Rider, ASCAP/Gone Gator, ASCAP/Ganga, BMI) HL/CPP	21 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
6 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	23 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
77 EVERLASTING LOVE (Hojo, BMI)	7 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
96 EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	80 MY PREROGATIVE (Cal-Gen, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP
76 FADING AWAY (SBK Blackwood, BMI/Bob Rosenberg, BMI) HL	84 NEVER HAD A LOT TO LOSE (Consenting Adult, BMI/Bug, BMI) WBM
35 FEELS SO GOOD (Yessup, ASCAP) CLM	46 ONE (Creeping Death, ASCAP) CLM
55 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	39 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL
31 FUNKY COLD MEDINA (Varry White, ASCAP)	5 PARADISE CITY (Guns N' Roses, ASCAP) CLM
4 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	52 RADIO ROMANCE (George Tobin, BMI) HL
74 GOOD LIFE (Virgin Songs, BMI/Drive On, BMI) CPP	73 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)
88 GOT IT MADE (Goldhill, BMI) WBM	89 ROCK ON (St.Cecilia, BMI)
75 HALLELUAH MAN (SBK Songs/SBK Blackwood, BMI) HL	36 ROCKET (Bludgeon Riffofa, ASCAP/Zomba, ASCAP) HL
87 HEARTS ON FIRE (F.S.Limited, PRS/Freedom, BMI/Warner-Tamerlane, BMI)	3 RONI (Kear, BMI/Hip Trip, BMI) CPP
29 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood/Morrison Leahy, ASCAP/Chappell, ASCAP) HL	33 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
	85 RUN TO PARADISE (Australian Mushroom, ASCAP)
	32 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL
	56 SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner

CD MAKERS FACE MILLIONS IN ROYALTY PAYMENTS

(Continued from page 1)

from CD manufacturers all over the world, including label-owned and independent operations.

Among the major record company groups now in discussions with DVA, says Fiedler, are BMG, CBS, WEA, and Capitol/EMI (through Thorn-EMI).

Bob O'Neill, VP/general counsel for Capitol Music-EMI Inc., confirms that his company is in the final stages of negotiating with DVA. For prior use of patents, Capitol is prepared to pay a sum that is somewhat less than \$500,000, he says.

While O'Neill declines to reveal Capitol's license fee, Fiedler says DVA is quoting a royalty rate of 3 cents per disk in every country except Japan, where the rate is 1.75 cents, "because of the extent of patent coverage."

O'Neill will not divulge the annual revenues of DVA, in which MCA and IBM are 50-50 partners. But they are clearly substantial: At 3 cents per disk, the 150 million CDs that were shipped in the U.S. alone last year would have brought in \$4.5 million.

Assuming that 390 million CD units were sold worldwide in 1988, as claimed by the consulting firm BIS Mackintosh, the U.S. had 38% of the CD market. If one considers the other 62% of the pie to be divided evenly between Japan and Europe, DVA could have grossed more than \$10 million from license fees if all CD manufacturers had been licensed last year. It stands to gain at least that much from manufacturers for back usage of its patents.

Moreover, if the CD business keeps growing and the world total rises 72% to 540 million units this year, as Mackintosh forecasts, DVA's license revenues can be expected to increase proportionately.

DVA's claims on the CD manufacturing and mastering technology can be traced back to the mid-'60s. At that time, MCA and Philips were both working on laser-read videodisk players. According to Fiedler, MCA demonstrated its model along with a replicated videodisk in 1972. Although that showing followed Philips' demonstration by a few months, Philips was only able to play back a master disk, whereas MCA already had mastered replication technology.

In 1974, the two companies pooled their efforts to develop a consumer videodisk system. Discovision, the company formed to achieve this goal, was a joint effort, not a joint venture, stresses Fiedler. While the "body of patents" covering the videodisk system were later licensed to other firms, MCA and Philips each retained ownership of their own patents.

Discovision introduced the Laservision system in 1978; although it did not catch on to any great extent, it was the forerunner of today's laser videodisks and players. The technology developed for Laservision also proved to be essential to the creation of CDs and their offshoots.

Since the CD system was not part of the MCA-Philips agreement and the Philips-Sony pact did not include MCA, the CD's creators had to take licenses for MCA patents involved in their system. But when they allowed others to use the technology, they did not thereby confer on them the right to use MCA's patents.

In addition, Discovision, half of which was sold to IBM in 1979, continued accumulating new patents in the U.S. and abroad. The CD player patents came first, notes Fiedler, fol-

lowed by software rights. Today, he estimates DVA owns about 2,000 patents and applications around the world.

"Certain patents are still issuing," he adds. "Other [software] patents have been issued in the past two to three years, and we've used them as the basis of the negotiations [with CD manufacturers]."

According to Fiedler, some of DVA's patents will expire in five to seven years and others go for 20 years, depending on the country in which they are held. The maximum period of protection for U.S. patents is 17 years.

Nevertheless, he stresses, the royalty rate will not be affected by expiration of older patents. Until the last applicable DVA patent expires, he says, the full fees will be collected.

The only manufacturer that DVA has had to sue so far is Nimbus, which has CD plants in the U.S. and the U.K. According to sources, most manufacturers have been willing to come to terms with DVA because it has solid documentation for its claims. "There's enough there to give people concern that if they don't tie something down, they may have a liability," notes one label executive. "You either enter a license or get into a lawsuit."

Although DVA has approached most U.S. independent manufacturers, it is not known how many of them have taken licenses. It is thought likely that if Nippon Columbia has reached an agreement with DVA, the pact covers its U.S. CD pressing subsidiary, Denon Digital Industries Inc., but that could not be confirmed at press time. Memory-Tech, a Plano, Texas, plant owned by ElectroSound and Mitsubishi, has signed with DVA, according to Memory-Tech executive VP Shinobu Toyoda. "As far as we know," he adds, "most of the U.S. manufacturers have signed."

While the 3-cents-a-unit fee does not seem high when compared with the retail price of a CD, it can have a substantial impact on an independent CD presser's bottom line. Shinobu Toyoda says that "assuming the average price [of a raw disk] is a dollar, it's a 3% impact. That is big because the business is operated in a fiercely competitive manner, in which a penny or two is a big thing."

Toyoda adds that the Discovision claims have been on the back burner since the advent of the digital disk; CD manufacturers have been aware all along that DVA could someday collect on its patents. But until now, he says, "we were all uncertain of whether we'd have to accept this," due to the complexity of the patents.

CAREER SEMINARS

(Continued from page 4)

comprehensive overview of the entertainment industry with insight and hard facts from industry leaders. We developed the program to provide access for people who otherwise would not know which direction to follow."

The first 10 seminars will be promoted by the Jack Roberts Co. in Bothell, Wash.

For more information on the seminars contact Ron Baird, executive director of Careers In Entertainment, at 615-244-7900.

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.	
1	1	3	6	DEBBIE GIBSON ATLANTIC 81932 (9.98) (CD) ★★ NO. 1 ★★ 2 weeks at No. One	ELECTRIC YOUTH
2	2	1	35	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	3	2	82	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
4	4	4	19	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
5	6	7	35	PAULA ABDUL ● VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
6	8	13	5	ROY ORBISON VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
7	5	5	26	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
8	7	6	14	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
9	14	17	5	STONE ISLAND DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
10	9	8	83	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
11	10	9	20	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
12	12	15	29	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
13	11	10	24	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
14	17	21	30	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
15	13	12	17	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
16	15	11	44	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
17	16	14	22	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
18	22	28	9	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
19	23	30	18	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
20	18	24	5	TESLA GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
21	19	20	23	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
22	27	33	47	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
23	26	29	42	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
24	21	23	27	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
25	24	19	8	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
26	25	22	15	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
27	20	16	16	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
28	31	42	7	ENYA GEFEN 24233 (9.98) (CD)	WATERMARK
29	28	18	21	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
30	30	48	8	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
31	36	45	26	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
32	61	—	2	FINE YOUNG CANNIBALS I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
33	40	49	20	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
34	41	51	6	SKID ROW ATLANTIC 81936 (9.98) (CD)	SKID ROW
35	33	32	37	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
36	29	25	78	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
37	32	34	6	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
38	34	35	70	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
39	38	40	17	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
40	48	70	4	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
41	35	27	32	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
42	43	38	21	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
43	42	41	35	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
44	51	67	40	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
45	46	44	16	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
46	37	37	5	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
47	47	39	17	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
48	44	31	8	RUSH MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
49	49	55	8	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
50	50	52	24	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
51	45	36	60	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
52	54	98	3	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
53	39	26	15	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
54	55	80	37	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	60	68	25	VIXEN EMI 46991 (9.98) (CD)	VIXEN
56	58	54	15	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
57	57	60	5	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
58	65	74	23	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
59	63	61	42	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
60	75	90	4	TOO SHORT JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
61	62	62	19	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
62	69	69	5	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
63	64	56	22	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
64	52	46	16	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
65	66	71	14	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
66	72	77	9	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
67	53	47	18	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
68	59	50	16	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
69	68	59	17	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
70	73	64	24	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
71	71	58	57	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
72	67	66	40	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
73	91	142	48	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
74	129	—	2	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
75	56	43	15	PINK FLOYD ▲ COLUMBIA PC 2 44484 (CD)	DELICATE SOUND OF THUNDER
76	74	63	40	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OU812
77	82	84	5	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
78	80	83	16	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
79	92	111	4	HANK WILLIAMS, JR. WARNER BROS. 25834 (9.98) (CD)	GREATEST HITS III
80	76	65	78	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
81	77	57	20	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
82	79	82	23	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
83	83	91	6	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
84	116	—	2	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
85	78	72	71	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
86	70	53	19	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
87	81	81	37	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
88	86	75	37	CHICAGO ▲ REPRISE 25714 (9.98) (CD)	19
89	125	—	2	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
90	96	123	3	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
91	85	86	15	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
92	101	105	3	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
93	94	96	17	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
94	97	126	6	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
95	90	87	18	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
96	145	—	2	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
97	87	76	43	JOAN JETT AND THE BLACKHEARTS ▲ CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
98	100	88	22	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
99	89	78	31	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
100	136	—	2	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
101	95	94	22	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
102	93	89	13	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
103	84	73	11	NEIL DIAMOND ● COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
104	104	114	5	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
105	105	113	5	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
106	108	124	6	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
107	99	85	30	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
108	88	79	11	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
109	109	101	14	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK

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.

HEAVY

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MU - BEST OF... FV 41078 · MINSTREL IN THE GALLERY PV 41082 · TOO OLD TO ROCK 'N' ROLL PV 41111 · SONGS FROM THE WOOD PV 41132 · REPEAT PV 41135 · HEAVY HORSES PV 41175
STORMWATCH PV 41238 · 'A' PV 41301 · BROADSWORD AND THE BEAST PV 41380 · LIVING IN THE PAST V2X 41035 · BURSTING OUT V2X 41201 · UNDER WRAPS PV 41461 · ORIGINAL
MASTERS PV 41515 · CREST OF A KNAVE DV 41590 · 20 YEARS OF JETHRO TULL BOX SET V5X 41653 · 20 YEARS OF JETHRO TULL 21 TRACK COLLECTION VX2 41655

Chrysalis.

LABELS, RETAIL FIND PEACEFUL MEETING GROUND

(Continued from page 1)

meet.

Some of the issues that were expected to dominate the convention's focus—like the demise of vinyl configurations and radio's lack of song identification—were indeed discussed but never steamrolled to their anticipated dimensions.

A quiet NARM generally means business is up, as confirmed by the healthy numbers recently reported by the Recording Industry Assn. of America (see story, page 1). But the convention's amiable tone also underlined the fact that NARM has become a forum where a consensus on large and small industry topics can be reached.

No issues came to a head, but speeches by keynoter Joe Smith, chairman of Capitol-EMI, and outgoing NARM president Frank Hennessey shed light on concerns that previously had been muttered quietly, while resolution of other matters gained momentum in closed-door meetings and informal discussions. Among the key topics:

- The ongoing phase-out of vinyl products did not explode as a firecracker controversy, but in their closed-door meetings, accounts did complain to suppliers about the fact that the higher LP penalties are charged on titles that have been deleted from that configuration. Scott Young, president of 223-store Wherehouse Entertainment, says the revised returns rates "are intended to be a 'don't buy it' charge, not a 'don't return it' charge," as is now the case.

- Capitol-EMI's Smith trumpeted an issue that has troubled vendors for months: the consolidation of the retail base that has been fueled by deep-pocket investors. The keynoter remarked that "bigness is spreading in the retail/rack world" and complained that "this danger of centralizing, this delocalization, bothers everyone." Expansion-minded retailers hear but do not buy the argument that consolidation hurts the business, particularly as it relates to breaking new artists.

- Even as CBS and WEA are orchestrating a NARM merchandising campaign on behalf of the 3-inch CD, the product is the source of growing dissatisfaction among music dealers and wholesalers. Some retailers are eager for labels to test a 5-inch CD single (see Retail Track, page 62). Others doubt that the CD is a singles configuration. The view that the CD-3 has been a disappointing seller is held almost universally by accounts. Some record labels have become equally dubious.

- Russ Bach, the newly appointed president of CEMA, made a call for the industry to adopt Tuesday as the universal street date for new releases; by the end of the meet, he almost had his wish. PolyGram, like CEMA, announced it would move its street date to Tuesday, which leaves MCA as the sole vendor with Monday debuts. Bach's concern is that many stores received key product too late in the day under the old system.

- For the first time ever, indepen-

dent labels and distributors held the NARM spotlight (see Retail Track, page 62). Healthy attendance indicated that many NARM members are interested in the health of that segment of the business.

In addressing the consolidation of the retail base and the infusion of capital from outside companies, Smith implored NARM members to "remember the spirit that got us here—that personal, hands-on spirit of independence."

While acknowledging that centralization offers suppliers certain business advantages, he also expressed fear about the consequences. "There's a difference between concentrating on results and a willingness to try something new," said Smith, adding that such corporate pressures may force some retailers to "cut back on risk

taking and advertising."

On the other side of the coin, merchandisers point out that the industry's supply side has certainly seen its share of consolidation. "Screw them," says the CEO of one major chain. "They're just complaining because they're going through the same thing we went through when the manufacturers all went to central distribution."

Wherehouse's Young refutes the charge that a large chain is incapable of breaking new talent; he points out that Geffen and WEA have credited Wherehouse with playing a major role in breaking Edie Brickell & New Bohemians. Young is also confident that large chains, if well managed, can tailor their stores local needs.

"The question becomes, who can provide the best product for the

neighborhood," says Young.

Hennessey's state of the association address offered a subtle but pervasive reminder that he has used his term as NARM president as an opportunity to address rackjobbers' concerns—not surprising, since he is president of the industry's largest rack. Examples included his call for alternative artwork on potentially controversial album covers (see story, page 3) and a reprise of his oft-repeated call for enhanced security measures, considered even more important to rack accounts than to specialty retailers.

The mostly peaceful NARM also proved that, even with the reduced tensions between suppliers and accounts that have come from three consecutive years of growth, there is still a lack of trust between the two camps. Rumors flew through-

out the meet, for example, that either MCA or CBS would make a definitive statement about the demise of vinyl during their product presentations.

Neither did, but the speculation proved that merchandisers who stock vinyl are nervous about the labels' plans for that configuration. More significantly, the unfounded rumors also showed that even with the improved spirit of cooperation between record companies and their customers, the industry's boat can still be rocked by innuendo.

PERSONICS LAWSUIT

(Continued from page 4)

tailed plans" on the project to Charles Garvin of the Beta Group, "who Bowman claimed often aided in the funding of such projects." That package, he claims, included a detailed engineering summary marked "confidential" and a letter stating that the package's contents were for his confidential review.

During all his interactions with Bowman, the suit says, Ghourdjian "made it clear that he was seeking the formation of a joint venture" regarding his concept.

Despite speaking "several times" on the telephone with both Bowman and Garvin, Ghourdjian claims, he received "no positive feedback" regarding their willingness to fund his project.

In May of 1985, only three months after Ghourdjian had unsuccessfully concluded his negotiations with the defendants, the suit says, Garvin and Bowman then formed the Personics Corp.—with Garvin as president and chairman of the board, and Bowman on the board of directors.

Ghourdjian's suit then states that that corporation's product, the Personics system, "for all practical purposes is identical to the Audiofile system which had been disclosed in confidence by plaintiff to both Bowman and Garvin only months before."

Despite his demand for payment of "reasonable compensation," Ghourdjian claims in his suit that the defendants have refused to pay him any compensation, "and even deny that they have ever met or heard of" him or his concept.

Meanwhile, at Personics, Garvin contends that Ghourdjian's allegations have no basis in fact, and further points out that Bowman "is not now, nor was he ever" on Personics' board of directors.

"Any time you create something new and significant," Garvin told Billboard, "you're chased by guys who claim to have had the idea first. I'm sure this person won't be the last. However, I've never met this particular guy, and all these assertions are untrue and absolutely ridiculous. As a matter of fact, Personics' development is well-documented, from well before this guy even claims to have initially contacted us."

FOR THE RECORD

A story in Billboard's Talent section in the March 11 issue incorrectly identified Was (Not Was)'s label. The group is signed to Chrysalis Records, which released its current hit album, "What Up, Dog?"

CONVENTION CAPSULES

MICKEY'S MOMENT: "I feel like I'm at a Polish wedding; it just never stops," said Mickey Granberg as she received yet another gift at the National Assn. of Recording Merchandisers conference to commemorate her impending resignation as the trade group's executive VP. From the NARM board, Granberg received a trip with her husband to this year's Wimbledon tennis championship, with passage over on the QE 2 and a return flight via Concorde jet. From the NARM Manufacturers' Advisory Committee she received a three-month vacation in Scottsdale, Ariz. Said Granberg at the closing dinner, "I'm going to get withdrawal symptoms when I wake up tomorrow from all of this." Convention chairman Dick Greenwald, chief of Interstate Group, set the tone for Granberg's bounty during the convention's opening business session, when he declared it Give Mickey A Hug Day.

IN INTRODUCING NARM keynoter Joe Smith, Handelman chief and NARM president Frank Hennessey noted that the trade group broke a 31-year tradition when it scheduled the keynote speech last instead of first in the opening business session. "Nobody, but nobody, wants to follow Joe Smith," Hennessey explained.

TOP OF THE KEY: Smith indeed was his usual acerbic self, taking the podium and immediately slashing into Hennessey. "Dinner with Frank Hennessey could make an Iranian terrorist confess," declared Smith. In describing WEA's Henry Droz as "unobtrusive," Smith declared, "I have walked the beach at Malibu with him and seen him leave no footprints in the sand." On Floyd Glinert: "A noodge bordering on a pain in the ass." Smith also revived the issue of sales lost by home taping: "Every college lecture in America could have been recorded 14,000 times with all the blank tape that's out there."

IN AN OBVIOUS reference to the weekend's biggest news, Droz opened his company's product presentation by declaring, "Welcome to WEA time." He later invited all assembled to pick up the latest Sports Illustrated swimsuit issue on their way out of the hall. "It sold out," said Droz. "A complete smash."

NEW LINEUP: Billy Emerson, president of Big State Distributing, was named president of NARM. The association's other new officers are Pat Moreland, Show Industries, VP; Jim Bonk, Camelot Music, secretary; and Terry Worrell, Sound Warehouse, treasurer. Confirmed as new NARM board members were Arnie Bernstein, Musicland Group; Scott Young, Wherehouse; and Interstate Group's Greenwald.

HOLD THE DATE: The next NARM will be March 9-12, 1990, when the convention returns to its even-year home, the Century Plaza in Los Angeles.

LATE NIGHT: Paul Shaffer, of "Late Night With David Letterman" fame, told Minneapolis-based Target/Jetco director Doug Harvey that his long-awaited Capitol album will contain a song about the Twin Cities scene. "He said it sounds kind of like Prince meets the Replace-

ments," Harvey recalls. Shaffer and fellow pianist Allen Toussaint performed a duet in the label's suite.

AT A NARM CD+Graphics presentation, Stan Cornyn, president of Warner New Media, said WNM will eventually explore the possibility of using the technology with 12-inch laser videodisks. "You have the ability to subtitle movies in many different languages," he noted, "and the combi-player of the future will have the ability to change channels [for different languages]." He added that CD+G librettos are a natural for opera laserdisks.

GOLD CASTLE RECORDS, the Danny Goldberg label distributed by Capitol, seems to be positioning itself to launch a folk music revival—if, in fact, such a trend is in the offing. Among its current acts are Peter, Paul & Mary, Joan Baez, Judy Collins, Bruce Cockburn, the Washington Squares, and Bob Neuwirth.

BOB SHERWOOD, senior VP of marketing for Columbia, denies he's going to take Donny Ienner's place at Arista if and when the latter finally makes the trip to Columbia. When he was reminded that Mike Bone of Chrysalis had also denied he was in the running for Ienner's job, Sherwood said, "Isn't everyone [denying it]?"

AFTER CUTTING and slashing his way through a stint as MC of the NARM best-seller awards, TV host and aspiring hit maker Morton Downey Jr. extended a cordial invitation to all to pay a visit to his suite. "I'm really a nice guy," said Downey. "I'll be kissing your asses generously." Downey was promoting his new Compose Records release, "Morton Downey Jr. Sings."

FEELING GOOD: During the NARM meet, flugelhorn vet Chuck Mangione and indie supplier Intersound announced the launch of custom-logo Feels So Goods Records. The label debuts with two Mangione albums—one a live date taped in October at New York's Village Gate with his regular seven-piece band and the other an acoustic, straight-ahead jazz session featuring the Boys From Rochester, a reunion quintet of longtime pals, including brother and keyboardist Gap Mangione and star drummer Steve Gadd. There's no commitment beyond the initial two titles, although Mangione is optimistic about going on to record other artists on the label.

A PRESS RELEASE circulating throughout the convention announced the need for a Jazz Music Assn. to address issues concerning the jazz community. Though the release states that the Recording Industry Assn. of America's jazz committee and interested labels have been meeting informally for a year, nothing formal has been announced.

MAKING ITS POINT with humor, Arista included a spot in its product presentation spoofing "People's Court." The plaintiff, Clive Davis, claims to have signed the original members of Yes and is therefore entitled to the act's name; the defendant, an Ahmet Ertegun ringer, also wants the name.

Convention Capsules was compiled by Ken Schlager, Ken Terry, Geoff Mayfield, and Melinda Newman.

The stars came out for the 31st Annual Grammy Awards in L.A. See our pictures ... page 26

Billboard **TOP POP ALBUMS** TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	140	39	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
111	98	95	10	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
(112)	143	164	26	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
(113)	115	106	27	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
114	107	92	16	AL JARREAU REPRIS 25778 (9.98) (CD)	HEART'S HORIZON
(115)	NEW ▶	1	1	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
(116)	135	137	7	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
(117)	127	134	24	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
118	118	116	34	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
119	102	93	7	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
120	112	102	45	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
121	121	121	5	JON BUTCHER CAPITOL C 1-90238 (9.98) (CD)	PICTURES FROM THE FRONT
122	123	104	10	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
123	103	99	79	SOUNDTRACK ▲10 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
124	106	103	27	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
125	114	109	70	JOE SATRIANI ● RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
126	126	155	4	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
127	117	122	30	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
128	122	110	14	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
129	111	138	36	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
130	132	118	92	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲2 EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
131	124	131	9	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
(132)	179	—	2	TAKE 6 REPRIS 25670 (8.98) (CD)	TAKE 6
133	138	119	48	D.J. JAZZY JEFF & THE FRESH PRINCE ▲2 JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
134	133	120	22	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
(135)	NEW ▶	1	1	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
136	119	117	24	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
137	134	136	26	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
138	120	132	81	DEBBIE GIBSON ▲3 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
(139)	153	170	3	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
140	113	97	22	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
141	137	125	63	KEITH SWEAT ▲2 VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
142	128	108	35	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
143	131	112	20	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
144	130	107	11	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
(145)	164	196	3	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
146	141	135	9	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
(147)	152	139	43	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
148	142	128	42	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
149	140	129	11	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
150	147	115	16	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
(151)	161	161	35	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
(152)	166	180	4	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
153	139	143	21	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
154	159	133	30	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
(155)	172	177	12	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELZEBUBBA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	157	159	95	RANDY TRAVIS ▲3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
157	160	141	25	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
158	149	127	17	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
(159)	180	167	22	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
160	155	147	67	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
161	146	149	19	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
(162)	182	—	2	METHOD OF DESTRUCTION MEGAFORCE MC 1360/CAROLINE (8.98) (CD)	GROSS MISCONDUCT
163	144	100	28	KYLIE MINOGUE ● GEFEN GHS 24195 (8.98) (CD)	KYLIE
(164)	174	183	3	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
165	165	162	27	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
166	171	163	22	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
167	156	176	8	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
168	154	148	46	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
169	169	179	4	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
(170)	NEW ▶	1	1	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
171	167	145	28	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
172	151	160	16	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICO
(173)	184	190	31	LITTLE FEAT ● WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
174	162	152	16	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
175	168	158	17	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
(176)	189	184	9	SOUNDTRACK WGT SP 45036/E.P.A. (CD)	TWINS
177	163	153	9	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
(178)	RE-ENTRY	6	6	SWEET SENSATION ATCO 90917/ATLANTIC (8.98) (CD)	TAKE IT WHILE IT'S HOT
179	181	—	2	SOUNDTRACK EPIC 45084/E.P.A. (9.98) (CD)	TAP
180	170	157	23	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
181	148	144	16	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
182	150	166	153	ANITA BAKER ▲4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
183	158	130	9	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
(184)	191	174	24	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
(185)	186	189	4	ALEXANDER O'NEAL TABU OZ 44492/E.P.A. (CD)	ALL MIXED UP
(186)	RE-ENTRY	16	16	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
(187)	193	175	30	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
(188)	198	191	42	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
189	188	178	18	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
(190)	NEW ▶	1	1	ASHFORD & SIMPSON CAPITOL C1-46946 (9.98) (CD)	LOVE OR PHYSICAL
191	183	151	14	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
192	175	150	5	OINGO BOINGO A&M SP 5217 (8.98) (CD)	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET
193	177	185	20	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
194	185	154	23	SOUNDTRACK ● ATLANTIC 81905 (9.98) (CD)	BUSTER
(195)	NEW ▶	1	1	WAYNE TOUPS & ZYDECAJUN MERCURY 836-518-1/POLYGRAM (CD)	BLAST FROM THE BAYOU
(196)	RE-ENTRY	23	23	QUEENSRYCHE EMI 48640 (9.98) (CD)	OPERATION MINDCRIME
197	173	146	16	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
198	196	182	19	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
199	190	181	103	U2 ▲5 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
200	192	193	4	BRUCE COCKBURN GOLD CASTLE 71320 (8.98) (CD)	BIG CIRCUMSTANCE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------------|---------------------------------------|---------------------------------|----------------------------------|------------------------------|-----------------------|----------------------------|------------------------|
| 2 Live Crew 188 | Tracy Chapman 22 | Erasure 72 | Ice-T 157 | George Michael 38 | Queensryche 196 | Tequila Sunrise 131 | U2 199, 29 |
| Paula Abdul 5 | Cheap Trick 168 | The Escape Club 107 | Information Society 99 | Mike + The Mechanics 19 | R.E.M. 15 | Twins 176 | Midge Ure 106 |
| Alabama 62 | Chicago 88 | Gloria Estefan/MSM 130 | INXS 85 | Kylie Minogue 163 | Ratt 67 | Working Girl 89 | |
| Marc Almond 167 | Toni Childs 110 | Melissa Etheridge 44 | Michael Jackson 80 | Eddie Money 101 | Chris Rea 145 | Stevie B 100 | Van Halen 76 |
| Anthrax 184 | Cinderella 43 | Exodus 126 | Jane's Addiction 124 | N.W.A. 52 | Lou Reed 49 | Rod Stewart 23 | Luther Vandross 63 |
| The Art Of Noise 191 | Bruce Cockburn 200 | Fairground Attraction 177 | Al Jarreau 114 | Ivan Neville 161 | The Replacements 57 | George Strait 92 | Violent Femmes 119 |
| Ashford & Simpson 190 | Elvis Costello 40 | Fine Young Cannibals 32 | Joan Jett And The Blackhearts 97 | Robbie Nevil 186 | Keith Richards 166 | Barbra Streisand 86 | Vixen 55 |
| Rick Astley 25 | Cowboy Junkies 30 | The Fixx 83 | Journey 27 | New Edition 35 | Rush 48 | AI B. Sure! 120 | Warrant 90 |
| Bad Company 165 | The Robert Cray Band 154 | Fleetwood Mac 53 | The Juds 127 | New Kids On The Block 14 | Sa-Fire 117 | Keith Sweat 141 | Was (Not Was) 58 |
| Anita Baker 11, 182 | Crosby, Stills, Nash & Young 68 | Julia Fordham 174 | K-9 Posse 139 | New Order 37 | Sade 148 | Sweet Tee 169 | The Waterboys 91 |
| Bangles 33 | David Crosby 104 | Samantha Fox 47 | Kid 'N Play 128 | Alexander O'Neal 185 | Sade 148 | Sweet Sensation 178 | When In Rome 180 |
| Rob Base & D.J. E-Z Rock 70 | D.J. Jazzy Jeff/Fresh Prince 133, 158 | Kenny G 17 | King Tee 146 | Oingo Boingo 192 | Joe Satriani 69, 125 | TNT 135 | Karyn White 21 |
| Basia 71 | Jay Z 158 | Debbie Gibson 1, 138 | Kiss 64 | Roy Orbison 149, 144, 6 | Charlie Sexton 105 | Take 6 132 | White Lion 36 |
| Bon Jovi 13 | Taylor Dayne 51 | Gipsy Kings 65 | Kix 82 | Original London Cast 160 | Ricky Van Shelton 153 | Tesla 20 | Will To Power 171 |
| Boy Meets Girl 98 | The Dead Milkmen 155 | Dave Grusin 152 | LeVert 93 | Ozzy Osbourne 140 | Sheriff 108 | They Might Be Giants 102 | Hank Williams, Jr. 79 |
| The Boys 39 | Def Leppard 10 | Guns N' Roses 3, 8 | Living Colour 12 | K.T. Oslin 112 | Simply Red 74 | Thirty Eight Special 159 | Vanessa Williams 54 |
| Breathe 59 | Neil Diamond 103 | Guy 50 | Lyle Lovett 77 | Robert Palmer 129 | Sir Mix-A-Lot 134 | Tiffany 26 | BeBe & CeCe Winans 164 |
| Eddie Brickell & New Bohemians 7 | Dokken 150 | M.C. Hammer 78 | Martika 116 | Pink Shop Boys 143 | Skid Row 34 | Tanita Tikaram 89 | Winger 24 |
| Britny Fox 142 | Dreams So Real 172 | Otra Haza 183 | Maxi Priest 181 | Pet Shop Boys 143 | Sick Rick 66 | 'Til Tuesday 194 | Steve Winwood 87 |
| Bobby Brown 2 | Duran Duran 81 | The Jeff Healey Band 136 | Public Enemy 151 | Pink Floyd 75 | Soundtracks | Today 111 | XTC 115 |
| Bulletboys 42 | Bob Dylan & The Grateful Dead 46 | The Jimi Hendrix Experience 197 | The Pursuit Of Happiness 109 | Poison 16 | Beaches 18 | Tone Loc 9 | |
| Jon Butcher 121 | Steve Earle 61 | John Hiatt 137 | Robert Palmer 129 | Public Enemy 151 | Buster 194 | Tony! Toni! Tone! 147 | |
| Jonathan Butler 193 | Sheena Easton 45 | Hothouse Flowers 187 | The Pasadenas 170 | The Pursuit Of Happiness 109 | Cocktail 41 | Too Short 60 | |
| Cameo 198 | Eazy-E 56 | House Of Lords 95 | Pet Shop Boys 143 | | Dirty Dancing 123 | Wayne Tups & Zydecajun 195 | |
| Camouflage 122 | Enya 28 | | Pink Floyd 75 | | Rain Man 84 | Traveling Wilburys 4 | |
| | | | Robert Palmer 129 | | Tap 179 | Randy Travis 156, 118 | |

LABELS CONSIDER PROVIDING ALTERNATIVE ALBUM COVERS

(Continued from page 3)

chants were Prince's "Lovesexy," which Hennessey says 75% of his accounts pulled; Guns N' Roses' "Appetite For Destruction"; Poison's "Open Up And Say . . . Ahh!"; 2 Live Crew's "Move Somethin'" (because of lyrics on the back cover); and Jane's Addiction's "Nothing's Shocking."

Not surprisingly, record companies said that any decision to offer a second cover would be made on an artist-by-artist basis.

"We want to try and do what our artists want to do, within reason," says Jim Urie, PolyGram's senior VP of marketing. "We'd allow them as much freedom as possible; we don't want to dictate to them what to do."

However, PolyGram has shown the covers of albums to rackjobbers beforehand for approval. Among them was the Scorpions' "Savage Amusement," which was released as

planned. Also, after talking to some accounts, the name of the Fat Boys album "Coming Back Hard Again" was changed from the originally planned "Hard Again."

While many labels were willing to offer an alternative cover after merchants voiced objections to the original art, some felt that designing a second package on the chance the first might offend borders on censorship.

"It's not really appropriate for the distributor or record company to censor the artist," says Ron McCarrell, Capitol's VP of marketing. "I think you can make your best effort to get the artist to change his mind, but at the end of the day, you have to live with that."

However, few label executives forget that record companies are in the business of presenting people's work.

"Art for art's sake. Money for God's sake," says RCA executive VP Rick Dobbis. "But, if there's a conflict between commerce and art that you can't resolve, don't change the cover. I feel very strongly that as soon as you interfere with the creative cycle, you're in danger of stopping it."

Despite these sentiments, label officials certainly understand the rackjobbers' position. "If you take what Frank Hennessey said, it sounds extreme, but there are some accounts so valuable that they feel some accommodation should be made," says Dobbis. "Hennessey is a middleman. From his standpoint he has no choice."

David Lieberman, co-chairman of Minneapolis-based rackjobber Lieberman Enterprises, agrees with Hennessey.

"When trying to marry commerce with art, you have to do some thinking," he says. "I'm a firm advocate of First Amendment rights, but you have to deal with the fact that Walmart and Sears are concerned about what people think—and when it comes to organized groups protesting their stores because of an album, they're going to complain."

"We had that situation with Poison's 'Open Up And Say . . . Ahh!' [on Enigma Records]," McCarrell recalls. "A few key accounts were complaining before the album shipped; they didn't think the album cover was appropriate, but the group really wanted it the way it was."

The label distributed the first 300,000 copies with the original cover. After accounts started to pull the record, McCarrell says, "The guys in the band first said, 'To hell with them, let the kids get the record at another store.' But then they said, 'Let's work something out,' and we compromised with just adding two black bars to the original cover."

Though the problem primarily exists with mass merchants, some

chains with outlets in shopping malls—which have generally conservative policies—might also find the alternative cover an appealing option.

However, most of the Musicland Group's 682 stores are in malls, and chain president Jack Eugster does not like the alternative-cover concept. "I want the original cover the record company thinks is right," he says. "We don't need two covers. If it's real bad, we simply won't stock it, like with 2 Live Crew, which we pulled because of lyrics."

In addition to the censorship issue, preparing two covers for the same album would undoubtedly result in headaches for distributors. "Dual inventory is never an attractive proposition, whether it be to offer the CD with or without the long box or to accommodate a controversial cover," sums up one distribution chief.

Meanwhile, Lieberman says that if the labels do begin producing alternative covers, his company's customers would get only one choice. "We wouldn't try to use more than one cover. All our accounts would get the same product."

CURTAIN RISING ON AD-MUSIC VID MIX

(Continued from page 6)

plays. "We'll try to make it work on that level, much the way a soundtrack album would," he says.

Miller adds that RCA had been in contact with Avatar's Conrad "well over a year ago," at a time when the label was seeking alternative means of video exposure for artist Marc Jordan. "Marc's album was a very cinematic type of music, anyway," he says. "So we were exploring the idea of getting him to movie screens and we started talking, and [Avatar] was putting together this Music Cinema Network. It didn't work out for Marc, but we've kept in touch over the last year, and were really looking for the right opportunity to come along."

While RCA has spent nothing for

this weekend's initial test, if testing is generally successful, Miller says, "the next step from here is to roll out into 1,400 screens. And if we're to do that, it would require an investment on our part. And it would have to be the right video at the right time."

Though there have been past attempts to place rock videos at movie theaters, all have been unsuccessful due to costs that labels—which were asked to foot much of the bill—typically felt prohibitive. Among those costs were duplication and distribution of clips. However, Music Cinema Network's involvement of a corporate sponsor that would, in Miller's words, "pick up the lion's share of the cost," changes the scenario dramati-

cally, he says.

Aside from Coca-Cola, Avatar's Conrad says his firm has been talking to "about 12-15" other sponsors as well, including athletic shoe and soft drink manufacturers. Conrad says that specifics regarding additional sponsor involvement will be announced shortly.

And labels other than RCA are "fully aware" of the upcoming Music Cinema Network test, he adds.

"First they want to see it. You can talk about it and talk about it—but a picture tells a thousand words. Once they see it up, and they see the response from the audience, then it's going to be a different ballgame."

RYKO BUYS N. AMERICAN RIGHTS TO BOWIE CATALOG

(Continued from page 4)

"This is a tremendous opportunity for us to be involved with a major artist who has helped change the face of popular culture," says Rose, who was reached in Los Angeles at Ryko's quarterly meeting.

Says an Isolar spokesman: "Ryko-disc does an exquisite job and we have every confidence in their ability to make the most of the catalog. We're pretty much throwing things into their laps and are counting on their vision."

Rose says Isolar was probably attracted by Ryko's aggressive commitment to catalog product, as demonstrated by the label's work on Frank Zappa's back catalog and its

two Hendrix releases. Further, he says Ryko's manufacturing quality and ability to market such product at full retail list also helped the independent label to win over competing majors.

"The majors have few options for aggressively marketing catalog product other than going to midline prices, which discourages the label from proper remastering, offering deluxe packaging, or possibly adding bonus material," says Rose.

"I think that we're in a unique position to put our full marketing efforts behind each and every title and treat them the way the majors work their new releases." He notes that a number of Ryko's Zappa and Hendrix releases have landed on the CD and pop albums charts. Though the label first earned its reputation for only releasing CDs, it has branched out into albums, cassettes, and prerecorded DATs over the past two years.

With the deal, Ryko assumed "custodianship" of the master tapes and art archives from the entire era. Rose plans to involve Bowie and Isolar in digital remastering of the recordings and restoring the original artwork.

"Bowie has expressed a very sincere enthusiasm about the rereleases and has indicated that he would make as much personal involvement as possible in the remastering, art, and promotion efforts," says Rose.

A release schedule has not yet been formalized. Rose says that the 16 albums will be released individually. "They'll each be our top priority,"

he says.

Wherever possible, the releases will include additional material such as non-LP, B sides or unreleased recordings, especially in CD packages, says Rose. He says it is too early to determine whether Ryko will issue its own compilation, though with the deal it will rerelease the two best-ofs in the catalog, "Changesonebowie" and "Changestwobowie."

Rose calls the deal "an important event for independent labels and distribution" and says, "I think that it draws attention to the strengths of independents, to what they exemplify. That they can make a big commitment to a smaller number of titles, and make them work for it."

"Hopefully, this will lead some other high-caliber artists, producers, and managers to realize that there are other viable alternatives to sell their music from just the majors," says Rose.

Included in the deal are the following albums: "Space Oddity" (1969), "Man Who Sold The World" (1971), "Hunky Dory" (1971), "Ziggy Stardust" (1972), "Alladin Sane" (1973), "Pin-Ups" (1973), "Diamond Dogs" (1974), "David Live" (1974), "Young Americans" (1975), "Station To Station" (1976), "Changesonebowie" (1976), "Low" (1977), "Heroes" (1977), "Stage" (1978), "Scary Monsters" (1980), "Changestwobowie" (1981), and "Ziggy Stardust: The Motion Picture" (1983). The last-named title will revert back to Ryko in a year, according to Bowie's deal with RCA.

INDUSTRY SEEKS TO ENERGIZE CD-3 SALES

(Continued from page 3)

CD-3s outsell any other kind of singles in Japan, he said, "We usually follow Japan by about 12-18 months" in entertainment software trends.

Retailers on the panel, however, voiced concern over the slow sales of the CD-3. "We feel it's kind of been thrown at us—all these things with different prices and different packages," said Cynthia Barr, buyer for the 44-unit, Miami-based Spec's chain.

Barr added that there has been little merchandising or advertising support for CD-3s so far and that it is hard to stock the two-track CD-3 when the labels' returns allowances on it are so much lower than allowances for its 7-inch vinyl counterpart.

She added that Spec's would like to see some 12-inch mixes on CD singles, because 12-inch sales are so strong in south Florida. "We're concerned about the 12-inch and about returns allowances, and we'd like to see some deals," she said. "We haven't seen any so far."

Debi Conway, VP of sales for the 150-unit, Durham, N.C.-based Record Bar chain, similarly felt that returns allowances and free goods were essential on both the CD-3 and the cassette single. She said there is a need to educate the consumer about the CD-3; hence Record Bar displays the single configuration near the CD section of its stores.

"We really have to look at what we're doing here [with the CD-3]," she said. "Until we see consistent marketing and merchandising around this format, we'll continue to have problems with it."

Gary Ross, executive VP of marketing and merchandising for the 682-unit Musicland Group, echoed his colleagues on the need for CD-3 programs and returns allowances. He admitted that Musicland still does not know how best to merchandise the 3-inch CD single, although he suspects it does best when positioned for impulse sales.

A major part of the seminar was devoted to discussion of how to maximize the huge success of the cassette single. Jayne Simon, director of national singles sales at A&M Records,

noted that her label, which bowed the configuration two years ago with a Bryan Adams single, sold about 700,000 units of UB40's "Red, Red Wine," half of them on cassette. "Our vinyl returns are back, and the cassette single is showing it has a longer shelf life," she said. "The returns were over 50% on vinyl and just 15% on the cassette single."

Similarly, Barney Cohen, president of Valley Records, a Northern California one-stop, pointed out that fully 60% of his accounts, most of them small retailers, carry cassette singles and are doing well with them. "It's clear to me this is going to be the dominant configuration of singles for now," he stated, asking labels to gear their promotions—including free goods, programs, and merchandising—to this format.

Ross was equally enthusiastic, noting that cassette singles sales are double those of 45s at Musicland and in fact outstripped vinyl LP sales for the first two months of this year. He attributed the 1988 growth in singles sales at Musicland—reversing several years of declining revenues—mainly to the cassette single.

The only cloud on the cassette singles horizon is apparently the small size of the packages. Since they don't fit security boxes, they lend themselves to sticky fingers, it was pointed out. Some retailers see this as a problem, and Ross noted that the "K marts and Walmarts of the world" are also concerned about the shrinkage factor. But Simon and Ross both noted that it might not be practical for labels to put out cassette singles in plastic cassette boxes, since retail prices cannot be raised to cover the cost and neither labels nor dealers want to eat the difference.

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Nat'l Song ID Campaign Bows Quietly

BY KEN TERRY

NEW ORLEANS The National Assn. of Recording Merchandisers has kicked off its national campaign to encourage back- and front-announcing of records on radio stations, as predicted, but the campaign's introduction at NARM's annual convention here was surprisingly low-key.

Before and after a March 6 business session that addressed the back-announcing issue, NARM members were able to pick up information kits describing a national consumer peti-

tion drive that NARM and the Recording Industry Assn. of America plan to launch in April. In addition, Carl Rosenbaum, president of the Chicago-based The Flip Side chain, announced the drive and alluded to similar efforts that have been organized in Chicago and St. Louis.

But, despite all the hoopla about song IDs before the convention, the scheduled panel discussion was fairly short. The dialog between a pair of radio programmers—Garry Wall of KKLQ-AM-FM "Q106" San Diego and Shadow P. Stevens, formerly of WEZB "B97" New Orleans—and four high-profile label executives—Don Jenner, Bob Sherwood, Richard Palmese, and Phil Quartararo—was cut off before any sparks really flew.

What did emerge in the session was basically a rerun of the back-announcing panel at the recent Gavin seminar in San Francisco (Billboard, Feb. 25). Wall continued to insist that the issue had been overblown and that radio and record companies should work more closely together to resolve their differences. And once again, he suggested that labels steer more ad dollars toward stations that want to work with them on breaking new records.

Without taking an adversarial position, the label executives tried to rebut the PDs on several points. In response to Wall's claim that radio listeners need to be reminded repeatedly of which station they're tuned into, for example, Arista's Jen-

ner countered, "But listeners get emotionally involved with a song. It's hard to get emotionally involved with hearing the call letters of Q106 over and over again."

MCA's Palmese, responding to Wall's assertion that "our mission is to play music people want to hear," admitted that radio stations' main goal is to build their audiences. However, he added, "When you are building that audience by playing music, it's clear that the audience wants to know what you're playing."

Bob Sherwood of Columbia noted that as a listener, "it bothers the hell out of me" when new songs are not identified on the air and that this practice especially affects new artists, "the most vital area of our industry."

B97's Stevens responded that on the stations he has programmed, the policy has been to ID new songs for at least the first two weeks on the air. (Wall earlier said KKLQ front- and back-announces new-artist records for up to eight weeks after they are added.) He said that although radio research indicates listeners want back-announcing, "it's way down the line of things they want on their station, and it doesn't correlate closely to listening [to a particular station]."

Virgin Records' Quartararo took the PDs to task on the length of time for which many stations are willing to announce records. "A new song can be on the radio two or three weeks before you get a pulse on the record," he observed, noting it takes a while for listeners to decide whether they like a record and even longer to go out and buy it.

He added that the question is not whether or not "we want music on radio to be back-announced." In his view, the issue is whether or not people get information that encourages them to buy records.

Eventually, the discussion boiled down to Wall's suggestion that labels and/or retailers buy more radio ads. To the objection raised by retailers in the audience that print ads hit a wider cross-section of people than do ads on a particular station, Wall said that radio hits 98% of all homes daily, vs. 50% for print.

Rosenbaum also pointed out that radio ad rates cost more, in many cases, than dealers can afford. But before that aspect could be discussed, the session was ended.

Despite the low impact of this panel, however, it was clear from the many mentions of "when you play it, say it" at label product presentations that the record companies are more firmly behind the back-announcing campaign than ever.

Music Execs Don't See Ploy As Song-ID Substitute Radio Chain Leads Charge For Label Dollars

NEW ORLEANS Edens Broadcasting, which includes the Garry Wall-programmed KKLQ-AM-FM San Diego, has decided to use the back-announcing issue as a hook for soliciting more record company advertising on its nine stations, according to Wall.

Asked whether Edens Broadcasting's move on label advertising might spur competitive reactions, Wall told Billboard, "We're willing to take a leadership role. If we can help devise a solution [to the back-announcing problem], everyone will benefit. If we can do it, so can Emmis [Broadcasting] and so can everyone else."

Wall attracted national attention recently when he suggested at the Gavin convention in San Francisco that labels could achieve their goal of increased on-air song identification by placing more advertising spots on radio (Billboard, March 4). He reiterated that point in a panel discussion at the National Assn. of Recording Merchandisers convention here (see story above).

"If you really think the message [of a song's title and performer] is important, why don't you reinforce it by buying advertising?" he asked the record company executives on the panel.

Although the session was aborted before that question was fully addressed, Wall and a few label people continued the discussion in a corridor outside the meeting room. Arista VP of sales Jim Cawley told Wall that "there's no way we could spend the amount of money on [radio] spots that a Kodak or a General Motors could." But if stations low-

ered their rates for music ads, he said, they might be able to attract more label-funded spots.

Wall responded that stations can't do that for economic reasons. However, he said, they could stretch the value of music ads by tying in with retailers on in-stores and other promotions. "Some stations can do a much better job than they are [on back-announcing]," he noted, "but the key question for me as a record company executive is, 'How could I get more out of radio? How can we serve each other's needs?'"

Regarding the cost of radio ads, Wall said, "Price isn't a realistic objection. We haven't sat down yet and put together a package to get results [from joint radio and retail promotions]... We have to sit down and discover how your business works. If we can't sell music effectively, we should get out of the business."

Cawley pointed out that retailers can't afford to advertise on radio (even with co-op money, presumably) if it costs \$4,500 for 12 spots. "But what [Wall] is saying and what he hopefully can spread to the rest of radio is 'don't just take 12-spot time buys, but combine it with other promotions.'"

Cawley felt that such an approach could be more fruitful than tour support for some acts. If a station is really willing to work with a label to break records in return for spot buys, he said, "it makes marketing sense. If a newspaper said that in addition to running an ad, they'd put in a [retail] coupon or a tie-in with a concert, you'd be in-

clined to put more print ads in that newspaper."

Some retailers, however, feel they're already getting more bang for their bucks through print ads than through radio spots. At the back-announcing session, for instance, Carl Rosenbaum, president of the Chicago-based The Flip Side chain, noted that with one print ad in a market, a retailer can reach people who listen to a lot of different radio stations.

Moreover, some labels prefer to let their accounts determine how to spend co-op ad funds. Geffen Records, for instance, exerts relatively little control over this process, and Geffen sales VP Eddie Gilreath noted, "If an account says they don't want to be involved in a promotion, it would be hard to do. Right now, I'd have to be more responsive to the retailers' advertising needs [than to radio's]. But until I speak to Garry [Wall] and discuss it, it would be hard to form a definitive response."

Paul Smith, senior VP/GM of marketing for CBS Records, declined to comment on Wall's proposal, but he said, "Nothing replaces back-announcing. Without back-announcing, the listener doesn't know what he is hearing, and he can't buy it."

Wall told Billboard that he doesn't feel the NARM petition drive to pressure stations on back-announcing is a "productive way of getting action—no more than if we were to start asking record buyers if prices should be lowered. It's something that should be worked out behind the scenes." **KEN TERRY**

PEPSI DENIES PULLING MADONNA SPOTS

(Continued from page 4)

scheduled ads. "There was nothing to pull," he says.

Pepsi plans to air its 30- and 60-second spots featuring Madonna "at a time when the single is the hottest," McKenzie says, adding that the company's past music campaigns have followed a similar pattern.

"With [Michael Jackson's] 'Bad,' the album was out in August, and we went on air in late September or the first weeks of October with the

concert ad. By that time, the album and single had built a following."

However, McKenzie did not say whether the Madonna ads would air on stations showing the video at some future point. "The decision on when and where to start the ad campaign has not been made."

Carole Robinson, director of program publicity for MTV and VH-1, declined to say whether Pepsi had pulled any scheduled commercials featuring Madonna. She says the

station is regularly airing other Pepsi music commercials, one of them featuring EMI's Robert Palmer.

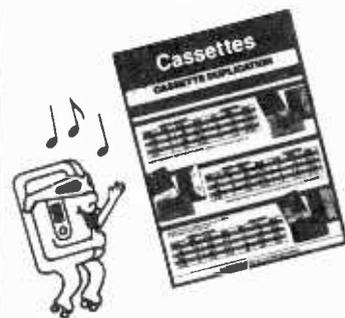
Robinson acknowledges that the soft-drink company is a major sponsor on MTV, but says Pepsi has never pressured the station about its programming. She adds that the Madonna video is one of the station's most requested videos.

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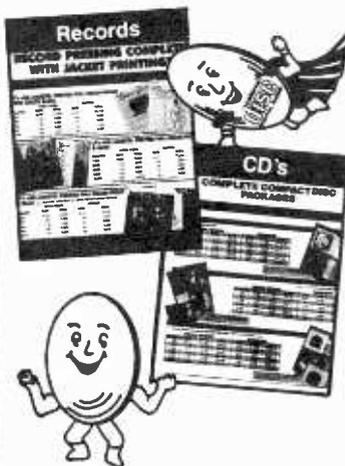
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More Michael On Way From Vestron Video

BY JIM McCULLAUGH

LOS ANGELES Vestron Video plans to fuel the already hot home video music scene with the April 26 release of "Michael Jackson . . . The Legend Continues."

The new 60-minute tape, retailing for \$15.98, is a retrospective spanning 20 years, according to Vestron, and features footage dating from the singer's Jackson 5 days through his recent solo tour.

Twenty-five performances are included, as well as appearances by Gene Kelly, Cyndi Lauper, Katharine Hepburn, Quincy Jones, Smokey Robinson, Elizabeth Taylor, Sophia Loren, Yoko Ono, and Martin Scorsese. Actor James Earl Jones narrates the Motown Productions project.

Among some of the programming highlights, according to Vestron, are footage from Jackson family home movies, the Jacksons' original Motown audition, appearances on the "Ed Sullivan" and "American Bandstand" shows, a White House visit, and performances from the Motown 25th Anniversary Special.

Vestron says it will back the tape with a "multimillion dollar advertising and promotion campaign, including national television and print."

The company also plans to maintain a "round-the-clock" manufacturing and fulfillment schedule with its duplicator in an effort to forestall product shortages, although it declines to say what its initial manufacturing run will be.

Vestron was the publisher of "The Making Of Michael Jackson's 'Thriller,'" first released in December 1983, which is said to have sold more than 600,000 units.

Two months ago, CBS Music Video Enterprises released Michael Jackson's "Moonwalker," which is the No. 1 title on both Billboard's Top Videocassette Sales chart and Top Music Videocassettes chart. Industry estimates say that tape is well over the 500,000 unit mark.

Three of the top four positions on Billboard's Top Videocassette Sales charts this week are music oriented, including CBS' Bruce Springsteen anthology at No. 4 and Paramount's "U2 Rattle And Hum" at No. 3.

Camelot Chain Cops Record Fifth Merchandising Honor

BY GEOFF MAYFIELD

NEW ORLEANS Camelot Music became the National Assn. of Recording Merchandisers' first five-time winner, as the North Canton, Ohio-based chain picked up a 1988 merchandiser-of-the-year award at



the trade group's March 3-7 convention here, along with Universal Record Distribution and Q Records & Video.

For Universal, the honor marks the second time in four years that the Philadelphia-based one-stop won the wholesalers award, a category once dominated by rackjobbers.

The winners are determined each year by the NARM Manufacturers Committee, which represents the industry's suppliers.

Camelot Enterprises, which operates 229 Camelot Music stores and 92 leased departments, took home the prize in the large-retailers division, designated as chains with more than 15 stores. It is the only web to win the award more than three times. Camelot last received the nod at the 1985 convention, when it tied with Albany, N.Y.-based Trans World Music Corp., but it had not been nominated in recent years.

Camelot was selected from a field of seven 1988 nominees, including Detroit-based Harmony House;

Durham, N.C.-based The Record Bar; Roslyn, N.Y.-based Record World; Minneapolis-based Target; Sacramento, Calif.-based Tower Records; and Brooklyn, N.Y.-based The Wiz.

Universal's second cup means the award has been won by one-stops in three of the last four years. Sacramento-based Valley Record Distributors was last year's wholesaler honoree. The last rack to take the category was Detroit-based The Handleman Co. at the 1987 NARM meet in Miami.

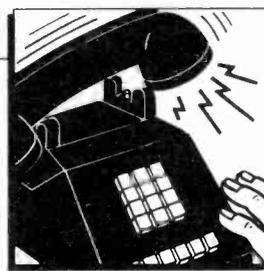
Besides Universal, Handleman, and Valley, six other member companies were nominated for the 1988 wholesalers tribute. The other nominees: City-1-Stop, Los Angeles; The Interstate Group, Hagerstown, Md.; Jerry Bassin Distributors, Miami; Roundup Music Distributors, Kent, Wash.; RTI, Omaha, Neb.; and Sight & Sound Distribution, Portland, Ore.

Miami-based Q Records & Video has previously been nominated in the 4-year-old small-retailers category but has never won before. Last year's award went to New York superstore J&R Music World.

The eight-store Q web and J&R were two of nine 1988 nominees. Also contending were Chicago's The Flip Side, Milwaukee's Mainstream Records, Miami-based Peaches Entertainment, Chicago's Rolling Stones Records, St. Louis-based Streetside, Minneapolis' Title Wave, and Wee Three Records, the Philadelphia web that was just acquired by U.K. retailer W.H. Smith.

Judging for each of the three merchandiser awards is based on 10 criteria, including artist development, product awareness, cooperation with merchandising programs, advertising and in-store support, and fiscal responsibility.

INSIDE TRACK



Edited by Irv Lichtman

CURRENT ASCAP BOARD ELECTIONS, in which the performing rights society members make their biannual choices for publisher and writer board members, are said to be the most hotly contested in years on the writers' end. There is reportedly heavy campaigning to change the look of the 12-member writer board with more choices among a slate of nonincumbent nominees, while some incumbent writers are making a strong case for the status quo. The issue as some see it (which others deny) is an overhaul of ASCAP management, with some veteran writer members set up as targets to be voted off the writers' board. Also unusual, insiders say, are letters being sent by prominent music personalities to ASCAPers that ask for votes on behalf of certain incumbent writer board members. Although he denies he is campaigning, writer board member and former ASCAP president **Hal David**, who now resides most of the time on the West Coast, is named as a major influence in seeking changes in writer board membership. Among 15 writers running for a seat on the board are **Irwin Kostal**, **Jerry Leiber**, **Mike Stoller**, **John Bettis**, **Wayland Holyfield**, and **Johnny Mandel**. Votes must be in by Friday (17), with results to be made public in April.

EVEN BEFORE A FINALIZED DEAL is announced officially merging the SBK music publishing setup into **Thorn-EMI's** own catalog (Billboard, Jan. 14), a rumor that writes a new scenario for executive responsibilities swept the industry last week. Now, instead of just running a new SBK label in conjunction with EMI, SBK's **Charlie Koppelman** and **Marty Bandier** are said to be also taking control of the publishing unit, a job that appeared set for **Irwin Robinson**, CEO of **EMI Music Publishing Worldwide**. Robinson is said to have been offered a new executive function at the company. The main players were not available for comment. In another move, a dozen or so administrative staffers at **EMI Music Worldwide**, the overall unit of **Thorn-EMI's** music interests, have been invited to relocate from the U.K. to New York; set to make the move is financial chief **Philip Rowley**. Additionally, the administration unit of EMI publishing is reportedly moving from the West Coast to New York. **Jim Fifield**, president, chief operating officer of EMI Music Worldwide, is located in New York, as are Koppelman, Bandier, and Robinson.

LOOKING INTO SUPER MERGER: The House Judiciary Subcommittee has set a hearing Tuesday (14) on the competitive impact of the proposed merger of **Warner Communications Inc.** and **Time Inc.** (see story, page 1). Warner chairman/CEO **Steve Ross** and Time chairman/CEO **J. Richard Munro** are scheduled to appear. Subcommittee chairman **Rep. Jack Brooks**, D-Texas, has said the merger "could create a chilling atmosphere for new competitors in any of the market segments affected." . . . Meanwhile, a group of WCI stockholders filed suit March 8 in Delaware chancery court, seeking to block the initial stock swap between the two companies, which is aimed at fending off a hostile takeover. The action, filed by four individual shareholders, charges that by blocking a takeover bid, WCI is preventing stockholders from receiving a fair price for their shares.

PPV MUSIC SERIES: Newly formed **DIR Television** (Billboard, Feb. 18), a division of radio syndicator **DIR Broadcasting**, plans a June 4 launch for what it claims is the first regularly scheduled pay-per-view live music series. Titled "KBTV Presents," the new series will kick off with a "Metal Madness" show featuring **Ozzy Osbourne** and **BulletBoys** at the Tower Theatre in Philadelphia. The program will be available for \$19.95 to a potential 11 million households. "KBTV Presents" will air the first weekend of every month. A DIR spokesman says no other acts have been confirmed for the PPV series, but claims DIR is committed to a long-term test.

THOUGH LABEL SPOKESMEN have no comment on the matter, **Track** hears that **I.R.S. Records** will soon be changing the structure of their deal with **MCA**. While the hipster label used to have a full PM&D deal with

MCA, word is **I.R.S.** will soon take on its own marketing function in a big way.

ATCO RECORDS continues to beef up its staff, appointing **Karen Dumont** to the newly created position of West Coast A&R director. **Dumont**, who was most recently with **McGhee Entertainment**, worked for **ATCO** chief **Derek Shulman** a few years ago when both were at **PolyGram**.

MARTY SCOTT, former president of **JEM Records** and founder of the **Passport** label, is rumored to be on the verge of signing a custom label deal with **MCA Records**.

SPLIT DECISION: The empire that was once the **MTM Music Group** continues to fragment. **Holly Dunn**, the record label's best-selling act, is now with **Warner Bros.**; **Paul Overstreet** is back at **RCA**, where he recorded briefly in the early '80s; and the **Girls Next Door** have been picked up by **Atlantic America**.

LOOK & LISTEN JAZZ: **Stephen Reed**, who recently formed **SDR**, a production firm, is producing album and laserdisk versions of concerts performed by **Stanley Jordan** as well as four newer acts: **Diane Reeves**, **OTB**, **Eliane Elias**, and **Rick Margitza**. **Blue Note Records**, where at one time Reed worked with label chief **Bruce Lundvall**, gets the digitally recorded sounds, while **Pioneer** will get the videodisk version. Concerts take place March 21-22 at **Manhattan Center Studios**. Reed's firm is located at 353 W. 46th St. in New York. Telephone is 212-582-1660 . . . **More On Jazz:** The **Bill & George Simon Swing Group**—both men from the ranks of music scholars—starts weekly Wednesday night gigs this week (15) at New York's **Jimmy Walker's**.

NOT MARX-ING TIME: While waiting for the mid-April release of a single—"Satisfied"—from his new "Repeat Offender" album and a global tour starting in June, **Richard Marx**, who performed at last week's **National Assn. Of Record Merchandisers** convention, has managed to keep busy with several projects, such as co-writing "Surrender To Me," the theme from the film "Tequila Sunrise"; producing tracks from **Poco's** upcoming album; and co-writing and producing **EMI** label mate **Vixen's** single, "Edge Of A Broken Heart." That, we are told, is just to name a few projects.

TRACK IS HAPPY to hear from veteran music man **Chet Woods** that he's fully recovered from a recent stroke. Woods lives in Smyrna Beach, Fla.

ROCK CAMPAIGN TRAIL: **John D. Zoilo** will lead fund-raising efforts for the proposed home in Cleveland of the Rock and Roll Hall of Fame. As director of development, Zoilo, a major fund-raising figure for the refurbishing of the Statue of Liberty, is hiring staff and organizing campaign materials. So far, \$15 million of a hall goal of \$48 million have been raised.

UNZIPPING ORDERS: **Les Garland**, who manages **Morton Downey Jr.**, TV's "Zip it!" talk show host, says he expected about 50,000 orders from merchandisers at last week's NARM convention for "Morton Downey Jr. Sings" but got a happy surprise with a reported order of 250,000 copies. The album is on the **Compose** label, distributed by Newark-based **PPI**.

FUN FOR A GOOD CAUSE: **WMMS** Cleveland operations manager **Rich Piombino** has been named national radio chairperson for the **T.J. Martell Foundation's** annual rock, bowl, golf and softball weekend May 18-20. Piombino's appointment continues **WMMS'** involvement with the foundation—former **WMMS** OM **Kid Leo** held down last year's radio chair. Now that **Leo** is a **Columbia Records** VP, he'll be the foundation's record co-chairperson along with **Atlantic Records** VP **Judy Libow** and **Music Awareness** promotions manager **Jon Scott**. Last year's weekend raised \$200,000 for research to battle cancer, leukemia, and AIDS.

IS THE NIMBUS RECORDS CD pressing plant in **Greene Co., Va.**, in danger of closing, as was rumored at the NARM convention? Absolutely not, according to plant head **Mark Galloway**. However, the plant is in the process of divesting itself from owner **Maxwell Communications Inc.** "That's probably where the rumors have come from," Galloway says. "We're actually expanding and adding equipment."

The stars came out for the 31st Annual Grammy Awards in L.A. See our pictures . . . page 26



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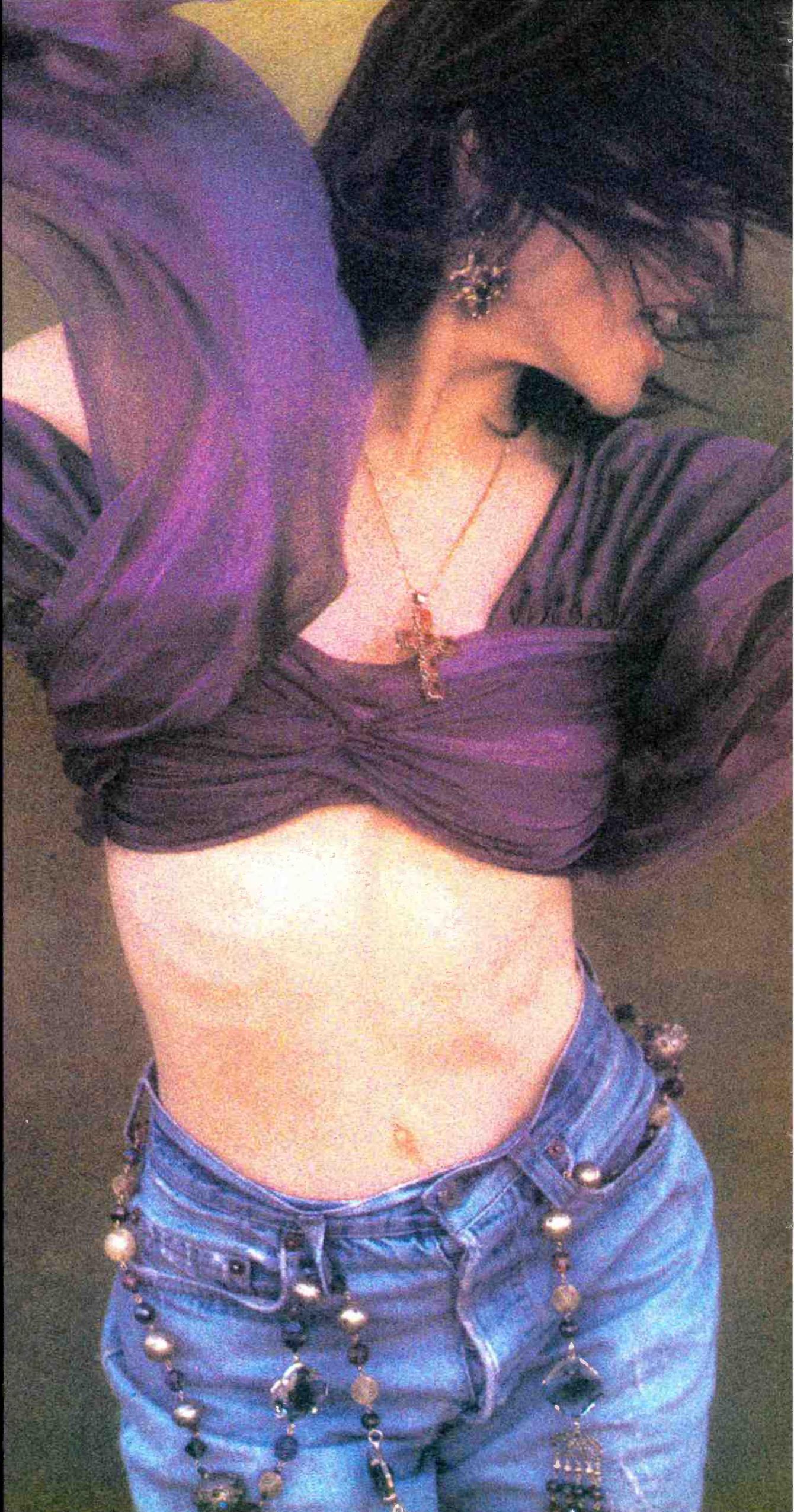


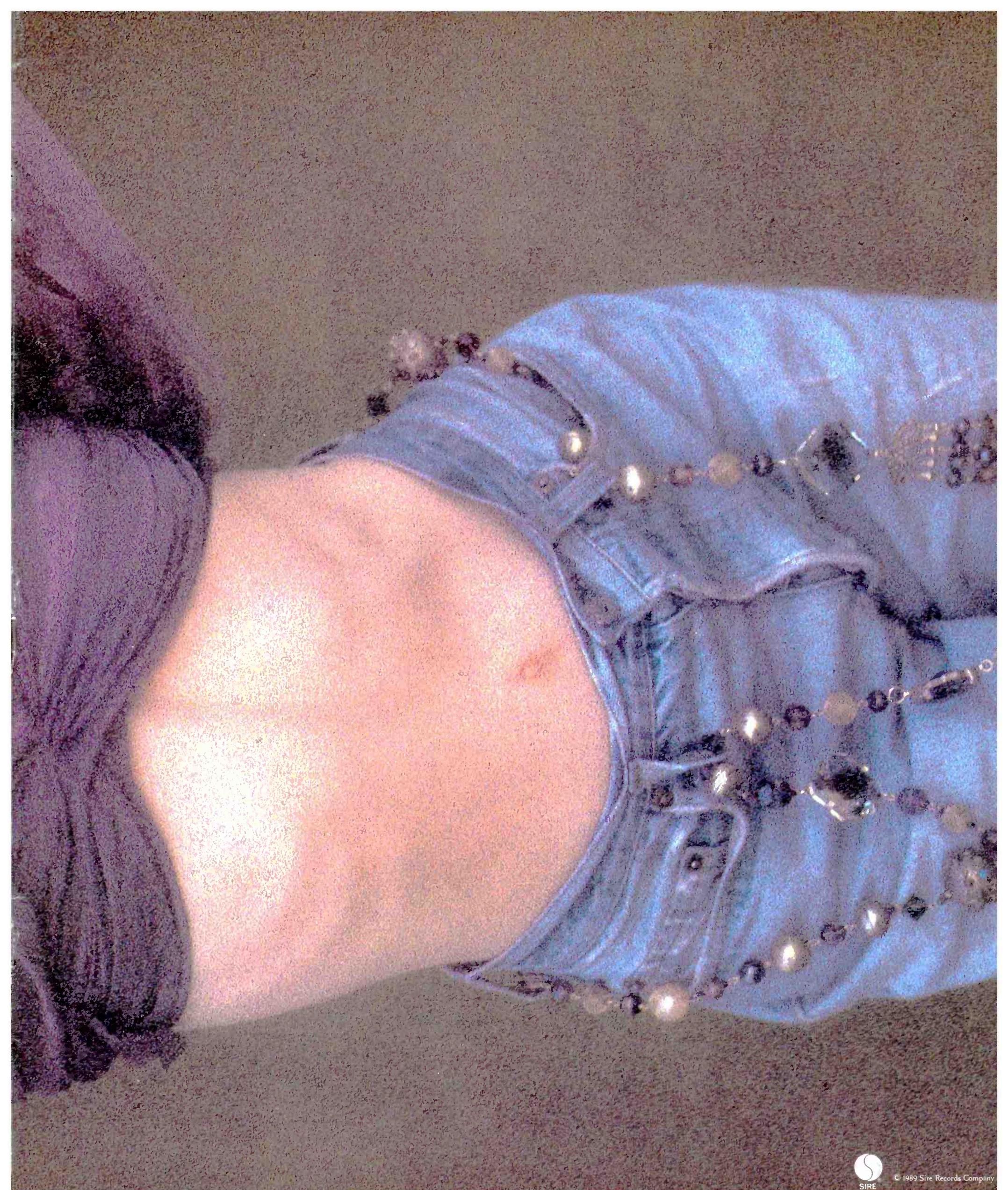
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