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NEWSPAPER

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Ziggy Marley ignites sales for reggae albums
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VOLUME 101 NO. 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 8, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

Growth Of Oldies Stations Invades Country Borders

BY SEAN ROSS

NEW YORK The recent rise of the oldies format on FM has noticeably impacted country stations—stations that, like oldies, draw heavily from listeners who grew up on rock'n'roll but don't like current rock product. But country PDs regard their new competitors more as an annoyance than as a threat, saying that there are few options besides waiting the new stations out.

The country/oldies correlation became most obvious in the spring and summer '88 Arbitrons as many of the new oldies FMs began kicking in (Billboard, Aug. 13). The impact of oldies was noticeable in several cities, among them: Orlando, Fla., where oldies WOCL "Cool 105.9" was up 4.0-

7.9 12-plus overall, while country WWKA "K92" was down 13.4-10.0; Denver, where KXKL-FM "Kool 105" led country KYGO-FM 7.1-4.2; and Rochester, N.Y., where oldies WKLX went 4.0-7.0 as country WBEE-FM fell 11.3-7.9.

In Seattle, KMPS-AM-FM PD Tim
(Continued on page 79)

Are LIVE, Musicland Courting 650 Stores? Sears Mulls Leased Audio Sections

BY GEOFF MAYFIELD

NEW YORK There may be more for the music industry's life at Sears, possibly in as many as 650 stores.

Contrary to earlier speculation, which suggested that the 819-store chain would bail out of prerecord-

ed music (Billboard, Nov. 19), sources on Wall Street and within the record industry now believe that Sears is actually on the brink of increasing its commitment to music and video products.

The scenario being pieced together by industry sleuths has Sears switching from rack distri-

bution to a leased-department situation. Leading candidates to service the departments are reportedly LIVE Entertainment's Lieberman Enterprises and The Musicland Group, although neither company has confirmed its participation.

As a matter of company policy, LIVE will not comment on potential or existing accounts. Musicland chairman Jack Eugster was on vacation at press time and was unavailable for comment.

Sears marketing communications manager Mike Mangan says his company declines to comment on rumors. He does note that decisions regarding prerecorded products fall in the hands of the chain's
(Continued on page 73)

Ingram/Metro Deal Alters Distrib Map

BY EARL PAIGE

LOS ANGELES While sudden, often dramatic changes in video distributing have become commonplace over the past year, Ingram Video's recent takeover of Metro Video distributors has apparently

become a lightning rod for anxiety over the future of video distribution.

The latest development in the continuing consolidation of home video distributors has wholesalers looking at the entire matrix of restricted representation, fewer dis-

tributors and resultant price competition, and "sideways" shipping. Already, four major suppliers have trimmed their distribution roster.

In the wake of the Ingram/Metro deal, industry sources are pre-
(Continued on page 84)

Canada Brings Mechanical Fee Up To 5.25¢

BY KIRK LAPOINTE

OTTAWA Canada's antiquated two-cent-a-song compulsory mechanical rate has been replaced under a landmark deal between most record companies and the country's writers and publishers.

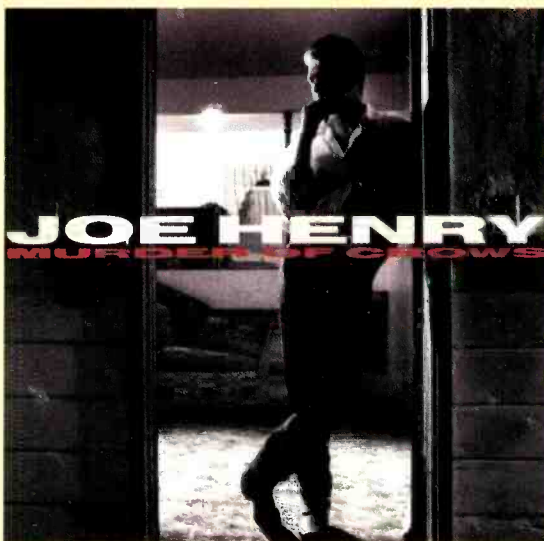
The agreement, in effect until October 1990, includes a rate increase to five and a quarter cents per song, retroactive to last Oct. 1. Songwriters have praised the pact as long overdue, while the Canadian Recording Industry Assn. says it is satisfied with the process of re-vamping the mechanical rate, despite its many difficulties and setbacks.

(Continued on page 85)

ADVERTISEMENTS



CONGRATULATIONS CARLY!
"Let The River Run" (The Theme from Working Girl), winner of the Academy Award for "Best Original Song." Available on the smash soundtrack to Working Girl, now working its way to gold! On Arista chrome cassettes, compact discs and records.



Folling Stone compares Joe Henry's new album Murder Of Crows to the work of Randy Newman and Van Morrison. Producer Anton Fier assembled a set of musicians perfectly attuned to the singular vision of Joe Henry's songwriting, including ex-Rolling Stone Mick Taylor on guitar, ex-Allman Brother Chuck Leavell on piano, and Fier himself on drums. On A&M Records, Compact Discs and BASF Chrome Tape. [SP5210]

Elektra To Test 5-Inch CD Single With 2 Releases

NEW YORK On April 11, Elektra will become the first major label to make 5-inch CD singles available for commercial sale.

Two such maxisingles, one by the Cure and another by the Pixies, are scheduled for the initial release. The list price for the new line is \$5.49, with a wholesale box-lot cost of \$3.52. The limited-edition disks will contain tracks and remixes not available on other releases, a selling point that will be trumpeted on a sticker.

Kenny Hamlin, VP of sales for the label, says the first pair represents a trial balloon; there are no plans yet to release 5-inch CD singles on a regular basis. "We're go-
(Continued on page 85)

PHOEBE SNOW

Listen to Phoebe Snow's Elektra debut, and you'll know why this is something real. *Something Real* is a brand new collection of songs from a true original, one of the classic voices in American music.

Featuring the first single and video "If I Can Just Get Through The Night."

Feel the warmth of Phoebe Snow.

Executive Producer: Don Rubin
Management: Chip Rachlin/CHR Management

On Elektra Cassettes, Compact Discs and Records.

On Tour:
4/10- Philadelphia, PA
4/13- Cambridge, MA
4/14- New York, NY
4/25- Atlanta, GA
4/26- Chicago, IL
4/27- Washington, DC
5/1- Los Angeles, CA
5/2- San Francisco, CA

SOMETHING REAL



Joe Jackson's new album **Blaze of Glory** finds him once again on daring conceptual ground:

**Melodies. Lyrics.
Humor. Anger.
Rock. Pop.
Folk. Jazz.
Strings. Horns.
Guitars. Sitar.
Twelve real songs.**

Leave it to Joe Jackson to remind us of how a *song* can make us feel, and why certain songs stay with us forever. With *Blaze Of Glory* Joe Jackson draws from his entire range of musical experience to respond to particular moments in his own life, creating songs that express things that everyone feels, as only music can.

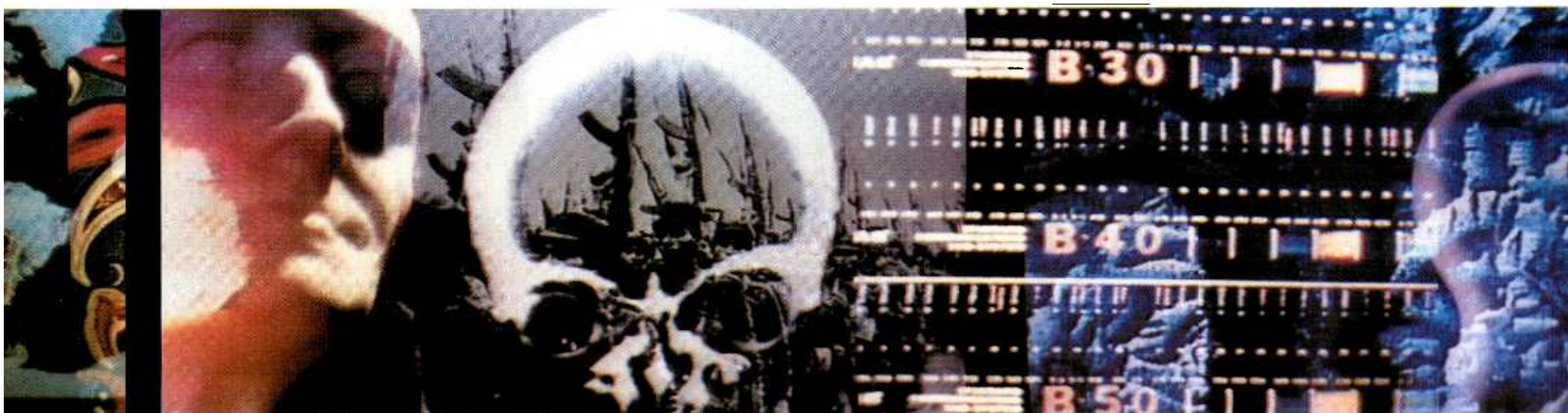
Blaze Of Glory (SP 5249)
Available everywhere April 18.
Featuring "Nineteen Forever" (AM 1404)



Written, Arranged and Produced by Joe Jackson
Associate Producer: Ed Roynesdal
Management: Steven Jensen & Martin Kirkup,
DIRECT MANAGEMENT GROUP, Los Angeles & London
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**JOE
JACKSON**

**BLAZE OF
GLORY**



"There's only two kinds of music—good and bad!"
Duke Ellington

Z. Marley Spurs Sales Of Caribbean Sound Reggae On A Roll At Retail

BY BRUCE HARING

NEW YORK Reggae music, long hyped as the "next big thing" in music circles, is seen as finally making significant gains at retail, fueled by the pop crossover success of Ziggy Marley and strong back-catalog action.

Although reggae sales are still a small segment of the overall market—most surveyed accounts peg it at about 5%—the category's sales are reported up as much as 50% at several chains, with retail eagerly anticipating the June release of Marley's second album on Virgin Records.

David Roy, senior buyer for the 437-store, Albany, N.Y.-based Trans World chain, declines to put a specific number on the genre's growth, but agrees that sales have probably doubled since last year.

"We've been expanding catalog selection on reggae, particularly on CD," Roy says, adding, "The Bob Marley 'Legend' cassette collection was one of our top 100 records for the Christmas season."

Reggae is racked separately at Trans World, with divider cards used for the major artists.

Roy attributes reggae's rise to Ziggy Marley's impact, but also pointed to reggae's acceptance in dance clubs as a contributing factor.

Record World director of purchasing Steve Lerner says the 73-store, Roslyn, N.Y. chain's reggae share is up 50% over the last two of three years, citing strong action on Marley, Maxi Priest, and Yellowman.

"It just seems to be getting a bit more attention from the radio stations," Lerner says. "It's more accepted commercially."

Mike Walker, owner of Gemini

Distributors in Atlanta, does strong business with Ras Records, the Virginia-based reggae label. Walker says the military is a particularly strong buyer of the island-flavored music.

"I suppose the demographics of the military gets a little more of the segments of society," Walker says, adding, "I find that reggae doesn't know many color barriers."

Consumer wanderlust is broadening reggae's appeal, Walker contends. "There are so many good deals for people to go to the Caribbean, to Jamaica, St. Thomas—people come back and want to get into the music."

Amy Wachtel, who has a reggae-oriented radio show on Adelphi

Univ.'s WBAU, says 1988 was a year "that a lightbulb went on."

"Aswad's 'Don't Turn Around' hit a lot of urban stations," she says, "and with Ziggy, Shinehead, and the resurgence of UB40's 'Red, Red Wine,' it seemed like there was a good handful of songs that hit the masses in a bigger way."

Wachtel cites newly awakened support among black Americans for the genre, a community that has not traditionally been supportive, although she mentioned a recent exclusive party at New York's Puck Building that was jammed with "a bunch of white yuppies in suits."

It was just such a breaking of
(Continued on page 85)

Gospel Music Assn. Offers Panels On TV, Advertising

NASHVILLE The Gospel Music Assn. is offering panels on television production and advertising as part of its Gospel Music '89 activities.

Scheduled for April 13 at the Nashville Convention Center, the panels are "Securing TV Time—Packaging And Selling Advertising Sponsors" and "Creating And Producing A Major Television Event."

The first panel will feature remarks by Chris Gagen, director of media for Coca-Cola U.S.A.; Dennis Spencer, president of Pro-Serv; Chris Miller, president of Kohler & Miller media plan-

ners; and John Withers, VP and regional sales manager for the Turner Broadcasting System. Steve Robinson, VP of marketing for Chick-fil-A, will moderate.

Steve Brallier, of the William Morris Agency, will moderate the second panel. Panelists include Tim Robertson, president of the Christian Broadcasting Network, and Bobby Jones, of the syndicated music show "Bobby Jones Gospel."

Additional information on the panels and other Gospel Music '89 events is available from the Gospel Music Assn. at 615-242-0303.

Thais Slow To Offer Copyright Protections U.S. Trade Rep Threatens 100% Import Duty

BY BILL HOLLAND

WASHINGTON Thailand has until next month to offer the U.S. greater copyright protection or face possible import duties of as much as 100%. However, it appears that the

U.S. trade representative may continue to use diplomatic means to convince that nation it must play by the rules if it wishes to become a major trade player in Southeast Asia.

For internal political and social

reasons, the current Thai government has continued to ignore U.S. complaints that the developing Asian nation of 55 million is ripping off U.S. intellectual products. That includes \$16 million alone in prerecorded audiotapes annually. Videotape, computer software, and pharmaceutical manufacturers have also felt the dent caused by low-cost pirated copies sold there.

Former U.S. Trade Representative Clayton Yeutter had tread a fine line between outright retaliation and diplomatic urging to convince the Thai government to offer protection and crack down on Thai-manufactured pirated goods. But nothing much has changed.

Yeutter's successor, Carla Hills, faces the same aggravating problem: to convince Thailand it must play by the rules without alienating it further.

The new omnibus trade bill's Section 301 now allows the U.S. trade representative to impose severe restrictions and new, tough retaliatory actions on countries that do not protect U.S. intellectual property. The administration and the copyright officials now have the tools
(Continued on page 78)

1st E/P/A President Plans Active Artist Development

BY THOM DUFFY

NEW YORK Dave Glew, the newly named president of Epic/Portrait/CBS Associated Records and the first executive to hold that title at the label, sees a new era of aggressive artist development ahead for his labels.

After nearly two decades with Atlantic Records, Glew came to E/P/A in May 1988 when he took the post of senior VP/GM. With key personnel coordinating E/P/A's efforts in several areas, Glew promises a long-term commitment

to a diverse roster of artists.

"What the company needed when I came in was a leader, somebody who had an understanding of running all departments within a record company, which I have," says Glew. Tommy Motola, the CBS Records president who created the position of E/P/A president, appointed Glew and gave him the autonomy to build his own staff.

One of Glew's key moves has been the hiring of Hank Caldwell as senior VP of black music.
(Continued on page 85)



Thorn-y Questions Answered. Top executives of EMI Music Publishing Worldwide and Chrysalis hold a press conference in Los Angeles to explain the in-principle agreement for Thorn EMI to acquire a 50% interest in the Chrysalis Record Cos. Pictured, from left, are Jim Fifield, president and CEO, EMI Music Worldwide; Chris Wright, chairman and CEO, Chrysalis Group; and Joe Kiener, executive VP, Chrysalis Group.

EXECUTIVE TURNTABLE

BILLBOARD. Craig Rosen is named reporter for Billboard in Los Angeles. He was a staff writer and radio columnist for the L.A. Daily News.

RECORD COMPANIES. Jim Fifield is appointed president and chief executive officer for EMI Music Worldwide in New York, assuming full executive responsibility for the direction of EMI Music Worldwide. He was president and chief operating officer for the company. Following Fifield's appointment, Bhaskar Menon continues as executive director of the Thorn EMI main board and chairman of EMI Music Worldwide, Capitol-EMI Music Inc., and EMI Music Limited, and retains corporate responsibility for advising the board on the development of its businesses in the entertainment/media industries as well as



ROSEN



FIFIELD



MENON



HURWITZ

on the strategic and management issues involved in the company's global strategies.

Elektra Records in New York promotes Bob Hurwitz to senior VP of None-such Records. He was VP/GM for the label.

CBS Records in New York appoints Bob Altschuler senior VP, corporate information, and Christopher Austopchuk design director, creative services, East Coast. They were, respectively, VP of press and public affairs and senior art director, both for the label. David Ballard is appointed director of special markets, music marketing, for the Columbia House division in New York. He was an attorney for AT&T, Warner Amex Cable, and Lord, Day & Lord.

Billy Bass is named executive VP/GM for Tabu and Flyte Time Records



ALTSCHULER



BASS



FOLKS



BEHAR

Inc. in Los Angeles. He was VP of marketing for Chrysalis Records.

Capitol Records in Los Angeles names Scott Folks VP of A&R. He was director of A&R, black music, for EMI.

RCA Records in New York appoints Kevin Sutter senior director, national album promotion; promotes Basil Marshall to national product director, jazz and contemporary music; and appoints Debbie De Voogd administrator, video promotion and production. Sutter was senior director of album promotion for Chrysalis Records; Marshall was product manager for the label; and De Voogd was talent coordinator for MTV.

Atco Records in Los Angeles appoints Karen Dumont director, A&R. She was in artist relations for management firm McGhee Entertainment.

DISTRIBUTION/RETAILING. Jose Behar is appointed VP/GM, Latin division, for Capitol-EMI Music in Los Angeles. He was VP, A&R and West Coast operations, for CBS International.

PUBLISHING. MCA Music Publishing in Nashville makes the following appointments: Steve Day, GM; Al Cooley, director, creative services; and Kathy Lee, executive assistant to the VP, creative services. Day was director, creative services, for the company; Cooley was director, writer development, for the company; and Lee was executive assistant to the GM for Silverline-Goldline Music.

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SOMETHING OLD, SOMETHING NEW ORDER

Its 1987 album may have sold 1 million copies and its latest may be edging up the charts, but don't assume New Order has gone mainstream. "We're an alternative group in the way we act," bassist Peter Hook told Billboard contributor Terry Wood, who has the story. **Page 26**

Honk If You Love Zappa Videos

What do "Baby Snakes" and "Uncle Meat" have in common? They're both members of the family of video releases from Frank Zappa's Honker Video company. Billboard's Drew Wheeler recently talked to the man better known—until now—for his music. **Page 49**

WANTED: BLACK-DIRECTOR OPPORTUNITIES

In December, Billboard reported that major-label video production departments are looking for new directorial talent. But in this week's follow-up, black directors say that, for the most part, no one has looked their way. Some blame the labels; others look to black artists. Billboard's Janine C. McAdams reports. **Page 53**

And The Winners Are . . .

Not everybody got to take home an Oscar from the March 29 Academy Awards. Some nominees got to give their thank-you speeches—and others had to sit in the audience and listen. Billboard's Jim McCullaugh and Paul Grien have the details on who did what. **Page 84**

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Big '88 Successes Cited At N.Y. Home Vid Show Sell-Thru Demands Follow-Thru

BY RICHARD T. RYAN

NEW YORK Independent producers eager to tap the sell-through market received something of a mixed message at the fourth annual New York Home Video show: Yes, the market as a whole is rocketing skyward, but, no, that doesn't mean independent producers are in a position to cash in.

"1989 is going to be a crucial year for home video," said Ann Daly, VP

of marketing for the Walt Disney division Buena Vista Home Video. Speaking at the opening session of the show March 28, she said, "We must begin to build category loyalty with our newly expanded customer base, and we also must seize the opportunity to shape consumer purchasing patterns which are just now being formed."

Most showgoers were keenly aware that last year was indeed a banner year. Primarily on the

strength of "E.T.—The Extra Terrestrial" and "Cinderella," the industry shattered all previous sell-through records. According to Daly, in 1988 consumers spent some \$2 billion dollars on video cassettes or 40% more than they did in 1987.

While opening-day attendance at the three-day show seemed relatively light, the sharp increase in sell-through activity is precisely the reason many producers were on hand for the event, held in the Jacob K. Javits Convention Center March 28-30. The thinking among budding video makers seems to be: "If 'E.T.' can sell 15 million videos, I can sell at least a few thousand."

Nevertheless, Daly cautioned that as the demographics of video consumers broaden, the onus is placed squarely on producers and suppliers. If the first-time video buyer is to become a repeat customer, consumers must feel as though prerecorded video is a sound investment with strong learning and entertainment value.

Echoing Daly's remarks, Eliot Minsker, CEO of Knowledge Industry Publications, which produced the Home Video Show, said the industry's marketing clout has also been a shot in the arm to the film business. "In the last year we have seen the Procter & Gamble-ing of Hollywood," he said in a reference to the package-goods manufacturer known for its marketing acumen.

Minsker, whose remarks came (Continued on page 81)

Anti-Piracy Lobbyists Target State Legislatures

BY BILL HOLLAND

WASHINGTON The legal noise continues to tighten around pirate operations across the U.S., largely due to the efforts of the Recording Industry Assn. of America, the National Assn. of Recording Merchandisers, and the Video Software Dealers Assn.

These groups have lobbied in state legislatures to have so-called "true name and address" laws as well as unauthorized-duplication and bootleg laws enacted that would give the states their own means and clout with which to fight piracy and counterfeiting.

The trade groups, according to RIAA anti-piracy spokeswoman Ann Neal, have been successful in having the three laws "packaged" into one statute in eight states already. Neal says this will "bring state and local laws into line with existing federal law."

The true-name-and-address section of the laws will be used to fight audio and video piracy on a local level for the first time. Federal copyright infringement statutes presently pre-empt state prosecutive and enforcement authority over certain unauthorized recordings.

(Continued on page 85)

1988 Revenues Reach A Record High Of \$820 Mil In U.K. Britons Keep Video Rental Biz Booming

BY PETER JONES

LONDON The U.K. home video rental business in 1988 took in a record \$820 million, up 13% over the previous year, with the last three months setting new highs in most sectors.

Some 12.2 million U.K. homes now have VCRs, up from just under 11 million in 1987, or 59% of homes at the end of last year, compared with 53% in the previous year.

Total turns on rentals last year were 348.8 million, up 8% from the 322.4 million posted for 1987. And the average rental charge for each tape rose to 1.37 pounds sterling (roughly \$2.35, at an exchange rate of \$1.72 U.S. to the U.K. pound) from 1.30 pounds in 1987.

According to the British Videogram Assn., distribution continues to expand and mature via rental libraries, service-station forecourts, convenience stores, and news agents.

The last quarter of 1988 was a particularly notable success story. The number of tapes rented per week, 7.2 million, was an all-time record, as was the average value of weekly hirings from October to December (\$16.8 million).

Says Norman Abbott, BVA director general: "The video industry clearly saw considerable gains last year from the continuing trend to family entertainment. The introduction of clear, legally enforced ratings on all cassettes, plus a sharp increase in the number of titles for the U [universal], PG, and 15-year-olds sectors

has attracted more and more families to hire or buy video programs."

The Video Software Monitor publication here also reviews for the first time the additional fast-growing market for videotape sales rather than rentals.

Some 1.35 million prerecorded videotapes were bought each week in the last quarter of 1988, generating (at an average price of just less than 9 pounds sterling) more than \$20.5 million a week.

However, the BVA strikes a warn-

ing note about sell-through. Says Abbott: "We should beware a too literal interpretation of the findings. It's unwise to place undue reliance on any first set of figures, and it's obvious that the pre-Christmas period represents an exceptional peak in sales."

The U.K. video industry is staging Video '89 in London, June 27-28, with its trade awards to be presented at a gala dinner during the event. Confirmed speakers include a senior U.K. government minister.

New Global Rock TV Show, Speakers Highlight IMMC

AMSTERDAM A strong lineup of seminar speakers is just one of the salient features of the 4th International Music & Media Conference taking place here April 30-May 4.

Other major elements of the event are a global pop/rock television show titled "Rock Over Europe"; showcases of new, upcoming talent; and media broadcasts from the IMMC conference center in the Beurs van Berlage, Amsterdam's historic Stock Exchange.

The seminars will pay special attention to the impact that the European single market will have on the international music, media,

and marketing industries beginning in 1992. The opening keynote speech by Dire Straits manager Ed Bicknell is called "The Marketing Of A Super Act."

IMMC has formed a Continental co-production team with Veronica (Holland) and Beta (Videomusic/Super Channel) to produce "Rock Over Europe" as the alternative to "Montreux Rock," with which the IMMC was previously connected during the three years of holding the conference in that Swiss city. The two-hour show will feature 20 acts, including international celebrities and outstanding European

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Garza, Marez Top Tejano Winners

The Awards Bring Welcome Exposure

BY RAMIRO BURR

SAN ANTONIO, Texas Top Tejano music performers David Lee Garza y Los Musicales and David Marez were the major winners in the ninth annual Tejano Music Awards, held here March 18-19 at the Convention Center Arena.

David Lee Garza y Los Musicales, a band from the tiny town of Poteet, just 30 miles south of San Antonio, scored heavily in the awards, winning album of the year (conjunto) for "Tour '88" and single of the year for "Me Quieres Tu, Te Quiero Yo (You Love Me, I Love You)."

"This just proves the song was as solid as we thought it was," said band front man Garza. "This has been one of our biggest hits ever and winning here proves it."

Los Musicales have won the album-of-the-year award three times in the past. The band has also spun off two of the best singers in the industry: Ramiro Herrera, who left in 1983 to form the Montana Band, and Emilio Navaira, who only last January started his own band, Rio. Navaira was also nominated in the best-male-vocalist category this year.

San Antonio-based singer David Marez won song-of-the-year honors

for "Fijate (Look)." Marez and his band also won top honors for album of the year (orquesta) for their top-selling "Sold Out."

Veteran songwriter Luis Silva was named songwriter of the year, racking up his seventh consecutive win in this category.

Actor/comedian Cheech Marin and singer Vikki Carr co-hosted the awards, which were attended by record-label executives, promoters, performers, producers, and others in the industry. Stretch limousines, men in tuxedos, and ladies in formal evening dresses were much in evidence.

Although they are a "peoples' choice" type of awards, the Tejano Music Awards bring recognition and exposure to the winners. More than 8,000 Tejano aficionados attended the awards gala.

Other winners included Herrera, a San Antonio native, who won the male-entertainer-of-the-year award. Corpus Christi, Texas' Selena Quintanilla won as female vocalist and female entertainer of the year.

Another San Antonio band, Los Dudes, was named most promising band of the year. Band leader Joe Revelez said the group was formed only 15 months ago and the awards "will really give us a much-needed

boost."

Joe Lopez of Grupo Mazz won the best-male-vocalist trophy. Lopez and band lead guitarist Jimmy Gonzales were named best vocal duo of the year.

Tejano gospel-music-artist honors, a new category this year, went to Paulino Bernal.

Performing during and after the awards ceremonies were Joe Lopez y Grupo Mazz, Joe Posada, and Linda V. Most of the musicians were backed up by the famed Latin Breed, a crack brass band from San Antonio.



Sealed With Kiss. Billboard presents a laminated plaque of the Kiss 15th anniversary special issue to band members. Shown, from left, are Kiss' Gene Simmons; Gene Smith, associate publisher, director of marketing & sales, Billboard; and Bruce Kulick, Paul Stanley, and Eric Carr of Kiss.

Optimism Hit With Lawsuit

By Jazz Artist Mouzon

BY DAVE DIMARTINO

LOS ANGELES A lawsuit filed in federal court here by jazz drummer Alphonse Mouzon charges the locally based Optimism record label with copyright infringement, willfully deceptive packaging practices, breach of contract and—in at least one instance—using a commercially available Mouzon LP as a master recording for its own CD, cassette, and LP product.

The suit—filed in U.S. District Court here March 6 and asking for more than \$14 million in total damages—contends that Optimism and

executives David Drozen and Sheryl R. Kay "knowingly and willfully" placed a false year of first publication on two Mouzon recordings it recently issued and thus violated the Lanham Act. Though Mouzon's "Morning Sun" and "Back To Jazz" albums were first issued in 1981 and 1985, respectively, the suit maintains that the label placed the inscription "(c) (p) 1988 Optimism, Incorporated" on the packages in an attempt to "mislead and defraud the public" into believing they were new releases.

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Industry Rallies For Recovery Program

New BizRap To Aid Addicts

BY CHRIS MORRIS

LOS ANGELES BizRap, the newly created nonprofit, music-business, drug and alcohol recovery assistance program, has enlisted the National Academy of Recording Arts and Sciences president Mike Greene as a director and is looking at a variety of fund-raising events to raise start-up money for its pilot program here.

BizRap, which will provide recovery services to music industry members (who often are not covered by insurance for such care), was officially launched in early February at an industry breakfast here that featured such speakers as Capitol-EMI president/CEO Joe Smith and recov-

ering addicts David Crosby and Stan Getz. The group's board is a cross section of music industry personnel and medical professionals who specialize in substance-abuse care.

When fully functional, BizRap will be staffed by professionals in drug and alcohol dependence care and crisis intervention. Services will include counseling, referral to medical facilities and out-patient clinics, and intervention with family members, friends, and business associates to expedite recovery.

The group also hopes to implement an 800-number hot line, long-term care programs, and an L.A.-based recovery house.

At present, the organization is looking to record labels for the

(Continued on page 78)

Madonna's 'Prayer' Heard In Pop Top 5;

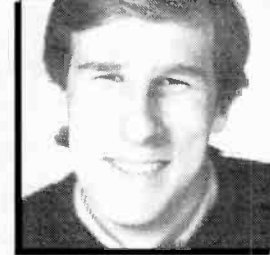
'You Got It' Lands Orbison On 4 Charts

MADONNA'S "Like A Prayer" debuts at No. 11 on the Top Pop Albums chart, while the title track vaults to No. 5 on the Hot 100. It's Madonna's 14th consecutive top five single, a record topped by only two acts in the rock era. Elvis Presley had 24 consecutive top five hits from 1956-62; the Beatles had 15 straight from 1964-69. (In all cases, we're discounting B sides, EPs, and from-the-vault releases on old labels.)

Madonna's escalating fame over the years has been reflected in the debut positions of her four studio albums. "Madonna" was the bottom new entry when it debuted at No. 190 in September 1983, "Like A Virgin" bowed at No. 70 in December 1984, and "True Blue" arrived at No. 29 in July 1986.

"Like A Prayer" will be Madonna's third studio album in a row to hit the top 10 in just two weeks. In fact, it has a good chance of leaping to No. 1 next week. But to do so, it will have to leapfrog over **Tone Loc's** fast-rising "Loc-Ed After Dark," which jumps from No. 7 to No. 3. Only one rap album has climbed higher on the pop albums chart: the **Beastie Boys'** "Licensed To Ill," which logged seven weeks at No. 1 in 1987.

"Loc-Ed" also makes news this week by becoming the first rap album to yield two top 10 pop hits. The new "Funky Cold Medina" leaps to No. 10 on the Hot 100 less than two months after "Wild Thing" reached No. 2.



by Paul Grein

topped the chart seven years ago.

Lou Reed's "New York" jumps to No. 40 on the pop albums chart, becoming the rocker's first top 40 album since "Sally Can't Dance" nearly 15 years ago.

"Melissa Etheridge" holds at a bulleted No. 34 on the pop albums chart—the highest position it has reached to date. The album has climbed higher on the chart than albums by **Sinead O'Connor** and **Toni Childs**—Etheridge's rivals for best female rock vocal in the recent Grammy competition. O'Connor's "The Lion And The Cobra" peaked at No. 36 a year ago; Childs' "Union" reached No. 63 in October.

U2's "Rattle And Hum" displaces **Michael Jackson's** "Moonwalker" from the No. 1 spot on the Top Videocassettes Sales chart.

It's the first time that music-oriented videos have reached the No. 1 slot back to back on the vid chart. The "Rattle And Hum" album topped the pop albums chart for six weeks late last year.

Motown has back-to-back No. 1 hits on the Hot Black Singles chart for the first time in more than five years. Today's "Girl, I Got My Eyes On You" displaces the **Boys'** "Lucky Charm," marking the first time that Motown has followed itself at the top since **DeBarge's** "Time Will Reveal" unseated **Lionel Richie's** "All Night Long" in 1983.

WE GET LETTERS: Watermark's Matt Wilson notes that **Roxette's** "The Look" is the third hit by a Swedish group to top the Hot 100. It follows **Blue Swede's** "Hooked On A Feeling" and **Abba's** "Dancing Queen." But the amazing part is that all three of these hits reached No. 1 within two days of April 8. You want more? David Harris and Chuck Utley of Glasgow, Ky., note that "The Look" clocks in at 3:56—the exact same time as the single it replaced at No. 1, the **Bangles'** "Eternal Flame."

Rich Appel of CBS in New York notes that **Living Colour's** "Cult Of Personality" is the sixth top 40 hit to mention **John F. Kennedy**. That puts JFK ahead of **Ronald Reagan** as the U.S. president whose name has been included in the most top 40 hits during the rock era. The new hit follows **Jimmy Dean's** "P.T. 109," **Dion's** "Abraham, Martin And John," **Tom Clay's** "What The World Needs Now Is Love/Abraham, Martin And John," **Queen's** "Killer Queen," and **Dream Academy's** "Life In A Northern Town." Reagan has been mentioned in five top 40 hits: **Artists United Against Apartheid's** "Sun City," **Simply Red's** "Money's Too Tight (To Mention)," **Men At Work's** "It's A Mistake," **Sting's** "Russians," and **Escape Club's** "Wild, Wild West." What will be the first top 40 hit to mention **George Bush**? Stay tuned.

ROY ORBISON'S "Mystery Girl" jumps a notch to No. 5 on the Top Pop Albums chart as his "Traveling Wilburys" collaboration dips a notch to No. 4. The rock legend is the first artist to have two top five albums after his death since **Elvis Presley**, who made the mark in the months after his 1977 death with "Moody Blue" and "Elvis In Concert."

Only three other artists have landed two top five albums posthumously. **Jimi Hendrix** and **Janis Joplin**, who died of drug overdoses within three weeks of each other in 1970, both scored twice in the early '70s. Though not as legendary as these other stars, **Jim Croce** had even greater posthumous success. The singer landed three top five albums after his death in a 1973 plane crash.

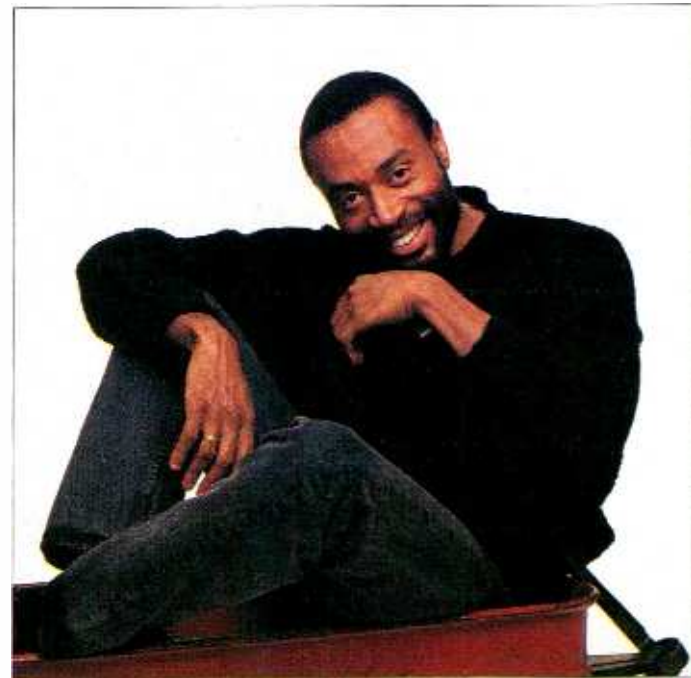
Orbison's "You Got It" single holds at a bulleted No. 12 on the Hot 100 and leaps to No. 10 on the Hot Country Singles chart. The multifaceted smash has already hit No. 1 on the Hot Adult Contemporary singles chart and No. 2 on the Album Rock Tracks chart.

FAST FACTS: **Fine Young Cannibals'** "The Raw And The Cooked" jumps to No. 8 on the pop albums chart, becoming I.R.S. Records' highest-charting album since the **Go-Go's'** "Beauty And The Beat"

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Many Cassettes Fail To Identify Creators INDUSTRY MUST CREDIT SONGWRITERS

BY RON SIMPSON

The lack of songwriter credits on many recordings—which has only recently become an industry news item—reminds me of a few little aftershocks in my own experience. My particular focus is cassettes, which are the least likely to contain full writer information.

Case in point: One of my student writers recently asked, "Why do we spend all this time on the craft of writing when there's really no market for songs?"

"What do you mean, no market?" I asked, a little upset. After all, the student had had weeks of classwork, in which the writer's role in today's song market had been stressed.

He continued, "Well, I mean unless you're an artist or you're part of a band with a record contract."

In rebuttal, I reached for Starship's "No Protection" album, sensing instinctively that "Nothing's Gonna Stop Us Now" had to have come from industry writers.

But guess what? No writer credits are on the cassette's J-card. The student looked at me condescendingly. He was sure Starship had written all the songs on "No Protection." Later, I called the Starship office. They told me D. Warren and A. Hammond had written the megahit.

"You mean Albert Hammond?" I asked, guessing they were reading the credits off the label of the vinyl LP.

"Right. Albert Hammond and D. Warren." (Sorry, Diane. Maybe next time.)

The Recording Industry Assn. of America says cassettes are now outselling LPs by a ratio of 4-to-1, and the margin will continue to spread. Cassettes are outselling CDs by 3-to-1, so it is obvious that the cassette album is most apt to influence the public's perception of our business.

Another little shock was administered by a DJ: I was taking a debut artist around for some radio interviews, and a jock said to her on the air, "So what about the songs? Did you write them all?"

Well, no, she hadn't. We had assembled songs from an elite group of

writers around the country and felt we had a strong package. But the DJ turned off. The light went out. For this guy, credibility depended on the artist writing all 10 tunes.

Naive? Yes, of course. But isn't the industry reinforcing his prejudices by its frequent omission of writer credits? In the mind of today's public, if writers are not credited, they don't

But there are occasional lapses: Bowen's George Strait album, "If You Ain't Lovin' You Ain't Livin'," has no writer credits in the cassette version, and the space normally used for that purpose is simply left blank.

I contacted Kevin Odegard, head of the National Academy of Songwriters in Los Angeles, who let me see a file detailing three years of

credits on cassettes today than ever before.

Back in class, I took out my Boys Club cassette to give a little song-form demonstration. I explained how the first two songs on side one, including the hit "I Remember Holding You," are identical in their slightly modified form. I wondered out loud whether the two songs hadn't been written by the same writers.

Hold it. Again, no songwriter credits. Though I hadn't met executive producer Don Powell, I knew him to be writer-oriented. This didn't make sense. I called him.

He said, "Of course we give writer credits. I do my own song screening—I'd be dead without strong songs." He grabbed a cassette in order to tell me where to find the writer credits but quickly saw what I was talking about.

"I don't know how we could have missed this," he said. "You know what makes it even more embarrassing? We supply our own art to the label."

Powell is representative of a class of independent producers who deliver album notes directly to an in-house graphics team without label supervision. In the Starship example cited above, the album was put together by the band's Grunt label and then delivered to RCA, whose full-credit policy was apparently thereby circumvented.

Memphis blues rocker Rocky Hill, a Virgin debut artist, has credits typical of another aberration we found: If you know who the writers are (we asked the label), you can find them mentioned on the J-card under "special thanks," along with Mom and Dad and the pizza parlor.

So let's not relax, songwriter organizations: This work isn't done. It is a matter of creating both policy (at the labels and the record clubs) and awareness (with producers, writers, and the public). Keep in mind today's truth that noncredited songs will always be attributed to the artist. And if the credits don't tell the buyers who the songwriters are, we don't exist in their minds.

I don't think that's the world we wanted to live in.



'In the public mind, uncredited writers simply don't exist'

Ron Simpson teaches songwriting for Brigham Young Univ. and owns Sound Column Productions in Salt Lake City. He is an active songwriter, producer, and publisher.

exist; noncredited songs are always attributed to the singer.

I hadn't really studied cassette packaging since 1984-86. At that time, the norm seemed to be deletion of writer credits unless the lyrics appeared as part of the packaging, requiring name credits. I decided to examine the state of cassette credits in 1989. I looked at hundreds of them, in all styles, but spent slightly more time with country product, since Nashville is still the most writer-dependent of the music-center cities (even though a hefty 30% of today's Nashville cuts are reportedly penned by the artists).

I found a degree of progress. RCA Nashville cassettes, which often lacked writer credits in the earlier study (e.g., the Judds' "Why Not Me"), seem to be getting full credits today (e.g., the Judds' "Heartland").

On the other hand, Warner Bros. cassettes by such acts as Randy Travis and Southern Pacific still omit the writers, while MCA albums produced by A&R chief Jimmy Bowen (now with the Universal label) have a nearly uniform format that provides full and elegant credits on a basic J-card with no extra fold-out panels.

NAS work with the labels, which have been urged to adopt uniform credits. Suddenly I understood why RCA now seems so consistent in its inclusion of writer credits: Paul Atkinson, senior VP of A&R for RCA Records, wrote to NAS in October 1987, noting, "It is our policy to give credit to songwriters in all configurations (LP, CD, cassette, and single)."

Just before that, in September 1987, the Los Angeles Times reported that NAS had received the written assurance of A&M Records that it would henceforth include full writer credits in all configurations. Hilary Rosen of the RIAA also received a written commitment from A&M.

I asked another tireless songwriter advocate, George David Weiss, head of the Songwriters' Guild of America, why the guild and NAS hadn't lobbied with producers or with the writers themselves. "The main excuse you hear from the labels is they don't know how the printing is going to lay out," he said. "So we thought we should try to find the power point at the label. Someone at the vice-presidential level."

Solid reasoning, and it has worked: There are definitely more writer



LOGICAL EXTENSION

After reading A&M Records president Gil Friesen's objections to the Persenics in-store taping system (Billboard, Feb. 11), I am now eagerly awaiting his announcement that A&M will no longer provide record service to radio stations because:

- They "make quality control decisions."
- "Taking a song out of context, without accompanying visual or graphic material, simply falls short of many artists' original intentions."
- "The magic isn't just the song."

- "The customer will only get the hits, not the artistically coherent album."

- "This approach to music delivery reduces artists, catalog, the whole history of recorded music to a series of 3-minute pop songs."

Mad Dog
Brat Records
Richmond, Va.

'CARDING' AT RECORD STORES?

After reading the Iberia, La., law prohibiting the sale of supposedly obscene recordings to unmarried people under 17, I became extremely upset.

As a student at the Univ. of Missouri, I am reminded of the similar situation that all college students have with alcohol. Will this ordinance lead to "carding" at record stores? I cannot imagine a more absurd scene.

Another thought: The Iberia restriction could lead to over-16 customers buying recordings for those who are not legal, much the same way many teenagers get their drink.

Why? Just because someone does not like a few short words that describe bodily functions? It just seems absurd to me.

Jon Worley
Columbia, Mo.

DIFFERENT STROKES...

In his "The Beat" column, Dave DiMartino states that he's spending less money on records by new, unknown artists and more on CDs of albums he already has. The obvious question is, why?

I plan to get a CD player in the near future. I intend to buy CDs of music I don't have. I certainly have no intention of buying CD copies of

the thousands of albums I have on vinyl or tape.

It's reasonable to want CDs. After all, they give you the convenience of records while being more durable and portable, plus they take up less space and offer a little better sound quality. But a record or a tape will still sound fine on a good stereo system, and it's unreasonable to replace your entire collection with CDs, unless you have a modest-size collection.

Richard Warren
Bronx, N.Y.

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

Stations Stung By Tragic Losses Managers Cope With Employee Deaths

BY CHARLENE ORR

DALLAS Although radio managers don't like to think about it, sooner or later many of them will have to deal with the death of an employee. No one is ever prepared for a tragedy, but when it happens, a radio station still has to function.

Over the last year, radio has mourned an unusual number of broadcasters—many of them young. Among them, WGTR Miami MD Patty Murray; WRXB Tampa, Fla., MD Jim Murray; WHTZ "Z100" New York overnigher Spanky McFarland; WCXR Washington, D.C., PD Bob Kaghan; KRTH Los Angeles veteran John Rydgren; KBTS "B93" Austin, Texas, MD Kevin Davenport; and KRBE Houston night jock Casi Love. And, as they must, station managers and staffs have found various ways to cope with these devastating losses.

When B93's Davenport was killed in a car crash on Jan. 27, PD Lisa Tonacci recalls, "There wasn't a person at the station that didn't fall apart. We lived through a major nightmare and managed to stay sincere on the air." She says the experience taught her to try and think ahead, anticipate the next move and the needs of the station and staff.

"Our GM came over to my house to comfort me. I needed to get my emotions out immediately in order to comfort others and that's what I did. A PD will have to keep the team together—they have to be strong but understanding."

On the air, Tonacci says, "We were as sincere as possible; we felt we had to inform the audience. Kevin was a very popular announcer. Mike Butts, our morning jock, did Kevin's midday show [1-3 p.m.]. He played Kevin's favorite songs and also took phone calls. It was a very difficult show."

"The hardest part of dealing with it is that we're all family at the station, sometimes closer than family," says AC KVIL-AM-FM Dallas promotions director Tricia Crisp. "We just never dreamed Sandi wouldn't be there one day."

In March 1986, KVIL morning show producer Sandi Hopkins did

not come to work one Monday morning—something very unusual for her. By 6 a.m., Hopkins' sister, alerted by concerned station staffers, and her neighbor found Hopkins just as she had laid down the previous Friday evening. She had apparently died quietly of the same hereditary heart defect that claimed her mother—also at age 37.

"By the time we told OM/morning man Ron Chapman when he got off the air at 9 a.m., I had just decided to take over," Crisp said. "Her family lives in Alabama and couldn't get here in time, so I made the funeral arrangements. It was the way I coped. The next morning, Ron announced Sandi's death. The phones immediately started to ring with our listeners calling up in shock; everyone felt close to Sandi."

Crisp says the station staff coped with the loss much the same way as she did, by keeping on the move. "Ron's philosophy is to always have someone ready to step into any position at the station and that's what happened," she says. "We didn't skip a beat on the air. KVIL is an upbeat station and we kept it that way even though the staff was experiencing extreme sorrow."

"We set up a fund at a local bank to build a library at the Dallas Society for Prevention of Cruelty to Animals because Sandi had a weakness for animals. Our listeners helped us build a memorial to our friend and we gave them a contributors' party at the Loews Anatole. That library is a positive side of something so tragic. That's what you need to look for—that positive element."

Crisp says Hopkins' desk is basically the same as she left it, although Jody Dean, the new morning show producer, has taken over. Her family took some of her desk items, but her animal posters and cork board are still on her wall.

"I still expect to see her come back any time," Crisp says, "but for the station staff, it was best to confront the grief. We appreciate our little family a lot more and have learned to say something nice to each other every day. My advice to anyone [in this situation] is to face it head-on and keep moving; never forget them."

At Z100, late-nighter McFarland's death of pneumonia last year came as a shock to PD Steve Kingston and his staff because McFarland never let on about the seriousness of his condition, and because he had gone to a different hospital a week earlier and been sent home.

"Spanky was one of the few individuals in this business where you could see in his eyes how much affection he had for the marketplace and the attitude that helped put Z100 in the position of dominance it has held for five years," Kingston

(Continued on page 12)



Rolling Rock Conquers Boston. Charles Trainer of suburban Boston poses with his winning entry in the Show Off Your WBCN contest—a Volkswagen Bug converted into a giant mobile rock. Trainer's efforts won him \$25,000 from the album rocker.

WGCI PD Smith: 'Stunt Rivals' Growth' Denver Trio: St. John, McClure, Gordon

AFTER 15 MONTHS as MD of urban KKDA-FM "K104" Dallas, **Jimmy Smith** is the new PD of urban WGCI-FM Chicago, replacing **Sonny Taylor**. Smith previously programmed **WLUM** Milwaukee and spent six years at **WHRK "K97"** Memphis, which included two MD stints. Smith's appointment comes as WGCI-FM—which is now consulted by **Don Kelly**—faces its stiffest competition in years from urban/AC **WVAZ**. While WGCI-FM mellowed considerably last fall, Smith now says: "We don't have to change our game plan and go more adult. We don't need to wipe **WVAZ** off the face of the earth, but we can try to stunt their growth. I've also got [urban-leaning] top 40 **WBBM-FM "B96"** to deal with, so I won't just be looking in one direction." Smith's assistant, **Sloane Anderson**, is the new MD at K104.

THREE DENVER stations get new PDs this week as country **KPKF** Kansas City, Mo., loses 1 1/2 years PD **John St. John** to similarly formatted **KYGO-FM**, which is now consulted by **Rusty Walker**. St. John, who was with **KPKF** for four years, replaces PD/morning man **Rick Jackson**, who comes off the air and becomes PD of "Classic Country" **KYGO-AM**. Classic rock **KRFX** OM **Tony Galluzzo** hands PD/midday duties to **Mark McClure**, currently OM of AC/top 40 **WROK/WZOK** Rockford, Ill. McClure will be replaced by assistant OM **Greg Strassell**. And **Ira Gordon**—late-nighter at album **KBCO** for four years—is now PD at All-Pro's **KDHT**. That station was set to sign off its adult alternative format March 31 and hopes to return June 1 with a yet-unannounced variant of album rock.

PROGRAMMING: After 17 months as APD of Group W's **WBZ** Boston, **Chuck Dickemann** is the new program manager of its full-service AC **KDKA** Pittsburgh; his previous stints include APD at **WWRC** Washington and PD of **WWYZ** Hartford, Conn. . . . MD **Cat Thomas** is now officially PD at top 40 **WPHR** Cleveland, replacing **Steve Kelly**, who can be reached at 216-238-1232. "Downtown" **Ed Brown** becomes MD . . . **Clark West** is named PD of religious **WBMD** Baltimore, replacing former owner **Carl Brenner**. West was religious director of **WBMD** and sister **WQSR**.

Mike Kelly is the new OM of Satellite Music Network Heart & Soul outlet **WCPT** Washington; he'll also do nights on classics sister **WCXR**, where he previously handled overnights. And Salt Lake City gets a new H&S station as **KMGR-AM** stops simulcasting its AC FM.

Country **KUKQ** Phoenix switches to modern rock under PD **Ernesto Gladden** and MD/p.m. driver **Jonathan L. Rosen**. Rosen, who handles the "Virgin Vinyl" show on **KUKQ's** FM **KUPD**, also programmed Phoenix's last modern rocker, **KEYX** (now **KGRX**). **Rob Trygg** joins from **KUPD** for mornings . . . Modern **WBRU** Provi-

dence, R.I., MD **Ted McEnroe** becomes PD June 1 when current PD **Neil Bernstein's** one-year term expires; local MD **Karyn Bryant** is now MD.

Urban **WPZZ "Hot 97"** Indianapolis snags **Eric "Butter" Blakey** from mornings at rival **WTLC** for PD/afternoons; he replaces **Harmony Hines**, who takes an administrative post with owner **Willis Broadcasting** . . . Top 40 **WAPE-AM-FM** Jacksonville, Fla., PD **Tracy Johnson** is out, along with late-nighter **Jeff Kelly** and production director **Andy Spinozza**. Johnson can be reached at 904-223-1931 . . . **Brian Chase** is the new PD/mornings at **AC WQMX** Akron, Ohio; he was previously OM of oldies **KLDE** Houston.

Top 40 **WXYU** Roanoke, Va., switches to **Transtar's Niche 29** format; so does **KKOS** North San Diego, Calif., which stays local until 7 p.m. . . . After **WEZC** Charlotte, N.C.'s call switch to **WMXC**, cross-town easy listening outlet **WRLX** has picked up the **WEZC**

moniker . . . **Harvey Sheldon's** America's Rock Network gets its first client as **KDON-AM** Monterey, Calif., drops its top 40 simulcast to become hard-rocking **KZXR** . . . Crossover **KMYX** Oxnard, Calif., goes country under OM/PD **Bob Richards**; **Ron Christian** joins for mornings.

ATTACK OF THE NAME GAME (PTS. 11-14): Crossover **WIOQ "Q102"** Philadelphia is now calling itself "Pirate Radio." Although **Westwood One** apparently has the term servicemarked and is trying to stop album **KGON** Portland, Ore., from using it for a night-time new music show, **WIOQ's** PD is **Mark Driscoll**, who will also be the voice of **WW1's KQLZ** Los Angeles. Meanwhile, in Atlanta, as top 40 **WQXI-FM "94Q"** moved its longtime "Jazz Flavors" program to weekends only, easy **WPCH** was debuting its new nightly jazz show, "Peach Flavors." **94Q** GM **Jerry Blum** claims **WPCH** "will hear from our attorneys." And while L.A.'s **KOST**, **KBIG**, and **KJOI** have all been courting former **KIQQ "K-Lite"** listeners by using the word "light," suburban **AC KGIL-FM** has gone a step further, taking the "K-Lite" name.

ARBITRON HAS ASKED consultants who do diary reviews at its Laurel, Md., offices to sign a confidentiality agreement that, if violated, would allow Arbitron to sue for breach of contract. While Arbitron says the agreement is just "a reassurance that consultants who do diary reviews will only share that information with Arbitron subscribers or client stations," some of the consultants who had received the letter—and not all had—were uneasy about signing it. One consultant/owner was afraid his stations might not be able to quote Arbitron information; another said, "I don't need to sign an

(Continued on page 12)

newsline...

RANDY BONGARTEN has been promoted from regional VP to senior VP/operations at **Emmis Broadcasting**. He will work with executive VP/operations **Doyle Rose** on the day-to-day operations of the company.

STATION SALES: **KNBR** San Francisco from **NBC** to **Susquehanna Broadcasting** for a reported \$20 million which, upon approval, will take **NBC** out of the radio business; and **KWTO-AM-FM** Springfield, Mo., from **Summit Communications** to **Cole Media** for \$5.2 million.

MIKE STEINHILPER has been transferred from **Keymarket's** recently sold **WTCB** Columbia, S.C., to its newly acquired **WYOM/WKRZ** Scranton, Pa. He replaces **Henry Strong**, who will stay with previous owner **Osborn Communications** in an undisclosed capacity.

TOM MOODY is named research director for **Drake-Chenault**. Moody has been a consultant for two years, since his **Marketing Prescriptions** company became part of **Equicor** in 1987.

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 "Great record, selling like a SOB chain wide out of the box."
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Phil McConel—Waxie Maxie
 "Bound to be one of the most important records of 1989."

Garrett Hart—WAPL
 "Warrant is an instant reaction record—a smash."

Lorraine Caroso—WNEW
 "'Down Boys' is a great straight ahead rocker."

Jim Pemberton—WRIF
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VOX JOX

(Continued from page 10)

agreement with a company to operate lawfully." Arbitron's move comes amid rumors that consultants had been stealing diaries or using protected information to impress potential clients.

Arbitron has also decided to put crossover WLUM Milwaukee below the line in the Winter '89 Arbitron in response to the station's on-air liner that told listeners, "We need your help: If anyone, anywhere, asks you either by phone or by mail what radio station you have heard today, it's important that you tell them 'Hot 102.'"

PEOPLE: WHTZ "Z100" New York p.m. driver **Matt Allen** won't resign with the station; **Jojo Morales** is currently doing afternoons. While one might expect Allen to be reunited with his one-time boss **Gary Bryan** at cross-town WPLJ, Z100 says he has a six-month noncompete clause.

A week after his suspension for an on-air run-in with two 9-year-old girl scouts, album **KSJO** San Jose, Calif., has fired morning shock jock **Perry Stone**, contending that he violated certain content guidelines in his station contract.

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Doug Ingold joins AC **KKYY** "Y95" San Diego for nights, replacing **Nicci Ross**. He comes from cross-town country **KSON** . . . Album **KPOI** Honolulu moves p.m. driver **B. Rock Whaley** to mornings, replacing **Ron Jacobs**, who is looking for management opportunities.

KMPS-AM-FM Seattle production director **Tim Edwards** has crossed the street to oldies/AC **KJR/KLTX**; if you'd like to replace him, send T&R to PD **Tim Murphy** . . . Ex-WYNY New York jock **Carol Mason** is now

doing nights on AC **WKJY** Long Island, N.Y. . . **Rob Early** from **WSTF** Orlando, Fla., goes to mornings at top 40 **WBCY** Charlotte, N.C.

Former **KQQL/KZOK** Seattle GM **Bob Powers** has launched a consultancy called Powersource. His first order of business is to find a GM for AC/album combo **KFQD/KWHL** Anchorage, Alaska; call 907-344-9622 . . . **Randy Allen**, formerly with urban **WEBB** Baltimore, joins similarly formatted **WJDY** Salisbury, Md., for middays, replacing **Mike Mason** . . .

Jazz **WBGO** Newark, N.J., names music coordinator **Dorthaan Kirk** special assistant to GM **Anna Kosof**.

A NATIONAL ORGANIZATION for Women's paid spot that dramatizes the Bush administration's stand on abortion and promotes an April 9 march on Washington has been rejected by 26 stations in the Northeast corridor. Among those rejecting the spots are CBS' **WODS** Boston and **WCBS** New York—a CBS spokeswoman says the network has a long-

standing policy against issue advertising—as well as **WXKS-FM** Boston, **WEGX** Philadelphia, **WRQX** "Q107" Washington, and **WBL** New York. The ad, featuring sound bites from President George Bush and VP Dan Quayle, with actress Susan Sarandon as spokeswoman, is on New York's Z100, **WBCN** Boston, and six other Northeastern stations.

Assistance in preparing this column was provided by Peter Ludwig and Craig Rosen.

STATIONS STUNG BY TRAGIC LOSSES

(Continued from page 10)

says.

McFarland died on a Sunday morning. Z100 put out an announcement about his death that afternoon. "Not only did the local newspapers and the trade press pick it up, but even our competitors, such as WPLJ 'Power 95,' did a tribute to Spanky on their morning show," Kingston says.

As with **KVIL**, Kingston says Z100 handled McFarland's loss by doing what he would have wanted—keep going. Having a year's perspective now, would Kingston handle things any differently? "You can't prepare for this," he says. "Radio is spontaneous and you live for the moment. I don't think anybody could have handled our loss any better than we did . . . We did

what we needed to do."

When **WCXR** PD Kaghan died at age 34 of a heart attack during a hiking trip last July, GM **Bill Sherard** "got the call on Saturday. Sunday, we called a meeting of all the [jocks] to come up with the announcement. Monday, we held a full staff meeting at noon. I had already worked up a plan—I had made calls to the stations I knew of that had had deaths—and hired an artist to produce a portrait of Bob from different photographs to put up in the office and announce the funeral."

Sherard says that after Kaghan's death, **WCXR** "was a zombie place for three or four days, but our open mourning, our talking about Bob on a day-to-day basis, is visible proof that you can get through it. We

closed the office at noon the day of the funeral and within days we were ready to get back to working. We still regularly talk about his family, which helps us to feel we're part of his life."

As GM of album **KZEW** Dallas, **Bill Knobler** suffered a somewhat different loss. Ten-year station engineer **Rick Stoughton** died of a brain disorder after a mysterious nine month illness. Now the GM of **KKXX** Bakersfield, Calif., Knobler says the station suffered its worst psychological effects before Stoughton's death.

"We were clinging mentally [to the notion] that maybe his condition would turn around. When he went into a coma, the staff prepared themselves. At the point when he

died, [co-workers] felt it was best for Rick. I think if he had died suddenly, it would have been worse. As it was, the shock had worn off. We had a few instances where staff couldn't cope periodically, but they basically held up well."

Most of the managers contacted for this story considered a professional counseling program to help those left behind cope with their own mortality, but none of those programs reached fruition. In **KVIL**'s case, **Crisp** says, the station was changing hands at the time and grief counseling was something that just never happened. Now, she says, having made it through one death, **KVIL**'s staffers could probably get through a similar tragedy by themselves.

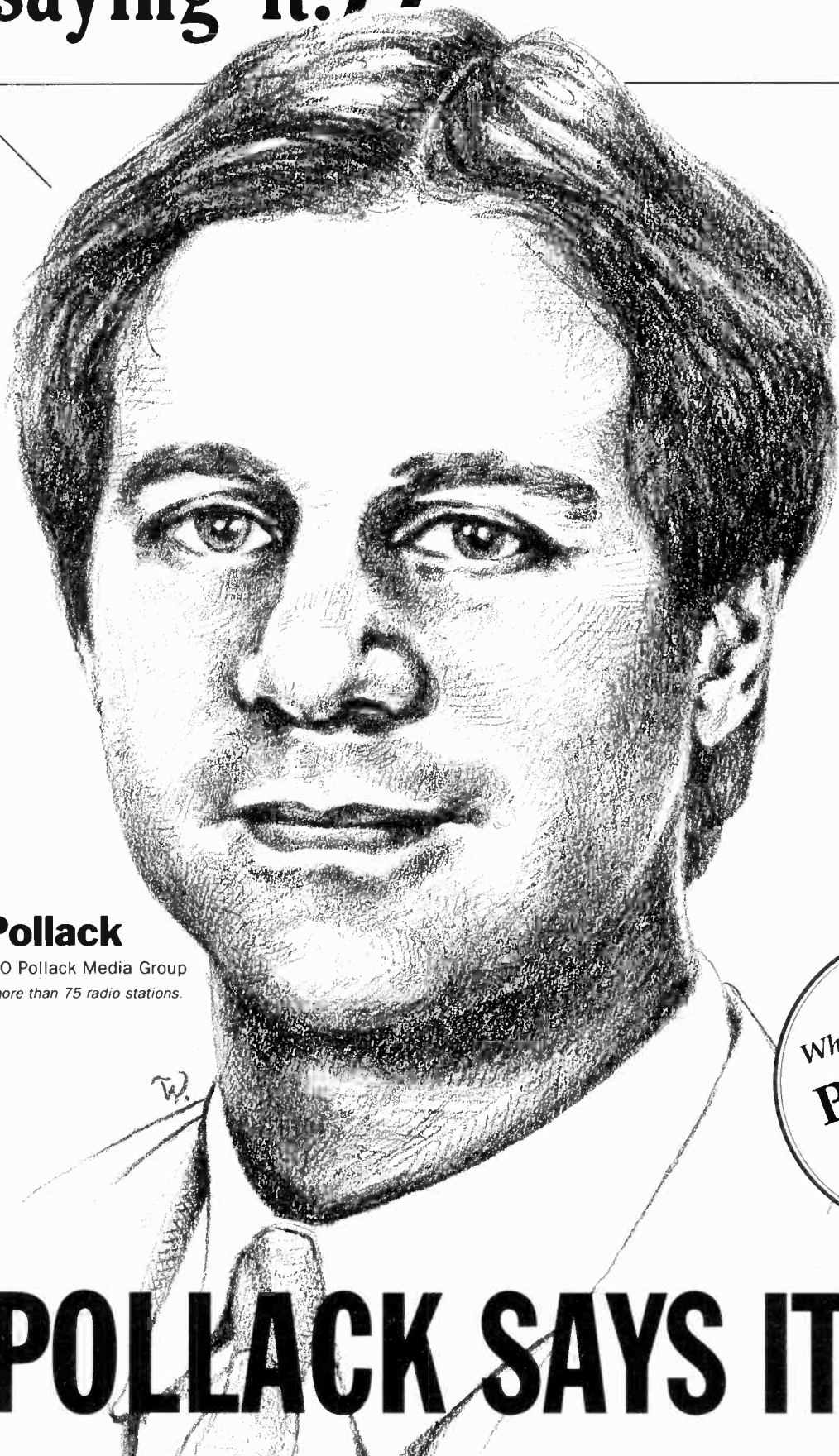
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RADIO

David Parnigoni Bids NAB Radio A Quick Goodbye

BY BILL HOLLAND

WASHINGTON David Parnigoni, the National Assn. of Broadcasters' top radio senior VP since 1984, has ended his eight-year association with the trade group in a sudden resignation that industry insiders say might have been more of a mutual parting of the ways than officially disclosed.

Many at NAB did not know of the resignation until the official announcement March 27, although the action—effective May 5—actually occurred March 24. Particularly puzzling, some say, is that the announcement comes so close to the 67th annual NAB convention that begins in Las Vegas on April 29.

In a short, five-paragraph release, Parnigoni said he "thoroughly enjoyed my eight years at NAB, but I really want to get back into station operation and ownership."

Most insiders say that Parnigoni was well thought of personally during his time at NAB. He had been one of the most popular regional managers back in the early '80s when he owned and operated WKVT-AM-FM Brattleboro, Vt., WCNX Middletown, Conn., and WCMX Fitchburg, Mass. But some sources say there were constant and ongoing complaints at NAB that Parnigoni was not the right man to head the radio division at a time of accelerated growth.

A source close to the trade group says the terms of the parting were "very fair." NAB president Eddie Fritts issued only this terse comment: "David has managed NAB Radio during a time of great growth. We wish him equivalent success in his new endeavors."

WIN SOME, LOSE SOME

A Recording Industry Assn. of America spokesperson confides that the record trade group "just about pleaded" to get a letter to radio broadcasters from president Jay Berman on the subject of back-announcing printed in NAB's weekly newsletter to members. The RIAA is calling April "Back-Announcing Month."

Well, the letter was accepted for the March 27 issue and appeared on the back page. However, the newsletter had other RIAA news for the front page—a story running across all three columns announcing that the record industry is working on a royalty bill in Congress that would require stations to pony up monies in the form of a performance royalty (Billboard, Jan. 7).

Also in the article was a strong statement of opposition saying that record companies already "receive free advertising in the form of air play."

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WASHINGTON ROUNDUP

NAB BRIEFS COURT ON INDECENCY

The NAB, along with the three major networks, the Motion Picture Assn. of America, and five other broadcast and public interest groups, filed a friend of the court brief with the Supreme Court March 27. The brief concerns an indecency case that challenges a recent U.S. District Court ruling terming the 24-hour Congressional ban on indecent phone calls unconstitutional. The court's decision in the telephone case could have ramifications in the pending challenge of a recent, similar Congressional

ban on indecent broadcasts at any time of day.

FCC MAY ADOPT RENEWAL REFORMS

The Federal Communications Commission, at its March 30 open meeting, is expected to adopt several reforms of the comparative renewal process that might make life easier on broadcasters.

In order to cut down on broadcaster costs at renewal time, and to counter what critics charge are abuses by competing applicants who seek only to be bought out, the commission may limit payments to challengers and redraft application forms to weed out so-called "nonserious" challengers.

Also on the docket is a proposal to create a new C3 class of FM stations, which would allow Class As

in the Northeast to upgrade to 25 kilowatts, the first of several FM proceedings the commission will vote on this spring.

MAINE WANTS BOOZE AD WARNINGS

A bill in the Maine State Legislature would require health and safety warnings to be in any ads for alcoholic beverages on radio, TV, or in print in that state. No hearings have been held for the proposed legislation yet, and a coalition of Maine broadcasters, newspapers, advertisers, and beer and wine industry lobbyists has formed to oppose the bill. The broadcast industry is also working on Capitol Hill to defuse the threat of similar legislation or a bill asking for an outright ban on alcohol ads.

Billboard Spotlights

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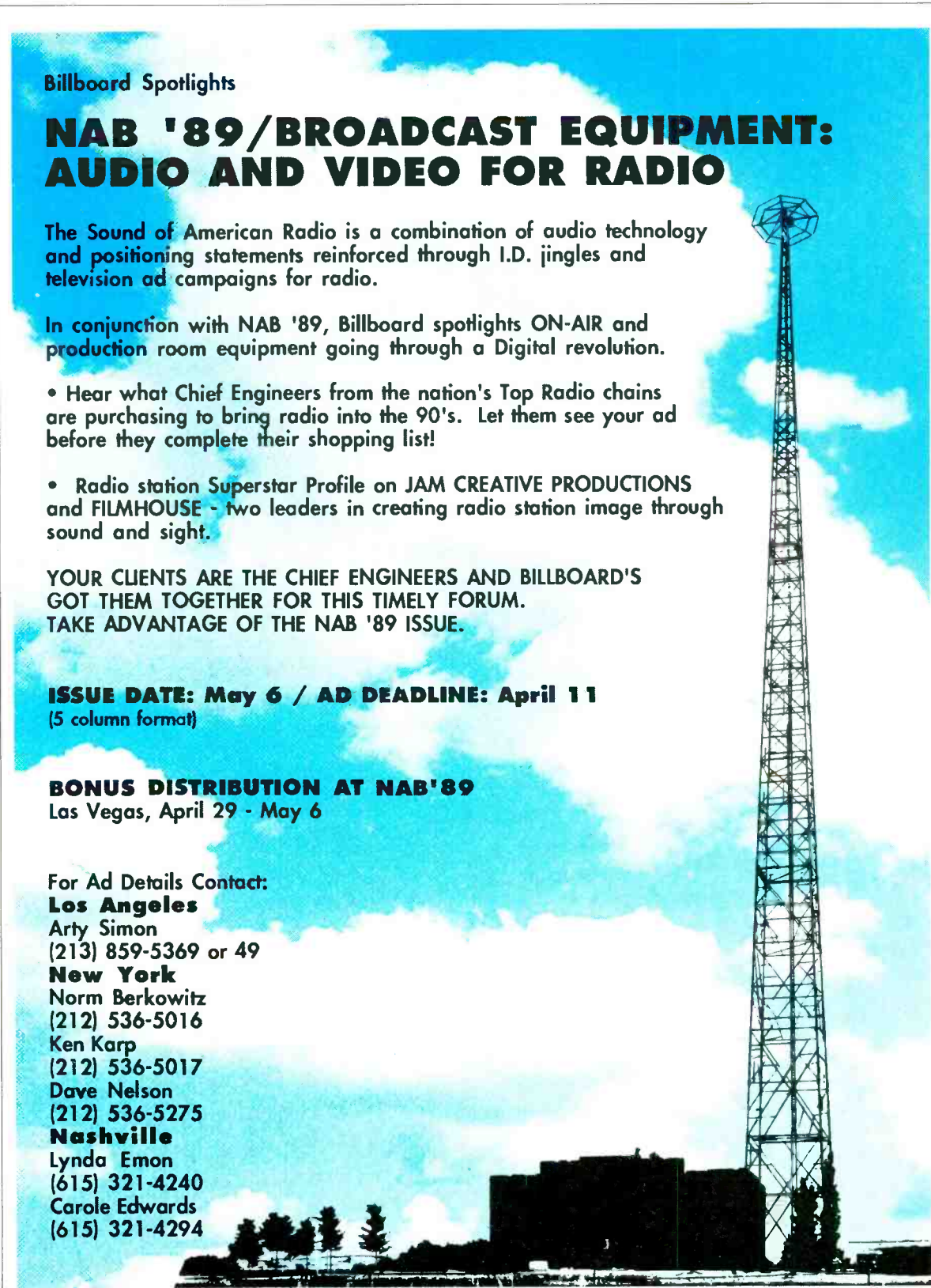
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YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **I Will Survive**, Gloria Gaynor, POLYDOR
2. **What A Fool Believes**, Doobie Brothers, WARNER BROS.
3. **Tragedy**, Bee Gees, RSO
4. **Sultans Of Swing**, Dire Straits, WARNER BROS.
5. **Shake Your Groove Thing**, Peaches & Herb, POLYDOR
6. **Music Box Dancer**, Frank Mills, POLYDOR
7. **Knock On Wood**, Amii Stewart, ARIOLA
8. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS.
9. **Heart Of Glass**, Blondie, CHRYSALIS
10. **Lady**, Little River Band, CAPITOL

TOP SINGLES—20 Years Ago

1. **Dizzy**, Tommy Roe, ABC
2. **Aquarius/Let The Sunshine In**, Fifth Dimension, SOUL CITY
3. **Time Of The Season**, Zombies, DATE
4. **You've Made Me So Very Happy**, Blood, Sweat & Tears, COLUMBIA
5. **Galveston**, Glen Campbell, CAPITOL
6. **Run Away Child, Running Wild**, Temptations, GORDY
7. **Only The Strong Survive**, Jerry Butler, MERCURY
8. **Traces**, Classics IV, IMPERIAL
9. **My Whole World Ended (The Moment You Left Me)**, David Ruffin, MOTOWN
10. **Proud Mary**, Creedence Clearwater Revival, FANTASY

TOP ALBUMS—10 Years Ago

1. **Minute By Minute**, Doobie Brothers, WARNER BROS.
2. **Spirits Having Flown**, Bee Gees, RSO
3. **Dire Straits**, Dire Straits, WARNER BROS.
4. **Love Tracks**, Gloria Gaynor, POLYDOR
5. **Blondes Have More Fun**, Rod Stewart, WARNER BROS.
6. **2-Hot**, Peaches & Herb, POLYDOR
7. **52nd Street**, Billy Joel, COLUMBIA
8. **Livin' Inside Your Love**, George Benson, WARNER BROS.
9. **Desolation Angels**, Bad Company, SWAN SONG
10. **Enlightened Rogues**, Allman Brothers Band, CAPRICORN

TOP ALBUMS—20 Years Ago

1. **Wichita Lineman**, Glen Campbell, CAPITOL
2. **Blood, Sweat & Tears**, COLUMBIA
3. **Ball**, Iron Butterfly, ATCO
4. **Goodbye**, The Cream, ATCO
5. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
6. **Greatest Hits**, Donovan, EPIC
7. **Greatest Hits Vol. 1**, The Association, WARNER BROS.
8. **Cloud Nine**, Temptations, GORDY
9. **Help Yourself**, Tom Jones, PARROT
10. **Bayou Country**, Creedence Clearwater Revival, FANTASY

COUNTRY SINGLES—10 Years Ago

1. **I Just Fall In Love Again**, Anne Murray, CAPITOL
2. **It's A Cheating Situation**, Moe Bandy, COLUMBIA
3. **(If Loving You Is Wrong) I Don't Want To Be Right**, Barbara Mandrell, ABC
4. **All I Ever Need Is You**, Kenny Rogers & Dottie West, UNITED ARTISTS
5. **Sweet Memories**, Willie Nelson, RCA
6. **Where Do I Put Her Memory**, Charley Pride, RCA
7. **They Call It Making Love**, Tammy Wynette, EPIC
8. **Backside Of Thirty**, John Conlee, MCA
9. **Farewell Party**, Gene Watson, CAPITOL
10. **Slow Dancing**, Johnny Duncan, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **I Got My Mind Made Up**, Instant Funk, SALSOL
2. **He's The Greatest Dancer**, Sister Sledge, COTILLION
3. **Shake Your Body**, Jacksons, EPIC
4. **Disco Nights**, G.Q., ARISTA
5. **I Want Your Love**, Chic, ATLANTIC
6. **Knock On Wood**, Amii Stewart, ARIOLA
7. **Oh Honey**, Delegation, SHADYBROOK
8. **Love Ballad**, George Benson, WARNER BROS.
9. **Reunited**, Peaches & Herb, MVP/POLYDOR
10. **I Don't Want Nobody Else**, Narada Michael Walden, ATLANTIC

RADIO

Spring Cleaning: A Roundup Of Programming Changes

NEW YORK The end of the first quarter is traditionally an active time for the network and syndication industry as programs launched at the previous fall's National Assn. of Broadcasters convention either get their pink slips or a renewed push—and the avalanche of summer specials begins. This year is no exception and the outlook for 1989 remains cautiously optimistic.

ABC Radio Networks president Aaron Daniels says his network's first-quarter billing was up 10% over last year. The newly restructured LBS Radio is up 131% over last year, according to the division's new GM, Tom Rudnick. New syndicated offerings are still ahead of cancellations, but there are, however, unconfirmed reports that some of the independents are having trouble sustaining the catalog and staffing expansions fueled by their 1988 successes.

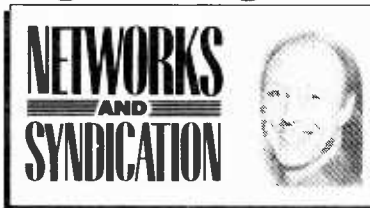
The single biggest national programming development of 1988 was the solid success of 24-hour-a-day satellite services, Transtar Radio Network in particular. Once ABC bought Satellite Music Network in January the floodgates opened; the newest development in that arena is cash-only services.

Last month, Drake-Chenault announced that it would make its long-standing "Great American Country" tape format a live, nonbartered satellite offering as of April 1 (Billboard, Feb. 25). Now, former Olympia Broadcasting president Ivan Braiker has teamed with consultant Rick Sklar on a new Seattle-based cash-only network; full details are still pending, but Sklar says the first format offered "will definitely be top 40 for markets 60-500."

Shortform features are still a hot item, with most syndicators using them to either break into drive times or tease existing longform programs to give affiliates added value and thereby cut compensation costs. Comedy shorts are still exceptionally strong, and ProMedia launched the first song-parody service for country in January. The veteran multiformat comedy syndicator is now offering stations 30 topical country "Kickers" over the course of the year, along with a starter pack of six generic parodies for the format.

Olympia Broadcasting Networks launched its comedy service at last fall's NAB; now the company goes deeper into sports with "John Madden's Sports Calendar" on Monday (3). Olympia has had great success with sports programming through its three Bob Costas-hosted programs as well as with former pro football coach Madden's daily "Sports Quiz." The new, bartered 90-second Madden featurette targets rock stations and includes sports actualities.

The Sheridan Broadcasting Network has recommitted to its 2-year-old "Cameos Of Black Women" shortform, replacing host Jayne Kennedy with Angela Stribling. SBN just signed football great Franco Harris to host a new seasonal daily, "NFL Playbook," for an



by Peter Ludwig

August-December 1989 run, and SBN's new SPM network has added the daily five-minute Hispanic news and information program "Ade-lante," with former San Antonio, Texas, mayor Henry Cisneros as host.

SI Communications, formerly the urban-oriented Syndicate It Productions, has named Chris Cavarozzi to its new VP/radio production post. Cavarozzi was formerly the executive in charge of radio operations for Dick Clark Productions and will help head up the company's promised expansion into the general market.

Cavarozzi says, "Music shows are very difficult to clear right now because although advertisers want weekly shows, stations are getting tighter and tighter about giving up inventory on a regular basis.

"Advertisers also now want exact [air] times and the exact [corresponding] AQH numbers, so shortform seems the way to go right now. Our first new offering will be a general-market shortform." SI has previously concentrated on producing specials, but its most successful regulary scheduled program has been the daily 90-second "Jesse Jackson Commentary."

There is also a move toward combining the countdown and music magazine approaches, which keeps the playlist safe and capitalizes on a national producer's ability to get hotter industry news than its affiliates. Emerald Entertainment and James Paul Brown Productions are taking that approach for country (Billboard, April 1). SBN will do the same for urban with WKYS Washington, D.C., PD Donnie Simpson as host. "Top 30 U.S.A." will debut July 14 on SBN's recently fortified STRZ Entertainment Network as a three-hour countdown that's heavy on news.

Lee Bailey Communications' new weekly 90-minute "Hip Hop Countdown" is LBC's first countdown and the only rap syndication to air outside of Creative Broadcasters' 19-month-old "Rap It Up" (Billboard, Feb. 25). According to LBC president Lee Bailey, "The new 'Hip Hop Countdown' is actually a top 15 countdown, but we're going to treat it in a magazine format, with a lot of music, and deal with issues that younger people can relate to. We're targeting top 40 and urban stations because rap has a tremendous crossover appeal that hasn't even begun to be tapped. Our challenge is to convert those stations that don't understand that rap is happening."

LBC has also teamed with industry veteran Sid McCoy to produce the weekly two-hour quiet-storm-formatted "The Night." McCoy was

(Continued on next page)

FOR WEEK ENDING APRIL 8, 1989

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	7	9	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES 1 week at No. 1
2	3	6	12	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
3	1	1	11	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
4	7	5	10	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
5	8	8	12	DON'T TELL ME LIES A&M 1267	◆ BREATHE
6	4	2	12	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
7	5	3	11	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
8	12	17	5	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
9	10	12	8	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
10	14	15	5	AFTER ALL GEPFEN 7-27529	CHER & PETER CETERA
11	9	9	10	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
12	6	4	13	JUST BECAUSE ELEKTRA 7-69327	◆ ANITA BAKER
13	13	13	8	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
14	11	11	10	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
15	16	24	4	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
16	15	10	17	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
17	18	22	9	LET THE RIVER RUN ARISTA 1-9793	◆ CARLY SIMON
18	17	21	9	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
19	20	23	7	IT'S ONLY LOVE ELEKTRA 7-39317	◆ SIMPLY RED
20	24	29	5	SUPERWOMAN WARNER BROS. 7-27783	◆ KARYN WHITE
21	26	33	4	I'M INTO SOMETHING GOOD CYPRESS 0019/A&M	◆ PETER NOONE
22	19	14	16	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
23	23	26	8	CITY LIGHTS CRITIQUE 7-99255/ATLANTIC	◆ LIVINGSTON TAYLOR
24	22	18	18	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
				★ ★ ★ POWER PICK ★ ★ ★	
25	36	42	5	ORINOCO FLOW (SAIL AWAY) GEPFEN 7-27833	◆ ENYA
26	35	49	3	HEARTS ON FIRE VIRGIN 7-99234	◆ STEVE WINWOOD
27	31	37	4	ROMANCE (FROM "SING") COLUMBIA 38-68580	◆ PAUL CARRACK & TERRI NUNN
28	30	38	5	HAPPY EVER AFTER VIRGIN 7-99294	◆ JULIA FORDHAM
29	25	20	16	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
30	27	19	14	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
31	21	16	10	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	◆ SURVIVOR
32	28	31	7	END OF THE LINE WILBURY 7-27637/WARNER BROS.	◆ TRAVELING WILBURYS
33	32	25	19	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
34	38	48	3	PROMISES EPIC 34-68608/E.P.A.	◆ BASIA
35	40	—	2	IF I CAN JUST GET THROUGH THE NIGHT ELEKTRA 7-69305	◆ PHOEBE SNOW
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
36	NEW ▶		1	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
37	33	27	21	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
38	NEW ▶		1	LIVIN' RIGHT MCA 53497	◆ GLENN FREY
39	48	—	2	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
40	37	35	26	SILHOUETTE ARISTA 1-9751	◆ KENNY G
41	39	40	4	THE LONELIEST HEART MCA 53507	◆ BOYS CLUB
42	41	39	20	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
43	NEW ▶		1	WHAT WERE WE THINKING OF COLUMBIA 38-68691	BARBRA STREISAND
44	NEW ▶		1	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
45	NEW ▶		1	CITY STREETS CAPITOL 44336	◆ CAROLE KING
46	46	41	23	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
47	34	30	18	ALL THIS TIME MCA 53371	◆ TIFFANY
48	43	47	6	THE LOVER IN ME MCA 53416	◆ SHEENA EASTON
49	44	—	2	HALLELUJAH MAN MERCURY 870 596-7/POLYGRAM	◆ LOVE AND MONEY
50	29	28	10	BRING DOWN THE MOON RCA 8807	◆ BOY MEETS GIRL

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

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	10	I'LL BE YOU SIRE 7-229922/REPRISE	THE REPLACEMENTS 3 weeks at No. One
2	2	4	8	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
3	4	14	4	NOW YOU'RE IN HEAVEN ATLANTIC 7-88925	JULIAN LENNON
4	13	29	3	VOICES OF BABYLON COLUMBIA 38-68601	THE OUTFIELD
5	5	5	7	ROCKET MERCURY 872 614-7/POLYGRAM	DEF LEPPARD
6	6	11	8	SIMILAR FEATURES ISLAND 7-99251/ATLANTIC	MELISSA ETHERIDGE
7	12	7	16	PATIENCE Geffen LP CUT	GUNS N' ROSES
8	8	12	16	GOD PART II ISLAND LP CUT/ATLANTIC	U2
9	14	16	6	CONFIDENTIAL EPIC LP CUT/E.P.A.	THE RADIATORS
10	16	15	10	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
11	3	2	12	WORKING ON IT Geffen 7-27535	CHRIS REA
12	9	10	9	SHAKE IT UP ATLANTIC 7-88939	BAD COMPANY
13	24	31	5	TURN YOU INSIDE-OUT WARNER BROS. LP CUT	R.E.M.
14	19	20	8	ALL IS FORGIVEN MERCURY LP CUT/POLYGRAM	SIREN
15	21	23	7	MAYOR OF SIMPLETON Geffen LP CUT	XTC
16	20	21	6	READY FOR LOVE VIRGIN LP CUT	GARY MOORE
17	18	19	8	WHERE WERE YOU Geffen LP CUT	LITTLE AMERICA
18	7	9	11	I'LL BE THERE FOR YOU MERCURY 872 564-7/POLYGRAM	BON JOVI
19	23	24	7	DOWN BOYS COLUMBIA LP CUT	WARRANT
20	27	34	4	THING CALLED LOVE CAPITOL LP CUT	BONNIE RAITT
★★★ POWER TRACK ★★★					
21	34	—	2	ONCE BITTEN TWICE SHY CAPITOL LP CUT	GREAT WHITE
22	28	39	6	HEARTS ON FIRE VIRGIN 7-99234	STEVE WINWOOD
23	11	3	10	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
24	22	17	9	COME OUT FIGHTING COLUMBIA 38-68552	EASTERHOUSE
25	15	6	12	DRIVEN OUT RCA 8837	THE FIXX
★★★ FLASHMAKER ★★★					
26	NEW ▶	1	1	FIRE WOMAN SIRE LP CUT/REPRISE	THE CULT
27	29	33	7	YOUTH GONE WILD ATLANTIC LP CUT	SKID ROW
28	26	26	11	THAT GIRL ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
29	32	36	5	SHE'S A MYSTERY TO ME VIRGIN LP CUT	ROY ORBISON
30	37	—	2	LOVE HAS TAKEN IT'S TOLL POLYDOR LP CUT/POLYGRAM	SARAYA
31	25	18	11	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
32	10	8	12	DEAR GOD CHRYSALIS 43319	MIDGE URE
33	39	45	3	YOU'RE WHAT YOU WANT TO BE COLUMBIA LP CUT	CRUEL STORY OF YOUTH
34	17	13	11	HEAVEN'S TRAIL Geffen LP CUT	TESLA
35	35	41	4	RUN TO PARADISE WTG 31-68564	CHOIRBOYS
36	30	32	9	FOR THE LOVE OF MONEY WARNER BROS. LP CUT	BULLETBOYS
37	45	—	2	COMING HOME MERCURY LP CUT/POLYGRAM	CINDERELLA
38	33	35	5	MISSION MERCURY LP CUT/POLYGRAM	RUSH
39	38	47	3	BRING IT BACK AGAIN EMI LP CUT	STRAY CATS
40	42	40	17	CULT OF PERSONALITY EPIC 34-68611/E.P.A.	LIVING COLOUR
41	NEW ▶	1	1	SHOOTING FROM MY HEART UNI 50019/MCA	BIG BAM BOO
42	43	44	4	SHE DID IT EMI LP CUT	GLAMOUR CAMP
43	31	22	12	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
44	NEW ▶	1	1	HEADING FOR THE LIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
45	49	—	2	CIRCLE Geffen 7-27580	EDIE BRICKELL & NEW BOHEMIANS
46	NEW ▶	1	1	SEEING IS BELIEVING ATLANTIC LP CUT	MIKE + THE MECHANICS
47	NEW ▶	1	1	MIGHT AS WELL BE FREE CAPITOL LP CUT	JON BUTCHER
48	NEW ▶	1	1	KID EGO A&M LP CUT	EXTREME
49	47	38	19	STAND WARNER BROS. 7-27688	R.E.M.
50	48	49	3	TWIST IN MY SOBRIETY REPRISE 7-22995	TANITA TIKARAM

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

NETWORKS

(Continued from preceding page)

the host of Westwood One's "Special Edition" for that program's nine-year run, and Bailey says the music-intensive "Night" is being produced to augment stations' existing quiet-storm programming with McCoy's "unique slice-of-life" stories.

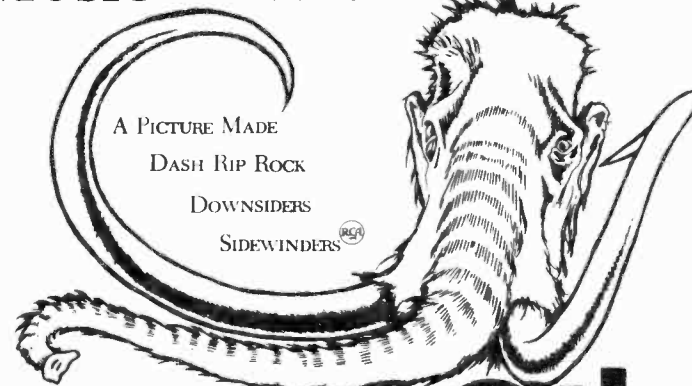
Bailey says he hasn't noticed any appreciable decline or increase in advertising dollars this year yet; LBS' Rudnick says that is partly attributable to the "tendency of the industry to eat itself. When that happens you lose sales people on the street, and that means national radio gets fewer dollars. Small syndicators can't just compete, they have to do something extra, but there's still great opportunity there."

CALENDAR

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

- April 7-8, New Edition, On The Radio, On The Radio Broadcasting, one hour.
- April 7-9, Great White, Metalshop, MJI Broadcasting, one hour.
- April 7-9, Sweet Sensation/Gina Go Go/Johnny Kemp, Party America, Cutler Productions, two hours.
- April 7-9, The Roy Orbison Story, Hot Rocks, United Stations, 90 minutes.
- April 7-9, Tom Jones/Gary Bonds/Freddie & the Dreamers, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.
- April 7-9, John Belushi/Harold Ramis, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.
- April 7-9, The Soul Train Awards Preview, Star Beat, MJI Broadcasting, one hour.
- April 7-9, Ashford & Simpson, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- April 8-9, Guy/Z'Looke/Sweet Tee, RadioScope, Lee Bailey Communications, one hour.
- April 9, Tom Petty/Melissa Etheridge/R.E.M., Powercuts, Global Satellite Network, two hours.
- April 10, Eddie Money, Rockline, Global Satellite Network, 90 minutes.
- April 12, Bryan Adams, Westwood One Radio Networks special simulcast with MTV, one hour.
- April 10-16, David Bowie, Part 1, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- April 10-16, John Cougar Mellencamp, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.
- April 10-16, Dan Seals, Listen In With Lon Helton, Westwood One Radio Networks, one hour.
- April 10-16, Steven Bach, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
- April 10-16, Genesis/Mitch Ryder/Rush, Classic Cuts, MJI Broadcasting, one hour.
- April 10-16, Rod Stewart, Legends Of Rock, Westwood One Radio Networks, one hour.
- April 10-16, Paul Carrack/Paul Young, Rock Over London, Westwood One Radio Networks, one hour.
- April 10-16, Deep Purple, High Voltage, Westwood One Radio Networks, two hours.
- April 10-16, Karyn White, Rick Dees On The Line, DIR Broadcasting, one hour.
- April 10-16, 38 Special, Rock Today, MJI Broadcasting, one hour.
- April 10-16, Restless Heart, Country Today, MJI Broadcasting, one hour.
- April 10-16, Steve Wariner, Live From Gilley's, Westwood One Radio Networks, one hour.
- April 10-16, Cheap Trick, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- April 10-16, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

MUSIC WITH TUSKS



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MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	7	THE MAYOR OF SIMPLETON Geffen LP CUT	XTC 2 weeks at No. One
2	2	1	9	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
3	3	3	10	I'LL BE YOU SIRE 7-22992/REPRISE	THE REPLACEMENTS
4	5	13	4	MADONNA OF THE WASPS A&M LP CUTS	ROBYN HITCHCOCK/EGYPTIANS
5	8	6	11	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
6	11	16	4	ROUND & ROUND QWEST LP CUT/WARNER BROS.	NEW ORDER
7	7	9	4	THE LAST OF THE FAMOUS INTER'L PLAYBOYS SIRE LP CUT/REPRISE	MORRISSEY
8	9	8	8	DIZZY SIRE LP CUT/WARNER BROS.	THROWING MUSES
9	10	11	5	ALWAYS SATURDAY ELEKTRA LP CUT	GUADALCANAL DIARY
10	6	5	10	NIGHTMARES SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
11	12	7	9	COME OUT FIGHTING COLUMBIA 38-68552	EASTERHOUSE
12	24	29	3	GOOD THING I.R.S. LP CUT/MCA	FINE YOUNG CANNIBALS
13	18	21	4	TURN YOU INSIDE-OUT WARNER BROS. LP CUT	R.E.M.
14	14	14	6	ANGEL VISIT A&M LP CUT	THRASHING DOVES
15	4	4	12	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
16	13	15	12	DEAR GOD CHRYSALIS 443319	MIDGE URE
17	17	26	6	GIVE.GIVE.GIVE ME MORE.MORE.MORE POLYDOR LP CUT/POLYGRAM	THE WONDER STUFF
18	15	10	17	SWEET JANE RCA 88797	COWBOY JUNKIES
19	22	—	2	EVERLASTING LOVE ELEKTRA 7-69308	HOWARD JONES
20	20	22	4	THE GOOD LIFE ATLANTIC LP CUT	FIRE TOWN
21	23	—	2	MANDELA DAY A&M LP CUT	SIMPLE MINDS
22	NEW ▶	1	1	SOMETHING TO SAY TVT LP CUT	THE CONNELLS
23	21	23	4	I'M GONNA BE (500 MILES) CHRYSALIS LP CUT	THE PROCLAIMERS
24	NEW ▶	1	1	THIS TOWN WARNER BROS. LP CUT	ELVIS COSTELLO
25	27	—	5	STOP SIRE LP CUT/REPRISE	ERASURE
26	16	12	11	DRIVEN OUT RCA 8837	THE FIXX
27	25	20	7	MOTORCYCLE BEGGAR'S BANQUET LP CUT/RCA	LOVE AND ROCKETS
28	28	—	2	TWIST IN MY SOBRIETY REPRISE 7-22995	TANITA TIKARAM
29	NEW ▶	1	1	SO WHAT IF I DID RELATIVITY LP CUT	THELONIOUS MONSTER
30	RE-ENTRY	3	3	GOD PART II ISLAND LP CUT/ATLANTIC	U2

Billboard, copyright 1989.

Marketers Call For Alternative To TV-Tuned BPME

BY PETER LUDWIG

NEW YORK The growing dissatisfaction among radio promotion and marketing directors with Broadcast Promotion & Marketing Executives Inc. has led 45 of them in 27 markets to call for the creation of a new organization to be dedicated solely to radio marketing.

The proposed Assn. of Radio Marketing Executives would be spearheaded by Dan Acree, former director of marketing for KIIS-AM-FM Los Angeles and the entire Gannett group. He is now the editor and publisher of the Radio Promotion & Marketing Monthly newsletter, which he claims has a subscription base of 1,000 after 12 issues.

Resentment toward BPME's emphasis on television over radio has been brewing for at least the past five years and came to head at last year's BPME convention in Los Angeles, when the radio format seminars were not included in the final convention agenda.

BPME VP/treasurer and WCBS New York promotions director Bert Gould says the seminars had been in the convention's preliminary agenda, but that "the final format plans were mistakenly left off the program." Although the sessions were finally improvised, they were conducted as free-form gatherings and radio attendees began to openly discuss organizational alternatives.

There were only three attendees at BPME's easy listening session. The first thing WJIB Boston promotions director Lou Bortone did when he got back was fire off a proposal to easy listening stations in the top 50 markets that they share information on the format's marketing problems. Bortone knew there was dissatisfaction, but says the response still surprised him. The informal Easy Listening Network now has 89 participants and a quarterly newsletter.

Both Acree and Bortone are quick to point out that BPME has things to offer. Acree says, "It's not that they haven't done anything, but they don't get the information out to their members. And none of this is to take away from the hard work of [BPME board member] Jim Marchyshyn and Bert Gould, who have poured their heart and soul into the organization. It's that ARME would only be concerned with issues that affect radio promotion managers, specifically: increasing the level of professionalism, creating a stronger and more active network among themselves, and upgrading their position within the management structure."

Bortone has done work for BPME and is still actively involved. He says he is "sitting on the fence" and observing the debate for now, but he also notes the irony of the fact that a marketing association's biggest problem is self-promotion.

Gould agrees. He says, "Our feeling is that the problem is mostly perception," and adds that his involvement with BPME came out of circumstances similar to those that sparked ARME and the Easy Listening Network. "I started the format workshops with an angry letter to BPME in 1981. There had been a large radio agenda, but I didn't get a lot out of it." Since then, Gould contends, "It's been steadily improving. Unfortunately we took a step back in L.A. last year."

But ARME and BPME disagree over how valid television sessions are to radio and whether or not radio can ever command a large enough voice in BPME to be heard. Gould says BPME's membership currently counts approximately 360 radio representatives compared with 1,440 from TV, which, he says, is the crux of the problem. With television in command of larger budgets and therefore more able to flood the convention with representatives, BPME has no choice but to tend to TV's needs first. Acree says radio promotion and marketing execs feel there just isn't enough left over for them.

Gould says that besides the library and resources BPME has built up over its past 33 years, there is a lot within the general and television sessions at the annual conventions that has a great deal of value to radio marketers. Acree says, "That's possible for a few of the top major-market corporate stations. But TV is more structured and radio is seat-of-the-pants. That's the great thing about it."

"My readership is predominantly in the major markets, almost all of it in markets 1-70. In my survey last month, most of the 125 respondents thought BPME's Image Magazine and conventions were somewhat valuable, but all were interested in a radio-only organization. There's a reason for that [and] it's the same reason there are 45 names on the ARME letterhead and 89 managers involved with Lou [Bortone]. Radio is not television and it doesn't want to be TV's ugly stepsister."

Gould says BPME's communication problems stemmed from being a volunteer organization and because, until fall 1986, "BPME was run entirely by the board with only two full-time staffers. In the past year we've added Lance Webster as a full-time

PROMOTIONS

executive director. In the last five months, we've consolidated everything in the L.A. office and gotten seminar, business, and communications managers in place, each with their own staffs."

The problems inherent in any volunteer organization have also made close contact with radio difficult, one problem that will probably never go away. Acree is sympathetic to Gould's situation and says, "The reality is that it's real easy to get people on a bandwagon—but it's real hard to get them to shovel straw." Gould and Bortone both make similar statements.

Gould believes the information radio needs and wants is already at BPME, and says, "If Dan really cares about radio promotion directors and growing their roles, why not work with what's already in place? Why start another group when we already have one?"

Acree thinks that all the recent attention may help in making this year's BPME convention in Detroit the strongest ever for radio. Gould says BPME is already planning more radio sessions than ever before, and he's working to secure strong panels.

At this time, however, sources at Emmis and Group W are saying that neither group plans to send delegations to the convention. As an incentive to groups, Gould says BPME is offering free registration and convention space to meet early, on Wednesday, June 21, before the convention's opening ceremonies. The radio format sessions, however, are also going to be held before the opening ceremonies.

As BPME hustles to convince radio that it's sensitive to radio's needs, ARME now has six committees functioning and their reports on the feasibility of a new organization are expected by the end of April. While none of the promotion directors Billboard spoke to while researching this story would speak publicly, most feel the upcoming BPME convention in Detroit will be the organization's acid test as far as radio is concerned.

PRO-MOTIONS UPDATE

Jane Shayne leaves KTWV "the

Wave" Los Angeles' top marketing slot to become director of creative services for WQCD "CD 101.9" New York. Shayne had been at WQCD (then WPIX) from 1985-87. Cheryl O'Neil is in as promotion director at KIIS-AM-FM Los Angeles after nine years across the street at KIQQ, now "Pirate Radio" KQLZ.

Jim Shean is named promotions director for n/t XETRA San Diego in his first radio job... Album KSHE St. Louis promotes Abigail Pollay to succeed Jim Marchyshyn, who is moving on to pursue new interests after four years... WLLZ Detroit promotion director Mike Isabella is upped to the new position of marketing director... Former WLAC-AM-FM Nashville promotions director Carolyn McClain is now devoting all her time to her outside projects, like the syndicated "Sister" TV spots; WLAC has appointed Carlana Moscheo to the position, her first radio job.

Kirsten Leigh leaves WRBQ-AM-FM Tampa, Fla., to take over the promotions director duties at cross-town WHBO/WNLT, where Jan Meeker becomes promotion coordinator... KCMJ-AM-FM Palm Springs, Calif., appoints market media veteran Bill Kasal director of promotions and public relations... KKRZ "Z100" Portland, Ore., promotes Gus Swanson from assistant to promotions director... WEGX "Eagle 106" Philadelphia promotes Eric Davis to promotion director. Davis had been across the parking lot as assistant promotion director at WPEN/WMGK... At KKYY "Y95" San Diego, Nina Loffredo comes aboard as promotions director for her first radio position and Tami Flater is promoted to be her assistant.

Tracye Flowers is promoted to promotion director at WDJY "Hot 100" Washington, D.C.... Julie Stevens is in as promotions director at KJOI Los Angeles from that slot and an airshift at KKSA Sacramento, Calif.... After three years as promotions director at WWWV Charlottesville, Va., Stacey Propps moves to that slot at WSJS/WTQR Winston-Salem, N.C.... And Mark Seignious has moved over from KXRK Seattle to take on promotion duties at country KMPS.



PJs For DJs. Classical WNCN New York morning team Bill Jerome & Candice Agree wrap up the station's Bahama Pajama promotion at a recent performance of the New York City Opera's "Pajama Game." Listeners who won show tickets qualified to win two tickets to the Bahamas if they wore the most outrageous pajamas to the performance at New York's Lincoln Center. Shown, from left, are Jerome, winners Gary Sacks and Alan Schlesinger, and Agree.

PIONEER PRESENTS



Hot Picks in Tokio

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

- Week of Mar. 19, 1989
- 1 Let It Be... Debbie Gibson
 - 2 Surrender To Me... Robin Zander
 - 3 Eternal Flame... The Waitresses
 - 4 Straight Up... Paula Abdul
 - 5 The Living End... Ever Costas
 - 6 Veronica... The Waitresses
 - 7 I Wanna Be Like You... The Waitresses
 - 8 I Wanna Be Like You... The Waitresses
 - 9 I Wanna Be Like You... The Waitresses
 - 10 I Wanna Be Like You... The Waitresses
 - 11 I Wanna Be Like You... The Waitresses
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 - 19 I Wanna Be Like You... The Waitresses
 - 20 I Wanna Be Like You... The Waitresses

FM JAPAN 81.3 FM

LOU "FERNANDO" REED

POWERPLAYS™

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

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

PLATINUM Z100 New York P.D.: Steve Kingston. Playlist for station Z100 in New York, featuring songs like 'Bangles, Eternal Flame' and 'Roxette, The Look'.

KIISFM 102.7 Los Angeles P.D.: Steve Rivers. Playlist for station KIISFM 102.7 in Los Angeles, featuring songs like 'Bangles, Eternal Flame' and 'Roxette, The Look'.

BOSTON'S WZOU-94.3 Boston P.D.: Tom Jeffries. Playlist for station WZOU-94.3 in Boston, featuring songs like 'Mike + The Mechanics, The Living Year' and 'Rod Stewart, My Heart Can't Tell You'.

WAVA WASHINGTON P.D.: Rick Gillette. Playlist for station WAVA in Washington, featuring songs like 'Milli Vanilli, Girl You Know It's Tru' and 'Rod Stewart, My Heart Can't Tell You'.

POWER 96 DETROIT P.D.: Rick Gillette. Playlist for station POWER 96 in Detroit, featuring songs like 'Milli Vanilli, Girl You Know It's Tru' and 'Rod Stewart, My Heart Can't Tell You'.

WLOL 99.1 Minneapolis P.D.: Gregg Swedberg. Playlist for station WLOL 99.1 in Minneapolis, featuring songs like 'Bangles, Eternal Flame' and 'Roxette, The Look'.

POWER 95 NEW YORK P.D.: Gary Bruan. Playlist for station POWER 95 in New York, featuring songs like 'Milli Vanilli, Girl You Know It's Tru' and 'Bangles, Eternal Flame'.

GOLD 96TIC-FM Hartford P.D.: Dave Shakes. Playlist for station 96TIC-FM in Hartford, featuring songs like 'Fine Young Cannibals, She Drives Me C' and 'Roxette, The Look'.

POWERHITS B94 FM PITTSBURGH P.D.: Bill Cahill. Playlist for station POWERHITS B94 FM in Pittsburgh, featuring songs like 'Roxette, The Look' and 'Bangles, Eternal Flame'.

Q103 TAMPA BAY P.D.: Mason Dixon. Playlist for station Q103 in Tampa Bay, featuring songs like 'Bangles, Eternal Flame' and 'Roxette, The Look'.

WMMS 100.7 FM CLEVELAND P.D.: Rich Piombino. Playlist for station WMMS 100.7 FM in Cleveland, featuring songs like 'R.E.M., Stand' and 'Fine Young Cannibals, She Drives Me C'.

all hit 97.1 WEGE Dallas P.D.: Joel Folger. Playlist for station all hit 97.1 WEGE in Dallas, featuring songs like 'Fine Young Cannibals, She Drives Me C' and 'Rod Stewart, My Heart Can't Tell You'.

103.6 CHICAGO P.D.: Buddy Scott. Playlist for station 103.6 in Chicago, featuring songs like 'Mike + The Mechanics, The Living Year' and 'Milli Vanilli, Girl You Know It's Tru'.

108 FM BOSTON P.D.: Sunny Joe White. Playlist for station 108 FM in Boston, featuring songs like 'Milli Vanilli, Girl You Know It's Tru' and 'Fine Young Cannibals, She Drives Me C'.

EAGLE 106 PHILADELPHIA P.D.: Charlie Quinn. Playlist for station EAGLE 106 in Philadelphia, featuring songs like 'Was (Not Was), Walk The Dinosaur' and 'Bangles, Eternal Flame'.

Z95.5 DETROIT P.D.: Brian Patrick. Playlist for station Z95.5 in Detroit, featuring songs like 'Bangles, Eternal Flame' and 'Roxette, The Look'.

KDWB 101.3 MINNEAPOLIS P.D.: Brian Philips. Playlist for station KDWB 101.3 in Minneapolis, featuring songs like 'Jimmy Harnen With Synch, Where Are You' and 'Bangles, Eternal Flame'.

195 DALLAS P.D.: Buzz Bennett. Playlist for station 195 in Dallas, featuring songs like 'Tone Loc, Funky Cold Medina' and 'Debbie Gibson, Lost In Your Eyes'.

Z95.5 CHICAGO P.D.: Brian Kelly. Playlist for station Z95.5 in Chicago, featuring songs like 'Mike + The Mechanics, The Living Year' and 'Bangles, Eternal Flame'.

6107 WASHINGTON P.D.: Lorrin Palagi. Playlist for station 6107 in Washington, featuring songs like 'Mike + The Mechanics, The Living Year' and 'Bangles, Eternal Flame'.

FOX DETROIT P.D.: Chuck Beck. Playlist for station FOX in Detroit, featuring songs like 'Jimmy Harnen With Synch, Where Are You' and 'R.E.M., Stand'.

93Q HOUSTON P.D.: Randy Brown. Playlist for station 93Q in Houston, featuring songs like 'Bangles, Eternal Flame' and 'Fine Young Cannibals, She Drives Me C'.

93Q HOUSTON P.D.: Randy Brown. Playlist for station 93Q in Houston, featuring songs like 'Bangles, Eternal Flame' and 'Fine Young Cannibals, She Drives Me C'.

93Q HOUSTON P.D.: Randy Brown. Playlist for station 93Q in Houston, featuring songs like 'Bangles, Eternal Flame' and 'Fine Young Cannibals, She Drives Me C'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Yazz, Stand Up For Your Love Rights' and 'Jody Watley, Real Love'.



Table for Houston, P.D.: Adam Cook. Includes songs like 'Fine Young Cannibals, She Drives Me C' and 'Milli Vanilli, Girl You Know It's Tru'.

Table for Atlanta, P.D.: Rick Stacy. Includes songs like 'Roxette, The Look' and 'Bangles, Eternal Flame'.



Table for Seattle. Includes songs like 'Roxette, The Look' and 'Milli Vanilli, Girl You Know It's Tru'.



Table for Providence, P.D.: Mike Osborne. Includes songs like 'Roy Orbison, You Got It' and 'Vanessa Williams, Dreamin'.'



Table for Baltimore, P.D.: Chuck Morgan. Includes songs like 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.



Table for Miami, P.D.: Steve Perun. Includes songs like 'Bangles, Eternal Flame' and 'Madonna, Like A Prayer'.



Table for Saginaw, P.D.: Rick Belcher. Includes songs like 'Van Halen, Feel So Good' and 'Chicago, You're Not Alone'.



Table for Saginaw, P.D.: Rick Belcher. Includes songs like 'Van Halen, Feel So Good' and 'Chicago, You're Not Alone'.



Table for Milwaukee, P.D.: Todd Fisher. Includes songs like 'Mike + The Mechanics, The Living Year' and 'Jimmy Harnen With Synchrony, Where Are You'.



Table for Columbus, P.D.: Dave Robbins. Includes songs like 'Milli Vanilli, Girl You Know It's Tru' and 'Poison, Your Mama Don't Dance'.



Table for Phoenix, P.D.: Bob Case. Includes songs like 'Bangles, Eternal Flame' and 'Milli Vanilli, Girl You Know It's Tru'.



Billboard's PD of the week Gene Romano WDVE Pittsburgh

COMPLACENCY, the programming virus that afflicted many album rock stations during the '80s, had also weakened WDVE Pittsburgh by the time new PD Gene Romano arrived at the Great American outlet in February 1988.

"Musically, our guard was down, and we weren't aggressive at all with our marketing or our promotions," Romano says. This was always the market's monster station, but after [classic rock] WMYG signed on [in January 1987] and eventually hired [former WDVE morning stars] Jimmy & Steve to do mornings, it was a real double whammy for this station."

WDVE finished the spring '88 Arbitron with a 5.4 12-plus share, its lowest rating of the decade, behind WMYG, which scored a 6.4. Romano, who had grown up in Pittsburgh listening to WDVE, came home after spending three years as PD at WZZO "Z95" Allentown, Pa., and simply goosed WDVE's entire presentation.

"The overall feel of the station was very unaggressive," Romano says. "The music and the production had become softer, and the station had very little street presence, so a lot of things had to be changed. This happens to a lot of heritage rock stations, and even to a lot of businesses outside of radio... At this point, the morale of the station was down, because no one was used to losing. So we had to become regular guys again."

Romano left his veteran air staff intact—among them, Michelle Michaels (five years at WDVE), middays; Herschel (10 years), p.m. drive; and Jack Maloy (11 years), evenings—but added two players to Scott Paulsen's morning show, bringing in local comedian Jim Krenn and Phil Kircyz from WXXP (now WMXP).

He also energized the music mix and made WDVE's calls more visible in the community. "Now we were everywhere," Romano says, "with the Pirates, the Steelers, the Penguins, concerts, city events. We were determined to outduel everyone here. We had all the guns, but we weren't aiming them properly for a long time."

"We had lost credibility with a lot of our audience," he adds, "so we got rid of a lot of the softer '60s stuff and eliminated a lot of songs that tended to sound a little AC. For example, some of the softer [Steve] Winwood cuts were played only briefly here and very carefully dapperted."

"It was hard to get back our 18-24 men, but men 25-34 began to come back after a few months and that gave us the momentum we needed to start moving up."

As for countering Jimmy & Steve in mornings, Romano says that Paulsen "was in a tough position, replacing a morning show that was loved in this market. No matter how good you are, people won't accept you at first. But after a while, people started doing some comparative shopping and heard us offering things like a breakfast-in-bed promotion, where Scott and the

team brought breakfast to a listener's home or something like our live morning broadcast from the Philadelphia Spectrum, where the Penguins had not won a hockey game in years, to exorcise the jinx. Happily for us, the Penguins won that night."

And WDVE won in the fall ratings, soaring to an 8.0 12-plus share while WMYG was down to a 3.6. The first winter Arbitron shows WDVE's lead continuing to grow slightly, and it enjoys a clear edge in adults 18-34 and is rated No. 2 in adults 25-49, trailing only oldies WWSW-FM. "In a year, we've gone from No. 10 adults 25-54 to No.4," Romano says, "and we've done that by rocking harder."

"Pittsburgh's a great rock'n'roll city. We play a lot of adult rock, but I'd still rather play a new song from Guns N' Roses than Roy Orbison. Still, we're a 25-34 radio station, not an 18-24."

Though most hard-rock currents tend to air after 8 p.m., a midday sample of WDVE's playlist reveals Romano will bracket a track such as GN'R's "Knockin' On Heaven's Door" with classic cuts like Eric Clapton's "Let It Rain" and ZZ Top's "I'm Bad, I'm Nationwide." Romano says he has embraced such new acts as Tesla, Skid Row, Living Colour, and Winger. He finally added Metallica's "One" in mid-March. "I listen to a record about 12-13 times before I add it," he says. "I listened to Metallica about 100 times before I finally

added it. "People have gone through a lot of changes psychographically in just the last three or four years, and it all relates to what satisfies them on the radio. When you have your first child, for example, your whole life changes and you really don't care a whole lot because some band comes to town. What they expect is a lot of energy, a lot of fun in humorous production, and consistency in their rock'n'roll. That's what we try to deliver."

Romano also delivers healthy doses of local artists in his music mix, such as Donnie Iris, Joe Grushecky & the Houserockers, Norm Nardini, Billy Price, and others. WDVE released a compilation CD of Pittsburgh rockers and sold it to raise money for charity. Local hockey star Robbie Brown joins the morning team every Friday, even hooking up via telephone if the Penguins are on the road. A local feel, Romano stresses, is fundamental to WDVE's success.

"The ultimate compliment I hear is when someone is new to the market and they say they feel a little confused listening to the station," he says. "I'm convinced that if you took our exact format to another market, we'd probably only get a one share. It's important for us to project an image of consistency to this market, and make people realize this is a Pittsburgh radio station. I think we've accomplished that."

TERRY WOOD



Silver Spooning. Influential producer/writer Leon Sylvers has signed with Motown as a recording artist and producer. Seen at a Los Angeles recording studio, from left, are Motown VP Zack Vaz; Sylvers; and Motown president Jheryl Busby.

RCA Adds Miller To Marketing Mix New VP To Pump Up Division's Volume

BY HAVELOCK NELSON

NEW YORK Can the label Elvis Presley once called home become an '80s black music giant like Columbia and MCA? That question is hanging over BMG/RCA Records these days.

Skip Miller, recently appointed VP, black music division, at the BMG company, says, "I don't like to make predictions but I know for sure that RCA is fully committed to black music. Rick Dobbis [executive VP] and Bob Buziak [president] assured me of that before I joined the label in November."

RCA isn't new to black music; its associations with independents (Solar, Planet, Jive) have afforded it a number of successes in the black music field over the years. The difference is that previously, RCA's black music division mainly handled promotion. Not anymore. "Basically," Miller says, "I was

brought in to coordinate black music A&R and marketing as well as promotion—to be glue."

A 16-year veteran of Motown Corp., Miller says some of the setups at RCA "are very much what I was used to." In his new post, his agenda involves "finding the right talent. We're presently conducting a massive talent search all over the country, looking for extraordinary people who would appeal to the 12-plus audience, as well as people who deal in quiet-storm-type material and jazz. We're signing them and mining unique campaigns [for them]."

"I'm a strong believer in creative marketing," continues Miller. "There really is nothing you can't do as long as you do it first. I don't want to disclose all of the new [techniques] we now have,

but some of them will affect how we present artists to DJs, programmers, and the public."

Five West Coast acts will be among the first to experience Miller's innovations. Grady Harrell is already out with a single, "Sticks And Stones," and an album, "Come Play With Me," built around sturdy tunes and vocals that reveal shades of Sam Cooke and Stevie Wonder. Wonder produced two cuts, "You And Me" and "If Ever."

Tyler Collins, signed to Wonder's Taurus Productions, duets with Harrell on "You And Me." Her own album will be released this month. Meanwhile, LaRue, produced by Club Nouveau's Jay King, will hit the racks in May and the group 10db will unleash its self-produced

(Continued on page 24)

Rap's Popularity Opened Doors That Were Closed To R&B At Last, Black Acts Making MTV Inroads

FROM ITS INCEPTION, MTV has been a sore point for black musicians. One the one hand, it wouldn't play R&B acts, saying, "Their music doesn't fit the format." Yet it reveled in programming videos by artists doing pale R&B, like Hall & Oates, Madonna, George Michael, and many others.

At the same time, rock-influenced acts, such as the outspoken Rick James, couldn't get played either. The introduction of VH-1 and the expansion of BET's video coverage gave mainstream black musicians a home, but didn't address the problem, which was that the industry's crucial video outlet was segregated. For several years the MTV playlist, with the exception of Michael Jackson and Prince, was impossible to crack with any regularity by black entertainers with a black audience base.

(In contrast, singers like Robert Cray and Tina Turner have received considerable MTV play over the years.)

But times have changed, and black musicians, though not traditional R&B acts, have found success on MTV. Tracy Chapman and Living Colour have prospered via the channel, and rap, the only true youth music of this decade, has found a home there. Run-D.M.C. and the Beastie Boys opened the door, D.J. Jazzy Jeff & the Fresh Prince walked through it, and Tone Loc has set up housekeeping.

The introduction late last year of "Yo! MTV Raps," hosted by video director and hip-hop personality Fab Five Freddie, was a ratings triumph. The Saturday show quickly became the highest ranking program in MTV history. It was expanded to an hour and now runs twice on Saturday, at 10 a.m. and 10 p.m. Quick to capitalize on a good thing, MTV now programs a daily half-hour "Yo! MTV Raps" in the afternoons, co-hosted by Dr. Dre, leader of Def Jam act Original Concept. The group's album is titled "Straight From The Basement Of Kooley High" and their upcoming single is "Jonnie Wuza Gangsta."

Along with these programs, MTV taped the recent Urban Teen Music awards for broadcast in April and more rap videos are squeezing their way onto rota-

tion on MTV, often by call-in request. For example, M.C. Hammer's pulsating "Turn This Mutha Out" won a recent "make it or break it" segment. In short, where R&B failed, rap has made major inroads on MTV. Moreover, the nonrap acts who have broken through on MTV of late tend to be "new jack swing" singers like Bobby Brown.

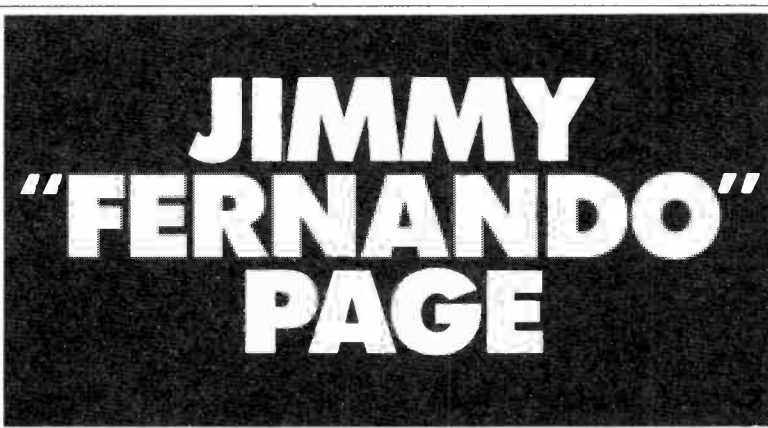
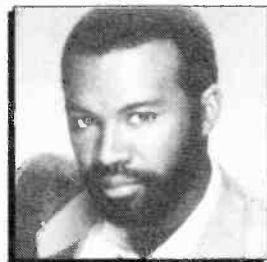
The long-term impact of this on the marketing of rap (and all black music) is yet to be determined. It is clear, such as in the case of Tone Loc and Living Colour, that MTV has been crucial to their success. Its recent involvement with nontraditional R&B, particularly rap, puts MTV ahead of most of black radio and the black press, which, considering MTV's beginnings, is quite ironic.

SHORT STUFF: Miles Jaye's second album,

"Irresistible," is coming soon from Island. The single features a sax solo by another Philadelphia-based artist, Grover Washington... The Commodores are traveling the world this summer with their Rock Solid tour. Beginning with the U.K. in April, the band will visit Japan, Korea, several Far East countries, and Mexico. In September, the group will go on a Scandinavian tour and then hit Canada... Dana Dane was awarded an Ampex Golden Reel award for his Profile album "Dana Dane With Fame." As a result, Ampex donated \$1,000 in Dane's name to Harlem, N.Y.'s Hale House, which treats babies born addicted to drugs... The Delfonics made a surprise guest appearance on Arsenio Hall's show, performing "La-La (Means I Love You)" in the middle of his monolog... Another surprising blast from the past is Blue Magic's "From Out Of The Blue," which mixes hip-hop R&B with songs displaying the group's classic ballad style. Look out for the duet with Allyson Williams, "We're Gonna Make It." Def Jam is preparing a concept video that will include footage of the quartet performing two songs from their album, "Romeo And Juliet" and "It's Like Magic." Special guest appearances will be made by Max "The Mack" Julien and the ever-beautiful Pam Grier. Last year Grier appeared in a Gregory Hines video.

The Rhythm and the Blues

by Nelson George



Billboard POWER PLAYLISTS

FOR WEEK ENDING
APRIL 8, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

WHUR-FM
103.5 FM
Urban Rhythmic Radio

Washington P.D.: Mike Archie

- 1 Kid 'N Play, Rollin' With Kid 'N Play
- 2 Ashford & Simpson, I'll Be There For You
- 3 Today, Girl I Got My Eyes On You
- 4 Jody Watley, Real Love
- 5 El DeBarge, Real Love
- 6 Karyn White, Love Saw It
- 7 Rene Moore, Never Say Goodbye To Love
- 8 Alyson Williams, Sleep Talk
- 9 Jackie Jackson, Stay
- 10 Bobby Brown, Every Little Step
- 11 Christopher Max, More Than Physical
- 12 The Pasadenas, Tribute (Right On)
- 13 Sheena Easton, Days Like This
- 14 Cherelle, Affair
- 15 Skyy, Start Of A Romance
- 16 Chaka Khan, Baby Me
- 17 Amy Keys, Lover's Intuition (From "Tap")
- 18 Lataasha, Move On You
- 19 Natalie Cole, Miss You Like Crazy
- 20 Dino, 24/7
- 21 Attention, Let Me Push It To Ya
- 22 New Edition, Crucial
- 23 E.U., Buck Wild
- 24 Z'Looke, Lovesick
- 25 Simply Red, It's Only Love
- 26 Ten City, That's The Way Love Is
- 27 Jamm, You And Me
- 28 Vesta, 4 U
- 29 Gay, I Like
- 30 Wendy And Lisa, Are You My Baby
- 31 The Thelma Houston and The Winans, LEAN ON ME
- 32 Blue Magic, Romeo And Juliet
- 33 Paul Laurence, Make My Baby Happy
- 34 AW, You Can't Hold Me Back
- 35 Marley Marl, The Symphony
- 36 Jeffrey Osborne, All Because Of You
- 37 Johnny Kemp, Birthday Suit (From "Sing")
- 38 Nu Girls, Can We Talk About It?
- 39 Kenny Jasson, I Don't Want It
- 40 Roberta Flack, Uh-Uh Ooh-Ooh Look Out (Here It)
- 41 Al Jarreau, All Or Nothing At All
- 42 Too Short, Life Is... Too Short
- 43 Boy George, Don't Take My Mind On A Trip
- 44 Brenda Russell, Le Restaurant
- 45 The Dramatics, Bridge Over Troubled Waters
- 46 Charlie Singleton, The Good, Bad & Ugly
- 47 Atlantic Starr, My First Love
- 48 Channel 2, Keep It Simple
- 49 Stetsasonic (Featuring Force M.D.'s), Float On
- 50 Virgie Williams, Touch & Go
- 51 Alease Simmons, I Want It
- 52 De La Soul, Me Myself And I
- 53 D.J. Chuck Chillout/Koolhaq, Rhythm Is The Me
- 54 Tony! Toni! Toné!, For The Love Of You
- 55 New Kids On The Block, I'll Be Loving You Forever
- 56 Alton (Wokie) Stewart, She's So Cold
- 57 M.C. Hammer, Turn This Mutha Out
- 58 Mica Paris, My One Temptation
- 59 Slick Rick, Children's Story
- 60 Fernando Saunders, The Stallion
- 61 Maniquen, I Wanna Ride
- 62 Grady Harrell, Sticks And Stones

103.5 FM
Urban Rhythmic Radio

Los Angeles P.D.: Cliff Winston

- 1 LeVert Feat. Heavy D, Just Coolin'
- 2 Karyn White, Love Saw It
- 3 Dino, 24/7
- 4 Cherelle, Affair
- 5 Jonathan Butler, More Than Friends
- 6 Stevie Wonder, With Each Beat Of My Heart
- 7 The Stop The Violence Movement, Self-Destructio
- 8 Ashford & Simpson, I'll Be There For You
- 9 Today, Girl I Got My Eyes On You
- 10 M.C. Hammer, Turn This Mutha Out
- 11 Bobby Brown, Every Little Step
- 12 Alyson Williams, Sleep Talk
- 13 Vesta, 4 U
- 14 New Edition, Crucial
- 15 Guy, I Like
- 16 Johnny Kemp, Birthday Suit (From "Sing")
- 17 Chaka Khan, Baby Me
- 18 Gerald Albright, In The Mood
- 19 Tone Loc, Funky Cold Medina
- 20 Desiree Coleman, To Stay Together
- 21 Skyy, Start Of A Romance
- 22 Rene Moore, Never Say Goodbye To Love
- 23 Jody Watley, Real Love
- 24 Z'Looke, Lovesick
- 25 Al B. Sure!, I'm Not Your Lover
- 26 The Pasadenas, Tribute (Right On)
- 27 Sade, Stronger Than Pride
- 28 Wendy And Lisa, Are You My Baby
- 29 Gerald Alston, You Laid Your Love On Me
- 30 Grady Harrell, Sticks And Stones
- 31 Attention, Let Me Push It To Ya
- 32 Blue Magic, Romeo And Juliet
- 33 Paul Laurence, Make My Baby Happy
- 34 E.U., Buck Wild
- 35 Jackie Jackson, Stay
- 36 George Duke, Guilty
- 37 Simply Red, It's Only Love
- 38 Al Jarreau, All Or Nothing At All
- 39 Deon Estus, Heaven Help Me
- 40 Madonna, Like A Prayer
- 41 Brenda Russell, Le Restaurant
- 42 Constina, Are You Lonely Tonight
- 43 Lataasha, Move On You
- 44 Atlantic Starr, My First Love
- 45 Boy George, Don't Take My Mind On A Trip
- 46 Joyce "Fenderella" Irby, Mr. D.J.
- 47 La Rue, I Want... Love
- 48 BeBe & CeCe Winans, Lost Without You
- 49 Robert Brooks, Don't Tease Me
- 50 Charlie Singleton, The Good, Bad & Ugly
- 51 EX Slick Rick, Children's Story
- 52 EX De La Soul, Me Myself And I
- 53 The Controllers, Temporary Lover
- 54 Kid 'N Play, Rollin' With Kid 'N Play
- 55 Tony! Toni! Toné!, For The Love Of You
- 56 Neville Bros., Sister Rosa
- 57 New Kids On The Block, I'll Be Loving You Forever
- 58 All Access, Missing You
- 59 Anne G., If She Knew
- 60 Mica Paris, My One Temptation



TERRI ROSSI'S RHYTHM SECTION

M.C. HAMMER NAILS a No. 1 on the Hot Black Albums chart and captures bulleted singles on the rap and black singles charts. "Pump It Up" and "Turn This Mutha Out" move 6-5 and 10-6, respectively, on the Hot Rap Singles chart; "Mutha" moves 52-43 on the Hot Black Singles chart. **Earl Jordan**, director of sales and marketing, black music, for Capitol Records' distribution arm, CEMA, reports album sales of more than 475,000. He explains: "The credit for the strategy for the success of this project goes to Hammer. He developed a concept that he calls 'compounding single releases.' The plan calls for singles to be released close together, so that once the first single has been worked sufficiently from the street to radio, you begin to nurture the second single in the street. Then, by the time the first record begins to peak at radio, since rap has a relatively quick radio burnout factor, you are already prepared to present the second single. As a result, you keep radio and retail focused on your project." Hammer, a native of Oakland, Calif., celebrated his 26th birthday March 30. . . Speaking of birthdays, best wishes to **Lynn Toliver**, PD WZAK Cleveland, who celebrated his birthday March 28.

TAKE IT FROM THE TOP: "Girl I Got My Eyes On You" by **Today** (Motown) slides up to the No. 1 spot on the Hot Black Singles chart, gaining mainly at retail. It just barely edges out "I'll Be There For You" by **Ashford & Simpson** (Capitol). "Girl" ranks No. 2 at radio and No. 3 at retail, but combined points put it at the top of the chart. No. 1 in total radio points is "Every Little Step" by **Bobby Brown** (MCA). Brown continues to build his string of hits with 15 No. 1 reports, and 79 out of 98 stations show the record moving up on their lists.

THREE RECORDS on the black singles chart pick up significant radio station adds but are overshadowed by 47 stronger records and nine debuts. "Days Like This" by **Sheena Easton** (MCA) gets upward movement on 42 radio playlists and develops new activity at seven stations: WDAS Philadelphia; KMJM St. Louis; KQXL Baton Rouge, La.; WXOK Baton Rouge, La.; KMJJ Shreveport, La.; KYEA Monroe, La.; and WGCI Chicago. "Are You Lonely Tonight" by **Constina** (Columbia) gains on 22 station playlists and adds five stations for a total of 57. The record is new at WATV Birmingham, Ala.; KYEA Monroe, La.; WDZZ Flint, Mich.; WCDX Richmond, Va.; and WZAK Cleveland. After last week's 23-position chart move, "All Or Nothing At All" by **Al Jarreau** (Reprise) produces four new station adds and advances on 21 playlists. WATV Birmingham, Ala.; WQQK Raleigh N.C.; KATZ St. Louis; and WWWZ Greenville, N.C., report new activity.

WE'VE FOUND AT LEAST ONE black person who reports that he received an Arbitron diary. **Joey Bonner**, VP of Warlock Records in New York, says "I was shocked. I had never even heard of anyone black actually getting a diary, so you can imagine my surprise when I received one for the Fall '88 book." Bonner, a music industry veteran, goes on to say: "I think [Arbitron] must have gotten confused by my midtown Manhattan address and sent it to me by mistake."

STEPPING OUT WITH THE HITS!

When you PLAY IT, SAY IT!

COLUMBIA THE HIT MUSIC MACHINE! ON TOP AND STILL CLIMBING.

60
CONSTINA
"ARE YOU LONELY TONIGHT"
38-68546

26
JOHNNY KEMP
"BIRTHDAY SUIT"
38-68569

31
WENDY and LISA
"ARE YOU MY BABY"
38-68557

30
THE PASADENAS
"TRIBUTE (RIGHT ON)"
38-68575

39
BLUE MAGIC
"ROMEO AND JULIET"
38-68566

11
ALYSON WILLIAMS
"SLEEP TALK"
38-68555

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON
EVERY LITTLE TIME KIARA ARISTA	3	10	17	30	31
MY FIRST LOVE ATLANTIC STARR WARNER BROS.	5	4	18	27	61
JOY AND PAIN ROB BASE/D.J.E-Z ROCK PROFILE	0	7	17	24	49
FOR THE LOVE OF YOU TONY! TON! TONE! WING	3	6	15	24	30
I'LL BE LOVING YOU NEW KIDS... COLUMBIA	6	9	8	23	41
MR. D.J. JOYCE IRBY MOTOWN	2	9	11	22	52
MY ONE TEMPTATION MICA PARIS ISLAND	4	6	10	20	48
ME MYSELF AND I DE LA SOUL TOMMY BOY	4	5	11	20	43
MISS YOU LIKE CRAZY NATALIE COLE EM!	2	4	12	18	82
CHILDREN'S STORY SLICK RICK DEF JAM	5	4	9	18	48

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.

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Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	MORE THAN FRIENDS	JONATHAN BUTLER	4
2	8	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	2
3	7	GIRL I GOT MY EYES ON YOU	TODAY	1
4	1	LUCKY CHARM	THE BOYS	10
5	13	EVERY LITTLE STEP	BOBBY BROWN	3
6	2	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	18
7	12	LOVE SAW IT	KARYN WHITE	5
8	9	ALL I WANT IS FOREVER	JAMES TAYLOR/REGINA BELLE	6
9	11	THAT'S THE WAY LOVE IS	TEN CITY	13
10	3	JOY AND PAIN	DONNA ALLEN	22
11	5	CLOSER THAN FRIENDS	SURFACE	20
12	17	SLEEP TALK	ALYSON WILLIAMS	11
13	15	REAL LOVE	EL DEBARGE	8
14	18	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	14
15	14	4 U	VESTA	9
16	10	JUST COOLIN'	LEVERT FEAT. HEAVY D	23
17	21	AFFAIR	CHERRELLE	7
18	22	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	17
19	26	CRUCIAL	NEW EDITION	12
20	6	YOU AND I GOT A THANG	FREDDIE JACKSON	27
21	32	REAL LOVE	JODY WATLEY	15
22	20	SELF-DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	34
23	25	START OF A ROMANCE	SKYY	19
24	28	24/7	DINO	16
25	33	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	26
26	—	I LIKE	GUY	21
27	37	FUNKY COLD MEDINA	STONE LOC	28
28	35	LOVESICK	Z'LOOKE	24
29	19	STRAIGHT UP	PAULA ABDUL	47
30	31	MORE THAN PHYSICAL	CHRISTOPHER MAX	25
31	16	STRUCK BY YOU	THE BAR-KAYS	46
32	—	TURN THIS MUTHA OUT	M.C. HAMMER	43
33	—	NEVER SAY GOODBYE TO LOVE	RENE MOORE	29
34	—	IT'S ONLY LOVE	SIMPLY RED	37
35	—	ROMEO AND JULIET	BLUE MAGIC	39
36	36	LIFE IS... TOO SHORT	TOO SHORT	44
37	27	JUST BECAUSE	ANITA BAKER	52
38	—	BUCK WILD	E.U.	35
39	—	ARE YOU MY BABY	WENDY AND LISA	31
40	30	DREAMIN'	VANESSA WILLIAMS	62

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	6	EVERY LITTLE STEP	BOBBY BROWN	3
2	2	GIRL I GOT MY EYES ON YOU	TODAY	1
3	3	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	2
4	8	LOVE SAW IT	KARYN WHITE	5
5	7	AFFAIR	CHERRELLE	7
6	9	REAL LOVE	EL DEBARGE	8
7	5	MORE THAN FRIENDS	JONATHAN BUTLER	4
8	10	4 U	VESTA	9
9	12	CRUCIAL	NEW EDITION	12
10	1	ALL I WANT IS FOREVER	JAMES TAYLOR/REGINA BELLE	6
11	15	REAL LOVE	JODY WATLEY	15
12	13	24/7	DINO	16
13	16	SLEEP TALK	ALYSON WILLIAMS	11
14	17	I LIKE	GUY	21
15	18	START OF A ROMANCE	SKYY	19
16	19	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	14
17	21	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	17
18	23	IF I'M NOT YOUR LOVER	AL B. SURE!	32
19	4	LUCKY CHARM	THE BOYS	10
20	26	LOVESICK	CHAKA KHAN	33
21	25	LOVESICK	Z'LOOKE	24
22	20	MORE THAN PHYSICAL	CHRISTOPHER MAX	25
23	22	THAT'S THE WAY LOVE IS	TEN CITY	13
24	28	TRIBUTE (RIGHT ON)	THE PASADENAS	30
25	30	DAYS LIKE THIS	SHEENA EASTON	36
26	29	ARE YOU MY BABY	WENDY AND LISA	31
27	27	NEVER SAY GOODBYE TO LOVE	RENE MOORE	29
28	35	HEAVEN HELP ME	DEON ESTUS	38
29	31	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	26
30	32	YOU LAID YOUR LOVE ON ME	GERALD ALSTON	41
31	38	FUNKY COLD MEDINA	STONE LOC	28
32	14	CLOSER THAN FRIENDS	SURFACE	20
33	39	BUCK WILD	E.U.	35
34	34	MOVE ON YOU	LATEASHA	40
35	40	STAY	JACKIE JACKSON	45
36	—	STICKS AND STONES	GRADY HARRELL	42
37	—	ROMEO AND JULIET	BLUE MAGIC	39
38	—	IT'S ONLY LOVE	SIMPLY RED	37
39	—	MISS YOU LIKE CRAZY	NATALIE COLE	51
40	33	JUST COOLIN'	LEVERT FEAT. HEAVY D	23

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
16 24/7 (Onid, BMI) CPP	65 I WANT IT (Donessa, ASCAP/Bush Burnin', ASCAP)
9 4 U (Caplain Z, ASCAP/Black Lion, ASCAP)	77 I WANT YOUR LOVE (Jay King IV, BMI)
7 AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	97 I WILL ALWAYS BE THERE FOR YOU (Pac Jam, BMI)
78 ALL BECAUSE OF YOU (March 9, ASCAP/Almo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP) CPP	32 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)
6 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	50 IF SHE KNEW (2560, ASCAP)
63 ALL OR NOTHING AT ALL (Sin-Drome, BMI/SBK Blackwood, BMI/Matkosky, ASCAP/Geffen, ASCAP)	76 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
98 ANOTHER WEEKEND (SCS, BMI)	2 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP) CLM
60 ARE YOU LONELY TONIGHT (Lucas, BMI/Desert Girl, ASCAP)	59 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)
31 ARE YOU MY BABY (Girl Brothers, ASCAP)	37 IT'S ONLY LOVE (Mayplace, BMI)
33 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	22 JOY AND PAIN (Amazement, BMI)
53 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	66 JOY AND PAIN (Proloons, ASCAP/Hikim, ASCAP)
26 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	52 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)
35 BUCK WILD (JU House/Syce 'M' Up, ASCAP)	23 JUST COOLIN' (Trycep, BMI/Fernciliff, BMI/Willesden, BMI/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP)
84 CAN WE TALK ABOUT IT? (Henstone, BMI/Musicworks, BMI)	88 KEEP IT SIMPLE (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
64 CHILDREN'S STORY (Del American, BMI)	96 LE RESTAURANT (Rutland Road, ASCAP/WB, ASCAP)
2 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	83 LEAN ON ME (Interior, BMI)
12 CRUCIAL (Flyte Tyme, ASCAP)	49 LET ME PUSH IT TO YA (Harrindur, BMI/Noisneta, BMI)
90 CUTIES GET CONNECTED (Promuse, BMI/Big Generic, BMI/Omeza, BMI)	70 LIFE (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
36 DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI) CPP	44 LIFE IS... TOO SHORT (Willesden, BMI)
17 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP	48 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)
61 DON'T TEASE ME (Two Tuff-Enuff, BMI/Tom & Den, ASCAP)	79 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
62 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	5 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
3 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	72 LOVER'S INTUITION (FROM "TAP") (Garlic Gulch, ASCAP/Chuba, ASCAP/Bug, BMI/The Sea Songs, ASCAP/Jonathan Apple, ASCAP)
56 EVERY LITTLE TIME (Shakin' Baker, BMI/Lily, BMI)	24 LOVESICK (Pure Delite, BMI/Bright Light, BMI)
92 FLOAT ON (Duchess, BMI)	10 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance Music/PSO Ltd., ASCAP) CPP
93 FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	74 MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, BMI)
87 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	82 MAKE MY BABY HAPPY (Bush Burnin', ASCAP)
28 FUNKY COLD MEDINA (Varry White, ASCAP)	68 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
94 GANGSTA GANGSTA (Ruthless Attack, ASCAP)	51 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemita, BMI)
1 GIRL I GOT MY EYES ON YOU (Cal-Gene, BMI/Virgin Songs, BMI) CPP	4 MORE THAN FRIENDS (Zomba, ASCAP)
18 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	25 MORE THAN PHYSICAL (Mike Chapman, ASCAP)
67 GIVE IT HERE (Varry White, ASCAP/Word Life, ASCAP/Longitude, BMI)	40 MOVE ON YOU (Rawsome, ASCAP/Cayman, ASCAP/Beatseekers, ASCAP)
54 THE GOOD, BAD & UGLY (Wuntun, ASCAP/Almo, ASCAP) CPP	69 MR. D.J. (Diva I, ASCAP/Spectrum VII, ASCAP)
89 HEARTBREAKER (Houston Gold, BMI/Radidio, BMI/Mark Bynum, BMI)	58 MY FIRST LOVE (Jodaway, ASCAP)
38 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP)	71 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)
21 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	29 NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)
	8 REAL LOVE (Jobete, ASCAP) CPP
	15 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)
	14 ROLLIN' WITH KID 'N PLAY (Hitage/Turnout Bros, ASCAP)
	39 ASKAP)
	34 ROMEO AND JULIET (Def Jam, ASCAP/Add More, ASCAP)
	3 SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)
	100 SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)
	11 SLEEP TALK (Def Jam, ASCAP/Slam City, BMI/Rush Groove, ASCAP)
	81 SOMETHING'S GOT A HOLD ON ME (Catch The Glow, ASCAP/SBK April, ASCAP/Science Lab, ASCAP)
	19 START OF A ROMANCE (Alligator, ASCAP)
	45 STAY (Sac-Boy, ASCAP/MCA, ASCAP/Do, ASCAP/WB, ASCAP/Siggy, BMI)
	42 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI)
	47 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP
	46 STRUCK BY YOU (Deronde Jay, BMI/Gale Warnings, BMI/Slam City, BMI)
	86 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	99 TEDDY'S JAM (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
	85 TEENAGE LOVE (Def American, BMI)
	73 TEMPORARY LOVER (Honey Look, ASCAP/Basamp, ASCAP)
	13 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)
	91 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP) CPP
	30 TRIBUTE (RIGHT ON) (CRGI, BMI)
	95 TRUE OBSESSION (Two Tuff-Enuff, BMI/Kash, ASCAP/Virgin, ASCAP) CPP
	43 TURN THIS MUTHA OUT (Bust-I, BMI)
	57 UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (Nick-O-Val, ASCAP) CLM
	55 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky Music/Chappell & Co., ASCAP/French Stuff Music)
	80 (WHAT CAN I SAY) TO MAKE YOU LOVE ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
	75 WILD THING (Varry White, ASCAP)
	27 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)
	41 YOU LAID YOUR LOVE ON ME (SMB, BMI/Island, BMI/Stanton's Gold, BMI/April Joy, BMI)

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

BLACK

Ruth Brown Gains Ground With Hot Show, New Album

BY NELSON GEORGE

NEW YORK Ruth Brown is not the presence on the black chart she was once, but she is, arguably, as hot as she has ever been. Along with Linda Hopkins, Brown brings a rootsy authenticity to the current Broadway version of the French black music revue "Black And Blue." She has a new album

'Personality was once key. Now you hear a song and don't know who sang it'

on Fantasy, "Have A Good Time," that was recorded live at Hollywood's Roosevelt Hotel last summer. In May, her only spiritual album, 1963's "Gospel Time," will be reissued via PolyGram's Lektion label.

Brown got great reviews for her performance as a fiery R&B DJ in John Waters' "Hairspray" and is being considered for a major part in the Eddie Murphy-Richard Pryor feature "Harlem Nights." Brown hosts a Monday night R&B showcase at New York's Lone Star Road House. Crowning Brown's recent activity is the settlement of her longstanding dispute with Atlantic over back royalties. It resulted in both a payment to the '50s star and the creation of a R&B Foundation by WEA to aid veteran artists in recovering monies due.

All of this is a long way from the days she received "\$69 a side for two sides." The Virginia native recalls that in the '40s and '50s, "I made my living traveling in the

deep South, playing for sharecroppers. There would be six or seven of us on one show for \$3. In those days it was a major decision for a sharecropper whether or not they were going to save that money or go to the show. At many places the land owners, who often promoted the shows, would have a little book at the door. The sharecroppers would sign the book to gain entry and admission would be taken out of what they were paid at year's end. I remember one land owner announcing that I was 'the little coon shouter more popular than Coca-Cola.'"

Brown was Atlantic's first female star, hitting with "Mama, He Treats Your Daughter Mean" and "Teardrops From My Eyes," among many. The introduction of soul music in the '60s brought in a new generation of vocalists and Brown faded commercially. But the last decade has been a time of professional rebirth. The spark was her appearance in the European production of "Black And Blue," which was the toast of Paris for nine months.

"I was overwhelmed by the way they received the show," she says. "They knew more about me than I remembered about myself. Every night we received 12-13 curtain calls. The film 'Cotton Club' opened there about the same time and it fed into this whole appreciation of black culture."

Brown's Fantasy album is, for her, a continuation of her earlier work. "I love the fact that it was recorded live as it happened," she says. "It's so different singing to tracks. I feel it inhibits you and doesn't inspire you to sing from the gut. Personality was once key to making records. Now you hear a song and don't know who sang it."

RCA ADDS SKIP MILLER

(Continued from page 20)

album of hard-driving funk in June. Its first single will be an updated version of Smokey Robinson & the Miracles' "I Second That Emotion."

In addition to increasing the roster, Miller would like to make the personalities on Jive even bigger stars. He says, "D.J. Jazzy Jeff & the Fresh Prince show a great deal of promise to do television and movies. It's time for those types of things to happen. It's also time for Jonathan Butler and Glenn Jones to explode."

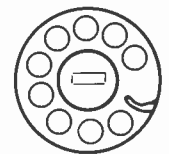
Miller is currently concentrating on breaking Jive rappers the Wee Papa Girls and Too Short, as well as fine-tuning his staff. Among his adjustments is adding people to promotion "so that each representative [can] concentrate on a smaller number of stations."

He promises to be "a doer, not an observer" at RCA. "We're going to be critical about the moves we make, but we are going to make decisions. I'm going to take chances on what I believe in and

work harder than most. That, I think, is going to give us success. Obviously we will also have to continue with the hits, which will make us credible. We're going to be in the ears and on the mouths of the public, so that it spreads the word that we are here. I'm confident that if a producer, writer, or artist brings us product now, we'll be able to deliver it. We'll do it even better in the next two to three months."

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FOR WEEK ENDING APRIL 8, 1989

HOT RAP SINGLES™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	★★ No. 1 ★★ SELF DESTRUCTION JIVE 1178/RCA (T) (C)	◆ STOP THE VIOLENCE MOVEMENT 5 weeks at No. One
2	2	5	5	GIRL YOU KNOW IT'S TRUE ARISTA 9780 (T) (C)	◆ MILLI VANILLI
3	4	4	5	ROLLIN' WITH KID 'N PLAY SELECT 62335 (T) (C)	◆ KID 'N PLAY
4	NEW▶	1	1	FUNKY COLD MEDINA DELICIOUS VINYL 1004/ISLAND (T) (C)	◆ TONE LOC
5	6	7	5	PUMP IT UP CAPITOL 15428 (T)	◆ M.C. HAMMER
6	10	17	5	TURN THIS MUTHA OUT CAPITOL 15437 (T) (C)	◆ M.C. HAMMER
7	12	16	5	WE WANT EAZY RUTHLESS 57110/PRIORITY (T) (C) (M)	◆ EAZY-E
8	3	2	5	WILD THING DELICIOUS VINYL 1002/ISLAND (T) (C) (M)	◆ TONE LOC
9	5	3	5	JACK OF SPADES JIVE 1169/RCA (T) (C)	◆ BOOGIE DOWN PRODUCTIONS
10	7	8	5	LIFE IS... TOO SHORT JIVE 1163/RCA (T) (C)	TOO SHORT
11	9	10	5	HIGH ROLLERS SIRE 21149/WARNER BROS. (T) (C)	◆ ICE-T
12	23	—	3	GREATEST MAN ALIVE ARISTA 9749 (C)	◆ THREE TIMES DOPE
13	11	12	5	GANGSTA, GANGSTA RUTHLESS 57105/PRIORITY (T) (C) (M)	N.W.A.
14	8	9	5	TEENAGE LOVE DEF JAM 44-08139/COLUMBIA (T) (C)	◆ SLICK RICK
15	NEW▶	1	1	ME MYSELF AND I TOMMY BOY 926 (T) (C)	DE LA SOUL
16	17	19	5	I'LL HOUSE YOU WARLOCK 022 (T) (C)	◆ JUNGLE BROS.
17	15	15	5	AIN'T NOTHIN' TO IT ARISTA 9763 (T) (C)	◆ K-9 POSSE
18	13	11	5	FIND AN UGLY WOMAN SLEEPING BAG 40143 (T)	◆ CASH MONEY & MARVELOUS
19	21	—	3	THIS IS FOR THE HOMIES EGYPTIAN EMPIRE 00882 (C)	◆ RODNEY O JOE COOLEY
20	16	13	5	I'M YOUR WILD THING WTG 41-68225 (T) (C)	◆ MAMADO & SHE
21	26	—	3	ROAD TO THE RICHES COLD CHILLIN' 0-21154/WARNER BROS. (C)	◆ KOOL G RAP & D.J. POLO
22	NEW▶	1	1	CHILDREN'S STORY DEF JAM 40513/COLUMBIA (T) (C)	◆ SLICK RICK
23	NEW▶	1	1	D.E.F. = DOUG E. FRESH REALITY/DANYA 3110/FANTASY (T)	◆ DOUG E. FRESH/GET FRESH CREW
24	NEW▶	1	1	BUCK WILD VIRGIN 96572 (T) (C)	◆ E.U.
25	14	6	5	GET ON THE DANCE FLOOR PROFILE 7239 (T) (C)	◆ ROB BASE & D.J. E-Z ROCK
26	25	28	5	MY PART OF TOWN WARLOCK 020 (T)	TUFF CREW
27	19	20	5	BASS CAPITOL 79560	◆ KING TEE
28	24	29	5	FLOAT ON TOMMY BOY 924 (T) (M)	STETSASONIC (FEATURING FORCE M.D.'S)
29	27	22	5	YAKETY YAK WTG 41-68168 (T) (C)	◆ 2 LIVE CREW
30	22	25	5	POTHOLES IN MY LAWN TOMMY BOY 917/WARNER BROS. (T) (C)	◆ DE LA SOUL

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

rap it to go!

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OAKTOWN'S 3-5-7 WILD & LOOSE



Welcome **OAKTOWN'S 3-5-7**, you should check out their glossy, four good-looking young ladies who are part of M.C. Hammer's posse. Now they're out on their own with a happenin' LP, it's titled **Wild & Loose**, also produced by M.C. These girls really throw down and have hits by the load, with the first "Yeah Yeah Yeah," they're about to explode.

KING TEE ACT A FOOL



Now don't **Act A Fool**, you should all be a part of the latest sensation on the Rap LP Chart. His name is **KING TEE** and he's got the "Bass," as his style of Rap puts the beat in your face. Get ready for the new single he's doin' it again, "Act A Fool" comin' your way on April 10. And that's just the beginning as sales approach 200,000 and more, in 1989, King Tee's gonna score.

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New Order Prospers Via Unique 'Technique'

BY TERRY WOOD

LOS ANGELES Members of New Order were so convinced that "Fine Time," the first single from their new Qwest/Warner Bros. album, "Technique," was an odd choice that they each agreed to a wager of 250 pounds (about \$500) with European manager Rob Gretton that the song would stiff.

Gretton said the single would reach the British top 10. The band said the song would never even get close. It peaked at No. 11.

"Rob has this theory that you should never release your best single first," says New Order bassist Peter Hook. "If you do, he figures you've got nowhere to go after it's over."

"'Fine Time' is a good song, but it's probably not the ideal first choice [as a single]. We don't understand the whole singles ethic, really, and we don't have very much heart for it. So if we're offered the chance to play around with it, we'll tend to be quite wacky with the way we treat it."

Indeed, New Order has made a career of ostensibly shunning traditional paths to mass appeal. Rarely will its videos include any band members. Album covers and sleeves do not include band members' names. The band's stage presence is somewhat detached. Yet, "Technique" rocketed to No. 41 on the Top Pop Albums chart during its second week of release before settling into the 30s.

"We appear to be a mainstream band because 'Substance' [the band's 1987 double-album compilation of hits and oddities] sold a million copies and we attract a lot of people to concerts," Hook says. "But we are an alternative group in the way we act. We don't get very much radio airplay, so radio must still think of us as alternative."

If one of Hook's alternative ideas came true, New Order would not headline concerts. "We'd really rather let the support bands go [on] last so we can sit back with a drink and watch," he says. "Sometimes it seems like the only ones

left at the end of the show are the blokes sweeping up the paper cups."

At a festival in Milwaukee this summer, in fact, New Order will open for hometown faves Violent Femmes. "Our U.S. manager was concerned about how we might react," Hook says. "We thought it was a great idea."

The idea behind New Order's two-leg, 35-date U.S. tour is to maintain the band's shadowy, left-of-center posture. Booking agent Marc Geiger has arranged a pairing with Throwing Muses during April and May dates. In June and July stops, concluding with a show at New Jersey's Meadowlands

Arena, New Order will top a bill that also includes Public Image Ltd. and the Sugarcubes. New Order's previous U.S. visit billed the band as co-headliners with Echo & the Bunnymen and Gene Loves Jezebel.

"Those are pretty alternative bills," says Geiger, "and that's good. New Order doesn't attract casual listeners or marginal fans. They have been one of the most alternative acts in music for years, but when they toured Brazil this winter, they appeared more comfortable playing in arenas and playing more singles. The concerts are more 'Substance' oriented."

(Continued on page 31)



Ear Piercing. RCA artist Pierce Turner performs material from his latest album, "The Sky And The Ground," during a stop at New York's The Bottom Line. (Photo: Chuck Pulin)

SKC N.Y. Music Awards To Add CBGB Founder To Hall

NEW YORK Hilly Kristal, the owner of CBGB, the New York nightclub that has helped launch acts ranging from the Talking Heads to Living Colour during its 15-year history, will be honored at the fourth annual SKC New York Music Awards Saturday (8) at the Beacon Theatre.

Kristal will be inducted into the SKC New York Music Awards Hall of Fame, an honor bestowed in previous years on such music figures as Lou Reed, Billy Joel, Harry Chapin, Ronnie Spector, and songwriter Doc Pomus.

As in years past, the awards aim to reflect the diversity of the New York music scene with nominations in more than 50 categories, from rock to rap, Latin to jazz, and country to metal.

"The nominees are the most varied we've ever had," says Robbie Woliver, co-director of the awards. This year, for the first time, Woliver says, the competition will include four categories for unsigned talent. SKC Audiotape, which is sponsoring the awards for the second year, will offer those winners a prize package that includes a

promise of exposure to major-label A&R representatives.

Among the artists with the largest number of nominations: Taylor Dayne with 10 nods, Rob Base & D.J. E-Z Rock with eight, and Debbie Gibson, Living Colour, and Ruben Blades with seven each.

The New York show—to be hosted by Lisa Lisa, Rosie O'Donnell of VH-1, and Jim Kerr of WPLJ—will feature performances by such award nominees as Rob Base & D.J. E-Z Rock, Gibson, Christine Lavin, Sa-Fire, Brenda K. Starr, and White Lion. The Ramones and other alumni of CBGB are expected to perform in a tribute to Kristal.

The range of styles recognized by the New York awards is evident in the acts nominated in the group-of-the-year category: Full Force, Public Enemy, the Ramones, 10,000 Maniacs, and White Lion. Similarly, artist-of-the-year nominees include Blades, Gibson, Joe Satriani, Patti Smith, and Keith Sweat.

Besides Dayne, debut-artist-of-the-year nominees are Cheryl

(Continued on page 31)

'Wiseguy' Not So Wise In Music Biz; Harry Readies New Album; Raitt Rates

This week's Beat was written by Thom Duffy, Billboard's new talent editor.

"WHAT'S SHAME GOT to do with this business?" asked Bobby Travis, the record hustler broadly played by Glenn Frey in the CBS crime drama "Wiseguy."

One roomful of viewers watching the show in lower Manhattan, New York, the other night might have wondered if Travis was talking about the business of selling pop music—or writing television scripts.

The Beat joined this small party of musicians, managers, and record company execs who turned out at Frank's Restaurant, in Manhattan's scenic meat-packing district, at the invitation of Warner Bros. VP Bob Merlis. In from his West Coast base, Merlis was feting Deborah Harry, whose third and final "Wiseguy" guest shot aired March 22, and whose first album on Warner is near completion.

On the restaurant's TV screen, top crimebuster Frank McPike (Jonathan Banks) told wiseguy Vinnie Terranova (Ken Wahl) the record biz is "an industry that is wall-to-wall corruption." Members of that industry, watching the show, laughed heartily at this crime-infested caricature.

A day earlier, Merlis had been quoted by Steve Hochman in The Los Angeles Times saying "Wiseguy" is "clearly a cartoon of the record business."

But John Schulian, executive story editor of "Wiseguy," isn't apologizing. "This is not a broad-brush attack on the music business," Schulian told the Beat. "You've got to make [the show's characters] bigger than life, you've got to make them badder than life."

Schulian, a one-time rock writer for the Baltimore Evening Sun, says the "Wiseguy" plot was partly inspired by the handful of news reports in recent years alleging ties between organized crime and the music business. It's easy enough to discount those aspects of the "Wiseguy" plot as exaggerations.

But it would be a mistake for anyone in the music business to dismiss the "Wiseguy" portrait entirely. That would underestimate the perception-setting power a television show, even one often as silly as this, has among viewers who have no other knowledge of this industry.

Further, criminality aside, the Beat would suggest a lot of the behavior displayed in "Wiseguy"—the petulance of producer Johnny Medley, the self-aggrandizement of label exec Winston Newquay, the obsessiveness of Bobby Travis—doesn't seem that unfamiliar to anyone who has spent a lot of time around the music business.

"DEAF, DUMB AND BLONDE" is the working ti-

tle of Deborah Harry's upcoming debut on Warner Bros., proving her sense of humor remains as sure as her vocal talents. Like her "Wiseguy" character, Diana Price, Harry arrived a tad late for her own party—but with good reason. She got hung up at the cemetery.

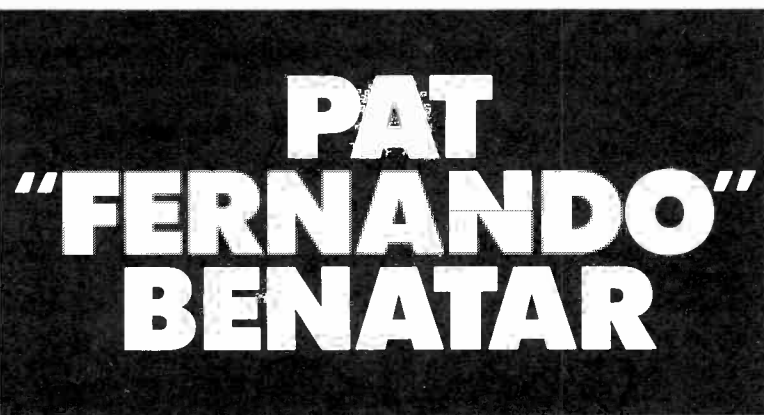
To explain: She and partner Chris Stein had spent the evening at the Sleepy Hollow Cemetery in normally sedate Tarrytown, N.Y., performing roles in the Ramones video for "Pet Sematary," the theme song for the Stephen King film of the same name. "We played mourners," says Harry. Which explained the outfit. Harry looked positively fetching in a black wig and dress Elvira would love. "It looked great out there," said Harry. "There was even a full moon."

Among those who attended Merlis' "Wiseguy" viewing and party for Harry were Columbia A&R director Joe McEwen; artist/producer Lenny Kaye, who's working on Suzanne Vega's upcoming release; and former Kid Creole sidekick Coati Mundi, who told the Beat he's been working on new material with, among other collaborators, Thomas Dolby.

PICK HIT: Rock songwriting at its finest touches a mass audience with the most intimate of concerns. By that measure, "Nick Of Time," the title track from Bonnie Raitt's new Capitol album, is the best—and will possibly be the biggest—song of Raitt's two-decade career. Raitt, 39, wrote the song, which portrays a woman facing unfulfilled desires for motherhood and fears that she'll "run out of time."

The song can't help but strike home to the many women and men in their 30s struggling with the prospects of parenthood—and programmers ought to take note of the track's from-the-heart appeal. In Raitt's earthy and moving voice, "Nick Of Time" goes on to confront other realities of growing older, from changing relationships with parents to increased self-awareness. Written by Raitt, the song is a sharp introduction to the singer/guitarist's Capitol debut. Kudos to Tim Devine, Capitol's associate director of A&R, for spearheading Raitt's return to the studio for the first time in three years.

ON BROADWAY: With this column, the Beat comes back to New York. Thanks to Los Angeles bureau chief Dave DiMartino and West Coast-based associate editor Chris Morris for ace work in this space since January. By way of an introduction, this columnist will crib lines from the "Wiseguy" characters played by Mick Fleetwood and Glenn Frey, respectively: "I like my pastrami lean" and "I love this business."



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ARTIST DEVELOPMENTS

GABLE'S GAMBLE

As the first vocalist on the formerly all-instrumental Private Music label, singer/songwriter Bill Gable expects some trade-offs. On the plus side, his pop-flavored songs will rate close scrutiny at adult alternative radio, where programmers are hungry for vocalists to claim as the format's own. Then again, his debut album, "There Were Signs," most likely will be filed in "new age" sections at retail, where consumers do not often look for singers.

"The radio opportunities make this situation seem favorable," says the 37-year-old Gable, "but I could face a hurdle in record stores. Personally, I would probably stock my record in the pop section next to someone like Paul Simon, since we're both preoccupied more with our songwriting than our singing.

"I appreciate the airplay I've been getting, and I can't say [adult alternative] radio never

crossed my mind while selecting songs for this album, but I don't think I'll ever allow my songwriting to take a back seat to being part of a radio mood service."

Private Music marketing and sales VP Jeff Klein says two other vocal albums (by Nona Hendryx and Jim Klein, his brother) are due on the label in 1989. "All of them have qualities that distance them from regular pop vocal releases," he says. "They are all very personal expressions, an approach that speaks to the same audience we already reach."

Vocal tracks, Klein has noticed, connect with consumers faster than instrumentals. "We're getting a different, quicker response from programmers and listeners," he says. Reaction has been especially good at WNUA Chicago, the country's most vocal-intensive adult alternative station. Klein says the label is buying 24 co-op radio spots with Chicago's Rose Records, and will have Gable make in-store appearances in several Midwestern markets; plus it will develop a CD single and video for the album's most-requested track, "Go Ahead and Run."

Can Private break Gable at AC radio? "It's difficult for what ACs consider to be an unknown label to introduce an unknown artist," Klein admits. "But if we have a

good story to tell after a few weeks on [adult alternative] radio and VH-1, our chances will be good."

TERRY WOOD

HUGO LARGO 'CONVERTS'

Hugo Largo's music is as unconventional as its lineup: two

electric basses, one violin, and one vocalist/performance artist. Even in a market where "alternative rock" has become a category, this New York band does not fit into any niche. Yet bass player Timothy Sommers is convinced that the group could—and

should—reach a large audience.

"I'd like to think that we're in the tradition of late '70s, early '80s bands that are different yet approachable," explains Sommers, a former music critic. "People think of us as this really oddball, incredibly quirky band, but the ratio of people who see us and come away converted is remarkably high."

The band has been fortunate to include some luminaries among those converts. R.E.M.'s Michael Stipe produced the band's debut 1986 EP, and Brian Eno signed Hugo Largo to his Warner-affiliated Opal label, which released the band's "Mettle" album in February.

The difficulty of pigeonholing Hugo Largo's music suits Opal fine, says U.S. label manager David Snow. "Most of the bands we do defy description. It's music that must be heard, whether you're going to call it rock or avant-garde or whatever. Our objective is to get the music out wherever people will listen to it."

Sommers worries that may be impossible. "College radio just wants to hear noise, and mainstream just wants to hear the next star. I think we come from way, way left field—I'm the first one to admit that. We're different; but we're not weird."

EVELYN McDONNELL

NEW ON THE CHARTS

Alyson Williams debuts on the Hot Black Singles Chart with "Sleep Talk," the initial single from her Def Jam solo album, "Raw." The 12-inch version of that song is working its way up the dance charts.



Alyson Williams

Born in Harlem, Williams was greatly influenced by her father, a jazz trumpeter who has worked with such greats as Count Basie. She began training as a dancer at the age of 4 and turned her attention to singing during her high school years.

In 1982, Russell Simmons, who produced "Raw," recognized Williams' talent and invited her to sing backup for Whodini and Kurtis Blow, acts he was managing. Later, Simmons chose Williams to sing duets with three Def Jam artists, Chuck Stanley, Tashan, and Oran "Juice" Jones. She gained attention in Europe when she teamed up with them for a 1987 tour.

"Sleep Talk" briefly reunites Williams with Jones, whose spoken voice can be heard on the song.

JIM RICHLIANO

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Live WB Tumatoe & Power Trio Album Gets Fuel From Fogerty

BY CHRIS MORRIS

LOS ANGELES Even John Fogerty admits that the tale of his involvement with Duke Tumatoe & the Power Trio resembles the script of a hokey B picture.

"It's almost like a Hollywood movie that never really happens," Fogerty says. "Guy's in a bar band, and a big Hollywood star walks in. 'Youse guys are great.' That never

really happens."

But in the case of Tumatoe—a 41-year-old singer/guitarist who has been barnstorming the Midwest for 20 years—it really *did* happen. And superstar Fogerty wound up cutting the group's Warner Bros. debut "I Like My Job!" live in the band's saloon stomping grounds in Chicago and Indiana.

A random trip to the Center Street Cafe in Mishawaka, Ind., in

early 1987 began Fogerty's quest to capture Tumatoe's boisterous R&B-based live show on record.

"I heard about [Duke] on the radio and I just was intrigued," Fogerty says. "It was almost as much by chance as anything else . . . I almost immediately became enthralled, and I just kept coming back because I had a great time. I had a ball.

"It was the music that I love—it

had the sound that I love," he continues. "The added element was the audience and his participation with them in having a good time. He's a cheerleader, and they went right with him."

Tumatoe, who brought Fogerty on-stage to jam with the group at one performance, sees a resemblance between his band's style and Fogerty's: "He and I are virtually chronological contemporaries.

There are a lot of similarities in the texture of our music . . . We came from the same tree and went out onto different branches. He may have found that amusing."

Using the baseball terminology of which he is so fond, Fogerty adds, "It's like seeing some guy in a little farm town throwing a 110-mile-an-hour fastball. It was just truly remarkable, and it was begging to be seen. [I said,] 'Yeah, *yeah*, I gotta tell somebody.'"

"Somebody" in this case was Warner president Lenny Waronker, whom Fogerty approached with what the musician calls the "off-the-wall" idea of producing a live album. Armed with a live Tumatoe tape and a ghetto blaster, Fogerty sold Waronker on the idea at a brief session in the executive's office.

"We all know how controlled rock'n' roll has become, kind of sedate and middle-aged, I'm ashamed to say, and very manufactured," Fogerty says. "We were almost being naughty little boys. Live! It's like 'back to the old days,' almost. [Waronker] said, 'Go ahead. Go do it.' I went, 'Fine, I'll tell the guys in the band.'"

Fogerty ultimately recorded six live shows, then edited 24 hours' worth of raw tape into an album that he feels distills the spontaneous essence of Tumatoe and his band. Some tracks use bits and pieces of songs recorded at various

(Continued on page 30)

TALENT IN ACTION

R.E.M.
ROBYN HITCHCOCK & THE EGYPTIANS
The Forum
Los Angeles, Calif.

DEFYING THE ODDS, R.E.M. gave its best show here to date at the cavernous Forum March 15, proving that a great band needn't sacrifice an iota of intimacy or power in the confines of a mammoth metropolitan shed. The show may have sold out, but the group certainly hasn't.

With its audience ballooning behind the release of back-to-back platinum albums, the Athens, Ga.-based quartet has been forced to make the leap to major arenas. But R.E.M. has also upped its concert ante and is currently delivering a large-scale show of considerable

grace and force.

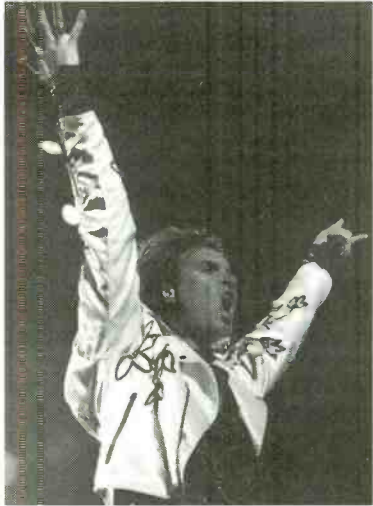
Enlisting guitarist/keyboardist Peter Holsapple of the dBs for added firepower, the group threw itself into its two-hour, three-encore set with verve. The band's sound has never been crisper, a grand achievement in the sonically appalling Forum. And the art-school-style films and slides projected onto a massive screen, a holdover from the "Document" tour, only enhanced the program.

Lead singer Michael Stipe's on-stage writhings were as unpredictable as ever, Holsapple and guitarist Peter Buck meshed brightly, and the rhythm section of bassist Mike Mills (an invaluable vocal harmony partner for Stipe) and drummer Bill Berry hit hard with voltage to spare.

The night's repertoire ran the gamut from "Wolves (Lower)," from the band's debut EP, "Chronic Town," to selections from their hit Warner Bros. bow "Green." Among the many highlights were crashing versions of "Exhuming McCarthy," "Orange Crush," "Pilgrimage," "Finest Worksong," and "Stand," and delicate yet potent readings of "I Believe," "Fall On Me," and "You Are The Everything," the last title featuring Mills on accordion and Buck on mandolin.

Opener Robyn Hitchcock and his Egyptians tickled a sparse yet attentive crowd of early arrivals with a guitar-driven set of eccentric ditties. R.E.M.'s Buck, introduced by Hitchcock as "my cousin Ralph," sat in and

(Continued on page 31)



Simon Says. Duran Duran's Simon LeBon plays to the crowd during the Capitol band's sold-out show at New York's Radio City Music Hall. (Photo: Chuck Pulin)



A suite at the Mondrian as interpreted by Italo Scanga, Los Angeles, 1989

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Billboard Spotlights
**FOLK &
 BLUES**

HOT SEAT

PHOTO: ANNA VITALE

In the 5/13 issue, Billboard takes a look at the new interest in music's roots - **Folk and Blues**. As part of an overall issue that will be distributed at the **NAIRD** (National Association of Independent Record Distributors) Convention 5/10 - 5/14, this Spotlight will concentrate on:

- Labels - A - Z survey of most active Folk & Blues Indies.
- Overview - State of Folk & Blues.
 - Talent - Now and Then.
- Venues - Top Clubs, Festivals, Halls, College Clubs & Concerts.
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**T
 ALENT**

**Performances Enliven Music Awards
 Ely Wins Austin—Again**

BY JOHN T. DAVIS

AUSTIN, Texas The evening's biggest winner was on the road, but it seemed as though every other musician in town was present when the seventh annual Austin Music Awards were handed out March 16 at the Austin Opera House.

Rocker Joe Ely dominated the awards, as he did last year. Ely took home honors as musician of the year, producer of the year, and for best album of the year for his HighTone release "Dig All Night." He and his three-piece band won as band of the year. Ely also won the best-Texas-video award, improbably, for an anti-litter public service television spot.

The awards, which recognize the winners of The Austin Chronicle reader's poll, also served as the glittering kickoff to the third annual South by Southwest Music and Media Conference.

Along with award presentations in almost 50 categories, the evening featured an array of performances by a diverse group of Austin-area artists. Although Ely was on tour and had to accept his award by proxy, his native region of West Texas was well represented. Two of Ely's Panhandle cronies, Butch Hancock, with his band the Sunspots, and Jimmie Dale Gilmore, gave the first live performances of the evening.

Hancock, with his muscular blend of rock and country and his intricate wordplay, set the tone for the night, which turned out to be a high-energy concert leavened by the award presentations.

Musically, the evening saw several unusual collaborations. Lucinda Williams, a singer/songwriter who moved from Austin to Los Angeles, joined the Two Nice Girls for a folk-and-pop-laced set. Williams and the Two Nice Girls are label mates on Rough Trade Records.

Similarly, the evening's musical highlight combined the talents of four unique female performers: Marcia Ball, Lou Ann Barton, Angela Strehli, and Sarah Brown. Each an accomplished musician in her own right, the four have teamed up for a forthcoming album for Austin-based Antone's Records. Musical accompaniment for this rarely seen all-female group was provided by Sir Douglas Quintet veteran Doug Sahm and his West Side Horns.

Many of the performers were among the evening's award winners. Timbuk 3, which turned in a three-song set of new material, captured the award for best pop band. Strehli was named best female vocalist. Ball was feted as best keyboardist and

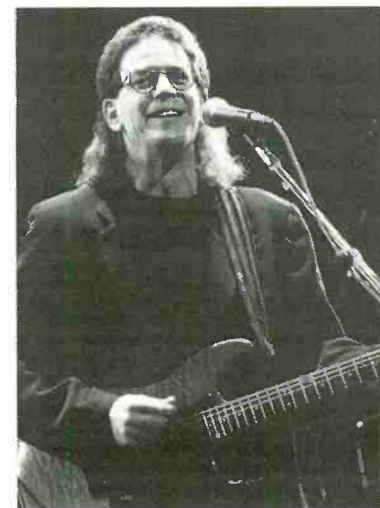
**Many big winners
 also performed**

with a Hall of Fame award.

"Is this my old-and-in-the-way award?" Strehli quipped, referring to the hall nod. "I'm going to be up here 'til I'm an old lady."

Other award categories honored A&M artists the Wagoneers as best country band, Bad Mutha Goose & the Brothers Grimm as best funk band, Epic artist Darden Smith as best folk artist, Poi Dog Pondering as best new music band, and Stevie Ray Vaughan & Double Trouble as best blues band. Many of the winners repeated in their categories from previous years.

The blues-laced bayou rock of Omar & the Howlers ushered out partygoers well past midnight. The evening had provided Austinites with a revue of their hometown talent and visitors to the South by Southwest conference with a tasty sampling of Austin's eclectic music scene.



Radiant Reed. Lou Reed flashes a grin during his six-night sold-out stand at New York's St. James Theater on Broadway. (Photo: Chuck Pulin)

TUMATOE & POWER TRIO

(Continued from page 28)

shows.

"The fact that [editing] was used is only the means to getting Duke's persona, or ambiance, across," Fogerty explains. "Once you listen to the record, you should feel almost like you were there."

Tumatoe, who plays between 200 and 250 dates a year over a seven-state area in the Midwest, says that the release of the album hasn't altered the Power Trio's itinerary yet: "We're still working the area we're working. There's more of an aura of success around the band, and this will open the door to bigger things. But at this point, the effect has been minimal."

Although "I Like My Job!" has sold more copies than Tumatoe's four independent albums combined ("We shipped cardboard," he quips), he plans no big changes for now. The Carmel, Ind.-based musician, who is married and the father of six, appears content where he is.

"It doesn't intrigue me to run around the country playing just to say I've played there," Tumatoe says. "It wouldn't break my heart to do what I'm doing [for] the next 15 years. I'm not real interested in doing the 15,000-seaters. I'd like to talk to people one on one—not have it pumped out over 'em."

AB BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
WAYNE NEWTON BILL THOMAS	Fox Theatre Detroit, Mich.	March 23-26	\$435,694 \$37.50/\$32.50/ \$25/\$5	21,174 24,100 sellout	Brass Ring Prods.
BON JOVI SKID ROW	Joe Louis Arena Detroit, Mich.	March 21	\$396,240 \$20	19,812 sellout	Brass Ring Prods.
BON JOVI SKID ROW	Rosemont Horizon Rosemont, Ill.	March 24	\$342,440 \$20	17,122 sellout	Jam Prods.
BOBBY BROWN LEVERT KARYN WHITE ROB BASE	Reunion Arena Dallas, Texas	March 26	\$222,478 \$17.50	12,713 14,000	Al Haymon Prods.
GUY TONE LOC M.C. HAMMER TODAY DE LA SOUL	Greensboro Coliseum Greensboro, N.C.	March 25	\$183,691 \$15.50	11,851 12,628	Dimensions Unlimited
R.E.M. ROBYN HITCHCOCK & THE EGYPTIANS	Reunion Arena Dallas, Texas	March 22	\$176,995 \$17.50	10,114 14,000	462 Concerts
KENNY G	Fox Theatre St. Louis, Mo.	March 24	\$155,299 \$19.50/\$17.50	8,598 sellout	Fox Concerts Steve Litman
CINDERELLA WINGER BULLETTYOYS	Barton Coliseum Ark. State Fairgrounds Little Rock, Ark.	March 25	\$154,391 \$16	9,357 10,000	Mid-South Concerts
POISON TESLA	Norfolk Scope Convention & Cultural Center Norfolk, Va.	March 23	\$150,085 \$16/\$15	9,901 13,800	Cellar Door Prods.
RANDY TRAVIS K.T. OSLIN	Rockford MetroCentre Rockford, Ill.	March 24	\$147,857 \$16.50	8,961 sellout	Special Moments Promotions
POISON TESLA	Richmond Coliseum Richmond, Va.	March 22	\$134,337 \$16/\$15	9,297 12,500	Cellar Door Prods.
ALABAMA JOEL SONNIER	Arena Univ. of Dayton, Ohio	March 18	\$128,403 \$16.50	7,782 14,000	Keith Fowler Promotions
METALLICA QUEENSYRCHÉ	RPI Fieldhouse Rensselaer Polytechnic Institute Troy, N.Y.	March 15	\$120,879 \$16.50	7,472 sellout	Northeast Concerts
ALABAMA THE CHARLIE DANIELS BAND JOEL SONNIER	Wendler Arena Saginaw Civic Center Saginaw, Mich.	March 16	\$119,000 \$17.50	6,800 7,100	Keith Fowler Promotions
REBA MCENTIRE RICKY VAN SHELTON	John M. Huntsman Center Salt Palace Convention Center Salt Lake City, Utah	March 22	\$116,606 \$16.50	7,067 7,510	Starstruck Promotions
RANDY TRAVIS K.T. OSLIN	David S. Palmer Civic Center Danville, Ill.	March 25	\$114,164 \$16.50	6,919 9,146 sellout	Special Moments Promotions
REBA MCENTIRE RICKY VAN SHELTON	Universal Amphitheatre Universal City, Calif.	March 25	\$109,057 \$18.50/\$17	6,038 6,251	in-house
CHEAP TRICK L.A. GUNS	Universal Amphitheatre Universal City, Calif.	March 3	\$104,783 \$18.50/\$17	6,251 sellout	in-house
RATT BRITNY FOX KIX	Mid-South Coliseum Fairgrounds Memphis, Tenn.	March 23	\$100,865 \$16.50	6,113 9,931	Mid-South Concerts
CHICAGO PM	Brown Co. Veterans Memorial Arena Green Bay, Wis.	March 22	\$98,455 \$17.50	5,872 7,000	Stardate Prods.
RANDY TRAVIS K.T. OSLIN	Dubuque Five Flags Center Dubuque, Iowa	March 23	\$77,060 \$17.50/\$16.50	4,451 sellout	Special Moments Promotions
HAL ROACH JOHN MACNALLY	Valley Forge Music Fair Devon, Pa.	March 18	\$74,008 \$17	5,324 5,864 sellout	Music Fair Prods.
RATT BRITNY FOX KIX	Nashville Municipal Auditorium Nashville, Tenn.	March 25	\$72,725 \$13.50	5,973 9,900	Star Systems
CHICAGO PM	Wings Stadium Kalamazoo, Mich.	March 21	\$72,063 \$17.50	4,408 5,076	Brass Ring Prods
DURAN DURAN	Berkeley Community Theatre Berkeley, Calif.	March 23	\$66,943 \$19.50	3,433 sellout	Bill Graham Presents

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TALENT

TALENT IN ACTION

(Continued from page 28)

rocked hard on the set's last three numbers. CHRIS MORRIS

LOU ANN BARTON MARCIA BALL TONI PRICE

Antone's
South by Southwest Showcase
Austin, Texas

TWO OF AUSTIN'S MOST notable female singers and a third out-of-town talent took the spotlight together as Antone's Records presented the triple bill of Lou Ann Barton, Marcia Ball, and Toni Price here March 17 in conjunction with the third annual South By Southwest Music and Media Conference.

The evening was designed primarily to showcase material from Barton's upcoming Antone's Records release, "Read My Lips." Barton's voice brings to mind the phrase "force of nature." Honed by years in Texas bars, it is an instrument powerful enough to strip the chrome from cars in the parking lot.

Though not a songwriter, she is a nearly impeccable stylist, as she demonstrated by transforming tunes from the tables of Slim Harpo, Wanda Jackson, Hank Ballard, and Irma Thomas.

By combining a riveting persona with her whiskey-and-honey delivery, Barton rendered herself an indelible figure onstage.

Rounder Records artist Ball reserves most of her pyrotechnics for

the keyboards. Master of the myriad piano styles of New Orleans and Gulf Coast R&B, the willowy Ball combined lilting blues like "The Power Of Love," with the Mardi Gras urgency of "That's Enough Of That Stuff."

Price, a newcomer to the Antone's stage, hails from Nashville. But her voice and a good deal of her material lean more toward Barton's growl than Patsy Cline's twang.

Her country/R&B fusion is intriguing, although her stage presence seemed unformed. Still, the artistry in her vocals was solid; the act will take care of itself with time.

JOHN T. DAVIS

COLIN JAMES

The Cat Club
New York, N.Y.

THE FIRST WORD that comes to mind concerning Colin James' March 9 Cat Club gig is "refreshing." You don't often hear such young kids as James, 22, and his band mates so deeply steeped in old blues/R&B forms and having so much fun putting them across live. That they're so good at it is almost secondary.

The Canadian guitarist/vocalist recently won his first Juno award as most promising male vocalist in his homeland. Matching the infectious energy evident his self-titled Virgin Records album debut, James and company whipped through a set marked by dazzling guitar work and pumping rhythm, organ, and sax

backup. Through cover tunes or stylistic touches, James evoked giants of the R&B genre—such as his acknowledged No. 1 influence, Jackie Wilson, or Johnny "Guitar" Watson, B.B. King, and Junior Walker.

James' youthfulness, while usually a plus, also worked against him at times. On such songs as "Hidden Charms," the baby-faced front man showed a blues timbre more akin to a Michael Jackson tenor than the John Lee Hooker growl he employed elsewhere. And although he is obviously an excellent player, keyed on showmanship over showboating, he recalls too many role models at the expense of nailing down his own identity.

With an electric set to his credit, there's no question that James deserves to sport the white lighting bolt that is painted on his guitar strap. And by following "Chicks 'N' Cars" and "Third World War" with a guitar solo that evoked the "Dance Of The Sugarplum Fairy" from "The Nutcracker," this blues revivalist showed that he can go much further back into musical history for inspiration.

JIM BESSMAN

NEW ORDER PROSPERS VIA UNIQUE 'TECHNIQUE'

(Continued from page 26)

Hook feels awkward to be topping a bill that includes Public Image. "When I began my career, I was inspired by Johnny Rotten," he says, "and I'm a little embarrassed to have him supporting me. I was floored when I heard about it. It's like being asked to teach your teacher, but I don't think his band has any less talent than ours. If I had to decide between seeing New Order or PiL, I'd go for PiL every time."

Meanwhile, Warner Bros., which distributes New Order's licensing deal with Qwest Records, will soon begin pushing "Round & Round"

as the new single and video, though Hook personally prefers "Vanishing Point."

"Rob and Bernard [Albrecht] are going double or nothing on this song," Hook says.

N.Y. MUSIC AWARDS

(Continued from page 26)

"Pepsi" Riley, Sa-Fire, Al B. Sure!, and Vanessa Williams. Debut-group-of-the-year nominees include Ambitious Lovers, Rob Base & D.J. E-Z Rock, Circus Of Power, Living Colour, and Loup Garou.

The contenders for the best-debut-album award are Circus Of Power, Grace Pool, and Longhouse, each with self-titled LPs; Living Colour for "Vivid"; and the contributors to the "Downtown NYC" compilation album.

Nominations for the SKC New York Music Awards are made through an open ballot of music-business representatives. Winners are chosen in a vote by New York area music critics combined with tallies of public ballots distributed in record stores and nightclubs.

THOM DUFFY

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HOT DANCE MUSIC

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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 ★★ 2 weeks at No. One					
1	1	2	7	THIS IS ACID VENDETTA VE 7016	MAURICE
2	2	4	8	ONE MAN PROFILE PRO-7241	CHANELLE
3	4	5	7	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS
4	6	10	6	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
5	14	47	3	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
6	5	6	9	IT'S TOO LATE WTG 41 08182	NAYOBE
7	11	21	4	IN HOUSE VOL. 1 (EP) JIVE 1185-1-JD/RCA	VARIOUS ARTISTS
8	3	1	10	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
9	16	28	3	REAL LOVE MCA 23928	◆ JODY WATLEY
10	10	13	6	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
11	20	30	3	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
12	17	29	3	MUSIC LOVER CAPITOL V-15454	S-EXPRESS
13	12	17	6	GROOVE CHECK VIRGIN 0-96580	THAT PETROL EMOTION
14	21	32	3	STAND UP FOR YOUR LOVE RIGHTS ELEKTRA 0-66711	◆ YAZZ
15	7	7	8	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
16	30	48	3	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
17	15	16	6	INTROSPECTIVE (LP) EMI 90868	PET SHOP BOYS
18	8	9	8	HOW FAR CAN WE GO? TVT 4058	THE GROOVE ROBBERS
19	13	14	7	THE MONSTER JAM (LP) NEXT PLATEAU PL-1014	AMBASSADORS OF FUNK
20	43	—	2	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
21	27	37	4	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
22	28	33	4	BABY BABY WTG 41 68214	◆ EIGHTH WONDER
★★★ POWER PICK ★★★					
23	38	—	2	JUST GOT BACK FROM HEAVEN FINE ART RNTW 70412/RHINO	SPARKS
24	35	46	3	AFFAIR TABU 429 68199/E.P.A.	◆ CHERRELLE
25	9	3	11	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
26	31	41	3	BIRTHDAY SUIT COLUMBIA 44 68207	JOHNNY KEMP
27	32	45	3	CAT-HOUSE/COLD SWEAT SIRE 0-21128/WARNER BROS.	DANIELLE DAX
28	34	38	4	MAKE THE HOUSE SHAKE EPIC 49 68194/E.P.A.	THE ALMIGHTY EL-CEE
29	29	31	4	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
★★★ HOT SHOT DEBUT ★★★					
30	NEW	1	1	FREEMASON NETTWERK (IMPORT,CANADA)	BOXCAR
31	26	27	5	THE LOVE I LOST ATLANTIC 0-86476	SEVENTH AVENUE
32	42	—	2	AGENT DOUBLE O SOUL RESTLESS 7 72341-0	◆ THE UNTOUCHABLES
33	39	44	3	(WHAT CAN I SAY) TO MAKE YOU LOVE ME TABU PROMO/E.P.A.	ALEXANDER O'NEAL
34	48	—	2	TRIBUTE (RIGHT ON) COLUMBIA 44 68203	◆ THE PASADENAS
35	NEW	1	1	EVERY LITTLE STEP MCA 23933	BOBBY BROWN
36	NEW	1	1	PLANET E RCA 8897-1-RD	KC FLIGHTT
37	22	19	7	TESTURE CAPITOL V-15439	◆ SKINNY PUPPY
38	NEW	1	1	NEVER STOP/FIRST IN, FIRST OUT WAX TRAX WAX 9070	FRONT 242
39	49	—	2	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
40	NEW	1	1	JOY AND PAIN PROFILE 7247	◆ ROB BASE & D.J. E-Z ROCK
41	NEW	1	1	TOUCH & GO PRETTY PEARL PP-12-914	VIRGIE WILLIAMS
42	NEW	1	1	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
43	NEW	1	1	STOP SIRE PROMO/WARNER BROS.	◆ ERASURE
44	NEW	1	1	IT MUST BE YOU TIN PAN APPLE 871 597-1/POLYGRAM	LATIN RASCALS
45	19	20	6	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
46	NEW	1	1	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
47	24	18	7	DON'T TURN YOUR BACK ON LOVE VENDETTA VE 7011	KRISTIN BAI0
48	18	11	11	WALK THE DINOSAUR CHRYSA LIS 4V9 43332	◆ WAS (NOT WAS)
49	NEW	1	1	ONE STEP AT A TIME SUTRA SUP 083	NAISHA
50	50	49	3	ROLLIN' WITH KID 'N PLAY SELECT 62335	◆ KID 'N PLAY
BREAKOUTS				<ol style="list-style-type: none"> 1. ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC 2. VOICES IN MY HOUSE/BASS GIRL HARDHOUSE EASY STREET 3. OBSESSION XYMOX WING 4. THE LOOK ROXETTE EMI 	

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 week at No. One					
1	2	4	6	THIS IS ACID VENDETTA VE-7016	MAURICE
2	1	1	11	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
3	3	6	10	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
4	4	5	8	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
5	NEW	1	1	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
6	8	10	8	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
7	17	32	3	REAL LOVE MCA 23928	◆ JODY WATLEY
8	7	8	9	SELF DESTRUCTION JIVE 1178-1-JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
9	6	3	12	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
10	11	15	6	DON'T TURN YOUR BACK ON LOVE VENDETTA VE 7011	KRISTIN BAI0
11	5	2	10	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
12	13	16	6	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
13	42	—	2	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
14	20	26	4	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
15	15	22	5	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
16	12	14	6	I WANNA BE THE ONE LMR 4003	◆ STEVIE B
17	18	21	7	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
18	23	29	6	LUCKY CHARM MOTOWN MOT-4625	◆ THE BOYS
19	9	7	12	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
20	22	23	7	SAFE IN THE ARMS OF LOVE VENDETTA VE-7010	SHOOTING PARTY
★★★ POWER PICK ★★★					
21	39	—	2	EVERY LITTLE STEP MCA 23933	BOBBY BROWN
22	27	38	3	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
23	16	17	9	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
24	19	13	16	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
25	25	34	5	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
26	34	49	3	JOY AND PAIN OCEANA 0-96575/ATLANTIC	◆ DONNA ALLAN
27	10	12	8	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME
28	41	—	2	TRIBUTE (RIGHT ON) COLUMBIA 44 68203	◆ THE PASADENAS
29	40	—	2	I LIKE UPTOWN 23927/MCA	GUY
30	33	47	3	THE LOOK EMI V-56133	◆ ROXETTE
31	24	28	5	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
32	14	9	13	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
33	45	—	2	ENDLESS NIGHTS MICMAC 510	CYNTHIA
34	NEW	1	1	STAND UP FOR YOUR LOVE RIGHTS ELEKTRA 0-66711	◆ YAZZ
35	26	25	7	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
36	44	—	2	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
37	28	35	5	ROLLIN' WITH KID 'N PLAY SELECT 62335	◆ KID 'N PLAY
38	NEW	1	1	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
39	NEW	1	1	MUSIC LOVER CAPITOL V-15454	S-EXPRESS
40	38	41	3	SUCCESS EMI V-56130	◆ SIGUE SIGUE SPUTNIK
41	NEW	1	1	I ONLY WANNA BE WITH YOU JIVE 1193-1-JD/RCA	◆ SAMANTHA FOX
42	35	40	5	IT'S TOO LATE WTG 41 08182	NAYOBE
43	NEW	1	1	ONE MAN PROFILE PRO-7241	CHANELLE
44	36	36	6	WALK THE DINOSAUR CHRYSA LIS 4V9 43332	◆ WAS (NOT WAS)
45	21	11	12	SINCERELY YOURS ATCO 0-96586/ATLANTIC	◆ SWEET SENSATION (WITH ROMEO J.D.)
46	50	—	2	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
47	NEW	1	1	IT MUST BE YOU TIN PAN APPLE 871 597-1/POLYGRAM	LATIN RASCALS
48	46	42	7	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
49	37	37	4	HIGH ROLLERS SIRE 0-21149/WARNER BROS.	◆ ICE-T
50	29	19	18	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
BREAKOUTS				<ol style="list-style-type: none"> 1. VODOO RAY A GUY CALLED GERALD WARLOCK 2. JUST STARTED LACHANDRA MOVIN' 3. CRUCIFY ME MOEV ATLANTIC 4. BUCK WILD E.U. VIRGIN 	

○ 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.

Basia, Roberta Records Are A Pleasure

FAITH: Favorite releases this week are by two nontraditional dance artists by today's narrow standards. The first is "Promises" (Epic), the rereleased and remixed 12-inch from **Basia**, which is one you won't want to break. The track is lifted from the nearly 2-year-old gold-plus debut "Time And Tide." Tastefully tailored by busy **Justin Strauss**, the new versions vary between accenting the original's samba nuances and adding contemporary street edges. Programmers shouldn't hesitate with this one: It's percussive, hooky, lively, and stylish. The singer/songwriter is currently in the studio preparing new material for a forthcoming album for release later this year... The other hot one is "Uh-Uh Ooh-Ooh Look Out (Here It Comes)" (Atlantic) from **Roberta Flack's** excellent "Oasis" project. Like "Promises," this is a very sophisticated, adult dance record. Flack's crystal-clear voice soars over the postproductions and mixes, done by **Steve Hurley** and **Arthur Baker**. Hurley's version adapts a techno/house-stance, while Baker's smokes with a pumping Stevie Wonder-meets-D-Train treatment.

HEAT IT UP: A popular album cut just released is "Electric Youth" (Atlantic) from **Debbie Gibson**. **Shep Pettibone** has masterfully restructured the original in pumping new acid/house-inspired and freestyle versions. We'd really love to hate it but we can't. Gibson's vocal fits nicely into the melodic but streetwise club treatments. Chalk up another hit for the talented teen... **Rob Base & D.J. E-Z Rock** have returned with a third potential smash called "Joy & Pain" (Profile, 212-529-2600). Sparse but generous syncopated groove was remixed by **William Hamilton**, **Rob Base**, and **Gail "Sky" King**... The **Wee Papa Girls** have emerged once again with a fave titled "Wee Rule" (Jive). This piece of dance-hall-style reggae with a pop edge was big last year on import; it now sports brand-spankin'-new straight-ahead mixes by **D.J. Mark The 45 King**... The lolling R&B/pop of "Giving Up On Love" (RCA) is a recognizably catchy ditty from **Rick Astley**, with mixes by **Phil Harding & Ian Curnow**... **Ex-Sample Featuring Mona Moore** has returned

with "Make Your Move" (Wide Angle, 612-870-4933), one of its best to date. Incorporating the act's eccentric house/pop approach with a female lead, the song could be the act's biggest... If you've been missing the sweet danceable Europop sounds of **Abba**, do invest in **One 2 Many's** light dance offering, "Downtown" (A&M), featuring extended mixes by **Michael Hutchinson**... **Enigma** (213-390-9969) has finally released the wonderful **Joseph Watt** remixes and dub of **Red Flag's** hit, "Russian Radio." Better late than never.

TO THE TRIP: The live two-album soundtrack to **Depeche Mode's** new film, "101," is almost as



by Bill Coleman

good as being there (Sire). Recorded live at the Pasadena (Calif.) Rose Bowl last June, the 17-song collection will satisfy all of the die-hards while serving as a definitive introduction for newcomers. "101," the movie, follows the cross-country exploits of a few hand-picked and somewhat pretentious teenagers on their way to see this show. Those wishing to get to know the band a little better should wait for a sequel because the film offers more insight into what the kids are about than the technopop quartet. However, the album is a great reminder as to how well the material is handled live and how prolific a songwriter **M.L. Gore** can be. Classics like "Blasphemous Rumours," "Shake The Disease," "Master & Servant," "Just Can't Get Enough," and the new rereleased single, "Everything Counts," shine.

MINIBEATS & PIECES: **Nona Hendryx** is co-producing a new album with **Peter Baumann** for his Private Music label, tentatively scheduled for a July release... **Quark Records** has moved to

Suite 1212, 1650 Broadway, New York, N.Y. 10019. The new phone number is 212-489-7260... Select will be putting out the **James Bratton** produced selections "Loneliness" by **Kelvin Pizarro** and "Share My Love" by **Joanna Jones**... **Kevin Saunderson** is scheduled to do some work with **Sybil**... **Vicki Martin** is reportedly recording a club cover of the Motown classic "Nowhere To Run (Nowhere To Hide)"... "Waltz Darling" from **Malcolm McLaren** will be the first single in the U.K. from his latest hip-hop/waltz project... Speaking of cover versions, **Simon Harris** apparently will reinterpret **Marshall Jefferson's** house classic "Pleasure Control"... **Big Beat** president **Craig Kallman** and label act **Kraze** have a nice layout this month in the publication Interview.

KICK IT: A band we just adore is **We've Got A Fuzzbox And We're Gonna Use It**. The female quartet has tamed its look and musical approach somewhat and offers its most commercial (with *old* Bananaramalike vocal arrangements) release with the imported "Orgasmatron" remix of "International Rescue" (WEA U.K.). The act's sense of humor is still intact, which is evident by its spoofing of the film "Barbarella" on the record sleeve as well as on the cover of that film's theme song on the flip. This energetic, hard-edged technopop journey has the potential to bring the four-some wider recognition stateside... **Rough Trade** act the **Sundays** soar on the import three-track 12-inch of "Can't Be Sure"—a *must* for those who like a little dose of **Cocteau Twins/Shelleyanne Orphan-ish** vocal delivery mixed with a musical approach similar to the **Smiths**. Lead vocalist **Harriet Wheeler's** voice is gorgeous. A superb U.K. foursome to watch for this year... **Dance rock** outlets should also be on **Julian Lennon's** fab new single, "Now You're In Heaven" (Atlantic), from the album "Mr. Jordan." **Lennon** adapts a **David Bowie**-esque vocal to accompany a more challenging production and songwriting effort than on his last endeavor. A club 12-inch is being scheduled... **Qwest** has domestically released **Joy Division's** classic albums "Unknown Pleasures" (1979) and "Closer" (1980), previously available only on import from Factory.



Danielle Dax

NEW ON THE CHARTS

Danielle Dax makes her first appearance on the Club Play chart with "Cat-house" from her Sire debut, "Dark Adapted Eye." It is backed with a nonalbum club track called "Cold Sweat."

A self-taught painter, the English-born Dax dabbled in experimental art before pursuing a career in music. In 1980, she became lead vocalist of the British punk act **Lemon Kittens** and, when the band split up, made considerable headway to establish herself as a solo artist. Dax released three solo albums, "Pop Eyes," "Jesus Egg That Wept," and "Inky Bloaters," on a U.K. indie label. "Dark Adapted Eye," her official stateside introduction, compiles material from each of those efforts. The self-produced project has received considerable attention from college and alternative outlets and one London critic has hailed Dax as "one woman with the imaginative bravery to break loose."

The avant-garde songstress recently completed a U.S. promotional tour and is currently preparing a new album that is due out in autumn. The next single scheduled for release is a remix of "Whistling For His Love."

Wax Trax Is On The Expansionist Path Label's Reputation, Roster, Repertoire Are Growing

BY JIM BESSMAN

NEW YORK People tend to stereotype Wax Trax Records' output as being of the "industrial dance" ilk, but the 8-year-old Chicago-based label begs to differ.

"As **Al Jourgensen** said, 'The word "industrial" conjures up pictures of basically a sterile environment,'" says the label's sales chief and "jack of all trades," **Andy Dunkley**, quoting **Ministry's** co-captain and veritable Wax Trax house producer. "The music we produce is anything but sterile."

Instead of industrial, Dunkley chooses to characterize records from groups like **Ministry** (originally a Wax Trax act, now signed to Sire), **Front 242**, **Thrill Kill Cult**, **A Split-Second**, and **Revolting Cocks** as "modern-day music for modern-day environments."

"It's a difficult thing to put a tag on," continues Dunkley, who arrived at his post in December following a lengthy stint in New York as **Rockpool's** senior editor. "It's modern, electronic-based rock music with a definite pattern flowing through the music, as opposed to [just being a] synth band."

Whatever it is, Dunkley notes that the music has gradually increased the label's recognition factor and consumer loyalty, causing expansion in both roster and repertoire. "In the

past two years, we've really spread out," he says. "Now we're getting people approaching us to release things, but we're being picky and choosy."

Among the choice picks are artists obtained from foreign labels, like the Brussels, Belgium-based **Play It Again Sam**, which, by means of a complicated profit-sharing arrangement, has marketed artists such as **Neon Judgement**, **Cassandra Complex**, **Click Click**, and **Bulgasia** in the U.S. via Wax Trax Records.

Another "adventurous" foreign label singled out by Dunkley is England's **Sweatbox**, which is represented with domestic Wax Trax releases by the "almost modern classical" **In The Nursery**, "very heavy dance-oriented" **Perennial Divide**, and **Meat Beat Manifesto**, which Dunkley remembers as last year's biggest-selling band on import.

Ironically, though, the two roster acts that are making the most noise currently are the label's oldest, **Ministry** and **Front 242**.

"Ministry's 'Everyday (Is Halloween)' remix, which is 5 years old, is one of our strongest sellers [Wax Trax continues to carry and release Ministry product not picked up by Sire]. Oddly enough, an Old Style beer commercial has just begun using snippets of it and the band's 'All Day,' in addition to a Chicago top 40 station **WYTYZ "Z95,"** which has add-

ed it to the playlist. Now it looks like others will, and we're even getting calls from the West Coast."

Dunkley uses this fact to demonstrate the strength of Wax Trax's catalog, which contains approximately 70 titles, not including 20 **Play It Again Sam** pieces. Additional proof is seen in preorders of 10,000 on **Front 242's** upcoming six-track 12-inch, "Never Stop," which Dunkley attributes to the trend-setting Belgian industrial band's preceding album, "Front By Front," and last single, "Headhunter." "Headhunter" peaked at No. 13 on **Billboard's** Club Play chart last winter and sold a reported 40,000 copies.

Wax Trax Records is an outgrowth of the nearby Wax Trax Records collectors-oriented retail store; both label and store were opened years ago by partners **Jim Nash** and **Dannie Flesher** after they left their original second-hand Wax Trax outlet in Denver. The store opened its doors in '78 and the label's wheels were set in motion two years later.

"Our attitude is that we firmly believe in what we're doing and in moving the public in that direction," says Dunkley, adding that while Wax Trax music is "right for the times," it doesn't get dropped by the wayside when times change. Thus, he adds, only two titles have ever been deleted from the Wax Trax catalog.

THE BEAT, THE RHYME, the noise: First of all, rap fanatics shouldn't hesitate to pick up the publication **The Source**, which offers a monthly look at the scene inside and out, with reviews, interviews, profiles, regional charts, and industry news. It's published by **David Mays** and **Jon Shecter**. To get information about subscriptions or to make inquiries or suggestions, contact the circulation director at 617-498-5853... **De La Soul's** first single from "3 Feet High & Rising" is the P-Funk-inspired "Me, Myself & I" (Tommy Boy, 212-722-2211). Although we prefer the original, the new mixes (one of which utilizes **G.Q.'s** "Disco Nights" as its rhythmic base) work. Our favorites on this three-track 12-inch are the hilarious bonus cuts "Brain Washed Follower" and "Ain't Hip To Be A Hippie." The latter lifts a ballad rhythm from **Dr. Buzzard's Original Savannah Band's** debut album... "Golden Fresh Females" (Sam, 718-335-2112), the self-titled debut by two 16-year-olds, kicks a rough and raw rhythm track with production by **First Priority's** **King Of Chill** and **Schlomo**... Also in true raw form is **Tommy Boy's** latest addition to its growing rap roster, **Uptown**, with "Dope On Plastic"... **Talking Heads'** "Once In A Lifetime" with a bit of **Strafe** tossed in serve as the base for "Rhythm Is The Master" (Mercury) from **D.J. Chuck Chillout & Kool Chip**... **Dismasters** are smokin' again with "Black & Proud" (Urban Rock, 212-315-0540), produced by **Chillout**.

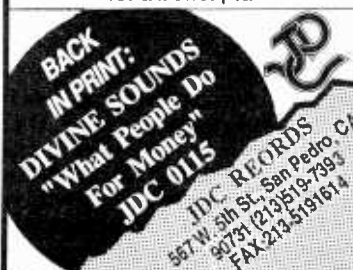
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Display Rules, Other Concerns Aired At VSDA Talk

BY EARL PAIGE

LOS ANGELES A benevolent form of "censorship"—regarding what dealers can display in their stores and the requirement for "G-rated" posters and packaging graphics—is emerging as a hot issue in video retailing.

This was forecast as one of several concerns for video retailers in a talk by Tom Burnett, VP at Virgin Vision, during a meeting of the Video Software Dealers Assn. Los Angeles chapter, March 21 at the Sheraton Universal Hotel here.

Departing from the usual product presentation, Burnett characterized the current year as "very difficult for retailers," and touched on such topics as distributor and supplier consolidation and such alternative distribution schemes as pay-per-transaction and limited-play videocassettes.

The issue of constraints on displays for home video campaigns found Burnett taking polite issue with the studio trade group Motion Picture Assn. of America. Saying that he understands why MPAA is urging the industry to regulate itself "to keep government off our backs," Burnett added that certain MPAA guidelines "are bordering on censorship."

As applied, MPAA guidelines would require new packaging and point-of-purchase material for movies like "Monkey Shines," he said. "You would not have that box on

your shelves," he said, referring to its relatively gory cover art, which depicts a glowering animal with a straightedge razor dripping blood.

Already, MPAA has held a meeting with a number of independent video suppliers to explore the issue of marketing campaign guidelines. Independent suppliers fear that MPAA could ultimately strip a film of its theatrical rating unless home video campaigns utilize G-rated trailers, box art, and promotional

'PPT is a moot point'

material (Billboard, Feb. 11).

Retailers, through VSDA, are now set to meet with MPAA, Burnett said, urging dealers here to become involved. He said the two categories most critically affected are horror and action/adventure. As for artwork promoting these categories, "MPAA is saying most of it is offensive," Burnett said.

On the issue of consolidation, Burnett said retailing pressure has been eased somewhat. He described 1988 as a high point that found "major chains gobbling up stores and becoming formidable competitors. The number of independent video stores going out of business has slowed."

Consolidation is now impacting at the distributor level, he added. "You may have fewer sources, fewer dis-

tributors to deal with, and services you have grown to depend on may disappear. Distributors are worried about keeping studio lines. This is very detrimental and you [retailers] need to voice your concern to manufacturers to maintain the status quo."

On consolidation at the manufacturer level, Burnett said, "This might not be so bad, considering that you now have as many as 250 releases each month. Some consolidation might reduce this to 100-150. But what if it got to 10 to choose from a month? You need to support the B product suppliers that respond to your needs."

On shared-revenue distribution, Burnett referred to his own participation on panels with chief PPT proponent Ron Berger, president of Rentrak. One such panel occurred here Nov. 17 at the chapter's last meeting, resulting in rancorous debate (Billboard, Dec. 3).

"PPT has died down—it's a moot point, from what I hear," he said. "There will always be a certain segment that PPT will appeal to, but it's not as large as Ron [Berger] thought. Besides, the limited-play concept as it develops could kill it anyway."

Sparking questions from the audience, limited play was described as a "self-eraser" tape that would cost dealers \$20 and "lock up" after 20 plays, requiring the purchase of another copy.

"This would turn this business

into a replenishment business, creating real volume for once," said Burnett, outlining several dealer benefits.

One such plus would be the elimination of the risk of "buying 60 deep. If you need just 20, buy 20, and after they lock up, buy 10. Eventually you could get to one rental copy you could rent for \$12 until it finally locked up. [Limited play] can lead to various [rental] price points, if it works."

Another concept is the Playcount cassette system, long tested in Australia and New Zealand, which sets fees for each viewing. The test has

now been expanded to Hawaii, Burnett said.

But, he added, the realities of the marketplace represent a confounding challenge for such developments as Playcount, which tallies a tape's number of plays, and the limited-play cassette rep, because it's conceivable that a family—on one rental—could tick off three or more plays.

"The problem is what if the wife watches it, then the husband, and then the kids. Do you charge for three viewings? That's another issue for you," said Burnett.

FOR WEEK ENDING APRIL 8, 1989

Billboard®

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			Compiled from a national sample of retail store sales reports.		
			★ ★ NO. 1 ★ ★		
1	1	25	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	77	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	5	147	ALICE IN WONDERLAND ▲◆ Walt Disney Home Video 36	1951	29.95
4	3	184	DUMBO ▲◆ Walt Disney Home Video 24	1941	29.95
5	4	128	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
6	6	23	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
7	7	8	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
8	8	42	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
9	10	147	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
10	13	133	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
11	12	15	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
12	11	81	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
13	9	22	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◆ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
14	15	143	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
15	16	126	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	29.95
16	18	96	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
17	14	9	TEEN STEAM J2 Communications J20029	1988	19.95
18	22	40	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
19	20	9	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988	14.95
20	17	24	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
21	24	2	BUGS BUNNY IN KING ARTHUR'S COURT Warner Bros. Inc./Warner Home Video 11850	1977	14.95
22	NEW ▶		BUGS BUNNY'S HARE-RAISING TALES Warner Bros. Inc./Warner Home Video 11831	1988	14.95
23	23	2	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
24	19	20	SING-ALONG, DANCE-ALONG, DO-ALONG Warner Home Video 572	1988	14.95
25	25	42	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95

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

STORE MONITOR



by Earl Paige

CARTWRIGHT FAMILY: Industry pioneer Hank Cartwright, patriarch of Major Video, is starting up again. And retailers in California's high desert have been hearing correctly: The Cartwrights are opening Major Video stores. "It's a family franchise, just like all the other franchises," says Cartwright, who led the effort that finally resulted in the merger of Major with Blockbuster Entertainment. "They will all eventually convert to Blockbuster," he says of the stores, located in Palmdale, Newhall, and Lancaster, all north of Los Angeles. After all the litigation and months of merger negotiations, Cartwright is happily serving as Blockbuster's senior VP of merchandising. "That's what I always enjoyed the most."

ABOUT \$3/3 NIGHTS: Cartwright says Major Video conceived the controversial rental offer of \$3 for three nights long before the merger "as a way to get them to rent four movies. That's too many to get around to in one evening, so the extra days made sense. We also wanted to drive up the ticket amount on each transaction. I tie a lot of my merchandising to it, 'rent four and get free popcorn,' and that kind of thing."

MIDNIGHT RUN: While some Blockbuster and Major outlets may advertise \$3 for two nights, it's really three "nights," one store manager explains. "Say you rent a movie Friday evening. It's due back before midnight Sunday. That's three evenings. There is a night drop, but after midnight on Sunday in this example, it's a late-charge situation. Our computers lock off at midnight."

PPT IN VENDING: Automated Video Renting, operating in the Seattle area with The Movie Machine, is claiming an industry first in establishing a shared-revenue program with manufacturers. Typical of most pay-per-transaction plans, no studios are specifically identified as backing the venture. AVR says "studios contract" for space in the machines and receive income over and above a flat-service fee for AVR, and a location commission. AVR says it is installing 50 Diebold 374-piece capacity machines in Seattle Safeway outlets... The AVR announcement is just one of many recently on the increasing activity in video vending. Diebold is announcing an agreement with DataVend in Baltimore for the delivery of 40 machines. DataVend is putting units in a variety of locations, from supermarkets and hotels to hospitals and mass transit stations.

AVA GEARS UP: The American Video Assn., the buying group and service organization, is gearing up for its annual convention in New Orleans, April 13-16 at the Fairmont Hotel. Only a 10% sampling of exhibitors are offered in the group's newsletter: Walt Disney Home Video, Nestle Foods, Rentrak, Sony Video Software, Best Film & Video, Unique Business Systems, L&L Concessions, Commtron Corp., Academy Home Entertainment, and Chicago One Stop. Things are popping organizationwise as well: Retailers Tom Daughterty, owner of North Of Hollywood, Hayden Lake, Idaho, and Mike Sell, owner of Venture Video, Monroe City, Mo., have been elected to fill board vacancies; Daughterty takes the post of interim chairman, replacing Danny Shull, who resigned recently due to changes in his business operation.

CHAPTERS GET RUSTIC: Many Video Software Dealers Assn. chapters are planning spring and summer fun events—among them the Los Angeles group. Going out on a limb somewhat, the chapter is counting on exhibit sales and sponsorships to help fund a day at

(Continued on page 38)

Ky. Vid Dealer Charged Under Obscenity Law

NASHVILLE A Lewisburg, Ky., video dealer was arrested March 16 and charged with violating a state law that prohibits the "distribution of obscene matter." Seized were five X-rated tapes.

Ricky Dale Rust, a Bowling Green, Ky., resident who owns the Video Habit store in Lewisburg, was arrested by the Kentucky State Police on warrants signed by three private individuals who, according to a police spokesman, "represented a group of interested citizens against pornography in Logan County."

The complainants rented the five tapes and then turned them over to the police as evidence.

Rust was charged on three counts of distribution and lodged briefly in jail under a \$1,500 bond. Each charge carries a maximum penalty of \$500 and a year in the county jail.

"I feel like I was set up—a little case of entrapment," says Rust, who confirms that he has rented out adult titles since he established his store a year and a half ago. He says that before he opened the store he sought advice from both a representative of the city clerk's office and the local police department.

"I asked [the police] what I should do to make this within the law, and [they] said to make sure [the videos] were in a back room, don't let anyone in under 18, and keep a low profile. I did that, and it went on fine for a year and a half."

The titles that were rented and turned over as evidence against Rust are "Peter Meter," "Precious Assets," "Dirty Harriet," "Screaming," and "Ultra Milkmaids."

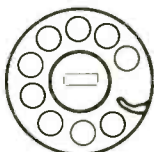
Rust works full-time as a fireman in Bowling Green and says that his arrest has already prompted his superiors to consider asking for his resignation.

He estimates that his store carries about 500 titles, 100 of which are adult. Lewisburg has a population of about 1,000, Rust adds.

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Street Date: May 18th
Catalog Number: 4753
Suggested Retail Price: \$79.98



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Commtron Earnings Soar, But Wall Street Still Wary

BY GEOFF MAYFIELD

NEW YORK Commtron, the video industry's largest distributor, posted a whopping year-to-date increase of 198% in net earnings for its second fiscal quarter, which closed Feb. 28.

Yet, despite a string of impressive showings, Wall Street watchers remain cool on Commtron's stock. That caveat aside, analysts admit that the distributor's numbers are, and have been, impressive.

"In the short term, Commtron is doing a phenomenal job and they're benefiting from trends that are happening in the industry," says Keith Benjamin, analyst for Silberberg, Rosenthal & Co.

John McRae, VP of research for Bear Stearns, one of the few Wall Street firms that tracks Commtron, says, "On balance, it's a story that's continued to improve since a year ago." McRae thinks the projection of Commtron's earnings-per-share performance for the current fiscal, now in the neighborhood of 50 cents, should probably be upgraded to the 60 cents-65 cents range.

Commtron's total income for the second quarter topped \$124 million. Net earnings rang in at \$1.5 million,

or 15 cents per share, compared to \$506,000, or 5 cents per share, in the same quarter a year ago.

Commtron president Gary Rockhold cites a 19% increase in video sales, which he attributes to "an improved new release schedule." Fax machines and cellular telephones were among the products that helped the firm's consumer electronics division climb to a year-to-date increase of 8%.

Rockhold, as he did at the end of the first quarter, again pointed to "increased operating efficiencies and improved asset management," and the numbers seem to prove him right. For example, \$287,000 of the quarter's income came from interest income. Last year, the company showed an interest expense of \$102,000.

In the first six months of the current fiscal, Commtron's total income topped \$293 million, compared with \$230 million for the same span in fiscal year 1988. Earnings per share stand at 45 cents, compared with just 19 cents at the same point in the previous year.

"It has certainly been a strong first half," says Bear Stearns' McRae.

(Continued on next page)

STORE MONITOR

(Continued from page 34)

Calamigos Ranch in the Malibu canyons of California. According to **Fina Damian**, chapter president and head of **Dafi Video**, this is the first such special outing for the group that meets regularly at the Universal Sheraton hotel. "We're also planning a summer boat trip," she says, a project being organized by **Ron Lehman**, Van Nuys Commtron branch manager... Another chapter planning a fun event, the **Mobile, Ala.**, group, holds its third Spring Fling Meeting & Show at the Gulf Shores Resort Hotel & Convention Center, Gulf Shores, Ala., May 13-14.

IT'S A ZOO OUT THERE: In this case, it's the Los Angeles Zoo and a project to videotape the activities of two endangered species, the California condor and little-known primate the drill. **Music Plus**, an L.A.-based chain, in conjunction with **Maxell**, has stepped in to donate blank tape.

APPLAUSE, APPLAUSE: There

may be only one **Applause Video**, the Omaha-based franchise chain that **Allan Caplan** has made famous or notorious, depending on who you talk to, but then again, there may be another. The **Don Cahail** 23-store franchisee operation in Kansas City, also known under the Applause banner, is making some noise on its own (see story, page 39). According to **Joe Guarino**, marketing director, Applause Kansas City has hired an outside public relations firm to represent the franchisee. The Cahail chain, which affiliated with Omaha two years ago, is nearing its five-year anniversary, "so we thought we would try to do something each month to see where it goes," says Guarino.

AD SPACE: How about advertising your store on the back of grocery store receipts? Los Angeles chain **20/20 Video** does just that on nearby **Vons Market** receipts in suburban Santa Monica. A coupon offers a free rental with one regular rental (limit one per person). Offer is good only on Tuesdays-Thursdays, the three days 20/20 drops all rentals to \$1.25... Yet another possibly odd advertising space is being promoted by **VCC Advertising**, a New York firm, which will place advertisements on video rental cases. "The ads apply easily and quickly and are cleanly removable when the advertising period is over," claims the firm in its literature. The idea is to sell national and local advertising space, with VCC promising to pay the retailer 50 cents per stick-on-ad label every 13 weeks. Special discounts are offered as well for purchases from participating suppliers. Already signed on—while the program is only in a test phase with Westchester and Rockland, N.Y., stores—is Commtron.

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FOR WEEK ENDING APRIL 8, 1989

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	2	4	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
2	1	8	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
3	5	4	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
4	7	4	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
5	3	8	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
6	4	4	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
7	6	9	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
8	8	8	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
9	NEW ▶		CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
10	9	11	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
11	10	12	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
12	11	10	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
13	NEW ▶		CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
14	18	2	IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
15	16	4	HERO AND THE TERROR	Cannon Films Inc. Media Home Entertainment M012020	Chuck Norris Steve James	1988	R
16	12	19	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
17	14	6	CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
18	13	6	THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
19	NEW ▶		MOON OVER PARADOR	Universal City Studios MCA Home Video 80802	Richard Dreyfuss Raul Julia	1988	PG-13
20	15	5	POLTERGEIST III	MGM/UA Home Video M800940	Tom Skerritt Nancy Allen	1988	PG-13
21	20	3	FEDS	Warner Bros. Inc. Warner Home Video 11828	Rebecca DeMornay Mary Gross	1988	PG-13
22	17	12	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
23	21	7	WAXWORK	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
24	19	6	ELVIRA MISTRESS OF THE DARK	New World Entertainment New World Video A88002	Elvira	1988	PG-13
25	NEW ▶		PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
26	24	2	MESSENGER OF DEATH	Cannon Films Inc. Media Home Entertainment M012022	Charles Bronson	1988	R
27	25	2	IMAGINE: JOHN LENNON	Warner Bros. Inc. Warner Home Video 11819	John Lennon Yoko Ono	1988	R
28	22	14	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
29	23	2	BLACK EAGLE	Imperial Entertainment 1802	Sho Kosugi Jean Claude Van Damme	1988	R
30	27	9	THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
31	29	13	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
32	31	17	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
33	NEW ▶		THE BIG BLUE	RCA/Columbia Pictures Home Video 6-25008	Jean-Marc Barr Rosanna Arquette	1988	PG
34	36	12	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
35	26	23	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
36	28	2	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13
37	NEW ▶		TRACK 29	Cannon Films Inc. Cannon Video 31031	Theresa Russell Christopher Lloyd	1988	R
38	30	17	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
39	33	18	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
40	37	18	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R

◆ 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
CLARA'S HEART (PG-13) Whoopi Goldberg Warner/\$89.95	4/7/89 (4/26/89)	\$5.1 (315)	Standee, Fact Sheet, Poster
COCKTAIL (R) Tom Cruise Touchstone/\$89.95	4/11/89 (4/18/89)	\$76.1 (1,462)	Standee, Mobile, Poster, Counter- card
DOIN' TIME ON PLANET EARTH (PG) Matt Adler Warner/\$79.95	4/7/89 (4/26/89)	\$0.0295 (13)	None
DOMINICK & EUGENE (PG-13) Tom Hulce, Ray Liotta Orion/\$89.98	4/11/89 (4/27/89)	\$2.6 (76)	Poster
EIGHT MEN OUT (PG) John Cusack, Charlie Sheen Orion/\$89.98	4/11/89 (4/27/89)	\$5.5 (381)	Poster
FRESH HORSES (PG-13) Molly Ringwald, Andrew McCarthy RCA/Columbia/\$89.95	4/11/89 (4/27/89)	\$6.6 (1,276)	Poster
SIEGE OF FIREBASE GLORIA (R) Wings Hauser, R. Lee Erney Fries/\$79.95	4/11/89 (4/25/89)	NA (NA)	Poster, Sellsheet
SWEET HEARTS DANCE (R) Don Johnson, Susan Sarandon, Jeff Daniels RCA/Columbia/\$89.95	4/11/89 (4/27/89)	\$3.7 (246)	Poster, Standee

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE BLACK ARROW Louis Hayward RCA/Columbia/\$69.95 Prebook cutoff: 4/6/89; Street: 4/26/89	KAMIKAZE: MISSION OF DEATH Documentary HBO/\$14.99 Prebook cutoff: none; Street: 4/26/89
CHURCHILL: THE PRIVATE WAR Documentary HBO/\$14.99 Prebook cutoff: none; Street: 4/26/89	THE LAST ANGRY MAN Paul Muni RCA/Columbia/\$69.95 Prebook cutoff: 4/6/89; Street: 4/26/89
DENVER THE LAST DINOSAUR: MONSTER MAZE & SCHOOL DAZE Animated Fries/\$14.95 Prebook cutoff: 4/6/89; Street: 4/25/89	MacARTHUR: THE DEFIANT GENERAL Documentary HBO/\$14.99 Prebook cutoff: none; Street: 4/26/89
MARVIN GAYE Documentary Fries/\$19.95 Prebook cutoff: 4/6/89; Street: 4/25/89	THE MAN FROM COLORADO Glenn Ford, William Holden RCA/Columbia/\$69.95 Prebook cutoff: 4/6/89; Street: 4/26/89
HITLER: PORTRAIT OF A TYRANT Documentary HBO/\$14.99 Prebook cutoff: none; Street: 4/26/89	PATTON: THE MAN BEHIND THE MYTH Documentary HBO/\$14.99 Prebook cutoff: none; Street: 4/26/89
HITLER'S MASTER RACE: THE MAD DREAM OF THE S.S. Documentary HBO/\$14.99 Prebook cutoff: none; Street: 4/26/89	ROMMEL: THE STRANGE DEATH OF THE DESERT FOX Documentary HBO/\$14.99 Prebook cutoff: none; Street: 4/26/89
IN A LONELY PLACE Humphrey Bogart, Gloria Graham RCA/Columbia/\$69.95 Prebook cutoff: 4/6/89; Street: 4/26/89	THE TEMPTATIONS & THE FOUR TOPS Documentary Fries/\$19.95 Prebook cutoff: 4/6/89; Street: 4/25/89

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.

Competition Designed To Promote 'Three Men And A Baby' Applause Delivers A Cutest-Baby Contest

BY DEBORAH RUSSELL

LOS ANGELES It could have been "three men and your baby."

The stores operated by the Kansas City, Mo., franchisee of Omaha, Neb.-based Applause Video recently wrapped up a monthlong contest offering free copies of the Touchstone Video release "Three Men And A Baby" to customers who submitted the "cutest" baby photos at each of the chain's 23 stores. The grand prize was a \$250 savings bond and a copy of the Touchstone tape.

The film was released on home video in November 1988, but Applause management chose to hold the It's A Baby! promotion until early 1989 to capitalize on the sell-through potential of the popular movie that stars Tom Selleck, Ted Danson, and Steve Guttenberg.

"The movie has been renting well since the [home video] release," says Joe Guarino, marketing director at Applause Video, "and [Walt Disney Home Video] has moved toward promoting the sell-through aspect [Billboard, Feb. 18]. They made co-op available for four months, so we decided to hold our funds back until we could run a strong sell-through promotion on the movie."

Each of the Kansas City franchisee's 23 stores sold its allotment of 10 copies of the home video at \$19.95 per tape. The baby-photo contest played an important role in encouraging customer traffic in the Applause stores, as well as creating an interest in owning a copy of the



The managers at the 23 Applause Video stores in the Kansas City, Mo., market each built displays for the chain's It's A Baby! campaign, a baby-photo contest tied to sales of the Touchstone Video hit "Three Men And A Baby."

movie, Guarino says.

"People just love to show off their babies," he says, "and they would bring friends in to see their baby's photo hanging on the store wall. We tagged our TV spots with the promotion, which got a lot of publicity for our company and for the movie."

Meanwhile, Applause store personnel competed against one another for the best in-store display. Giant cribs, stuffed animals, and other baby paraphernalia were assembled in the stores as backdrops for the

customers' baby photos.

In March, Applause sponsored a "Muppet Babies" coloring promotion, in which 50 cents from each "Muppet Babies" home video sale went toward the Ronald McDonald House foundation. April is "Big" month, and Applause customers in select outlets will get a few minutes to come in and dance their way across a giant keyboard similar to the one used in that film's toy store sequence.

Satellite TV May Help U.K. Vid Stores

LONDON The home video industry in Britain is expected to see some short-term growth but little long-term effect with the arrival of satellite television here, according to Cees Zwaard, managing director of RCA/Columbia Pictures Video U.K.

With Sky Television now up and running—although handicapped by lack of receiver dishes—some industry insiders have predicted a dip in the fortunes of the video business.

But Zwaard's predictions carry considerable authority; he has followed the effect of satellite programming in the Benelux countries (Belgium, Holland, and Luxembourg) since the technology was introduced more than five years ago.

According to Zwaard: "The advertising activity accompanying the arrival of satellite television stimulates interest among the public to see particular films. The advertising was heavy in the Benelux territories, heavier than in the U.K. during the satellite launch campaign, which is still going on.

"But viewers found that the film of their choice might not be shown for another 12 months. As a result, they went out to get a video from the local store, which they could watch the same night... Video scored on its immediate availability."

In the Benelux countries, about 95% of viewers had cable TV connected before the arrival of satellite programs and thus avoided the extra

cost of installing an aerial dish. Only a decoder is needed to pick up the new programs from cable, on 16-20 channels.

The price of a basic channel is about \$14.

Says Zwaard: "Even so, the arrival

of satellite television had no great impact on the video retail industry in the Benelux. Growth in the use of video has continued steadily, averaging 10%-14% a year over the past seven years."

COMMTRON EARNINGS SOAR

(Continued from preceding page)

"And, there's a strong array of A and B titles planned for the fourth quarter." Assuming a six-month window for many of the big movies that have recently completed their theatrical runs, McRae assumes the industry will be fielding another strong batch of titles during Commtron's fourth quarter.

McRae says Commtron has also improved its own financial terms because the distributor has done "a better job of forecasting titles' success than their suppliers."

Despite obviously impressive numbers, one analyst doubts that Commtron will emerge as a Wall Street darling. "I don't think anyone on the Street is even going to recommend Commtron," he says. "It's fruitless to try to sell [stocks] that people don't want to buy."

Having seen consolidation in the music industry, which now relies primarily on the branch-distribution systems of the six majors, some experts predict that the same scene might be

played in the video business and point to the fact that an increasing number of major accounts have turned to buying direct from manufacturers.

McRae takes a less dramatic view of Wall Street's apathy toward Commtron. "It may be a lack of understanding about how they fit in with Bergen Brunswick Corp., which

'They're benefiting from trends'

still owns 80% of them," he says.

Bergen Brunswick is a California-based wholesale drug distributor.

There were some apparently unfounded rumors last summer about Commtron being on the selling block; McRae thinks those rumors cast a shadow on how Commtron's performance was evaluated. McRae also notes that video distribution represents "a niche area that isn't widely followed" by Wall Street.

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Alexander Retail Study Cites 'E.T.,' 'Cinderella' Holidays See \$740 Mil In Sell-Thru

NEW YORK The record-shattering sell-through activity seen in the fourth quarter of 1988 and the first weeks of 1989 generated close to three-quarters of a billion dollars at retail, according to industry watchdog Alexander & Associates.

According to a report on holiday video sales, consumers spent some \$740 million on prerecorded videocassettes between Nov. 1 and mid-January. Predictably, the availability of "E.T. The Extra-Terrestrial" and "Cinderella" were cited as the impetus for the sales surge. The researchers point out that last year's sell-through dollar volume for the same period in 1988 totaled approximately \$637 million.

While the report underscores the well-documented growth of the sell-

through marketplace, a word of caution was sounded by Robert C. Alexander, president of Alexander & Associates. "In reviewing the results of this year's market, we can-

Average price per unit fell slightly

not conclude that buying a prerecorded videocassette made the purchaser a collector or built a purchasing 'habit,'" he says.

The report, titled Annual Holiday Market Snapshot 1988, was based on some 15,000 interviews conducted over the 11-week period from Nov. 1, 1988, through Jan. 12, 1989. Among the findings are the follow-

ing:

- The average price per unit fell slightly, from \$19.31 in the 1987-88 holiday period to \$18.69 in the new study.

- There were increases in the number of purchasers who bought only one tape as well as an increase in the number of consumers who said their buying decision was influenced by advertising and promotional campaigns.

- The remarkable sales racked up by MCA Home Video's release of "E.T." did not radically alter the complexion of the overall sell-through market. "Video stores as a group continued to hold their own, and average pricing did not change materially," says Alexander.

- In addition to "E.T." and Walt Disney Home Video's "Cinderella," the five top-selling titles were "Dirty Dancing" (Vestron Video), "Good Morning Vietnam" (Touchstone Home Video), and "Lady And The Tramp" (Disney).



Cosmic Comedy. Kim Basinger is a sexy extra-terrestrial sent to earth to seduce unsuspecting astro-physicist Dan Aykroyd in the romantic comedy "My Step Mother Is An Alien." The film will be available on videocassette from RCA/Columbia Pictures Home Video for list price of \$89.95 beginning June 8.

Studios Sow Spring Crop Of A Titles On Laserdisk

BY CHRIS MCGOWAN

This is the first of an occasional series discussing developments in the videodisk, CD-V, and related markets.

E.T., CALL THE Pressing Plant: As of early March, MCA's laserdisk version of "E.T. The Extra-Terrestrial" had sold 64,000 of its initial pressing of 68,000 units, according to Colleen Benn, MCA director of videodisk operations. That makes it by far the best-selling laserdisk title of all time in the U.S., and more than twice as successful as MCA's next-best disk, "Back To The Future" (which bowed in '86 and has sold 27,000 units to date). Returns have been virtually nil on the \$39.98 "E.T." laserdisk, according to Benn.

LASER SCANS

LUKE LETTERBOXED: April 20 is the release date for the long-awaited letterboxed laserdisk version of "Star Wars." The two-disk \$69.98 CBS/Fox Home Video title is part of a growing number of releases in the letterbox format, which preserves the full original image of widescreen movies. "E.T." was letterboxed, as were recent editions of "The Sound Of Music," "The Towering Inferno," "Empire Of The Sun," and "The Last Emperor." Also due in April in their full widescreen glory: CBS/Fox's "The Robe" and "The Agony And The Ecstasy" (each costs \$69.98, and has two disks), and Criterion Collection's two-disk, \$99.95 "Forbidden Planet," which includes supplementary footage not seen in the finished version and the film's original screen treatment. Then in May and June come letterboxed versions of "8 1/2" and "L'Aventura"

(both on Criterion), and MGM/UA Home Video's "Poltergeist" and "I Could Go On Singing."

NICE PRICE CONTINUES: In October, Warner Home Video decided to give a push to laserdisk sell-through by repricing many catalog titles and launching new laserdisks for less than \$30. The positioning of "Beetlejuice" and "Full Metal Jacket" at \$24.98 got the program under way, and Warner now has more than 80 titles at \$24.98 (one disk) or \$29.98 (two disks). Says a Warner spokesman, "We've seen increased unit sales. It's been a big shot in the arm."

Warner laserdisks for spring: "Running On Empty," "Stealing Home," "Crossing Delancey,"

"Clara's Heart," "Miles From Home," "Everybody's All-American," and "A Cry In The Dark."

FIFTY-TWO PICKED UP: Image Entertainment is the exclusive licensee for 52 of its April laserdisk releases, a monthly record for the Los Angeles-based laserdisk distributor. Among the titles: "Bat 21," "Dead Ringers," "Mystic Pizza," "Babette's Feast," "Au Revoir Les Enfants," John Ford's "The Informer," Alfred Hitchcock's "Suspicion," and "The Hunchback Of Notre Dame" (\$39.95 each). Image's output is expected to greatly increase this year as a result of a recent manufacturing pact with Sony, which is set to begin pressing laserdisks at its Digital Audio Disc Corp. plant in Terre Haute, Ind.

TINA ROCKS RIO: PolyGram's recently released \$29.95 "Tina Turner: Live Rio 88" laserdisk documents the singer's Jan. 16, (Continued on next page)

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.

"Welcome To My Nightmare," Rhino Video, 84 minutes, \$19.95

This concert film of Alice Cooper's 1975 tour documents Cooper's emergence as a showman with as many cinematic aspirations as rock'n'roll dreams. In 1974, Cooper (aka Vincent Furnier) split with the band that had shared his pseudonym for six years and quickly made the name his own with this traveling horror opera. On a set that includes a giant spider's web, a bed, a giant toy box, and a film screen, Cooper battles with black

widows, one-eyed monsters, skeletons, and—scariest of all—women.

He sings all the hits—"Eighteen," "School's Out," "No More Mr. Nice Guy"—but without the band that made them sizzle, the music is decidedly secondary here. The grandiosity of Cooper's theatrical scheme looks somewhat ludicrous on a 20-inch TV 14 years later. This video is largely of historical interest; after all, probably 90 percent of heavy metal videos were partially inspired by this David (Continued on next page)

FOR WEEK ENDING APRIL 8, 1989

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	
★ ★ NO. 1 ★ ★									
1	2	9	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	49.95	
2	7	3	THE BLOB	Tri-Star Pictures Image Entertainment 62670	Kevin Dillon Shawnee Smith	1988	R	36.95	
3	3	5	YOUNG GUNS	Morgan Creek Productions Image Entertainment 6245	Emilio Estevez Kiefer Sutherland	1988	R	39.95	
4	6	3	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R	24.98	
5	1	13	E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	39.98	
6	4	9	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	49.95	
7	NEW		EMPIRE OF THE SUN	Warner Bros. Inc. Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	39.98	
8	NEW		DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95	
9	8	7	RED HEAT	IVE Image Entertainment 6244	A. Schwarzenegger James Belushi	1988	R	39.95	
10	5	9	THE WIZARD OF OZ	Criterion Collection	Judy Garland Ray Bolger	1939	G	99.95	

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

VIDEO REVIEWS

(Continued from preceding page)

Winters-produced film, right down to the guitar crotch shots. And for those who came of age screaming "No more teachers!" with Cooper every June, this is a nostalgic trip back to the '70s. **EVELYN McDONNELL**

"Nick Faldo's Golf Course," Vestron Video, 60 minutes, \$29.98.

Winner of the 1987 British Open, Nick Faldo is one of the latest in an apparently never-ending string of golfers to produce an instructional video. Although Faldo appears personable on camera and is obviously knowledgeable, there is little here that hasn't been covered elsewhere. Many of the exercises Faldo advocates have originated in various golf magazines and have since been incorporated into other videos.

For the first-time buyer, this program may prove helpful. However, anyone who has already purchased a golf program is not going to find the secrets necessary to break par in this one. **RICHARD T. RYAN**

"Egberto Gismonti," Proscenium Entertainment, 55 minutes, \$24.95.

Egberto Gismonti is certainly not a household name among the general population, or for that matter, among sophisticated music enthusiasts. Unfortunately, while this classical/jazz performance at the 1987 Arts Festival in Freiburg, West Germany, is admirable for the beauty of Gismonti's guitar and piano movements, it lacks the depth that might change that situation. Gismonti is a Brazilian musician who has spent a great deal of time in formal training, and this might just be the problem. There is a decided lack of spontaneity and flash in his playing. It is polite and technically competent, but that's all. Moreover, his group also misses the mark in the same respect. Gismonti did receive acclaim for his first album—it was nominated for Stereo Review's album of the year—but this release will probably not win over any new audiences. **CHRIS VOLLOR**

"Video Visits," International Video Network Series, 30-60 minutes each, \$24.95 each.

Each tape in the three-tape series guides viewers through a different locale, describing its historical, cul-

(Continued on page 46)

LASER SCANS

(Continued from preceding page)

1988, concert in Rio de Janeiro, Brazil's Maracana soccer stadium, the world's largest such venue. Brazil's TV Globo taped the event and estimated the attendance at 170,000 fans, possibly the largest audience ever for a single-act show.

CAMPBELL ON LASERDISK: A recent Voyager Co. laserdisk release is the three-disk "Joseph Campbell & The Power Of Myth" (\$124.95 for the set), a nontheatrical title that has sold more than 75,000 total units in its six-tape VHS—edition (on *Mystic Fire Video*). Shot at George Lucas' Skywalker Ranch, the program is a series of talks between renowned mythologist Joseph Campbell and journalist Bill Moyers on myths, legends, heroes, love, death, and storytelling.

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	5	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
2	1	11	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
3	3	10	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	5	8	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
5	4	6	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
6	8	25	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
7	7	63	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
8	9	116	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
9	6	22	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
10	16	3	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
11	13	36	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
12	10	22	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
13	11	129	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
14	12	20	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
15	15	14	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
16	14	17	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
17	22	29	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
18	18	6	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
19	17	77	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
20	21	68	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
21	26	107	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
22	29	125	SLEEPING BEAUTY ◇	Walt Disney Home Video 476	Animated	1959	G	29.95
23	19	23	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
24	33	105	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
25	20	11	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
26	32	2	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
27	30	24	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
28	36	40	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
29	28	34	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
30	35	114	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
31	24	192	THE SOUND OF MUSIC ▲ ◇	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
32	27	174	JANE FONDA'S NEW WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
33	23	20	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
34	37	26	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
35	25	10	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
36	NEW ▶		MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	NR	14.98
37	31	4	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	NR	9.98
38	39	17	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
39	34	55	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
40	38	49	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95

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

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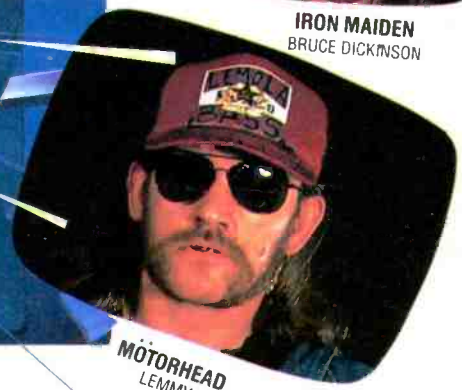
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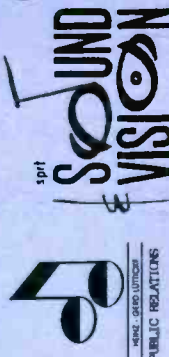
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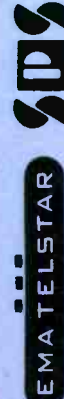
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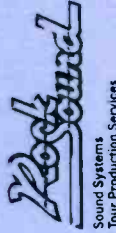
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Production Designer DOUG KRANER Associate Producer LEE R. MAYES Director of Photography CURTIS CLARK Editor ARTHUR COBURN
Screenplay by ALVIN SARGENT and COREY BLECHMAN Story by DANNY PORFIRIO Produced by MARVIN MINOFF and MIKE FARRELL
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VIDEO REVIEWS

(Continued from page 41)

tural, and religious flavor, and offering a glimpse at local attractions, from the temples of India to Singapore's famed Raffles Hotel to the colorful, busy streets of downtown Tokyo.

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KATHY SILBERGER

"Songs Unwritten: A Tap Dancer Remembered," The Leon Collins Archives Inc., 59 minutes, \$49.50.

Tap dancing, like the yo-yo, is a recurring phenomenon. It periodically enjoys tremendous bursts of popularity, but it never totally sinks into oblivion due, in large part, to people like Leon Collins. This documentary tracing Collins' life is an absorbing profile of one of America's premier tap dancers. In addition to performance footage, there are interviews with such contemporaries of Collins as Dizzy Gillespie, as well as Collins' top three students—Pam Raff, C.B. Hetherington, and Diane Walker—all of whom are carrying on in the Collins tradition.

This is a moving tribute to a man who had truly mastered his art form. Anyone who has ever attempted to tap or enjoys splendid hoofing will delight in this program.

R.T.R.

"Ciao Federico!" Mystic Fire Video, 60 minutes, \$39.95.

Italian film director Federico Fellini's colorful and iconoclastic movies, such as "La Dolce Vita," "La Strada," and "Amarcord," have earned acclaim, won numerous awards, and inspired heated debate over the last four decades. "Ciao Federico!" is a documentary that takes a lighthearted look at the master at work in 1969 on "Satyricon," one of his most outrageous and controversial efforts. Director Gideon Bachman follows Fellini through sets that recreate ancient imperial Rome, observes him passionately coaching his actors and actresses, and eavesdrops on his conversations with cast, crew, and such celebrity visitors to the set as Roman Polanski.

By the end of "Ciao Federico!" we see clearly how much Fellini's films reflect his own personality and way of being, and have been party to his singular creative process. This entertaining documentary is a must for film aficionados and historians, Fellini devotees, and those who are simply curious about the legendary director.

CHRIS MCGOWAN

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*Two thumbs up!
"I was mesmerized from
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—Roger Ebert, SISKEL & EBERT

*"As Larry, the novelist whose
passions run deep, Hackman
displays a naturalness... and
it is his scenes with Rowlands
that are the film's most
believable and poignant."*

—Steve Chagollan, THE HOLLYWOOD REPORTER

*"Gena Rowlands gives a tour
de force performance as the
cerebral Marion."*

—Fredrick A. Brussat, ECUMEDIA NEWS SERVICE

*"Mia Farrow (and) Blythe
Danner turn in exemplary
performances."*

—Steve Chagollan, THE HOLLYWOOD REPORTER

*"Another Woman' has an
emotional urgency that keeps
you plugged in."*

—David Ansen, NEWSWEEK

*"Great dialogue. Great acting.
Great filmmaking."*

—Joel Siegel, WABC-TV

*"... the perfection of an
ensemble cast..."*

—Richard Schickel, TIME MAGAZINE

*"... an absorbing odyssey...
resplendent performances...
an often profound film."*

—Gene Shalit, THE TODAY SHOW

ANOTHER WOMAN



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HOME VIDEO

MGM/UA Tries To Address Dealers' Grievances

VIDEO GLASNOST: Like it or not, an adversarial relationship has developed between Hollywood and the video specialty retail community. Studios are perceived as avaricious and aloof, their top executives insensitive to the smaller dealer. At the same time, top studio brass scratch their heads, pondering why small dealers aren't more involved in sell-through or are unenthusiased about some vendor programs.

At least one studio—MGM/UA Home Video—however, has been making a concerted effort of late to become more responsive to video specialists by conducting an ongoing series of dealer focus groups. Three such meetings—in Atlanta, San Francisco, and Chicago—have taken place, says **David Bishop**, VP of sales, who adds that the studio has already modified its behavior based on dealer input.

For example, he says, there are virtually no complaints about pre-street date television advertising since it drives in consumers



by Jim McCullaugh

and helps retailers gauge title demand. But many dealers feel "it's a waste of dollars to also have ads run the first and second week after street date. As a result we've immediately eliminated all buys during that period and will focus buys, instead, to run four to six weeks after street date," according to Bishop.

Dealers also told the studio that if it expected them to buy more B titles, "you have to put the product in our hand and let us see it." As a result, Bishop says, MGM/UA sent out full-length screeners of a May release, "Pumpkinhead," to 10,000 retailers. "Initially," says Bishop, "that was not in our marketing plan." A June release—"I'm Gonna Git You Sucka"—will get the same treatment.

Moreover, adds Bishop, the studio will conduct similar tests on other B titles in three markets—Seattle, Atlanta, and Denver—to see "if there is an effect on sales. After we take orders we can monitor results and see if those titles do, indeed, perform better."

Dealers are giving the studio a wide assortment of ideas, he says. One retailer suggested, for example, "that we take advantage of dealer rental boxes. We reacted to that and made up stickers that advertise sell-through product which dealers can put on Amara's. That can drive up impulse buys and special orders."

On the question of sell-through, says Bishop, dealers are quite sensitive about what they feel is a wide pricing disparity between racks/direct accounts and traditional distribution. "Dealers think it's much greater than it is, 10% or more, but on average it's somewhere around 3%-5%."

Dealers also say, says Bishop, that they are frustrated in their sell-through efforts by distributors who run too lean on inventory, thus inhibiting stock replenishment. "The distributors are in a mode where if they have no inventory, or the closer they get to zero inventory, the happier they are."

In the long term, he says, "we are trying to brainstorm toward some policy or combination of policies to provide the distributor with incentive for carrying more catalog product." One alternative, he suggests, is for the studio to share more of the risk with distributors. "We have some strong ideas and will test some alternative programs."

Despite mythology to the contrary, Bishop says there is a trend building where video specialty stores are increasing their commitment to sell-through. "It's far more than I even thought. And it's becoming evident, now, in our own numbers." In early 1988, he says, 80% of sell-through

was going through racks and direct accounts, the rest through traditional distribution. Today, he says, the ratio is more like 60-40.

Bishop says the studio is also trying to share local marketing information with dealers to convince them of the merits of sell-through. "In some markets consumers are not that price sensitive. Forty-four percent of purchases are done by impulse. Most people shop where they shop because of a wide selection and convenience. Retailers can compete easily with mass merchants by offering a wide selection," Bishop says. In San Francisco, for example, "there's less price sensitivity than [in] Atlanta. There is also a higher incidence of purchasing in the Bay Area. Some 57% of VCR owners have purchased a cassette. The national average is around 30%."

MORE SUMMIT MEETINGS: Media analyst Paul Kagan is putting together another powerhouse home video round-table discussion at the Beverly Hills (Calif.) Hotel April 12-13. The two-day event covers both home video and pay-per-view and features such home video heavies as Paramount's **Eric Doctorow**, Warehouse Entertainment's **Scott Young**, Video Trend's **Glen Greene**, KVC's **Alan Saffron**, J2's **Jim Jimirro**, Blockbuster's **Ron Castell**, and Target Stores' **Doug Harvey**. More info can be obtained at 408-624-1536.

SHORT TAKE: RCA/Columbia Pictures Home Video is putting a 37-second montage of some of its vintage titles on its theatrical releases in an effort to remind consumers about its breadth of copy.

FOR WEEK ENDING APRIL 8, 1989

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	2	117	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	1	9	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Her first all-around regimen designed to accommodate all fitness levels.	29.98
3	3	23	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
4	5	117	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
5	9	5	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Celebrity Angela Lansbury gives tips on becoming a success.	29.95
6	6	11	RAQUEL: LOSE 10LBS. IN 3 WEEKS	Total Video, Inc. HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
7	4	117	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
8	8	21	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
9	7	55	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
10	11	117	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
11	18	117	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
12	10	117	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
13	12	103	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video 9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	19.99
14	13	103	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
15	14	99	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
16	17	117	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video Warner Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
17	15	59	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
18	RE-ENTRY		20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
19	16	113	RAQUEL, TOTAL BEAUTY AND FITNESS ▲ ◊	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.99
20	20	49	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Warner Home Video 076	Exercise techniques are performed employing the use of basic weights.	29.98
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	2	39	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Warner Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
2	1	117	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
3	4	113	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
4	RE-ENTRY		AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
5	3	75	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
6	5	113	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
7	RE-ENTRY		SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
8	11	73	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
9	6	5	INTRODUCTION TO LOTUS 1-2-3	The Video Professor	Design & print spreadsheets, Lotus screen format, cells and rows.	19.95
10	9	113	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
11	10	35	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
12	8	21	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
13	7	105	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
14	15	3	INTRODUCTION TO WORDPERFECT	The Video Professor	Learn use of boldface and under-line modes, space settings, etc.	19.95
15	13	3	LEARNING DOS	The Video Professor	Learn basic DOS commands and techniques plus avoid common errors.	19.95

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

Honker Horns In On The Video Market Frank Zappa's Unique Releases 'Touch The Weird'

BY DREW WHEELER

NEW YORK With a generation in the record business under his belt, Frank Zappa continues to extend his defiantly out-of-the-mainstream productions into the home video market. Honker Video, whose logo features a cartoon rendering of the prominent Zappa proboscis, has most recently released two new titles: "Uncle Meat," a Mothers Of Invention film begun more than 20 years ago, and a documentary on his 1971 feature film, "The True Story Of Frank Zappa's 200 Motels." The cassettes are priced at \$59.95 and \$29.95, respectively.

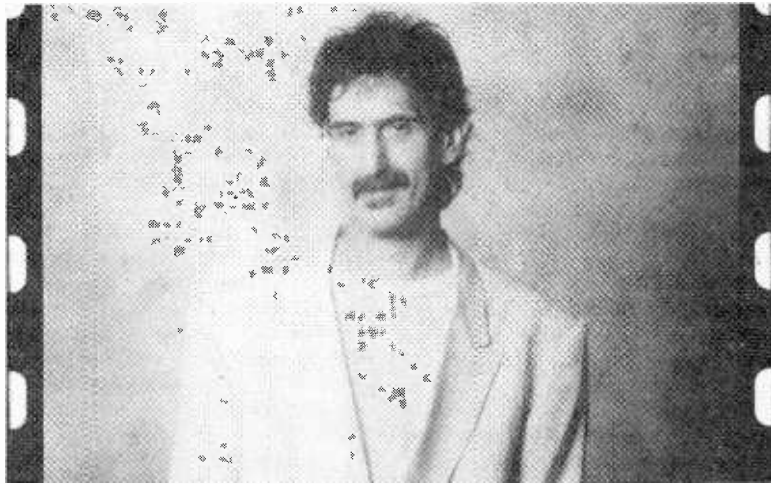
The new Honker product is distributed by Chicago-based MPI Home Video, which last year released Honker titles "Baby Snakes," originally a 1979 theatrical release, and the "Video From Hell" sampler. MPI also distributes the concert film "Does Humor Belong In Music?" which was released prior to the formation of Honker.

Zappa has always used visual media to supplement his music, beginning with early film experiments as a high school student. Visual projects continued during the Mothers Of Invention era of the '60s. "In 1970, when I did '200 Motels,' I was dumped into the fascinating world of video," says Zappa. "Of course, technology of those days was nothing like video editing now. They didn't have such a thing as a video editing suite, where you sat down and a guy types on a nice little computer keyboard and the machines do all the work. Video editing in those days required taking a magic marker and making a little dot on the edge of a 2-inch master tape, backing up 10 seconds from that dot and rolling in the machine and hoping it would lock up after 10 seconds to the cue-point that you'd marked."

Directed by videographer Tony Palmer, "200 Motels" was shot on tape and then transferred to 35mm film, a process Palmer had previously used in a film about Cream. The production was trouble plagued. Only one third of the script was shot by the time the budget ran out, and, according to Zappa, director Palmer's mental state deteriorated to the point where he was threatening to actually destroy the existing tape. "When it came time to edit the film—and it was going to be done in video editing—he was no longer to be trusted," Zappa recalls. "I had to step in there and do that. My video knowledge was pretty close to nil, but I learned an awful lot in the week that we edited."

In 1985, Zappa released a long-

Filming has begun on a vid documentary of the life and music of country's Hank Williams Jr. ... see page 56



Frank Zappa, who started Honker Video in 1987 with a \$450,000 investment, is readying two new releases: "The Amazing Mr. Bickford," which features the surrealistic clay animation of Bruce Bickford, and "Bunny, Bunny, Bunny," a homemade "punk sitcom" created by daughter Moon Zappa and two of her friends. All Honker videos are released through MPI Home Video.

form concert video titled "Does Humor Belong In Music?" on Picture Music International. "Sony was the normal releasing arm for MPI at that time and when the Washington Wives came on the scene [referring to the Parents' Music Resource Center] Sony panicked and didn't want to release 'Does Humor Belong In Music?' without a warning sticker on it," Zappa says. Zappa steadfastly refused to allow his product to be

Honker product is available thru retail, mail-order

stickered. "At that point PMI, in order to get their money back, had to find a secondary distributor for the product. And that's where MPI comes in. And at that point, MPI was just a distributor for a single piece of product from PMI. And from that I wound up talking with Walid Ali [president of MPI] and developing the Honker deal afterward."

MPI, Honker's distributor, has enjoyed a degree of notoriety for its violence-verité tape, "Faces Of Death," as well as other controversies. The company also released "Coverup," a tape that implicated George Bush in the Iran-Contra affair, and was sued by the Rev. Jesse Jackson when it attempted to release a video of his speech at last year's Democratic National Convention. (The suit was dropped when MPI scrapped plans to issue the tape.)

"The thing about Walid is," Zappa muses, "he sure can pick 'em." Of "Faces Of Death," Zappa is unequivocal: "Let's look at it realistically. If there wasn't an unbelievable market in the U.S. for people who want to see videotape of other people dying, MPI wouldn't have gotten established in the business at all... Walid didn't manufacture those cassettes, they came from somebody else."

Zappa's initial investment in Honker was \$450,000 of his own

capital, with which he created "six video objects" in 1987, including the two current Honker releases.

For retailers, Honker offers a giant display card as a point-of-purchase item. "It's a big full-color folder—you know what the advertising for 'E.T.' looked like, 'The Story That Touched The World'...?" says Zappa. "Well, this one says 'The Story That Touched The Weird,' and it's got me on the front with this big glove on that kinda looks like E.T. fingers with a moon in the background. That has gone out to all the retailers directly. And any retailer can call a toll-free number. The can have [their order] shipped out the next day and charge it to their credit card."

In addition to retail outlets, Honker product is available through Barfko-Swill, Zappa's mail-order service for recordings, T-shirts, posters, and other official merchandise. "I don't know what last year's take was, but the year before we did about a million dollars in the Barfko-Swill mail order," Zappa says. "As far as Honker goes, I don't have any figures on that at all. The first two releases sell continually. They do about 5,000 or 6,000 units sold on each of those first two titles, but I don't know how many of 'em go out every month."

Zappa is planning two new Honker titles for the future: "The Amazing Mr. Bickford," which features the surrealistic clay animation of Bruce Bickford and will debut sometime in the fall, and "Bunny, Bunny, Bunny," a homemade "punk sitcom" created by daughter Moon Zappa and two of her friends.

With all the activity generated by Zappa's cottage video industry, one wonders about the size of the physical plant of Honker Video. "Anything to do with Honker requires so little space," Zappa replies. "Basically, Honker at this point is one corner of my vault where the master videotapes are stored. And the telephone that I'm talking on right now. We're clearly a low-overhead operation."

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
HARD ROCK & HEAVY METAL	May 6	• Hardline '89 • Labels • Video • Radio • International
AUDIO & VIDEO FOR RADIO NAB '89	May 6	• NAB Overview • Top Stations • New Equipment • On-Air CD • Broadcast Services
FOLK & BLUES NAIRD '89	May 13	• Revival '89 • Labels • Talent • Venues • Distribution
FOCUS ON IRELAND	May 20	• Ireland '89 • Labels • Talent • Touring • Recording

WHY THEY ARE SPECIAL:

- **HARD ROCK & HEAVY METAL** continue to thrive in hostile times and climes, as major and indie labels push the pedal to the metal to meet teen America's seemingly insatiable appetite for power rock. This annual spotlight is the industry's most comprehensive barometer of the business behind the boom, tracking the growth of music video and the spread of metal on radio, while chronicling the marketing magic that has made the hard stuff the right stuff at retail and on the charts.
- **AUDIO & VIDEO FOR RADIO** tunes into NAB '89 in Las Vegas with an up-to-the-minute survey on how analog and digital broadcast equipment are coexisting on-air and in production rooms at America's top stations. Technology is fast revolutionizing engineers' shopping lists for broadcast-quality analog and digital electronics, while pro-CD players are changing the way radio hears itself.
- **FOLK & BLUES** never went away, but with the pop breakthroughs of major-label contenders Suzanne Vega, Tracy Chapman and Robert Cray, more attention is being paid to indie labels that have always specialized in folk & blues as well as those improved and emerging labels reblazing the trail with new visions and voices.
- **IRELAND '89** focuses on the new and established groups emerging on the international stage. Following in the footsteps of Van Morrison, U2, and the Pogues are a steady stream of groups rising to the surface, awakening the world the new dimensions of Irish music. The music industry is gearing up to make a fresh impact on the European and U.S. markets. This issue brings Irish music up-to-date and into the future.
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*****RESERVE SPACE TODAY!!*****

DAT Firms Set Time-Code Standard Announcement Highlights German AES

BY STEVEN DUPLER

HAMBURG, West Germany After years of discussion, manufacturers of professional DAT hardware have finally agreed upon a universal digital time-code standard that will soon allow pro DAT machines to be utilized to far better effect in audio-for-video, post-production, and remote recording situations.

While Audio Engineering Society attendees here agreed that implementation of a compatible time-code standard will go a long way toward making DAT a broadcast standard for location and postproduction work, the pro community is still eagerly awaiting an "editable" DAT recorder. However, say manufacturers, a technical solution to this problem is still a long way off.

Companies participating in the time-code pact include Sony, Mitsubishi, Fostex, JVC, TEAC, TBS, NHK, Matsushita, FM Tokyo, and Nippon Columbia. A technical white paper describing the time-code system and its implementation into DAT decks is now being prepared, and final ratification of the system is expected to come at the fall AES meet in New York.

The time-code agreement was likely the biggest news at the recent International Audio Engineering Society convention here, March 7-11. The show itself, while well attended, displayed little in the way of ground-breaking new technology, although several new consoles made their debut at AES to enthusiastic crowds. Final attendance figures were not yet available at press time.

Probably the most talked-about piece of gear on the show floor was Neve's long-awaited full-storage-and-recall console, the VR, a high-end desk designed to compete in the marketplace with Solid State Logic's well-ensconced G-Series computer Total Recall system.

Neve was giving hands-on demonstrations of the VR desk at its stand. The control-recall option allows the user to store and recall the settings of all push-button, fader, and rotary console controls. It is highlighted by a full-color, high-resolution graphic display.

According to Neve representatives, all on-line data is automatically stored on an integral 20-me-

gabyte hard disk. For long-term storage, all or part of this data can be downloaded to floppy disk.

Ratification is expected this fall

Neve says the storage-recall option is only one of the enhancements offered in the VR series desk; others include an improved monitor section and better aux control and multi-input overload indicators.

Another new console introduction receiving a great deal of attention at the show was Soundcraft's 3200 (nicknamed Bigfoot because of the extremely large footprint created by its unusual design). The 3200 is a split-console design, offering up to 36 inputs, with full 32-bus routing and advanced EQ circuitry. This results, say Soundcraft reps, in a signal-to-noise reduction of about 6 decibels.

Another interesting feature of the 3200 is the integral noise gate on each input and monitor channel, with an attack time of 40 microseconds. The noise gate may be triggered from any external source.

Finally, a brand-new entry in the nascent digital mixdown console arena was on hand—the Synergy One from Analog Digital Synergy, based in Fort Lauderdale, Fla., a company making its European debut at this show.

The Synergy One is a fully digital, modular in-line console available in a wide range of configurations, from four to 64 channels. According to its manufacturer, the desk is intended for applications in postproduction, film, CD mastering, audio recording, radio, TV, and other broadcast purposes.

Synergy One utilizes 56-bit internal signal processing and a proprietary bus structure that is said to be able to accept all existing digital formats and sampling rates and to be open-ended enough to accommodate future developments in these areas. Each channel on the desk features a variable-frequency high- and low-pass filter; four-band EQ; two stereo sends; indicators for remaining headroom and overload status; and 100-segment digital PPM bar-graph displays. With the exception of the monitor section, all signals in the console are fully digital.

On the tape-machine side, Mitsubishi rolled out the X-880, an upgraded version of its X-850 32-track digital recorder. The X-880 incorporates improved features similar to those implemented by Mitsubishi in the previously announced X-86 upgraded two-track digital machine, namely, lighter weight and simpler design brought about by a reduction in the number of printed circuit boards used in constructing the device. Other modifications include an improved autolocator; an external clock interface; and a new status indicator. Abbey Road Studios in London has already added two of the machines to its inventory.

Another tape-machine manufacturer, the Kostantz, Germany-based AEG Olympia, had less positive news to report at the AES: The firm said it would cease manufacture of magnetic tape recorders as of April 1.

No official reasons were given for the move, although the indication was that AEG's small market share could not justify continuation in the magnetic recorder arena. According to AEG, the Willi Studer Co. will handle repair service and spare parts supply for existing AEG decks.

AUDIO TRACK

NEW YORK

AT ELECTRIC LADY, Grudge artist **Fernando Saunders** was in producing tracks for **Marianne Faithful's** next release on the **Island** label.

Prime Cuts had a visit from **Tuto Aquino**, who was in editing various cuts on **Paul Shaffer's** upcoming album, including "Louie, Louie," "Tear It On Down," and "Radio." **Roger Pauletta** edited **Shaffer's** "Coast To Coast." Also, **Tony Shimkin** edited **Shep Pettibone's** remix of **Debbie Gibson's** "Electric Youth" (Atlantic). Finally, **Shayne Sealy** and **Terrence Smith** of **S&S Productions** edited "I Promise" by **Mikki Bleu** and "Have You Had Your Love Today" by the **O'Jays**, both on **EMI**.

Lyvio G was in at **Greene Street** twirling the knobs and moving the faders on a **Vernon Reid** project. Reid's track, "Lean On Me," is the title song to a **Warner Bros.** movie, scheduled for early spring.

LOS ANGELES

ANITA O'DAY WAS in at **Sage & Sound** working on a new album for **DRG Records**. **Hugh Fordin**

NEW PRODUCTS



Making its AES debut was the Synergy One from Fort Lauderdale, Fla.-based Analog Digital Synergy, a fully modular in-line all-digital console, available in configurations from four to 64 channels. Contact 305-791-1501 for more information.



Big Guns. PolyGram artists L.A. Guns take a break from recording their upcoming album at North Hollywood studio One On One. Pictured, back row from left, are studio owner Jim David; executive producer Tom Werman; L.A. Guns founder and guitarist Tracii Guns; and second engineer Mike Tacci. In front, from left, are producer John Prudell and producer/engineer Duane Baron.

produced with **Jim Mooney** at the board. **Gordon Brisker** was musical director.

At **Power Trax** and **Blue Canyon**, **Marshall Crenshaw** worked on a **Warner Bros.** project (scheduled for release June 6) with producer **David Kershenbaum**. **Paul McKenna** was at the controls. Also at **Power Trax**, **Kershenbaum** worked with co-producer **Tracy Chapman** on her next album release. The project is her first co-production effort.

At **Westlake**, **Nona Hendryx** worked on her debut **Private Music** release. **Peter Baumann** produced the project, scheduled for release this summer.

NASHVILLE

LEE GREENWOOD WAS in at the **Music Mill** mixing television tracks for **Marie Osmond's** Christmas television special. **Jerry Crutchfield** produced with **Scott Hendricks** and **Paul Goldberg** at the controls. Also, the **Cathedrals** were in mixing an album for **Goss Productions**. **Larri Goss** produced with **Lee Peterzell** and **Goldberg** at the board. And, **Northern Run** mixed an album for **PolyGram**. **Harold Shedd** produced with **Jim Cotton** and **Joe Scaife** at the board.

The **Forester Sisters** were in at the **Sound Emporium** working on overdubs for a **Warner Bros.** album with producer **Wendy Waldman**. **Dennis Ritchie** ran the board. **New Grass Revival** completed overdubs for a **Capitol** album with **Waldman**. **Ritchie** was at the faders. **Larnelle Harris** mixed an album project for the **Benson Co.** with producer **Greg Nelson**. **Bob Clark** engineered.

OTHER CITIES

PAISLEY PARK Studios were hot to trot recently with the **Jets** in working on songs for an upcoming album, tentatively titled "You Better Dance." The single of the same name is scheduled for release in June, followed by the album in July. **David Z** produced. A promotional tour for the album is scheduled for Europe in June and Japan in July.

Producers **Claytoven** and **Larry Batiste** worked on tracks at **Infinite Studios**, Alameda, Calif., for rapper **MC Renegade's** first single on **Plateau Records**.

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

SPARS, ETS Create 1st Test For Engineers Nat'l Studio Exam Set For May

NEW YORK The National Studio Exam, the standardized audio engineering test developed jointly several years ago by the Society of Professional Audio Recording Services and the Princeton, N.J.-based Educational Testing Service, is set to be administered in May at various locations around the country.

The examination consists of 200 multiple-choice questions covering all aspects of professional equipment maintenance and studio-session planning and setup.

According to **Shirley Kaye**, executive director of **SPARS**, the test was developed to "give individuals a means of evaluating their production knowledge acquired through formal education, self-study, and work experience."

Kaye says the **SPARS** exam is

the first and only such standardized gauge of audio knowledge, and recording studio owners and managers have responded positively to it. "Those who have taken the exam have found it valuable in job placement and career advancement," says Kaye, noting that test-takers can choose to have their scores kept confidential or officially reported to the professional audio community.

The exam is being given May 13 in the following cities: Seattle, Miami, Los Angeles, New York, San Francisco, Atlanta, Chicago, Boston, and Dallas. On May 20, the test will also be administered in Denver.

For details on registering, contact Kaye at the **SPARS** office at Suite 2, 4300 Tenth Ave. N., Lake Worth, Fla. 33461; 407-641-6648.

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INTRO.

VERSE

POCK-ET and I can't go to the fair



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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ No. 1 ★ ★	
1	2	37	AMY GRANT A&M SP 5199	29 weeks at No. One LEAD ME ON
2	1	29	MICHAEL W. SMITH WORD WR 8412/A&M	I 2 (EYE)
3	3	53	SANDI PATTI WORD WR 8412/A&M	MAKE HIS PRAISE GLORIOUS
4	5	21	PETRA SPARROW/STARSONG SSC8106	ON FIRE
5	4	53	CARMAN BENSON R2463	RADICALLY SAVED
6	7	13	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
7	6	25	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
8	11	29	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
9	9	45	TAKE 6 REUNION 7010032-726	TAKE 6
10	NEW		SANDI PATTI WORD 701 905 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
11	8	137	AMY GRANT MYRRH SP 3900/A&M	THE COLLECTION
12	31	5	THE MARANATHA SINGERS MARANATHA MUSIC 7-10-0251182-6	PRAISE 11
13	16	25	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
14	14	177	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
15	25	5	STEVE CAMP SPARROW SPC 1172	JUSTICE
16	13	41	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
17	24	157	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
18	10	37	STRYPER ENIGMA R02449	IN GOD WE TRUST
19	19	25	THE IMPERIALS MYRRH 701-687-8066	FREE THE FIRE
20	NEW		SANDI PATTI IMPACT C3818	LIVE-MORE THAN WONDERFUL
21	15	21	WHITE CROSS PURE METAL 7900603689/SPECTRA	HAMMER & NAIL
22	NEW		SHOUT FRONTLINE C09048	IN YOUR FACE
23	RE-ENTRY		THE MARANATHA SINGERS MARANATHA 710023882X/MARANATHA	ABBA: 18 SONGS TO THE FATHER
24	17	45	GLAD BENSON R02445	THE ACAPELLA PROJECT
25	RE-ENTRY		LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
26	21	17	WAYNE WATSON DAYSPRING WR 8422/A&M	THE FINE LINE
27	36	9	KINGDOM LIGHT 7115720061	AMAZING
28	12	29	SECOND CHAPTER OF ACTS LIVE OAKS 7010012210	HYMNS 2
29	RE-ENTRY		MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
30	NEW		DEGARMO & KEY BENSON PWRO1092	D&K
31	27	149	CARMAN WORD WR 8321/A&M	THE CHAMPION
32	35	13	COMMISSIONED LIGHT 7115720193	WILL YOU BE READY?
33	NEW		DEBBY BOONE ZONDERVAN LLC03014	REFLECTIONS
34	RE-ENTRY		THE MARANATHA SINGERS MARANATHA 7-10-024082-4/MARANATHA	PRAISE TEN
35	22	9	THE WINANS SELAH/QUEST SLR7501	LIVE AT CARNEGIE HALL
36	RE-ENTRY		TRAMAINA HAWKINS SPARROW SPR1173	JOY THAT FLOODS MY SOUL
37	23	29	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7115720118	HOLD UP THE LIGHT
38	38	141	CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
39	32	25	STEVEN CURTIS CHAPMAN SPARROW SPC 1160	REAL LIFE CONVERSATION
40	37	17	HARVEST BENSON R02479	HOLY FIRE

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Gospel LECTERN



by Bob Darden

This is the second half of an interview with Nikolai and Peter Pankratz—founders of the Christian rock group Ruscha. The brothers have an album, "Come Alive," only eight years after fleeing religious persecution in their native Soviet Union.

AFTER RELIGIOUS exile in Siberia, the Pankratz family moved to moderate Estonia, but even there they suffered from brutal treatment. Shortly before the brothers were due for another stint in the army, a relative in West Germany invited them to join her.

"By the time I was 18, the persecution was getting so bad that we had to try and get out of the Soviet Union or be imprisoned," Nikolai says. "We were followed everywhere. . . . Our lives were hanging on a thread.

"For four years we tried. We had 18 visas denied and for each visa we had to pay a lot of money. Then, unexpectedly, the government one day gave us two weeks' notice to get out of the Soviet Union. To raise the rest of the money, we had to sell everything we owned."

After arriving in West Germany in 1981, Peter and Nikolai were eventually accepted to Liberty College in Virginia. At Liberty, Nikolai continued to study music. For his recital, he wrote and performed an entire album's worth of music, using dozens of instruments. Although he didn't know it at the time, the studio engineer was well-known contemporary Christian recording artist Eddie DeGarmo. The recording was later released on the small Voice Box label.

Donations from supportive churches kept the brothers in school and, after a particularly powerful evening

at a New Jersey church where more than 1,000 people responded to their message, the two decided to form a full-time contemporary music ministry.

"After that, we got in touch with booking agents and really began learning the music industry seriously," Nikolai says. "Each weekend we began doing dates, appearing on TV shows, whatever it took. We even toured with the Blackwood Brothers. As the music ministry grew, we bought a bus, paid it off in three tours, began auditioning musicians for what would become Ruscha, and since then the whole thing has taken off."

Nikolai and Peter were eventually joined by Andy Denton, Mike Jackson, Scott Beck, and Billy Williams, who went in the studio with producer Bubba Smith. (After the album's release the group added guitarist Mike Jacobs.) "Come Alive" was released on Pan-

Russian brothers overcame persecution to start ministry

Trax and features songs by top Christian writers; it has produced a couple of Christian radio hits.

The Pankratz brothers say they continue to pray for Christian family members and friends left behind in the Soviet Union. And while they have been happy to see the advances made by Soviet leader Mikhail Gorbachev, they have remained cautious. "Glasnost certainly helped somewhat," Nikolai says. "But we must remain skeptical; the Communists still must prove themselves.

"Peter and I have been persecuted for our faith, we've seen pastors grabbed by the hair and thrown down stairs, we've seen hundreds of Christians beaten, we've been in gatherings of 300 people and not had a single Bible among us. Those are just some of the reasons people who go to the U.S.S.R. are never the same when they get back. Once you've seen the sincerity of a Christian's heart where Christians are persecuted, it changes you. If nothing else, communism helps you to be a strong believer, ready to live and die for God."

Jazz BLUE NOTES



by Jeff Levenson

FILMS ABOUT JAZZMEN make for good controversy. Last year, you'll remember, the movie "Bird" received both accolades and denunciations, splitting a critical community that approached the biopic with built-in cynicism given that Hollywood (or, rather, Eastwood, as in Clint) saw fit to mess with Charlie Parker, jazz's most enduring deity.

Then, "Straight, No Chaser," a documentary about Thelonious Monk, advanced some disturbing theories about the grand master's mental faculties late in life. Many who knew and loved him felt compelled to defend his honor, as if the overriding issue was the preservation of good memories only.

Now, the film most likely to excite jazz cognoscenti is "Let's Get Lost," a grainy, black-and-white love letter to trumpeter Chet Baker, produced and directed by fashion photographer and film maker Bruce Weber. It has been nominated for an Academy Award as best documentary.

"Let's Get Lost" chronicles the disintegration of a once-beautiful visage. In the '50s, Baker embodied the prevailing definition of stylish vulnerability and sensuousness; he was a sulky rebel with astonishing good looks, whose hipster's mien suggested that of James Dean or the young Marlon Brando. His sound, too, especially his treatments of smoky, sinuous ballads, captured all that we've come to expect from that cool period.

Yet, he was a troubled soul wholly attached to the myth and mystique of jazz, an incorrigible whose life was pocked by recurrent drug abuse and the callow notion that one's youth lasts forever. The effects of his corrosive habits transformed him utterly, his face becoming a ravaged mask of dissolution years before he fell (or leaped) out of an Amsterdam hotel window and died in 1988.

Though Weber utilizes too much interview footage (thus disrupting his pacing) and constructs motivic scenes of a Baker at play that seem altogether out of place (a few sequences have the trumpeter riding bumper cars at an amusement park in what I assume is a metaphor for his life), the overall emphasis is on the visual poetics of degeneration. In that, Weber finds not just perverse beauty but haunting virility—the virility of Baker shadowboxing with death.

BAKER'S DOZEN: RCA is issuing the movie's soundtrack, "Chet Baker Sings And Plays From The Film 'Let's Get Lost.'" Recorded in Paris and Hollywood, the album includes poignant renditions of "Imagination," "My One And Only Love," and "Almost Blue," a ballad penned by Elvis Costello. RCA hopes to match (or better) the successful run of Columbia's "Bird" soundtrack. It charted for 21 straight weeks.

DUKE AND MORE DUKE: The Duke Ellington pa-

'Let's Get Lost' captures Chet Baker's dissolution

rade continues, in this, the 90th anniversary of his birth. Portrait Masters has issued "Braggin' In Brass, The Immortal 1938 Year." Underscored by elegant contributions from trumpeter Cootie Williams and trombonist Lawrence Brown, the title says "immortal" and that's exactly what it is. . . . As part of its Jazz Masterpieces series, Columbia brings us "Indigos," an outing from 1957 (a particularly good year for Ellington), featuring some of his most durable blues-based themes. . . . Music-Masters' latest are interpretive performances: "Music Is My Mistress" is Mercer Ellington's followup effort to "Digital Duke," his Grammy Award-winning title on GRP. And "Four Symphonic Works By Duke Ellington" showcases extended compositions that are rarely tackled. Here, Maurice Peress and the American Jazz Orchestra do the honors. . . . Atlantic promises five new titles of unreleased material, culled from the same vaults that yielded last year's licensing deal with SAJA Records, called "The Private Collection," volumes one through five. Look for them in May.

Black Directors: Talent Pool Waiting To Be Tapped

BY JANINE C. McADAMS

NEW YORK Why aren't there more working black video directors? And whose responsibility is it to locate and tap new sources of this disenfranchised talent base?

These sensitive questions are most often posed by members of the black entertainment community, who feel that labels are failing to nurture black talent behind the camera with the same zeal as they develop hot black performers.

In attempting to answer these questions, major-label video executives, independent video-production-house owners, black directors, and clip outlet executives raise a number of problematic issues. These include the small pool of qualified professionals; limited opportunities; the "ghettoization" of the few black directors in R&B/rap projects; and the perception that black musical artists have a responsibility to ask that black directors and producers be used on their projects.

In general, finding talented, untried directors to bring fresh ideas and new style to music videos at a lower budget continues to be a priority for major-label video production departments (Billboard, Dec. 17). And at labels with strong black music divisions, this issue is especially touchy.

Label executives contacted by Billboard say they would welcome young black directors but feel that the talent pool is small and hard to find.

"We're always looking for up-and-coming video talent, especially black directors," says a spokeswoman for MCA Records' music video department. "Among the directors MCA has used are Jeffrey Daniels, Otis Sallid, and Fab Five Freddy. We'd like to find black directors, but in looking at reels you don't know if they're black until you find out their background. This issue is a priority at MCA since we have so many successful black acts."

MTV is sponsoring a Headbanger's tour ... see page 61

Peter Baron, director of video production for Geffen Records, says: "This is a tough issue—there's so few out there, and we haven't worked with any black directors recently. There's certainly a market for growth, and I'd definitely be interested in developing new talent along those lines, but black directors aren't exactly banging on my door."

Anne Marie Mackay, head of the music video division of New York's Propaganda Films, says, "I think there's a dearth of [black directors] in the music video industry, and I wish more would come forward."

"We've worked with Paula Walker, who's a very credible director. I believe that Forrest Whittaker [who has starred in "Bird" and has directed Chery! "Pepsi"] Riley's "Thanks For My Child" (Columbia) has great potential. We encourage black directors, but it seems not many are coming forward."

Others in the industry disagree, saying the talent is there, but is simply not being given the exposure. "There's plenty of talent out there, there are people to do the job right. I can't say that they are coming from the film schools, but they are out there," says noted black film maker Spike Lee, whose next three music video projects are from the Motown soundtrack of his movie, "Do The Right Thing," due for release July 21.

Jeff Newman, senior producer, music video programming, for the BET cable network in Washington, D.C., says: "There is a strong core group that is not being used by labels as much as it should be, for clips by both white and black artists." He cites Lee, Rolando Hudson and Pamela Gibson of Atlantis Productions, Bill Parker of Renge Films, and Peter Bunch as examples.

Dwight Reives, principal director of newly formed Final Cut Video & Filmworks in Queens, N.Y., cites the N.Y.-based Black Filmmakers' Foundation—headed by Warrington Hudlin, who also operates the Hudlin Brothers Productions film/video company with brother Reginald—and Black & Hispanic Images of Long Island City, N.Y., as proof that sources of professional black talent are very much available. "We're just

underpublicized," says Reives.

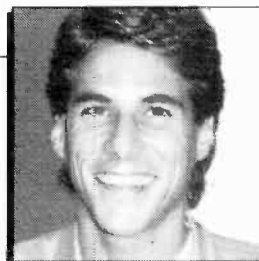
Many blacks in the video and film industry feel that the onus for providing production work to blacks is on the artists. "I really place the blame on black artists," says Lee. "If they don't demand a black director, they should at least have a black publicist, black still photographer, a black choreographer, a black hair stylist and makeup artist."

Lionel Martin, principal director for his New York-based Classic Concept Productions, has directed several rap music videos, including "Night Of The Living Baseheads" for Public Enemy and "Self Destruction" by the Stop The Violence Movement.

Martin, who says that Classic Concept's success is keyed to word-of-mouth recommendations within the industry, cites an example of artists'

power: "Big Daddy Kane was happy with the work we'd done on Biz Markie's 'Vapors' and wanted us to work on his video. But the label, Warner Bros., was really pushing another director. It almost came to the point where Kane said, 'If Classic doesn't do the video, I'm walking.' I was surprised that he took such a strong stance."

(Continued on page 55)



by Steven Dupler

IF YOU'RE IN TROUBLE and there seems to be no one else to help—and if you can reach them—maybe you too can hire . . . no, not the A-Team, the **R*O*C*K* Commandos**. That's right, the **R*O*C*K Commandos**, a group of selfless engineers, producers, and musicians, who, after being unjustly sentenced to 10 years at hard video-game labor in the client lounge at **Record Plant L.A.**, have broken out and embarked on a quest to help unsigned bands make it to the top.

Actually, the **Commandos** really are a group of audio and video pros spearheaded by veteran axeman/producer **Jeff "Skunk" Baxter** and **Record Plant** owner **Chris Stone**, who go to clubs in the Los Angeles area and make professional audio and video recordings of the best unsigned bands they can find. These tapes are then given to the acts—yes, gratis—and the **Commandos** vanish into the sunset, off to help build the next career. According to Stone, the idea is to "put something back into the music industry that has done so much for all of us."

On March 14, the **Commandos** appeared under cover of night at **Club Lingerie** for their first mission, involving taping several acts, including **6 O'Clock News**, **Lost Luggage**, and **Great Rivers Of The World**. The audio was captured in 48-track digital by the L.A. **Record Plant Mobile Unit**, with the facility's **Mark Eshelman** supervising the mobile operation, while **Bill Dooley** engineered the audio and **David Ellman** stage directed.

Lest you think that the **Commandos** get nothing but a heartfelt "Thank you, masked men" for all this work, Stone does mention that a one-hour edited version of the **Club Lingerie** evening will be produced as a pilot for a potential TV series based on the **R*O*C*K Commandos** concept. Ah, Hollywood . . .

PAY-PER-VIEW GETS REGULAR: In February, we told you about **DIR Broadcasting's** plans to expand into television music programming syndication. Those plans are now beginning to jell, with word that the world's first regularly scheduled pay-per-view series is to be launched on the major PPV systems June 4 by **DIR Television** via its newly created **KBTv** division. The first show on the live music series will be "**Metal Madness**," in which **Ozzy Osbourne** and the **Bullet Boys** will be featured performing at Philadelphia's **Tower Theatre**. The series will air the first weekend of each month thereafter, according to **DIR**.

DIR says that the **KBTv** series will have an initial reach of 11 million households around the U.S., with distribution handled by **Reiss Media Enterprises**, a New York-based PPV firm.

JUST CELEBRATING ITS seventh anniversary last month, **California Music Channel** says ratings are up, and the show is going strong. According to the January 1989 **A.C. Nielsen** ratings reports, **CMC** pulled among the top numbers in its Monday-Friday, 4 p.m.-4:30 p.m. time slot, with regard to reaching teens and women aged 12-24 (a 1.0 in each category). The show is seen on station **KTSF-TV** in the San Francis-

co/Oakland/San Jose area. As further proof of the program's strong reach and heavy viewer involvement, **CMC** president **Rick Kurkjian** points out that more than 23,000 phone calls to the show's toll-free contest and request line were logged in February alone.

What have those viewers been asking for? Here's a sampling of a recent playlist (March 10): **Eurythmics**, "You Have Placed A Chill In My Heart"; **Bourgeois Tagg**, "Waiting For The Worm To Turn"; **Tower Of Power**, "Credit"; **Bruce Hornsby & the Range**, "Look Out Any Window"; **Joni Mitchell**, "My Secret Place"; **Neil Young**, "This Note's For You."

VIDEO REMIXER EXTRAORDINAIRE **Grant Smith**, who programs for L.A.-based night club **Revolver**, has been flown across the Pacific and brought in as a hired gun by **A-Project Ltd.**, which owns about 40 night clubs in Japan. Smith has been retained by the firm to create the music video programming for what will be the first dedicated video night club in Japan. The club is called **Buzz**, and is housed in Tokyo's **Roppongi** district. In addition to his programming duties, Smith is also training Japanese club staffers. Incidentally, Smith is now represented by ex-MCA video promotion staffer **Doug Cerrone**, 213-654-6066.

EX-POLYGRAM VIDEO department chief **Len Epand's** new **Flashframe Inc.** video production company is now up and running. Epand is working with a stable of video directors that includes **Claude Borenzweig**, **Steve Goldman**, **Michael Holman**, and **Marius Penczner**. In addition, noted clip helmsman **Jay Dubin** (**Billy Joel**, **John Cougar Mellencamp**, **Chicago**) is also associated with the firm "for certain projects."

Flashframe is based in New York, and specializes in long- and shortform music videos, although Epand says he plans to move into television, commercials, and feature films eventually. The company's first production is—not surprisingly, considering Epand's background—for **Wing/PolyGram** artist **Dugan McNeill**. The clip is for the single "Walls Came Down," and is directed by **Borenzweig** and produced by **Louise Feldman**. A feature film is currently in development, as well: "UFOs Stole My Wife," an original screenplay by **Penczner** and **John Gillick**. **Flashframe** may be reached at 212-463-7250.

HEAVY RETAIL: **Sight & Sound**, the Seattle-based video pool that specializes in servicing customized music video programming to more than 2,000 locations around the U.S. (including mass market retail outlets), reports it has added an additional 150 **Sears** stores to the more than 450 it has already been servicing.

A STRONG OUTLET for labels wishing to gain exposure for youth-oriented acts looks to be **WWOR-TV's** "**Steampipe Alley**," a kids' show seen at 10 a.m. Sundays on Channel 9 in the greater New York area. A.C. Nielsen data for February indicates the show is pulling a highly respectable 4.0 rating. Some labels are already taking advantage of "Steampipe": To date, **Sa-Fire**, **Deniece Williams**, the **Fat Boys**, and **Menudo** have all made appearances on the program, which features a small studio audience participating in games and comedy. Due next on the program, April 9, is **CBS' New Kids On The Block**, performing their current hit, "The Right Stuff." Interested video promotion staffers can contact **WWOR-TV** at 201-348-0009.



Ooh, Baby, Baby. Noted film and video director Jonathan Demme is shown on the set with a few cast members from the VH-1 "environmental alert" spots he shot recently for the channel. The spots, supporting Greenpeace, will be launched April 19, coincident with the Geffen release of "Rainbow Warrior," the Greenpeace benefit album.

This April 14, you can make the future sunny for thousands of children.

Join an all-star group of radio and music stars at The Columns for the Second Annual Radio Roast to support the T.J. Martell Foundation for Leukemia, Cancer and Aids Research.

A Hot Time is Guaranteed For All!!!



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The Host
KID LEO
of Columbia Records

Friday, April 14
(The night before the
Martell Dinner)

Cocktails 6:30 PM
Buffet Dinner and Roast:
7:30 PM

Place
THE COLUMNS
584 Broadway
(south of Houston)
New York City

The Roasters:
RICK DEES
from KHS Los Angeles
and DIR's "Weekly Top 40"

RICHARD DEALSBAUGH
CEO Pyramid Broadcasting

JELLYBEAN
Producer Extraordinaire

OEDIPUS
Program Director
WBCN, Boston

and more to come

Tickets:
\$150 Dollar Donation

Make your tax deductible
check payable to:
The T.J. Martell Foundation
and send to:
Muriel Max
6 West 57th Street
New York, NY 10019

For tickets please contact:
KID LEO
Columbia Records
(212) 975-6632

GENE SMITH
Billboard Magazine
(212) 636-8001

DENNIS LAVINTHAL
Hits Magazine
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TOMMY NOONAN
Billboard Magazine
(212) 859-1316

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ELENFNER
DIR
(212) 371-6850

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

The Belle Stars, Iko Iko
The Cult, Fire Woman
D'Mob, We Call It Aceied
Deon Estus, Heaven Help Me
Debbie Gibson, Electric Youth
New Order, Round & Round
The Outfield, Voices Of Babylon
TNT, Tonight I'm Falling
W.A.S.P., The Real Me
Steve Winwood, Hearts On Fire

BUZZ BIN

Elvis Costello, Veronica
Robyn Hitchcock/Egyptians, Madonna Of The WASPS
XTC, The Mayor Of Simpleton

BREAKTHROUGH

Michelle Shocked, When I Grow Up

HIP CLIP

Neneh Cherry, Buffalo Stance

SNEAK PREVIEW

Guns N' Roses, Patience
Madonna, Like A Prayer
Tone Loc, Funky Cold Medina

HEAVY

Paula Abdul, Straight Up
Bangles, Eternal Flame
Bobby Brown, Roni
Def Leppard, Rocket
Fine Young Cannibals, She Drives Me Crazy
Living Colour, Cult Of Personality
Metallica, One
Mike + The Mechanics, The Living Years
Milli Vanilli, Girl You Know It's True
Poison, Your Mama Don't Dance
R.E.M., Stand
Roachford, Cuddly Toy
Roxette, The Look
U2 With B.B. King, When Love Comes To Town
Winger, Seventeen

ACTIVE

Eddie Brickell & New Bohemians, Circle
Bulletboys, For The Love Of Money
Chicago, You're Not Alone
Cowboy Junkies, Sweet Jane
Dead Milkmen, Punk Rock Girl
Enya, Orinoco Flow (Sail Away)
Melissa Etheridge, Similar Features
Samantha Fox, I Only Want To Be With You
Howard Jones, Everlasting Love
Martika, More Than You Know
Roy Orbison, You Got It
The Pasadenas, Tribute (Right On)
Queensryche, Eyes Of A Stranger
Replacements, I'll Be You
Tanita Tikaram, Twist In My Sobriety
Thirty Eight Special, Second Chance
Was (Not Was), Walk The Dinosaur
Jody Watley, Real Love

MEDIUM

Animation, Room To Move
Bad Company, Shake It Up
Duran Duran, Do You Believe In Shame?
Easterhouse, Come Out Fighting
The Escape Club, Walking Through Walls
Lita Ford/Ozzy Osbourne, Close My Eyes Forever
Julian Lennon, Now You're In Heaven
Robbie Nevil, Somebody Like You
Lou Reed, Dirty Blvd.
Keith Richards, Make No Mistake
Siren, All Is Forgiven
Skid Row, Youth Gone Wild
Warrant, Down Boys
Nancy Wilson, All For Love

BREAKOUTS

Anthrax, Anti-Social
Big Bam Boo, Shooting For My Heart
Choir Boys, Run To Paradise
Craaft, Jane
Karel Fialka, Hey Matthew
Glamour Camp, She Did It
Guadalcanal Diary, Always Saturday
Little America, Where Were You
Gary Moore, Ready For Love




The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Shenandoah, The Church On Cumberland Road
Dolly Parton, The River Unbroken
Michael Johnathon, Miracle On Candy Creek
Charley Pride, White Houses
Roy Orbison, You Got It
Lorrie Morgan, Dear Me
Patty Loveless, Don't Toss Us Away
The Shooters, If I Ever Go Crazy
Dan Seals, They Rage On
Alabama, Song Of The South
T. Graham Brown, Come As You Were
Tammy Wynette, Next To You
Gary Stewart, Rainin' Rainin' Rainin'
Lori Yates, Promises, Promises
Hank Williams Jr. & Sr., There's A Tear In My Beer
Clint Black, Better Man



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Madonna, Like A Prayer
Steve Winwood, Hearts On Fire
Jody Watley, Real Love
Eddie Brickell & New Bohemians, Circle
Grayson Hugh, Talk It Over

FIVE STAR VIDEOS


Enya, Orinoco Flow (Sail Away)
Roy Orbison, You Got It
Phoebe Snow, If I Can Just Get Through The Night
Take 6, Spread Love
Tanita Tikaram, Twist In My Sobriety

HEAVY

Anita Baker, Just Because
Bangles, Eternal Flame
Chicago, You're Not Alone
Deon Estus, Heaven Help Me
Bette Midler, Wind Beneath My Wings
The Traveling Wilburys, End Of The Line
Mike + The Mechanics, The Living Years
Vanessa Williams, Dreamin'

MEDIUM


Thirty Eight Special, Second Chance
The Belle Stars, Iko Iko
Paul Carrack/Terry Nunn, Romance
Kon Kan, City Streets
The Pasadenas, Tribute (Right On)
Sa-Fire, Thinking Of You
Carly Simon, Let The River Run
Karyn White, Superwoman



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Bernie Shanahan, Hard Luck And Heroes
U2 with B.B. King, When Love Comes To Town
Julian Lennon, Now You're In Heaven
Keith Richards, Make No Mistake
John Hiatt, Drive South
Neville Brothers, Sister Rosa
Dreams So Real, Bearing Witness
David Crosby, Drive My Car
Eddie Brickell & New Bohemians, Circle
Z'Looke, Lovesick
Mica Paris, My One Temptation
The Escape Club, Walking Through Walls
Boy George, Don't Take My Mind On A Trip
Matthew Sweet, Vertigo
Toni Childs, (Walk And Talk) Like Angels
Whistle, Right Next To Me
The BulletBoys, For The Love Of Money
Was (Not Was), Walk The Dinosaur
Robbie Nevil, Somebody Like You
Howard Jones, Everlasting Love
Sam Phillips, Holding On To Earth
Deon Estus, Heaven Help Me



14 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

Kid Ego, Extreme
Dreams So Real, Bearing Witness
Ratt, I Want A Woman
The Belle Stars, Iko Iko
Brittany Fox, Save The Weak
Phoebe Snow, If I Can Just Get Through The Night
Stray Cats, Bring It Back Again
Lita Ford/Ozzy Osbourne, Close My Eyes Forever
Colin James, Why'd You Lie
The Cult, Firewoman

HEAVY

Milli Vanilli, Girl You Know It's True
Mike + The Mechanics, The Living Years
Poison, Your Mama Don't Dance
Was (Not Was), Walk The Dinosaur
Bangles, Eternal Flame
Roxette, The Look
Fine Young Cannibals, She Drives Me Crazy
Def Leppard, Rocket
Vanessa Williams, Dreamin'
Deon Estus, Heaven Help Me
Roy Orbison, You Got It
R.E.M., Stand
Rod Stewart, My Heart Can't Tell You No
Karyn White, Superwoman
Enya, Orinoco Flow (Sail Away)



Black Entertainment Television

14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Sade, Love Is Stronger Than Pride
Johnny Kemp, Birthday Suit
De La Soul, Me, Myself, And I
Roachford, Cuddly Toy
Terri Lyne Carrington, Message True
Skey, Start Of A Romance
Ivan Lins, You Moved Me To This
Phoebe Snow, If I Can Just Get Through The Night
Big Daddy Kane, Lean On Me
Bobcat, I Need You
Wee Papa Girl Rappers, Wee Rule

HEAVY

James J.T. Taylor/Regina Belle, All I Want Is Forever
Ashford & Simpson, I'll Be There For You
Freddie Jackson, You And I Got A Thing
Jonathan Butler, More Than Friends
Cherrelle, Affair
El Debarge, Real Love
Kid 'N Play, Rollin' With Kid 'N Play
Vesta, For You
Jody Watley, Real Love
The Pasadenas, Tribute (Right On)
Wendy & Lisa, Are You My Baby?
Neville Brothers, Sister Rosa

MEDIUM

Deon Estus, Heaven Help Me
Stop The Violence Movement, Self Destruction
Sheena Easton, Days Like This
E.U., Buck Wild
Take 6, Spread Love
Dino, 24/7
Christopher Max, More Than Physical
Kenny G/S. Robinson, We've Saved The Best For Last
Ten City, That's The Way Love Is
Boy George, Don't Take My Mind On A Trip
Kwame, The Man We All Know And Love



10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

New Kids On The Block, I'll Be Loving You Forever
House Of Lords, Love Don't Die
Saraya, Love Has Taken Its Toll
One 2 Many, Downtown
The Escape Club, Walking Through Walls
Siren, All Is Forgiven
Bonnie Raitt, Thing Called Love
Brother Beyond, He Ain't No Competition

POWER

Bangles, Eternal Flame
Milli Vanilli, Girl You Know It's True
Roxette, The Look
Fine Young Cannibals, She Drives Me Crazy
R.E.M., Stand
Karyn White, Superwoman
Was (Not Was), Walk The Dinosaur
Mike + The Mechanics, The Living Years
Debbie Gibson, Lost In Your Eyes
Anita Baker, Just Because
Martika, More Than You Know
Bobby Brown, Roni
New Kids On The Block, You Got It (The Right Stuff)



Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Billy Joe Royal, Tell It Like It Is
Rodney Crowell, After All This Time
Hank Williams Jr. & Sr., There's A Tear In My Beer
Shenandoah, The Church On Cumberland Road
George Strait, Baby's Gotten Good At Goodbye
Dan Seals, They Rage On
Patty Loveless, Don't Toss Us Away
Lorrie Morgan, Dear Me
Clint Black, Better Man
Alabama, Song Of The South
T. Graham Brown, Come As You Were
Kathy Mattea, Come From The Heart
Keith Whitley, I'm No Stranger To The Rain
Desert Rose Band, She Don't Love Nobody
Sawyer Brown, My Baby's Gone
K.T. Oslin, Hold Me
The Shooters, If I Ever Go Crazy
Tammy Wynette, Next To You

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

ONE HEART DIRECTOR Steve Purcell has wrapped production on the lead video from the soundtrack of the Warner Bros. film "Lean On Me." The clip features a duet by **Thelma Houston & the Winans**. Tamara Wells produced for One Heart Productions, and **Randi Skinner** oversaw the project for Warner Bros.

NEW YORK

LITTLE STEVEN GETS postapocalyptic and "politically correct" in his new video, "Revolution," directed by **Jay Brown** for **Limelight Productions**. The clip features a high-energy club performance spliced with "revolutionary" images. Brown used a blown-out saturated color effect that results in a grainy, gritty piece. **Louise Barlow** produced.

OTHER CITIES

CLARE CLIFFORD-JONES, a producer in **Limelight's** London office, collected a group of British rockers to record a charity promotional video for relief to the Armenian earthquake victims. Artists participating in the recording of "What's Going On?" included **Boy George**, **Nick Heyward**, **Richard Darbyshire** (lead singer of **Living In A Box**), and **David Gilmore**, among others. **Simon West** directed the piece, alternating between star-studded performance footage and shots of the quake victims and the devastated countryside.

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.

BLACK DIRECTORS: AN UNTAPPED TALENT POOL

(Continued from page 53)

Final Cut's Reives feels that black artists' commitment to black video professionals should be made in writing: "Black film makers and videographers are part of the same community as these black acts, and it's crucial for us to form a strong media base of relations," he says. "It should be a contractual agreement on behalf of acts that black technical people are used on their shoots, and this should be set at the time of signing."

Martin points to an industrywide attitude that keeps the handful of black directors firmly lodged in the R&B/rap arena. "We can work on clips for white acts, but we're not given the chance," he says. "Labels tend to put directors on rap vids, and they're mostly the lowest budget. That's how they start you out, and once you get good and make a name for yourself, labels figure that's all you do."

Martin says that his average budget is \$20,000-\$30,000, and only once has he worked on a \$50,000 shoot.

Bill Parker, the principal director at West Hollywood, Calif.-based Renge Films, agrees, and adds: "My

gripe is that sometimes we've done a lot of first videos for people on a limited budget—like Cherrelle and Jody Watley. And when the label decides to grow those artists and invest more in developing them, they find bigger budgets and other directors." Parker says that the average budget for Renge projects is about \$50,000.

Black video makers also say that majors rely on a small, familiar group to shoot the majority of their clips, and that their stated commitment to developing new directors is only lip service. "Labels have production companies that they constantly use, that are favorites, and it's difficult to break into that," says Martin.

Black directors seem to agree that they are in a Catch-22 situation. Martin sums it up by saying: "I see label people in social situations and I tell them about Classic Concept. And they'll say, 'Oh, we have this new rap artist, maybe you can do the video.' Or they'll say, 'Do you have a reel? Ever done any rock, pop?'" And I'll say, 'Of course we don't have any rock or pop! That's what we're waiting for.'"

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.

- BOBBY BROWN**
Roni
Don't Be Cruel/MCA
Upstream Film And Video
Larry Johnson
- EL DEBARGE**
Real Love
Gemm/Motown
Propaganda Films
Greg Gold
- SHEENA EASTON**
Days Are Like This
The Lover In Me/MCA
Kate Thorne/MGM
Brian Grant
- FINE YOUNG CANNIBALS**
She Drives Me Crazy (remix)
The Raw And The Cooked/I.R.S.
Promo Palace
Phillipe Decouffie
- SPECIAL ED**
I Got It Made
Profile
Chica Bruce
Chica Bruce
- KIM WILDE**
Four Letter Word
Close/MCA
Michael Geoghegan
Michael Geoghegan

ROB BASE AND D.J. E-Z ROCK

Joy And Pain
It Takes Two/Profile
Ralph McDaniels, Sabrina Gray/Classic Concept
Lionel Martin

BIG BAM BOO

Shooting From My Heart
Fun, Faith & Fairplay/Uni
Lisa Hollingshead/Propaganda Films
Nigel Dick

BOYS CLUB

The Loneliest Heart
Boys Club/MCA
John Hopgood/Planet Pictures
Rande St. Nicholas

30 Acts Have Signed So Far For Annual Event Fan Fair Gets Good Response



Birthday Buddies. Jerry Jeff Walker, left, and Guy Clark, right, congratulate Walker's father, Mel Crosby, on a job well done in his role as a bartender during Walker's birthday concert in Austin, Texas. See Nashville Scene, below. (Photo: Gerry Wood)

NASHVILLE More than 30 acts have been confirmed so far to perform at the 18th International Fan Fair here June 5-11. The event will again be held at the Tennessee State Fairgrounds. Ticket prices have been raised this year from \$60 to \$65 for the Country Music Assn./ Grand Ole Opry-sponsored gathering.

As of March 20, 14,000 people had registered for the six days of concerts, autograph sessions, tours, and exhibits. Last year's Fan Fair drew around 23,000 ticket-buyers.

The schedule and partial talent lineup:

Monday, June 5—Bluegrass show, 6-9 p.m.; Cajun show, 9:30-11 p.m.

Tuesday, June 6—International show, 10 a.m.-noon; Atlantic/A-

Fest has concerts, tours, exhibits

merica show, featuring Billy Joe Royal, Girls Next Door, Jeff Stevens, Pal Rakes, Robin Lee, and Billy "Crash" Craddock, 1-2:30 p.m.; Mercury/PolyGram show, featuring Kathy Mattea and the Burch Sisters, 4-6 p.m.; MCA show, featuring Lee Greenwood, Steve Wariner, the Oak Ridge Boys, James House, Karen Staley, and Lionel Cartwright, 8-10 p.m.

Wednesday, June 7—Universal show, featuring Eddy Raven, Lacy

J. Dalton, Tim Malchak, Wild Rose, the Gatlins, and the Nitty Gritty Dirt Band, 10 a.m.-noon; Warner Bros. show, 2:30-4:30 p.m.; RCA show, featuring Ronnie Milsap, Jo-El Sonnier, and Clint Black, 7:30-9:30 p.m.

Thursday, June 8—Capitol show, featuring Dan Seals and T. Graham Brown, 10 a.m.-noon; 16th Avenue show, featuring Charley Pride, John Conlee, and Canyon, 2:30-4:30 p.m.; CBS show, featuring Ricky Van Shelton, 7:30-9:30 p.m.

Friday, June 9—Songwriters show, 10 a.m.-noon; Airborne show, featuring Mickey Gilley, Stella Parton, and the Sanders, 1-2:30 p.m.; Independent label show, 3-4 p.m.

Sunday, June 11—Grand Masters Fiddling Championship at Opryland USA.

Walker Celebrates His Birthday With Traditional Concert Jerry Jeff Reaches No. 47 With A Bullet

DANCE, MR. BIRTHDAY CANDLES, DANCE: Defying all oddsmakers for yet another year, Jerry Jeff Walker celebrated his birthday in Austin, Texas, with a powerful concert, a record release-party, and a "golf and western" tournament. A salute to Walker for his 47th birthday, the concert took place March 18 at the historic Paramount Theatre, a classic movie palace saved from the wrecking ball by Walker and others who happen to care about history and beautiful buildings.

Once the rounder to end all rounders, Walker migrated from upstate New York to Austin via such creative stopovers as New York's Greenwich Village, and Florida's Coconut Grove and Key West. After a history of excessive behavior, he has moderated his habits to healthier pursuits such as jogging, golfing, biting fingernails, and drinking beer.

Jerry Jeff's Birthday Concert also starred some of his songwriter friends—Guy Clark, Richard Leigh, Don Schlitz, Mike Reid, Stan Hitchcock, now VP of Country Music Television, and Chris Wall, a brilliant new talent discovered by Walker and his wife Susan, who staged this fun-filled weekend. The mood and set provided a comfortable, folksy environment—the entertainers gathered at tables on the stage that had been turned into a working bar tended by Walker's dad, Mel Crosby of Cooperstown, N.Y. Walker took turns performing with his guests. Although he never got around to singing his biggest hit, "Mr. Bojangles," the audience was more than satisfied, hanging on every lyric and kick-starting themselves on some of his hell-raising hits. Among the highlights: Clark singing "Like A Coat From The Cold," Leigh's introduction and performance of "Don't It Make My Brown Eyes Blue," Schlitz's off-the-wall humor and interpretation of "The Gambler" and "Forever And Ever, Amen," Reid's rambunctious piano playing and singing of "Stranger In My House," Wall's clever ditty, "Entourage," and everything Jerry Jeff sang.

On March 19, Walker celebrated the release of his latest Tried And True Records album, "Live At Gruene Hall," by performing live at Gruene Hall in the metropolis of Gruene (pop. 37?), Texas. The Lone Star state's oldest dance hall rattled and shook for two hours as Walker fans enjoyed the past hits plus the powerful new songs he has written lately for the album. His skills as a writer and performer continue to soar, and the new release could be his best since

his first gold album, "Viva Terlingua."

The golf tournament and Chris Wall's showcase at the Broken Spoke closed out the birthday-bash events. So Mr. Bojangles adds another birthday candle. Thank Texas and temperance that this exceptional talent didn't flame out in his earlier years and hopefully will continue finding those soulful lyrics and meaningful melodies for many years to come. Happy Birthday, Jerry Jeff. You're 47 with a bullet and climbing higher.



by Gerry Wood



WELL DUNN: Artist Gary Roller of Taos, N.M., presented a commissioned charcoal portrait of Holly Dunn to the Warner Bros. singer during a recent recording session in Nashville. She's completing her first album for her new label. Among those who have collected Roller's

works are Dan Fogleberg, Michael Martin Murphy, Willie Nelson, George Strait, Jim Ed Norman, and Dunn. . . . Guy Clark celebrates the release of his "Old Friends" album on Sugar Hill with an April 13 party at the Station Inn in Nashville. He'll be joined by many of his musician friends. . . . Congratulations to Bill Monroe, the father of Bluegrass, who will be made an honorary member of the Sonneck Society for American Music at the society's 15th national conference, April 5-9 in Nashville. "Through this honor the Sonneck Society is recognizing and honoring the full breadth of American musical expression," noted Prof. Dale Cockrell, secretary of the Sonneck Society and chairman of the music department at the College of William & Mary. "I can think of no better way to do that than by recognizing the inventor of a major American musical genre." The society is dedicated to the encouragement of research, performance, recording, and publication of American music.

MESSAGE TO MICHAEL: Talk about your brazen acts! A lissome blonde in the audience of a recent Baillie & The Boys concert sent a note to Michael Bonagura offering, "I know you're married, but I'm in room 372 if you can get away." The note was intercepted by Kathie Baillie before it got to her hubby and singing partner, Michael. Baillie made sure Michael got two notes—the original from the bombshell, and another from herself. She refuses to divulge the contents of her message to Michael. Nashville Scene guesses it had something to do with Michael keeping favorite parts of his anatomy intact.

Vid Stars Hank Williams Jr. Documentary Shows Life, Music

NASHVILLE Filming has begun on a video documentary on the music and lifestyle of Hank Williams Jr. Cabin Fever Entertainment, a wholly owned subsidiary of UST Enterprises, is in charge of the 90-minute project in conjunction with Hank Williams Jr. Enterprises and Georgian Communications Company.

The program centers around Williams' February 1989 live performance at the Omni in Atlanta, which was filmed by producer Ken Brown and director George Bloom.

In addition to concert footage, fan shots and behind-the-scenes action from what has been tagged "Williams' homecoming performance" at Nashville's Starwood Amphitheater, set for Memorial Day—May 29—will be included.

The piece will move from concert footage to Williams' house for

a "partying with Hank and his friends" segment, where he celebrates his 40th birthday. And finally, the program will conclude with a look at Williams through a series of interviews on his Montana ranch and in his Paris, Tenn., home.

The video is scheduled for release in September and will sell for \$29.95.

Although it is less than a year old, Cabin Fever has distributed a number of videos. Its list includes "The 500 Home Run Club," hosted by Mickey Mantle and Bob Costas; "The Lynyrd Skynyrd Tribute Tour," hosted by Charlie Daniels; "Thanks Troubadour Thanks," the story of country legend Ernest Tubbs; "The Real Patsy Cline"; "Meet Babe Ruth"; and a number of others.

DEBBIE HOLLEY

Sonneck Society To Induct Monroe At Annual Confab

NASHVILLE Bluegrass pioneer and Country Music Hall Of Fame member Bill Monroe will be made an honorary member of the Sonneck Society For American Music at the society's annual conference here April 5-9. Named for Oscar Sonneck, the first chief of the Library Of Congress' music division, the society was established to encourage and study all aspects of American music.

Scheduled are sessions on "Blues And Jazz," "Selling And Promoting American Music," "Black Music Research In Nashville," "African-American Interactions," "Tennessee Composers," and "Recording American Music."

In addition to the presentations and discussions, there will be film showings, workshops in video, and

live performances by the East Tennessee State Univ. Bluegrass Band and the Louisiana State Univ. New Music Ensemble.

The conference, which will be held at the Vanderbilt Plaza Hotel, is being hosted by the Middle Tennessee State Univ. Center For Popular Music.

Approximately 200 scholars are expected to participate.

The Wagoneers were among the winners in 50 categories at the 7th annual Austin Music Awards . . . see page 30

ACM To Honor Artist Of Decade

LOS ANGELES The Academy of Country Music's artist of the decade for the '80s will be named on the organization's awards special April 10. Charlie Daniels and Carl Perkins will host the tribute to the winner deemed by the ACM "to have been the most outstanding and successful act during the 1980s" and have "best exemplified, through appearances and recordings, the image of country music during this decade." Previous winners of the award were Marty Robbins for the '60s and Loretta Lynn for the '70s. NBC will telecast the show.

Assn. Members Called For Reinstatement Of Category CMA Considering Video Award Entries

NASHVILLE The Country Music Assn. has set June 26 as the deadline for submissions for its music-video-of-the-year category. To be eligible, a country music video must have been released between July 1, 1988, and June 30, 1989. It may not be more than 10 minutes long or contain more than one song or medley. The entry must be submitted on 3/4-inch tape.

A panel selected by the CMA will review the submissions and select 10 nominees, who will then

June 26 is the entry deadline

be placed on the regular voting ballot.

The best video award was dis-

continued for last year's running but was reinstated this year because of member demand.

According to the CMA, "Videos will be judged in all audio and video elements." The award will be presented to the top video's director.

Submissions should be sent to Peggy Whittaker, Country Music Assn., 7 Music Circle N., Nashville, Tenn. 37203.

Hunter Mountain Sets Festivals' Schedules

NASHVILLE The Summer Festivals at Hunter Mountain, Hunter, N.Y., will include two country festivals, which will feature 14 major acts.

The first event, July 27-30, will star k.d. lang and the Bellamy Brothers (27), Grandpa Jones and Hank Thompson (28), Buck Owens and Faron Young (29), and Mickey Gilley and Kathy Mattea (30).

The second, Aug. 18-20, features Crystal Gayle and Asleep At The Wheel (18), the Charlie Daniels Band and Carl Perkins (19), and Ronnie Mil-sap and Highway 101 (20). For additional information, call 218-263-3800.

FOR WEEK ENDING APRIL 8, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	2	6	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III 2 weeks at No. One
2	3	3	6	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
3	2	1	7	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
4	4	5	25	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
5	6	6	29	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
6	5	4	36	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
7	7	7	47	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
8	9	9	33	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
9	8	8	33	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
10	10	10	8	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
11	11	11	20	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
12	12	12	98	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
13	16	16	49	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
14	18	21	26	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
15	14	14	32	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
16	15	15	10	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
17	23	30	5	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
18	13	13	36	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
19	24	64	3	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979-1989
20	29	51	3	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
21	19	18	61	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
22	17	27	4	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
23	32	67	3	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
24	21	17	33	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
25	26	26	42	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
26	20	20	109	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
27	27	24	88	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
28	25	19	72	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
29	34	28	7	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
30	22	25	30	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
31	28	22	32	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
32	31	31	146	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
33	30	35	7	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
34	33	23	25	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
35	35	37	6	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
36	39	34	46	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
37	36	36	163	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
38	38	32	23	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	41	86	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
40	37	33	25	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
41	41	29	54	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
42	43	40	43	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
43	48	42	46	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
44	42	44	80	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
45	44	45	8	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
46	46	38	39	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
47	45	43	29	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
48	54	—	2	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
49	51	46	100	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
50	53	50	10	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
51	47	49	25	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
52	50	39	89	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
53	52	56	230	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	61	53	69	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
55	55	61	4	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
56	58	—	2	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
57	62	57	20	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
58	60	54	17	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
59	57	52	47	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
60	65	55	103	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
61	RE-ENTRY	17	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT	
62	66	66	52	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
63	56	58	58	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
64	67	63	31	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
65	69	71	75	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
66	59	59	89	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
67	RE-ENTRY	31	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY	
68	49	47	24	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
69	71	68	40	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
70	70	—	5	HANK WILLIAMS, JR. WARNER/CURB 535/WARNER BROS.	THE PRESSURE IS ON
71	64	48	25	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
72	68	65	56	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
73	75	73	175	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
74	63	60	19	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
75	73	69	179	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS

○ 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.

HOT COUNTRY SINGLES™

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Table of Hot Country Singles (left side) with columns: This Week, Last Week, 2 Wks Ago, Wks On Chart, Title, Artist, Label & Number/Distributing Label. Includes entry for 'I'M NO STRANGER TO THE RAIN' at No. 1.

Table of Hot Country Singles (right side) with columns: This Week, Last Week, 2 Wks Ago, Wks On Chart, Title, Artist, Label & Number/Distributing Label. Includes entry for 'BEYOND THOSE YEARS' at No. 51.

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

CLINT BLACK easily wins the most-mentioned-newcomer title this week as "Better Man" (RCA) shifts into high gear in its ascent on the Hot Country Singles chart (No. 30). The inevitable comparisons to established superstars are plentiful. Says PD **Robert Lewis**, WKML Fayetteville, N.C.: "Black has the look of a young **Roy Rogers**, a **Merle Haggard** voice, and a **George Strait** attitude, not to mention a knockout song."

MD Dandalion, WRKZ Hershey, Pa., who just became the first female to be named DJ of the year by the Academy of Country Music (congratulations, Dandy), goes a little farther with the description: "The best we have in the business now is **George Strait**, **Randy Travis**, **Ricky Van Shelton**, and **Rodney Crowell**, and there's a little of each of these men all wrapped up into one **Clint Black**."

ROY ORBISON's "You Got It" (Virgin) is the first record in a long time to garner numbers in multiple chart formats. WWW Detroit MD **Sharon Foster** reports the record has tested unbelievably well and gets a lot of play on her midday airshift, as it does on that of her time-slot competitor, **Chuck Santoni**, on album-rock-formatted WLLZ across town.

However, Foster and Santoni are friendly competitors—so friendly, in fact, that they plan to be married April 22. "Chuck and I were a team on the morning show here at W-4," says Foster. "Now we're competing for listeners. Needless to say, we won't be talking radio at home."

ADDED OUT OF THE BOX: MD **Ken Carlile**, WTVY Dothan, Ala., is enthusiastic about **Paul Overstreet's** first RCA single, "Sowin' Love." "It's an absolute miracle on vinyl, so positive lyrically and uplifting musically. It's the kind of record that makes country music worth listening to." Overstreet is new on the chart at No. 62.

"It's vintage Merle," says MD **Donna Cavender**, WDSB Dover, Del., of Merle Haggard's "5:01 Blues" (Epic). "People will really latch onto this one, they can relate to the words so well. We're already getting positive feedback on it." Haggard has the Hot Shot Debut on this week's chart at No. 57.

ROSANNE CASH is attracting attention with her second remake in a row. This one—"I Don't Want To Spoil The Party" (Columbia)—was a hit for the Beatles, circa 1965. "The **Sweethearts Of The Rodeo** did well with their Beatles remake ["I Feel Fine"]," says PD **Glen Garrett**, WCOS Columbia, S.C., "and I think it will be good for Rosanne, too. We got on it early and it's looking good." Cash gains the most points this week to capture the Power Pick/Airplay designation at No. 36.

Garrett also reports better-than-average reaction to **Baillie & the Boys' "She Deserves You"** (RCA). "We're getting more calls on it than [on] any of their previous releases," he says.

MD Ron Ellis, WQIK Jacksonville, Fla., also reports good response to **Baillie & the Boys**. "It's doing very well—and there's no burn showing in our research, which shows virtually no dislike and no developing dislike." "She Deserves You" is charted at No. 17.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
CALL ON ME TANYA TUCKER CAPITOL	6	14	23	43	88
5:01 BLUES MERLE HAGGARD EPIC	1	10	30	41	46
SOWIN' LOVE PAUL OVERSTREET RCA	3	11	23	37	40
BEYOND THOSE YEARS THE OAK RIDGE BOYS MCA	6	10	15	31	63
LOVIN' ONLY ME RICKY SKAGGS EPIC	9	7	12	28	28
I DON'T WANT TO SPOIL ROSANNE CASH COLUMBIA	7	14	6	27	131
THEY RAGE ON DAN SEALS CAPITOL	4	15	7	26	124
LOVE OUT LOUD EARL THOMAS CONLEY RCA	5	12	7	24	136
OLD FLAME, NEW FIRE BURCH SISTERS MERCURY	2	8	11	21	45
SHE DON'T LOVE NOBODY DESERT ROSE BAND MCA/CORB	6	6	7	19	132

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 APRIL 8, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WQYK 99

St.Petersburg P.D.: Jay Miller

- 1 George Strait, Baby's Gotten Good At Goodbye
- 2 Keith Whitley, I'm No Stranger To The Rain
- 3 Vern Gosdin, Who You Gonna Blame It On This Time
- 4 Don Williams, Old Coyote Town
- 5 The Bellamy Brothers, Big Love
- 6 Shenandoah, The Church On Cumberland Road
- 7 Billy Joe Royal, Tell It Like It Is
- 8 Roy Orbison, You Got It
- 9 11 Lucy J. Dalton, The Heart
- 10 12 Lee Greenwood, I'll Be Lovin' You
- 11 13 K.T. Oslin, Hey Bobby
- 12 14 Foster And Lloyd, Fair Shake
- 13 15 Patty Loveless, Don't Toss Us Away
- 14 16 Barbara Mandrell, My Train Of Thought
- 15 17 Baillie And The Boys, She Deserves You
- 16 18 Highway 101, Setting Me Up
- 17 19 The Judds, Young Love
- 18 20 Rodney Crowell, After All This Time
- 19 21 Randy Travis, Is It Still Over
- 20 22 Alabama, If I Had You
- 21 23 Restless Heart, Big Dreams In A Small Town
- 22 24 The Forester Sisters, Love Will
- 23 25 Clint Black, Better Man
- 24 26 Steve Wariner, Where Did I Go Wrong
- 25 27 The Shooters, If I Ever Go Crazy
- 26 28 The Lonesome Strangers, Goodbye Lonesome, Hello
- 27 29 Skip Ewing, The Gospel According To Luke
- 28 30 Mason Dixon, Exception To The Rule
- 29 31 Earl Thomas Conley, Love Out Loud
- 30 32 Hank Williams, Jr., There's A Tear In My Beer
- 31 33 Lionel Cartwright, Like Father Like Son
- 32 34 The Desert Rose Band, She Don't Love Nobody
- 33 35 Dan Seals, They Rage On
- 34 36 J.C. Crowley, I Know What I've Got
- A35 — Rosanne Cash, I Don't Want To Spoil The Party
- A36 — Dwight Yoakam, I Got You
- A37 — The Oak Ridge Boys, Beyond Those Years
- A38 — Tanya Tucker, Call On Me

KIKK 96 FM

Houston P.D.: Jim Robertson

- 1 George Strait, Baby's Gotten Good At Goodbye
- 2 Hank Williams, Jr., There's A Tear In My Beer
- 3 Keith Whitley, I'm No Stranger To The Rain
- 4 Reba McEntire, New Fool At An Old Game
- 5 Vern Gosdin, Who You Gonna Blame It On This Time
- 6 Michael Martin Murphey, From The Word Go On
- 7 12 K.T. Oslin, Hey Bobby
- 8 4 George Jones, I'm A One Woman Man
- 9 11 Shenandoah, The Church On Cumberland Road
- 10 14 Patty Loveless, Don't Toss Us Away
- 11 15 Billy Joe Royal, Tell It Like It Is
- 12 16 Randy Travis, Is It Still Over
- 13 13 Don Williams, Old Coyote Town
- 14 21 The Judds, Young Love
- 15 8 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 16 22 Restless Heart, Big Dreams In A Small Town
- 17 10 Ricky Van Shelton, From A Jack To A King
- 18 23 Foster And Lloyd, Fair Shake
- 19 24 Baillie And The Boys, She Deserves You
- 20 25 Steve Wariner, Where Did I Go Wrong
- 21 27 Rodney Crowell, After All This Time
- 22 26 Highway 101, Setting Me Up

WYMK 101.5 FM

Baton Rouge P.D.: Brian King

- 1 3 Keith Whitley, I'm No Stranger To The Rain
- 2 4 Michael Martin Murphey, From The Word Go On
- 3 7 Vern Gosdin, Who You Gonna Blame It On This Time
- 4 8 Hank Williams, Jr., There's A Tear In My Beer
- 5 1 George Strait, Baby's Gotten Good At Goodbye
- 6 9 Nitty Gritty Dirt Band, Down That Road Tonight
- 7 10 Billy Joe Royal, Tell It Like It Is
- 8 14 Shenandoah, The Church On Cumberland Road
- 9 13 Lee Greenwood, I'll Be Lovin' You
- 10 11 Lucy J. Dalton, The Heart
- 11 12 Patty Loveless, Don't Toss Us Away
- 12 15 K.T. Oslin, Hey Bobby
- 13 17 The Judds, Young Love
- 14 16 Roy Orbison, You Got It
- 15 18 The Bellamy Brothers, Big Love
- 16 2 Reba McEntire, New Fool At An Old Game
- 17 19 Don Williams, Old Coyote Town
- 18 20 Baillie And The Boys, She Deserves You
- 19 22 Lionel Cartwright, Like Father Like Son
- 20 23 Restless Heart, Big Dreams In A Small Town
- 21 24 Foster And Lloyd, Fair Shake
- 22 25 Randy Travis, Is It Still Over
- 23 26 Highway 101, Setting Me Up
- 24 27 Rodney Crowell, After All This Time
- 25 28 Alabama, If I Had You
- 26 29 Dwight Yoakam, I Got You
- 27 30 The Desert Rose Band, She Don't Love Nobody
- 28 31 The Forester Sisters, Love Will
- 29 EX Dan Seals, They Rage On
- 30 EX Steve Wariner, Where Did I Go Wrong
- 31 EX Skip Ewing, The Gospel According To Luke

WZZK FM 105 AM 610

Birmingham P.D.: Jim Tice

- 1 2 Reba McEntire, New Fool At An Old Game
- 3 Sweethearts Of The Rodeo, I Feel Fine
- 4 George Strait, Baby's Gotten Good At Goodbye
- 5 Michael Martin Murphey, From The Word Go On
- 6 Keith Whitley, I'm No Stranger To The Rain
- 7 Nitty Gritty Dirt Band, Down That Road Tonight
- 8 Rosanne Cash, I Don't Want To Spoil The Party
- 9 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 10 Emmylou Harris, Heartbreak Hill
- 11 Don Williams, Old Coyote Town
- 12 Shenandoah, The Church On Cumberland Road
- 13 Foster And Lloyd, Fair Shake
- 14 George Jones, I'm A One Woman Man
- 15 K.T. Oslin, Hey Bobby
- 16 Roy Orbison, You Got It
- 17 Buck Owens, Put A Quarter In The Jukebox
- 18 Ricky Skaggs, Lovin' Only Me
- 19 The Desert Rose Band, She Don't Love Nobody
- 20 Heartland, Keep The Faith
- 21 Stella Parton, I Don't Miss You Like I Used To
- 22 Cee Cee Chapman, Frontier Justice

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
57 5:01 BLUES (Tree, BMI/Cross Keys, ASCAP)	8 HEY BOBBY (Wooden Wonder, SESAC) HL	ASCAP/HL
20 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP)	77 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/PolyGram International, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL/CPP	71 NEXT TO YOU (Guy, BMI/UNCLE FRIT, ASCAP)
2 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	60 HONEY I DARE YOU (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM	5 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Beluevs Or Not, ASCAP/WB, ASCAP/Make Believe, ASCAP/Screen Gems-EMI, BMI)
44 BACK IN THE FIRE (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP)	89 HOOKED ON YOU (Cloudy Richard's, BMI)	58 OLD FLAME, NEW FIRE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI)
74 BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)	99 HOW MANY HEARTS (Ensign, BMI/Blue Moon, ASCAP/Famous, ASCAP)	79 OLD PAIR OF SHOES (Zoo Creek, ASCAP)
30 BETTER MAN (Howlin'/Hits, ASCAP)	76 I DON'T MISS YOU LIKE I USED TO (Lorimar Bee, BMI/Baby Duck, BMI)	72 OPEN FOR SUGGESTIONS (Door Knob, BMI)
51 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	38 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLen, BMI)	78 PROMISES, PROMISES (Warner-Tamerlane, BMI/Lady, BMI)
19 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Unclé Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	69 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL	93 PUT A QUARTER IN THE JUKEBOX (Buck Owens, BMI)
22 BIG LOVE (Bellamy Bros., ASCAP)	31 I GOT YOU (Coal Dust West, BMI)	67 SEA OF HEARTBREAK (David Casa, ASCAP/Shapiro Bernstein & Co., ASCAP)
63 BLUES STAY AWAY FROM ME (PolyGram International, ASCAP/Lionel Delmore, BMI/Vidor Publications, BMI/Fort Knox, BMI/Trio, BMI)	98 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL	14 SETTING ME UP (Almo, ASCAP) CPP
66 BOOGIE QUEEN (Jenebek, BMI/Bill Green, BMI)	52 I KNOW WHAT I'VE GOT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI)	17 SHE DESERVES YOU (Colgems-EMI, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
82 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	46 I NEED A WIFE (Back Nine, ASCAP/Mota, ASCAP)	36 SHE DON'T LOVE NOBODY (Lilly Bill, BMI/Bug, BMI)
45 CALL ON ME (Irving, BMI)	88 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL	49 SOMEWHERE BETWEEN (Tree, BMI) HL
75 THE CHANCE YOU TAKE (Morganactive, ASCAP/You & I, ASCAP/Dejamus, ASCAP/Nashion, BMI)	54 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL	62 SOWIN' LOVE (Screen Gems-EMI, BMI/Scarlet Moon, BMI/Don Schlitz, ASCAP)
4 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	53 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP)	6 TELL IT LIKE IT IS (Conrad, BMI/Olrapp, BMI) HL
48 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	40 IF I EVER GO CRAZY (Rick Hall, ASCAP)	7 THERE'S A TEAR IN MY BEER (Acuff-Rose, BMI) CPP
92 DANGEROUS GROUND (LL, BMI)	21 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI)	79 THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
91 DOING IT BY THE BOOK (Word, ASCAP)	16 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CPP	95 THREADS OF GOLD (Loose Ends, ASCAP)
55 DON'T QUIT ME NOW (Texascity, BMI/Ah Rollins, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	27 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM	73 TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
12 DON'T TOSS US AWAY (Lionrich Music)	1 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL	83 TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
100 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) HL/WBM	18 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI)	50 WAITING FOR YOU (Silverline, BMI/Sweet Bird, BMI)
43 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	64 IT'S A NATURAL THING (Beginner, ASCAP/Milene, ASCAP)	97 WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
25 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	61 KEEP THE FAITH (Songs Of PolyGram, BMI/SBK April, ASCAP/Keith Stegall, ASCAP) HL	96 WHEN SHE HOLDS ME (Kristoshua, BMI)
35 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) HL/CPP	94 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM	29 WHERE DID I GO WRONG (Steve Wariner, BMI/Irving, BMI) CPP
9 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP	32 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	87 WHICH WAY DO I GO (NOW THAT I'M GONE) (Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
80 FELLOW TRAVELERS (PolyGram Int'l, ASCAP)	34 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI) HL	68 WHITE HOUSES (Rocksmith, ASCAP/Lockhill-Selma, ASCAP)
42 FROM A JACK TO A KING (Dandelion, BMI)	28 LOVE WILL (PolyGram, ASCAP/GID Music, ASCAP) HL	56 WHO BUT YOU (Chappell & Co., ASCAP/Serenity Manor, ASCAP/Tri-Chappell, SESAC)
11 FROM THE WORD GO (Tree, BMI) HL	84 LOVE WILL NEVER BE THE SAME (Bucksnot, BMI/Wayne Carson, BMI)	3 WHO YOU GONNA BLAME IT ON THIS TIME (Tree, BMI/Hookem, ASCAP) HL/CPP
81 FRONTIER JUSTICE (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	70 LOVIN' ONLY ME (EST, BMI)	47 WINE ME UP (Acuff-Rose, BMI)
37 GOODBYE LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP	41 MANY MANSIONS (Mid-Summer, ASCAP/AMR, ASCAP/EEG, ASCAP/Whitehead, ASCAP)	10 YOU GOT IT (SBK April, ASCAP/Gone Gator, ASCAP/Orbisongs, ASCAP) HL
33 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	85 MEM'RIES (Careers, BMI)	86 YOU STILL DO (Zomba, ASCAP/Makin' Songs, ASCAP)
13 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	65 MOON PRETTY MOON (Staller Brothers, BMI) CPP	15 YOUNG LOVE (Irving, BMI/Cotter Bay, BMI) CPP
26 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI) CPP	90 MORE THAN ENOUGH (White Oak, ASCAP)	
	59 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)	
	23 MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous, ASCAP) CPP	
	24 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG,	

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.

Rowe Ties Free CDs To Jukebox Sales

NASHVILLE Rowe International has announced a country CD package giveaway in conjunction with the introduction of its LaserStar CD-100 jukebox, which was officially introduced last November. This is the second package of CDs put together by Rowe and tied to the new product, and is free to operators who purchase a new LaserStar (No. 2411 and above) for exclusive placement in a country music location.

Unlike the first promotion pack, which contained a larger number of CDs from a variety of formats, the new pack contains CDs and printed title strips for some of the nation's top country artists. The first package, which was not restricted to any particular location, was given away with the first 1,500 machines purchased.

Included in the country package: "Swingin' Doors, Sawdust Floors," Larry Boone (PolyGram); "Water

From The Wells Of Home," Johnny Cash (PolyGram); "Diamonds & Dirt," Rodney Crowell (CBS); "Homesick Heroes," the Charlie Daniels Band (CBS); "Bluebird," Emmylou Harris (Reprise); "Rage On," Dan Seals (Capitol); "Beyond The Blue Neon," George Strait (MCA); "Strong Enough To Bend," Tanya Tucker (Capitol); "Greatest Hits Volume III," Hank Williams Jr. (Curb/Warner Bros.); and "Country And Eastern," a compilation including cuts by Desert Rose Band, Lyle Lovett, Nanci Griffith, and Steve Earle (MCA).

RCA Records albums are glaringly absent from the list of CDs. According to Michael Reinert, Rowe's director of business affairs for music, "RCA Records was very cooperative with our first package, and we were able to distribute a great deal of the label's country product, including the

Judds and Restless Heart." However, Reinert says when he approached RCA Records/ Nashville in January, "they turned us down." According to Reinert, RCA was approached a second time following confirmations from all the other major labels in Nashville, and "they passed," he says, on making the deal on this package.

Randy Goodman, VP of product development, RCA Records/Nashville, says: "The first promotion pack made more sense as far as timing with the product that we had released." Goodman added that RCA's decision not to participate in the country giveaway was "certainly not a signal of dissatisfaction or noncommitment on our part to develop a CD configuration."

"The timing just didn't work for us to participate in this promotion," Goodman says.

The new jukebox displays 12 full-size CD jackets or the smaller three-inch jackets at one time in much the same fashion as the old diner boxes. "Now, when you walk up to the jukebox," says Reinert, "you see an array of album covers instead of a number of title strips." This visibility, he says, is why there was such wide label participation. "It was the first opportunity for them to display their point-of-purchase product in a non-point-of-purchase location." The capacity of each machine is 100 disks.

DEBBIE HOLLEY

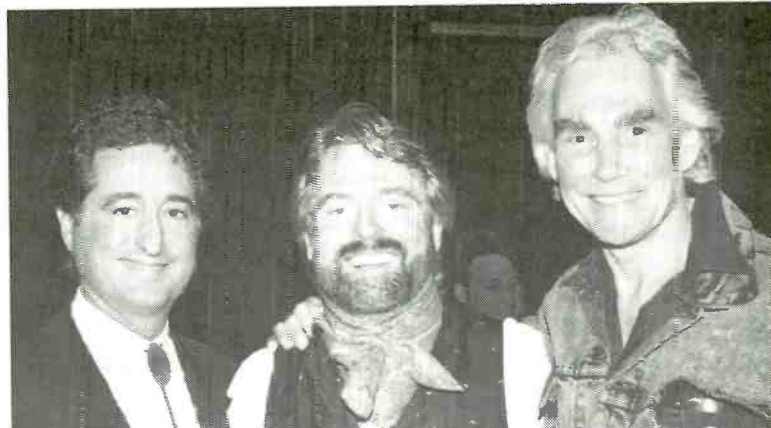
Roger Murrah Named Songwriters Prez

NASHVILLE Roger Murrah has been elected president of the Nashville Songwriters Assn., International. Other officers picked by the group are Lewis Anderson, Fred Koller, and Jana Talbot, all VPs; Tom Long, treasurer; Susan Longacre, secretary; and Terry Choate, sergeant-at-arms.

Murrah, who also serves on the boards of the Nashville Entertainment Assn. and the Country Music Assn., is the author of hits such as "We're In This Love Together," "It Takes A Little Rain (To Make Love Grow)," and "Hearts Aren't Made To Break (They're Made To Love)."



Nashville Roots. Larry Gatlin trades stories with Pat Sajak about the "good ole days" in Nashville, where the two spent much of their time as newcomers to the entertainment business. Gatlin and the Gatlin Brothers were guests on "The Pat Sajak Show" to promote their first Universal Records album, "Pure 'N Simple."



Symphonic Cowboy. Country singer/songwriter Michael Martin Murphey, center, is pictured backstage with BMI's Del Bryant, left, and maestro Kenneth Schermerhorn, following his sold-out performance at the Tennessee Performing Arts Center. The Nashville Symphony Orchestra recently began a series of cabaret performances featuring various popular themes and appearances by special performers. Murphey's appearance, the first such cabaret event, was billed as "A Night In The American West."

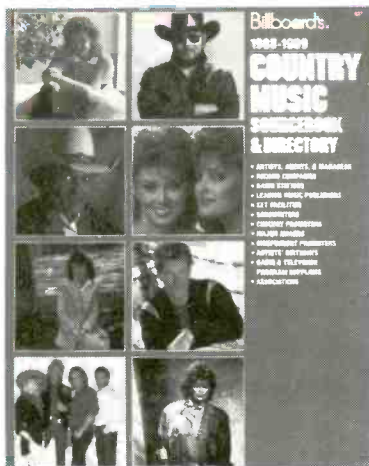


Two Of A Kind. Newly signed RCA artist Clint Black, left, chats backstage at the "Grand Ole Opry" with label mate Lorie Morgan. Black was in Nashville launching his debut single, "A Better Man."



Sawyer Signing. Capitol Records' group Sawyer Brown signs autographs during an in-store appearance at the Disc Jockey record store grand opening in the brand new Church Street Centre in downtown Nashville. Members of the group, seated from left, are Mark Miller, Gregg Hubbard, Joe Smyth, Jim Scholten, and Bobby Randall. (Photo: Gerrie McDowell)

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Labels Join Promo Forces For MTV Rock Tour

BY BRUCE HARING

NEW YORK An estimated \$500,000 retail advertising campaign involving the combined marketing departments of the Island, RCA, and Combat labels is gearing up for the start of the Headbanger's Ball tour, set to kick off Monday (3).

The MTV-sponsored tour, headlined by Island's Anthrax and featuring RCA's Helloween and Combat's Exodus, will be promoted in chains and key mom-and-pop outlets during the tour. Extensive point-of-purchase, contests, in-store appearances, and other coordinated advertising are planned in conjunction with tour stops.

All of the surveyed labels project that the combined advertising campaign will double sales on the latest releases from the bands, with hopes for additional sales boosts in back catalog.

Among the chains participating in the advertising campaign are Camelot Music, Record Bar, National Record Mart, Strawberries Records, Tapes & Compact Discs, Sound Warehouse, Western Merchandisers, Warehouse Entertainment, Record World, Tower Records, Peaches, Spec's Music & Video, Turtle's Records & Tapes, Harmony House, and Mainstream Records.

Rick Bleiweiss, VP of sales at Island, uses the "two heads are better than one" approach to describe the campaign's benefits.

"You get a lot more minds and some different types of thinking, because each of the three companies has a slightly different way of approaching products, acts, and markets," Bleiweiss says. "The other advantage is that the situation is bigger by virtue of having three acts rather than one."

Alan Grunblatt, RCA senior director of marketing, echoes the "bigger is better" theme. "What you want in the store is enough position to make people aware [the tour] is going on," he says. "Having all three acts together, we can set up Headbanger Ball centers in each outlet."

The idea for the combined retail push grew spontaneously at the initial tour meetings between the labels, MTV, International Creative Management agency, and respective band managements, according to Important Records VP

of marketing Howie Gabriel.

"Once we had the initial meetings, it seemed obvious," Gabriel says. "No one said, 'Let's become a consortium.' It just happened."

The massive advertising coordination project started with consumer press ads to announce the tour, Gabriel says, adding, "We put together posters and in-store cassette for retail, and the three press and radio departments made sure key press was serviced with information. Then we put together our own radio spots, sampler tapes, TV spots, compiled our videos for retail stores, developed ad stats for co-op ads around the country, and designed a tour jack-

et as a prize for store display contest giveaways."

Chains and mom-and-pops will feel the advertising blitz, according to Gabriel, with the campaign timed to take maximum advantage of the concert dates. Promoters in various markets will be consulted as to their advertising plans, with the record company monies coordinated accordingly, he adds.

The cost breakdown of the campaign will be borne primarily by Island, Bleiweiss says, with Combat and RCA sharing the rest of the expense. All parties declined to detail specific cost breakdowns.

A key to the good feelings that have marked the joint campaign

planning was the acknowledgment that Anthrax was the star of the show, Bleiweiss says.

"We didn't do anything to diminish the stature of Anthrax as the headliner," Bleiweiss says. "To RCA and Combat's credit, they worked with the understanding that Anthrax is the name that will pull [people] in. That's not to say that their acts weren't covered; it was a 'let's make this work' spirit. We [Gabriel, Bleiweiss, and Grunblatt] enjoy working with each other. We all think alike; none of us is new to the industry, and we're really able to pull together as pros rather than show who's better."

If the success of the Headbanger's Ball campaign meets expectations, future joint advertising ventures between record labels could be possible, Bleiweiss says.

"I can't speak for the industry, but speaking for me, if the net result of the tour is as positive as the setting-up, I would certainly welcome doing more of these when it made sense for everyone concerned," Bleiweiss says. "Certainly, by pooling resources and financing, we're able to get a bigger look for all three bands than we could have for all of them individually."

Looking Ahead To L.A. IMC, Back At Austin's SxSW

BY BRUCE HARING

THE FIRST Los Angeles Independent Music Conference will be held May 5-7 at the Beverly Garland Hotel in North Hollywood, Calif. Panels and a trade show are on the agenda. Keynoting will be George Tobin, Tiffany's producer/manager, and Rick Riccobono, VP of BMI. Delegates to the conclave can register under "gold" status for \$210, which includes all panels, an opening cocktail party, keynote address, and a Saturday night concert featuring Mike Reid and Young MC of Delicious Vinyl. Platinum registration includes all of the above plus a closing dinner and a recap, at a cost of \$230. More information is available from the IMC, 818-763-1039.

SOUTH BY SOUTHWEST, final takes: Go west, young independent man and woman, if you're seeking a "warm, cheap, and relaxed" atmosphere, as Village Voice critic Robert Christgau so aptly described Austin's charm. The town, crackling with club and studio activity, is a musician's dream come true, in Grass Route's view.

Although the city's admitted lack of world-class studios makes traveling out of town inevitable for local musicians, Austin's club musicians are not operating in a vacuum. As one label exec told a heavy metal workshop, "There's more bands being looked at here

than you're aware of."

Elsewhere during the conclave: Billboard's own Chris Morris mixed acerbic wit into his leadership of the journalism panel. Morris, subbing for Spin's Bob Guccione Jr. at the panel helm, noted



that the publisher "was back in New York, trying to figure out how to pay his writers."

Tracey Miller, publicity manager for Profile Records, got perhaps the most unique pitch of the conference. The bell boy who brought Miller's room service order was an aspiring musician who claimed to have obtained his job "just to give my tape to the people who were here for the conference." Just under the room service tray was a special-delivery copy of the waiter's tape—and, Miller reports, it wasn't bad. Think of the potential press bio on that one.

Showcase action was hot and heavy, with too much fun for even a veteran club hopper to ingest. Grass Route has kudos for Rosie Flores' hot country rock and Lucky 7's cajun cum rockabilly at the Steamboat; Angela Strehli's blues deluxe at Antones; and the Claptonesque guitar rock of the Rhythm Kings at the Continental Club—and these are just the cream of the acts we were fortunate

to catch in two hectic nights of club cruising.

ADVANCE WORD: Two Nice Girls on Rough Trade sets an Indigo Girls mood, but offers a more layered vocal attack and an umbrella-in-the-cocktail background. Austin trio's "Sweet Jane" is good alternative to Cowboy Junkies' version... Fastway's "On Target" via Enigma Records is tribal music for corn-fed arena rockers. A few flags will be raised for "A

Fine Line"... SFO on Associated Records has put out one of the most interesting EPs to pass Grass Route's way this year. "Connection Three" is how Zager & Evans would sound in 1989; the Godley & Creme production of "Only" is state of the art... Frontline Records offers Shout's "In Your Face," which belches its lyrics but hammers the gut with nuclear guitar crunching. Title track is Foreigner on speed.

(Continued on page 65)

Move Answers NARM Complaints A&M Drops 1-Way-45s List

NEW YORK As anticipated, BMG Distribution has dropped the list price on A&M's new low-cost, one-way-sale 45s.

A letter from BMG Distribution, dated March 16, informed customers that at A&M's request, effective March 20, list price is attached to the label's new line of singles. The policy revision does not affect the wholesale cost, which continues to be 59 cents per unit.

Originally, when A&M announced that it would reduce the cost of its 7-inch vinyl singles by more than 40%, it announced the new list price would be \$1.15, compared with the old \$1.99 list (Billboard, March 4). At the same

time, the label eliminated returns on the repriced line.

Several attendees at last month's National Assn. of Recording Merchandisers convention—particularly one-stop accounts—were unhappy that A&M had lowered its list. The elimination of the list answers the complaint heard at the New Orleans meet.

Sources within the label and within BMG Distribution have said that A&M was forced to state the \$1.15 list originally in order to adjust its royalty payments downward (Billboard, March 25).

GEOFF MAYFIELD

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™ Compiled from a national sample of retail sales reports.	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★		
1	2	3	5		FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
2	1	1	22		TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
3	3	2	8		ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
4	NEW ▶		1		MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
5	4	5	6		ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
6	12	10	7		STONE ISLAND DARK MATTER	DELICIOUS VINYL CCD 3000/ISLAND
7	5	9	5		MIKE + THE MECHANICS LIVING YEARS	ATLANTIC 2-81923
8	11	12	9		LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
9	10	7	10		ENYA WATERMARK	GEFFEN 2-24233
10	8	4	21		EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
11	9	6	9		DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
12	15	18	11		LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
13	13	8	8		PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
14	7	15	9		COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
15	14	13	20		R.E.M. GREEN	WARNER BROS. 2-25795
16	16	14	26		BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
17	6	11	4		XTC ORANGES AND LEMONS	GEFFEN 2-24218
18	20	16	57		GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
19	21	25	3		MELISSA ETHERIDGE MELISSA ETHERIDGE	ISLAND 2-90875/ATLANTIC
20	19	26	6		SOUNDTRACK BEACHES	ATLANTIC 2-81933
21	24	24	27		BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
22	17	17	23		ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
23	18	19	25		KENNY G SILHOUETTE	ARISTA ARCD 8457
24	22	23	7		THE REPLACEMENTS DON'T TELL A SOUL	SIRE 2-25831/REPRISE
25	23	20	9		NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.
26	28	—	2		SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
27	RE-ENTRY		3		GIPSY KINGS GIPSY KINGS	MUSICIAN 2-60845/ELEKTRA
28	25	21	46		TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
29	29	—	2		DEPECHE MODE 101	SIRE 2-25853/WARNER BROS.
30	NEW ▶		1		NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985

RETAILING

RETAIL TRACK



by Geoff Mayfield

PLEASE PLUG: Pete Jones, president of BMG Distribution, is on a mission, urging merchandisers to try to accelerate the sale of compact disk players—not only with cross-promotion, but also with simple advertising tag lines, especially in print. “Based on recent research, far too many consumers still believe that a CD player costs \$500 or more,” says Jones. He urges retailers who sell both software and hardware, as well as rackjobbers who rack stores that house electronics departments, and even retailers who are located near audio hardware stores, to look for simple yet effective ways to cross-promote the line. His suggestion to many accounts that tag their software print ads with a line like “CD players on sale here for as low as . . .” has been very well-received.

DISC GOES HERE: The compact disk division of venerable wholesaler Schwartz Brothers Inc. has completed a sampler CD. SBI believes the project, developed for in-store play only, is the first to be produced by any CD one-stop.

Orchestrated by compact disk sales manager Jeff Moskowitz, the sampler contains 19 tracks from 19 different labels. All but one of the participating labels, Dunhill Compact Classics, are marketed by one of the six major distributors. The disk covers several genres, from top 40 and R&B to jazz and new age, with a dash of metal spice. The labels selected the tunes, based on priority projects.

DISC-O DOWN, and we mean that literally. Four-store Disc-O-Mat, once regarded as New York's mightiest

music web, has closed shop. Details are sketchy, but Retail Track hears poor cash flow, huge debts, and a link with Benel Distributors' bankruptcy situation all accelerated the chain's demise. At its peak, there were six Disc-O-Mats in the Gotham market, including two in northern New Jersey.

We think we might have another clue as to why the chain had to close its doors. Billboard's New York office first heard about the stores' shuttering when a man on the street phoned us and asked if we knew anything about it; he said he was curious because he was holding \$500 worth of gift certificates. Guess there's a slim chance it was just a really generous gift from a wealthy aunt, but generally such large amounts of gift tickets are the yield of internal theft.

SAILING: Peaches Entertainment Corp., the 17-store, Hialeah Gardens, Fla.-based chain, will soon be cruising—literally. The company's May 12-15 convention will be a cruise on the Sunwood II, island-hopping from Miami to Nassau, and back . . . Meanwhile, if you haven't yet locked up your chain's convention plans, do yourself (and your vendors) a favor and stay away from the first week of October, when West Sacramento, Calif.-based Tower Records/Tower Video, Owensboro, Ky.-based WaxWorks/VideoWorks, and Miami-based Spec's Music & Video will all be gathering their troops. (Can you say 'frequent flyer'?)

OLD MAN: It's doubtful any chain president gets teased more by his minions than does Russ Solomon, the father of Tower Records. These days, the always-young-at-heart Solomon says he is getting heat for receiving a senior citizen discount card from British Airways.

FAST TRACK: Repeat The Beat, a Dearborn, Mich., discounter, hosted a visit by Enigma band the Dead Milkmen . . . Fast-rising Atlantic act Skid Row recently made their first ever retail stop at one of The Record (Continued on next page)



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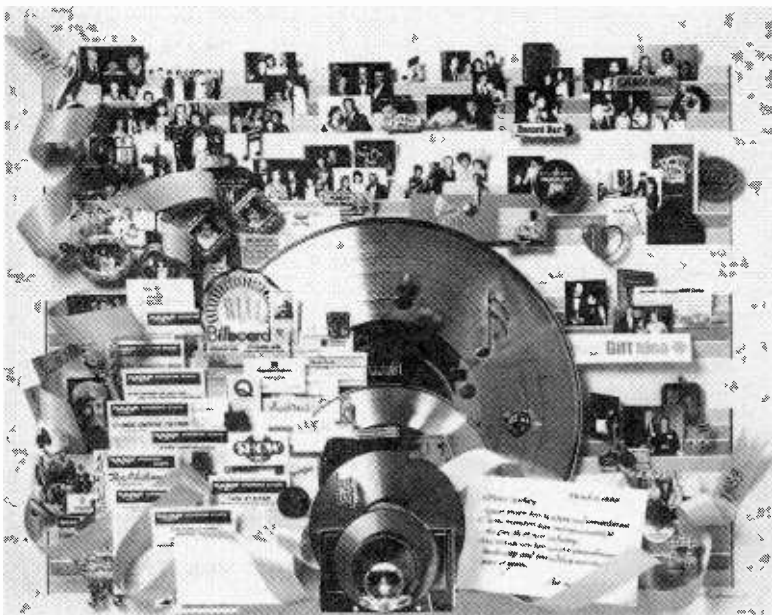
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Mickey's Memorabilia. The National Assn. of Recording Merchandisers honored retiring executive VP Mickey Granberg with this three-dimensional collage, designed by award-winning artist Lawrence Romorini, who has created similar works for Kenny Rogers and Jack Kemp. Granberg's careertong tenure with the trade group is chronicled on the 20-by-25-by-4-inch plaque with mementos that date back to 1958, which were contributed by NARM member and associate member companies. She received the collage at last month's NARM meet in New Orleans. On July 1, Granberg will turn the job over to Pam Cohen, executive director of NARM and of affiliated trade group the Video Software Dealers Assn.

New CD Singles Packaging Designed As Retail-Friendly

BY WOLFGANG SPAHR

HAMBURG, West Germany PolyGram is expressing its faith in the future of the CD single with a major packaging and marketing concept. The group sees the plan as important in encouraging interest in the CD single, maxising, and video single.

Says PolyGram managing director Dieter Oehms: "To enable stores to present single formats without changing their layout and furniture, we are offering 3-inch singles, maxising, and video singles in a transparent box.

"Each format can be easily recognized through clear labeling and signposting on the package. The transparent box has customer appeal because it is ideal for storing CDs at home and contains the three formats."

Oehms says he believes the vinyl single is far from becoming extinct yet. It is "an essential stimulator" for LP sales and still commands a considerable market of purchasers who regularly visit record stores to choose and buy hits.

"It's true that some record companies don't rate the single as important anymore," concedes Oehms. "Some stores have stopped selling it, preferring to concentrate on LPs, and some others only stock hit-parade singles. If singles aren't available in stores, or [are] badly located, then their sales will decline, particularly now that the newer radio stations are playing hit singles non-stop."

He is optimistic about CD singles in the market, pointing to statistics that indicate that 43% of all CD customers are under 30 and potential buyers of hits. They demand the CD supersound, and last year more than 1.5 million CD maxising were sold. CD hardware sales are also increasing steadily.

"Our 1988 sales campaign on CD maxising achieved a sensational sales rise of 50%," Oehms says. "This can be improved still further if the entire record industry puts all its efforts into the important CD single sound carriers."

RETAIL TRACK

(Continued from preceding page)

Bar's Tracks stores in Norfolk, Va. . . . Before he headed for spring training in Florida, Los Angeles Dodgers catcher Mike Scioscia made a stop at the Tarzana, Calif., **Tempo**, part of Pacific Coast One-Stop's nine-store retail empire. Scioscia plugged a video about the Dodgers' 1988 championship season.

NEW DATES: The annual National Assn. of Display Industries trade show, which is usually held in June, has been moved ahead this year. The

event will run May 13-16 at the Jacob Javitz Convention Center and at member companies' showrooms in New York City. Among the more than 300 exhibitors who will be found at NADI's 94th Visual Merchandising/Store Planning/Design Market are suppliers who offer advertising aids, animation, architectural elements and services, bags, banners, fixtures, lighting systems, signage, etc.

There is no fee for advance registrations that reach the association's

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♣ = Simultaneous release on CD.

POP/ROCK

ALABAMA Southern Star

♣ LP RCA 8587-1/NA
CA 8587-4/NA

APOLLONIA Apollonia

♣ LP Warner Bros. 1-25594/NA
CA 4-25594/NA

BAILLIE & THE BOYS Turn The Tide

♣ LP RCA 8454-1/NA
CA 8454-4/NA

THE BIG DISH Creeping Up On Jesus

♣ LP Warner Bros. 1-25764/NA
CA 4-25764/NA

BURNING SPEAR Live In Paris

♣ LP Slash 1-25842/NA
CA 4-25842/NA

TOM COCHRANE & RED RIDER Victory Day

♣ LP RCA 8532-1/NA
CA 8532-4/NA

COWBOY JUNKIES The Trinity Sessions

♣ LP RCA 8568-1/NA
CA 8568-4/NA

DUKE TOMATOE AND THE POWER TRIO I Like My Job!

♣ LP Warner Bros. 1-25836/NA
CA 4-25836/NA

GLEN GOLDSMITH What You See Is What You Get

♣ LP RCA 8487-1/NA
CA 8487-4/NA

VERN GOSDIN Rough Around The Edges

♣ LP RCA 8537-1/NA
CA 8537-4/NA

VERN GOSDIN Too Far Gone

♣ LP RCA 8536-1/NA
CA 8536-4/NA

HELLOWEEN Keeper Of The Seven Keys, Part II

♣ LP RCA 8529-1/NA
CA 8529-4/NA

LaTOYA JACKSON You're Gonna Get Rocked

♣ LP RCA 8502-1/NA
CA 8502-4/NA

K-9 POSSE K-9 Posse

♣ LP Arista AL8-8569/NA
CA AC8-8569/NA

LEGAL REINS Please, The Pleasure

♣ LP Arista AL8-8534/NA
CA AC8-8534/NA

IVAN LINS Love Dance

♣ LP Reprise 1-25850/NA
CA 4-25850/NA

RONNIE MILSAP Stranger Things Have Happened

♣ LP RCA 9588-1/NA
CA 9588-4/NA

SHARP Sharp

♣ LP Elektra 60780-1/NA
CA 60780-4/NA

SIMPLY RED New Flame

♣ LP Elektra 60828-1/NA
CA 60828-4/NA

THREE TIMES DOPE Original Stylin'

♣ LP Arista AL8-8571/NA
CA AC8-8571/NA

THE TOKENS Re-Doo-Wop

♣ LP RCA 8534-1/NA
CA 8534-4/NA

TONE LOC Loc-Ed After Dark

♣ LP Delicious Vinyl DV-3000/NA
CA ZDV-3000/NA

TOO SHORT Life Is . . . Too Short

♣ LP Jive 1149-1/NA
CA 1149-4/NA

MARC V. Too True

♣ LP Elektra 60811-1/NA
CA 60811-4/NA

XTC Oranges & Lemons

♣ LP Geffen GHS 24218/NA
CA M5G 24218/NA

ORIGINAL CAST/SOUNDTRACKS

BROADWAY CAST Sarafina! (The Music Of Liberation)

♣ LP RCA 9307-1/NA
CA 9307-4/NA

ORIGINAL SOUNDTRACK The Adventures Of Baron Munchausen

♣ LP Warner Bros. 1-25826/NA
CA 4-25826/NA

VARIOUS ARTISTS I'M Gonna Git You Sucka

♣ LP Arista AL8-8574/NA
CA AC8-8574/NA

FOR WEEK ENDING APRIL 8, 1989

Billboard

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NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
2	3	25	DEEP BREAKFAST MUSIC WEST MW-102	RAY LYNCH
3	2	25	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
4	4	9	WATERMARK Geffen 24233	ENYA
5	5	25	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
6	10	5	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
7	9	3	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082	VARIOUS ARTISTS
8	6	25	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
9	7	25	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
10	11	9	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
11	8	25	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
12	12	7	EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
13	17	5	VANISHING POINT SONIC ATMOSPHERES 80023	DON HARRISS
14	18	5	CELESTIAL NAVIGATIONS NOUVEAU A-683/K-TEL	CELESTIAL NAVIGATIONS
15	13	21	IMAGINARY ROADS WINDHAM HILL 1078	WILLIAM ACKERMAN
16	14	21	A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077	WINDHAM HILL ARTISTS
17	15	21	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
18	19	25	VALLEY IN THE CLOUDS NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
19	16	17	PATHWAYS TO SURRENDER COLUMBIA FC-44225	CHRIS SPHEERIS
20	21	7	INSIDE THE SKY SILVER WAVE SW 504/OPTIMISM	STEVE HAUN
21	25	7	WINTER INTO SPRING ♣ WINDHAM HILL 1019	GEORGE WINSTON
22	24	11	DUSK MUSIC WEST MW-132	JIM CHAPPELL
23	20	11	LEGENDS NARADA LOTUS N61022/MCA	ERIC TINGSTAD & NANCY RUMBEL
24	23	25	DECEMBER ♣ ² WINDHAM HILL 1025	GEORGE WINSTON
25	RE-ENTRY		ANTARCTICA POLYDOR 815732/POLYGRAM	VANGELIS

♣ 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.

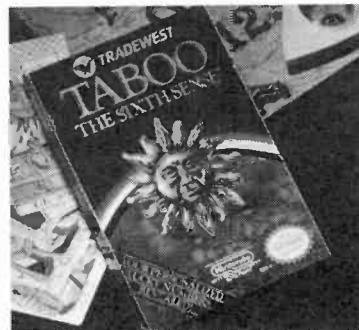
NEW PRODUCTS

compiled by Bruce Haring

2-Inch Floppies. Maxell Corp. has developed 2-inch video floppy disks to complement the introduction of still video equipment from hardware manufacturers. The Maxell VF-1 video floppy disk is capable of storing 50 images in field recording mode, or 25 images in frame recording. Pictures can be immediately viewed on any home TV set. Contact: 201-794-5900.



Three-Way Sound. Soundesign Corp. has developed a portable sound system incorporating a CD player, dual cassette deck, and an AM/FM radio. Model 4955 carries a suggested retail of \$229.95. Contact: 201-434-1050.



Future Predictions. The answer to your questions about the future may be contained on "Taboo The Sixth Sense," a video entertainment cartridge from Tradewest Inc. The cartridge uses the Tarot method of predicting the future, and retails for \$39.95. More information is available at 212-686-2666.



Indiana Jones Returns. Buena Vista Records and Tapes will release a complete selection of audio products for "Indiana Jones And The Last Crusade," scheduled for a spring theatrical debut. The selection includes a Souvenir Story CD and cassette, complete with full-color souvenir photo book. The company will also release a 24-page, full-color book-and-cassette Read-Along with the story, music, and photos from the film. Contact: 818-972-3300.

New Design. Gemini Industries has redesigned its AM/FM stereo radio/cassette player (AS80) and personal stereo cassette player (AS70). Each comes with stereo headphones. Suggested retail for the AS80 is \$19.99; the AS70 is priced at \$15.99. Contact: 800-526-7452.

RETAIL TRACK

(Continued from preceding page)

#145 in Lynnhaven Mall, Virginia Beach, Va., won store of the year. The Lynnhaven location is managed by Cynthia Ginn. Also honored was Debra Lynn Luney, of Tracks #176, also in Virginia Beach.

Barry Wall, from Tracks #11 in Greensboro, N.C., was named merchandiser of the year. The chain also presented two customer service awards, with the managers' trophy going to Cheryl Black, from Bar #36 in Portsmouth, Va. The custom-

er service award for store staffers went to Stacy Blankenburg, from Tracks #121 in Jacksonville, N.C.

Robert Keeley, manager of stocking and receiving, was office employee of the year, while Vanessa Turner, team leader of order processing, was distribution employee of the year. Paul Jones, who is based in Myrtle Beach, S.C., was named regional sales manager of the year.

The Bar honored two sales reps this year, Cal Spurlin of PolyGram

and Ken Beauvis of rep firm Ron Chapman Co.

Last, but certainly not least, is the Bertha Bergman Business Woman of the Year honoree. Bertha Bergman, of course, is the mother of company chairman Barrie Bergman. She was the company's first president, and, with husband Harry, was one of its founders. Keeping it in the family, Barrie's wife, Arlene Bergman, VP of human resources and a member of the chain's board, won the honor.

RETAILING

GRASS ROUTE

(Continued from page 61)

ROM IS COMING: Volume 6 of the All-Ears Review will hit April 10. "From Barrooms To Bayous" marks the one-year anniversary of the first such compilations, which are a series of bimonthly independent releases. Volume 6 highlights include contributions from Ranking Roger, Trio Bulgarka, Cafe Noir, Brave Combo, Mamou, Katie Webster, and Lucinda Williams. For more info from ROM, call 213-471-5000.

summer course called "Connecting With The Live Music Club Circuit In L.A."

Rowe ties CD gift to jukebox promo ... see page 60

SEEDS AND SPROUTS: Second-round ballots for the National Assn. of Independent Record Distributors and Manufacturers' 1988 Indie Awards are on the way. Figures for the nominating round showed a 30% increase over last year. The Univ. of California at Los Angeles is sponsoring a spring '89 course called "Succeeding As A Musician In Los Angeles: First Steps." Lectures and discussions with guest speakers are coordinated by Violette Szilvas, a publicist who has worked with Hurricane and D'Molls, among others. More information on the course is available at 213-825-9064. The Extension Service plans a

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Scotland Launches Own Record Industry Assn.

GLASGOW, Scotland A press conference here recently officially launched the Scottish Record Industry Assn., an organization that was at first made moot nine months ago but finally took shape at the end of last year.

There are 64 record companies active in Scotland covering a wide range of repertoire as well as indigenous music, and the SRIA declares there is "a strong demand from retailers, radio and record companies for an independent Scottish chart."

The SRIA claims Scottish music sales exceed \$9 million annually. The embryo association attended MIDEM in January, where it found strong international interest in Scottish music, particularly from European countries and Australia.

SRIA committee members are drawing up definitive and reliable guidelines for Scottish charts, award schemes, export systems, and investigating international trade fair possibilities. The association will be funding a phone sample of 50 Scottish stores in its quest to

obtain "tight singles and albums charts," in the words of SRIA secretary Ronnie Simpson, who is managing director of Lismor Records.

"This is not a breakaway move from the BPI in London," he points out. "We have no problem or quarrel with them, although Scottish record companies realize when they look at the BPI subscription fees that they could produce a record sleeve or even an LP for the same amounts."

Simpson describes the purpose of the SRIA as a local attempt to promote the music of Scotland, giving it a higher profile locally and abroad, and to encourage Scottish artists by raising their status. He cites Osian and the Battlefield Band as ethnic examples of Scotland's musical potency and Simple Minds, Deacon Blue, and the Proclaimers as evidence of Scottish influence in the pop and rock worlds.

"We want people everywhere to realize that Scotland is a nation—not just a region," says Simpson.

Gov't Cites Concerns Over 'Racial Conflict' South African Concert Canceled

BY JOHN MILLER

JOHANNESBURG, South Africa

One of South Africa's biggest multiracial concerts, co-organized by the South African Music Alliance has been banned under the ongoing state of emergency here on the grounds, according to the Johannesburg chief magistrate, that it "might cause racial conflict and public unrest."

SAMA planned to use funds raised from the Human Rainbow Concert to improve benefits and education for its members. The promoters, Run Run Management and Network Productions, plus Ellis Park, the venue, were to give SAMA 30% of the profits as well as all income from the sale of international television rights.

Film crews from the U.K., France, and South Africa were forced to terminate their contracts with the promoters only one week before the event.

In his ruling, the magistrate said that if the concert were allowed to take place a "very explosive situation" could develop, which might

lead to the "disturbance of public order, loss of life, racial conflict, fighting, and public unrest."

He referred to a previous concert at Ellis Park in January 1986, when there had been "large-scale drug and alcohol abuse," plus fighting

'We're stunned. This pushes us back to the '70s'

and conflict, with the police forced to use tear gas on four occasions.

Roddy Quinn, managing director of Run Run Management, says the ban was not simply a matter of the nearly \$100,000 in lost revenue: "I cannot believe that such a positive attempt by the local masses to bring people together can be interpreted by the government as being political."

He said the concert was intended to showcase South African "progressive culture," as more than half the acts booked were members of SAMA.

An appeal is planned, Quinn said, even though the Supreme Court has upheld the chief magistrate's ruling. He also claimed there was no mention in the press here of the "so-called trouble" during the 1986 concert.

Under this country's state of emergency, any open-air gathering is considered to be illegal unless a license has been obtained from the local magistrate.

SAMA promotes racial integration and nonviolence. It is not affiliated to any political group, and adheres to the cultural boycott.

Following the ban, SAMA presented a petition to the owners of Ellis Park, which included messages of support from Sting, Dire Straits, and Spandau Ballet, as well as a statement from U.S. artists aligned against apartheid.

The petition stated that the concert ban proved once again that there was "no freedom, cultural or political, under apartheid," and called upon music lovers worldwide to support SAMA's efforts to bring culture in South Africa into a pro-

(Continued on next page)

Brits Host Asian Pop Music Awards

BY NIGEL HUNTER

LONDON The Asian Popular Music Awards took place at London's Royal Albert Hall March 19, the first occasion of its kind.

Behind the idea, which brought artists from China, Hong Kong, Japan, South Korea, Malaysia, Thailand, the Philippines, Singapore, and Taiwan to London, is Simon Napier-Bell, former manager of Wham!, the Yardbirds, Marc Bolan, and Japan, among others.

The event cost about \$700,000 to stage, and the sponsor, the Salem cigarette firm, has made an undisclosed contribution. Napier-Bell owns the concept of the awards and potentially lucrative television rights.

He picked London as the venue because it is a politically neutral center with good TV production facilities and is a magnet for leading Asian artists who have never performed there before.

Napier-Bell, who is partnered in the event with Donavon Nelson, views the primary purpose of the awards as demolishing cultural barriers between the individual Asian nations, which are becoming increasingly financially interdependent, and to create a Pan-Asian market.

Although Japanese star Epo did participate, Japan has been unenthusiastic about the event. However, the country that regards itself as well ahead of its Asian neighbors in terms of pop talent and in other areas did offer to host the awards.

The overall award for best performance went to Sudirman from Malaysia, whose mixed act included a tribute to Charlie Chaplin, some Barry Manilow-type ballads, and a Michael Jackson-style dance routine.

Critics attending the show drew attention to the printed program's claim that the event recognizes "the

wealth of Asia's varied musical cultures" and the fact that most of the participants aped Western musical styles and accents, with the exception of Koo Chang-Mo from South Korea.

They also commented on special guest Boney M, which has no recognizable links with Asian music but is managed by Napier-Bell.

Soviets In Joint Biz Venture Goskoncert Monopoly Challenged

BY VADIM YURCHENKOV

MOSCOW An interesting development in Soviet show business is the recent agreement signed between singing star Alla Pugachova's Theater of Song and the Canadian-Swiss Siabeco Group, an international entertainment corporation.

A joint enterprise company called Siabeco-Alla Venture, or SAV Entertainment, is being set up with the motto of "Entertainment For The Whole World."

"We must start promoting our talents worldwide," says Yevgeni Boldin, Pugachova's husband and managing director of the Theater of Song, "and we must avoid being choked by bureaucracy."

SAV Entertainment is the second joint venture in the U.S.S.R. for Siabeco. Ron Singer, VP in charge of show business, believes that cooperation between the new partners should have a considerable international effect.

The new joint company could well become a strong competitor for Goskoncert, the U.S.S.R.'s state-run agency that up until now has enjoyed a monopoly in present-

ing international artists in Russia and exporting Soviet talent.

It has left both artists and foreign management unimpressed by its methods and outlook, although Jacek Slotala, a director of London-based Barucci Leisure Ltd., said recently that he regards Goskoncert as a reliable partner after three years of collaboration. Among artists handled by Goskoncert are ballerina Maya Plisetskaya, conductor Ghennadi Rozhdestvensky, and pianist Nikolai Petrov.

Observers believe that SAV Entertainment may breach the Goskoncert monopoly and open up new perspectives and opportunities for the free exposure of Soviet contemporary talent on an international basis.

Meanwhile, Goskoncert's plans for this year, according to agency spokesman Vladimir Anosov, include Soviet appearances for Europe, Deep Purple, UB40, Tangerine Dream, New Order, and Rod Stewart. Negotiations are proceeding to book the Beach Boys, Peter Gabriel, Janni Nannini, and French singer Jean-Jacques Goldman.

Sarah Jane Morris Headed This Way With Solo Album

BY CHRIS WHITE

LEAVE ME THIS WAY: A big solo future is predicted for U.K. singer Sarah Jane Morris, whose distinctive voice is featured prominently on the Communards' major international hit, "Don't Leave Me This Way." She has now inked a solo deal with Jive Records, the label behind Billy Ocean, Samantha Fox, and Ruby Turner, and released her first solo album, which is a mix of cover versions and original compositions, co-written and produced by Morris.



by Chris White

The singer has a 22-date European tour lined up with Simply Red during May and June and several showcase gigs set for London. The first single from the album is Morris' reworking of Billy Paul's "Me And Mrs. Jones," an unorthodox choice for a female singer, and one that has met with some media resistance here.

COVERING UP: On the subject of song covers, Simply Red has revived the Harold Melvin & the Bluenotes' oldie "If You Don't Know Me By Now" as their latest single, following in the steps of other U.K. contemporary rock acts who are delving deep into the song catalogs of yesteryear. The band has London dates set for this spring.

Also on tour: Irish band Clan-

nad, whose single "The Hunter" and album "Past Present" have just been released, and the Cure, who are supporting the release of their new album, "Disintegration," on the Fiction label with a 50-date U.K. and European tour, including Eastern Bloc countries.

TIPPED FOR THE CHARTS: Then Jerico's latest single on London, "What Does It Take," features guest vocals by Belinda Carlisle. London is also repromoting beat combo Perfect Day's single, "Jane," which missed out the first time around.

Swing Out Sister also returns with a hot new single, "You're On My Mind" (Phonogram), produced by Paul O'Duffy, who worked on their big-selling debut album, "It's Better To Travel." BMG band the Blow Monkeys have also come up with a reworking of a previous single, "This Is Your Life," looking for more commercial success the second time around.

A&M LOVES DOVES: The second album from Thrashing Doves, following their critically acclaimed "Bedrock Vice" LP, could well be the one to break this tuneful rock outfit. The A&M album is preceded by the single "Angel Visit," written by Thrashing Doves brothers Ken and Brian Foreman, who supply most of the band's material.

Satellite TV may help U.K. home vid stores ... see page 39

Logica Survey Predicts Britain's Satellite TV Penetration By 1990

LONDON A major new survey forecasts that the number of U.K. homes receiving satellite television, newly launched here, by the end of 1991 will be between 1.6 million and 2.2 million. At least 45% of homes will own a satellite TV receiver, or STR, with the remainder receiving via community cable systems. According to the Logica report, 105,000 receivers are now installed, a number that is expected to rise to 950,000 by the end of 1990. The number of STRs will hit its domestic peak by the end of 1992 and thereafter see its share eroded by communal reception, cable, and multiple DTH, which allows reception of channels from different satellites on different TV sets in the home. **PETER JONES**

Elton John Birthday Bash Rocks Paris

PARIS Elton John picked up a \$450,000 tab for his 42nd birthday party, held here at an exclusive Bois de Boulogne restaurant, where the guests were accommodated on an entire floor of the Ritz Hotel. The 200 guests included Tina Turner, Ringo Starr, and actress Jane Seymour. The menu included caviar, lobster, and scores of fine wines. John Reid, John's manager, gave the star a \$175,000 diamond-studded crucifix on a gold chain as a gift. **PHILIPPE CROCQ**

Soviets Mark Recording's 100th Year

MOSCOW To formally commemorate the 100th anniversary of the gramophone recording, a special exhibition was staged here at the Polytechnical Institute, with items supplied by the Central State Recordings Archive. Much was made of the 1910 opening of the first Russian pressing plant at Aprelevka, which is now state record company Melodia's biggest plant and has to date manufactured more than 1.5 billion sound carrier units. **VADIM YURCHENKOV**

'Sugar' To Open At London Palladium

LONDON London-based stage producer Harold Fielding, who lost a personal fortune when his musical "Ziegfeld," a \$5.5 million production, flopped at the London Palladium, is now readying a revival of an American "Sugar" to go on at the same theater at the end of the year. It is a musical version of the movie classic "Some Like It Hot," which starred Jack Lemmon, Tony Curtis, and Marilyn Monroe. Fielding plans to star Tommy Steele, U.K. '50s rock hero, in one of the male leads, say insiders. **PETER JONES**

'Elvis' Musical OK'd For Soviet Tour

MOSCOW The successful London stage musical "Forever Elvis" is to tour the Soviet Union for five weeks this summer. Russian authorities finally OK'd the deal after studying a video of the original show and hearing the music. The plot traces Presley's life and includes many of his hits. Producer/director Barry White's daughter, 8-year-old Elvira Lisa-Marie, plays Presley's daughter, and is thus set to become the youngest Western entertainer to appear in the Soviet Union. **VADIM YURCHENKOV**

MIDEM Names Communications Head

PARIS The MIDEM Organization here has named Bill Grantham as head of communications, reporting to joint MDs Xavier Roy and Bill Bingham. Currently editor of Television Business International, which is jointly owned by Telso Communications (which bought the MIDEM Organization in 1986), Grantham assumes the post this month and is responsible for overall planning and development of MIDEM publications (including MIDEM News, MIP-TV News, and MIPCOM News), and will also expand the group's publishing activities. **PHILIPPE CROCQ**

BSB Bows Anti-Theft Satellite Decoders

LONDON Satellite television equipment that will be worthless to thieves is being unveiled here by British Satellite Broadcasting. The black box decoders are fitted with a centrally controlled device so that if the box is stolen it can be activated to render the equipment inoperable. The development follows police warnings that satellite TV equipment could become as big a lure for burglars as VCRs. It's a Philips/Ferguson device, and the cost will not be passed on to consumers. **PETER JONES**

SOUTH AFRICAN CONCERT CANCELED

(Continued from preceding page)

cess of democratic change.

Johnny Clegg, VP of SAMA, says the group "failed to understand how a music festival could possibly pose a threat to the South African government."

He adds: "We're stunned, especially in light of the so-called reforming initiative by the government. This ban pushes us back to the 1970s when nonracial music festivals were prohibited."

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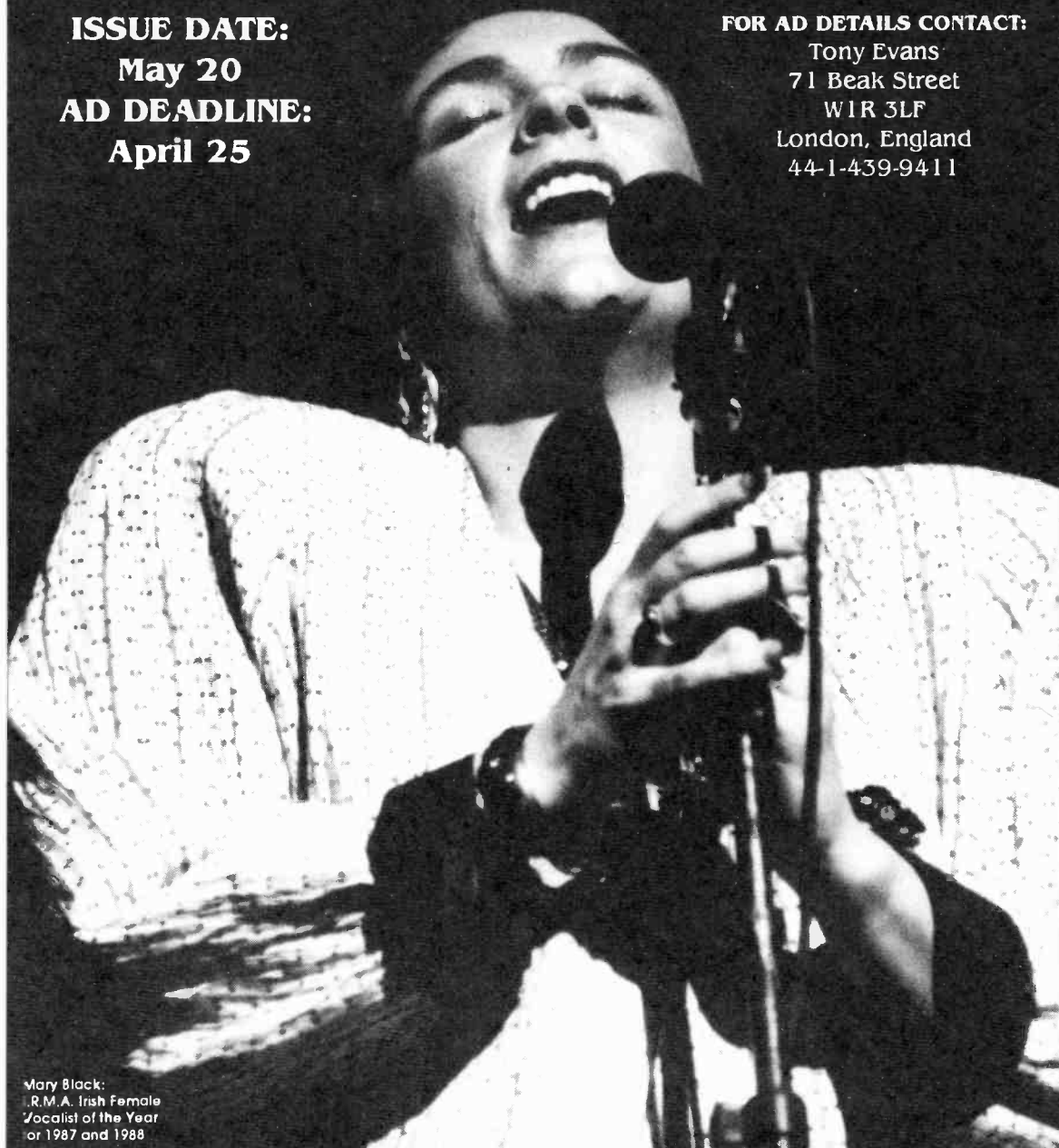
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Metal Malady Hits Certs Feb Sees Few High-Sellers

BY KIRK LaPOINTE

OTTAWA February proved to be the least spectacular month of record certifications in years.

The Canadian Recording Industry Assn. may have certified a respectable 23 releases in the month, but there wasn't one higher than double platinum. And of the three that made it that far, all are relatively ancient releases.

Either the industry didn't offer up its hits for CRIA's list, or early 1989 is proving brutal.

Samantha Fox's "Touch Me" debut album of a couple of years ago, Robbie Robertson's 1987 self-titled release (which snagged best-album honors in March at the Juno awards), and The Cult's 1987 "Love" album were the only double-platinum certifications.

Platinum releases included the Robertson record, k.d. lang's "Shadowland" (she was the Juno female

vocalist winner), "Mystery Girl" by Roy Orbison, "He's The D.J., I'm The Rapper" by D.J. Jazzy & The Fresh Prince, "Hold Me In Your Arms" by Rick Astley, "Smashes, Thrashes And Hits" by Kiss, "Master Of Puppets" by Metallica, and "Til I Loved You" by Barbra Streisand.

Gold albums included the Orbison, Robertson, and Astley albums, Metallica's "Master Of Puppets" "Kill 'Em All," and "Garage Days Revisited," the Pogues' "If I Should Fall From Grace With God," Kenny G's "Silhouette," Bruce Cockburn's "Big Circumstance," Ricky Van Shelton's "Loving Proof," and two from the Quebec market, "Rendex-Vous Dous" by Gerry Boulet and "A L'Etat Pur" by Marie Denise Pelletier.

A consolation of the certification doldrums was the relatively large Canadian totals. Seven of the 23 certifications went to domestic artists.

Canadians Demand Configuration 6 Labels Plan Tape Singles

OTTAWA Five of the country's major record companies have thrown their support behind the cassette single, saying they'll be releasing such product because the public wants it.

And a sixth firm, the largest in Canada, will be issuing cassette singles—even though its president doesn't wholeheartedly embrace the configuration.

A joint statement from CBS Records, BMG Music Canada, Capitol Records-EMI of Canada, MCA Records Canada, and A&M Records of Canada says there will be a common-merchandise format for the cassette single by May.

And each firm has "committed to release cassette singles . . . in response to consumer demand."

WEA Music of Canada Ltd., which holds about one-quarter of the market share in the business, is issuing such singles from Madonna and Metallica this spring. But company president Stan Kulin said recently that he is not a big fan of the format, and even executives at the five supporting labels admit there are no shouts of joy from retailers over the cassette single. Only major artists will get the tape-single treatment.

PolyGram Inc. Canada is also not part of the major-firm commitment.

The Canadian industry has been relatively slow to respond to consumer demand for the configuration, and store merchandising has been inconsistent. KIRK LaPOINTE

MAPLE BRIEFS

WEA MUSIC OF CANADA Ltd. president Stan Kulin writes to take issue with the recent year-end figures from Statistics Canada (Billboard, March 11), which showed declines in overall units. In fact, once record-club and other direct-marketing figures are added (they were added in 1987, but not in 1988), overall units are up 8.5%. Still notable are the drop (32.4%) in LPs and (15.5%) in 7-inch singles, while cassettes (up 24.1%) and CDs (up 43.9%) carried the business to an estimated 10% revenue rise last year.

THE CANADIAN Songwriters' Assn. is a little-known but prospering group with more than 700 members. Board director Eddie Schwartz says that networking is paying off, particularly for the newer writers, who are getting legal tips and registration help through the Toronto-based association.

COMMUNICATIONS MINISTER Marcel Masse is said to be considering legislation that would give his office more direct control over cultural industries, presumably including the recording business. Details are still sketchy, but the approach is typical of Masse, who jealously guards his territory.

SPEAKING OF THE federal government, highly regarded violinist Angele Dubeau was given \$18,500 recently for her April tour of the Pacific Rim.

THE CANADIAN VIDEO release of "A Show Of Hands" by Rush is getting considerable attention. Much-Music Network scheduled a preview of the 90-minute release and the national Canadian Broadcasting Corp. will broadcast it. CBS Music Products is handling distribution of the release domestically on video for Anthem Records' Music Video branch.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 4/3/89

SINGLES		
1	1	STRAIGHT UP PAULA ABDUL VIRGIN/A&M
2	2	YOU GOT IT ROY ORBISON VIRGIN/A&M
3	3	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
4	4	WILD THING TONE LOC ISLAND/MCA
5	5	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
6	6	THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
7	7	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFEN/WEA
8	9	STOP! SAM BROWN A&M/A&M
9	10	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
10	15	ORINOCO FLOW ENYA WEA/WEA
11	8	WHEN THE CHILDREN CRY WHITE LION ATLANTIC/WEA
12	16	THE LOOK ROXETTE EMI/CAPITOL
13	NEW	WALK THE DINOSAUR WAS (NOT WAS) FONTANA/POLYGRAM
14	19	WHEN I'M WITH YOU SHERIFF CAPITOL/CAPITOL
15	12	BORN TO BE MY BABY BON JOVI MERCURY/POLYGRAM
16	NEW	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK COLUMBIA/CBS
17	11	WILD WORLD MAXI PRIEST VIRGIN/A&M
18	18	ETERNAL FLAME BANGLES COLUMBIA/CBS
19	NEW	I BEG YOUR PARDON KON KAN ATLANTIC/WEA
20	14	MY PREROGATIVE BOBBY BROWN MCA/MCA
ALBUMS		
1	1	ROY ORBISON MYSTERY GIRL VIRGIN/A&M
2	2	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
3	5	THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
4	6	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	3	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
6	4	ENYA WATERMARK WEA/WEA
7	8	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
8	9	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
9	11	BOBBY BROWN DON'T BE CRUEL MCA/MCA
10	10	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
11	7	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFEN/WEA
12	12	STEVE EARLE COPPERHEAD ROAD UNI/MCA
13	14	MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND/MCA
14	15	NEW ORDER TECHNIQUE FACTORY/POLYGRAM
15	NEW	MIKE + THE MECHANICS THE LIVING YEARS ATLANTIC/WEA
16	19	TONE LOC LOC-ED AFTER DARK ISLAND/MCA
17	17	ROD STEWART OUT OF ORDER WARNER BROS./WEA
18	NEW	VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
19	13	POISON OPEN UP AND SAY... AH!! ENIGMA/CAPITOL
20	18	BON JOVI NEW JERSEY MERCURY/POLYGRAM

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/27/89

HOT 100 SINGLES		
1	3	LIKE A PRAYER MADONNA SIRE
2	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND EMI
3	8	STRAIGHT UP PAULA ABDUL VIRGIN
4	2	BELFAST CHILD SIMPLE MINDS VIRGIN
5	4	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
6	6	POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
7	14	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
8	5	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
9	7	THE FIRST TIME ROBIN BECK MERCURY
10	10	LA FETE AU VILLAGE LES MUSCLES A-B/POLYDOR
11	18	DURUM, DES FEMMES SOLDAT LOUIS CBS
12	17	LEAVE ME ALONE MICHAEL JACKSON EPIC
13	15	LA VIE LA NUIT DEBUT DE SOIREE CBS
14	12	BUFFALO STANCE NENEH CHERRY CIRCA
15	13	STOP SAM BROWN A&M
16	9	HELP BANANARAMA/LANANEENEENOONO LONDON
17	NEW	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG ARIOLA
18	11	LOVE TRAIN HOLLY JOHNSON MCA
19	20	THE LOCOMOTION KYLIE MINOGUE PWL
20	NEW	KEEP ON MOVIN' SOUL II SOUL/CARON WHEELER 10 RECORDS
HOT 100 ALBUMS		
1	1	SIMPLY RED A NEW FLAME WEA
2	2	TANITA TIKARAM ANCIENT HEART WEA
3	4	ROY ORBISON MYSTERY GIRL VIRGIN
4	5	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
5	3	DIRE STRAITS MONEY FOR NOTHING VERTIGO
6	6	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
7	7	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
8	NEW	DEPECHE MODE 101 MUTE
9	8	SOUNDTRACK COCKTAIL ELEKTRA
10	NEW	JEANNE MAS LES CRISES DE L'AME PATHE MARCONI
11	10	THE TRAVELING WILBURYS TRAVELING WILBURYS VOL.1 WILBURY RECORD CO
12	9	MICHAEL JACKSON BAD EPIC
13	11	GARY MOORE AFTER THE WAR VIRGIN
14	13	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
15	12	SAM BROWN STOP! A&M
16	NEW	BERNARD LAVILLIERS IF NORD SUD/BARCLAY
17	15	PINK FLOYD DELICATE SOUND OF THUNDER EMI
18	NEW	BOBBY BROWN DON'T BE CRUEL MCA
19	16	LOU REED NEW YORK SIRE
20	NEW	DORO FORCE MAJEURE VERTIGO

BRITAIN (Courtesy Music Week/Gallup) As of 4/1/89

This Week	Last Week	SINGLES
1	1	LIKE A PRAYER MADONNA SIRE
2	2	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
3	3	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
4	4	STRAIGHT UP PAULA ABDUL SIREN
5	5	KEEP ON MOVIN' SOUL II SOUL FEAT. CARON WHEELER 10/VIRGIN
6	8	PARADISE CITY GUNS N' ROSES GEFEN
7	7	CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
8	10	I'D RATHER JACK REYNOLDS GIRLS PWL
9	6	HELP! BANANARAMA/LANANEENEENOONO LONDON
10	17	I BEG YOUR PARDON KON KAN ATLANTIC
11	13	INTERNATIONAL RESCUE WE'VE GOT A FUZZBOX... WEA
12	9	STOP SAM BROWN A&M
13	33	ETERNAL FLAME BANGLES CBS
14	27	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
15	24	PEOPLE HOLD ON COLDCUT FEAT. LISA STANSFIELD AHEAD OF OUR TIME
16	34	I HAVEN'T STOPPED DANCING YET PAT & MICK PWL
17	18	SLEEP TALK ALYSON WILLIAMS DEF JAM
18	11	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
19	16	ONE MAN CHANELLE COOLTEMPO/CHRYSALIS
20	15	LEAVE ME ALONE MICHAEL JACKSON EPIC
21	12	HEY MUSIC LOVER S'XPRESS RHYTHM KING/MUTE
22	NEW	FIRE WOMAN THE CULT BEGGARS BANQUET
23	14	BLOW THE HOUSE DOWN LIVING IN A BOX CHRYSALIS
24	21	ROUND & ROUND NEW ORDER FACTORY
25	29	FAMILY MAN ROACHFORD CBS
26	NEW	THE BEAT(EN) GENERATION THE THE EPIC
27	20	CELEBRATE THE WORLD WOMACK & WOMACK 4th & B'WAY
28	NEW	AMERICANOS HOLLY JOHNSON MCA
29	35	GOT TO GET YOU BACK KYM MAZELLE SYNCOPATE/EMI
30	40	MUSICAL FREEDOM (MOVING ON UP) PAUL SIMPSON FEATURING ADEVA COOLTEMPO/CHRYSALIS
31	19	I DIDN'T WANT A LOVER TEXAS MERCURY/PHONOGRAM
32	22	BELFAST CHILD SIMPLE MINDS VIRGIN
33	NEW	BABY I DON'T CARE TRANSVISION VAMP MCA
34	NEW	CAN YOU KEEP A SECRET? (89 MIX) BROTHER BEYOND PARLOPHONE
35	37	ONLY THE LONELY T'PAU SIREN/VIRGIN
36	25	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
37	39	THE RATTLER GOODYE MR MACKENZIE CAPITOL
38	NEW	SHE'S A MYSTERY TO ME ROY ORBISON VIRGIN
39	26	NOTHING HAS BEEN PROVED DUSTY SPRINGFIELD PARLOPHONE
40	NEW	OF COURSE I'M LYING YELLO MERCURY/PHONOGRAM
ALBUMS		
1	NEW	MADONNA LIKE A PRAYER SIRE
2	1	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
3	2	SIMPLY RED A NEW FLAME ELEKTRA
4	8	BOBBY BROWN DON'T BE CRUEL MCA
5	NEW	S'XPRESS ORIGINAL SOUNDTRACK RHYTHM KING/MUTE
6	4	STYLE COUNCIL SINGULAR ADVENTURES OF THE STYLE COUNCIL POLYDOR
7	3	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
8	6	SAM BROWN STOP! A&M
9	7	TANITA TIKARAM ANCIENT HEART WEA
10	10	MICHAEL JACKSON BAD EPIC
11	11	ROY ORBISON MYSTERY GIRL VIRGIN
12	9	BANANARAMA THE GREATEST HITS COLLECTION LONDON
13	14	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
14	25	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
15	5	DEPECHE MODE 101 MUTE
16	13	BUDDY HOLLY TRUE LOVE WAYS TELSTAR
17	17	DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS./WEA
18	18	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROTHERS
19	19	KYLIE MINOGUE KYLIE PWL
20	12	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
21	15	ELVIS COSTELLO SPIKE WARNER BROS.
22	23	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
23	28	ROACHFORD ROACHFORD CBS
24	21	ERASURE THE INNOCENTS MUTE
25	20	YAZZ WANTED BIG LIFE
26	27	NEW ORDER TECHNIQUE FACTORY
27	26	HUE & CRY REMOTE CIRCA/VIRGIN
28	22	DEACON BLUE RAIN TOWN CBS
29	31	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
30	32	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
31	29	KIM WILDE CLOSE MCA
32	37	INXS KICK MERCURY/PHONOGRAM
33	36	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
34	24	THEN JERICHO THE BIG AREA LONDON
35	34	POISON OPEN UP AND SAY... AH!! CAPITOL
36	39	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
37	NEW	FLEETWOOD MAC GREATEST HITS WARNER BROS.
38	30	ENYA WATERMARK WEA
39	NEW	U2 RATTLE AND HUM ISLAND
40	NEW	CHRIS DE BURGH FLYING COLOURS A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/27/89

SINGLES		
1	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND & GENE PITNEY PARLOPHONE
2	2	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
3	3	BALLAD OF THE STREETS (BELFAST CHILD) SIMPLE MINDS VIRGIN
4	12	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
5	7	THE WAY TO YOUR HEART SOULSISTER EMI
6	10	STRAIGHT UP PAULA ABDUL VIRGIN
7	4	LOVE TRAIN HOLLY JOHNSON MCA
8	6	BUFFALO STANCE NENEH CHERRY VIRGIN
9	5	IN THE AIR TONIGHT (REMIX '88) PHIL COLLINS VIRGIN
10	9	YOU GOT IT ROY ORBISON VIRGIN
11	8	THE FIRST TIME ROBIN BECK METRONOME
12	11	ROOM WITH A VIEW TONY CAREY METRONOME
13	13	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
14	15	CINDERELLA GEOFFREY WILLIAMS POLYDOR
15	16	MY PREROGATIVE BOBBY BROWN MCA
16	20	LEAVE ME ALONE MICHAEL JACKSON EPIC
17	14	KOKOMO BEACH BOYS ELEKTRA
18	18	EVERYTHING COUNTS DEPECHE MODE MUTE
19	NEW	WILD THING TONE LOC ISLAND
20	17	GOOD LIFE INNER CITY VIRGIN
ALBUMS		
1	1	TANITA TIKARAM ANCIENT HEART WEA
2	2	SIMPLY RED A NEW FLAME WEA
3	3	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
4	4	ROY ORBISON MYSTERY GIRL VIRGIN
5	14	DORO FORCE MAJEURE VERTIGO/PHONOGRAM
6	6	GARY MOORE AFTER THE WAR VIRGIN
7	7	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	5	DIE AERZTE DIE AERZTE FRUEHER VIELKLANG
9	NEW	DEPECHE MODE 101—DAS LIVE ALBUM MUTE
10	10	TRAVELING WILBURYS TRAVELING WILBURYS VOL.1 WILBURY/WEA
11	8	SOUNDTRACK COCKTAIL ELEKTRA
12	9	MARC ALMOND THE STARS WE ARE EMI
13	13	CHRIS DE BURGH FLYING COLOURS A&M/DGG
14	11	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
15	12	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
16	NEW	MIKE + THE MECHANICS THE LIVING YEARS WEA
17	NEW	BAD BOYS BLUE BAD BOYS BEST COCONUT
18	15	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
19	NEW	SOULSISTER IT TAKES TWO EMI
20	16	MICHAEL JACKSON BAD EPIC

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/23/89

SINGLES		
1	3	LIKE A PRAYER MADONNA WEA
2	4	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POL
3	1	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
4	2	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
5	5	YOU GOT IT ROY ORBISON VIRGIN/EMI
6	7	THE LIVING YEARS MIKE + THE MECHANICS WEA
7	NEW	TOO MANY BROKEN HEARTS JASON DONOVAN FESTIVAL
8	16	I'M ON MY WAY THE PROCLAIMERS FESTIVAL
9	6	TEARDROPS WOMACK & WOMACK FES
10	9	SOUL REVIVAL JOHNNY DIESEL & THE INJECTORS FESTIVAL
11	10	KISS THE ART OF NOISE FEATURING TOM JONES POL
12	13	END OF THE LINE TRAVELING WILBURYS WEA
13	12	BELFAST CHILD SIMPLE MINDS VIRGIN/EMI
14	11	DRINOCO FLOW ENYA WEA
15	8	KOKOMO THE BEACH BOYS WEA
16	14	IF I COULD 1927 WEA
17	NEW	STOP! SAM BROWN FESTIVAL
18	17	ONE SUMMER DARYL BRAITHWAITE CBS
19	15	YOU'LL NEVER KNOW 1927 WEA
20	18	WHAT I AM EDIE BRICKELL & THE NEW BOHEMIANS WEA
ALBUMS		
1	1	ROY ORBISON MYSTERY GIRL VIRGIN/EMI
2	2	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
3	NEW	FINE YOUNG CANNIBALS THE RAW & THE COOKED POLYGRAM
4	3	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
5	5	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
6	4	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
7	7	1927...ISH WEA
8	6	ROBERT PALMER HEAVY NOVA EMI
9	8	SOUNDTRACK YOUNG EINSTEIN FES
10	9	TRACY CHAPMAN TRACY CHAPMAN WEA
11	11	ENYA WATERMARK WEA
12	10	SOUNDTRACK COCKTAIL WEA
13	NEW	VARIOUS HITS NOW '89 POLYGRAM
14	15	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
15	14	SIMPLY RED A NEW FLAME WEA
16	12	FLEETWOOD MAC GREATEST HITS WEA
17	NEW	DARYL BRAITHWAITE EDGE CBS
18	13	TONI CHILDS UNION FESTIVAL
19	20	UB40 GREATEST HITS VOL. 1 VIRGIN/EMI
20	NEW	MIKE & THE MECHANICS THE LIVING YEARS WEA

JAPAN (Courtesy Music Labo) As of 3/27/89

SINGLES		
1	NEW	NAMIDAO MISENAIDE WINK POLYSTAR/FUJIPACIFIC
2	NEW	CHIKYUO SAGASHITE HIKARU GENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
3	3	GEKIAI TSUYOSHI NAGABUCHI TOSHIBA-EMI/YUI ONGAKU
4	1	TIME ZONE OTOKOGUMI BMG/VICTOR/JOHNNYS
5	2	ROSE COLOR MIHO NAKAYAMA KING/BURNING P
6	4	AI GA TOMARANAI WINK POLYSTAR/FUJIPACIFIC
7	NEW	LOCOMOTION DREAM ERICO TAMURA TOSHIBA-EMI/SUN MUSIC
8	NEW	OTOKONO JYOWA FUYUMI SAKAMOTO TOSHIBA-EMI/NICHION PRO/FUJIPACIFIC/AMUSE
9	7	RUNNER BAKUFU-SLUMP CBS/SONY/DAIKANYAMA
10	8	TRAIN-TRAIN THE BLUE HEARTS MELDACK/NICHION/FIRAMENT
ALBUMS		
1	NEW	SHIZUKA KUDO JOY PONY CANYON
2	1	HIKARU GENJI HEY SAY PONY CANYON
3	NEW	PERSONZ NO MORE TEARS TEICHIKU
4	4	BARBEE BOYS ROOT 5 EPIC/SONY
5	2	YUI ASAKA MELODY FAIR HUMMING BIRD
6	6	TRAIN-TRAIN THE BLUE HEARTS MELDACK
7	3	EIKICHI YAZAWA STAND UP—5 YEARS REALIVE DOCUMENT TOSHIBA-EMI
8	5	HIROKO YAKUSHIMARU LOVER'S CONCERTO TOSHIBA-EMI
9	NEW	LA-PPISCH ANIMAL II VICTOR
10	9	YUMI MATSUOYA DELIGHT SLIGHT LIGHT KISS TOSHIBA/EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/17/89

SINGLES		
1	4	ALLES KAN EEN MENS GELUKKIG MAKEN RENE FROGER CNR
2	1	BELFAST CHILD SIMPLE MINDS VIRGIN
3	NEW	LIKE A PRAYER MADONNA SIRE
4	2	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
5	3	WILD THING TONE LOC DELICIOUS VINYL
6	5	MY PREROGATIVE BOBBY BROWN MCA
7	8	EVERYBODY NEEDS SOMEBODY BLUES BROTHERS ATLANTIC
8	NEW	STRAIGHT UP PAULA ABDUL VIRGIN
9	6	LEAVE ME ALONE MICHAEL JACKSON EPIC
10	NEW	ETERNAL FLAME THE BANGLES CBS
ALBUMS		
1	1	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
2	4	THE BLUES BROTHERS ORIGINAL SOUNDTRACK WEA
3	2	ROY ORBISON MYSTERY GIRL VIRGIN
4	3	SIMPLY RED A NEW FLAME WEA
5	5	FLEETWOOD MAC GREATEST HITS WARNER BROS.
6	7	TANITA TIKARAM ANCIENT HEART WEA
7	6	TINA TURNER TINA LIVE IN EUROPE EMI
8	9	DIRE STRAITS MONEY FOR NOTHING PHONOGRAM
9	NEW	LOU REED NEW YORK SIRE
10	8	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	11	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	2	1	51	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	3	5	13	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	4	8	5	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	5	7	7	VARIOS ARTISTAS	DON FRANCISCO PRESENTA	CBS 80033
	6	3	21	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	7	9	31	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	8	4	13	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	9	6	49	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	10	10	7	JOSE FELICIANO	LOS 15 ESPECIALES DE JOSE FELICIANO	GLOBO
	11	21	13	CHAYANNE	CHAYANNE	CBS 80051
	12	14	31	YOLANDITA MONJE	VIVENCIAS	CBS 10552
	13	20	3	MARISELA	YA NO	ARIOLA 9577
	14	15	5	VIKKI CARR	ESOS HOMBRES	CBS 80057
	15	11	27	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	16	23	9	MENUDO	SOMBRA Y FIGURAS	MELODY 007
	17	17	25	EMMANUEL	10 ANOS DE EXITOS	GLOBO 8521
	18	12	9	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	19	—	3	JOSE LUIS PERALES	15 EXITOS	CBS 80375
	20	18	61	LOS BUKIS	SIME RECUERDAS	LASER 3044/FONOVISA
	21	13	33	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	22	—	1	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	23	—	1	VIKKI CARR	ESOS HOMBRES	CBS 80057
	24	25	7	CARLOS VIVES	NO PODRA ESCAPAR DE MI	CBS 80042
	25	19	45	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
TROPICAL/SALSA	1	1	13	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	2	2	39	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	3	3	29	MAX TORRES	SENSUALMENTE TROPICAL	EMI 8463
	4	4	19	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	5	5	19	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	6	7	13	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
	7	9	13	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	8	8	49	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	9	6	17	VARIOS ARTISTAS	JUNTOS PA' GOZA	TH-RODVEN 2549
	10	23	3	LOS HERMANOS ROSARIO	OTRA VEZ	KAREN 118
	11	16	5	TONY VEGA	YO NO ME QUEDO	RMM 1677
	12	24	5	VITIN RUIZ	SEDUCEME	COMBO 2058
	13	12	25	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	14	—	1	WILLIE COLON	TOP SECRET	FANIA 655
	15	14	9	LOS SABROSOS DEL MERENGUE	ROMANTICO Y SABROSO	SONOTONE
	16	10	13	WILFRIDO VARGAS	MAS QUE UN LOCO	SONOTONE 1423
	17	13	23	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON	FANIA 651
	18	—	1	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	19	—	1	LAS CHICAS DEL CLAN	ZAPE PA' LLA	SONOTONE 1001
	20	21	37	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	21	—	47	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	22	18	21	BONNY CEPEDA	A NIVEL INTERNACIONAL	COMBO 2056
	23	15	25	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	24	19	17	SERGIO VARGAS	SERGIO VARGAS	CBS 80041
	25	11	23	JOHNNY VENTURA	EL CABALLO UNA LEYENDA	CBS 80012
REGIONAL MEXICAN	1	1	21	BRONCO	UN GOLPE MAS	FONOVISA 8808
	2	3	19	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	3	4	63	LOS BUKIS	SIME RECUERDAS	LASER 3044/FONOVISA
	4	2	13	VARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES	FONOVISA 8813
	5	10	67	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	6	18	35	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	7	6	23	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	8	7	9	ALBERTO VASQUEZ	ALBERTO VASQUEZ	MUSART 1870
	9	9	9	LA MAFIA	EXPLOSIVO	CBS 80072
	10	8	9	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	11	5	5	LOS TIGRES DEL NORTE	CORRIDOS PROHIBIDOS	FONOVISA 8815
	12	—	1	RAMON AYALA	LA RAMA DEL MEZQUITE	FREDDIE 1461
	13	11	7	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	14	15	5	JUAN VALENTIN	ARBOLES DE LA BARRANCA	CBS 80081
	15	17	19	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVISA
	16	16	5	JOAN SEBASTIAN	NORTENO	MUSART 90041
	17	22	21	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	18	—	21	BRONCO	INDOMABLE	ARIOLA 6243/RCA
	19	13	23	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	20	21	3	VICENTE FERNANDEZ	LO MEJOR DE LA BARAJA	CBS 80056
	21	24	3	CIELO AZUL	SI TUS CELOS	WEA LATINA 55163/WEA
	22	20	61	BRONCO	SUPERBRONCO	ARIOLA 6618/RCA
	23	12	29	FITO OLIVARES	EL CABALLITO	GIL 2012
	24	—	1	JUAN VALENTIN	ARBOLES DE LA BARRANCA	CBS 80081
	25	14	47	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVISA 8800

Latin Notas



by Carlos Agudelo

MORE THAN TWO-THIRDS OF the 1 million counterfeit cassettes seized last year by federal, state, and local law enforcement authorities in 20 states were by artists whose recordings are owned by Hispanic labels. There were a total of 158 seizures and 94 arrests involving pirated Hispanic music. These figures, part of the Recording Industry Assn. of America's Hispanic Music Advisory Committee summary of activities for 1988, were announced during the committee's meeting, held March 15 in Los Angeles. In California, where the highest incidence of piracy took place, two of the seven sites raided had been producing more than 1 million illegal cassettes a year. The other five were producing at least 500,000 cassettes each. Each of the 10 distributors of illegal product arrested were responsible for distributing at least 100,000 counterfeit tapes annually in five states.

Other committee activities include lobbying support for passage of anti-piracy legislation—similar to that which went into effect Jan. 1 in California—in eight other states, including Texas and Florida. The RIAA is also gathering for the first time much-needed statistics regarding the Hispanic music industry in the U.S. Surveys requesting information from HMCA members as well as from other independent labels have been sent out and the results are expected shortly.

BRAZILIAN-MUSIC LOVERS, beware of Personalidade, a PolyGram Records series that offers music by Brazil's most outstanding talents. This delicious series should be more than enough for those who want to taste the best of such giant stars as **Maria Bethania**, **Gal Costa**, **Elis Regina**, **Antonio Carlos Jobim**, **Milton**

Nascimento, **Ivan Lins**, and **Caetano Veloso**, among others... CBS Records International has just released "El Camino," the debut album by the group **Santa Fe**. The record is a bold crossover experiment, with five of the 10 cuts sung in Spanish and the other five in English. The trio of **Laura Alvarez**, **Mario Lamberti**, and **Kenny Passarelli** worked for more than a year on the album, which was produced in Los Angeles by the top-notch **Humberto Gatica**... The Third Annual Latin Pianos concert, a great occasion to catch the best of the Latin keyboardists, will take place April 15 at the Lehman Center for Performing Arts in New York. **Eddie Palmieri**, **Edi Martinez**, **Michel Camilo**, **Amuni Nacer**,

RIAA group seeks to stem piracy of Hispanic records

and **Ricky Gonzalez** will be the featured musicians.

PERSONNEL SWITCHING continues at CBS Discos, Miami, and Capitol-EMI Latin, Los Angeles. **Al Zamora**, who had just been promoted to director of sales and promotions for the restructured Capitol-EMI Latin, left the company to become national promotion director at CBS Discos, where he reports to his brother **George**, CBS' marketing VP. EMI-Capitol Latin recently hired **Jose Behar**, previously in charge of CBS Discos' West Coast operations, to lead the restructured division, now based in Los Angeles. Also at CBS Miami, the composer **Jorge Luis Piloto** is now A&R coordinator, working directly with **Angel Carrasco**, VP of A&R. Piloto, who has written hits for **Jose Feliciano**, **Luis Enrique**, and **Lissette**, will be working directly with A&R director **Angel Carrasco**. **Eli Cesar**, previously with BMG in Los Angeles, is now in charge of sales for Capitol-EMI Latin on the East Coast.

By the way, there was a nomination left out of the Latin Music Awards listings last week. The Producer Del Año (best producer of the year) category should have included **Oscar Lopez** for "Soy Asi" (**Jose Jose**).

Classical KEEPING SCORE



by Is Horowitz

A MAJOR CHALLENGE to European dominance in the performance and recording of classical symphonic repertoire on period instruments is being mounted in New York with the formation of the Classical Band, a new group to be led by early-music veteran **Trevor Pinnock**.

The orchestra, now recruiting personnel, already has a commitment from Deutsche Grammophon for 18 CDs over a six-year period beginning in 1991. Formal signing of the pact is expected on April 15, during DG meetings in London.

The new orchestra, to number up to 60 players, will also have an active concert life, says **Liviu Blumenthal**, who conceived the enterprise along with Pinnock.

The deal will complement Pinnock's longtime arrangement with DG, which so far has resulted in some 60 albums for the label's early-music wing, Archiv. That agreement is now being extended to call for another 25 disks (from 1991-96) with his regular group, the English Concert, says Blumenthal, who serves as Pinnock's manager.

Unlike the English Concert, the Classical Band disks will appear under DG's main yellow label, an indication that a more mainstream classical market will be sought. Some of the works to be recorded include late Haydn and Mozart symphonies, as well as works by such early Romantic composers as Mendelssohn, Weber, Schubert, and Rossini. Mozart piano concertos with Pinnock as soloist are also planned.

At least four concerts will be given in New York's Carnegie Hall next season, says Blumenthal, with a number of tours, both domestic and international, projected. As music director and principal conductor, Pinnock will direct half the orchestral performances, with

other established conductors, not necessarily identified with the authentic instrument movement, responsible for the remainder.

PASSING NOTES: **Vladimir Horowitz's** new album for Deutsche Grammophon, produced in New York by **Thomas Frost**, is in the final stages of processing. Tentative release date is June. A Mozart group includes the Sonata No. 3 in B Flat, the Adagio in B Minor, and the Rondo in D. Schubert and Schubert/Liszt follow, with "Valse Caprice" the only title Horowitz ever recorded before. All the other works enter his discography for the first time.

The new group will perform music on period instruments

Leonard Bernstein will be recording a Hindemith program with the Israel Philharmonic in May for DG. Works include "Mathis der Maler" and "Symphonic Metamorphosis," says **Alison Ames**, his executive producer. Other projects on Bernstein's recording agenda include a Debussy album in Rome and, possibly, a Shostakovich program in Leningrad, the U.S.S.R.

Carrying period performance a step further, DG Archiv will be bringing **John Eliot Gardiner** and his Monteverdi Orchestra and English Baroque Soloists to Venice, Italy, in late May to record the Monteverdi "Vespers" in the basilica of Saint Mark's Cathedral. The proceedings will also be filmed for TV and home video.

Bridge Records will record mezzo **Jan DeGaetani** with the Eastman Philharmonic under **David Effron** in May in works by Mahler and Berlioz. And on the June schedule are the complete Ives violin and piano sonatas with **Greg Fulkerson** and **Robert Shannon**. Bridge managing director **Becky Starobin** says the Machover opera "Valis" remains its best-selling title.

Among the artists who will serve as jurists along with master teacher **Josef Gingold** at next year's International Violin Competition of Indianapolis are **Elmar Oliveira**, **Josef Suk**, and **Aaron Rosand**. **Mihaela Martin**, who won the competition in 1982, will also join the panel.

(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.

SEARS MULLS LEASED AUDIO DEPARTMENTS

(Continued from page 1)

home electronics department.

Mangan adds that when Billboard and other business publications earlier reported that Sears might be exiting the business, the chain issued no formal statement other than to say that the "situation is under review."

Speculation regarding the role of music and video products stemmed from Sears' decision to revamp its merchandising attack toward becoming a discount-oriented operation. The missing piece in the music puzzle now being touted is what the pricing philosophy for the music and video products would be, particularly since none of the rumored suitors is known for low prices.

The moves under consideration would increase the number of Sears stores carrying the product by 100. Currently, Sears has music departments in some 550 stores.

The leased departments would likely have better placement and visibility than the music sections now found in the chain, says one source. One proposal would have the entertainment departments on a store's first floor, located near Brand Central, the new department that carries brand-name merchandise.

According to one record company VP, LIVE/Lieberman would have first option on each of the participating Sears stores, supposedly because the leased-department concept was pitched by LIVE.

If Musicland is indeed the other player, it would have to settle for those stores that LIVE passes up. Those familiar with Musicland, however, say it would be highly unusual for Eugster's chain to settle for second-citizen status.

Wall Street watchers also say not to count out Handleman Co., which now handles an undeter-

Crazy Eddie Shuttters 17 Northeast Stores

BY GEOFF MAYFIELD

NEW YORK Hardware/software chain Crazy Eddie has closed at least 17 of its Gotham-area stores.

The shutterings startled store employees, who found "we regret to inform you" signs when they arrived for work March 29, the day of the closings. Ironically, the wave of store closings fell during one of the store's frequent high-profile sales, backed by heavy television advertising.

The move also reduces the store count of music retail giant Trans World Music Corp. Albany, N.Y.-based Trans World took over the prerecorded music departments a year ago under a licensed operations agreement (Billboard, March 19, 1988). Shortly thereafter, Trans World struck a licensing deal to run the entertainment departments at 12 TSS stores (Billboard, April 2, 1988).

A statement issued by Trans World estimates that the 17 closed units contributed roughly 2.5% of its annual sales. Trans World's inventory and other store assets will be redistributed to existing or new stores. The paring drops Trans World's store count to 426 units.

Says Trans World VP of finance

Jim Williamson, "It is no surprise to anybody that Crazy Eddie has been suffering financial difficulties for some time." Williamson characterizes the closings as a "natural event to turn the company's fortunes around."

Although the Crazy Eddie ax fell quickly, word of the closings did not come as a shock to music industry insiders. Those in the trade have observed light traffic at the units, particularly at the 17 that were closed. A source familiar with the company says at least two of the closed units did solid software numbers but suffered from poor sales in electronics.

Label sales executives and rival merchandisers further note that Trans World's prices have not been as consistently low as those that were run by Benel Distributors, which previously serviced the departments. Low prices, of course, have been a prime ingredient for the chain's approach to selling electronics products.

Benel filed for Chapter 11 protection in the summer of 1987.

Trans World says costs involved with the closings "are not expected to be significant" and will be absorbed in the first quarter of its current fiscal year.

"The risk is that this is the begin-

ning of the end," says one analyst of the Crazy Eddie closings. "In the eyes of the New York consumer, this ain't good news."

But another observer counters that by dropping less-profitable locations, Crazy Eddie and Trans World may benefit from the purge. Trans World's Williamson agrees: "The 17 they have decided to close are the poorest performers, so they'll be concentrating on the stores that deliver the best results."

Crazy Eddie's stock has been trading at less than \$1 for at least a month. On the day that the company lopped off the 17 locations, its stock traded at 17/32, unchanged from the previous day.

The closings, however, did impact Trans World's stock, which closed the day at 26, down 3/4 from the previous day. The Crazy Eddie cleansing also prompted Prudential-Bache Securities senior analyst Craig Bibb to lower Trans World's long-term growth estimate from 25% to 20%.

"If they have to focus their growth efforts on nonmall situations, then a 25% growth rate is not realistic," says Bibb.

Williamson, however, says that Trans World is "very pleased with what we've seen despite the 17 closings."

mined number of the Sears departments. Analysts say Handleman will not give up the Sears account without a fight, although president Frank Hennessey says he "can't make any comment about our customers."

Lieberman reportedly racks more than 300 Sears outlets in the Midwest and along the East Coast,

while Interstate Group services 32 stores. Most of the balance are said to be Handleman venues.

Handleman recently stuck its toe in the retail waters with Entertainment Zone, a store-within-a-store concept opened at a new American Fare superstore in Atlanta (Billboard, Feb. 4). Thus, the company seems to be in a position

to bid for a leased-department situation, but according to Hennessey, there are no immediate plans to roll out more Entertainment Zones.

"We're not going to be out there aggressively opening stores that compete with our customers," Hennessey says.

Although LIVE Entertainment

will not comment on the matter, that rack has also strengthened its ability to deliver a leased-department situation.

Even before LIVE signed a letter of intent to buy Morris Levy's Strawberries Records, Tapes & Compact Discs chain in January (Billboard, Jan. 28), chairman and chief executive officer Jose Mendez had repeatedly stated that his company wanted to diversify into retailing. The leasing option at Sears would be attractive because it better enables the merchandiser to determine its own destiny. The rumored plan would also likely increase the number of Sears locations that Lieberman services.

Retailers are intrigued that Musicland has been mentioned as a player in the Sears sweepstakes, but its role in the scenario does not come as a complete surprise. With at least 682 stores in operation, competitors say that there is only so much room for Musicland to expand through the addition of conventional stores. Leased departments—particularly in a name chain like Sears—would present Musicland with a viable growth option.

One chain president adds that the addition of venues helps maximize the operation of a retailer's warehouse, and the Sears plan would allow Musicland to increase its count without incurring many of the initial costs associated with building a new store. "It wouldn't surprise me," the source says.

"One of the things you have to look at is the start-up cost," the executive adds. "Construction, lights, air conditioning—so many of their expenses would already be taken care of. All they would have to pay for would be the product, fixtures, and some decoration."

OPTIMISM HIT WITH LAWSUIT BY JAZZ ARTIST MOUZON

(Continued from page 6)

Besides copyright infringement and violation of the Lanham Act, other charges listed in Mouzon's large, 52-page complaint include breach of contract, breach of covenant of good faith and fair dealing, interference with contractual relations, fraud, constructive fraud, negligent misrepresentation, unauthorized use of photograph, and intentional infliction of emotional distress.

Central to the issue is Optimism's right to distribute Mouzon's material outside the U.S. According to the suit, Mouzon—who owns the rights to the recordings in question—entered into a written lease agreement with Optimism in 1986 that allowed the label to reproduce, manufacture, distribute, promote, and sell his recordings in all territories excluding Europe. Mouzon claims, however, that some of those recordings—each bearing the inscription "distribut-

ed worldwide by Optimism, Inc."—are now available in such countries as France and Germany and are directly interfering with currently existing or potential licensing deals there.

Linda Mouzon, the drummer's wife and co-counsel in the suit, said the Optimism albums' overseas presence is especially problematic for Mouzon. "If he then wants to turn around and make his own deals in Germany and France, this is going to blow it for him," she said. "They're going to say, 'Hey, I've seen your record out there.' And it steps on the toes of the people there that he has license deals with already—they're calling him up, very angry, saying, 'You gave us the exclusive rights to sell this record here. What's Optimism doing selling it here?'"

The suit claims that because of such contract violations, Optimism was notified in June 1988 that the lease agreement with Mouzon was thereby terminated, and that the company was to cease all manufacturing and sales of the artist's recordings. Weeks later, it alleges, Optimism's legal counsel requested from Mouzon the master tapes for his "Morning Sun" album, and, in a letter, "further threatened to 'use whatever method to manufac-

ture and release'" the recording.

When Mouzon refused, the suit says, Optimism "purchased on the open market records and tapes" of the album—which had been available in the U.S. on the Pausa la-

A central issue of contention is Optimism's right to distribute Mouzon's material outside of the U.S.

bel—and "made or caused to be made master recordings therefrom."

Many complaints have already been aired about the quality of that Optimism release, Linda Mouzon maintained. "We know that when consumers go to buy a CD it's because they're looking for superior quality," she said. "And these CDs—how superior can they be when they're being made from an album?"

In response, David Drozen, Optimism president, vigorously denies Mouzon's allegations and termed

the suit "erroneous—and all of it's a lie."

In an attempt to get the suit dismissed from federal court, Optimism's counsel filed a jurisdictional motion March 24, claiming that no copyright infringement had actually taken place.

"We maintain that it's not copyright infringement, it's a contractual dispute," says Evan Cohen, attorney for the label, adding that the suit was "ridiculous" and "a sham."

Cohen maintains that Mouzon is "misinformed" about current copyright law, and that Optimism's 1988 markings on the packages were well within legal boundaries.

"The explanation that we have is the industry standard," says Cohen. "They're saying, 'Obviously

you're claiming that you own those compositions by putting '(c) Optimism' [on the packages]. But anyone in the industry can tell you that the '(c)' on the outside of a record label doesn't mean the musical compositions—it means the artwork."

Pointing out that Mouzon's wife is a lawyer, Cohen says, "She's trying to pressure my client into some form of settlement. Optimism is a respectable jazz label, they've been paying royalties diligently, and I think they put out a quality product."

Hearing for the jurisdictional motion will take place here May 8. Michael Polin, chief litigator in Mouzon's suit, said he would "not rule out" bringing an injunction against the label in the meantime.

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POP

THE OUTFIELD

Voices Of Babylon
PRODUCERS: David Kahne, David Leonard, John Spinks.
Columbia 44449

Whether it can be fully attributed to Kahne's marvelous touch here remains a mystery, but The Outfield's third time at bat is a superb effort filled with delicious textures and pop hooks. From the ethereal beat of the title track (which is already climbing the charts) to the Sting-tinged vocals of Tony Lewis on "Inside Your Skin," this record should easily surpass the band's platinum debut and make its dismal second effort nothing but a bad memory.

DEE DEE KING

Standing In The Spotlight
PRODUCER: Daniel Rey
Sire 25884

King, aka Dee Dee Ramone, does hilarious white raps that put the Beastie Boys to shame. From "Mashed Potato Time," a sendup of Bobby "Boris" Pickett's "Monster Mash," to the bilingual "German Kid," he never misses a beat. In between are Ramones-sounding tunes like "Poor Little Rich Girl," and even the odd attempt at a quasi-ballad, "Baby Doll," all delivered with tongue planted firmly in cheek. Great party album.

VICTORY

Culture Killed The Native
PRODUCER: Albert Boekholt
Rhino/Rampage 70844

European hard-rock band lies somewhere between Europe and the Scorpions. Though harder-edged than Def Leppard, some of the German band's tunes—such as "Never Satisfied"—achieve that pop/metal feel that is so hard to get just right. Most tunes should sound at home on hard rock formats, but, given the current climate, stranger things would have happened if this band actually appears on some adventurous Rock 40 playlists.

JOE GRUSHECKY

Rock And Real
PRODUCERS: Joe Grushecky, Art Nardini, & Dave Erny
Rounder 9020

Pittsburgh-based guitarist/vocalist Grushecky made a major critical impact in the late '70s with his old band, the Iron City Houserockers. He returns in excellent form here, playing the same lean, powerful, socially conscious rock that drew writers' raves; hopefully this time around such numbers as the title track, "Little Marie," and "Ain't Going Down" will spur commercial success as well.

GLAMOUR CAMP

PRODUCER: Jonathan Elias
EMI 48685

Imagine Bryan Ferry fronting the Cars, and you've pretty much got the point of this New York-based outfit. Christopher Ocasek, Ric Ocasek's son, apes Ferry so convincingly that it's almost impossible to tell the two vocalists apart. If one ignores the highly derivative nature of the group's sound (which is tough), "Fall For You" goes down fairly easily.

CRUEL STORY OF YOUTH

PRODUCER: Michael Thomas Young
Columbia 44206

New York quartet utilizes Tom Petty-like guitar licks and phrasing to good effect on "Out Of Love" and then switches to British/Cure feel on "I'd Pay The Price." The talent is obvious,

but this debut could find the band perching precariously between college/alternative and album rock radio.

THE ZULUS

Down On The Floor
PRODUCER: Bob Mould
Slash 25828

Retooled edition of Boston's Human Sexual Response, whose "What Does Sex Mean To Me?" was an alternative fave a few years back, boasts a keener edge and tougher material than its precursor. Guitar-driven group's sound is well-honed by producer Mould of Hüsker Dü fame. With the right nudge, effort could take at modern rock outlets.

MOTHER LOVE BONE

Shine
PRODUCER: Mark Dearnley
Stardog 839011

Seattle quintet's debut EP boasts the same four tracks on both sides; rocking cuts like "Thru Fade Away" and Steven Tyler-like vocals of Andrew Wood leave the listener curious and hungry for more. A definite album rock possibility.

LIL' ED & THE BLUES IMPERIALS

Chicken, Gravy & Biscuits
PRODUCERS: Lil' Ed & the Blues Imperials & Bruce Iglauer
Alligator 4772

Chicago group's second album features more good-time blues in the Hound Dog Taylor/J.B. Hutto mold, jolted along by no-nonsense slide guitar work of Lil' Ed Williams, nephew of the late bluesman Hutto. Entertaining numbers like the title cut and cover of Albert Collins' wry "Master Charge" will appeal to those who like their musical menu hot'n'greasy.

THELONIOUS MONSTER

Stormy Weather
PRODUCER: John Doe
Relativity 88561

L.A. band best known for outrageous live antics makes its best mark yet on record. Vocalist/songwriter Bob Forrest leads his crew—well-disciplined here—through some fine originals, including the moving "My Boy" and the uproarious, ironic headbanger's anthem "Sammy Hagar Weekend." Doe, ex-X bassist, gets good results from unpredictable unit. Modern rock outlook is good.

GIRLSCHOOL

Take A Bite
PRODUCER: André Jacquemin
Enigma/GWR 75406

At it for more than a decade now, latest edition of all-girl metal band takes a good bash on latest outing. Rambunctious cover of the Sweet's "Fox On The Run," a natural for this group, should help album make strides with core audience; distaff headbangers might get a kick out of "Girls On Top."

BOOKER T. JONES

The Runaway
PRODUCER: Booker T. Jones
MCA 6282

Master Series entry is a somewhat tame program of simple pop-funk instrumentals featuring Booker T.'s trademark MGs' organ style. While side talent abounds (Steve Lukather, Larry Carlton, Nathan East, David T. Walker, etc.), presence of synthesized drum tracks denatures Jones' customary funkiness.

BARRY ADAMSON

Moss Side Story
PRODUCER: Barry Adamson
Restless/Mute 71420

Extremely odd solo project from Magazine's former bassist is a kind of sonic collage in suite form, featuring everything from the howling of shock singer Diamanda Galas to sound effects and string passages. Only the most devoted alternative music enthusiasts will find this curiosity

SPOTLIGHT



JODY WATLEY
Larger Than Life
PRODUCER: Andre Cymone
MCA 6276

Potential sales on Watley's sophomore set might be aptly described by album title. Diva's latest single, "Real Love," is shaping as another cross-format smash; there's no shortage of well-sculpted dance-pop fodder here, all put together nicely by Minneapolis-based producer Cymone, who knows his way around a tasty hook. "L.O.V.E.R.," to name only one immediately appealing track, sounds like it could cut it as a followup. A sure shot for the top.

NEW AND NOTEWORTHY

MILLI VANILLI
Girl You Know It's True
PRODUCER: Frank Farian
Arista 8592

Given the runaway crossover success of the title track, this duo will probably have a long life on several charts, including pop, black, and rap. There's plenty here to further what "Girl" started, including "More Than You'll Ever Know," "Blame It On The Rain," and "Dreams To Remember."

accessible.

SCOTT APPEL
Nine Of Swords
PRODUCER: Scott Appel
Kicking Mule 343

Magnificent album by New Jersey-based guitarist/vocalist contains Appel's versions of hitherto-unknown songs by late U.K. folk giant Nick Drake and some equally impressive originals. Stellar picking and singing will appeal to Drake's enthusiasts, fans of fine guitar work, and even far-looking new age aficionados. Contact: P.O. Box 158, Alderpoint, Calif. 95411.

GOO GOO DOLLS

Jed
PRODUCERS: Goo Goo Dolls & Armand John Petri
Death/Enigma 73406

Behind the silly name lurks a punkish Buffalo, N.Y.-based trio that has come up with one of the most melodic blends of thrash since Hüsker Dü cut "Flip Your Wig." Playing is potent, songs are rabid yet tuneful, covers of "Down On The Corner" and "Gimme Shelter" delight. Go for it, modern rockers.

FAIRPORT CONVENTION

Red & Gold
PRODUCER: Simon Nicol
Rough Trade 63

Seminal English folk-rock band is in excellent form on merrily performed new disk, which features longtime members Nicol, Dave Mattacks, and Dave Pegg, and relatively new recruits Ric Sanders and Martin Allcock. Mostly contemporary repertoire is spun out in trad acoustic

fashion, and results should appeal to old fans and curious newcomers alike.

WHITE ZOMBIE

Make Them Die Slowly
PRODUCER: Bill Laswell
Caroline Carol 1362

Sludgy sounds of postpunk metallic doom ring out on full-length Caroline bow by longstanding New York-based crushers. Group's grinding style will set well with both maverick punkers and headbangers working in far left field; alternatives might stock set profitably.

BOLCOM & MORRIS

Night And Day—The Cole Porter Album
PRODUCER: Seymour Solomon
Omega 3002

Pianist William Bolcom and singer Joan Morris have paid winning tributes to songwriting greats on other labels. For the new New York-based independent, they offer 26 selections by Cole Porter. That's more than 73 minutes of playing time on CD, enough room to treat listeners to Porter songs few know, such as "No Lover," "Good-bye Little Dream, Good-bye," and his first success, the sweet "Old-Fashioned Garden."

ORIGINAL BROADWAY CAST

Legs Diamond
PRODUCER: Jay David Saks
RCA Victor 7983

One of Broadway history's big failures, "Legs Diamond" lives on as a recording, with its star/composer Peter Allen appearing in 11 of the 19 numbers. A boisterous nightclub milieu signifies little of an enduring quality, except for one fetching number by three ladies, "The Man Nobody Could Love." Allen's work and an appearance by Julie Wilson will help lift casters shelf business.

BLACK

CHRISTOPHER MAX

More Than Physical
PRODUCERS: Nile Rodgers & Christopher Max
EMI 46992

Young singer burns up the road on classily produced and highly tuneful debut. Max's virile style is a welcome alternative to run-of-the-mill balladry of the usual suspects. Punchy title cut is already burning through the black charts, and numbers like equally febrile "Something Wild" point to continuing chart life for this highly promising newcomer.

JAZZ

DAVID MURRAY

Ming's Samba
PRODUCER: Bob Thiele
Portrait 44432

Great tenorist noted for his work as a leader and as part of the World Saxophone Quartet makes welcome major-label debut. Fronting an impressive quartet featuring John Hicks, Ray Drummond, and Ed Blackwell, Murray excels in a varied program that incorporates saxist's avant-garde tendencies in highly accessible formats, such as Latinized title track.

MILES DAVIS

Ascenseur Pour L'achafaud
PRODUCER: Marcel Romano
Fontana 836305

Stunning 80-minute CD reissue compiles the complete session cut by trumpeter Davis for the soundtrack of Louis Malle's 1958 thriller, titled

"Frantic" in the U.S. Previously issued tracks here were only available on long-out-of-print "Jazz Track" LP, while newly issued improvisations sound as fine as the originally released takes. Seminal Miles, and an important and musically satisfying piece of archival work.

BARRY FINNERTY & SUPERFRIENDS

2B Named Later
PRODUCER: Teruo Nakamura
Cheetah/Three Cherries 22223

Producer Nakamura, who has recorded gorgeous fusion albums under his own name, has built a solid showcase for Finnerty's experienced guitar chops. Guest list includes name players like Hubert Laws, Don Alias, and Alex Foster.

THE BRUCE FORMAN QUARTET

Pardon Me!
PRODUCER: Allen Farnham
Concord 368

Album offers further proof of Forman's formidable guitar skills. Promising pianist Billy Childs anchors a worthy rhythm section.

COUNTRY

JAMES HOUSE

James House
PRODUCER: Tony Brown
MCA 42279

Newcomer House has a clear, agile vocal style that is somewhat reminiscent of Eddy Raven's. What is lacking here are songs dramatic or vigorous enough to make the best use of the style.

CLASSICAL

STRAVINSKY: THE FIREBIRD; SCHERZO A LA RUSSE; FOUR STUDIES

City Of Birmingham Symphony Orchestra, Rattle Angel 49178

An impressive performance of the complete ballet, sensitive and driven when called for, and recorded in stunning wide-range sound. Of more than filler interest are two versions (one for jazz band) of the Scherzo, and the light, accessible Studies. An attractive set.

WEBER: OVERTURES

The Hanover Band, Goodman Nimbus 5154

A project that moves the period-instrument development a bit deeper into the Romantic era. Most familiar of the six overtures are the "Euryanthe," "Oberon," and "Freischütz." A welcome addition is the Berlioz orchestration of Weber's "Invitation To The Dance." Readings are spirited, but the resonant acoustics often mask string lines.

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.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

SWEDEN CONQUERS AMERICA as "The Look" by **Roxette** (EMI) rides its lead in airplay to the top. "Girl You Know It's True" by **Milli Vanilli** (Arista) is still No. 1 in sales points but slips to No. 3 overall. Both "She Drives Me Crazy" by **Fine Young Cannibals** (I.R.S.) and **Madonna's** "Like A Prayer" (Sire) are within striking distance of the top for next week, so it should be a real battle.

"SINCERELY YOURS" by **Sweet Sensation** (Atco) wins the Power Pick/Sales, as the record leaps nine places to No. 21. This is a breakthrough for the New York trio, and also a breakthrough for Latin-based pop music, pioneered by the **Miami Sound Machine**. The record is top five in Portland, Maine (10-5 at WHTT), El Paso, Texas (6-4 at Z93), and Albuquerque, N.M. (5-3 at KKSS). Two other records with a New York Hispanic base are bulleted in the top 40: **Sa-Fire's** ballad, "Thinking Of You," moves to No. 23, with 11 top five radio reports, including No. 1 at KITY San Antonio, Texas; and **Stevie B's** "I Wanna Be The One" jumps seven places to No. 34, with top five reports from Z100 New York (8-5) and FM102 Sacramento, Calif., (11-4), and No. 1 reports from California's KDON Salinas and KWSS San Jose.

THE AIRPLAY POWER PICK goes to "Electric Youth" by **Debbie Gibson** (Atlantic), which just edges out "Rock On" by **Michael Damian** (Cypress). The latter single is the most-added record on the chart (62 adds), and already has 17 top 20 radio reports, including jumps of 16-8 at KZBS Oklahoma City, 27-19 at Z100 Portland, Ore., and 17-9 at KXXR Kansas City. The second most-added song, with 61 adds, is "I'll Be Loving You (Forever)" by **New Kids On The Block** (Columbia), which is already top 10 at X100 San Francisco.

THE SEVEN NEW ENTRIES are led by **Guns N' Roses'** "Patience" (Geffen), whose high debut at No. 66 is aided by its previous play at many stations as an album cut. Four artists make their Hot 100 bows. A duo from Wales called **Waterfront** (Polydor) enters with "Cry," scoring an impressive 48 adds out of the box to debut at No. 78. The other three newcomers are American: **Figures On A Beach** hail from Detroit, entering with a cover of **Bachman-Turner Overdrive's** No. 1 hit "You Ain't Seen Nothing Yet" (Sire); Minneapolis quartet the **Replacements** debut at No. 93 with their former No. 1 hit on the Modern Rock Tracks chart, "I'll Be You" (Sire); and Kansas native **Melissa Etheridge** bows at No. 94 with "Similar Features" (Island), which is breaking out of Portland, Ore. (19-16 at Q105), and Charlotte, N.C. (14-13 at WROQ).

QUICK CUTS: The most unusual success story of 1989 is the **Metallica** single, "One" (Elektra). It reaches No. 35 this week, fueled almost entirely by sales—300,000 total singles sold to date, about 80% of which is on cassette . . . The Oscar-winning "Working Girl" theme, "Let The River Run" by **Carly Simon** (Arista), regains its bullet at No. 54 from sales reports, but the real impact of the award will be felt next week.

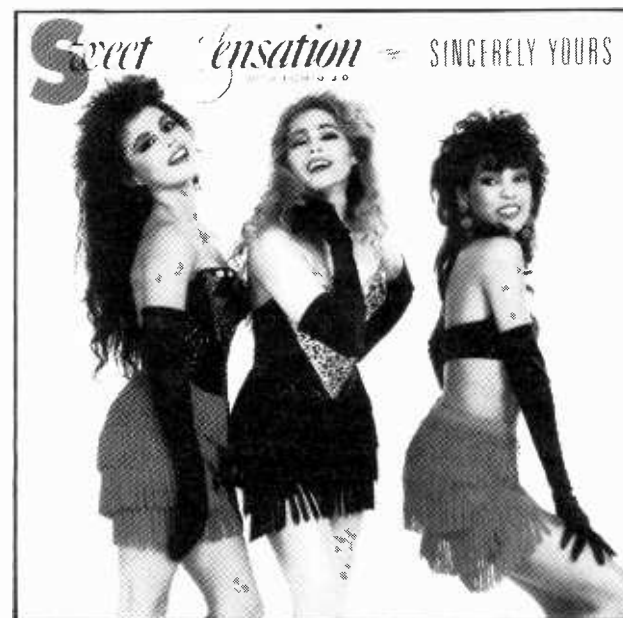
HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 241 REPORTERS	TOTAL ON
ROCK ON MICHAEL DAMIAN CYPRESS	4	13	45	62	189
I'LL BE LOVING YOU NEW KIDS . . . COLUMBIA	4	10	47	61	129
ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC	6	17	37	60	165
EVERY LITTLE STEP BOBBY BROWN MCA	3	8	40	51	101
SOLDIER OF LOVE DONNY OSMOND CAPITOL	4	6	38	48	165
CRY WATERFRONT POLYDOR	6	10	32	48	51
COMING HOME CINDERELLA MERCURY	3	4	30	37	37
VOICES OF BABYLON THE OUTFIELD COLUMBIA	0	7	25	32	107
A SHOULDER TO CRY ON TOMMY PAGE SIRE	0	8	20	28	113
REAL LOVE JODY WATLEY MCA	1	7	19	27	195

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.

SINCERELY SENSATIONAL!



SWEET SENSATION

(with Romeo J.D.)

"SINCERELY YOURS"

(7-99246) (PRCD 2583)

from the album

TAKE IT WHILE IT'S HOT

(90917)

Produced by Steve Peck for Platinum Vibe Productions, Inc.
Management: Artists Only Management Company

21

**BILLBOARD'S HOT 100 SINGLES
PLUS . . . ★★POWER PICK/SALES★★**

81

BILLBOARD'S TOP POP ALBUMS

24 NEW ADD'S THIS WEEK!

20 TOP 10'S:

HOT 97	#1	QV 103	#4	KCAQ	#7	KTFM	#9
KITY	#2	HOT 97.7	#5	WTIC	#8	B96	#9
KZ FM	#2	WHTT	#5	POWER106	#8	SLY 96	#9
KDON	#3	KKXX	#6	KWSS	#8	Z102	#9
KKSS	#3	KKMG	#6	KQMQ	#8	KMGX	#10

ALSO CLOSING IN AT:

Z100	#11	KIIS	#14
WEGX	#11	WNCI	#15
POWER 95	#13		

AND OVER A HUNDRED OTHERS?



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Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	3
2	3	THE LOOK	ROXETTE	1
3	2	ETERNAL FLAME	BANGLES	2
4	6	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	4
5	7	WALK THE DINOSAUR	WAS (NOT WAS)	9
6	12	LIKE A PRAYER	MADONNA	5
7	9	STAND	R.E.M.	6
8	8	DREAMIN'	VANESSA WILLIAMS	8
9	10	YOU GOT IT	ROY ORBISON	12
10	13	YOUR MAMA DON'T DANCE	POISON	13
11	11	SUPERWOMAN	KARYN WHITE	11
12	19	FUNKY COLD MEDINA	ROD STEWART	10
13	5	MY HEART CAN'T TELL YOU NO	ROD STEWART	7
14	4	THE LIVING YEARS	MIKE + THE MECHANICS	14
15	20	HEAVEN HELP ME	DEON ESTUS	15
16	28	I'LL BE THERE FOR YOU	BON JOVI	16
17	22	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)	THE BELLE STARS	21
18	21	ONE	METALLICA	35
19	17	MORE THAN YOU KNOW	MARTIKA	24
20	14	JUST BECAUSE	ANITA BAKER	22
21	15	LOST IN YOUR EYES	DEBBIE GIBSON	17
22	32	SECOND CHANCE	THIRTY EIGHT SPECIAL	18
23	31	ROOM TO MOVE	ANIMOTION	19
24	33	ORINOCO FLOW (SAIL AWAY)	ENYA	25
25	30	THINKING OF YOU	SA-FIRE	23
26	35	ROCKET	DEF LEPPARD	20
27	38	AFTER ALL	CHER & PETER CETERA	26
28	26	RADIO ROMANCE	TIFFANY	41
29	39	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	31
30	—	REAL LOVE	JODY WATLEY	29
31	27	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	32
32	37	I WANNA BE THE ONE	STEVIE B	34
33	—	FOREVER YOUR GIRL	PAULA ABDUL	27
34	23	PARADISE CITY	GUNS N' ROSES	33
35	—	LET THE RIVER RUN	CARLY SIMON	54
36	34	STRAIGHT UP	PAULA ABDUL	39
37	—	CULT OF PERSONALITY	LIVING COLOUR	30
38	36	WILD THING	ROD STEWART	59
39	16	CRYIN'	VIXEN	53
40	—	SEVENTEEN	WINGER	36

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5	11	LIKE A PRAYER	MADONNA	5
6	8	STAND	R.E.M.	6
7	3	MY HEART CAN'T TELL YOU NO	ROD STEWART	7
8	15	FUNKY COLD MEDINA	ROD STEWART	10
9	14	SUPERWOMAN	KARYN WHITE	11
10	12	DREAMIN'	VANESSA WILLIAMS	8
11	6	THE LIVING YEARS	MIKE + THE MECHANICS	14
12	17	I'LL BE THERE FOR YOU	BON JOVI	16
13	16	YOUR MAMA DON'T DANCE	POISON	13
14	19	HEAVEN HELP ME	DEON ESTUS	15
15	7	LOST IN YOUR EYES	DEBBIE GIBSON	17
16	18	YOU GOT IT	ROY ORBISON	12
17	21	SECOND CHANCE	THIRTY EIGHT SPECIAL	18
18	10	WALK THE DINOSAUR	WAS (NOT WAS)	9
19	23	ROCKET	DEF LEPPARD	20
20	25	ROOM TO MOVE	ANIMOTION	19
21	27	THINKING OF YOU	SA-FIRE	23
22	9	YOU'RE NOT ALONE	CHICAGO	28
23	29	FOREVER YOUR GIRL	PAULA ABDUL	27
24	13	JUST BECAUSE	ANITA BAKER	22
25	33	REAL LOVE	JODY WATLEY	29
26	31	AFTER ALL	CHER & PETER CETERA	26
27	32	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)	THE BELLE STARS	21
28	30	ORINOCO FLOW (SAIL AWAY)	ENYA	25
29	35	CULT OF PERSONALITY	LIVING COLOUR	30
30	—	ROCK ON	MICHAEL DAMIAN	37
31	20	MORE THAN YOU KNOW	MARTIKA	24
32	38	EVERLASTING LOVE	HOWARD JONES	38
33	—	SOLDIER OF LOVE	DONNY OSMOND	42
34	—	ELECTRIC YOUTH	DEBBIE GIBSON	45
35	40	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	31
36	36	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	43
37	24	PARADISE CITY	GUNS N' ROSES	33
38	22	DON'T TELL ME LIES	BREATHE	44
39	—	SEVENTEEN	WINGER	36
40	28	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	32

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
24/7 (Onid, BMI) CPP	Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP) HL
26 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI/Pitchford, BMI/Triple Star, BMI) CPP	50 I BEG YOUR PARDON (Beat Music/Lowery, BMI) CPP
88 BABY BABY (Eighth Wonder, BMI/Forfe, BMI/Domingo, ASCAP)	51 I CAN'T FACE THE FACT (GG Loves Music, BMI/Music Corp. Of America, BMI) HL
43 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	57 I ONLY WANNA BE WITH YOU (Chappell, ASCAP) HL
96 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	34 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI) HL
90 BRING DOWN THE MOON (Irving, BMI/Boy Meets Girl, BMI) CPP	82 I WANNA HAVE SOME FUN (Forcelut, BMI/Willesden, BMI)
70 BUFFALO STANCE (Virgin Music/SBK Songs)	31 IKO IKO (FROM "RAIN MAN") (Trio, BMI/Melder, BMI) HL/WBM
74 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP) WBM	56 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
80 CIRCLE (Geffen, ASCAP/Withrow, ASCAP/Edie Brickell, ASCAP)	16 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP) WBM
48 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	93 I'LL BE YOU (Nah, ASCAP)
87 COME OUT FIGHTING (Publisher Pending)	62 IT'S ONLY LOVE (Mayplace, BMI) HL
92 COMING HOME (Eve, ASCAP/Chappell, ASCAP)	22 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL
78 CRY (SBK Blackwood, BMI)	54 LET THE RIVER RUN (THEME FROM "WORKING GIRL") (TCF, ASCAP/C'est, ASCAP) CPP/WBM
53 CRYIN' (Tripland, BMI/Leibaphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	5 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI) WBM
30 CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP	98 LIVIN' RIGHT (Red Cloud, ASCAP/Night River, ASCAP) WBM
89 DEAR GOD (Mood, ASCAP/WB, ASCAP) WBM	14 THE LIVING YEARS (Michael Rutherford, BMI/R&B, BMI/Hidden Pun, BMI/Hit And Run, ASCAP) WBM
61 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	1 THE LOOK (Jimmy Fun, BMI)
73 THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Paradise GMBH, ASCAP/Marisa, ASCAP)	17 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
72 DO YOU BELIEVE IN SHAME? (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	64 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel Music) HL/WBM
44 DON'T TELL ME LIES (Virgin, ASCAP) CPP	68 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
67 DOWNTOWN (Irving, BMI/Dejamas Ltd., PRS) HL/CPP	24 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
8 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	7 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
61 DRIVEN OUT (EMI, ASCAP) WBM	35 ONE (Creeping Death, ASCAP) CLM
45 ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	25 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL
95 END OF THE LINE (Zero Productions, BMI/SBK April, ASCAP/Special Rider, ASCAP/Gone Gator, ASCAP/Ganga, BMI) HL/CPP	33 PARADISE CITY (Guns N' Roses, ASCAP) CLM
2 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	66 PATIENCE (Guns N' Roses, ASCAP)
38 EVERLASTING LOVE (Hojo, BMI)	41 RADIO ROMANCE (George Tobin, BMI) HL
55 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	29 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL
97 FADING AWAY (SBK Blackwood, BMI/Bob Rosenberg, BMI) HL	86 REPETITION (T-Boy, ASCAP/INSCO, ASCAP)
69 FEELS SO GOOD (Yessup, ASCAP) CLM	37 ROCK ON (St. Cecilia, BMI)
27 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	20 ROCKET (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
10 FUNKY COLD MEDINA (Varry White, ASCAP)	40 RONI (Kear, BMI/Hip Trip, BMI) CPP
3 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	19 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
77 GOOD LIFE (Virgin Songs, BMI/Drive On, BMI) CPP	89 RUN TO PARADISE (Australian Mushroom, ASCAP)
58 HEARTS ON FIRE (F.S.Limited, PRS/Freedom, BMI/Warner-Tamerlane, BMI) WBM	21 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL
15 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK	36 SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP
	4 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
	83 SHE WANTS TO DANCE WITH ME (All Boys USA, 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.

NEW BIZRAP TO AID ADDICTS

(Continued from page 6)

funds necessary to build its initial program.

"We're going to the record companies and asking them for their money, for sponsorship," says Greg Sill, director of TV and film music for Warner-Chappell Music and a BizRap director. "If the record companies get involved, we'll get what we need."

In the meantime, NARAS' Greene has thrown his support behind BizRap. The recording academy started its own substance-abuse-recovery program about four months ago.

Noting that the American Federation of Musicians has no such program, Greene explains his support by saying that BizRap "holds the most promise of giving real help to people."

Greene says that two "potential funding mechanisms" for BizRap are in development: "One will be either a salute or a man-of-the-

year kind of thing that may or may not be a cable [TV] program. The other is direct sponsorship by a private company to fund a presence within record and musical instrument stores that will identify the fact that there are places people can get help."

Sill says that a benefit tribute or black-tie dinner honoring his father, Jobete Music chief Lester Sill, is also being discussed.

A BizRap benefit night featuring live music has been tentatively set for April 17 at the Coconut Teazer in L.A. Musician Mike Pinera is coordinating the project.

Sill admits that BizRap funding activities remain "really in an embryonic stage."

"We need this initial seed money to get started," he adds. "The purpose is defined, but the approach is not defined... I think the fund-raising will ultimately fall into place."

U.S. TRADE REP WARNS THAILAND

(Continued from page 4)

they need to crack down but find themselves in the position of appearing to be bullies.

In Thailand, there continues to be growing anti-American feeling among people who cannot afford to buy legitimate big-ticket, hi-tech American products that carry import duties of as much as 60%. This is able to afford—and are loath to stop purchasing—bogus audiocassettes at about \$1 apiece. Overall, there's little inclination among government leaders or business people to change their ways, as they view it, just to further line the pockets of U.S. corporations.

In January, Yeutter and the Reagan administration removed the duty-free Generalized System of Preferences, or GSP, trade status from some Thai imports. But the sanction was crafted as a wrist-slapping, affecting only selected items and products such as some jewelry and artificial flowers. Still, the sanction translated into millions in reimposed duties on potential Thai imports (Billboard, Feb. 4).

For the time being, the U.S. trade rep is keeping mum on any upcoming action. A spokesperson says that "obviously there are things we can do with the Section 301s, but we can't comment on them until there's a determination by us whether to proceed."

In a land where a worker's average yearly wage is about one-tenth of his/her U.S. counterpart, it has become increasingly difficult to convince the Thais to play by the rules of international law, especially

when the cheaper goods are available throughout the country.

The strain has already taken its toll on the previous government, which fell last year partly due to a much-criticized bill in Parliament that would have amended Thailand's copyright law to protect U.S. software. The current prime minister is standing firm.

The problem in Thailand underscores an ongoing problem with piracy and counterfeiting worldwide. The Recording Industry Assn. of America is "in constant touch" with the trade representative's office to measure progress on the industry's annual revenue losses of more than \$1.2 billion. On March 26, the Motion Picture Export Assn. of America handed in a report to the U.S. trade rep for the fifth straight year, saying that piracy overseas is costing that industry more than \$1 billion annually. Yet pirated goods continue to be produced and are becoming increasingly essential to those nations.

The new trade bill, the GSP, and U.S. adherence to the Berne Copyright Convention gives U.S. government and copyright industries several means of recourse. The questions are, how much, when, and for what result?

To U.S. businesses, the issues are clear. But their course of action is increasingly clouded by the everyday realities in Thailand, which may consider upcoming U.S. actions to be "bullying." However, U.S. industries may have no other choice.

TV SHOW, SPEAKERS HIGHLIGHT IMMC

(Continued from page 5)

talent. The show will be broadcast live from the well-known Carre Theater during IMMC prime time on Veronica May 3 and on Videomusic, Super Channel, and other TV services throughout Europe, the U.S., and Australia over the following weeks. New-talent showcases will be held every evening during the conference at various Amsterdam venues, including the Roxy and Paradiso.

Artists confirmed to attend to date include Sheena Easton, the

Jacksons, Duran Duran, Stevie Nicks, Roxette, Spandau Ballet, Wendy & Lisa, Paula Abdul, Jason Donovan, Johnny Diesel & the Injectors, and Noiseworks. The European premiere of the "Which Witch" rock opera will take place in the Nicholas Church April 30.

The Music In Media Marketplace in the IMMC conference center is now almost fully booked, with an especially strong presence by international record companies.

COUNTRY BORDERS THREATENED BY RISE OF OLDIES STATIONS

(Continued from page 1)

Murphy notes that when new oldies station KBSG signed on, it "made a real impact, especially in the north end [of the market], where they had an improved signal. The initial sharing has dropped off, but we still share quite a bit. It's kind of a nostalgia thing. They go over and listen to some of their old favorites, then they come back because right now coun-

try is the only current-based adult format."

Nine months later, that seems to be happening with some of those country stations. WBEE-FM scored a 9.6 during the fall book, while WKLLX fell to a 4.3. K92 was back at an 11.9, despite the continued health of WOCL, which held at a 7.8.

In other markets, however, country and oldies are tracking together. In Seattle, KPMS and KBSG both slipped last fall. In Hartford, Conn., WDRC-FM was up 6.0-7.8 in the fall despite the spectacular debut of country WXYZ. And in Denver, where KXKL and KYGO do well in the same ZIP codes, both were up nicely in the second winter Arbitrend; KXKL-FM was within a few tenths of a share of market leader KBCO while KYGO was sporting its best 12-plus share in some time.

KXKL-FM is KYGO-FM's most shared station, although Kool PD Chris Elliott says, "There may be more people coming from country to oldies than going the other way. We're one of the top shared stations [across the market] because everybody grew up with this music whether they're country or classical or AC

listeners now." Kool also had an advantage that not every oldies FM has, switching to the format from country, and Elliott notes that many of his early requests were for Elvis Presley, Buddy Holly, and other rockabilly artists.

WBEE PD Bob Barnett sees the country audience as "still kind of attracted to the oldies format because they grew up with both simultaneously. There are so many pop artists who have roots in country and vice versa... Country is the music of emotion; oldies—whether they're country or pop—have emotional ties. People who listen to either format are involved with the music."

But Barnett also says, "I don't know if our sharing with WKLLX was as significant as their gain and our drop indicated. It was summertime, which was a perfect time to sample the oldies station, since country tends to be down-tempo to begin with. They also did a big media splurge. People were aware of this new oldies station; they checked them out and were kind of disappointed."

KYGO VP/GM Bob Call makes similar claims. "I'm not sure that Kool has been the direct culprit to

KYGO-FM's softening numbers over the last two books. We had problems 25-to-34, part of which were related to market sampling. While Kool has certainly had an impact on KYGO, it's clearly not to the same extent as [ACs] KMJI or KOAQ [now classic hits KRFX], where 'Surfin' Safari' was much more of their format."

And oldies' effect on country has been greater in some markets than others. WGNA Albany, N.Y., OM Fred Horton says that oldies stations WTRY (which he once programmed) and WNYJ are his third- and fifth-sharing stations, but with a 62% exclusive cume, the impact isn't significant. "In the South, you have more people who've grown up with both formats. Here, the country life group may be smaller, but it's much purer. For those who like country, that's all they've listened to and they don't go back and forth between other stations."

One of the ironies of country-oldies sharing is that besides the radio basics, i.e. promotion or stopset placement, there are few ways for either format to directly answer its competitor. "We thought about saying, 'When you're tired of hearing 'My

Girl,' come back for something new,'" says Call. "But we would be acknowledging that Kool was there. Besides, we've seen some signs that it's occurring anyway."

And rather than slow the ongoing deletion of pop crossovers from country stations' oldies libraries (Billboard, Nov. 5), country PDs contacted for this story agreed that the old-

(Continued on page 84)

Rockers Share Country Gold

NEW YORK Beside the country/oldies connection, PDs at a few country stations say they have noticed a similar sharing pattern between their stations and the album rock format—especially those album rock stations emphasizing classic material, which these days, makes up the majority of the format.

In Rochester, N.Y., for example, WBEE-FM PD Bob Barnett says that his biggest sharer is market-leading album rocker WCMF—"just because they're so big." Many of his listeners, he says, may listen to WCMF's popular morning show before coming over. "We live and die by middays, afternoons, and weekends," says Barnett.

One of the first people to notice the correlation was Dave Hamilton, PD of KQRS-AM-FM Minneapolis, a station that has played an unusual number of graffiti oldies and—until the advent of two new stations last year—effectively functioned as its market's oldies FM.

"We found through music testing and focus groups that there was a high degree of acceptability among our partisans toward country music; there's not a lot of difference between the two formats as far as mindsets go—both are middle-class, conservative, and demographically about the same," says Hamilton, who once programmed country WBOS Boston. "Both formats target 25-to-40-year-old guys who like to boogie. There are two stations that boogie in this town, us and [country] KEYE 'K102.'"

At co-owned country WKHX Atlanta, PD Neil McGinley says that WKLS "96 Rock" is his second or third sharing station, putting the rocker ahead, at least for now, of WFOX—an oldies-based AC that segued to pure oldies in January. "We're not the primary choice for 18-to-34s, but if you go to a Hank Williams Jr. concert, it's pretty much a young rock'n-roll crowd."

Part of that may be the connection between the southern rock of the '70s, still heard on WKLS (and, to a significant degree, on KQRS), and today's country. "We'll play the Allman Brothers and Marshall Tucker Band. They'll also play Hank Jr. and David Allen Coe," says McGinley.

Like most of his colleagues, McGinley says he doesn't do anything to directly target album rock listeners. "But as the music becomes hipper, we are far more palatable to many of those incidental listeners," he says.

SEAN ROSS

FOR WEEK ENDING APRIL 8, 1989

HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	13	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI 6 weeks at No. One
2	2	5	6	FUNKY COLD MEDINA DELICIOUS VINYL 104/ISLAND	TONE LOC
3	10	14	4	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	MADONNA
4	7	9	7	I WANNA BE THE ONE LMR 74003	STEVIE B
5	11	11	7	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
6	3	2	12	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
7	14	22	4	EVERY LITTLE STEP MCA 53618	BOBBY BROWN
8	4	4	12	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
9	6	7	10	SINCERELY YOURS ATCO 7-99246	SWEET SENSATION (WITH ROMEO J.D.)
10	5	6	9	24/7 4TH & B'WAY 7471/ISLAND	DINO
11	13	16	4	REAL LOVE MCA 53484	JODY WATLEY
12	9	8	16	SUPERWOMAN WARNER BROS. 7-27783	KARYN WHITE
13	8	3	11	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
14	16	20	4	ETERNAL FLAME COLUMBIA 38-68533	BANGLES
15	17	17	4	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	DEON ESTUS
16	12	10	7	LUCKY CHARM MOTOWN 1952	THE BOYS
17	15	13	8	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	SA-FIRE
18	19	25	3	FOREVER YOUR GIRL VIRGIN 7-99230	PAULA ABDUL
19	20	27	3	THE LOOK EMI 50190	ROXETTE
20	NEW	1		I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	NEW KIDS ON THE BLOCK
21	21	—	2	CLOSER THAN FRIENDS COLUMBIA 38-08537	SURFACE
22	24	26	5	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	J. TAYLOR/R. BELLE
23	18	21	6	GOOD LIFE VIRGIN 7-99236	INNER CITY
24	28	—	2	TRIBUTE (RIGHT ON) COLUMBIA 38-68575	THE PASADENAS
25	29	—	2	BIRTHDAY SUIT (FROM "SING") COLUMBIA 38-68569	JOHNNY KEMP
26	NEW	1		BUFFALO STANCE VIRGIN 7-99231	NENEH CHERRY
27	27	30	5	JUST COOLIN' ATLANTIC 7-88959	LEVERT
28	26	19	13	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
29	25	12	18	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
30	NEW	1		ELECTRIC YOUTH ATLANTIC 7-88919	DEBBIE GIBSON

Products with the greatest airplay gains this week. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

FOR WEEK ENDING APRIL 8, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97 FM

New York P.D.: Steve Ellis

- 1 Sweet Sensation (With Romeo J.D.), Si
- 2 Milli Vanilli, Girl You Know It's Tru
- 3 Stevie B, I Wanna Be The One
- 4 Karyn White, Superwoman
- 5 Erasure, A Little Respect
- 6 Sandee, Notice Me
- 7 Corina, Give Me Back My Heart
- 8 Fine Young Cannibals, She Drives Me C
- 9 Dino, 24/7
- 10 Debbie Gibson, Lost In Your Eyes
- 11 Kristin Biao, Don't Turn Your Back On
- 12 Inner City, Good Life
- 13 Sa-Fire, Thinking Of You
- 14 Tone Loc, Funky Cold Medina
- 15 Madonna, Like A Prayer
- 16 Debbie Gibson, Electric Youth
- 17 Samantha Fox, I Only Wanna Be With Yo
- 18 Jody Watley, Real Love
- 19 Anita Baker, Just Because
- 20 Vanessa Williams, Dreamin'
- 21 Was (Not Was), Walk The Dinosaur
- 22 Ten City, That's The Way Love Is
- 23 Johnny Kemp, Birthday Suit (From "Sin
- 24 Shooting Party, Safe In The Arms Of L
- 25 Pajama Party, Yo No Se
- 26 Kon Kan, I Beg Your Pardon
- 27 Cynthia, Endless Night
- 28 Eighth Wonder, Baby Baby
- 29 Noel, Change
- 30 Paula Abdul, Forever Your Girl
- 31 Bobby Brown, Roni
- 32 Bobby Brown, Every Little Step
- 33 Deon Estus, Heaven Help Me
- 34 The Pasadenas, Tribute (Right On)
- 35 Neneh Cherry, Buffalo Stance
- 36 Gypsy Kings, Bamboléo
- 37 The Belle Stars, Iko Iko
- 38 Teaz 2 Pleaz, I Want You
- 39 Madonna, Express Yourself

Power 100 FM

Los Angeles P.D.: Jeff Wyatt

- 1 Milli Vanilli, Girl You Know It's Tru
- 2 Karyn White, Superwoman
- 3 Bobby Brown, Roni
- 4 Debbie Gibson, Lost In Your Eyes
- 5 Stevie B, I Wanna Be The One
- 6 Anita Baker, Just Because
- 7 Dino, 24/7
- 8 Sweet Sensation (With Romeo J.D.), Si
- 9 Gina Go-Go, I Can't Face The Fact
- 10 Fine Young Cannibals, She Drives Me C
- 11 Cynthia, Change On Me
- 12 Tone Loc, Funky Cold Medina
- 13 Martika, More Than You Know
- 14 Kristin Biao, Don't Turn Your Back On
- 15 Will To Power, Fading Away
- 16 Paula Abdul, Forever Your Girl
- 17 Sandee, Notice Me
- 18 Madonna, Like A Prayer
- 19 Sheena Easton, The Lover In Me
- 20 Erasure, A Little Respect
- 21 Inner City, Good Life
- 22 Eighth Wonder, Baby Baby
- 23 Deon Estus, Heaven Help Me
- 24 Jody Watley, Real Love
- 25 Roxette, The Look
- 26 Vanessa Williams, Dreamin'
- 27 The Boys, Lucky Charm
- 28 Sheena Easton, Days Like This
- 29 Rob Base & DJ-E-Z Rock, Get On The
- 30 Bobby Brown, Every Little Step
- 31 Sa-Fire, Thinking Of You
- 32 Information Society, Walking Away
- 33 Kon Kan, I Beg Your Pardon
- 34 Marc Almond, Tears Run Rings
- 35 Neneh Cherry, Buffalo Stance
- 36 Donny Osmond, Soldier Of Love
- 37 Robbie Nevil, Somebody Like You
- 38 Debbie Gibson, Electric Youth

KMEL 106 FM

San Francisco P.D.: Keith Nafaly

- 1 Stevie B, I Wanna Be The One
- 2 Tone Loc, Funky Cold Medina
- 3 Bangles, Eternal Flame
- 4 Too Short, Life Is Too Short
- 5 New Kids On The Block, I'll Be Loving
- 6 LeVert, Just Coolin'
- 7 Sa-Fire, Thinking Of You
- 8 Neneh Cherry, Buffalo Stance
- 9 Madonna, Like A Prayer
- 10 Tommy Page, A Shoulder To Cry On
- 11 Jody Watley, Real Love
- 12 Fine Young Cannibals, She Drives Me C
- 13 Surface, Closer Than Friends
- 14 Paula Abdul, Forever Your Girl
- 15 The Pasadenas, Tribute (Right On)
- 16 Cynthia, Endless Night
- 17 Eighth Wonder, Baby Baby
- 18 The Boys, Lucky Charm
- 19 Raina Paige, Open Up Your Heart
- 20 Alexander O'Neal, What Can I Say To M
- 21 Frances, Surrender Your Love
- 22 Bobby Brown, Every Little Step
- 23 Al B. Sure!, If I'm Not Your Lover
- 24 Deon Estus, Heaven Help Me
- 25 Sky, Start Of A Romance
- 26 Womack & Womack, Teardrops
- 27 Maurice, This Is Acid
- 28 Guy, I Like
- 29 Debbie Gibson, Electric Youth
- 30 Boy George, Don't Take My Mind On A T
- 31 Peter Schilling, The Different Story
- 32 Milli Vanilli, Baby Don't Forget My N
- 33 Natalie Cole, Missing You Like Crazy
- 34 Donny Osmond, Soldier Of Love
- 35 The Belle Stars, Iko Iko

WPGC

Washington P.D.: Bob Mitchell

- 2 Anita Baker, Just Because
- 3 Milli Vanilli, Girl You Know It's Tru
- 4 Vanessa Williams, Dreamin'
- 5 Tracie Spencer, Imagine
- 6 Bobby Brown, Every Little Step
- 7 Tone Loc, Funky Cold Medina
- 8 Kiara (Dust With Sharrice Wilson), Thi
- 9 The Boys, Lucky Charm
- 10 James "J.J." Taylor & Regina Belle, A
- 11 Paula Abdul, Straight Up
- 12 Dino, 24/7
- 13 E.U., Buck Wild
- 14 Sweet Sensation (With Romeo J.D.), Si
- 15 Madonna, Like A Prayer
- 16 LeVert, Just Coolin'
- 17 Jody Watley, Real Love
- 18 Inner City, Good Life
- 19 Sa-Fire, Thinking Of You
- 20 Sheena Easton, Days Like This
- 21 Surface, Closer Than Friends
- 22 The Pasadenas, Tribute (Right On)
- 23 Kid N' Play, Rollin' With Kid N' Play
- 24 Deon Estus, Heaven Help Me
- 25 Paula Abdul, Forever Your Girl
- 26 Stevie B, I Wanna Be The One
- 27 Ten City, That's The Way Love Is
- 28 Def Jef, Give It To Me
- 29 Alexander O'Neal, What Can I Say To M
- 30 Manniquin, I Wanna Ride
- 31 New Kids On The Block, I'll Be Loving
- 32 Cher & Peter Cetera, After All (Love
- 33 Neneh Cherry, Buffalo Stance
- 34 Aretha Franklin, Through The Storm
- 35 The Belle Stars, Iko Iko
- 36 Eighth Wonder, Baby Baby
- 37 Natalie Cole, Missing You Like Crazy
- 38 The Invasions, Wikka Wrap II

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ No. 1 ★ ★ 5 weeks at No. One	
1	1	1	9	DEBBIE GIBSON ▲ ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
2	2	2	38	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	7	7	8	TONE LOC DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
4	3	5	22	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
5	6	6	8	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
6	5	3	85	GUNS N' ROSES ▲ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
7	4	4	38	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
8	10	15	5	FINE YOUNG CANNIBALS I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
9	8	10	33	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
10	9	9	32	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
11	NEW		1	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
12	11	11	17	GUNS N' ROSES ▲ GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
13	16	17	21	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
14	13	14	27	BON JOVI ▲ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
15	14	12	86	DEF LEPPARD ▲ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
16	18	18	12	SOUNDTRACK ● ATLANTIC 81933 (9.98) (CD)	BEACHES
17	17	15	20	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
18	12	8	29	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
19	22	28	23	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
20	20	23	45	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
21	15	13	23	ANITA BAKER ▲ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
22	24	29	9	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
23	32	74	3	MILLI VANILLI ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
24	23	21	47	POISON ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AH!
25	27	27	29	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
26	25	20	8	TESLA GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
27	21	22	26	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
28	29	26	10	ENYA GEFEN 24233 (9.98) (CD)	WATERMARK
29	19	19	25	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
30	26	30	11	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
31	28	25	30	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
32	30	31	18	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
33	33	35	7	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
34	34	37	43	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
35	31	24	50	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
36	46	50	37	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
37	35	32	11	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
38	41	47	6	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
39	40	48	40	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
40	42	45	11	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
41	37	34	19	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
42	39	38	9	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
43	48	53	26	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
44	38	36	40	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
45	36	33	24	U2 ▲ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
46	51	49	18	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
47	49	51	28	VIXEN ● EMI 46991 (9.98) (CD)	VIXEN
48	52	55	4	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
49	47	40	20	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
50	60	72	6	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
51	43	42	24	BULLETTYOYS WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
52	44	41	38	CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
53	45	44	19	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
54	55	60	7	TOO SHORT JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	57	57	5	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
56	61	69	5	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
57	87	—	2	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
58	50	56	25	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
59	59	59	17	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
60	66	70	5	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
61	53	46	35	SOUNDTRACK ▲ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
62	58	58	12	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
63	56	43	73	GEORGE MICHAEL ▲ COLUMBIA OC 40867 (CD)	FAITH
64	64	66	7	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
65	67	77	8	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
66	54	39	81	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
67	68	75	19	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
68	63	52	20	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
69	62	64	45	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
70	65	61	8	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
71	77	88	9	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
72	72	80	9	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
73	74	73	27	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
74	71	62	8	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
75	78	83	5	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
76	76	82	60	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
77	70	67	22	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
78	69	63	63	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
79	83	93	5	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
80	85	87	20	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
81	99	135	9	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
82	73	68	18	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
83	93	105	5	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
84	105	106	27	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
85	84	86	26	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
86	86	84	43	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
87	80	71	19	KISS ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
88	91	99	9	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
89	79	76	21	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
90	89	78	19	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
91	88	81	20	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
92	106	122	4	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
93	131	170	26	QUEENSRYCHE EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
94	95	113	7	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
95	81	65	11	RUSH ● MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
96	82	79	43	VAN HALEN ▲ WARNER BROS. 25732 (9.98) (CD)	OUB12
97	90	95	18	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
98	94	90	74	INXS ▲ ATLANTIC 81796 (9.98) (CD)	KICK
99	110	125	6	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
100	104	111	10	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
101	101	92	6	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
102	118	127	17	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
103	75	54	8	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
104	107	129	6	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
105	159	—	2	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
106	130	163	5	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
107	92	97	23	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
108	97	100	21	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
109	96	94	40	STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT

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.

LIFELINES

BIRTHS

Boy, Benjamin Ian, to **Richard and Barbara Bassoff**, March 3 in Englewood, N.J. He is a songwriter/producer. She is a sales administrator at MPS Marketing there.

Girl, Samantha Paige, to **James and Jinnette Hicks**, March 4 in New York. She is convention coordinator for CMJ Music Marathon/New Music Report.

Girl, Claire Elizabeth, to **Tom and Bronwyn Zutaut**, March 4, in Los Angeles. He is A&R executive at Geffen Records, responsible for signing such acts as Guns N' Roses, Edie Brickell & New Bohemians, and Enya.

Girl, Jenna Lauren, to **Howard and Sheryl Gabriel**, March 10 in New York. He is VP of marketing at Relativity Records. She is VP of Consulting Actuaries International.

Boy, Evan Michael, to **Michael and Karen Aczon**, March 12 in San Francisco, Calif. He is a personal manager and an entertainment attorney.

Girl, Lily, to **Phil and Jill Collins**, March 18 in Guilford, England. He is a recording artist with Atlantic Records.

Boy, Austin Aaron, to **Bob and Suzy Hayman**, March 23 in Los Angeles. He is with Delta Music Inc. there.

Boy, Ethan Harry, to **Sandy Friedman and Carla Schalman**, March 25, in Los Angeles. He is executive VP, music division, at Rogers & Cowan Inc. She is an account executive, personality department, of Rogers & Cowan Inc.

Girl, Stephanie Dana, to **Dr. Roy**

Schonbrun and Julie Rader, March 27 in New York. She is radio and promotion manager for Joan Jett & the Blackhearts and Blackheart Records.

MARRIAGES

Ed Harper to Sharon Steakley, March 4 in Nashville. He is a partner of Harper & Associates, a gospel talent agency. She is talent coordinator for the American Institute of Modeling.

Chris Belden to Sharon Robertson, March 18 in Brooklyn, N.Y. He is an assistant publicist for Warner Books. She is manager of video administration at Atlantic Records.

David Price to Linda McKenna, March 25 in Dallas. He is a singer/

songwriter. She is a sales rep for Warner/Elektra/Atlantic's Dallas branch.

DEATHS

John Simmons, 41, of respiratory disease, March 16 in Orange Memorial Hospital, Orange, N.Y. Simmons was the musical director and piano accompanist for pop singer Whitney Houston. He was also associated in a similar capacity with Melba Moore and Stephanie Mills and also was lead vocalist in the group the Reflections. He is survived by his parents and three brothers. A memorial service was scheduled for March 31 at the New Hope Baptist Church in Newark, N.J.

Robert "Pops" Taylor, 72, following

a lengthy illness, March 22 in Chicago. He was husband and longtime road manager of Grammy Award-winning blues singer Koko Taylor. Taylor was co-producer of his wife's most recent album, "Live From Chicago—An Audience With The Queen." A Memphis native, he operated a series of blues clubs before moving to Chicago in 1953. His clubs offered work to such acts as B.B. King and Bobby "Blue" Bland. He traveled with his wife as driver and musical director of her band, The Blues Machine, until a few months before his death. He is survived by his wife, a daughter, and two grandchildren.

Wally Heider, 66, of lung cancer, March 24 in Santa Clarita, Calif.

Heider was a recording engineer who worked with big bands and rock musicians in Hollywood and San Francisco. Heider worked with several top acts, including Les Brown, Woody Herman, and Buddy Rich. He was founder of Hindsight Records, a distributor of previously unreleased big-band recordings, which he sold. Most recently, he was involved with Swingtime Video, which transfers short films of band performances from the '40s and '50s to videotape and produces a series of jazz videotapes. Heider is survived by his daughter, a son, and two grandsons.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

SELL-THRU DEMANDS FOLLOW-THRU

(Continued from page 5)

during an opening-day industry overview, said that even after 10 years the home video industry is still in its infancy. "Even though we're a relatively young industry, last year gross revenues reached between \$9 billion and \$10 billion." He went on to illustrate the frantic growth by pointing out that last year the best-selling paperback book was Sidney Sheldon's "Windmills Of The Gods," which sold 4.4 million copies, and with sales of just over 1 million copies, the best-selling hardcover book was Tom Clancy's "Cardinal Of The Kremlin." By comparison, MCA's "E.T." sold some 15 million copies.

Attendees at the opening session also heard noted sports film and video maker Steve Sabol discuss the process of delivering a successful video to the market. Sabol, president of NFL Films and Video, gave a brief history of the company and contrasted its approach to filming a

football game with more traditional methods.

"We moved from the strategy to the story. We're not news gatherers; we're storytellers. We try to present pro football the same way Hollywood presents fiction—with passion and flair," said Sabol.

Opening day was also highlighted by a panel featuring three critics: Jami Bernard, a film critic for the New York Post and a frequent contributor to Billboard; Neal Gabler, former co-host of PBS' "Sneak Previews"; and Stewart Klein, entertainment editor for the Fox Network in New York. Among the topics discussed were letterboxing, which was universally denounced, the possibility that videos may become the definitive editions of classic films, and the lack of space afforded nontheatrical titles in most media outlets.

Generally, the critics agreed that the home video industry has given a

second life to many films that did not enjoy spectacular theatrical runs. The general consensus also seemed to be that rather than cautioning viewers, "Don't rent this film," everyone is better served with a positive approach, whereby the critics encourage consumers to go out and rent a particular title.

The show also drew a number of celebrities, including comedian Alan

King, who entertained at a lunch sponsored by CBS/Fox Home Video; Kathy Smith, who was promoting the forthcoming "Kathy Smith's Pregnancy Workout" (Media Home Entertainment, \$19.95); and former New York Yankees great Mickey Mantle, who touted "The 500 Home Run Club" (Cabin Fever Entertainment, \$29.95).

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 1, **Fourth Annual Baltimore/Washington/Virginia Music Business Forum**, Vista International, 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 1, **Making It As A Vocalist Seminar**, Sheraton University City, Philadelphia. Dave LaForce, 215-961-01580.

April 5, **epm report seminar: The Telephone In Entertainment Promotion And Marketing**, New

York Hilton, 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, **Songwriters Guild Of America Ask-A-Pro Session**, SGA offices, Hollywood. B. Aaron Meza, 213-462-1108.

April 20-22, **Impact Super Summit Conference III**, TropWorld Casino And Entertainment Resort, Atlantic City, N.J. 215-646-8001.

April 25, **The Third Annual Boston Music Awards**, Wang Center For The Performing Arts, Boston. Candace Avery, 617-424-1145.

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.

April 30-May 4, **Fourth Annual International Music & Media Conference**, Amsterdam, Holland.

Peggy Dold or Jolene Oldham, 212-536-5088.

MAY

May 1, **Songwriters Guild Of America 16th Annual Aggie Awards**, Westwood Playhouse, Los Angeles. B. Aaron Meza, 213-462-1108.

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.

May 16, **International Radio & Television Society Annual Meeting and Broadcaster Of The Year Luncheon**, Waldorf-Astoria Hotel, New York. Marilyn Ellis, 212-867-6650.

May 18-20, **T.J. Martell Foundation Charity Weekend**, Los Angeles. Jon Scott, 818-883-7625.

May 20, **Los Angeles Vocal Registry and National Singers Network Vocal Faire '89**, Pasadena Holiday Inn Conference Center, Pasadena, Calif. Owen Pahl Greene, 213-969-1652.

May 23, **Annual BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles. Ron Shapiro, 213-659-9109.

May 24, **Annual BMI Motion Picture/Television Awards**, Regent Beverly Wilshire Hotel, Los Angeles. Ron Shapiro, 213-659-9109.

JUNE

June 3-6, **1989 International Summer Consumer Electronics Show**, Chicago, Ill. 202-457-8700.

June 13-15, **Ninth International Licensing Show And Merchandising Conference And Exposition**, Jacob K. Javits Convention Center, New York. Greg King, 203-259-5734.

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 3/21	Close 3/27	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	133.6	170 1/4	171 3/4	+1 3/4
Cannon Group	52.8	4	4 1/2	+ 3/2
Capital Cities Communications	104.3	378 1/2	375 1/2	-3
Carolco Pictures	71.2	8	8 3/4	+ 3/4
Coca-Cola	1670.5	49 3/4	50 3/4	+ 3/4
Columbia Pictures	1430.2	16 3/4	16 1/4	- 3/4
Walt Disney	1327.9	75 1/2	76	+ 1/2
Eastman Kodak	1695.9	45 3/4	45	- 3/4
Gulf & Western	909.8	46 1/4	46 3/4	+ 1/2
Handleman	34.5	28	28 3/4	+ 1/2
MCA Inc.	1584.6	51	51 1/2	+ 1/2
MGM/UA	304.9	16 1/4	16 3/4	+ 3/4
Orion Pictures Corp.	87.9	15 1/2	15 1/4	- 1/4
Sony Corp.	153	50 1/2	50 3/4	+ 1/4
TDK	1.3	61	60 1/2	- 1/2
Vestron Inc.	125.2	5 3/4	5 3/4	+ 1/4
Warner Communications Inc.	3928.2	47 3/4	46 3/4	- 3/4
Westinghouse	732.1	52 1/4	53 3/4	+ 1/4
AMERICAN STOCK EXCHANGE				
Commtron	93.8	5 3/4	7 1/4	+1 1/4
Electrosound Group Inc.	.4	1 1/4	1 1/4	.....
Nelson Holdings Int'l	475	3 1/4	3 1/4	+ 1/4
New World Pictures	34.2	5 1/4	5 1/4	.....
Price Communications	40.9	7 1/4	7 3/4	+ 1/4
Prism Entertainment	6.1	3 1/4	3 1/2	+ 1/4
Unitel Video	5.1	12 3/4	12 3/4	+ 1/4
OVER THE COUNTER				
Acclaim Entertainment		3 3/4	3 3/4	.....
Blockbuster Entertainment		25 1/4	26 1/4	+ 1
Certron Corp.		1 3/4	1 3/4	.....
Dick Clark Productions		4 3/4	3 3/4	- 1
LIN Broadcasting		86 1/4	86 1/4	- 1/4
LIVE Entertainment		25 1/4	26 3/4	+ 1 1/4
Malrite Communications Group				
Recoton Corp.		5 1/4	5 1/4	.....
Reeves Communications		5 1/4	5 1/4	.....
Satellite Music Network, Inc.		5 1/4	5 1/4	+ 1/4
Scripps Howard Broadcasting		57 1/2	57 1/2	.....
Shorewood Packaging		17 1/4	17 1/4	+ 1/4
Sound Warehouse		24 1/4	24 1/4	.....
Specs Music		10 1/4	10	- 1/4
Starstream Communications Group, Inc.		2 1/4	2 1/4	.....
Trans World Music		26 1/2	26 1/2	.....
Video Jukebox Network		3	3	.....
Wall To Wall Sound And Video		3 3/4	3 3/4	.....
Westwood One		9	9 1/4	+ 1/4
LONDON STOCK EXCHANGE (In Pence)				
Company	Open 3/17	Close 3/27	Change	
Chrysalis	165	129	+64	
Pickwick	217	219	+2	
Really Useful Group	600	612	+12	
Thorn EMI	710	698	-12	

FOR THE RECORD

In an article about the Norby Walters trial in the March 25 issue of Billboard, Sal Michaels was referred to as the head of the Pyramid Entertainment Group. He is actually one of four partners. The others are Jeffrey Frasco, Cara Lewis, and Leon Saunders.



Roll Playing. BMG Music Publishing Canada presents double-platinum awards for Steve Winwood's "Roll With It" album to the principals of Willin' David Music and Blue Skyrider Songs. Pictured, from left, are Gilles Godard of Bookshop Records; Jeff Carlton, GM of Willin' David Music/Blue Skyrider Songs; Norma Barnett of BMG; and David Briggs of House Cf David Music/Willin' David Music.



The Pepsi Generation. Columbia Records artist Cheryll "Pepsi" Riley meets with label brass after her performance at New York's Bottom Line. Pictured, from left, are Ruben Rodriguez, senior VP of black music at Columbia; Tommy Mottola, president of CBS Records; Riley; Bob Sherwood, senior VP of marketing at Columbia; and Mickey Eichner, senior VP of A&R at Columbia.



Cleveland Rocks. Ashley Cleveland signs an exclusive co-publishing agreement with Warner/Chappell Music. Pictured, from left, are Johnny Wright, director of creative development at Warner/Chappell; Walt Quinn, Cleveland's manager; Cleveland; Robin Mitchell-Joyce, Cleveland's attorney; and Tim Wipperman, VP/GM at Warner/Chappell in Nashville.



New Jay Way. Songwriter Michael Jay signs a new exclusive, long-term worldwide publishing agreement with the Famous Music Publishing Cos. Shown, from left, are Alan Melina, VP of Famous Music; Jay; and James Vellutato, creative director of Famous Music.



Ute Pie. London Records artist Ute Lemper, left, is greeted by PolyGram president Dick Asher after her opening night at New York's Rainbow & Stars cabaret.



Do I Hear A Walt? Walt Grealis, publisher of Canadian music industry trade magazine RPM, is honored in Toronto at the Walt Grealis Testimonial Dinner for his 25 years with the magazine. Shown, from left, are Grealis; Anne Murray; and Tom Noonan, associate publisher of research & development at Billboard.



Troy To The World. MCA artist Troy Hinton is joined in the studio by Shanice Wilson, who sings backing vocals on his upcoming album. Shown seated, from left, are Cheryl Dickerson from MCA; Hinton; and Yvette Whitaker from MCA. Shown standing, from left, are Stan Shepard, producer; Wilson; and James Varner, producer.

Billboard® **TOP POP ALBUMS™** continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(110)	124	145	7	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
111	103	112	30	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
(112)	120	148	25	THIRTY EIGHT SPECIAL A&M SP 5219 (8.98) (CD)	ROCK & ROLL STRATEGY
113	112	119	82	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
114	117	117	25	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
115	121	126	4	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
116	108	103	13	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
(117)	167	—	2	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
118	109	107	29	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
(119)	161	—	2	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
(120)	137	167	3	GARY MOORE VIRGIN 91066 (9.98) (CD)	AFTER THE WAR
121	102	89	81	MICHAEL JACKSON ▲ ⁵ EPIC OE 40600/E.P.A. (CD)	BAD
(122)	139	153	6	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
123	100	98	25	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
(124)	142	141	84	DEBBIE GIBSON ▲ ³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
125	119	110	8	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
(126)	162	174	3	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
(127)	140	149	3	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
(128)	155	173	3	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
129	123	116	34	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
(130)	146	146	15	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELEZEBUBBA
131	98	85	51	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
132	116	101	42	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
133	125	108	33	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
134	115	109	16	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
135	134	124	33	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
136	114	118	17	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
(137)	RE-ENTRY	39	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA	
(138)	144	159	4	ASHFORD & SIMPSON CAPITOL C1-46946 (9.98) (CD)	LOVE OR PHYSICAL
139	111	96	40	CHICAGO ▲ REPRISE 25714 (9.98) (CD)	19
140	126	133	30	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
(141)	165	193	3	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
142	138	142	27	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
143	136	121	48	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
(144)	157	140	51	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
145	113	91	18	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
146	147	177	3	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
(147)	NEW ▶	1	WENDY AND LISA COLUMBIA FC 45035 (CD)	FRUIT AT THE BOTTOM	
148	148	164	27	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
149	149	154	19	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
150	129	104	8	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
151	152	162	5	M.O.D. MEGAFORCE MC 1360/CAROLINE (8.98) (CD)	GROSS MISCONDUCT
(152)	158	—	2	ROBYN HITCHCOCK 'N' THE EGYPTIANS A&M 5241 (8.98) (CD)	QUEEN ELVIS
(153)	NEW ▶	1	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME	
(154)	180	161	30	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
155	154	128	29	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	193	—	2	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
157	150	131	73	JOE SATRIANI ● RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
158	132	123	25	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
159	122	102	22	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
160	128	114	19	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
161	127	138	39	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
162	145	143	13	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
163	133	120	14	NEIL DIAMOND ● COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
(164)	NEW ▶	1	SOUNDTRACK CYPRESS YL 90125/A&M (9.98) (CD)	DREAM A LITTLE DREAM	
(165)	176	—	2	DARK ANGEL COMBAT 8264/IMPORTANT (8.98) (CD)	LEAVE SCARS
166	170	157	22	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
(167)	188	171	70	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
168	143	139	95	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
(169)	175	181	19	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
170	135	134	37	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
171	169	155	28	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
(172)	NEW ▶	1	SOUNDTRACK A&M SP 3915 (9.98) (CD)	BILL & TED'S EXCELLENT ADVENTURE	
173	160	132	14	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
174	174	169	7	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
(175)	192	192	3	LOVE AND MONEY MERCURY 836 498 1/POLYGRAM (CD)	STRANGE KIND OF LOVE
(176)	179	—	2	THE RADIATORS EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND
177	163	158	12	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
178	156	144	8	JON BUTCHER CAPITOL C 1-90238 (9.98) (CD)	PICTURES FROM THE FRONT
179	153	130	10	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
(180)	191	—	2	ROSANNE CASH COLUMBIA OC 45056 (CD)	HITS 1979-1989
181	181	147	25	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
(182)	187	186	98	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
183	183	194	4	WAYNE TOUPS & ZYDECAJUN MERCURY 836-518-1/POLYGRAM (CD)	BLAST FROM THE BAYOU
184	151	136	12	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
(185)	196	—	2	THE UNTOUCHABLES TWIST 72342/RESTLESS (8.98) (CD)	AGENT DOUBLE O SOUL
186	184	184	38	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
187	164	137	14	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
(188)	NEW ▶	1	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON	
189	177	160	24	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
190	171	156	46	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
(191)	NEW ▶	1	THE PROCLAIMERS CHRYSALIS 41668 (CD)	SUNSHINE ON LEITH	
192	172	150	66	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
193	182	165	156	ANITA BAKER ▲ ⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
(194)	NEW ▶	1	SIREN MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN	
195	199	182	7	BRUCE COCKBURN GOLD CASTLE 71320 (8.98) (CD)	BIG CIRCUMSTANCE
196	141	115	46	JOAN JETT AND THE BLACKHEARTS ▲ CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
197	198	172	11	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
198	178	179	45	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
199	173	176	12	SOUNDTRACK WGT SP 45036/E.P.A. (CD)	TWINS
200	189	191	33	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 7	Toni Childs 132	The Escape Club 133	House Of Lords 108	Martika 100	Public Enemy 186	Cocktail 61	Too Short 54
Alabama 74	Cinderella 52	Gloria Estefan/Miami Sound 168	Ice-T 171	Bobby McFerrin 131	The Pursuit Of Happiness 136	Dirty Dancing 113	Wayne Toups & Zydecajun 183
Marc Almond 197	Bruce Cockburn 195	Meissa Etheridge 34	Information Society 129	Metallica 25	Queensryche 93	Dream A Little Dream 164	Traveling Wilburys 4
Animation 126	Elvis Costello 33	Exodus 94	INXS 98	Metal Church 75	R.E.M. 17	Rain Man 56	Randy Travis 182, 170
Anthrax 148	Cowboy Junkies 30	Extreme 153	Michael Jackson 121	George Michael 63	The Radiators 176	Tequila Sunrise 184	U2 45
Ashford & Simpson 138	Crosby, Stills, Nash & Young 90	Fine Young Cannibals 8	Jane's Addiction 140	Mike + The Mechanics 13	Ratt 89	Twins 199	The Untouchables 185
Rick Astley 37	David Crosby 125	The Fixx 72	Joan Jett And The Blackhearts 196	Milli Vanilli 23	Chris Rea 104	Working Girl 60	Midge Ure 88
Bad Company 154	D.J. Jazzy Jeff/Fresh Prince 144	Fleetwood Mac 82	Journey 41	Eddie Money 158	Lou Reed 40	Stevie B 79	Van Halen 96
Anita Baker 21, 193	Lita Ford 137	Lita Ford 137	The JuDDS 135	Gary Moore 120	The Replacements 70	Rod Stewart 20	Luther Vandross 58
Bangles 19	Taylor Dayne 78	Julia Fordham 149	K-9 Posse 99	N.W.A. 38	Rush 95	George Strait 101	Violent Femmes 179
Rob Base & D.J. E-Z Rock 73	De La Soul 117	Samantha Fox 68	Kid 'N Play 102	Ivan Neville 166	Sade 198	Barbra Streisand 159	Vixen 47
Basia 76	The Dead Milkmen 130	Kenny G 29	King Tee 177	Robbie Nevil 169	Sa-Fire 84	Al B. Sure! 143	Warrant 50
Bon Jovi 14	Def Leppard 15	K-9 Posse 99	Kiss 87	The Neville Brothers 188	Simply Red 55	Surface 106	Was (Not Was) 43
Boy Meets Girl 123	Deon Estus 119	Kid 'N Play 102	Kix 85	New Edition 44	Lou Reed 40	Keith Sweat 192	The Waterboys 97
Boy George 141	Depeche Mode 57	King Tee 177	Julian Lennon 105	New Kids On The Block 9	Chris Rea 104	Keith Sweat 192	Wendy And Lisa 147
The Boys 49	Neil Diamond 163	Kiss 87	LeVert 80	New Order 42	Lou Reed 40	Sweet Sensation 81	Karyn White 27
Breathe 69	Dino 127	Kix 85	Living Colour 10	Robert Palmer 161	Ricky Van Shelton 189	TNT 115	White Lion 66
Eddie Brickett & New Bohemians 18	Duran Duran 107	Julian Lennon 105	Love And Money 175	Ozzy Osbourne 181	Sheriff 187	Take 6 83	Hank Williams, Jr. 64
Bobby Brown 2	Bob Dylan & The Grateful Dead 103	LeVert 80	Lyle Lovett 65	K.T. Oslin 118	Sir Mix-A-Lot 114	Tesla 26	Vanessa Williams 39
Alex Bugnon 156	Steve Earle 77	Living Colour 10	M.O.D. 151	Robert Palmer 161	Siren 194	They Might Be Giants 134	BeBe & CeCe Winans 122
Bulletboys 51	John Hiatt 155	Love And Money 175	Madonna 11	Simply Red 55	Skid Row 22	Thirty Eight Special 112	Winger 31
Jon Butcher 178	John Hiatt 155	M.C. Hammer 67	Hothouse Flowers 200	Sir Mix-A-Lot 114	Slick Rick 62	Tiffany 32	Steve Winwood 109
Camouflage 162	John Hiatt 155	The Jeff Healey Band 142	Julian Lennon 105	Slick Rick 62	SOUNDTRACKS	Tanita Tikaram 71	XTC 48
Rosanne Cash 180	Eazy-E 46	John Hiatt 155	LeVert 80	SOUNDTRACKS	Beaches 16	Today 116	
Tracy Chapman 35	Enya 28	Robyn Hitchcock 'n' The Egyptians 152	Madonna 11	Beaches 16	Bill & Ted's Excellent... 172	Tone Loc 3	
Chicago 139	Erasure 86	Hothouse Flowers 200		Bill & Ted's Excellent... 172		Tony! Toni! Toni! 190	

INGRAM/METRO DEAL ALTERS DISTRIB MAP

(Continued from page 1)

dicting still more dramatic shifts in the supplier/distributor landscape in the next few months—including a restructuring of RCA/Columbia Pictures Home Video's controversial wholesaler exclusivity program. At press time, J. Patrick Campbell, RCA/Columbia Pictures Home Video president, was unavailable for comment.

The Ingram expansion not only has the effect of furthering distributor consolidation, it instantly fueled questions as to what role Ingram will play in the already volatile New York metropolitan area. Wholesalers in the New York/New Jersey market are concerned because Ingram represents a third top national wholesaler—along with Commtron Corp. and Baker & Taylor—entering an arena served by five entrenched regional distributors.

Though Metro Video, based in Hasbrouck Heights, N.J., was once a formidable competitor in the metropolitan area, it had lost much of its clout when it was cut by Vestron, MCA Home Video, RCA/Columbia, and, most recently, HBO Video. Sources say the company, which was headed by former Video Software Dealers Assn. president Arthur Morowitz, was also plagued by financial woes.

"There's a bloodbath in the New York market," says Sam Weiss, president of Win Records & Video, a competitor of Metro. He notes that even before the Ingram deal, certain titles were being sold by distributors "at \$2 below cost."

Of the five top wholesalers in the area, locally based Win, Metro, and Star Entertainment all sustained label cutbacks during the past year, as the Maryland firm Schwartz Bros. and Vermont's Artec Distributors retained lines and expanded in the area.

In the first clarification from Nashville-based Ingram since the deal was announced (Billboard, April 1), president John Taylor says the distributor will not be permitted to handle RCA/Columbia product in New Jersey. Nevertheless, Taylor asserts that the top brass at RCA/Columbia "is rethinking" a regional distribution

policy that has fueled controversy for nearly a year (Billboard, May 7, 1988).

Yet, even without Ingram, RCA/Columbia has four distributors in the region, with New Jersey served by Artec, Schwartz, and Baker & Taylor. Additionally, Artec and Commtron serve New York State, and Baker & Taylor has the metro market along with Fairfield County in Connecticut.

Another market where distributors were initially anxious is Florida, where three webs have RCA/Columbia; however, Ingram is not representing the line in Florida either, says Taylor.

More impacted is Southern California, where Ingram will have RCA/Columbia in San Diego but not at its two branches in Los Angeles. Baker & Taylor and Commtron heretofore shared California, but neither has a San Diego branch.

According to Taylor, price competition and transshipping from an authorized distributor to an unauthorized distributor—"sideways" shipping, as it is commonly called—will remain an inevitable consequence of two developments in home video today: restricted distribution and dropping distributors.

"I don't believe in restricted distribution," Taylor says. "The customer should be served, not the manufacturer. I'm not in favor of artificially changing the marketplace. I know they thought it would put more focus on the line, but it's created more problems than it's solved."

Among general problems of restricted distribution is, typically, cynicism and the question of how seriously manufacturers regard sideways shipping. Of the four that have dropped wholesalers, only Vestron Home Video and RCA/Columbia enforce sideways-shipping limitations. In fact, MCA Home Video reinstated at least two distributors, and HBO Video, in making its recent cuts, encouraged sideways shipping (Billboard, March 4).

Few wholesalers will speak specifically about sideways shipping. One branch manager in Southern

California says sideways shipping "causes price wars" and sometimes delays deliveries two days. How studios regard the practice depends "on how their [sales] numbers are. Some studios don't care how it's sold, just so it's sold."

As for why RCA/Columbia might be reconsidering its move, distributor sources note poor catalog action. RCA/Columbia "is being killed on catalog," says Weiss, because distributors have restricted territory and dealers are angry. "Dealers don't like to be told where they have to buy product," another source says.

As for dropping distributors, Taylor says this is a different matter. "I don't mean that manufacturers should avoid dropping distributors for reasons of poor credit or because they perform poorly for the studios," says Taylor, who felt the effect when last year MCA briefly dropped Ingram.

Of Ingram's ambitions, Taylor says, "We're not out to be No. 1—we want to be No. 1 in the markets where we are involved." The Metro deal "filled out the corners and the middle, and put us in two important new markets—New York and Florida. We are not seeking another distributor," he says, referring to a new and persistent rumor.

Assistance in preparing this story was provided by Ed Morris in Nashville and Jim McCullaugh in Los Angeles.

INSIDE TRACK

(Continued from page 86)

TRACK WISHES THE BEST TO Bob Reitman, who is said to be departing his VP/GM slot at A&M April 14 for an ambitious move south to Orlando, Fla., for an executive marketing position at **Universal Studios Florida**. Word from other sources has **Jeff Gold**, already VP of creative services, being upped to VP of marketing and creative services and **Al Cafaro**, the label's VP of promotion, departing that spot to become A&M's new VP/GM.

WHEN WPLJ "POWER 95" New York morning man **Jim Kerr** went on vacation for a week, leaving PD **Gary Bryan** handling mornings, his rivals at top 40 **WHTZ** "Z100" used the occasion to announce that *they'd* both once been fired by WPLJ's owner, ABC, while on vacation, and urged listeners to call in their farewells to Kerr. WPLJ insists that Kerr will be back by the time you read this, despite longstanding rumors that new PD Bryan would put himself in mornings. Also in New York, expect an announcement on Z100 PD **Steve Kingston's** long-pending new contract and promotion to VP/operations and programming by next week.

LESS THAN A WEEK after **Adams Communications** completed its acquisition of **KQUL/KZOK** Seattle from **SRO**, rumors began circulating around the market that the stations had been sold *again*—this time to **Fisher Broadcasting**, owner of **KOMO-AM-TV**. Fisher would need a Federal Communications Commission waiver to consummate the sale; thus far, neither party has officially admitted that an agreement exists.

WALTERS TRIAL: **Dionne Warwick** was among the defense witnesses who took the stand recently in the continuing fraud/racketeering trial of booking agent **Norby Walters** and two others, being heard at Chicago Federal Court under **Judge George Marovich**. Walters' former clients—Warwick, her personal manager **Joseph Grant**, and former **New Edition** manager **Steven Marchat**—all denied they had received threats from Walters and his alleged business partner **Michael Franzese**, a self-described *capo* with New York's Columbo family, after informing Walters they wanted to switch agents. Franzese, who is currently serving a 10-year term for racketeering, counterfeiting, extortion, and tax evasion, had

Oscar-Laden 'Rain Man' May Bow As Sell-Thru Vid

This story was prepared by Paul Grein and Jim McCullaugh in Los Angeles.

LOS ANGELES Its wins in four top Oscar categories March 29 at the 61st annual Academy Awards presentation has heightened industry speculation that "Rain Man" may be introduced by MGM/UA Home Video later this year at a sell-through price point.

A source close to MGM/UA says that a sell-through price—unusual for an adult drama—is being seriously considered.

"Rain Man," which won honors as best picture and for best director (Barry Levinson), best actor (Dustin Hoffman), and best original screenplay, is not expected to appear on home video until the third or fourth quarter. The film is this year's big moneymaker, having already grossed more than \$135 million in U.S. box-office receipts.

On the music front, Carly Simon's "Let The River Run" from "Working Girl" won the Oscar for best original song. The award is expected to boost Simon's Arista single, which regains its bullet and jumps to No. 54 on this week's Hot 100. The "Working Girl" soundtrack, also on Arista, jumps to No. 60 on the Top Pop Albums chart.

Dave Grusin's score for "The Milagro Beanfield War" won the Os-

car for best original score. Its selection was considered an upset because the film was not a major hit, and because the score is the only one of the five nominees without an accompanying soundtrack album.

In the other major Oscar film categories, Jodie Foster took best-actress honors for "The Accused," which Paramount Home Video is releasing May 3.

Kevin Kline, in what was considered an upset, won best-supporting-actor honors for "A Fish Called Wanda." At the same time, the recently released CBS/Fox Home Video title jumps to the No. 1 spot this week on Billboard's Top Videocassettes Rentals chart.

Geena Davis won the best-supporting-actress Oscar for "The Accidental Tourist." That film is not expected from Warner Home Video until this summer or fall.

Simon is the fifth recording star to win the best-song award in the '80s, following Christopher Cross ("Arthur's Theme"), Irene Cara ("Flashdance . . . What A Feeling"), Stevie Wonder ("I Just Called To Say I Love You"), and Lionel Richie ("Say You Say Me").

The "Rain Man" soundtrack on Capitol jumps to No. 56 on the Top Pop Albums chart. A single from the album, the Belle Stars' "Iko Iko," jumps to No. 31 on the Hot 100.

OLDIES INVADE COUNTRY RADIO

(Continued from page 79)

ies competition had only exacerbated the situation. "If I start playing a little more Roy Orbison or Elvis, I haven't fooled anybody. All I've done is diluted my identity," says WXTU Philadelphia PD Bob Young. "I need to be a better country station; not try to play some oldies that they're going to play at [cross-town] WOGL."

"We did some research to find out if we should be playing more Everly Brothers or [rockabilly era] Conway Twitty and we were surprised by the results," says Steve Holbrook, PD of WWKA-AM-FM. "We thought that among the country life group those records would be stronger than they are." Instead, like most country PDs, Holbrook resolved to "bite the bullet" and "ride out" WOGL's success.

Besides the attention they get from listeners already using country radio, oldies stations pose another less-obvious threat. Country stations—especially those in markets where the format has not traditional-

ly done well—depend on disenfranchised rockers for their new cume. Does the presence of an FM alternative mean some listeners may never discover country?

KMPS PD Murphy prefers to think KBSG could bring some new cume to FM that may find his station. "I think that's a real positive thing because those listeners are predisposed to trying country. The music will help take care of any negative image they may have."

WXTU's Young has a different problem. With the market's other oldies FM, WIOQ, having gone cross-over in January, "WOGL went from a four-share to almost a seven in some dayparts among 25-54 listeners. The bright way to look at it is that with WIOQ doing what it's doing now, there's one less station for my listeners to go to. We'll just have to take it book by book and see what happens."

testified under immunity March 14 that he had been Walters' silent partner and that Walters had been involved with the mob for 20 years. During a break in the hearing, Walters told Billboard, "My comment is, I'm not guilty . . . I'll let the evidence speak for itself."

BY GEORGE, FOR GEORGE: Barry Neil Weiss, son of writer and **Songwriters Guild Of America** chief **George David Weiss**, is joining his dad in the reactivation of the senior Weiss' publishing firm, **Abilene Music**. Barry returns to the New York scene after a stint as a psychologist in Vermont. He'll also help on his dad's project for the **United Nations Environmental Program**.

THEY'RE PLAYING THEIR SONGS? As a swing orchestra played hits associated with **Songwriter Hall of Fame** members at New York's The Symphony Cafe March 27, hall president **Sammy Cahn**, hosting a bash to dedicate writer memorabilia displayed at the restaurant, told a few guests that he had asked the band not to play any of his many evergreens. "It's OK, though, if they play songs by **Jule Styne** or **Jimmy Van Heusen**." Cahn put words to a goodly number of hits by the two composers. The hall will celebrate its 20th anniversary May 11 with a show at Radio City Music Hall, to be taped by CBS for telecasting later.

NEW HOME: The **North American Concert Promoters Assn.** has moved to a permanent home in Washington, D.C. The office, which will house executive director **Ben Liss** and an administrative assistant, is located at Suite 1100, 1700 K St. N.W., Washington, D.C. 20006. Phone: 202-872-1191; fax: 202-872-1344.

ABC VS. "CT": The **Shadroe Stevens/Casey Kasem** battle has been on the air since January, and now it's in the courts. "American Top 40" company **ABC Radio** has filed suit in New York against **Westwood One**, producer of "Casey's Top 40." ABC is seeking to halt Kasem's use of the term "CT40" to refer to his program; ABC's show has long been known as "AT40." They're also upset about color and design similarities between the shows' logos. A court date has been set for late May.

ELEKTRA TO TEST 5-INCH CD SINGLE WITH RELEASES

(Continued from page 1)

ing to take a wait-and-see attitude on this," he says.

Hamlin adds that the 5-inch launch will not impact his label's commitment to the 3-inch CD and points out that Elektra produces a CD-3 for virtually every single it produces.

Elektra was one of the first labels to market CD-3s. Hamlin thinks the

account base's early interest in the new product is "similar" to the interest that initially greeted the smaller disk. "Certain customers have shown great interest in the [5-inch CD single]," he says.

Both 5-inch CD singles will precede those acts' new albums—the Pixies' by a matter of days and the Cure's by roughly a month.

ANTI-PIRACY LOBBYISTS TARGET STATE LEGISLATURES

(Continued from page 5)

Virginia is the latest state to add such a triple-package statute to its books; it was signed into law this month and becomes effective in July. California has had such a law in its criminal code since Jan. 1, and on March 21, Hollywood vice officers and state prosecutors used it to convict a major distributor of counterfeit audiocassettes. It was the state's first conviction under the new law.

The California statute raises piracy from misdemeanor to felony status and hikes the maximum penalties to five years in prison and a \$250,000 fine.

The legal theory behind true-name-and-address laws is rooted in consumer protection. The laws require manufacturers to provide their company name and address on a product or its packaging—something pirates and counterfeiters are not often disposed to do.

According to Neal, the unauthorized-duplication section of the laws covers only pre-1972 recordings; re-

cordings dated 1972 and after are pre-empted by federal law. The bootleg laws go after live, unauthorized recordings of no fixed date and are therefore not pre-empted by federal law.

According to the VSDA's anti-piracy office, many infringement cases have been declined for review by the federal government because of other priorities. The new state laws will allow local and state authorities to pursue those cases that are overlooked or put aside by the feds.

Other states targeted for 1989 passage of the tripartite law are Alabama, Florida, Maryland, Tennessee, New York, and Texas.

According to the RIAA's Neal, the bills have been introduced in all of those states, and Maryland, Florida, Alabama, South Carolina, and Texas have already seen movement at the full committee level or expect to see it this month. There are a number of other states targeted for such a bill's introduction next year.

1ST E/P/A PRESIDENT PLANS ARTIST DEVELOPMENT

(Continued from page 4)

"E/P/A has one of the best black artist rosters in the business," says Glew. "Hank is an expert in black music marketing and he will help attract artists to the label."

Recognizing another important niche, Glew named Michael Schnapp director of metal marketing/promotion. He also promoted Larry Stessel to VP of West Coast operations.

"We've made considerable adjustments in the promotional area by beefing up the staff," he says. "Now what we're doing is working with the A&R department. We're evaluating the artist roster and tak-

ing a look at a lot of the new bands that have been signed in recent years and making sure these are long-term [prospects]. Because I believe the record business is a long-term business. You can't expect an artist to break on the first album."

Glew points to his experience at Atlantic with such acts as Genesis, INXS, and AC/DC, which enjoyed their strongest sales after multi-album careers. "When an artist breaks, the catalog [sales] come with that."

While examining how to best build the careers of newer Epic artists—such as Living Colour, Basia, or the Godfathers—Glew notes how such veteran label acts as Joan Jett and Cheap Trick have been promoted to new sales peaks in the past year.

Glew hopes to recruit not only unsigned acts but also those looking to switch from other labels. "We will be aggressively pursuing and looking to sign acts that may come available from other record companies as contracts come up," he says. "Remember, the successful record company today will have a roster which is diversified. That gives you the opportunity to promote in different arenas."

Epic looks forward to a strong release schedule for the remainder of 1989, with new records expected from the Jacksons, Cyndi Lauper, Gloria Estefan & Miami Sound Machine, Alice Cooper, the Fabulous Thunderbirds, Michael Jackson (a year-end greatest-hits package), and more.

"This is only the beginning of a new era," says Glew. "We're ready to take back our market share."

Originally, the Pixies' disk was slated to come out April 4.

Elektra's 5-inch CD singles will be shipped in standard jewel boxes, shrinkwrapped without a log box. Some retailers polled by Billboard at last month's National Assn. of Recording Merchandisers meet said they would not object to the new product being sold without 12-inch-long packaging, pointing out that current 3-inch CDs can easily be lifted if the longbox package is folded in half. Hamlin says the label "hasn't heard any complaints" regarding the security of the package.

A label background will be printed on the CD itself. The absence of a booklet in the front of the box will allow the consumer to identify the artist and title by reading the disk's imprint.

Hamlin and Hale Milgrim, senior VP of marketing and creative services, say Elektra's rationale for testing a 5-inch CD single follows the same line of thought that will lead PolyGram to launch such a disk within the next two months (Billboard, April 1).

Since Elektra already produces 5-inch promos for radio, the new product will not present significant start-up costs for the label. Milgrim and Hamlin add that making the disks available for sale allows the label a chance to amortize the cost of producing its promo disks; PolyGram senior VP of marketing Jim Urie has stated the same philosophy regarding his company's 5-inch launch.

The programming on Elektra's two disks will match the 5-inch CD singles that each of the acts are releasing in their native U.K. "We're trying to be true to [the disks'] English counterparts. I don't know if we're right or not, but Hale and I have the impression that it's important they be the same," says Hamlin.

Aside from PolyGram and Elektra, A&M is also testing the 5-inch CD single on a modest scale at three or four Wherehouse and Tower Records stores in Los Angeles and in Northern California.

GEOFF MAYFIELD

CANADA UPS MECHANICAL ROYALTY RATE

(Continued from page 1)

"I don't want to think about the next round of negotiations," says Brian Robertson, president of the Canadian Recording Industry Assn., the principal trade group that represented the record business.

CBS Records Canada chose not to sign the deal and will make its own arrangement. A major point of contention for the firm was apparently the deal's limit on controlled composition clauses in recording contracts, under which artists agree to accept a lower-than-statutory mechanical rate. The Canadian pact requires companies to pay at least 75% of the new rate on at least 85% of the records shipped.

CBS, which is responsible for between 20% and 25% of the record business in Canada, is believed to have released more than three-quarters of its product with controlled composition clauses, particularly through record clubs. Richard Camilleri, VP of business affairs for CBS Canada, says the company is optimistic that it can resolve its situation through further negotiations.

The former mechanical rate was abolished with the revision last year of Canadian copyright law. Long before that revision took place, however, labels, songwriters, and publishers were negotiating to upgrade the rate, which was the lowest in the western world.

But talks hit several snags.

Two years ago, for instance, federal authorities told the two sides to stop talking until the new copyright law was passed.

Matters were not helped when details of the pending deal were leaked to a U.S. audience last year by the head of the Canadian Musical Reproduction Rights Agency, the major body representing composers and publishers.

And even after legislation was completed and the two parties had a handshake deal, certain executive changes in the head offices of major publishing firms held it up.

Nevertheless, after all the dicker-ing, there is now a better deal in place for writers and publishers.

There are still some concerns about the effect the higher mechanical rate will have on record prices. In anticipation of the deal's retroactive fall starting date and the compensation they will one day have to hand over, some record companies last fall began increasing prices to retailers and holding aside some money. In recent months, other labels have raised their prices and have also pared production costs. However, the pressure on labels and producers to swallow the increases resulting from the new rate is considerable.

"I don't expect there will be any one approach to pricing," says CRIA's Robertson. "Individual companies and retailers will have to decide about how much they'll pass on."

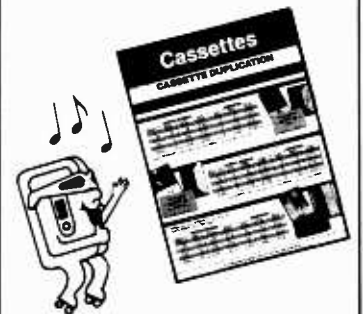
The deal now has been forwarded to the new federal copyright board for a rubber-stamping. If CBS cannot reach a deal on its own, the new board could be asked to intervene.

Paul Berry, head of the CMRRA, says the deal marks a considerable step forward, but more work can be done on behalf of composers and publishers. Robertson agrees that some fine-tuning is expected in the next round of negotiations, "but the lion's share of the work has been done."

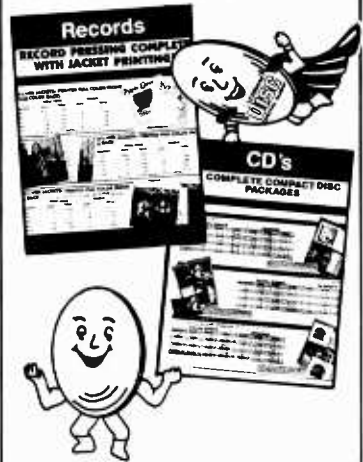
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Capitol Counts On New Crop Of Soundtracks

BY CHRIS MORRIS

LOS ANGELES Although Capitol Records' fresh commitment to soundtrack albums hasn't yet paid the massive dividends of RCA's "Dirty Dancing" (10 million units sold) or Elektra's "Cocktail" (4 million units sold), the Hollywood-based label has scored some recent successes with movie-related projects.

Capitol's soundtrack album for the Tom Cruise-Dustin Hoffman box office smash "Rain Man" continues its upward move this week, rising to No. 56 with a bullet on Billboard's Top Pop Albums chart; the current single from the album, the Belle Stars' "Iko Iko," climbs to No. 31 with a bullet on the Hot 100 Singles chart.

The label's soundtrack album for the Robert Towne thriller "Tequila Sunrise" spawned the Ann Wilson-Robin Zander duet "Surrender To Me," which hit No. 6 on the Hot 100 in March. The album itself fared less well, peaking at No. 101 on the Top Pop Albums chart.

Last year, Capitol attained gold status with the soundtrack to the John Lennon documentary "Imagine." In 1988 the company also issued soundtrack packages for the Taylor Hackford-directed drama "Everybody's All-American," the baseball comedy "Bull Durham," and the heavy metal documentary "The Decline Of Western Civilization II: The Metal Years."

According to Tim Devine, Capitol associate director of A&R and the label staffer charged with soundtrack-album assembly, the company's increased film-oriented activity was

mandated by Capitol-EMI president and CEO Joe Smith.

"He'd been involved with the movie business before, and as we don't have our own film studio, we had to go out and find soundtracks," Devine says, adding with a laugh, "We are in the shadow of the Hollywood sign, so we had to do something."

Beyond the attractiveness of film-music cross-promotions, soundtrack albums make good commercial sense in foreign markets, says Devine, who adds: "They usually have a broad international sales base, if you get a winner."

According to Devine, some of Capitol's soundtrack sets are one-off projects, while others are part of wideranging arrangements with film production companies; the "Tequila Sunrise" and "Bull Durham" packages were the result of an ongoing deal with the Mount Co., which produced both features.

Devine says that the label's hands-on involvement concerning what music will be heard in the film and ultimately on the album "depends on the picture and what [the director's] needs are. Some directors like Penelope Spheeris ["Decline II"] or Robert Towne ["Tequila Sunrise"] were happy to have the musical input."

"Rain Man," which has already grossed close to \$135 million at U.S. box offices, looms as Capitol's big soundtrack hit of the moment, with 275,000 units already sold.

That tally will likely rise meteorically in the wake of the film's Oscar wins for best picture, best actor, and best director; Devine notes that MCA's "Out Of Africa" soundtrack sold 75,000 units before its Oscar best-picture victory and 300,000 units in the 10 days after the ceremony.

In light of the "Rain Man" album's continuing move up the charts and the movie's likely Academy Award triumph, Capitol set March 30 (the day after this year's Oscar ceremony) as the radio release date for a second soundtrack single, "Scatterlings Of Africa" by Capitol artist Johnny Clegg & Savuka.

However, even in spite of the rosy future for the "Rain Man" album, Devine admits that selecting which soundtrack project to get involved in is always a bit of a crap shoot.

"You never know how a movie's going to do, and you have to go with your instincts, although you can have a hit record after a movie dies," he says.

But a movie's quick disappearance off national screens will usually impact a soundtrack album's performance negatively—as Capitol has already learned with the highly touted "Rooftops," which went into national release March 17.

The youth-oriented feature—directed by Robert Wise of "West Side Story" fame and the first production from "La Bamba" director Taylor Hackford's New Visions Pictures—grossed only \$1.7 million in its first 10 days in release; the picture dropped off more than 600 screens in its second week.

This dismal showing did nothing to help either Capitol's "Rooftops" album or the record's first single, Etta James & Dave Stewart's "Avenue D," neither of which has yet made a chart showing.

INSIDE TRACK



Edited by Irv Lichtman

THE FIRST VENTURE is under way to bring U.S. recording technology to the Soviet Union and Soviet musicians to U.S. concert audiences. **Mobile Fidelity Sound Lab** and three Soviet agencies have created **Art and Electronics**, a joint venture to develop new Soviet recording studios, to record Soviet jazz and classical artists, and to book Soviet artists for U.S. tours. Mobile Fidelity president **Herbert Belkin** and his Soviet partners will announce details of the move at a press conference in New York April 11.

OFF THE BEATEN LOT: Looks like **I.R.S. Records** is about to hightail it from the **MCA** lot in Universal City, Calif., for a yet-to-be-announced new office site (40,000 square feet, **Track** hears) that will also include the label's burgeoning film division.

I WANT MY INTERACTIVE MTV: **MTV** has signed an agreement with **American Express** affiliate **FDR Interactive Technologies** to use the company's mass audience interactive telephone technology. The system, which can process 1.8 million touch-tone phone calls per hour, could potentially be used in tandem with the cable music network's viewer-response-oriented programming, such as the **MTV Video Music Awards** and the game show "Remote Control."

SIGMA SOUND SOLD: New York's **Sigma Sound Studios** has been purchased by TV syndication company **M&M Syndications** for an undisclosed amount. **M&M** producer **Gary Robbins** has been named GM of the recording facility, which will likely be used in the production of the syndicator's music-oriented programs "Record Guide" and "Tabloid Rocker." **Sigma** chief engineer **Don Cuminale** will remain on the job. **Joe Cocker** is the new owner's first client.

RENEWAL DECISION: A songwriter does not have to survive into the period in which a renewal term commences on a copyright in order for his decision on the renewal to take effect. Judge **John Walker** of the U.S. District Court in New York gave his opinion and order March 17 in a case involving the late **Jimmy Forrest**, one of the authors of "Night Train," first published in 1952. **Forrest** had assigned his and another co-author's publishing rights to plaintiff **Frederick Music** before his death in August 1980, only months after he made his assignment. The action was filed by **Frederick Music** after his widow assigned rights to defendant **Don Slicker**, dba **Second Floor Music** in July of 1987. Judge **Walker**,

noting the "clear" intention of the federal copyright law, granted **Frederick Music** a motion for summary judgment and for an accounting. A lawyer for the defendant says a decision on an appeal process is yet to be made.

BMI SAYS it has updated its movie theater intermission and lobby music standard license agreement that centers on a simpler method of assessing the fee. This means that a new agreement streamlines the reporting process, with theaters and chains paying a single annual licensing fee based upon seating capacity and number of screens. The new license also includes an annual Consumer Price Index adjustment.

TRACK HEARS THAT **LIVE Entertainment** has executive search firms combing the industry for candidates to assume the presidency of **Strawberries Records, Tapes & Compact Disks**, the chain that **LIVE** is about to absorb.

POLYGRAM RECORDS, as predicted by **Track**, has established an in-house merchandising company to be managed by **Great Southern Merchandising Co.** However, the Georgia-based firm will not have an ownership stake in **PolyGram Merchandising Co.**, nor will **PolyGram** have an interest in **Great Southern**. "This is a plus, not an obligation for an artist," says **Peter Takiff**, senior VP of strategic planning, who will oversee the division's day-to-day activities. "We have no intention of forcing any **PolyGram** act to commit their merchandise to us." The first artists who will be represented for concert and retail merchandise by **PMC** are **TNT** and **L.A. Guns**.

MAKING ITS SECOND BIG MOVE in Japan in recent weeks, **WEA International** has acquired 100% interest in **Alfa Moon Records**, the rock/new music logo operated by owner **Ryuzo Kosugi** since 1980. **WEA International** recently bought out the long-established **Warner-Pioneer** partnership (**Billboard**, March 25).

EXPRESS TRACK: Canadian-published magazine **Music Express** is about to dissolve the exclusive U.S. distribution deal that it had with **The Musicland Group**, but the shift won't leave **Musicland** without an in-store magazine. Starting with the July issue, **Music Express** will be distributed through U.S. newsstands, a provision that was prohibited by the 2-year-old **Musicland** pact. Editor **Keith Sharp** also says the magazine is negotiating in-store deals with two major U.S. music chains. In the meantime, Minneapolis-based **MCP Inc. Publishers** has begun a staff search in order to get a new **Musicland** magazine off the ground. **MCP** promises an initial circulation of 450,000 copies.

HELD OVER: **Fred Held**, former GM of Atlanta's **Justin Entertainment**, has moved over to that city's recently opened **Schwartz Bros. Inc.** outpost. **Held** will oversee the branch's independent distribution and marketing. (Continued on page 84)

The Who Will Reunite For Summer Tour

NEW YORK The Who will reunite for a summer stadium tour that is expected to sweep through 25 cities and include benefit performances of the rock opera "Tommy" in New York and Los Angeles.

The group's management says reunion reports are "purely speculative" but sources say details of a 35-date tour from June through early September are being hammered out with promoters nationwide. Premier Talent is booking the tour.

Plans call for the band to stage stadium shows in each region of the nation, with multiple dates in major markets. The concerts, the first since the band's celebrated "farewell" tour of 1982, will feature a retrospective of the Who's hits.

The band is tentatively booked into **Radio City Music Hall** during the last week of June, where it will perform "Tommy" 20 years after the rock opera's debut. "Tommy" will also be performed at the **Universal Amphitheater** in **Los Angeles**. The "Tommy" dates reportedly will be benefit concerts for a charity to be announced.

Vestron Seeks Winning Score On 4 Titles Studio Kicks Off Promo Now For Vids Due Later

STAMFORD, Conn. Vestron Video has become the latest company to give video stores plenty of time to decide if they want to stock its new releases.

At a press conference here March 28 at the company's headquarters, Vestron officials outlined a multimillion-dollar umbrella campaign for four video titles slated for release later in the year. The company's decision to announce the Grand Slam Hits promotion months before the availability of the videos is an attempt to give dealers an opportunity to fit the titles into their open-to-buy budget—an increasingly common practice among major suppliers.

The first release in the promotion, "Physical Evidence" starring **Burt Reynolds**, won't be in the stores until July 12. The remaining three, "Gleaming The Cube," "Dream A Little Dream," and

"Earth Girls Are Easy," do not have a specific release date as yet but are slated for August, the third quarter, and the fourth quarter, respectively.

The last-mentioned film, "Earth Girls Are Easy" starring **Jeff Goldblum** and **Geena Davis**, was made by the **De Laurentiis Entertainment Group** but was acquired by Vestron as a result of **DEG's** bankruptcy proceedings. The science-fiction comedy farce is yet to open theatrically.

"We plan a multifaceted marketing campaign with national television ads," said **Bill Perrault**, national marketing director, adding that the long lead times will "create awareness on the consumer level well in advance of release." Company officials said they have not determined how much will be spent to market the four titles but noted that a total of \$25 million

was spent on theatrical promotion and advertising for the films.

In addition to an ambitious slate of consumer ads and point-of-purchase material, the **Grand Slam Hits** promotion will employ two unique devices aimed at making the promotion more attractive to dealers. In keeping with the baseball theme adopted for the promotion, a "designated hitter" at each authorized distributor will act as a conduit between dealers and Vestron. The company will also make available screening copies of "select titles" for retailers.

The release of "Physical Evidence" will be marked by a promotional sweepstakes with **Totino's** frozen pizza. One winner from each participating store will win a pizza, while one grand prize winner wins a gold bar weighing 100 grams and a replica of the **Scale of Justice**. **AL STEWART**

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