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EXERCISE & HEALTH VIDEO

Follows page 40

VOLUME 100 NO. 11 | THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT | March 12, 1988/$3.95 (U.S.), $5 (CAN.)

L.A. Payola Indictments Fuel Probes In Additional Cities

BY DAVE DiMARTINO

LOS ANGELES The indictments of four people by a federal grand jury here Feb. 25—the direct result of a well-publicized, 2-year-old government investigation of alleged payola practices in the record industry—were accompanied by word that the probe is continuing both here and in "roughly half a dozen" other, unspecified cities.

"There is and there continues to be a payola problem in the [record] industry," said U.S. Attorney Robert Bonner at a press conference announcing the indictments. Citing a scenario wherein certain independent promoters, "acting on behalf of virtually all the record companies," illegally supply cash, drugs, or more to radio station program directors in exchange for radio airplay, Bonner said there was "no evidence at this point in time" that the record companies themselves were aware of those promoters' actions.

At the same time, however, a suit filed by the Warner Communications

(Continued on page 73)

Labels: No Remedies, No DAT Imports

NBS Sounds Off On Copycode

BY BILL HOLLAND

WASHINGTON In the wake of the National Bureau of Standards' March 1 report that the CBS Copycode system is "inadequate" and affects the quality of some music recordings, Jay Berman, president of the Recording Industry Assn. of America, admitted at a press conference March 2 that the antiduplication system is as dead as a doornail.

Although there are several engineers waiting in the wings with other decoder systems, it is almost certain that the RIAA will not pursue pending legislation on Capitol Hill that would prohibit importation of digital-audiotape recorders unless they contain a Copycode "chip" to prevent unauthorized home taping.

Despite the negative results of the NBS study of the Copycode system, however, there are growing signs from both the hardware and software industries that a negotiated settlement on copying and infringement concerns—and perhaps an alternative technological or other kind of solution—is in the works.

According to the NBS report, the Copycode system failed to perform fully and successfully the three basic functions that Congress had asked the NBS to test before it voted on the

(Continued on page 70)

'Dirty Dancing' Cleans Up . . . Again

NEW YORK "Dirty Dancing" is fox-trotting its way into the record books. The RCA soundtrack, which returns to No. 1 on this week's Top Pop Albums chart, is the first multiartist soundtrack to log 10 weeks at No. 1 or top the 5 million mark in U.S. sales since "Footloose" did it four years ago.

"Dirty Dancing" was certified by the Recording Industry Assn. of America for U.S. sales of 5 million copies on Feb. 26—just three weeks after it topped the 4 million plateau (for more on February certifications, see page 6). Only three other multiartist soundtracks, besides "Footloose," have reached the 5 million mark. "Saturday Night Fever" is the champ at 11 million, followed by "Grease" (8 million) and "Flashdance" (5 million).

The sleeper hit has even managed

(Continued on page 67)

As Best Sellers Flatten, Catalog Takes Up Slack

BY KEN TERRY

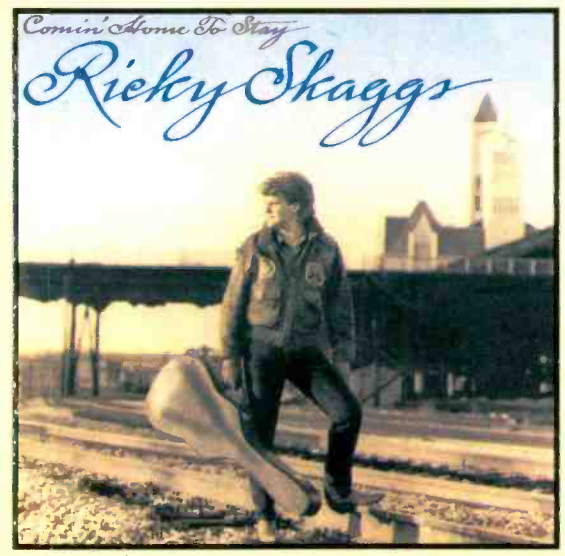
NEW YORK Two months into 1988, sales of current record releases are flattening out, although catalog business is propping up many retailers. In general, best-selling product is dominated by titles that came out before Christmas; some new selections are doing well, but no blockbusters have emerged so far this year.

Steve Bennett, VP of marketing for the 135-unit, Durham, N.C.-based Record Bar chain, notes that it's not unusual to have a slow release pattern in January and February. "The strong catalog business is what's new," he points out.

(Continued on page 73)

ADVERTISEMENTS

The **DAN REED NETWORK'S** self-titled debut Mercury LP (834-309-1) is in-store this week. They recently showcased the Gavin Convention to a super enthusiastic crowd and their first single, **"RITUAL"** received out of the box response from CHR radio. **"RITUAL,"** a steaming, funky rock tune is **your** rite of passage into the **DAN REED NETWORK**. Produced by Bruce Fairbairn. Direction by Bill Graham Management.



When Ricky Skaggs started out he was **country**. Now, on his new album, he's "Comin' Home To Stay" . . . and he's more country than ever! The new single, "(Angel On My Mind) That's Why I'm Walkin,' " is off to a running start, and there's more where that came from! So roll out the welcome mat for Ricky Skaggs, "Comin' Home To Stay." Produced by Ricky Skaggs on CBS Records/Epic. 40623.

U2, 'Graceland' Top Grammys; Jackson 0 For 4

BY PAUL GREIN

NEW YORK U2's "The Joshua Tree" was cited as album of the year at the 30th annual Grammy Awards March 2 at Radio City Music Hall here. This marks the second straight year that a socially conscious, critically acclaimed album has walked off with the top honor. Paul Simon's "Graceland" took the prize in 1987.

U2's album-of-the-year victory was expected, given the group's across-the-board success in 1987. But this year's selection of Simon's "Graceland" as record of the year was a major surprise. Though widely admired as an album cut, the sin-

(Continued on page 71)

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Mar. 26	Sat.	Chicago, IL
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Apr. 4	Mon.	San Francisco, CA
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Apr. 9	Sat.	Los Angeles, CA
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Apr. 12	Tues.	Tucson, AZ
Apr. 14	Thurs.	Dallas, TX
Apr. 15	Fri.	Austin, TX
Apr. 16	Sat.	Houston, TX
Apr. 18	Mon.	New Orleans, LA
Apr. 20	Wed.	Birmingham, AL
Apr. 21	Thurs.	Athens, GA
Apr. 22	Fri.	Atlanta, GA
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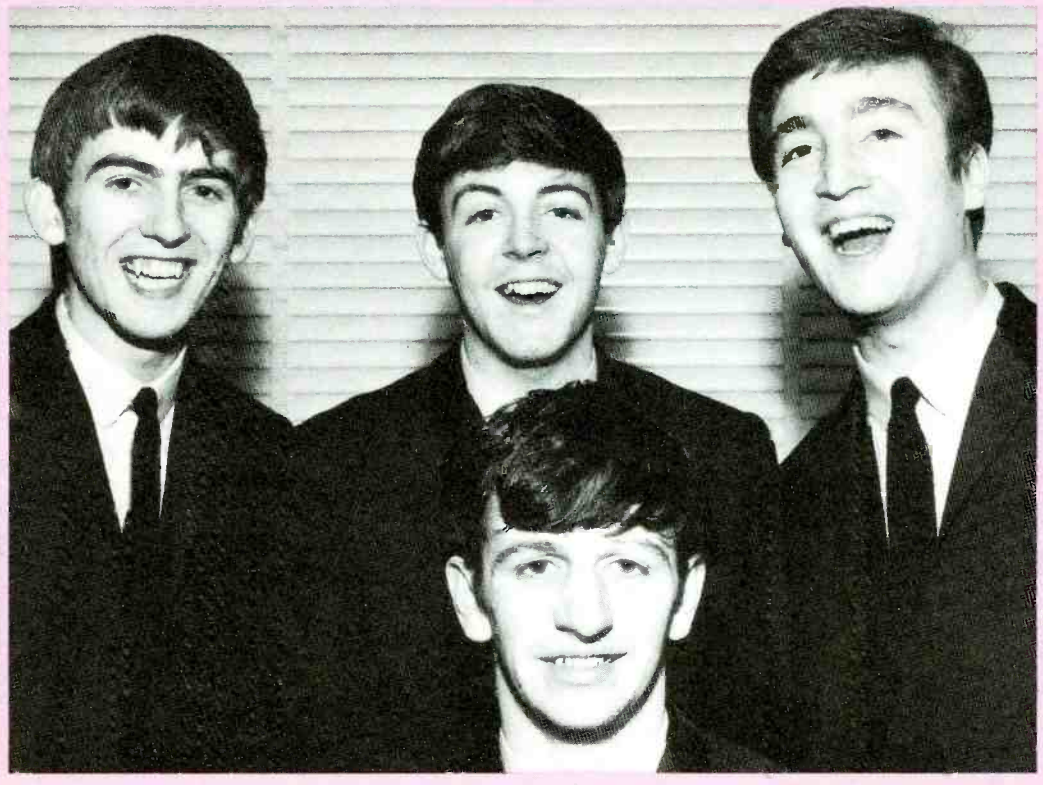

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WINTER MUSIC MEET BEAT

Coverage of the third annual Winter Music Conference, held Feb. 23-27 in Miami, begins on page 6 with Bill Coleman's report that the meet may be going a little more mainstream, but the 12-inch-record industry is still the focus. On page 29, Coleman fills readers in on interesting tidbits learned between panel discussions, and on page 50, retail editor Geoff Mayfield reports on the confab's "Retail And Marketing Seminar."

The Boss Is Back—Live

Bruce Springsteen kicked off his Tunnel Of Love Express tour Feb. 25 in Worcester, Mass., and Billboard/Amusement Business writer Melinda Newman says he was as explosive as ever—even if he did have a few surprises up his sleeve. **Page 22**

SPOTLIGHT ON EXERCISE & HEALTH VIDEO

This leading sell-through genre continues to offer an ever-widening array of product and marketing opportunities. Chris McGowan tells the story. **Follows page 54**

'More Dirty Dancing' From RCA

It's been a good week for "Dirty Dancing" fans. The film's original soundtrack is back atop the Top Pop Albums chart, and RCA has released "More Dirty Dancing," a compilation of songs from the film that didn't make the first album. Billboard's Bruce Haring reports. **Page 67**

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Motown Lays Off 10 More Staffers

Label Chief Denies Rumors Of Sale

BY CHRIS MORRIS

LOS ANGELES "Restructuring" continued at Motown Records on Feb. 26 as the label laid off another 10 promotion and sales employees—most of them field staffers.

The latest cuts followed a round of January layoffs in which vice president of pop promotion Michael Lessner and a number of field promotion reps lost their jobs (Billboard, Jan. 30).

Motown Records president Skip Miller says he has now pared the staff down to "the best staff members in the company" and that the current staff should be more flexible than the staff on board before. Miller says he does not anticipate any new hirings on the promotion side.

In the wake of the staff cuts, rumors persist that Motown Records is on the sales block. The rumors first surfaced in 1987, when it was reported that founder Berry Gordy was close to selling Motown to MCA Records, which currently distributes the label.

However, Miller categorically denies that the label, its lucrative publishing company, Jobete Music, or its film-production arm are up for sale.

Feb. 26 saw the departure from Motown of four regional black promotion staffers, who serviced the Los Angeles, Detroit, Carolinas, and Memphis, Tenn. regions; a pop promotion regional rep who serviced the Carolinas, Baltimore, and Washington, D.C.; two New York sales staffers; sales personnel serving the Southeast and Midwest; and a home-office pop promotion assistant.

"It's like there's nobody left," says a Motown source who wishes to remain anonymous.

Miller characterizes his staff as "gutsy and chancy in terms of how things get done."

He continues, "In my head, I'm down to what are the best staff members in the company. I want people who can do more than one job—people who can travel with an artist as well as do sales."

Miller implies that the staff cuts were forced by current economic realities at Motown, which has enjoyed only two gold albums (Bruce Willis' "The Return Of Bruno" and Smokey Robinson's "One Heartbeat") and

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Run-D.M.C, Profile Records Settle Suits Out Of Court

BY JEAN ROSENBLUTH

NEW YORK Profile Records and Run-D.M.C. have reached an out-of-court settlement in their lawsuits against each other (Billboard, Oct. 31). Run-D.M.C., which had alleged that it was no longer bound contractually to Profile because the record company had reneged on paying royalties and publishing income, has retracted those charges and has agreed to record 10 more albums for the label, three more than it had originally owed.

In addition, Rush Artist Management (known as Rush Productions when it filed suit against Profile in July), which manages Run-D.M.C. and brought suit on behalf of the band, will pay Profile's legal fees in connection with the litigation.

For its part, Profile has increased Run-D.M.C.'s royalty share by 40%, according to Rush founder and president Russell Simmons. The rap trio has also been given a substantial increase in advances for publishing and recording, he says, and free synchronization rights to the Run-D.M.C. songs used in the film "Tougher Than Leather" and an upcoming Coca-Cola commercial. "Tougher Than Leather," which is tentatively scheduled to be released this summer, stars Run-

(Continued on page 77)

Pols, Music-Biz Reps Meet To Discuss Agreement With U.S.

Canadians Share Free-Trade-Deal Concerns

BY KIRK LaPOINTE

TORONTO Music-industry representatives and politicians gathered at an unprecedented meeting here Feb. 25 to discuss how the Canada-U.S. free-trade deal will affect the music business, but they came away with many more questions than answers.

Some industryites said it's clear that the viability of the Canadian-owned element of the business will be jeopardized by the deal, while others said there won't be much of an impact at all. One group of attendees was alarmed by the prospective elimination of tariffs between the two countries, and another predicted that free trade would encourage the major labels to run Canadian operations from their U.S. offices, resulting in a diluted focus on Canada.

Among the views expressed were these:

• Toronto-based Michael Cohl, president of Brockum, the world's largest tour merchandiser, said it's likely he'll shut his Pennsylvania and New Jersey plants and make books, posters, and T-shirts in Canada once the tariffs are abolished.

• Toronto-based Ray Daniels, manager of Rush, said it's unlikely there will be any Canadian sound and lighting company in business once the tariffs are eliminated.

• Vancouver, British Columbia-based Bruce Allen, manager of Bryan Adams and Loverboy, said he doesn't think there will be enough interest by foreign companies in Canada to allow young artists to develop their careers in their homeland before taking a shot internationally.

• Al Mair, president of the Toronto-based independent label Attic, said any need for Canadian artists to sink or swim solely on international terms will spell the end of between 70% and 80% of Canada's artists.

The free-trade forum, organized by CITY-TV Toronto, was the first such conference of industry leaders on an issue that has been the subject of U.S.-Canadian negotiations for years. (The forum will be aired by CITY-TV as part of its internationally syndicated program "The New Music.") Many participants expressed outrage that the Canadian music business hadn't been properly consulted before the deal was made; others wondered why a meeting like this hadn't taken place much earlier.

The problem, however, is that not

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Piracy Is $1 Bil-A-Year Biz, Says U.S. Trade Official

BY BILL HOLLAND

WASHINGTON Losses from global music-industry counterfeiting and piracy amounting to more than $1 billion annually have been revealed by U.S. Trade Representative Clayton Yeutter as part of a yearlong study on intellectual-property losses overseas that could affect all U.S. industries to the tune of $43 billion-$61 billion each year.

The findings in the U.S. International Trade Commission study, which was conducted on behalf of President Reagan, will be used to help forge uniform standards of intellectual-property protection in ongoing international meetings of the General Agreement on Tariff and Trade, Yeutter said at a Feb. 26 press conference here. He added that once other nations realize that the U.S. will no longer tolerate this kind of damage to U.S. industries, progress can be achieved, beginning hopefully with the GATT meetings.

"If countries throughout the world were to provide incentives to foster innovation rather than steal it, we'd all be vastly better off," Yeutter said. "We cannot build a sound international-trading system on a foundation of piracy."

Yeutter pointed out that estimated worldwide losses of $33.8

(Continued on page 76)

CD Pricing Issues To Spark NARM

Theft, Cassette Single Also Hot Topics

BY GEOFF MAYFIELD

NEW YORK Price reductions for compact disks and price protection to bring such cuts into play are the leading issues facing dealers, one-stops, and rackjobbers as the National Assn. of Recording Merchandisers gathers for its annual convention.

Dealers heading to Los Angeles for NARM's March 11-14 meet are also increasingly concerned over losses incurred due to theft.

Other topics likely to surface when accounts hold their individual meetings with record companies are the future of the cassette single and the manner in which LPs will be handled as that configuration continues its sales decline.

"The only big issue is the price of CDs," says Harold Okinow, president of Minneapolis-based Lieberman Enterprises, one of the industry's largest racks. "Everybody says, 'Well, we're bringing the prices down,' but they're not bringing them down enough."

"Price protection on CDs—that's probably my No. 1 concern," says Randall Davidson, president of Nashville-based Central South Music Sales, which operates a one-stop and the 60-store Sound Shop chain.

David Blaine, vice president and general manager of the 28-store Washington, D.C., Waxie Maxie's chain agrees and says his chain plans to investigate "how vendors will deal with the rapid and ever-increasing number of price reductions on CDs."

Blaine opines, "The method that WEA has chosen, by offering a deal for a number of months, is the least offensive way to reduce the price. I think it sure as hell beats the method that CBS uses."

Davidson says that no reduction plan is "really perfect. There's several ways they're talking about doing it, and I can deal with it as long as they give me time to react."

Other merchandisers who plan to address price protection for CD cuts are Lieberman's Okinow; Terry Woodward, president of Owensboro, Ky.-based Wax Works, which runs a one-stop and the 50-store Disc Jockey chain; and Larry Mundorf, senior vice president of 212-store, North Canton, Ohio-based Camelot Music.

Mundorf, Woodward, Okinow,

(Continued on page 74)

Half-Million 'Cops' Bust Initial-Vid-Orders Record

LOS ANGELES "Beverly Hills Cop II" has shattered the record for initial orders on a video targeted to the rental market. Paramount Home Video says the Eddie Murphy action/adventure comedy has generated orders for half-a-million cassettes, or 100,000 units more than any other cassette list-priced at $79.95 or higher.

The video, which is priced at $89.95 and has a street date of Wednesday (9), has eclipsed "Back To The Future," a title that sold some 400,000 units when it was released by MCA Home Video in May 1986 for a list price of $79.95.

Four titles released in January—"Platoon" (HBO Video), "Dirty Dancing" (Vestron Video), "Predator" (CBS/Fox Home Video), and "RoboCop" (Orion Home Video)—landed in the 340,000-to-380,000-unit range, a feat widely attributed to stepped-up television advertising from suppliers (Billboard, Feb. 13).

Throughout 1987, hit movies priced for the rental market typically sold approximately 225,000 units throughout 1987. Eric Doctorow, senior vice president of Paramount, attributes the soaring sales on "Cop II" to the company's Hits Blitz campaign. In an effort to tackle the depth-of-copy problem, the company vowed to spend a total of $10 million to promote six major releases through the re-

(Continued on page 70)

Devonsquare Deal. Atlantic Records execs greet new signee Devonsquare in anticipation of its label debut, "Walking On Ice." Shown, from left, are Wayne Rooks, Devonsquare's attorney; Bob Cutarella, vice president, Zaymin Music; Janis Roeg, vice president, Volcano Productions; Peter Gallway, producer; Tom Dean of Devonsquare; Ahmet M. Ertegun, chairman, Atlantic; Peter Koepke, Atlantic; and Devonsquare members Alana McDonald and Herb Ludwig. Shown seated is Tunc Erim, vice president, Atlantic.

EXECUTIVE TURNTABLE

BILLBOARD. **Bruce Haring** joins Billboard as a reporter in the New York office. He was a music columnist for the Bridgewater (N.J.) Courier-News and a contributor to the Newark (N.J.) Star-Ledger, the Aquarian Weekly, and East Coast Rocker.

RECORD COMPANIES. Capitol Records in Los Angeles appoints **Bruce Lundvall** East Coast general manager, Capitol Records, and president of Blue Note Records. He was president of EMI-Manhattan Records.

LUNDVALL

VAN HENGEL

PATRICK

GORKY

WEA International in New York makes the following appointments: **Kick van Hengel** to senior vice president, international marketing and artist development, and **Luis Pisterman** to director of operations, WEA Latina. They were, respectively, vice president, international, for Capitol Records and West Coast general manager of Profono International Records.

Kevin Patrick is appointed director of a&r for Elektra Records in New York. He was an a&r representative for the label.

EMI-Manhattan Records in New York names **Milhan Gorky** manager, national publicity. She was director of national publicity at Chrysalis Records.

I.R.S. Records in Los Angeles makes the following appointment: **Keith Altomare**, national director of sales and field marketing; **Stacy Banet**, director of a&r and artist development; and **Lori Blumenthal**, national director of alternative marketing and college promotion. Also, **Andrea Orlick** is named marketing coordinator for I.R.S. Records-Canada. Altomare was West Coast sales manager, Banet national dance promotion director, and Blumenthal col-

ALTOMARE

SPIELBERG

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lege promotion director, all for the label. Orlick was assistant to the buyer at HMV Music.

Warner Bros. Records in Nashville promotes **Neal Spielberg** to national sales manager, Nashville division, and appoints **Maxine Creech** national sales coordinator. They were, respectively, national sales coordinator for the label and a buyer for Central South Music Sales.

Cypress Records in Los Angeles appoints **Tami Shawn** director of national promotion. She was in promotion for the label.

PUBLISHING. BMI in New York makes the following promotions: **Del Bryant**, to assistant vice president, performing rights in Nashville; **Harry Warner**, to assistant vice president, writer/publisher relations in Nashville; and **Rick Sanjek**, to assistant vice president, writer/publisher relations in New York. They were, respectively, director, performing rights; director of writer admin-

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PDO Presses For 5-Inch CD Maxisingle

Kiernan To Tell NARMites Of Its Advantages

BY IRV LICHTMAN

NEW YORK Although he'll gladly accommodate clients interested in pressing 3-inch compact disks, Jack Kiernan, senior vice president of Philips and Du Pont Optical Co., strongly holds that the 5-inch "maxisingle" is the way to go for the U.S. music industry.

So convinced is Kiernan of his mission that he'll attend the upcoming National Assn. of Recording Merchandisers meet in Los Angeles to tell the 5-inch story to label executives. He'll also give them a packet of 5-inch-CD samplers to take back home. According to Kiernan, the packet contains material from the Dream, Malaco, and Tommy Boy labels housed in cardboard sleeves supplied by Shorewood Packaging.

Kiernan supports his claims of 5-inch superiority by citing the format's compatibility with the 5-inch album-length CD and its advantages when it comes to in-store display.

Aware that several smaller independent labels are already marketing 3-inch CDs and major labels are giving thought to that possibility (Billboard, March 5), Kiernan still holds fast.

"We think the 3-inch CD confuses the marketplace," says Kiernan. "It's a whole different size. Why throw in another configuration?" Additionally, the veteran music-industry marketing executive cites the need to use an adapter on millions of CD players not equipped to handle a 3-inch CD.

Another Kiernan argument in favor of the 5-inch CD maxisingle—designed, like the 3-incher, to accommodate 20 minutes of playing time—is that the 5-inch format has established a pattern of success in Europe, especially the U.K.

"Why isn't the industry here waking up to the enormous success of the 5-inch CD in the U.K.?" he says. "Why is it taking such a laid-back position? Why is it thinking of going to another size? No one is addressing this."

According to Kiernan, pressing and packaging costs of about $1.10 per maxisingle make the format "viable for sufficient margin for labels to make a profit on it."

(Continued on page 77)

Magnet Records Attracts WEA Int'l Buyout Deal

LONDON WEA International has bought U.K. independent company Magnet Records and its publishing arm, Magnet Music, for an undisclosed sum. In announcing the acquisition Feb. 26 in New York, chairman and chief executive Ramon Lopez said Magnet's artists would be a "significant addition" to WEA's worldwide roster.

Founded here in 1974, Magnet was known initially as a singles label, and at its peak it achieved a near-10% share of the U.K. singles market.

In recent years, its sales have become more album based, with Chris Rea in particular scoring worldwide success. Rea's most recent album, "Dancing With Strangers," released in the fall, has sold 500,000 units in the U.K. to date and 1.5 million worldwide excluding the U.S.

Magnet is distributed through BMG in the U.K., with a variety of licensees in overseas territories. In the U.S., Magnet product is licensed on an act-by-act basis.

The company employs about 20 persons at its London headquarters. It is not known what plans WEA has for these employees, and Magnet founder and former owner Michael Levy says he does not know whether WEA will opt to integrate the label or keep it separate.

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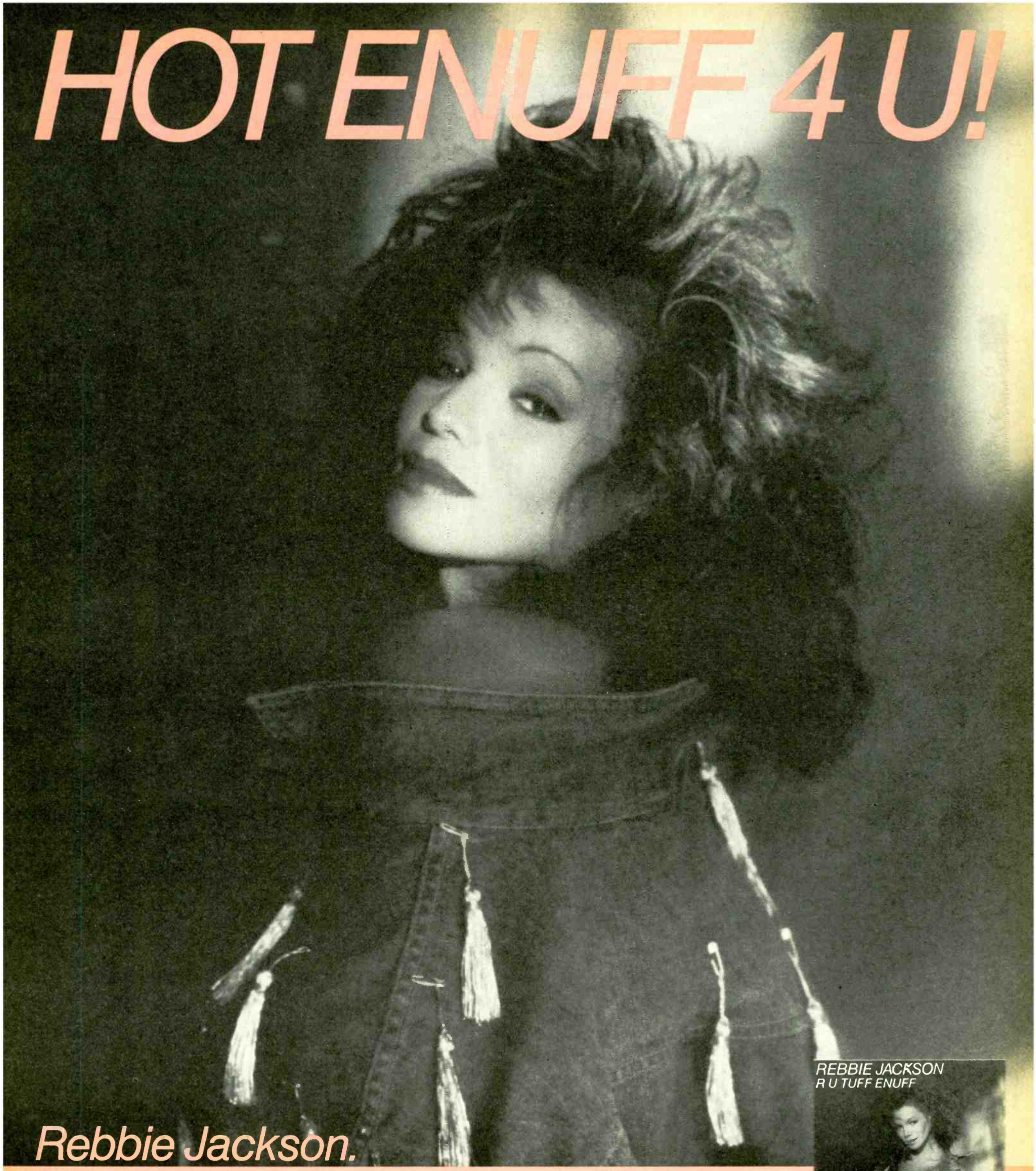

Rebbie Jackson.

Her sizzling hit single, "Plaything," is an urban contemporary smash. Her new album, "R U Tuff Enuff," is 2 hot 2 miss!
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Tyros Marx, Gibson, Vet Streisand Hit Platinum

'Faith,' 'Tiffany' Top Feb. Cert List

BY PAUL GREIN

NEW YORK George Michael's first solo album and the debut album by teen queen Tiffany were certified triple platinum in February, according to the Recording Industry Assn. of America.

Michael's "Faith" is the third solo debut album by a former group leader to top the 3-million-sales plateau. It follows Stevie Nicks' "Bella Donna" and "Lionel Richie" (which sold 4 million copies).

"Tiffany" is the fourth debut album by a female artist to top the 3-million-sales mark. It follows "Madonna," Cyndi Lauper's "She's So Unusual" (which sold 4 million), and "Whitney Houston" (which moved 8 million).

"Tiffany" wasn't the only debut album to score in the February certifications. Debuts by Debbie Gibson and Richard Marx went platinum, both on the heels of three straight top 10 singles.

Barbra Streisand landed her 11th consecutive platinum album with "One Voice." Those 11 albums are her entire output since the 1976 "A Star Is Born" soundtrack (discounting the 1979 "Main Event" soundtrack, which was largely filler music). "One Voice" is the 18th platinum album of Streisand's career. It's her second live album to go platinum, following "Live In Concert At The Forum" in 1972.

"Dirty Dancing," the hit soundtrack that returns to the No. 1 spot on the Top Pop Albums chart this week, was certified for quadruple- and quintuple-platinum sales (see story, page 1).

Linda Ronstadt's "Canciones De Mi Padre" became the first Spanish-language album to go gold since Julio Iglesias' "Julio" five years ago. It's

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Rocky & His Friends. Virgin Records' signee Rocky Hill celebrates the deal with label executives in Los Angeles. Shown, from left, are Bill Ham, Hill's manager; Jeff Ayeroff, co-managing director, Virgin; Hill; Jordan Harris, co-managing director, Virgin; and Phil Quartararo, vice president of promotion, Virgin.

Winter Music Confab: New Topics, But Dance Still Key

BY BILL COLEMAN

MIAMI, Fla. DJs, record pool directors, members of the press, retailers, label representatives, radio programmers, and artists gathered here Feb. 23-27 for the third annual Winter Music Conference.

Spearheaded by record pool directors Louis Possenti and Bill Kelly, the meeting dealt primarily with dance music and its impact on the industry as a whole (see related stories, pages 29, 50). Possenti says attendance was up in 1988: "I found it as a whole to be very successful, with attendance up some 250 delegates." He says there were about 560 registrants this year.

This year's panels addressed rap and video issues as well as the usual topics relating to the field. Popular producers Jellybean and Lewis Martinee described to up-and-coming music makers how they create hits, and DJs and promoters shuffled questions concerning playlist priorities and hyping records.

Other panelists included regional and national DJs; retail and marketing executives; and representatives from independent labels, charts, tip sheets, and record pools.

The topic of where dance music is heading was brought out at a number of the question-and-answer discussions. The general consensus was that as the scene becomes a springboard for large pop acts,

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Country Music Awards Set

Hank Williams Jr. Tops Nominees

NASHVILLE With six nominations each, Hank Williams Jr. and Randy Travis lead the slate of Academy Of Country Music contenders for that organization's 23rd annual awards show. The event will be broadcast March 21 from Knott's Berry Farm in Buena Park, Calif., on NBC-TV.

Other multiple nominees are George Strait, four nominations; Alabama, K.T. Oslin, and Ricky Van Shelton, three each; and the Bellamy Brothers, Crystal Gayle, the Judds, Reba McEntire, and Restless Heart with two each.

Here is a complete list of nominees:

Entertainer of the year: Alabama, Reba McEntire, Willie Nelson, Randy Travis, and Hank Williams Jr.

Top female vocalist: Rosanne Cash, Crystal Gayle, Kathy Mattea, Reba McEntire, and Tanya Tucker.

Top male vocalist: Ronnie Milsap, George Strait, Randy Travis, Steve Wariner, and Hank Williams Jr.

Top new female vocalist: Nanci Griffith, Libby Hurley, k.d. lang, Dana McVicker, and K.T. Oslin.

Top new male vocalist: Larry Boone, Marty Haggard, Lyle Lovett, Jo-El Sonnier, and Ricky Van Shelton.

Top vocal group: Alabama, Exile,

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Memphis Slim Dies At 72

BY CHRIS MORRIS

LOS ANGELES Memphis Slim, the American blues pianist who successfully exported the barrelhouse style to Europe, died in Paris on Feb. 24. He was 72.

Slim, who was born Peter Chatman in Memphis on Sept. 3, 1915, died of kidney failure at Necker Hospital.

After a long and highly prolific recording career in the U.S. that began in 1940, the pianist moved to France in 1961. He subsequently continued his recording career for both American and European labels and became a mainstay of the Continental festival circuit.

Although Slim will be best remembered for his dense, bass-heavy playing style, he also composed a number of blues standards, including "Every Day I Have The Blues" (adopted as a theme song by B.B. King) and "Mother Earth."

Influenced by such blues and boogie-woogie stylists as Joshua Altheimer, Pinetop Smith, and Roosevelt Sykes, Slim began his professional career in Chicago in the late '30s, frequently in partnership with guitarist/vocalist Big Bill Broonzy. He

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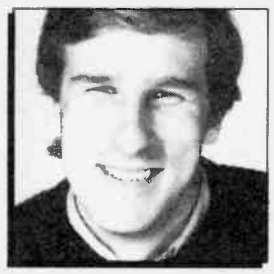
At No. 1, Astley Gets U.S./U.K. Sweep; 'Wishing Well' Brings D'Arby Good Luck

RICK ASTLEY'S "Never Gonna Give You Up" jumps to No. 1 on the Hot 100, six months after it topped the U.K. chart. It's the first time that a wholly British act has topped the chart on both sides of the Atlantic since **Pet Shop Boys** scored two years ago with "West End Girls."

In the same period, *nine* hits by U.S. acts have reached No. 1 in both countries: **Madonna's** "Papa Don't Preach" and "Who's That Girl," **Berlin's** "Take My Breath Away," **Starship's** "Nothing's Gonna Stop Us Now," **Whitney Houston's** "I Wanna Dance With Somebody," **Los Lobos'** "La Bamba," **Michael Jackson & Siedah Garrett's** "I Just Can't Stop Loving You," **Belinda Carlisle's** "Heaven Is A Place On Earth," and **Tiffany's** "I Think We're Alone Now."

CHART BEAT

by Paul Grein



Two acts that don't fall into either category have also topped the charts in both countries in the past two years. Germany's **Falco** scored with "Rock Me Amadeus," and the half-American, half-English duo of **Aretha Franklin & George Michael** made it with "I Knew You Were Waiting (For Me)."

The U.S. success of Astley's single is rubbing off on his "Whenever You Need Somebody" album, which leaps seven notches to No. 10 on the Top Pop Albums chart.

A TOP 30 single can mean more to album sales than a stack of rave reviews. The latest proof? "Introducing The Hardline According To Terence Trent D'Arby" leaps six notches to No. 30 on the pop album chart, as his "Wishing Well" single sprints eight notches to No. 27 on the Hot 100.

"Hardline" was released to nearly unanimous critical acclaim last fall, but without a hit single, the album ran out of steam at No. 63 in early December. (The first single from the record, "If You Let Me Stay," peaked at No. 68 in November.) The album dropped as low as No. 96 in January before resurging with the release of "Wishing Well."

"Hardline" has now become a bona-fide hit, which is no mean accomplishment for an album that received that much hype. There are signs that too much critical acclaim early in an artist's career can cause a backlash effect. Radio programmers seem to resent being told what to play, and rank-and-file fans smell hype and shy away. Recent albums by **Lone Justice** and **X** may have been hurt more than they were helped by the avalanche of critical acclaim they received.

But D'Arby seems to have avoided this trap with "Wishing Well." Alas, his album didn't become a bona-fide hit until after the close of voting for this year's Grammy Awards. If his album and single had kicked in a month or two earlier, he might have had a better chance of winning the best-new-artist award, which went instead to **Jody Watley**.

FAST FACTS: **Morris Day** lands his first No. 1 hit on the Hot Black Singles chart with "Fishnet." His previous biggest black hit—in or out of the **Time**—was "The Oak Tree," which peaked at No. 3 in 1985. On the Hot 100, "Fishnet" jumps six notches to No. 48.

Aerosmith's "Permanent Vacation" logs its 20th straight week in the top 20 on the pop album chart—a remarkable run for an album that never quite cracked the top 10. The album logged four weeks at No. 11. The band has another reason to celebrate this week: Its 1980 "Greatest Hits" album re-enters the chart at No. 169.

And the **"Dirty Dancing"** soundtrack becomes the first multiartist soundtrack to log 10 weeks at No. 1 on the pop album chart since "Footloose" four years ago. But you already know that, because you read the story on page 1. You didn't? Hop to it.

WE GET LETTERS: Dave Baskind of Oxford, Ohio, notes that—by blasting onto the Hot 100 at No. 65—**INXS'** current single, "Devil Inside," snapped the group's streak of six straight singles entering the chart in the 90s. Working backward, "Need You Tonight" debuted at No. 93; "Good Times," No. 95; "Listen Like Thieves," No. 92; "What You Need," No. 96; "This Time," No. 91; and "I Send A Message," No. 90.

Jim Walton of Record & Tape Outlet in Cincinnati notes that the first four singles from **Fleetwood Mac's** "Tango In The Night" album are within four seconds of each other in length. Here are the singles and the times: "Big Love" (3:37), "Seven Wonders" (3:38), "Little Lies" (3:38), and "Everywhere" (3:41). Adds Walton: "If this trend continues, I suppose 'Welcome To The Room . . . Sara' (3:37) will be next."

And Rob Hoerburger of New York notes that **Dusty Springfield** tops the list of female artists (who received featured billing) with the longest spans of top 10 hits. Springfield's span of 23 years and eight months between "Wishin' And Hopin'" and "What Have I Done To Deserve This?" tops **Cher** (22 years and seven months) and **Dionne Warwick** (22 years and one month).

TRANSCEND THE ORDINARY