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NEWSPAPER



VOLUME 101 NO. 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 4, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

A&M Drops 45 Vinyl Price But Now It's A Final Sale

BY GEOFF MAYFIELD

NEW YORK In a pioneering policy shift, A&M is in effect telling its accounts: "Order all the 7-inch singles you want—but if you buy them, it's a one-way sale."

The label—which more than once has been on the cutting edge of the singles business—has broken from the pack by launching policies designed to eliminate the mountainous returns that accompany the sale of 45s.

Effective with the label's March 7 release, the price of all A&M 7-inch vinyl singles will be reduced by more than 40%, from a \$1.99 list to a new mark of \$1.15. The wholesale cost, previously \$1.03, will be reduced proportionately. Concurrent with the

price drop, the product will become nonreturnable.

Singles shipped before the new policy kicks in will remain 100% returnable at original cost. Those sold at the new price will bear a new label background and a selection number of 1400 or higher, differences that will
(Continued on page 92)

Programmer Raises Issue At Radio Meet Ad Trade-Off Proposed On Song IDs

BY DAVE DIMARTINO

SAN FRANCISCO The "When You Play It, Say It" back-announcing campaign was seriously discussed at the Gavin radio convention here Feb. 16-18, indicating the impact of record industry efforts to promote more song identifica-

tion on radio. Ironically, however, it received the most attention in a panel discussion in which radio programmers essentially told record labels, "We'll Play It And Say It If You Pay It."

While both sides of the back-announcing question now seem to support some sort of artist/song

identification, radio people at the Feb. 18 panel were in favor of using the issue to pressure record labels into spending more advertising dollars on radio. Want to increase a song's exposure? Want to make sure a song gets front- and back-sold? Do it as part of a record spot, they told the label representatives.

The bottom line of the scenario, said the PDs, was that labels could "double" their artists' exposure by buying 60-second advertisements featuring the song's hook and as many front- and back-announcements—within that spot—as they might desire.

"Yes, we should back-announce
(Continued on page 90)

Grammy Makes It McFerrin's Night

BY PAUL GREIN

LOS ANGELES—Bobby McFerrin was the big winner at the 31st annual Grammy Awards, walking off with four prizes, including record and song of the year. The veteran jazz vocalist hit the jackpot at the

Shrine Auditorium here Feb. 22 with "Don't Worry, Be Happy," a lighthearted a cappella single that topped the Billboard Hot 100 Singles chart in September.

George Michael capped a sensational year by winning the album-of-the-year Grammy with "Faith."

Though unexpectedly shut out in the top three categories, Tracy Chapman received three awards, including best new artist.

The awards signaled a shift from the past two years, when the album-of-the-year prize went to socially
(Continued on page 86)

New Video Biz Push Wakes Up Sleeper Titles

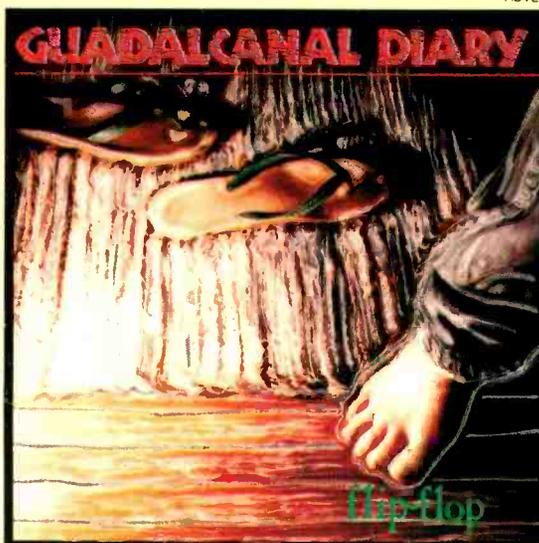
BY JIM McCULLAUGH

LOS ANGELES Home video cannot live by megahits alone. At least that is the feeling voiced by a number of suppliers and retailers, who are developing fresh approaches for awakening sleeper titles.

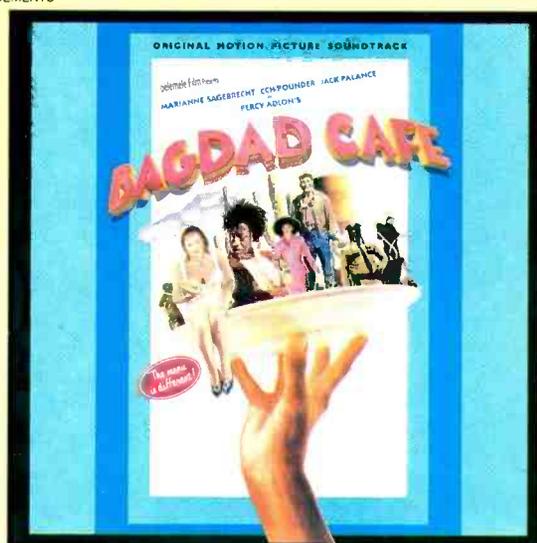
This trend is accelerating in the wake of last year's distribution consolidation and the increasing focus on blockbuster A titles, a situation that has left many B- and C-title companies jockeying for position. Among the developments:

- More home video suppliers have stepped up efforts to develop unique and offbeat marketing hooks. In addition to trying to acquire bigger
(Continued on page 55)

ADVERTISEMENTS



FLIP-FLOP is the new chapter from **GUADALCANAL DIARY**. Not wishy-washy. Not namby-pamby. **FLIP-FLOP** is rock and roll with humor and heart from an acclaimed band that knows where it's going. Produced by Don Nixon and featuring "Always Saturday," "Pretty Is As Pretty Does" and "The Likes Of You." You'll flip over Elektra cassettes, compact discs and records.



OSCAR NOMINATION "Best Original Song" **Calling You** as sung by Jevetta Steele from the film classic *Bagdad Cafe*. Original soundtrack recording available on **Great Jones** compact discs, records and cassettes. Distributed by the **Island Trading Company**.

HBO Vid Follows Other Suppliers In Distrib Cuts

BY AL STEWART

NEW YORK HBO Video has joined the ranks of suppliers that are learning to live with fewer distributors.

In terminating relationships with five of the 21 wholesalers that have handled HBO titles in the U.S. and Canada, however, HBO officials noted that distributors still in the fold will be permitted to transship product to wholesalers that have been axed. Other suppliers that have dropped certain distributors have discouraged such transshipments.

Cut from the list of HBO distributors were Metro Video Distributors, Hasbrouck Heights, N.J.; MS Distributors, Chicago; WIN Records, Long Island, N.Y.; ZBS Distributors, May-
(Continued on page 92)



MEET THE NEW BAD BOYS OF ROCK 'N' ROLL!

ON TOUR WITH
BON JOVI

SKID ROW

(81936)

the debut album featuring the first single and video
"YOUTH GONE WILD" (PRCD 2579) and the tracks "BIG GUNS"
and "I REMEMBER YOU."

ROCK 'N' ROLL JUST GOT A LITTLE BIT DIRTIER.

Produced, recorded & mixed by Michael Wagener for Double Trouble Productions Inc.
Management by: Scott McGhee and Doc McGhee for McGhee Entertainment, Inc.

On Atlantic Records, Cassettes and Compact Discs



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ADVERTISEMENT

Guy



It's possible that Barry Michael Cooper of *New York's Village Voice* was wrong when he wrote "GUY IS DEVASTATING"

Maybe Bud Libman of *Nova Distributing* in Atlanta was totally off base when he reported that the #1 selling GUY LP was an "EXPLOSIVE DEBUT"

And Jimmy Smith of *KKDA FM* in Dallas?

Well, he could've been wrong when he told us that "THE RESPONSE TO GUY HAS BEEN SENSATIONAL. FROM EACH SINGLE TO THE NEXT, THE FEEDBACK IS PHENOMENAL"

^{900,000}
BUT WHAT ABOUT THE 850,000 PEOPLE WHO BOUGHT THE RECORD?

Guy



Featuring

I LIKE

7": MCA 53490, 12": MCA 23927

THE NEW HIT SINGLE
FROM THE SELF TITLED DEBUT LP

LP: MCA 42176

Produced and arranged by Teddy Riley and Gene Griffin for G.R. Productions
Management: Gene Griffin/G.R. Management Inc.



MCA RECORDS

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Billboard

VOLUME 101 NO. 9

MARCH 4, 1989

COUNTRY RADIO SEMINAR VIEW

Billboard salutes the 20th Country Radio Seminar! Radio editor Sean Ross profiles Nashville's radio outlets on page 10, and Nashville GM Gerry Wood tackles the issue of country radio's changing image, page 38. Also on 38 is Nashville Scene, in which some country jocks recount their most embarrassing moments. A recap of the seminar's 20-year history and an agenda are on page 44.

Foreign Retailers Plot U.S. Invasion

The new CEO of Canadian chain A&A Records & Tapes, Dieter Radecki, will take the reins May 1 with a broad agenda that may include opening U.S. stores. Meanwhile, British giant HMV Group is closely examining the U.S. market with an eye to retail expansion. **Page 45**

SPOTLIGHT ON NEW ORLEANS

The New Orleans scene and its extraordinary players have always been revered within the music industry, and recent years have also seen the public's interest grow significantly. **Follows page 48**

TWE Shifts Into High Gear

With new chief Don Rosenberg at the helm, vid supplier Trans World Entertainment is undergoing a radical shift in product, marketing, and image. Home entertainment editor Jim McCullaugh reports. **Page 49**

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ASCAP, BMI Face Cuts In TV Fees

Per-Program Licensing Brings Losses

BY KEN TERRY

NEW YORK ASCAP and BMI are facing millions of dollars in losses as the result of retroactive license fee refunds and diminished current revenues from local television stations that have elected to take per-program licenses.

So far, only ASCAP has been affected, but BMI is expected to begin offering per-program licenses to non-

network commercial TV stations within the next month or so.

For ASCAP, the shift from the blanket license system governing the fees paid by the approximately 900 local TV stations began in February 1987, when a federal rate court magistrate decreed that ASCAP had to offer the per-program option and set an interim rate structure, pending resolution of the case. Magistrate Michael H. Dolinger also ruled that any

station choosing a per-program license could have its fees recalculated back to April 1985.

Following the judge's ruling, it took more than a year for ASCAP and the All-Industry Television Station Music License Committee to work out the details on an interim per-program license. "From May 1988 forward," says Jack Zwaska, administrative director of the television committee, "270 stations are on the per-program agreement and are paying less each month than they would have under the blanket license."

While ASCAP will not reveal how much less it is receiving, its ordinary revenues rose only 5.3% in 1988, and ASCAP managing director Gloria Messinger has stated that "1988 would have been an even better year, but for reduced license fees received from some local television stations under interim per-program licenses."

Messinger doesn't believe, however, that TV broadcasters are saving as much as they expected—and in the future, when the per-program collections are extended from syndicated to locally originated programs and the stations have to bear more of the administrative costs, they may not save anything, she says.

Nevertheless, that is not the case yet. Since the effective burden of record-keeping has fallen on ASCAP during the interim period, the rights society has had to hire an extra 70 people just to keep track of the music in those programs. And, with the in-

(Continued on page 93)

Court Says RICO Use OK, But Prior Seizure Isn't

BY BILL HOLLAND

WASHINGTON In one of several First Amendment decisions handed down Feb. 21, the U.S. Supreme Court unanimously ruled that law enforcement officials may not close adult book or video stores or seize their inventories without first obtaining a judicial determination that any of the materials sold by them are obscene.

"This court has repeatedly held that rigorous procedural safeguards must be employed before expressive materials can be seized as 'obscene,'" wrote Justice Byron White on behalf of the

Supreme Court.

This was the first time the court had made a decision on the "prior restraint" sections of the RICO statutes that have bothered First Amendment advocates.

However, in a related obscenity case, Sappenfield vs. State of Indiana, the Supreme Court, in a 6-3 vote, rejected a challenge to a decision that racketeering laws can be used to prosecute obscenity. In the case, a trial court dismissed RICO charges against a bookseller, ruling they were constitutionally "vague," only to have its edict overturned by the

(Continued on page 90)

ETD Is The Latest Company To Diversify Its Operations

Video Distributors Moving Into Music

BY EARL PAIGE

LOS ANGELES Reflective of the constantly changing dynamics in home video, more and more video distributors are diversifying into music.

The most recent such move is the formation of a budget rack wing by 12-branch Houston-based ETD, formerly East Texas Distributing.

ETD's move follows closely the launching of a rack wing for both video and audio by five-branch Sight & Sound Distributing, St. Louis, and the expansion by six-branch Vermont firm Artec Distributing Inc. from CD wholesaling into the one-stopping of audiocassettes.

Not all distributors who see a need to diversify, however, believe that record wholesaling is the way to go.

"Diversification or acquiring other video distributors" are the only viable ways to sustain the "incredible growth" period that has recently flattened out, says Walt Wiseman, president of eight-branch Major Video Concepts, based in Indianapolis.

But Major has decided not to move into the music business, because "we weren't really thrilled with it. There is so much direct selling," says Wiseman. Instead, Major might branch out beyond prerecorded home entertainment "to balance the cyclical nature and be less dependent on the rocket-shot volatility" in movie videos and music.

Major is not alone in staying out of music. Glenn Greene, president

of seven-branch Video Trend, Chicago, says, "We consider it a completely different business, requiring different expertise."

Reasons for diversifying vary from company to company.

Several wholesale firms have been diversified historically, including 16-branch Commtron Corp., based in Des Moines, Iowa, which was initially in electronics. Also di-

versified is nine-branch Ingram Video, Nashville, a book wholesaler that went into video some years ago and expanded considerably in that area with the acquisition two years ago of Lieberman's video distribution wing.

Both firms have added CDs, but officials were unavailable to discuss music operations.

(Continued on page 57)

NARM Confab Attendees: Don't Miss The Riverboat

NEW ORLEANS Musician magazine, Warehouse Entertainment, and Billboard will join forces Friday (3) at the 31st annual National Assn. of Recording Merchandisers Convention for an evening of traditional New Orleans fun on the riverboat Natchez, starting at 9 p.m.

With this year's convention theme, "Let The Good Times Roll!/Laissez Les Bon Temps Rouler!," the sponsors agreed that nothing could be more appropriate than an opening-night cruise on the Mississippi River aboard an authentic stern-wheeler featuring a showcase for the hottest musicians in New Orleans.

"The interest and cooperation from the local community has

been overwhelming," says Paul Sacksman, Musician's associate publisher. "Although we are forced to limit the number of players who will perform due to time constraints, the quality and variety of the music we've heard is incredibly exciting and guaranteed to amaze."

The Natchez, docked at the historical Toulouse Street Wharf, is located only five short blocks from NARM convention headquarters at the New Orleans Marriott. A shuttle bus service will be available beginning at 8 p.m.

All NARM attendees will receive an invitation to the cruise with their registration materials. For further information, call Brad Lee at Musician, 508-281-3110.

NAIRD Would Deep-Six CD 6-By-12 Cost, Environmental Concerns Cited

BY GEOFF MAYFIELD

NEW YORK There is a movement afoot among independent labels to deep-six the 6-by-12-inch packaging standard for compact disks, but initial reactions from major labels and large accounts indicate that the indies face an uphill battle.

Last month, the 12-member board of the National Assn. of Independent Record Distributors passed a resolution that "opposes the 6-by-12-inch packaging of compact disks and calls for the U.S. to join the rest of the world in using the jewel box retail display standard for CDs."

The NAIRD statement condemned the merchandising of CDs in such vessels as the tuck box, the long box, and the blister pack as being "a wasteful use of display space, unnecessarily costly, and environmentally unsound."

The organization also suggests that the savings labels would realize if they did not have to invest in disposable packages would pave the road to lower shelf prices on CDs. Robert Simonds, chief financial officer for Rykodisc, says labels pay anywhere from 20 cents to 50 cents per unit to provide the foot-long packaging and estimates that additional expense boosts the consumer's cost somewhere between 75 cents and \$1.50.

Simonds has drafted his own proposal to do away with the 6-by-12, but his proposition differs from NAIRD's because it aims to replace the packaging standard with another security measure.

Simonds suggests that in lieu of shipping CDs in 6-by-12-inch packaging, labels would make a contribution to accounts which would allow them to buy a supply of reusable plastic frames. The contribution would be based on a rate of 20 cents per unit shipped to each customer over a six-month period.

Members of the National Assn. of Recording Merchandisers' Packaging Committee who were polled by Billboard gave a chilly response to the indies' proposals. Chairman Mario DeFilippo, VP of purchasing for the

Handleman Co., says, "Theft-deterrent packaging for CDs is a major industry concern."

DeFilippo says proposals that would abolish the CD packaging standard have not been brought before his committee, but opines, "What they're proposing is unrealistic and [the NARM committee] will not participate."

DeFilippo predicts that not only will the 6-by-12 be retained, but it is likely the industry will move toward more substantial packages than

(Continued on page 47)



Jubilee Train. ASCAP celebrates its 75th anniversary with a concert entitled "The Songwriters: ASCAP's Diamond Jubilee," at Los Angeles' Shubert Theatre. Shown, from left, are ASCAP songwriters and lyricists Billy Steinberg, Tom Kelly, Burt Bacharach, Hal David, and Michael Masser.

Vid, Music Stores Report Hot Weekend, By George

This story was prepared by Geoff Mayfield and Bruce Haring in New York and Earl Paige in Los Angeles.

NEW YORK Music and video retailers won big business on the coattails of the long Presidents' Day weekend, Feb. 17-20.

Spurred in part by winter's doldrums, the February holiday usually inspires more shopping than would occur during many long weekends. Entertainment merchandisers say the same was true this year, despite the fact that the music field lacks a conspicuous blockbuster.

"It's normally a pretty good weekend for us, and this one did not disappoint," says Lew Garrett, VP of purchasing for 229-store Camelot Music, based in North Canton, Ohio. Garrett says Camelot saw a 20% comparative store gain over last year's holiday weekend.

New artists, catalog compact disks, and Roy Orbison perked up music sales.

The hot rental title "The Dead Pool" and sell-through pieces like the Michael Jackson and Bruce Springsteen music long-forms and the "Sports Illustrat-

(Continued on page 85)

EXECUTIVE TURNTABLE

BILLBOARD. Billboard in New York promotes Geoff Mayfield to senior retailing editor and Janine Coveney McAdams to senior copy editor. Billboard also appoints Marilyn Gillen copy editor. Mayfield was retailing editor; McAdams was copy editor, both for the magazine; and Gillen was a writer and assistant editor for the Tampa (Fla.) Tribune.

RECORD COMPANIES. Tunc Erim is named senior VP for Atlantic Records in New York. He was VP/executive assistant to the president for the label.

EMI Music Worldwide in New York appoints John F. Gillespie senior VP, human resources and Peter J. Schementi VP, information technology/telecommunications. They were, respectively, senior VP, human resources, for Cadbury Schweppes Beverages, and VP, MIS/telecommunications for CBS,



MAYFIELD



ERIM



GILLESPIE



SCHEMENTI

More Than Half The \$7 Million Total Is From Single Case Music Pubs Reap Record \$\$ In '88 Suits

BY IRV LIGHTMAN

NEW YORK Boosted by what is believed to be the largest monetary judgment involving musical copyright infringement, U.S. music publishers received judgments totaling a record-setting \$7 million over the past year, according to a report just issued by the National Music Publishers' Assn.

Of the total, \$4 million involves damages awarded last December in U.S. District Court of Los Angeles against Pausa Records and Jack Newman, Pausa's chief operating officer. According to NMPA, the court, applying U.S. copyright statutes, assessed the defendants maximum damages of \$50,000 for each of 80 infringements that occurred after the plaintiff publish-

ers had revoked and terminated Pausa's mechanical licenses. The defendants are appealing the decision in the 9th U.S. Circuit Court of Appeals.

Ed Murphy, president and CEO of NMPA, says that the \$7 million in judgments, at least \$5 million better than in any other previous 12-month period, can be largely attributed to a more aggressive legal stance over a wide geographic area. Actions include mechanical royalty suits and those relating to infringement in music print.

Also, in some cases, the publishers have won termination and revocation of licenses when defendants have failed to heed warnings that they comply with federal law. Failure to do so can lead to \$50,000 in damages for each infringement.

Murphy also cites judicial victories against Audiofidelity Records totaling \$1.8 million, and one against Lakeshore Music, a Florida music print company, totaling \$1.3 million.

Murphy says that a major precedent was set in the Pausa, Audiofidelity, and Lakeshore decisions by way of judgments also handed down against the principals of all three firms. To Murphy, liability by individuals in copyright infringement matters is also a strong deterrent against illegal use of copyrighted material.

In the Audiofidelity case, a set-

(Continued on page 85)

CBS Eyes Larger Share Of Global Classical Market

BY SHIG FUJITA

TOKYO The CBS share of the worldwide classical market, currently about 10%-12%, will climb to "something between 18% and 20%" over the next three to five years, predicts Guenther Breest, the new managing director of CBS Records Masterworks.

He says the company's efforts to increase market share will be helped by its "unique combination of Sony hardware and CBS software."

Breest made his prediction at a recent press conference here to announce the formation of Classical Sony GmbH, a new company

based in Hamburg, West Germany.

Before joining CBS in November, Breest spent 18 years with Deutsche Grammophon, whose slice of the classical market rose from 10% to 24.3% during that period.

"It was a surprise to me when Sony president Norio Ohga asked me last May to join this new organization," continues Breest. "When I was studying music in the '60s, the CBS Classical Masterworks label meant a lot to me because it was the label where the really great artists were performing."

(Continued on page 85)

Inc.

Frances Pennington is promoted to VP, publicity, for Chrysalis Records in New York. She was national director, publicity, for the label.

MCA Records in Los Angeles appoints John Hey, VP, album promotion; promotes Jeff Adamoff to VP, creative services; promotes Donnie Cohen, director, national AC and secondary promotion; and appoints Abbe Frank, director, national field marketing in the Chicago office. Hey was national album



PENNINGTON



HEY



ADAMOFF



O'SULLIVAN

promotion director for EMI Records; Adamoff was director of creative services; Cohen was secondary markets and AC promotion coordinator; and Frank was national marketing manager, all for the label.

PolyGram Records in Los Angeles makes the following appointments; Cliff O'Sullivan, VP, product development, West Coast; Steve Kleinberg, director, product development; and Raina Bundy, GM, Lection Records in New York. O'Sullivan was director of product development; Kleinberg was product manager; and Bundy was national promotion assistant, all for the label.

Elektra Records in New York promotes Lisa Frank to director, national top 40 promotion, and Sandra Cordoba to production coordinator. They were, respectively, promotion/marketing manager, East Coast, and production assistant, both for the label.

Milhan Gorkey is promoted to director, East Coast urban publicity, and Tommy Manzi is promoted to manager, marketing, for EMI Records in New York. They were, respectively, manager of national publicity and senior coordinator, marketing, both for the label.

Def American Recordings in Los Angeles appoints Pat Hoed director of publicity. He was director of tour publicity for SST Records.

Abbe DeMontbreun is appointed director of production and Scott Poston is appointed A&R coordinator for Universal Records in Nashville. They were, respectively, executive assistant to the president and an independent record production assistant.

Epic/Portrait/CBS Associated Labels in Los Angeles appoints Jackie Adair manager, marketing services, West Coast and Fran Inocencio manager, administration, in New York. They were, respectively, coordinator of merchandising for the label and branch fund coordinator for CBS Records.

•VIDEO PEOPLE on the move, see page 49

A S C A P Nashville

NO. 1 CLUB SONGWRITERS



PAT ALGER



ROBERT ANDERSON



CRAIG BICKHARDT



RORY BOURKE



BUDDY CANNON



JOHNNY CASH



BETH NIELSEN
CHAPMAN



RODNEY CROWELL



DON DEVANEY



HANK DEVITO



TIM DUBOIS



VERN GOSDIN



JOHN M. KURHAJETZ



DAVE LOGGINS

SONG	WRITERS	PUBLISHERS
<i>Addicted</i>	CHERYL WHEELER	<i>Blue Gate Music</i> <i>Bughouse Music</i>
<i>Bluest Eyes In Texas</i>	TIM DUBOIS DAVE ROBBINS	<i>Tim DuBois Music</i> <i>Uncle Beave Music</i> <i>Warner/Chappell Music</i>
<i>Cry, Cry, Cry</i>	DON DEVANEY	<i>Music City Music</i>
<i>Darlene</i>	WOODY MULLIS	<i>Milene Music</i>
<i>Don't Close Your Eyes</i>	BOB MCDILL	<i>Jack & Bill Music</i>
<i>(Do You Love Me)</i> <i>Just Say Yes</i>	DENNIS ROBBINS	<i>Corey Rock Music</i> <i>Wee B Music</i>
<i>Goin' Gone</i>	PAT ALGER	<i>Forerunner Music</i>
<i>Gonna Take A Lot</i> <i>Of River</i>	JOHN M. KURHAJETZ	<i>Wrensong Music</i>
<i>He's Back And I'm Blue</i>	ROBERT ANDERSON MICHAEL WOODY	<i>Bughouse Music</i> <i>Termite Music</i>
<i>I Couldn't Leave You</i> <i>If I Tried</i>	RODNEY CROWELL	<i>Coolwell Music</i>
<i>If You Change</i> <i>Your Mind</i>	HANK DEVITO	<i>Almo Music Corp.</i> <i>Little Nemo Music</i>
<i>I Know How He Feels</i>	WILL ROBINSON	<i>Alabama Band Music</i>
<i>I Told You So</i>	RANDY TRAVIS	<i>Three Story Music</i>
<i>It's Such A Small World</i>	RODNEY CROWELL	<i>Coolwell Music</i> <i>Granite Music</i>
<i>I Won't Take Less</i> <i>Than Your Love</i>	DON SCHLITZ	<i>Don Schlitz Music</i> <i>MCA Music Publishing</i>
<i>Joe Knows How</i> <i>To Live</i>	TROY SEALS	<i>Two-Sons Music</i> <i>Warner/Chappell Music</i>
<i>Love Will Find</i> <i>Its Way To You</i>	DAVE LOGGINS J. D. MARTIN	<i>MCA Music Publishing</i> <i>Patchwork Music</i>
<i>Set'em Up Joe</i>	BUDDY CANNON VERN GOSDIN	<i>Hookem Music</i> <i>Sabal Music</i>
<i>Strong Enough To Bend</i>	DON SCHLITZ BETH NIELSEN CHAPMAN	<i>Uncle Artie Music</i> <i>Don Schlitz Music</i>
<i>Tennessee Flat Top Box</i>	JOHNNY CASH	<i>Song of Cash</i> <i>Warner/Chappell Music</i>
<i>Too Gone Too Long</i>	GENE PISTILLI	<i>Almo Music Corp.</i> <i>High Falutin' Music</i>
<i>Turn It Loose</i>	CRAIG BICKHARDT BRENT MAHER DON SCHLITZ	<i>Blue Quill Music</i> <i>Colgems-EMI Music Inc.</i> <i>Don Schlitz Music</i> <i>MCA Music Publishing</i> <i>Walbeck Music Corp.</i>
<i>We Believe In</i> <i>Happy Endings</i>	BOB MCDILL	<i>Jack & Bill Music</i>
<i>What She Is (Is</i> <i>A Woman In Love)</i>	BOB MCDILL	<i>Jack & Bill Music</i> <i>Ranger Bob Music</i>
<i>Wheels</i>	DAVE LOGGINS	<i>MCA Music Publishing</i> <i>Patchwork Music</i>
<i>When You Say</i> <i>Nothing At All</i>	DON SCHLITZ	<i>Don Schlitz Music</i> <i>MCA Music Publishing</i>
<i>Where Do The</i> <i>Nights Go</i>	RORY BOURKE MIKE REID	<i>Lodge Hall Music</i> <i>Warner/Chappell Music</i>



BRENT MAHER



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March Lineup Soft On Heavy Hitters

Madonna's The Only Superstar At Bat

BY MELINDA NEWMAN

NEW YORK March might come in like a lion, but this month's album offerings are not likely to create more than a quiet roar. "Like A Prayer," Madonna's long-awaited follow-up to the five-times platinum "True Blue," is the only superstar product slated for release.

Due March 21, the Sire/Warner Bros. album follows the announcement of the singer's affiliation with Pepsi (Billboard, Feb. 4), which will debut the title track via a national commercial Thursday (2). It was produced by Patrick Leonard, Steven

Bray, and Prince.

Leonard also had a hand in Julian Lennon's third album, "Mr. Jordan," due March 10 on Atlantic. After striking platinum with his 1984 debut "Valotte," Lennon will try to rebound from the sophomore slump suffered by 1986's "The Secret Value Of Daydreaming."

Other past certified artists hoping to score comebacks are Howard Jones with his Elektra release, "Cross That Line," expected March 17, and the Outfield, with its third effort, "Voice of Babylon," on Columbia, March 28.

Jody Watley will try to skirt the

sophomore slump with the March 27 release of her second solo album on MCA, "Larger Than Life." Produced by Andre Cymone, the record's first single is "Real Love." Her eponymous debut has been certified platinum.

Also among the black product due out this month is "Rock, Rhythm & Blues," coming March 14 from Warner Bros. The album is a collection of artists, including the Pointer Sisters and El DeBarge, performing tunes from the '50s. PolyGram is serving up Jackie Jackson's first solo album, "Be The One," March 6. The title track was included on the soundtrack for "My Stepmother Is An Alien." The first single is "Stay."

(Continued on page 84)



Droz Goes. Henry Droz, Warner/Elektra/Atlantic Corp. president, tours the Neil Bogart Memorial Laboratories at The Children's Hospital of Los Angeles, the West Coast division of the T.J. Martell Memorial Laboratories. Droz will receive the 1989 Humanitarian Award from the T.J. Martell Foundation For Leukemia, Cancer And AIDS Research. Shown, from left, are Floyd Glinert, executive VP, Shorewood Packaging Corp., and board chairman, T.J. Martell Foundation; Tony Martell, senior VP/GM, CBS Associated Labels; Henry and June Droz; and Dr. James F. Holland, chairman, department of neoplastic diseases, Mt. Sinai Medical Center, and scientific director, T.J. Martell Foundation.

Attendees Boast Of Genre's Potential

New Meet For New Age

BY TERRY WOOD

LOS ANGELES The first International New Age Music Conference attracted more than 250 business-minded true believers to Hollywood's Roosevelt Hotel Feb. 15-17 for a series of panels that stressed the music's adult orientation and its potential for substantial sales to mainstream record buyers.

Though skeptics envisioned the event as the second coming of the harmonic convergence, INAMC panels presented instructive, well-received information on marketing, retailing, distribution, radio, video, A&R, artists, and management, in addition to smaller semi-

nars devoted to such concerns as music therapy.

"It was energizing, well-balanced, and very productive," said Jeff Klein, Private Music's VP for marketing and sales. "People seemed to exchange a great deal of ideas and information."

Organizer Suzanne Doucet, a Los Angeles-based retailer whose New Age Music Network underwrote the confab, says her group—a coalition of artists, labels, and small retailers—broke even on the conference and, due to an enthusiastic response, is already planning a second INAMC.

"I would have been pleased if just 50% of the people told me they

(Continued on page 92)

Rock'N'Roll Awards Show Set To Bow On ABC In May

BY CHRIS MORRIS

LOS ANGELES Move over Grammy, Emmy, Tony, and Oscar—here comes Elvis.

"The First International Rock'n'Roll Awards," a televised ceremony honoring what co-producer Bill Zysblat calls "pure hard rock'n'roll" with a trophy informally known as "the Elvis," will bow as a 90-minute broadcast on the ABC network on May 31. Coca-Cola is among the sponsors already set for the broadcast.

The program will feature live per-

formances by an as-yet-unannounced slate of musicians and the presentation of awards to 10 instrumentalists, vocalists, and groups.

"The show will honor them only within the context of rock'n'roll," says Zysblat. "Middle-of-the-road music has been honored to death."

The program is the brainchild of producers Zysblat, a well-traveled business manager and rock tour producer; Tony Eaton, a Grammy-winning producer of long-form videos and TV music specials; and Triad

(Continued on page 92)

Chameleon Changes Hands

Trio In Purchase Of Indie Label

LOS ANGELES The Hawthorne, Calif.-based independent label operation Chameleon Music Group has been sold to Chameleon president Stephen Powers, producer Chuck Plotkin, and Chicago-based businessman Dan Pritzker.

The 4-year-old company was dealt to the new owners by former principals Richard Foos (who is also president of Rhino Records) and Bob Marin (Chameleon's founder) for an undisclosed price. The purchase also includes Powers' own pop label, Dali Records, which is marketed by Chameleon.

According to Powers, who has served as Chameleon president since September 1987, negotiations to purchase Chameleon from Foos and Marin were initiated last June, three months after the label won a distribution deal with CEMA.

"I realized that in order to compete, I wanted to do something that was different from what they were used to doing," Powers says. "They agreed we needed to make a change."

A meeting with New York-based lawyer Paul Marshall ultimately

(Continued on page 93)

Gibson Single Is A Single-Handed Effort; Chart Isn't Cruel To Bobby Brown Album

DEBBIE GIBSON lands her second No. 1 pop hit in less than nine months with "Lost In Your Eyes." The red-hot teen star topped the Hot 100 in June with "Foolish Beat." Gibson single-handedly wrote, produced, and performed both hits, making her the only female artist in the rock era—of any age—to be completely self-contained on a chart-topping single.

Two female solo artists have co-written and co-produced No. 1 hits. **Barbra Streisand** co-wrote her 1977 smash, "Evergreen," with **Paul Williams**, and co-produced it with **Phil Ramone**. And **Madonna** has had a hand in writing and producing three chart-topping singles: "Papa Don't Preach," "Open Your Heart," and "Who's That Girl."

The fact that Gibson is in such singular company—and that she didn't even require the services of collaborators to achieve this triple-play—is perhaps the most dramatic evidence that she is about ready to graduate from the teen pop ranks to compete with the big girls.

"Lost In Your Eyes" heads an all-female top three on this week's Hot 100. **Sheena Easton's** "The Lover In Me" steps up to No. 2 and **Paula Abdul's** "Straight Up" dips to No. 3. It's the first time that female solo artists have held down the top three spots in one week since October 1986, when the top three were **Cyndi Lauper's** "True Colors," **Tina Turner's** "Typical Male," and **Janet Jackson's** "When I Think Of You."

Ex-Billboardite **Stuart Meyer**, now an Atco A&R assistant, adds that "Straight Up" was the first single by a female solo act to log three weeks at No. 1 since **Whitney Houston's** "Greatest Love Of All" in 1986.

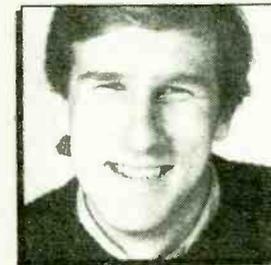
BOBBY BROWN's second solo album, "Don't Be Cruel," logs its sixth week at No. 1 on the pop albums chart and yields its third straight top 10 pop single, "Roni." It's a startling breakthrough for the 20-year-old singer, whose first solo album, "King Of Stage," stalled at No. 88 two years ago; its highest-charting single, "Girlfriend," peaked at No. 57 on the Hot 100.

Brown's achievement is doubly impressive because he has received so little media attention. All of the other acts that have come out of left field to land No. 1 albums in the past couple of years—the **Beastie Boys**, **Tiffany**, **Guns N' Roses**, and **Tracy Chapman**—received tons of mainstream press and TV coverage.

It's tempting to say that the reason Brown has received less attention is that he's black. And while it

would be naive to discount that possibility, the fact that Chapman (and **Terence Trent D'Arby**) are black didn't exactly keep them out of the papers. The real reason that Brown's achievements have been downplayed may be that he specializes in mainstream, commercial R&B/funk—a form of music that is held in low esteem by most critics, whose tastes lean to rock. And if the music press doesn't make a fuss over an act, mainstream media outlets aren't going to pick up on it—unless it's an irresistible, mass-appeal story like that of mall queen **Tiffany**.

Only six other male solo artists—black or white—have logged as many as six weeks at No. 1 on the pop albums chart in the '80s: **Billy Joel**, **John Cougar Mellencamp**, **Michael Jackson**, **Bruce Springsteen**, **Phil Collins**, and **George Michael**.



by Paul Grein

FAST FACTS: **Lou Reed's** "New York" jumps to No. 55 on the pop albums chart, becoming his highest-charting album since 1976. The former leader of the **Velvet Underground** reached the top 50 with four solo albums in the mid-'70s: "Transformer" (which yielded the fluke hit single "Walk On The Wild Side"), "Rock N Roll Animal," "Sally Can't Dance," and "Coney Island Baby." He shifted from RCA to Arista in 1976, and shifted back again in 1982. The new album is his first for Sire.

Bette Midler's "Beaches" soundtrack jumps to No. 28 on the pop albums chart, becoming her highest-charting album since "The Rose" soundtrack climbed to No. 12 in 1980.

N.W.A.'s "Straight Outta Compton" on Ruthless/Priority Records debuts at No. 98 on the pop albums chart. It's the highest-debuting independently distributed album since **Eazy-E's** "Eazy Duz It"—also on Priority—bowed at No. 97 in December. In addition to his solo career, Eazy-E is one of the five members of N.W.A., a hardcore-street rap group from Compton, Calif.

Mike + the Mechanics' "The Living Years" jumps to No. 4 on the Hot 100, becoming the group's highest-charting single to date. "All I Need Is A Miracle" hit No. 5 in 1986.

WE GET LETTERS: Erik Cram of Replay Records in Stockton, Calif., notes that since 1985 three albums have been released featuring different songs titled "Fallen Angel." The albums: **Aldo Nova's** "Twitch," **Frehley's Comet's** "Second Sighting," and **Poison's** "Open Up And Say . . . Aah!" The odd part: In all three cases, "Fallen Angel" is the second song on the second side.

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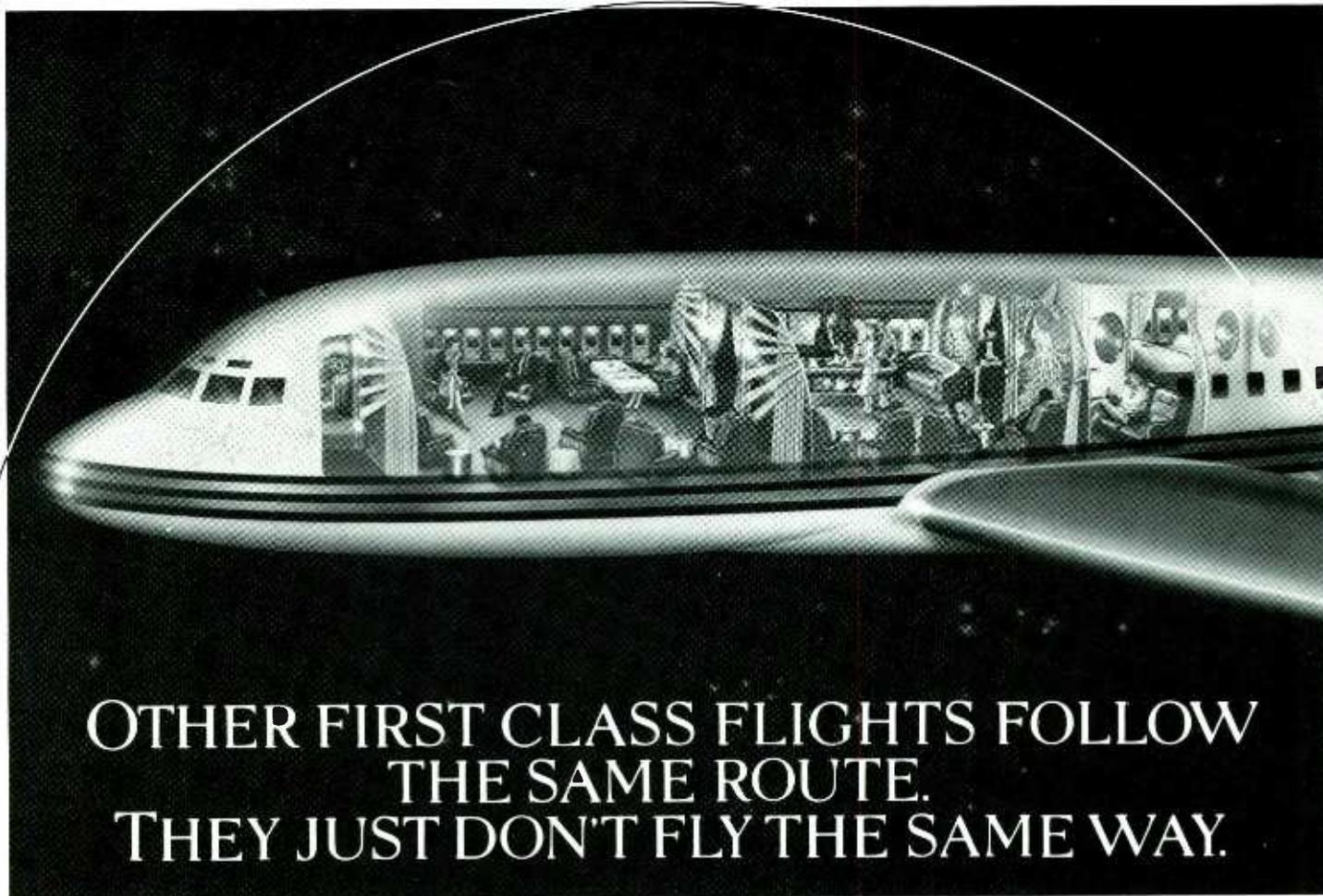
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Many Artists, Professionals Have Substance Problems ANTI-DRUG DRIVE NEEDS INDUSTRY HELP

BY STEVE GOLD

During my years in the music business—from the 1950s through 1985—I was involved in the drug scene both as a user and as one who abetted the glamorization of drug use through music. I therefore accept not guilt, but responsibility for my actions.

For the past 2½ years, I have worked in 12-step recovery programs and as a counselor at various chemical dependency units in Los Angeles. During that time, many associates and colleagues have crossed my path . . . as patients. This is what is left of the drug culture of the '60s and '70s.

In the '60s, the drug scene was what separated Us from Them. We had tuned in and turned on. We were hip. I was proud to be a "head," a rock'n'roll rebel who publicly dropped acid during contract negotiation meetings at major record labels.

But I learned the hard way that cocaine was not the benign party toy many of us thought it was. Cocaine led me to a locked room at the Freebase Motel, too wasted to drive a quarter-mile up the street to my own home. I weighed 138 pounds and my career was a shambles, but I thought I had it made in the shade. Problem was, I was smoking up my tree.

I believe it is time for the music industry to take some steps to present the dangers of drug abuse intelligently and to open the doors of recovery. I'm not talking about 30-second "Just Say No" spots by art-

funds—through benefit concerts by sober artists and other events—to offer free detox and recovery counseling to our industry colleagues. Most artists have no insurance for rehab costs, and most corporate en-

support systems for artists in recovery.

In addition, BizRap wants to provide an environment where drug-free artists and professionals in the music industry can set an example for an audience that needs help as well as entertainment. We have reached a sociological point where more people are fighting addiction than ever before. It is time to spread the word that sobriety is hip.

It took two-plus years of recovery for me to face the idea of getting back into the music business, an industry in which I once set the standard of drug abuse. Dozens of people with serious drug or alcohol habits could point to me and say, "I'm okay. He's got a problem."

Today, I am working with drug-free artists and producers, resurfacing in the industry I love. Hopefully, I can be a part of using the power of this medium to influence a generation. Let us give the young audience of today an alternative, if nothing else. We had an option in the '60s, and some of us chose drugs. Today, crack is sold on grade-school playgrounds, and kids don't even know they have an alternative.

I'm not saying it's our job to force abstinence down the throats of our young people. But I am saying we must, at least, offer them a choice.

'I learned the hard way that cocaine is not a benign party toy'

Steve Gold co-founded Delphi Records and has been president of LAX Records and Far Out Management. He currently is co-manager of saxophonist Walter Davis.



ists whose off-camera motto is "Party till you puke." I'm talking about offering a concrete solution to those individuals who still suffer from drug abuse while carrying the message to a society trapped in a drug malaise of unprecedented proportions.

Currently I sit on the board of directors of BizRap: Music Business Recovery Assistance Program. Recently formed by a group of entertainers and industry professionals in recovery, BizRap is raising

tities in our industry offer no employee assistance programs for substance abuse.

On the concrete level, BizRap hopes to provide counseling, rehabilitation, and recovery to workers and families of workers in our industry. We will provide free evaluations for people who think they may have a problem and help set up interventions with abusers who are positive they *don't* have a problem. In the future, we hope to help coordinate sober road crews and other

Letters to the Editor

Destruction" do carry a warning sticker, just as the LP version does. They always have. I've sold enough of them in the last year and a half to know.

Secondly—and more importantly—four lines from Metallica's "Harvester Of Sorrow," from the . . . "And Justice For All" album, were printed out of context. It seems to me that the authors of the article simply scanned the lyric sheet and quoted the first "violent" set of lyrics they found. If they had studied the lyrics more closely, they might have realized that the song is about the sad reality of child abuse.

Among the other songs on this allegedly dangerous album are "Blackened," about the potential horror of nuclear war; "One," perhaps the most powerful anti-war song of recent years; and "Shortest Straw," about anti-Communist blacklisting in the '50s.

Perhaps if Tipper & Co. would actually *listen* to what they're so quick to criticize, they'd learn a little bit about heavy metal, instead of being afraid of it.

Joe Lambias
Assistant Manager
Titus Oaks Record Exchange Inc.
Hicksville, N.Y.

mandate the seizure of property without a trial. In fact, this is exactly what the law allows.

Baker and Gore also state that no record distributor or company would be subject to the law unless its "entire catalog [is] without redeeming social value." The Child Protection Act explicitly levels its draconian penalties against anyone carrying *two* items deemed obscene. That's two copies of a Guns N' Roses or Motley Crue LP—to use Baker's and Gore's favorite examples of "obscurity."

Baker and Gore say they do not endorse the act, then go to great lengths to justify it by thoroughly misrepresenting what it says. I would suggest that in the future, all Gore and Baker statements carry a warning label: "This material contains information which may be deliberately distorted or dishonest."

Howard Bloom
Music In Action
Brooklyn, N.Y.

WHAT'S IN A NAME?

Regarding Billboard's Jan. 14 article about two bands with original Yes members, it is clear to me that only one of the bands deserves to be named Yes. Today's Yes with original members Chris Squire and Tony Kaye; Alan White, whom many consider *the* Yes drummer; and Trevor Rabin, who has been with the band since 1982, is Yes.

Anderson, Howe, Wakeman, and Bruford are all very much Yes also and should and most likely will make great music, but they are no longer Yes. For Yes fans, this is

heaven . . . Past and present Yes members all making music together in two separate bands, 20 years after their inception. YES!

Jay Anderson
Promotional Director
Northern Lights Nightclub
Minneapolis

ANDERSON IS YES

With all due respect to all of the excellent musicians who have performed as part of Yes throughout the years, I strongly feel, in relation to the two Yes groups (Billboard, Jan. 14), that Jon Anderson's voice will always be that which identifies all of the great Yes hits of the past.

Who is Ahmet Ertegun trying to kid? He might have a group that will make very nice music, but the real Yes fans are patiently waiting to hear Anderson's voice again.

The legalities are irrelevant; the fans and buying public will decide. The best that Atco's group can do is imitate the Anderson sound (as in "Drama").

It was always Anderson that I wanted to hear in concert, and it is Anderson that I am looking forward to hearing again later this year.

JoAnne L. Alfonzetti
Tuckahoe, N.Y.

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PASSING THE BUCK

Of course, the Parents Music Resource Center isn't making veiled threats about prosecuting the record companies under the new federal anti-porn bill unless they comply with the PMRC's wishes regarding warning labels (Billboard, Dec. 10). Those good ladies would never stoop to blackmail—"Label those albums or we'll sic the government on you!"

I wish Mrs. Gore and Mrs. Baker would take a hard look at the message the PMRC is sending to the teenagers: Don't take responsibility for any of your actions because there will always be somebody else you can blame them on.

Get a bad report card—blame Judas Priest. Get pregnant—blame Motley Crue. Get suspended from school—blame Guns N' Roses. Scapegoatism—whether the object of it is heavy metal or the little old lady down the street—is a very dangerous and deadly thing to teach, ladies.

Rose Riker
Sioux City, Iowa

ERRORS OF PMRC

I would like to comment on the latest inaccurate and irresponsible statements by the PMRC, published recently in your magazine (Billboard, Feb. 11).

First of all, the Guns N' Roses cassette and CD of "Appetite For

NEEDED: MORE HONESTY

Susan Baker and Tipper Gore swear their purpose in life is to provide accurate information to parents. But accuracy is unfortunately not their strong point.

In a Feb. 11 Billboard Commentary, they say that the Child Protection and Enforcement Act does not

Nashville Market Profile: More Players, More Country

This story—part of Billboard's expanded coverage of the Country Radio Seminar—was compiled by Sean Ross in New York and Debbie Holley in Nashville.

NASHVILLE When Billboard did its last market profile of Music City six years ago, this was a much different market. WYHY "Y107," the market-leading top 40, was still an AC station. Album rocker WKDF was No. 1 and playing A Flock Of Seagulls and After The Fire, (as was much of the format at the time). And the now-legendary country battle between WSIX-FM and WSM-FM had just begun.

In the early '80s, Nashville was still known as a market that didn't really love (or purchase) country music, no matter how much of it was produced here. In fact, WSM-FM's decision to give up a 10-share with AC and go into what was then a three-way FM country battle was considered dicey at the time.

A lot of things changed here 18 months ago when market veteran Gerry House returned to WSIX from Los Angeles. House leads the market in mornings now by about four shares. During the rest of the day, WSIX-FM and WSM-FM are pretty close, and the two stations have been trading the format lead every book for a year now.

As is the case in most medium mar-

kets, there are a lot more players here than there were a few years ago. And there may be more: At least three new stations are move-in or drop-in possibilities over the next 18 months. Already you can see the spoiler effect that competition has had on some one-time monoliths: WGFX has cut into WKDA's album numbers, two new ACs have bit into WLAC-FM, and so forth. It isn't accidental that the top two stations here last fall were Y107 and easy WZEZ, two stations without in-format competition.

Below is an airchecker's guide to Nashville: thumbnail sketches of most area radio stations, as well as a few interesting country FMs in outlying areas that CRS attendees may be able to pick up. All stations shown are licensed to Nashville unless otherwise noted.

WAKM Franklin (950): 1,000 watts days; owner: Franklin Radio Assn. Inc.; GM/mornings: Tom Lawrence; PD/afternoons: Darrell Williams; fall '88 ratings: did not show to .5. A full-service locally oriented country AM with a splendid country history. Parts of "Coal Miner's Daughter" were shot here. And "Nashville Now" host Ralph Emery is an alumnus. WAKM is heavy into automobile racing and is one of several area stations to sponsor a car.

WAMB Donelson (1160): 50,000 watts days; 1,000 nights; owner/GM:

William O. Barry; PD: Ken Bramming; mornings: Bob Sticht; afternoons: Mike Robbins; ratings: .8 to 1.0. This semi-automated Music Of Your Life adult standards outlet began in 1971 as a 250-watt daytimer and worked its way up. Since then, it has become one of only three stations in the city that have had the same call letters, format, and same ownership for the entire life of the station. Besides high school sports, it is also the Atlanta Braves baseball and Memphis State football outlet here.

WFSK (88.1): 700 watts; owner: Fisk Univ.; GM: Dennis Whitehead;

PD/mornings: Robert Watkins; afternoons: Jeff Harrison. Fisk's "Innecity 88 FM" calls itself "jazz and more," the "more" part being blocks of urban and gospel.

WKDA (1240): 1,000 watts; owner: Dick Broadcasting; GM: Steve Dickert; PD: Kidd Redd; mornings: Art Crenshaw; afternoons: Transtar Oldies; ratings: .6-.9. The dominant AM rocker through 1970, WKDA's alumni include KPWR "Power 106" Los Angeles morning man Jay Thomas and KNEW San Francisco PD Jon Wailin. Since then, it has been through country, hard rock, modern

rock, and news/talk. For four years, it has been mainstream oldies—a format still not represented on FM here. Now it's Transtar's Oldies Channel outside mornings.

WKDF (103.3): 100,000 watts; owner: Dick Broadcasting; GM: Steve Dickert; PD: Kidd Redd; mornings: Carl P. Mayfield; afternoons: Slats; ratings: 8.0-8.3. Once the home of the Dixie Flyers hockey team, WKDA-FM, like many album rockers, evolved to progressive rock between 1968-71 and picked up its calls in 1976, around the same time
(Continued on page 16)

Chernoff A Cohort, Stern Finds New Spat; Shirley Jones Files 1st Suit Of Season

IN ONE OF THE YEAR'S MAJOR IRONIES, former WNEW-FM New York PD Mark Chernoff, who two weeks ago was arguing on-air with Howard Stern, is now Stern's boss, sort of. Chernoff is the new PD of Infinity's WJFK Washington, D.C., one of the stations that simulcasts Stern's morning show, as former PD Bob Brooks returns to the production director post.

Although it bills itself as "adult rock," WJFK has effectively been a classic rock outlet in the last couple of months. WJFK GM Ken Stevens says that the station is now "going to be much more current than a classic rock station . . . obviously that's one of the big reasons Mark is joining the station."

Stevens also says that when Stern's confrontation with Chernoff took place, "Mark and I were only vaguely talking about him coming to work for us." Stern apparently didn't know that Chernoff would soon be a co-worker.

In any event, the Chernoff/Stern confrontation pales next to Stern's annual Grammy-week incident. This one took place on Feb. 21 (and was played back the next day), when Stern's on-air taunting of comedienne Elayne Boosler—who wouldn't be a guest on his show—apparently led Boosler's manager Steve Gerbson, to physically attack Stern and producer Gary Dellabate.

Details are still sketchy and officials at Stern's home base of WXRK New York weren't willing to talk yet, but Stern's on-air description was: "Elayne Boosler's manager or something just came over and shoved a bullhorn in my face, socked me in the nose . . ." "Threw a drink at you and beat up Gary," added partner Robin Quivers. Both of the injured parties threatened to sue afterward, although there's no indication yet whether they'll actually do so or if charges were pressed after the incident.

Meanwhile, back at WNEW-FM, new Legacy regional PD Ted Utz is spending a few days at the station every week until a new PD is named. Asked about WNEW-FM's increasing musical conservatism, GM Peter Coughlin says, "Anything is going to be more conservative than what's already been there." Will WNEW-FM become as tight as Utz's flagship, WMMR Philadelphia? "I think it would sound very similar along those lines."

IF STERN SUES, it still won't be radio's first major lawsuit of the year. That distinction goes to TK Communications' album WHTQ Orlando, Fla., which was sued by actress Shirley Jones for invasion of privacy following last year's wakeup call by former WHTQ morning team Tommy Griffiths & Paul Castronovo. TK principal John Tenaglia's only comment was that he'd "passed the suit to my lawyer."

PROGRAMMING: "I'm coming in at a much better time," says Al Mayers, new PD of WHDH Boston. Outgoing PD Ed Lennon, he says, had to supervise the station's switch from AC to n/t last fall. "All I have to do is

make it a better talk station." Mayers was WHDH's assistant program manager. Another full-service AC that has effectively moved to n/t is WHIO Dayton, Ohio, where Alan Browning joins from WKRC Cincinnati for p.m. drive, leaving only morning drive with any music, specifically about two songs an hour.

After months of speculation, album/top 40 hybrid KNX-FM will become KODJ "Oldies 93" on May 2. PD Kurt Kelly will stay on; many of the other staffers will change. CBS FM VP George Sosson says the station will be "more up-tempo" than competitor KRTH-FM.

Kevin O'Neal is the new PD at country WMIL Milwaukee, replacing Kipper McGee. He was previously PD at WBIG Greensboro, N.C. (now urban WJMH) . . . Following Marvin Robinson's surprise resignation from urban KSOL San Francisco, Bernie Moody is now OM/PD and will apparently be so until after parent company UBC's takeover by Allen

Shaw (Billboard, Feb. 25). In other sale-related news, Beasley Broadcasting VP Bill Weller follows Shaw to the new company.

Jimmy Barrett, acting PD of full-service AM WJR Detroit, has officially become the station's youngest PD ever. Barrett says his first priority will be filling the station's news director position and helping it gird up for CBS' imminent takeover of n/t rival WWJ.

Business Radio Network adds new affiliates in California: KSJX San Jose and KXOA Sacramento. It will also be heard on new business outlet WWKB Buffalo, N.Y. . . . Former WMMS Cleveland PD Jeff McCartney goes from a quasi-album top 40 to a quasi-urban one as the new OM of KTFM San Antonio, Texas. P.M. driver Kevin "Dr. Drex" Bucher becomes PD . . . Ron Haney, formerly of KEZB El Paso, Texas, is the new PD of top 40 KKFR Phoenix, replacing Jim Gillie.

WCLR Chicago becomes the third of the market's ACs to significantly reposition itself this year. After several months as a tough AC, WCLR is now oldies-based AC WTMX "Mix 102" . . . KBZZ Salt Lake City moves from the Breeze's adult alternative network to a locally produced, more mainstream AC as KLVV "K-Love" under consultant Scott Gentry.

F.W. Robbert Broadcasting—owner of WNQM Nashville and three other religious radio stations—will open a short-wave radio station there on May 1. Worldwide Christian Radio will broadcast in several languages to a potential audience of nearly 800 million in Europe and the Middle East. Programming, for now, will be paid religious programs, although GM George McClintock says that could conceivably change. For more information, call 800-238-5576.

After seven years at country WAYY/WAXX Eau Claire, Wis., MD Tim Closson is now PD at country KHAK Cedar Rapids, Iowa, replacing Dan Olson.

(Continued on page 12)

Hot Jobs, Cooler Issues Gavin Meet Is Somewhat Subdued

BY SEAN ROSS

SAN FRANCISCO Technically, it was the Gavin Report's annual Seminar For Media Professionals that was held here Feb. 16-18. Actually, it was more like a high school job fair for top 40 radio. The only things missing were tables of literature from prospective employers.

Emmis Broadcasting group PD Rick Cummings was at Gavin looking to fill PD vacancies at KXXX-FM San Francisco and WAVA Washington, D.C. His Nationwide counterpart, Guy Zapoleon, was seeking a PD for KWSS San Jose, Calif. KKRZ "Z100" Portland, Ore., GM Carl Gardner was there to fill his PD slot. Many programmers had two or three interviews slotted for that weekend, and they weren't all major names.

"I suspect if you looked at Guy's list, [consultant] Dan [Vallie]'s list, and my list [of job candidates], they'd be fairly similar," said Cummings at the Saturday afternoon top 40 format room. "We're not out there looking for good ones; we're looking for the best. You wind up having the same eight names." Eventually, he said, the lack of different names would force hirers to diversify. "We've talked to every serious candidate who called," added Zapoleon.

Job hunting may have made this year's Gavin the biggest ever—organizers claimed 1,500 attendees—but the other issues there were fairly subdued. After the back-announcing question (see page 1), the hottest topic—especially in the top 40 panel—was the continued hubbub over Arbitron's new diary.

tron's new diary.

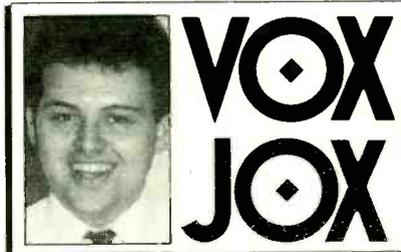
While Vallie encouraged PDs to "learn to play within the rules we've been given," at least for now, he also encouraged a greater top 40 representation on Arbitron's advisory panels. And both Zapoleon and Cummings called for top 40 PDs to protest the new diary, which, Cummings said, could force his company to "reconsider our philosophy . . . of going into active formats where people have a passion for the music."

Newly hired Gavin research columnist Jhan Hiber told the room that even if Arbitron was moved to reconsider its diary, it would take "a massive amount of cancellations" and then about a year for the ratings service to come up with an alternative. And for the time being it appears that Arbitron will be hanging tough, having issued another statement several days prior to Gavin that the diary had performed as expected.

The omnipresence of the diary issue gave Gavin a chance to showcase Hiber, who, along with new Gavin GM Lee Michaels, was at least as visible here as such veteran Gavin types as top 40 editor Dave Sholin and publisher Ron Fell. Hiber could, for instance, be found discussing Arbitron in several other format rooms that Saturday.

In the country format room, Pol-lack Media Group's Moon Mullins suggested that stations "push the envelope" in employing diary-oriented usage liners to the limits of what Arbitron would allow; he also suggested that rather than concentrating pro-

(Continued on page 12)



by Sean Ross

Alyson Williams is

RAW

People are making
comparisons:

~~Some say she's the~~
Alyson Williams
is the modern day
Gladys Knight-
NO!
Some say she's the
next Whitney Houston-

~~ABSOLUTELY NOT!~~
Others say she's the
female answer to
Luther Vandross-

~~NO!~~
One critic said she
could have the
impact in the '90s
that Aretha had
in the '60s-

~~MAYBE!~~

Already the first single,
"SLEEP TALK," from her debut
album, "RAW," is generating
a tremendous buzz in the
press, at the clubs and on
radio. And the excitement
at retail is exploding!

ALYSON WILLIAMS.
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CASSETTES, COMPACT DISCS
AND RECORDS.

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recordings **RUSH**
ALERT MANAGEMENT

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When you
PLAY IT,
SAY IT!

GAVIN: HOT JOBS, COOLER ISSUES

(Continued from page 10)

motional efforts just on Thursday, when a new diary week starts, that they promote on Tuesday, when the diary arrives in the home, and several weeks before the book, when diary keepers are being recruited.

In the urban format room, KDAY Los Angeles GM Ed Kerby complained that Arbitron collected 203 black diaries for L.A.'s black population of 846,000 blacks. Birch, he said, had 427. Birch also received a similar quasi-endorsement from All-Pro Broadcasting's Jim Maddox. While Maddox said he was in favor of

switching to sales/results research, he added, "Since we're not going to change, Birch is doing a better job because the sample is bigger."

Other topics heard in the top 40 room were the increased fractionalization of top 40, the phenomenon of "shoulda, woulda" records, and the related topic of songs that received more major market airplay as recurrent than during their chart life, specifically Rod Stewart's "Forever Young." "It's important to remember that we could have hurt Rod Stewart's career," said Zapoleon, who

pointed out that, fortunately, Stewart's follow-up appeared to be a hit.

Warner Bros. director of national singles promotion, Stewart Cohen, urged PDs to "call somebody besides the people you usually call." That led to a discussion of the dangers of swapping music information. Vallie mentioned a PD who had inadvertently been networking with his new cross-town competitor. And Cummings volunteered that somebody had sent Emmis' new Houston station call-out research from competitor KKBQ.

At the Friday morning state-of-the-industry session, Pyramid Broadcasting CEO Richard Balsbaugh predicted that a radio station would sell for \$100 million in 1989, that radio would eventually become so exciting that record people would cross to the ra-

dio side instead of vice versa, and that entrepreneurial companies such as his would eventually replace companies like ABC and CBS, "corporate structures that don't understand this business."

While Balsbaugh said his company prided itself on "the closest working relationship in the record industry," he assailed the "lousy product out now for contemporary radio" and the number of "Debbie Gibson or Tracy Chapman" clones currently signed to major labels.

Elektra chairman Bob Krasnow rebutted by accusing radio of ignoring world music, especially his label's Gipsy Kings, and by telling them, "If all you want to do is pander to 9-year-olds, open a nursery."

"We submit to you our blood and guts. Even [in] the modest efforts

from modest companies, people do try . . . When we signed Metallica, there was no such thing as thrash metal. Now it's a trend. There's a difference between adapting ideas and stealing ideas."

And although it rarely related directly to radio, author Tom Peters' keynote speech also endorsed entrepreneurship: "[Discount store] Wal-Mart can change its format 20 times faster than Sears can. Sears has bureaucrats; Wal-Mart has only three levels of management."

Peters also asserted that radio stations are no longer competing among themselves but with other uses of time. For example, he told the audience, only 5% of Peters' own listening was to the radio. The remainder was to his cassette deck.

FCC Denies WBUZ License Renewal

BY BILL HOLLAND

WASHINGTON The Federal Communications Commission, citing three willful major violations of its rules on employment discrimination, misrepresentation, and fraudulent contest operation, voted 3-0 Feb. 22 to deny license renewal to WBUZ Fredonia, N.Y., owned by Catoctin Broadcasting of New York. It was the first time the FCC had used its most severe penalty for rules violations, with one technical exception, since 1981.

The commission found that Catoctin, through its principal owner, Henry Serafin, willfully discriminated against a job applicant on the basis of race, lied about that matter and about the station's program lists in its public file, and failed to conduct a contest as advertised, including keeping a grand prize stereo receiver/cassette player for station use. Serafin, the FCC found, also lied to the com-

mission about about that matter.

In reaching its decision, the commission said that although "we do not

WASHINGTON ROUNDUP

lightly decide to deny renewal of a license, we will nevertheless reach a determination where the record demonstrates that renewal would not serve the public interest. An analysis of the record here leads us to conclude that this is such a case."

According to FCC policy, the 250-watt AC/oldies station, owned by Serafin for eight years, must sign off within 90 days of the decision unless it appeals to the U.S. Court of Ap-

peals for the District of Columbia. In that case, it may stay on the air until the court hands down its judgment.

Serafin later told Billboard he would appeal the case "all the way to the Supreme Court." He claimed the commission "has no proof of what they're saying" and that he had "answered all those questions" to the administrative law judge and review board that heard the case before the full FCC deliberated.

Government training officials testified before the commission that Serafin had rejected a job applicant because she was black, stating "she makes charcoal look white—don't you have any white girls to send me?" Other witnesses testified that Serafin withheld a grand-prize stereo in a 1982 contest and used it as a studio monitor afterward.

newsline...

ROO WEST has been named GM of ABC/Watermark in Los Angeles. He was previously that company's executive in charge of operations.

JAG COMMUNICATIONS is liquidating its three radio stations with the sale of WFBR/WLIF Baltimore to Infinity for \$32 million and WFOG Norfolk, Va., to Sunshine Wireless for \$8 million. Following the sale of the company's stock to Infinity, principals John A. Gambling and Morton Hamburg will establish a limited partnership to acquire other stations.

BRAD MURRAY has been named VP/GM of Sconnix's newly acquired WBMD/WQSR Baltimore. Murray was previously GSM at Sconnix's WHDH/WBOS Boston.

CHARLES BANTA has been named GM of WGR-AM-FM Buffalo, assuming duties held by station president David Rich. Banta was previously president/chief operating officer of Community Pacific Broadcasting. He joins the station in April.

DAVE URBACH is upped from GSM to president/GM at WERE/WNCX Cleveland, replacing Steve Joos.

JANE DINSE is the new director of research for Cleveland-based Malrite Research, replacing Jhan Hiber, now at WEAZ Philadelphia. Dinse was manager of research projects.

RICK JOPPIE is appointed VP/GM at KISS San Antonio, Texas. Joppie, who replaces Richard Guest, was previously GSM at the station.

RICHARD YANKUS is upped to VP/operations of Caravelle Broadcast Group; he was GM of Caravelle's WIOU/WZWZ Kokomo, Ind. Sales manager John Coleman is now station manager at WIOU/WZWZ.



Triple the Music!

"New Orleans' #1 Station"*

*Birch Fall '88 12 plus M-SUN 6A-12M

VOX JOX

(Continued from page 10)

PEOPLE: After a few months doing swing at urban WRKS New York, **Vinnie Brown** fills that station's long-vacant MD slot . . . **Marsha Platzer** moves from assistant MD at WHTZ "Z100" New York to APD at crossover WIOQ Philadelphia . . . **XHTZ** San Diego morning man **Chuck Fields** crosses to top 40 KKLQ "Q106" for weekends.

Top 40 WAVA Washington, D.C., morning team of **Don Geronimo** & **Michael O'Meara** has signed a new \$1 million, three-year deal with the station. Geronimo, meanwhile, is now acting PD at WAVA . . . **Wendi Seitz** is now APD at top 40 KOY-FM "Y95" . . . **Talece Brown** is **Sandy Beach's** new morning sidekick at top 40 WMJQ "Magic 102" Buffalo.

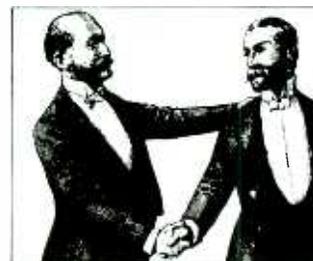
A reunion/testimonial is planned for May 20 to honor KRJY St. Louis president/GM **Richard Miller**; call 314-721-2323 for more information.

Assistance in preparing this column was provided by Thom Duffy, Ed Morris, Bill Holland, and Peter Ludwig.

The Bustany Biggs & Company

GREAT RADIO QUIZ

1. Listeners believe that Commercials are wonderful suck.
2. Playing lots of Music without Commercials is agreeing with Listeners that Commercials are wonderful suck.
3. Best Listener Mode for remembering Call Letters and Sponsor's Product is Low-Involvement High-Involvement listening. (are we too obvious?)
4. Commercials never sometimes often always encourage tune-outs.
5. The Relationship between your Programming and Sales Departments is wonderful sucks.
6. Commercials are something to be ashamed of proud of; they should be swept under the rug into our listeners' hearts.
7. The GM likes it hates it when the PD and the SM are OK and cooking on the same WL.



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Third, whatever format you're running— Music, News, or Talk— The WORD blends in like dressing on a salad. Nourishing content and spicy flavor give you a big advantage over the competition.

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Elyse Goldstein, PhD, PSYCHOTHERAPIST, ON MALE-FEMALE RELATIONSHIPS

Drew Pinsky, MD, LATEST ANGLES ON HEALTH

Judy Auerbach, PhD, SOCIOLOGIST AND LIFESTYLES ANALYST

Jeremy Rifkin, WHISTLE-BLOWING ECONOMIST, ON LIFE & TECHNOLOGY

Tony Hendra, POP CULTURE CRITIC & FORMER EDITOR OF NATIONAL LAMPOON

Michael Eremia, MARRIAGE & FAMILY COUNSELOR

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It was a declaration of freedom and human rights heard worldwide when the "Human Rights Now!" concert tour, commemorating the 40th Anniversary of the Universal Declaration of Human Rights, travelled the globe.

And for over a million people at 20 seven-hour concerts it was sung loud and strong because of the dedication of Bruce Springsteen, Peter Gabriel, Sting, Tracy Chapman, Youssou N'Dour, their bands, managers and crews, as well as the national musicians in each country.

We'd also like to thank Premier Talent, Champion Management, Bill Graham Presents, Bill Graham, Michael Ahern and George Travis for their commitment. In addition, our thanks to A&M Records, Geffen Records, Virgin Records, Westwood One, Creative Artists Agency, Radio Vision International and Rolling Stone Magazine for their support at a critical time in the planning.

Finally, our deepest appreciation to Joe LaBonte and Angel Martinez of Reebok. With their early commitment the song of freedom motivated thousands of people in support of the fundamental rights to which every human being is entitled.



If you'd like to find out more about this exciting worldwide tour, the official concert book "Human Rights Now!" is available. 200 exciting full color pages just \$15.95 plus \$1.50 shipping. Please send your check or money order made payable to AIUSA, 322 Eighth Avenue, NY, NY 10001.

Billboard Revises Hot 100 Radio Panel

NEW YORK Billboard has revised its Hot 100 Singles radio reporter panel based on the recently released fall 1988 Arbitrons. The panel now contains 242 stations, including seven new reporters, indicated below by an asterisk.

The Hot 100 panel is revised four times a year after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot 100 chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area. Those are platinum—weekly come of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—40,000-99,999.

PLATINUM—(5)

KHS-FM Los Angeles
WBBM-FM "B96" Chicago
WHTZ "Z100" New York
WPIJ "Power 95" New York
WYZZ "Z95" Chicago

GOLD—(19)

KDWB-FM Minneapolis
KEGL Dallas
KHYI "Y95" Dallas
KKBQ "93Q" Houston
KRBE Houston
KUBE Seattle
WAVA Washington, D.C.
WBZZ "B94" Pittsburgh
WCZY "Z95.5" Detroit
WDFX Detroit
WEGX Philadelphia
WHYT "Power 96" Detroit
WLOL Minneapolis
WMMS Cleveland
WRBQ "Q105" Tampa, Fla.
WRQX "Q107" Washington, D.C.
WTIC-FM Hartford, Conn.
WXXS-FM "Kiss 108" Boston
WZOU Boston

SILVER—(51)

KBEQ "Q104" Kansas City, Mo.
KJYO "KJ103" Oklahoma City
KKLQ "Q106" San Diego
KKRZ "Z100" Portland, Ore.
KOY-FM "Y95" Phoenix
KPLZ "Z101.5" Seattle
KRRY "Y108" Denver
KSFM "FM102" Sacramento, Calif.
KWSS San Jose, Calif.
KXXX-FM "X100" San Francisco
KXYQ "Q105" Portland, Ore.
KZZP Phoenix
WAPE Jacksonville, Fla.
WAPI-FM "195" Birmingham, Ala.
WAPW "Power 99" Atlanta
WBCY Charlotte, N.C.
WBJW "BJ105" Orlando, Fla.
WBLI Long Island, N.Y.
WBSB "B104" Baltimore
WDCG "Q105" Durham, N.C.
WDJX Louisville, Ky.
WEZB "B97" New Orleans
WGTZ "Z93" Dayton, Ohio
WHYI "Y100" Miami
WIOG Saginaw, Mich.
WIXX Green Bay, Wis.
WKBQ St. Louis
WKCI "KC101" New Haven, Conn.
WKDD Akron, Ohio
WKRR "Q102" Cincinnati
WKSE Buffalo, N.Y.
WKSS Hartford, Conn.
WRTI Milwaukee
WMC-FM "FM100" Memphis
WMEF Ft. Wayne, Ind.
WMJQ "Magic 102" Buffalo, N.Y.
WNCI Columbus, Ohio
WNVZ Norfolk, Va.
WOKI "1100" Knoxville, Tenn.
WPHR "Power 108" Cleveland
WPOW "Power 96" Miami
WPRO-FM Providence, R.I.
WPXY Rochester, N.Y.
WQXI-FM "94Q" Atlanta
WROQ Charlotte, N.C.
WRVQ "Q94" Richmond, Va.
WSTW Wilmington, Del.
WXGT "92X" Columbus, Ohio
WXLK "K92" Roanoke, Va.
WYHY "Y107" Nashville
WZPL Indianapolis, Ind.

BRONZE—(107)

KATD San Jose, Calif.
KAY1 "Kay 107" Tulsa, Okla.
KBFM McAllen/Brownsville, Texas
KBTS "B93" Austin, Texas
KCAQ "Q105" Oxnard, Calif.
KCPW "Power 95" Kansas City, Mo.
KCPX "Power 99" Salt Lake City
KDON Monterey/Salinas, Calif.
KEYN Wichita, Kan.
KEZB "B94" El Paso, Texas
KEZY Anaheim, Calif.
KHFI "K98" Austin, Texas

KHOP Modesto, Calif.
KLIK Davenport, Iowa
KIKI-FM "194" Honolulu
KISN Salt Lake City
KITY "Power 93" San Antonio, Texas
KIVA "Power 105" Albuquerque, N.M.
KKFR "Power 92" Phoenix
KKRD Wichita, Kan.
KKSS Albuquerque, N.M.*
KKYK Little Rock, Ark.
KLUC Las Vegas
KMGX "X104" Fresno, Calif.
KMPZ "Z98" Memphis
KMYZ Tulsa, Okla.
KQKQ "Sweet 98" Omaha, Neb.
KQKS "K104" Denver
KQMQ Honolulu
KRNQ Des Moines, Iowa
KROY Sacramento, Calif.
KRQQ Tucson, Ariz.
KSAQ San Antonio, Texas
KSMB Lafayette, La.
KTFM "102.7 Jamz" San Antonio, Texas

KTUX Shreveport, La.
KWES Odessa, Texas
KWOD Sacramento, Calif.
KXPW "92X" Honolulu
KXXR Kansas City, Mo.
KZBS Oklahoma City
KZOU Little Rock, Ark.
KZZU Spokane, Wash.
WAAL Binghamton, N.Y.
WABB Mobile, Ala.
WAEB-FM Allentown, Pa.
WANS Greenville, S.C.
WAYS Macon, Ga.
WBBQ Augusta, Ga.
WCCK "K104" Erie, Pa.
WCGQ Columbus, Ga.
WDJQ Canton, Ohio
WDLX Washington, N.C.
WFLY Albany, N.Y.
WFMF Baton Rouge, La.
WGGZ Baton Rouge, La.
WGH-FM Norfolk, Va.
WGHT "Hot 95.9" Baltimore
WGRD Grand Rapids, Mich.
WHHY-FM Montgomery, Ala.
WHLY "Y107" Orlando, Fla.
WHOT Youngstown, Ohio
WIBW Topeka, Kan.
WINK Fort Myers, Fla.
WJET Erie, Pa.
WKEE Huntington, W. Va.
WKFR Kalamazoo, Mich.
WKLQ Grand Rapids, Mich.
WKQB "Q107" Charleston, S.C.
WKRZ Wilkes-Barre, Pa.
WKSF Asheville, N.C.
WKSJ Greensboro, N.C.
WKXX Birmingham, Ala.
WKZL Winston-Salem, N.C.
WKZW "KZ93" Peoria, Ill.
WLAN Lancaster, Pa.
WLAP Lexington, Ky.
WLRS Louisville, Ky.
WLRW Champaign, Ill.
WNDU "U93" South Bend, Ind.
WNKS Columbus, Ga.
WNNK Harrisburg, Pa.
WNOK Columbia, S.C.
WNTQ "93Q" Syracuse, N.Y.
WOMP Wheeling, W.Va.
WOVV W. Palm Beach, Fla.
WPST Trenton, N.J.
WPRR Quad Cities Iowa/Ill.
WQQQ "Q100" Allentown, Pa.
WQSM Fayetteville, N.C.
WQUT Johnson City, Tenn.
WQXA "Q106" York, Pa.
WRFY "Y102" Reading, Pa.
WRQC "92Q" Cleveland
WRQN Toledo, Ohio

WSKZ Chattanooga, Tenn.
WSPK "K104" Poughkeepsie, N.Y.
WTYX Jackson, Miss.
WVIC Lansing, Mich.
WXIL Parkersburg, W.Va.
WYCR York, Pa.
WYDD Pittsburgh
WZAT "Z102" Savannah, Ga.
WZEE "Z104" Madison, Wis.
WZOK Rockford, Ill.
WZYP Huntsville, Ala.
WZZU "94Z" Raleigh, N.C.

SECONDARY—(80)

KAMZ El Paso, Texas
KBIU Lake Charles, La.
KFMW Waterloo, Iowa
KFRX Lincoln, Neb.
KFXD "KF95" Boise, Idaho*
KGLI Sioux City, Iowa
KHXY "Y97" Santa Barbara, Calif.
KIKX Colorado Springs, Colo.
KIOC "K106" Beaumont, Texas
KIOK Tri Cities, Wash.
KISR Fort Smith, Ark.
KIXY San Angelo, Texas
KIYS Boise, Idaho
KJKC Corpus Christi, Texas
KNNQ Albuquerque, N.M.
KNOE Monroe, La.
KOKZ Waterloo, Iowa
KQCR Cedar Rapids, Iowa
KQXR "Q94" Bakersfield, Calif.
KSJQ Modesto, Calif.*
KTRS Casper, Wyo.
KWTO Springfield, Mo.
KWTX Waco, Texas
KYNO-FM Fresno, Calif.
KYRK Las Vegas
KYVA Billings, Mont.
KZZH "B95" Beaumont, Texas
WAZY-FM Lafayette, Ind.
WBAM Montgomery, Ala.
WBIL-FM Carbondale, Ill.
WCIR-FM Beckley, W. Va.
WDAY Fargo, N.D.
WFFX Tuscaloosa, Ala.
WFMI Lexington, Ky.
WGLU Johnstown, Pa.
WHMP Springfield, Mass.*
WIGY Bath, Maine
WJDQ Meridian, Miss.
WKHI Ocean City, Md.
WMGZ Youngstown, Ohio*
WNFI "1100" Daytona Beach, Fla.
WNYZ Utica, N.Y.
WPFM Panama City, Fla.
WPRR Terre Haute, Ind.
WPRR Altoona, Pa.
WQEN "Q104" Gadsden, Ala.
WQID Biloxi, Miss.
WRCK Utica, N.Y.
WSRZ Sarasota, Fla.
WSSC Charleston, S.C.
WTHI Portland, Maine
WTHZ Tallahassee, Fla.
WTLQ Scranton, Pa.
WVBS Wilmington, N.C.
WVSR Charleston, W. Va.
WWGT Portland, Maine
WXXX Burlington, Vt.
WYKS Gainesville, Fla.
WYYS Columbia, S.C.*
WZKX Biloxi, Miss.

BILLBOARD RADIO:
The radio section
YOU helped build



In Morning Effect Mode. Al B. Sure! rises early to have a good effect on WDJY "Hot 100" Washington, D.C., PD/morning man Beej Johnson as he tours the Capitol with Bobby Brown and New Edition. From left are Johnson and Sure!

FOR WEEK ENDING MARCH 4, 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	1	2	7	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS 2 weeks at No. One
2	2	1	11	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
3	6	12	6	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
4	8	15	6	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
5	7	11	8	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
6	3	4	12	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
7	5	5	11	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
8	4	3	13	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
9	12	17	9	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
10	10	6	14	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
11	13	9	16	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
12	9	7	11	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
13	17	25	5	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
14	11	10	13	ALL THIS TIME MCA 53371	◆ TIFFANY
15	18	22	7	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
16	15	18	11	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
17	19	24	7	DON'T TELL ME LIES A&M 1267	◆ BREATHE
18	14	8	14	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
19	16	14	15	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
20	24	30	4	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
21	26	26	5	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
22	20	13	16	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
23	27	28	5	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
24	22	21	25	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
25	21	16	16	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
26	29	32	5	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	◆ SURVIVOR
27	25	23	21	SILHOUETTE ARISTA 1-9751	◆ KENNY G
28	23	20	18	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
29	31	36	4	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
30	30	31	6	WHAT I AM Geffen 7-27696	◆ EDIE BRICKELL & NEW BOHEMIANS
				★★★ POWER PICK ★★★	
31	36	46	3	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
32	37	44	3	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
33	35	40	4	LET THE RIVER RUN ARISTA 1-9793	◆ CARLY SIMON
34	28	19	13	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
35	38	39	5	BRING DOWN THE MOON RCA 8807	◆ BOY MEETS GIRL
36	44	47	3	CITY LIGHTS CRITIQUE 7-99255/ATLANTIC	◆ LIVINGSTON TAYLOR
37	32	33	23	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
38	34	35	23	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
39	40	29	19	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
40	33	27	20	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
41	49	—	2	IT'S ONLY LOVE ELEKTRA 7-69317	◆ SIMPLY RED
42	45	—	2	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	◆ J.TAYLOR/R.BELLE
43	47	—	2	END OF THE LINE WILBURY 7-27637/WARNER BROS.	◆ TRAVELING WILBURYS
44	39	41	4	STRAIGHT UP VIRGIN 7-99256	◆ PAULA ABDUL
45	48	—	4	SURRENDER TO ME CAPITOL 44288	ANN WILSON & ROBIN ZANDER
46	42	38	5	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	◆ U2
47	43	37	27	HOW CAN I FALL? A&M 1224	◆ BREATHE
				★★★ HOT SHOT DEBUT ★★★	
48	NEW ▶	1		MORE THAN FRIENDS JIVE 1174/RCA	◆ JONATHAN BUTLER
49	NEW ▶	1		THE LOVER IN ME MCA 53416	◆ SHEENA EASTON
50	41	34	18	OASIS ATLANTIC 7-88996	◆ ROBERTA FLACK

○ 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	7	DRIVEN OUT RCA 8537	THE FIXX 3 weeks at No. One
2	3	6	5	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
3	5	7	5	DRIVE MY CAR A&M LP CUT	DAVID CROSBY
4	4	4	7	WORKING ON IT WARNER BROS. LP CUT/GEFFEN	CHRIS REA
5	2	2	7	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
6	7	5	7	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
7	10	13	7	SEND ME SOMEBODY CAPITOL LP CUT	JON BUTCHER
8	13	19	5	I'LL BE YOU SIRE LP CUT/WARNER BROS.	THE REPLACEMENTS
9	8	14	6	I'LL BE THERE FOR YOU MERCURY LP CUT/POLYGRAM	BON JOVI
10	9	11	7	DEAR GOD CHRYSALIS 43319	MIDGE URE
11	6	3	14	STAND WARNER BROS. 7-27688	R.E.M.
12	17	25	7	ONE CLEAR MOMENT WARNER BROS. LP CUT	LITTLE FEAT
13	11	8	5	SLOW TRAIN COLUMBIA LP CUT	BOB DYLAN & THE GRATEFUL DEAD
14	15	16	6	HEAVEN'S TRAIL GEFFEN LP CUT	TESLA
15	16	20	11	PATIENCE GEFFEN LP CUT	GUNS N' ROSES
16	23	34	4	SHAKE IT UP ATLANTIC LP CUT	BAD COMPANY
17	14	17	7	PARADISE CITY GEFFEN 7-27570	GUNS N' ROSES
18	25	27	6	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
19	12	9	12	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
20	24	31	5	BACK TO THE WALL UNI LP CUT/MCA	STEVE EARLE
★★★ POWER TRACK ★★★					
21	33	—	2	ROCKET MERCURY 872 614 7/POLYGRAM	DEF LEPPARD
22	26	30	5	DON'T LOOK BACK MCA LP CUT	CHARLIE SEXTON
23	32	45	11	GOD PART II ISLAND LP CUT/ATLANTIC	U2
24	28	32	5	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
25	18	21	6	THE LAST MILE MERCURY 872 148 7/POLYGRAM	CINDERELLA
26	19	26	7	SEVENTEEN ATLANTIC 7-88958	WINGER
27	29	36	4	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
28	36	46	3	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
29	34	41	3	ALL IS FORGIVEN MERCURY LP CUT/POLYGRAM	SIREN
30	30	42	3	SIMILAR FEATURES ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
31	39	49	3	WHERE WERE YOU GEFFEN LP CUT	LITTLE AMERICA
32	21	10	13	THE LOVE IN YOUR EYES COLUMBIA 38-68532	EDDIE MONEY
33	27	29	6	SWORD AND STONE COLUMBIA LP CUT	PAUL DEAN
34	43	47	6	THAT GIRL ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
35	40	43	4	FOR THE LOVE OF MONEY WARNER BROS. LP CUT	BULLETPHOYS
36	41	48	3	FORGET ABOUT LOVE COLUMBIA LP CUT	EDDIE MONEY
37	44	—	2	MAYOR OF SIMPLETON GEFFEN LP CUT	XTC
38	22	18	12	MYSTIFY ATLANTIC LP CUT	INXS
39	38	38	5	LITTLE MISS S. GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS
40	20	12	8	MARATHON MERCURY LP CUT/POLYGRAM	RUSH
41	45	—	2	DOWN BOYS COLUMBIA LP CUT	WARRANT
42	31	23	8	CRYIN' EMI 50167	VIXEN
★★★ FLASHMAKER ★★★					
43	NEW ▶	1	1	CONFIDENTIAL EPIC LP CUT/E.P.A.	THE RADIATORS
44	37	15	20	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
45	50	—	2	YOUTH GONE WILD ATLANTIC LP CUT	SKID ROW
46	NEW ▶	1	1	YOUR MAMA DON'T DANCE ENIGMA 44293/CAPITOL	POISON
47	35	22	15	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
48	NEW ▶	1	1	WORLD PARTY ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
49	48	—	2	STRUGGLE VIRGIN LP CUT	KEITH RICHARDS
50	NEW ▶	1	1	READY FOR LOVE VIRGIN LP CUT	GARY MOORE

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

NASHVILLE MARKET PROFILE

(Continued from page 10)

that morning legend Mayfield joined the station. A recent midday sample of "The Nation's Legendary Rock'n'Roll Station" included Foreigner's "Say You Will," Journey's "Anytime," Rod Stewart's "My Heart Can't Tell You No," Wang Chung's "Dance Hall Days," Joan Jett's "Little Liar," Led Zeppelin's "D'yer Maker," and Midge Ure's "Dear God."



WGFX Gallatin (104.5): 48,900 watts; owner: Capitol Broadcasting; GM: Mike Crusham; PD/afternoons: To Be Announced; mornings: Tommy Griffith & Paul Castronova; ratings: 6.0 to 5.8. As top 40 WWKX "Kicks 104," this was one of the first great examples of an FM moving in from the outskirts to become a major player. When it found itself against two top 40 competitors, it became "Rock Hits 104," then made another run at mainstream top 40 under PD Michael St. John before flipping to classic rock in August 1987.

With previous PD Bob Chrysler just having left for a new classic rocker in Norfolk, Va., taking the p.m. driver with him, things are still somewhat in flux at the Fox. New morning team Tommy & Paul still make their infamous celebrity wake-up calls, as well as something called "Beauty And The Beast" where they ask people to vote on the best and worst engagement pictures in the local newspaper.



WMDB 880 CLEAR CHANNEL

3051 Stokers Lane • Nashville, Tennessee

WMDB (880): 2,500 watts days; owner: Babb Broadcasting; GM/PD: Dr. Morgan Babb; mornings: De De Robinson; afternoons: Larry Dixon; ratings: 1.4-1.9. On the air since 1983, WMDB—which bills itself as "the big mouth" because of its daytime reach into three other states—is the community-oriented black AM here, along the lines of a WGOK Mobile, Ala., doing blocks of gospel in middays and afternoons.

WLAC (1520): 50,000 watts; owner: Fairmont Communications; GM: Vic Rumore; PD: Bob Oakes; morning: Teddy Bart; afternoon: Les Jameson; ratings: 2.0-3.0. The home of John R., Gene Nobles, and Hoss Allen, this was the station that introduced Bob Seger (and a lot of other Northern kids) to rock'n'roll. In the '70s, it was the screaming top

40 that helped shut down WKDA and WMAK. And until it went news/talk in 1980, itself chased out by WWKX, this was a hot AM rocker whose lineup featured R.J. Harris, Spider Harrison, and Stoner group PD Smokey Rivers.

These days, under newly arrived PD Oakes, WLAC is the flagship station for Vanderbilt Univ. sports and, in afternoons, is engaged in a sports-talk battle with WSIX-AM. Its current promotion is the WLAC/Dominion Bank \$50,000-plus New Business Grant.

WLAC-FM (105.9): 100,000 watts; owner: Fairmont Communications; GM: Vic Rumore; PD/afternoons: Dave Mason; mornings: Phil Valentine & Terry Hopkins; ratings: 7.2-7.1. Once album rock WKQB in the '70s, then easy WJYN, this station was one of the clump of "Class FM"s that sprung up in the mid-'80s and is still an up-tempo AC. Very promotionally active, the station recently commissioned its own record, "Love Is," and hired Patti Austin

and David Pack to sing it.



WMOT Murfreesboro (89.5): 50,000 watts; owner: Middle Tenn. State Univ.; GM: John L. High; PD/afternoons: Rick Forest; mornings: Shawn Jacobs. WMOT began in 1969 as a campus radio station. In 1979, it upgraded its facilities and became a National Public Radio affiliate. Since 1982, it has been the well-respected "Jazz 89 FM."

WNAH (1360): 1,000 watts days; owner: Hermitage Broadcasting Corp.; GM/PD: Hoyt Carter Jr.; (Continued on page 22)

FOR WEEK ENDING MARCH 4, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	7	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED 4 weeks at No. One
2	2	3	5	I'LL BE YOU SIRE LP CUT/REPRISE	THE REPLACEMENTS
3	3	4	4	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
4	14	—	2	THE MAYOR OF SIMPLETON GEFFEN LP CUT	XTC
5	4	6	5	NIGHTMARES SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
6	5	7	7	DEAR GOD CHRYSALIS 443319	MIDGE URE
7	6	2	13	STAND WARNER BROS. 7-27688	R.E.M.
8	8	8	6	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
9	7	9	9	FINE TIME QWEST LP CUT/WARNER BROS.	NEW ORDER
10	9	5	12	SWEET JANE RCA LP CUT	COWBOY JUNKIES
11	10	13	6	5 O'CLOCK WORLD ISLAND 7-99241/ATLANTIC	JULIAN COPE
12	11	10	9	ORINOCO FLOW (SAIL AWAY) GEFFEN 7-27633	ENYA
13	13	11	6	DRIVEN OUT RCA LP CUT	THE FIXX
14	12	15	4	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
15	15	16	7	LITTLE MISS S GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS
16	18	28	3	DIZZY SIRE LP CUT/WARNER BROS.	THROWING MUSES
17	17	17	3	YEAH YEAH YEAH YEAH YEAH ISLAND LP CUT/ATLANTIC	THE POGUES
18	16	12	13	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
19	21	—	3	WORLD PARTY ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
20	24	24	4	IF A TREE FALLS GOLD CASTLE LP CUT	BRUCE COCKBURN
21	20	19	4	THE MUSIC GOES ROUND MY HEAD TVT LP CUT	THE SAINTS
22	NEW ▶	1	1	ANGEL VISIT A&M LP CUT	THRASHING DOVES
23	22	—	2	MOTORCYCLE BEGGAR'S BANQUET LP CUT/RCA	LOVE AND ROCKETS
24	NEW ▶	1	1	STOP SIRE LP CUT/REPRISE	ERASURE
25	29	—	2	CONTROL I'M HERE GEFFEN LP CUT	NITZER EBB
26	27	27	4	THAT SMILING FACE ATLANTIC LP CUT	CAMOUFLAGE
27	19	14	9	PUNK ROCK GIRL FEVER LP CUT/ENIGMA	THE DEAD MILKMEN
28	30	—	2	STUPID KIDS I.R.S. LP CUT/MCA	CHRISTMAS
29	NEW ▶	1	1	GIVE, GIVE, GIVE ME MORE, MORE, MORE POLYDOR LP CUT/POLYGRAM	THE WONDER STUFF
30	25	25	6	ALL SHE WANTS IS CAPITOL 44287	DURAN DURAN

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Billboard Announces New Procedure For '89 Awards

NEW YORK The 1989 Billboard Radio Awards competition is under way; we are currently accepting support material from potential nominees.

Last year's nomination process was handled entirely by the blue-ribbon panels that choose candidates in the awards' five format categories. This year, to bring the

Readers may submit their own names or those of other candidates

widest possible nationwide variety of candidates to the committees' attention—especially in small market, promotion director, and label promotion categories—readers may submit their own names or those of other worthy candidates for consideration.

Nominating decisions of the blue-ribbon panel are final, and sending support material to Bill-

board in no way guarantees that a station or individual will be nominated. It does, however, increase your chances of being brought to the attention of the nominating committee.

For the station of the year, program director, and air talent categories, *brief* airchecks (on cassette only) should be submitted. For the music director award, samples of recent playlists should be sent. Promotion directors should send brief descriptions and/or examples of their work. Those interested in nominating label promotion people should submit their names, affiliations, and a brief support statement.

The five format categories are top 40/crossover; black/urban; AC/adult alternative/oldies; album/classic/modern rock; and country. Entries and support material in the first four categories should be sent to Billboard Radio Awards, 1515 Broadway, Box MF, New York, N.Y. 10036 by March 31. Country material should be sent by that date to the Billboard Radio Awards, Box MR, 49 Music Square West, Nashville, Tenn. 37203.

2 Detroit Stations Stage Sweet Stunts Candy-Covered DJ, Anyone?

PROMOTIONS

The method was different but the madness was the same as two Detroit stations turned air talents into chocolate valentines at area malls on Feb. 14. Album WLLZ "Wheels" and top 40 WDFX "the Fox" both say the chocolate-dip promotion was a rousing success, and neither station is very concerned that the other was involved in the same stunt on the same day.

Fox GM Paul Jacobs thinks it was "just one of those things that gets into the 'consultant pipeline,' and I have a feeling every consultant in the country was suggesting it to their stations." WLLZ promotion director Michael Isabella says, "We get the Pollack newsletter each month, and this [coincidence] is ironic because I rarely use their promotion ideas. But this one cracked us up so much we were rolling on the floor, so I decided to give it a try."

Neither Jacobs nor Isabella knew the other was going to use the stunt and had contracted to use different shopping malls to stage the spectacles.

Wheels cradled PD/afternoon man Doug Podell in a hammock, hoisted him with a small crane, and actually dipped him in a bathtub-size vat of warm milk chocolate. Isabella says Truan Candies "actually did a classy job of working the promotion. They had two guys in full

chef's outfits who spooned chocolate over him once he was in the vat. We had a boom mike on him and he gave listeners a live play-by-play of the experience."

There was some concern over the temperature of the chocolate, but as Podell was lowered into the vat, he said it felt "pretty good." He was then removed and laid out on a table, where listeners who had donated to the Make A Wish Foundation sprinkled their favorite candy toppings on him.

The scene across town was more free-form. Listeners watched the station pour warm chocolate fudge over WDFX morning team Andy Savage & Steve Courtney and then donated to the American Heart As-

(Continued on page 29)

Modern Rock Panel Revised

NEW YORK Billboard has revised its Modern Rock Tracks radio reporter panel based on the recently released Fall 1988 Arbitron. The panel now contains 31 stations, including two new reporters indicated below by an asterisk.

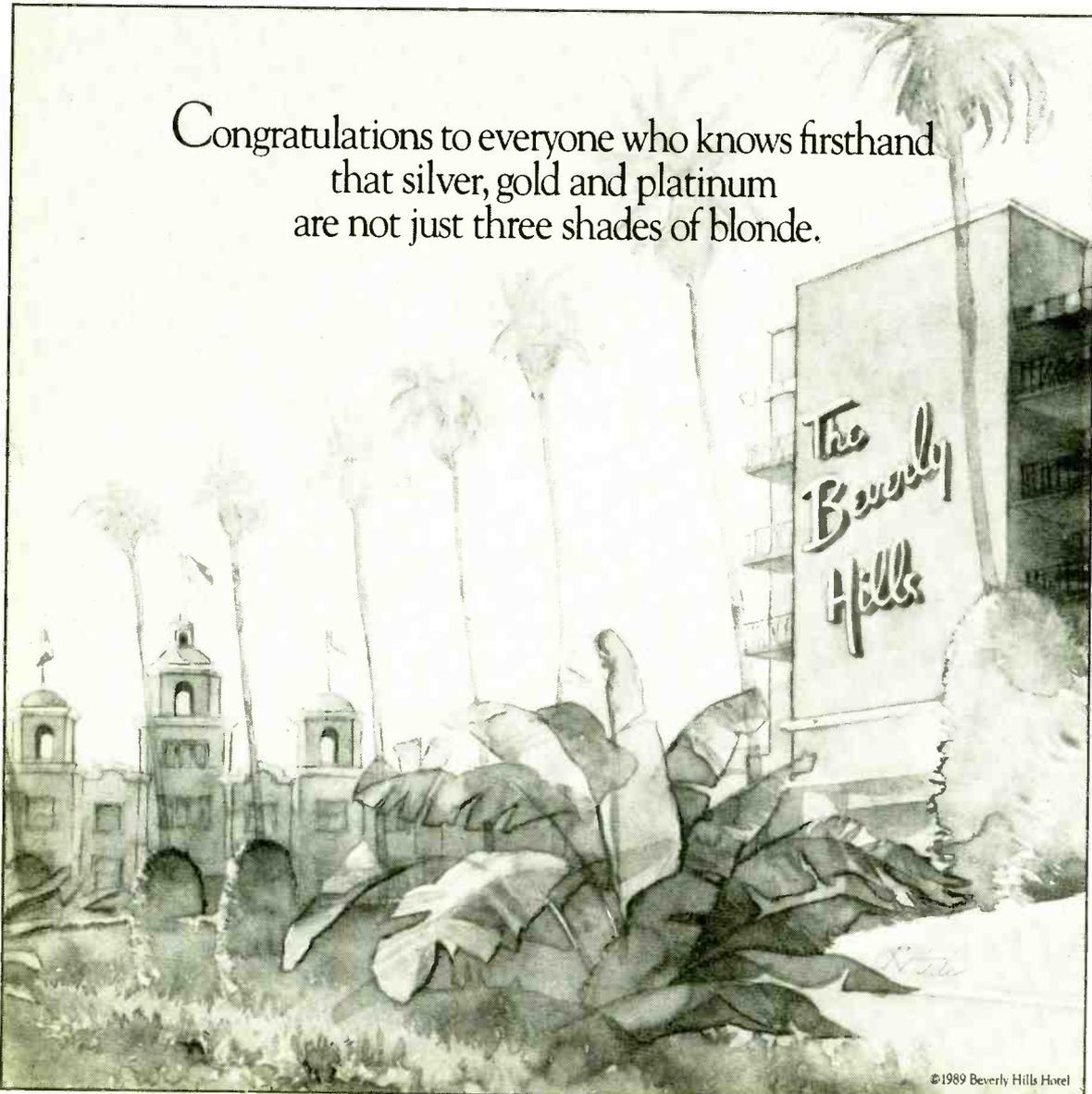
The panel is revised four times a year after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Stations reporting to the Modern Rock Tracks chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area.

Weighting is as follows: platinum—weekly cum of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—less than 100,000. No Modern Rock Tracks reporting stations qualified for platinum status this time.

Modern Rock Tracks is the only station to mix commercial and non-commercial reporting stations. The latter are indicated below by (N).

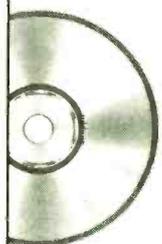
- GOLD (2)**
- KROQ Los Angeles
 - WBCN Boston
- SILVER (4)**
- KBCO Denver
 - KITS San Francisco
 - WDRE Long Island, N.Y.
 - XETRA-FM San Diego, Calif.
- BRONZE (3)**
- WBRU Providence, R.I.
 - WFNX Boston
 - WHFS Washington, D.C.
- SECONDARY (22)**
- CFNY Toronto, Ontario
 - KJQN Salt Lake City
 - KTAO Taos, N.M.
 - KTCL Fort Collins, Colo.
 - KUNY Las Vegas, Nev. (N)
 - KUSF San Francisco, Calif. (N)
 - WCDB Albany, N.Y. (N)
 - WDCR Hanover, N.H.*
 - WDET Detroit (N)*
 - WDST Woodstock, N.Y.
 - WFIT Melbourne, Fla. (N)
 - WHTG Asbury Park, N.J.
 - WMDK Peterborough, N.H.
 - WOXY "97X" Cincinnati
 - WPRB Princeton, N.J. (N)
 - WRAS Atlanta, Ga. (N)
 - WRCN Long Island, N.Y.
 - WRVU Nashville (N)
 - WTUL New Orleans (N)
 - WVU Mountainair, W.Va. (N)
 - WXCI Danbury, Conn. (N)
 - WXKL Concord, N.H.

Congratulations to everyone who knows firsthand that silver, gold and platinum are not just three shades of blonde.



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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 Feb. 12, 1989

- 1 Two Hearts Phil Collins Debbie Gibson
- 2 Lost In Your Eyes Judson Science
- 3 Yeah Yeah Yeahs Tull
- 4 All This Time Tull
- 5 The Lover In Me Shena Easton
- 6 She Wants To Dance With Me Rick Astley
- 7 Don't Look Back Charlie Sexton
- 8 Angel Of Harlem U2
- 9 Roni Baby Brown
- 10 Free Time New Deer
- 11 Straight Up Paula Abdul
- 12 When With You Sherill
- 13 Dooop Flow Enya
- 14 Just Because Anita Baker
- 15 The Way You Love Me Karyn White
- 16 When The Children Cry The Escape Club
- 17 Don't Rush Me Kyle Minogue
- 18 New Day For You Basia
- 19 Remember Holding You Boys Club
- 20 Stand R.E.M.
- 21 A Little Respect Erasure
- 22 Walk The Ozone Way No! Was
- 23 Waiting For A Star To Fall Boy Meets Girl
- 24 New Kids On The Block
- 25 Mr. Preppie Got The Blood
- 26 Paradise City Guns And Roses
- 27 Especially For You
- 28 Kylie Minogue & Jason Donovan

FM JAPAN
81.3 FM

Transtar, Westwood One Are Winners In RADAR 38

NEW YORK Transtar Radio Network and Westwood One's NBC Radio Network are the stars of the fall 1988 RADAR ratings, with significant audience increases and ranking changes. For the 25-54-year-old demographic, the adult NBC Radio Network posted a 28% gain to move from 15th to eighth in the network rankings. Transtar was up 14% in that demo, moving up one place to rank second among all networks, the result of a strong affiliate push over the past 12 months.

ABC's Direction Network also had substantial gains in the 25-54 numbers, increasing its weekly listenership nearly 17% to rank 11th. ABC's Information and Entertainment Networks shuffled slightly, with the previously No. 1 I-Net down 2.4% to rank third behind Transtar. The ABC E-Net was up 9.1%, making it the No. 1 network.

Transtar has had nine consecutive increases, most of them in double-digits, since the network made its debut in February 1982. Satellite Music Network's daytime service, SMN 1, had a 5% gain, which moved it up one notch to 12th in the 25-54 demo.

The twice-yearly RADAR reports are prepared by Statistical Research Inc., and RADAR 38 completes SRI's move to an increased sampling rate of 12,000. SRI releases the data to subscribers only. Although all the networks have supposedly agreed to use the same 6 a.m.-7 p.m., Monday-Saturday weekly time frame in reporting the results of RADAR 38, there were still some holdouts. The same time-frame numbers are commonly used by network sales staffs.

The largest loss posted in RADAR 38 was from United Stations. Young-adult US1 suffered a 17.8% loss in the 12-34 age bracket with the adult US2 off 15.3% in 25-54. US is not commenting on the losses, but most industry spokespersons expect US to rebound in RADAR 39.

ABC and CBS still dominate the top 20 network program spots, with Paul Harvey's five newscasts and commentaries occupying position Nos. 1-5. CBS's Charles Osgood was up again with three of his daily programs now in the top 10. CBS and ABC morning news programs continue to be the 11th through 20th most-listened-to programs on network radio.

SHORTFORM GROWTH ACCELERATED

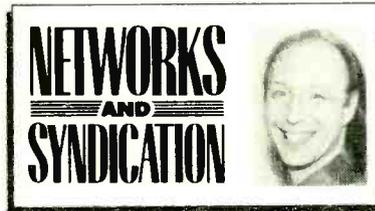
The success of shortform programming in 1988 carried over into this year with a number of new short features, most notably the ambitious cash-only offering of five daily "The Word" features from Don Bustany & Johnny Biggs. By February, two of 1988's major national programming trends converged as United Stations, Westwood One, and ABC Radio Networks all launched daily entertainment industry news shorts.

Shortform shows and network programming enhancement were two main areas of industry growth last year, and both WW1 and ABC are using their new features to further enhance their network information packages. The new US infotainment short is a bartered stand-alone. All three will concentrate on Hollywood, Calif., and the entertainment industry with news, interviews, and gossip.

First on the air was WW1's "Entertainment Report." The daily 90-second report is being offered on WW1's Mutual Broadcasting System and is hosted by Jeffrey Lyons, co-host of PBS Television's "Sneak Previews" since Gene Siskel & Roger Ebert jumped to commercial TV in 1982. Among other things, Lyons is a regular film and theater critic for WCBS-AM and WPIX-TV New York.

US' "Dick Clark In Hollywood" made its debut Feb. 20, also as a 90-second feature but with a one-minute national spot included. US is the only

network of the three to offer its new entertainment news feature as a bartered shortform. It is promising that Clark will host celebrity superstars not often heard in broadcast interviews. The program is being produced by Dick Clark Productions in



by Peter Ludwig

Hollywood to run seven days a week.

Like WW1's new "Report," ABC will put its new "Jeanne Wolf's Hollywood" on the ABC Direction Network Monday (27) as a programming enhancement, and both networks are aiming squarely at affiliates' drive time. Wolf, known for her tenacious interview style, is a regular on-camera interviewer for "Entertainment Tonight" and a contributing editor to Redbook magazine.

All three networks are confident that these new shows will be strong catalog additions—primarily because they are shortform programs. US made an ambitious run at the entertainment beat in mid-1987 with its hourlong "Entertainment Express With Nina Blackwood," but stations resisted its length.

US ended up dropping that show in the spring of 1988, and none of the networks were willing to speculate if or when a longform radio version of "Entertainment Tonight" would be viable.

SHORTFORM GOES BEYOND HOLLYWOOD

Global Satellite Network has also entered the shortform arena this year. Besides offering a daily teaser for its highly successful "Rockline," Global

will hit the second quarter with "Beatle Breaks" to coincide with the 25th anniversary of Beatlemania. Produced in a teaser/spot/payoff form, the daily two-minute features bracket a bartered 30-second spot with short interview snippets of Beatles history starting in 1964.

Global president Howard Gilman says he has tapped into a rich source of Beatle interview material for the program, little of which has been heard before in national broadcast. Some interviews will be with people close to the band and each feature comes with a suggested track for follow-up. Affiliates will receive 50 features at a time on CD beginning April 1.

Radio Today Entertainment is strengthening its "Rarities" push in the wake of the show's Paul McCartney scoop. The daily five-minute program was the first to nationally broadcast some of McCartney's new U.S.S.R.-only release when it tracked "Kansas City" last October. The Feb. 3 edition of "Rarities" had McCartney ripping through Duke Ellington's "Don't Get Around Much Anymore" off the "Back In The U.S.S.R." album.

So far, RTE president Dan Formento says he's pleased with the decision to revive the show. It enjoyed a solid run from 1980-82 with WNEW-FM New York morning man Dave Herman as host; Herman took the mike again when it started again last June. "Rarities" is now available on CD in hosted and unhosted form.

James Paul Brown Productions has Lou Irwin of "Earth News" fame hosting a new travel tips shortform. JPBP has the "Northwest Air Asia Series" of daily one-minute shorts on 42 stations in New York, Los Angeles, Seattle, and Chicago. The features contain 17 seconds of ad copy for Northwest Airlines.

JPBP is also increasing its involvement in syndicated programming promotions. The entire industry has been focusing more and more of its attention on offering clients promotional tie-ins; JPBP director of creative services Sean Goulden says the syndicator is now ready to increase its involvement in the trend. Goulden says its recent Rockin' Miami Weekend prize package is not the first promotion to be run through the company's weekly live "Hitline U.S.A.," but it's the first major promotion JPBP has been able to fully trade out.

Hot on the financial and business shortform trend is Los Angeles-based Advance Radio Entertainment's "Minority Business Report." The new daily bartered short targets urban radio with easy-to-understand tips on personal and business finances.

Advance is headed by industry veteran Don Tracy and makes its programs available through Lu-Don Enterprises. Advance released its 20-part "Motown Story" vignettes in the U.S. for the first time this year for Black History Month. Advance can be reached at 818-894-5693.

Billboard: Because every radio person counts

Billboard Revises AC Reporter Panel

NEW YORK Billboard has revised its AC radio reporter panel based on the recently released fall 1988 Arbitrons. The panel, which now contains 93 stations, is revised four times a year after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. No stations were added this time, but panel weighting did change for some reporters.

Stations reporting to the AC chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area. Weighting is as follows: platinum—weekly come of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—35,000-99,999.

PLATINUM (4)
KBIG Los Angeles
KOST Los Angeles
WCCO Minneapolis
WNSR New York

GOLD (4)
KVIL Dallas
WKQX "Q101" Chicago
WSB-FM "B98.5" Atlanta
WSNI "Sunny 104.5" Philadelphia

SILVER (17)
KFMB-FM "B100" San Diego
KMGC Dallas

BRONZE (41)
KSTP-FM "KS95" Minneapolis
KYKY St. Louis
WALK Long Island, N.Y.
WENS Indianapolis, Ind.
WGY Albany, N.Y.
WHAS Louisville, Ky.
WHTX Pittsburgh
WKRC Cincinnati
WLTF Cleveland
WLTT Washington, D.C.
WMJI Cleveland
WMYU Knoxville, Tenn.
WOMC Detroit
WSNY Columbus, Ohio
WVBF Boston

SECONDARY (27)
KBOI Boise, Idaho
KELT McAllen, Texas
KFIV Modesto, Calif.
KKRQ Iowa City, Iowa
KPNW Eugene, Ore.
KTYL Tyler, Texas
KVUU Colorado Springs, Colo.
KZII Lubbock, Texas
WACO Waco, Texas
WAEB Allentown, Pa.
WAEV Savannah, Ga.
WBGW Tallahassee, Fla.
WFBG Altoona, Penn.
WHBC Canton, Ohio
WHP-FM Harrisburg, Pa.
WJBC Bloomington, Ill.
WKGW Utica, N.Y.
WKXW Trenton, N.J.
WKYE Johnstown, Pa.
WMGB Lexington, Ky.
WPEZ Macon, Ga.
WQHQ Ocean City, Md.
WLSI Jackson, Mich.
WTRX Flint, Mich.
WWMJ Bangor, Maine
WXTX Charleston, S.C.
WYKZ Savannah, Ga.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Do You Think I'm Sexy, Rod Stewart, WARNER BROS.
2. Fire, Pointer Sisters, PLANET
3. I Will Survive, Gloria Gaynor, POLYDOR
4. Tragedy, Bee Gees, RSO
5. A Little More Love, Olivia Newton-John, MCA
6. Heaven Knows, Donna Summer & Brooklyn Dreams, CASABLANCA
7. Le Freak, Chic, ATLANTIC
8. Y.M.C.A., Village People, CASABLANCA
9. Lotta Love, Nicolette Larson, WARNER BROS.
10. What A Fool Believes, Doobie Brothers, WARNER BROS.

TOP SINGLES—20 Years Ago

1. Everyday People, Sly & the Family Stone, EPIC
2. Crimson & Clover, Tommy James & the Shondells, ROULETTE
3. Build Me Up Buttercup, The Foundations, UNI
4. Touch Me, Doors, ELEKTRA
5. Proud Mary, Creedence Clearwater Revival, FANTASY
6. You Showed Me, Turtles, WHITE WHALE
7. This Magic Moment, Jay & the Americans, UNITED ARTISTS
8. Baby, Baby Don't Cry, Smokey Robinson & the Miracles, TAMLA
9. The Worst That Could Happen, Brooklyn Bridge, BUDDAH
10. Dizzy, Tommy Roe, ABC

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Golden Tears, Dave & Sugar, RCA
2. Send Me Down To Tucson/Charlie's Angels, Mel Tillis, MCA
3. I'll Wake You Up When I Get Home, Charlie Rich, ELEKTRA
4. If I Could Write A Song As Beautiful As You, Billy "Crash" Craddock, CAPITOL
5. I Just Fall In Love Again, Anne Murray, CAPITOL
6. Tonight She's Gonna Love Me (Like There Was No Tomorrow), Razy Bailey, RCA
7. Every Which Way But Loose, Eddie Rabbitt, ELEKTRA
8. Back On My Mind Again/Santa Barbara, Ronnie Milsap, RCA
9. I Had A Lovely Time, The Kendalls, OVATION
10. Still A Woman, Margo Smith, WARNER BROS.

SOUL SINGLES—10 Years Ago

1. Bustin' Loose, Chuck Brown & the Soul Searchers, SOURCE
2. Aqua Boogie, Parliament, CASABLANCA
3. I'm So Into You, Peabo Bryson, CAPITOL
4. Shake Your Groove Thing, Peaches & Herb, POLYDOR
5. Never Had A Love Like This Before, Tavares, CAPITOL
6. It's All The Way Live, Lakeside, SOLAR
7. I Will Survive, Gloria Gaynor, POLYDOR
8. I Got My Mind Made Up, Instant Funk, SALSOL
9. Living It Up, Bell & James, A&M
10. Now That We Found Love, Third World, ISLAND

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- Ball Of Confusion
- Just My Imagination
- The Way You Do The Things You Do
- Since I Lost My Baby
- You're My Everything
- All I Need
- Get Ready
- Heavenly
- Beauty's Only Skin Deep
- Ol' Man River
- Cloud Nine
- Ain't Too Proud To Beg
- My Girl
- I Can't Get Next To You
- Thank You
- I Wonder

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SUGG. LIST



POWER PLAYISTS

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
O.M.: Steve Kingston

1	2	Debbie Gibson, Lost In Your Eyes
3	1	Paula Abdul, Straight Up
4	1	Tone Loc, Wild Thing
5	6	Guns N' Roses, Paradise City
6	7	Sheena Easton, The Lover In Me
7	4	Bon Jovi, Born To Be My Baby
8	8	Sheriff, When I'm With You
9	11	New Kids On The Block, You Got It (Th
10	12	Anita Baker, Just Because
11	14	Karyn White, Superwoman
12	13	Tiffany, All This Time
13	9	Samantha Fox, I Wanna Have Some Fun
14	15	Information Society, Walking Away
15	16	Kon Kan, I Beg Your Pardon
16	18	Mike + The Mechanics, The Living Year
17	23	Milli Vanilli, Girl You Know It's Tru
18	24	Bangles, Eternal Flame
19	25	White Lion, When The Children Cry
20	26	Information Society, Walking Away
21	27	Denise Lopez, If You Feel It
22	28	Stevie B, I Wanna Be The One
23	29	Roxette, The Look
24	30	Rod Stewart, My Heart Can't Tell You
25	31	Ann Wilson & Robin Zander, Surrender
26	32	Debbie Gibson, Lost In Your Eyes
27	33	Paula Abdul, Straight Up
28	34	New Kids On The Block, You Got It (Th
29	35	Sheena Easton, The Lover In Me
30	36	Mike + The Mechanics, The Living Year
31	37	Edie Brickell & New Bohemians, What I
32	38	Bobby Brown, Roni
33	39	The Boys, Dial My Heart
34	40	Bon Jovi, Born To Be My Baby
35	41	Sheena Easton, The Lover In Me
36	42	Edie Brickell & New Bohemians, What I
37	43	Guns N' Roses, Paradise City
38	44	Anita Baker, Just Because
39	45	Rod Stewart, My Heart Can't Tell You
40	46	Ann Wilson & Robin Zander, Surrender
41	47	Information Society, Walking Away
42	48	Bangles, Eternal Flame
43	49	Ann Wilson & Robin Zander, Surrender
44	50	Breathe, Don't Tell Me Lies
45	51	Fine Young Cannibals, She Drives Me C
46	52	Kon Kan, I Beg Your Pardon
47	53	Dino, 24/7
48	54	Roxette, The Look
49	55	Chicago, You're Not Alone
50	56	Rod Stewart, My Heart Can't Tell You
51	57	Sa-Fire, Thinking Of You
52	58	Sweet Sensation (With Romeo J.D.), Si
53	59	White Lion, When The Children Cry
54	60	EX Vanessa Williams, Dreamin'
55	61	EX The Pasadenas, Tribute (Right On)
56	62	EX Thirty Eight Special, Second Chance
57	63	EX Erasure, Orinoco Flow (Sail Away)
58	64	EX Stevie B, I Wanna Be The One
59	65	EX Karyn White, Superwoman
60	66	EX Boy Meets Girl, Bring Down The Moon
61	67	EX Kenny Loggins, Tell Her
62	68	EX Tommy Page, A Shoulder To Cry On
63	69	EX Was (Not Was), Walk The Dinosaur

POWER 95
New York
P.D.: Gary Bryan

1	1	Paula Abdul, Straight Up
2	2	Debbie Gibson, Lost In Your Eyes
3	3	Sheriff, When I'm With You
4	4	Tone Loc, Wild Thing
5	5	Samantha Fox, I Wanna Have Some Fun
6	6	Bon Jovi, Born To Be My Baby
7	7	Sheena Easton, The Lover In Me
8	8	Anita Baker, Just Because
9	9	New Kids On The Block, You Got It (Th
10	10	Rick Astley, She Wants To Dance With
11	11	White Lion, When The Children Cry
12	12	Erasure, A Little Respect
13	13	Tiffany, All This Time
14	14	Bobby Brown, Roni
15	15	Mike + The Mechanics, The Living Year
16	16	Bangles, Eternal Flame
17	17	The Boys, Dial My Heart
18	18	Guns N' Roses, Paradise City
19	19	Kon Kan, I Beg Your Pardon
20	20	Information Society, Walking Away
21	21	Edie Brickell & New Bohemians, What I
22	22	Taylor Dayne, Don't Rush Me
23	23	Phil Collins, Two Hearts
24	24	Ann Wilson & Robin Zander, Surrender
25	25	Milli Vanilli, Girl You Know It's Tru
26	26	Karyn White, Superwoman
27	27	White Lion, When The Children Cry
28	28	Rod Stewart, My Heart Can't Tell You
29	29	Information Society, Walking Away
30	30	Chicago, You're Not Alone
31	31	Inner City, Good Life
32	32	Sweet Sensation (With Romeo J.D.), Si
33	33	Poison, Every Rose Has Its Thorn
34	34	Stevie B, I Wanna Be The One
35	35	Roxette, The Look

B96
Chicago
P.D.: Buddy Scott

1	1	Paula Abdul, Straight Up
2	2	Debbie Gibson, Lost In Your Eyes
3	3	Sheena Easton, The Lover In Me
4	4	Rick Astley, She Wants To Dance With
5	5	Bangles, Eternal Flame
6	6	Bobby Brown, Roni
7	7	Kon Kan, I Beg Your Pardon
8	8	Tone Loc, Wild Thing
9	9	Mike + The Mechanics, The Living Year
10	10	Samantha Fox, I Wanna Have Some Fun
11	11	Anita Baker, Just Because
12	12	Erasure, A Little Respect
13	13	Luther Vandross, She Won't Talk To Me
14	14	Was (Not Was), Walk The Dinosaur
15	15	Taylor Dayne, Don't Rush Me
16	16	Marcus Lewis, The Club
17	17	Karyn White, Superwoman
18	18	Breathe, Don't Tell Me Lies
19	19	R.E.M., Stand
20	20	Milli Vanilli, Girl You Know It's Tru
21	21	Roy Orbison, You Got It
22	22	New Kids On The Block, You Got It (Th
23	23	Martika, More Than You Know
24	24	Vanessa Williams, Dreamin'
25	25	Sa-Fire, Thinking Of You
26	26	Inner City, Good Life
27	27	Sweet Sensation (With Romeo J.D.), Si
28	28	Johnny Kemp, Birthday Suit
29	29	Fine Young Cannibals, She Drives Me C
30	30	Karyn White, Superwoman
31	31	Bobby Brown, Roni
32	32	Rod Stewart, My Heart Can't Tell You
33	33	Rick Astley, She Wants To Dance With
34	34	Tone Loc, Wild Thing

Z95
Chicago
P.D.: Brian Kelly

1	3	Paula Abdul, Straight Up
2	4	Edie Brickell & New Bohemians, What I
3	2	Tone Loc, Wild Thing
4	1	Debbie Gibson, Lost In Your Eyes
5	5	Sheriff, When I'm With You
6	6	R.E.M., Stand
7	7	Rick Astley, She Wants To Dance With
8	8	Guns N' Roses, Paradise City
9	9	Erasure, A Little Respect
10	10	Bon Jovi, Born To Be My Baby
11	11	New Kids On The Block, You Got It (Th
12	12	The Belle Stars, Iko Iko (From 'Rain
13	13	U2, Angel Of Harlem
14	14	The Boys, Dial My Heart
15	15	Robert Palmer, Purple Heart
16	16	Was (Not Was), Walk The Dinosaur
17	17	Bangles, Eternal Flame
18	18	Bobby Brown, Roni
19	19	Fine Young Cannibals, She Drives Me C
20	20	Kon Kan, I Beg Your Pardon
21	21	Poison, Every Rose Has Its Thorn
22	22	Mike + The Mechanics, The Living Year
23	23	Poison, Your Mama Don't Dance

KIISFM 102.7
Los Angeles
P.D.: Steve Rivers

1	4	Debbie Gibson, Lost In Your Eyes
2	1	Paula Abdul, Straight Up
3	6	New Kids On The Block, You Got It (Th
4	2	Edie Brickell & New Bohemians, What I
5	2	Sheena Easton, The Lover In Me
6	11	Mike + The Mechanics, The Living Year
7	7	Edie Brickell & New Bohemians, What I
8	8	Bobby Brown, Roni
9	8	The Boys, Dial My Heart
10	4	Bon Jovi, Born To Be My Baby
11	14	Edie Brickell & New Bohemians, What I
12	17	Stevie B, I Wanna Be The One
13	16	Anita Baker, Just Because
14	10	Sheriff, When I'm With You
15	19	Martika, More Than You Know
16	12	Information Society, Walking Away
17	22	Bangles, Eternal Flame
18	18	Ann Wilson & Robin Zander, Surrender
19	21	Breathe, Don't Tell Me Lies
20	23	Fine Young Cannibals, She Drives Me C
21	25	Kon Kan, I Beg Your Pardon
22	26	Dino, 24/7
23	28	Roxette, The Look
24	27	Chicago, You're Not Alone
25	27	Rod Stewart, My Heart Can't Tell You
26	30	Sa-Fire, Thinking Of You
27	30	Sweet Sensation (With Romeo J.D.), Si
28	31	White Lion, When The Children Cry
29	31	EX Vanessa Williams, Dreamin'
30	32	EX The Pasadenas, Tribute (Right On)
31	33	EX Thirty Eight Special, Second Chance
32	34	EX Erasure, Orinoco Flow (Sail Away)
33	35	EX Stevie B, I Wanna Be The One
34	36	EX Karyn White, Superwoman
35	37	EX Boy Meets Girl, Bring Down The Moon
36	38	EX Kenny Loggins, Tell Her
37	39	EX Tommy Page, A Shoulder To Cry On
38	40	EX Was (Not Was), Walk The Dinosaur

WZOU-94.3
Boston
P.D.: Tom Jeffries

1	1	Paula Abdul, Straight Up
2	2	Bon Jovi, Born To Be My Baby
3	3	Information Society, Walking Away
4	4	Bangles, Eternal Flame
5	5	New Kids On The Block, You Got It (Th
6	6	Sheena Easton, The Lover In Me
7	7	Edie Brickell & New Bohemians, What I
8	8	Rod Stewart, My Heart Can't Tell You
9	9	Rick Astley, She Wants To Dance With
10	10	Ann Wilson & Robin Zander, Surrender
11	11	Mike + The Mechanics, The Living Year
12	12	Tone Loc, Wild Thing
13	13	Martika, More Than You Know
14	14	Chicago, You're Not Alone
15	15	Edie Money, The Love In Your Eyes
16	16	R.E.M., Stand
17	17	Erasure, A Little Respect
18	18	Vanessa Williams, Dreamin'
19	19	Cinderella, The Last Mile
20	20	Bobby Brown, Roni
21	21	Roy Orbison, You Got It
22	22	Anita Baker, Just Because
23	23	Breathe, Don't Tell Me Lies
24	24	Sa-Fire, Thinking Of You
25	25	The Boys, Dial My Heart
26	26	Thirty Eight Special, Second Chance
27	27	Traveling Wilburys, End Of The Line
28	28	Luther Vandross, She Won't Talk To Me
29	29	Van Halen, Feel So Good
30	30	Roxette, The Look
31	31	Guns N' Roses, Paradise City
32	32	Traveling Wilburys, End Of The Line
33	33	Figures On A Beach, You Ain't Seen No
34	34	Carly Simon, Let The River Run (Theme
35	35	Carly Simon, Let The River Run (Theme
36	36	EX Poison, Your Mama Don't Dance
37	37	EX Karyn White, Superwoman
38	38	EX Love And Money, Hallelujah Man
39	39	EX Tommy Page, A Shoulder To Cry On
40	40	EX Night Ranger, Don't Start Thinking (I
41	41	EX Giant Steps, Into You
42	42	EX Animonio, Room To Move
43	43	EX Average White Band, The Spirit Of Lov
44	44	EX Johnny Kemp, Birthday Suit

96.1 FM
Hartford
P.D.: Dave Shakes

1	1	Debbie Gibson, Lost In Your Eyes
2	2	Bobby Brown, Roni
3	3	Milli Vanilli, Girl You Know It's Tru
4	4	Mike + The Mechanics, The Living Year
5	5	White Lion, When The Children Cry
6	6	Bon Jovi, Born To Be My Baby
7	7	Tone Loc, Wild Thing
8	8	Sheena Easton, The Lover In Me
9	9	Sheriff, When I'm With You
10	10	Ann Wilson & Robin Zander, Surrender
11	11	Paula Abdul, Straight Up
12	12	Edie Brickell & New Bohemians, What I
13	13	The Boys, Dial My Heart
14	14	Sheena Easton, The Lover In Me
15	15	Anita Baker, Just Because
16	16	New Kids On The Block, You Got It (Th
17	17	Luther Vandross, She Won't Talk To Me
18	18	Sa-Fire, Thinking Of You
19	19	Vanessa Williams, Dreamin'
20	20	New Edition, Can You Stand The Rain
21	21	Sweet Sensation (With Romeo J.D.), Si
22	22	Was (Not Was), Walk The Dinosaur
23	23	Roxette, The Look
24	24	Erasure, A Little Respect
25	25	Breathe, Don't Tell Me Lies
26	26	Dino, 24/7
27	27	Stevie B, I Wanna Be The One
28	28	Chicago, You're Not Alone
29	29	Fine Young Cannibals, She Drives Me C
30	30	Kon Kan, I Beg Your Pardon
31	31	Karyn White, Superwoman
32	32	Boy Meets Girl, Bring Down The Moon
33	33	Kiara (Duet With Shance Wilson), Thi
34	34	Giant Steps, Into You
35	35	Kenny G, We've Saved The Best For Las
36	36	Poison, Your Mama Don't Dance
37	37	Rod Stewart, My Heart Can't Tell You
38	38	Bangles, Eternal Flame
39	39	Tiffany, Radio Romance
40	40	Animotion, Room To Move
41	41	Simply Red, It's Only Love
42	42	Deon Estus, Heaven Help Me
43	43	R.E.M., Stand
44	44	Milli Vanilli, Girl You Know It's Tru
45	45	Roy Orbison, You Got It
46	46	New Kids On The Block, You Got It (Th
47	47	Martika, More Than You Know
48	48	Vanessa Williams, Dreamin'
49	49	Sa-Fire, Thinking Of You
50	50	Inner City, Good Life
51	51	Sweet Sensation (With Romeo J.D.), Si
52	52	Johnny Kemp, Birthday Suit
53	53	Fine Young Cannibals, She Drives Me C
54	54	Karyn White, Superwoman
55	55	Bobby Brown, Roni
56	56	Rod Stewart, My Heart Can't Tell You
57	57	Rick Astley, She Wants To Dance With
58	58	Tone Loc, Wild Thing

EAGLE 106
Boston
P.D.: Sunny Joe White

1	2	Debbie Gibson, Lost In Your Eyes
2	3	Mike + The Mechanics, The Living Year
3	3	New Kids On The Block, You Got It (Th
4	4	Shooting Party, Safe In The Arms Of L
5	4	Anita Baker, Just Because
6	4	Bobby Brown, Roni
7	7	Erasure, A Little Respect
8	8	Martika, More Than You Know
9	11	Milli Vanilli, Girl You Know It's Tru
10	12	Kon Kan, I Beg Your Pardon
11	13	Enya, Orinoco Flow (Sail Away)
12	15	Womack & Womack, Tears Dry
13	16	New Edition, Can You Stand The Rain
14	19	Luther Vandross, She Won't Talk To Me
15	17	Inner City, Good Life
16	17	Roy Orbison, You Got It
17	21	Karyn White, Superwoman
18	20	Was (Not Was), Walk The Dinosaur
19	20	Will To Power, Fading Away
20	24	Chicago, You're Not Alone
21	31	Bangles, Eternal Flame
22	30	Vanessa Williams, Dreamin'
23	23	Ann Wilson & Robin Zander, Surrender
24	26	R.E.M., Stand
25	28	Karyn White, Superwoman
26	28	Sweet Sensation (With Romeo J.D.), Si
27	27	Poison, Your Mama Don't Dance
28	28	Kon Kan, I Beg Your Pardon
29	29	Fine Young Cannibals, She Drives Me C
30	30	Eddie Money, The Love In Your Eyes
31	34	Roxette, The Look
32	32	Erasure, A Little Respect
33	32	Crosby, Stills, Nash & Young, Got It
34	32	Traveling Wilburys, End Of The Line
35	33	Figures On A Beach, You Ain't Seen No
36	35	Vixen, Cryin'
37	35	Van Halen, Feel So Good
38	35	James "J.T." Taylor & Regina Belle, A

WZLX 108 FM
Boston
P.D.: Sunny Joe White

1	2	Debbie Gibson, Lost In Your Eyes
2	3	Mike + The Mechanics, The Living Year
3	3	New Kids On The Block, You Got It (Th
4	4	Shooting Party, Safe In The Arms Of L
5	4	Anita Baker, Just Because
6	4	Bobby Brown, Roni
7	7	Erasure, A Little Respect
8	8	Martika, More Than You Know
9	11	Milli Vanilli, Girl You Know It's Tru
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27	27	Poison, Your Mama Don't Dance
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29	29	Fine Young Cannibals, She Drives Me C
30	30	Eddie Money, The Love In Your Eyes
31	34	Roxette, The Look
32	32	Erasure, A Little Respect
33	32	Crosby, Stills, Nash & Young, Got It

4 WKTI FM

Table with 2 columns: Rank and Song/Artist. Milwaukee P.D.: Todd Fisher. Top songs include Paula Abdul, Straight Up; Debbie Gibson, Lost In Your Eyes; Sheena Easton, The Lover In Me.

BIO4 MEANS MUSIC

Table with 2 columns: Rank and Song/Artist. Baltimore P.D.: Chuck Morgan. Top songs include Paula Abdul, Straight Up; Debbie Gibson, Lost In Your Eyes; White Lion, When The Children Cry.

WNCI 97.9

Table with 2 columns: Rank and Song/Artist. Columbus P.D.: Dave Robbins. Top songs include Paula Abdul, Straight Up; Vanessa Williams, Dreamin'; Sheena Easton, The Lover In Me.

POWER 99 FM

Table with 2 columns: Rank and Song/Artist. Atlanta P.D.: Rick Stacy. Top songs include Paula Abdul, Straight Up; Debbie Gibson, Lost In Your Eyes; Sheena Easton, The Lover In Me.

KZZP 104.7 FM

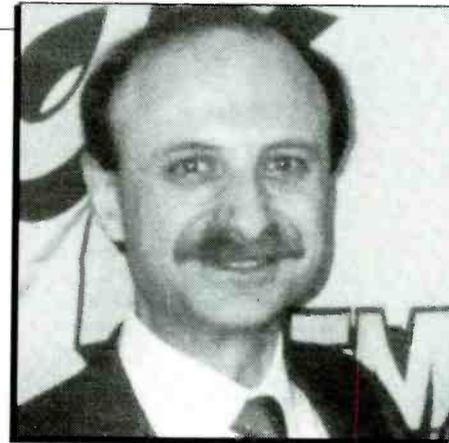
Table with 2 columns: Rank and Song/Artist. Phoenix P.D.: Bob Case. Top songs include Debbie Gibson, Lost In Your Eyes; Paula Abdul, Straight Up; Bobby Brown, Roni.

F-100 100.7 FM

Table with 2 columns: Rank and Song/Artist. Miami P.D.: Steve Perun. Top songs include Paula Abdul, Straight Up; Debbie Gibson, Lost In Your Eyes; Karyn White, Superwoman.

WIOG

Table with 2 columns: Rank and Song/Artist. Saginaw P.D.: Rick Belcher. Top songs include Bon Jovi, Born To Be My Baby; Paula Abdul, Straight Up; Sheena Easton, The Lover In Me.



Billboard's PD of the week

Michael O'Malley WYNY, New York

WYNY "COUNTRY 103.5" should not have gone up in the fall Arbitron. It was going through an ownership change from NBC to Westwood One. It was part of a confusing six-part frequency swap that took almost a year to play itself out.

But WYNY was up from a 2.2 share 12-plus overall to a 2.9 that put it within a tenth of the 3.0 it held last winter. And PD Michael O'Malley is "very pleased. We didn't know what to expect with a fourth of New York's cume changing places."

"We prepared for it as well as we could," O'Malley says. "We did a lot of research, including testing the TV spots we used to announce the switch, how we should best identify the station, and other subtleties with focus groups as to what we could do to help people find WYNY at its new dial position."

"There wasn't nearly the confusion that we feared. I'm sure we still have some very casual cumers who may be looking for us, but the frequent users didn't have a lot of trouble. That's borne out by the fact that our cume remained over a million, which is comparable to what we saw last fall and winter."

As for the new signal pattern, O'Malley allows that WYNY "did experience some decrease in coverage in New Jersey, where we're now protecting stations in Princeton [about 60 miles south of New York] and Newton [about 60 miles west]. On the other hand, we improved our signal on Long Island because we moved away from WALK-FM on 97.5."

"We're working on remedying our trouble spots; we've got two projects involving antenna changes already in the works."

O'Malley grew up outside New York in Bergen County, N.J. His radio career began 20 years ago as a student at Ohio University, then took him to Florida for 9 1/2 years with PD stints in Tallahassee and Jacksonville. Later, he was the last country PD at WPKX "Kix 106" Washington, becoming research director of parent company Metroplex Communications when that station became classic rock WCXR. He came to WYNY when it changed formats in July 1987, becoming New York's first country FM in three years.

At the outset, WYNY may well have been the most conservative of the Northeast's relatively conservative clump of country FMs. While O'Malley still insists that because "country is not a mass-appeal format on the magnitude of top 40 or AC in this market, there's less room for mistakes," he also says the station has become more forceful in recent months.

"We've been very aggressive in what we felt was the phantom cume; the difference between the number of people who said they listened to us in aided and unaided re-

call was far too great." To that end, WYNY is now using some very ballsy production and has launched a "very high frequency" TV campaign using FilmHouse's "sing-a-long spokesperson" spot.

This winter, it also began its "Big Wheel Of Instant Cash" sweepstakes, where contestants win from \$103-\$1,000 by identifying song snippets from a given artist. Other recent changes have been the addition of monthly live concert broadcasts and a new "top five at 10" feature—a companion to WYNY's established Monday night new music show, where listeners vote on a half-hour's worth of new releases.

WYNY's regular music mix is still relatively quiet and noncurrent. A recent half hour at night included Tanya Tucker's "Highway Robbery," Keith Whitley's "Don't Close Your Eyes," Don Williams' "Say It Again," Lee Greenwood's "Ring On Her Finger, Time On Her Hands," the Nitty Gritty Dirt Band's "Down That Road Tonight," Willie Nelson's "Georgia On My Mind," Elvis Presley's "The Wonder Of You," and the Bellamy Brothers' "I'll Give You All My Love Tonight."

One Monday night winner, and the subsequent champion on the top five at 10 for the last two weeks, however, has been Roy

Orbison's "You Got It," the first pop crossover WYNY has played as a current. Several weeks later, the Traveling Wilburys' "End Of The Line" made it to No. 3 on the Monday night program. Does this mean listeners may want a poppier, harder-edged country mix than is currently heard?

"You've really got to look at things on a song-by-song basis rather than as universal acceptance or rejection of a particular artist. We've had some great-testing George Strait records and poor-testing George Strait records, or great-testing Exile songs and poor-testing Exile songs. We'll play whatever the audience regards as appropriate, regardless of the type of song."

WYNY's musical conservatism has brought it a tangible amount of criticism, some of it very public, as in the case of a Country Music Association-sponsored seminar at last fall's College Media Journal convention. O'Malley remains stoic about the number of people who have their own agenda for what the only country station in New York City, should be doing.

"Sometimes you learn more from complaints than compliments, so we don't take it personally. The labels tell us for the first time that country product is selling in New York City and they attribute a great deal of that to the radio station." Having reached the station's initial goal of a three share, O'Malley says the next "magic number" is a 3.5. "We'd also feel like there's a lot of room to grow in 25-54. And we'd like to be top 10 and pushing top five in all the key demos. That's an ambitious goal."

SEAN ROSS

Table with 2 columns: Rank and Song/Artist. Houston P.D.: Adam Cook. Top songs include Debbie Gibson, Lost In Your Eyes; Guns N' Roses, Paradise City; Sheena Easton, The Lover In Me.



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Table with 2 columns: Rank and Song/Artist. Seattle P.D.: Steve Perun. Top songs include Debbie Gibson, Lost In Your Eyes; Sheena Easton, The Lover In Me; Paula Abdul, Straight Up.



Table with 2 columns: Rank and Song/Artist. Providence P.D.: Mike Osborne. Top songs include Debbie Gibson, Lost In Your Eyes; Mike + The Mechanics, The Living Year; Guns N' Roses, Paradise City.

NASHVILLE MARKET PROFILE

(Continued from page 16)

mornings: Tony Cappuccilli; afternoons: Scott Winchell. "America's Premier Gospel Station" since its sign-on in 1949, WNAH has helped break some of Southern gospel's top acts. It does live annual remotes from the state fair and the National Gospel Quartet Convention.

WNAZ (89.1): 1400 watts; owner: Trevecca Nazarene College; GM: David Deese; PD/mornings: Dave Queen; afternoons: David Benzing. A Christian AC outlet since 1978, "Nashville's Christian Music FM" helped break such acts as Amy Grant and Sandi Patti. Carries TNC basketball and Moody Broadcasting Network programming.

WNQM (1300): 5,000 watts; owner: F.W. Robbert Broadcasting Co.; GM: George McClintock; PD: Joe Brashier; mornings/afternoons: N/A; ratings: did not show to .4. Once owned by LIN, this was WKDA's rival, WMAK, and the former home of Scott Shannon, Johnny Walker, and Russ Spooner. Now it's the voice of Nashville Quality Ministries and runs only religious teaching programs.

WPLN (90.3): 80,000 watts; owner: The Public Library Board; GM: Alvin L. Bolt; PD: Cal Bean; mornings: Rebecca Bain, afternoons: various. Another local NPR affiliate, and one of the network's first, the 27-year-old WPLN has been classical for 20 years. It has broadcast concerts by many local artists and has produced concert broadcasts of the Nashville Symphony Orchestra for several years.



WQQK Hendersonville (92.1): 3,000 watts; owner: Phoenix Communications; GM: Gary Ballard; PD: Sam Brown; mornings: Debra Duvall; afternoons: Rasheda Miller; fall '88 share: 8.2-6.9. As WBYQ, 92Q was the market's first FM top 40 in the '70s under the PDship of now-consultant Dan Vallie. In 1983, it became the market's only urban FM and remains so today. 92Q has been through a handful of changes during its tenure in the format: more adult, less adult, more crossover-oriented, less crossover, and so forth. Right now, it will play Rick Astley or Boy Meets Girl. It won't play rap and went as far as editing the raps out of Bobby Brown's "Don't Be Cruel." Recently appointed PD Brown has females in both drives including, he says, the first female morning driver in the city.

WRLT Madison (1430): 5,000 watts days/1000 nights; **WRLT-FM Franklin (100.1):** 100,000 watts; owner: GMX Communications; GM: Nick Martin; PD/afternoons: Rick Allen; mornings: Jim Eskew; ratings: 1.1-1.0. This AM/FM combo has been through more than a few changes in the last five years. Formerly known as WENO and WIZO-FM "Wise-O," they were "KZ Country" in the early part of the decade. The AM then went to an unusual progressive country format while the FM became up-tempo AC WLRQ. Then it was WWRB-AM-

FM "The Rebel," a current-heavy album rocker that mixed Guns N' Roses with modern rock. Under new owners, it's now Nashville's new home of Transtar's soft AC Format 41 but goes local in the drives and for Pillow Talk at night. This spring, AM and FM will carry Nashville Sounds baseball.



WRMX Murfreesboro (96.3): 100,000 watts; owner: Signature Broadcasting Co.; GM: Dick DeButts; PD/afternoons: Jerry King; mornings: Steve Anthony & Liz Cavenaugh; ratings: 4.0-5.1. For a station that had a 2.9 share a year ago, this station has managed to make things pretty uncomfortable for established AC WLAC-FM, although the latter station still leads the format race by two shares.

Six years ago, the 96.3 frequency belonged to WKOS, an AC/top 40 hybrid, which called itself "the king of sound" but was known to local pundits as "Chaos." It became urban-flavored top 40 WZKS, then the Format 41 affiliate WTMG "Magic 96." Now it's an oldies-based AC consulted by Alan Burns with "the best mix of the '60s, '70s, and '80s."

WRVU (91.1): 14,500 watts; owner: Vanderbilt Student Communications; GM: Alison Scholly; PD: John Chiappetta; mornings/afternoons: vary. With Rebel 100 gone, 91 Rock again lives up to its billing as "Nashville's only alternative" playing modern rock during the week and jazz, reggae, foreign-language, blues, rap, and bluegrass on the weekends. The latter show won the 35-year-old outlet a Bluegrass Music Assn. award. The non-commercial outlet holds a benefit fund-raiser each spring where local artists perform.

WSIX-AM (980): 5,000 watts; owner: Hicks Communications; GM: David Manning; PD: Duncan Stewart; mornings: Gerry House & the House Foundation; afternoons: Duncan Stewart; ratings: .4-.8. Six years ago, this radio station was Gerry House in mornings and talk at night. Now it kinda is again. "The New AM 980" gave up its adult standards format in January for some unusual talk blocks. After simulcasting House in the morning, there's a talk show aimed at seniors, one on the supernatural, several hours of rebroadcast Larry King, four hours of sports talk with PD Stewart (best known for a billboard stunt last fall), more supernatural talk, and then live Larry King from 10 p.m. to 4 a.m.

WSIX-FM (97.9): 100,000 watts;



owner: Hicks Communications; GM: David Manning; Program Manager: Eric Marshall; mornings: Gerry House/Paul Randall/Al Voecks/Duncan Stewart; afternoons: C.C. McCartney; ratings: 9.2-9.9. Before

there was WZEE, there was WSIX-FM, which was once both country FM and easy listening station to Nashville. By 1982-83, it was No. 2 in the market; it was about that time that WSM-FM changed from AC to country, "launched a blistering market campaign and just buried us," Marshall says.

Eighteen months ago, WSIX-FM brought House back from Los Angeles, began calling itself "the new 98" (which it still does), put its current staff together, and did some blistering marketing of its own with lots of TV and billboards.

WSIX regards itself as the more foreground of the two country FMs. (Besides House, there's p.m. driver McCartney, once a high-voltage rock jock at KRBE and KKBQ Houston.) It's also the one that many industry people like, perhaps because of its reputation for being faster on new songs. "We're more interested in what's happening here on music row, and that's the major difference," says Marshall.

WSM (650): 50,000 watts; owner: Gaylord; GM: Bob Meyer; PD: Ted Cramer; mornings: Larry Black & Liz White; afternoons: Al Wyntor & Harvey Magee; ratings: 6.1-4.2. Billing itself as "the legend," this isn't just the home of the Grand Ole Opry. It's also the flagship station of The Nashville Network Radio (TNNR), meaning that you can hear Wolfman Jack playing country music from 9 p.m. to midnight.

PD Cramer took over three months ago from Moon Mullins, who now consults both WSM AM and FM through Jeff Pollack Communications. He has been emphasizing the full-service aspects of the station. The current promotion, in fact, is "newsbucks," where instead of having to know what songs No. 4 and No. 11 of a 13-song-sweep were, listeners have to call in with details from a news story. It also carries auto racing on weekends, which Cramer calls "the sports franchise in this city."

Musically, WSM-AM is about 50-50 currents and oldies. Its gold library goes back as far as "16 Tons." Its currents tend to be faster on traditionally-rooted records, i.e. the new Johnny Cash song.

WSM-FM (95.5): 100,000 watts; owner: Gaylord; GM: Bob Meyer; PD: Bruce Sherman; mornings: Katy Hoss & Bruce Sherman; afternoons: Mark Mabry; ratings: 10.2-9.3. When Sherman joined WSM-FM eight years ago, the station was AC and he was fourth in a succession of PDs that included John Young, Mary Catherine Sneed, and Donna Brake. When WSM-FM went country in '83, it was the first time such a station had been No. 1 in Nashville.

Now "Nashville 95" battles WSIX-FM with a more music-intensive approach, with 12 records an hour in mornings. "We don't talk about who we had lunch with or who we know in the industry," Sherman says. It also makes a point of being slower on new records than WSIX-FM, although Sherman disputes the notion that one FM is more traditional than the other.

WVCP Gallatin (88.5): 1000 watts; owner: Volunteer State Community College; GM: Howard Espravnik; PD: none; mornings/after-

noons: various student DJs. "Pioneer 88" has been on the air since '79, and running a block-programmed mix of classical, top 40, bluegrass, metal, jazz, and easy listening for 2 1/2 years. Carries Volunteer State basketball and Henderson High football.

WVOL Berry Hill (1470): 5,000 watts days/1000 nights; owner:



Phoenix Communications; GM: Gary Ballard; PD: Sam Brown; mornings: Don "Grey Ghost" Davis; afternoons: Patrice Darden; ratings: 3.3-2.9. WVOL competed head on with its own FM, WQQK, for a while. Then, in 1985, it was the station where PD J.C. Floyd and consultant Don Kelly developed an R&B/oldies format that was the apparent inspiration for Satellite Music Network's Heart & Soul format. There are three hours of gospel daily on WVOL, which simulcasts with 92Q from 10 p.m. to 5 a.m. Otherwise, it's still the "Classic Soul" station. It carries Tennessee State Univ. football during the fall.

WVGW (1560): 10,000 watts days; owner: Faye and Rudy Lindsey; GM: Faye Lindsey; PD: Jack Hunter; mornings/afternoons: John Crawford, Jack Hunter, and Ray Pillon. "The Wonderful World Of Glorious Music" has been through a handful of religious formats since it signed on in 1974. It's now "The Spirit Of Love," playing traditional Christian music.

WYHY Lebanon (107.5): 57,500 watts; owner: JACOR; GM: Mike



Kenney; PD: Marc Chase; mornings: Chase, Coyote McCloud, Rhett Walker; afternoons: Gary Jeff Walker; ratings: 12.8-10.3. AC until October '84, "Y107" has come to national attention in recent months as the top 40 station that gave away a divorce, a nose job, breast enlargement surgery, and so forth.

"The Outrageous FM" adopted that stance around 1986 to differentiate itself from then-rival WWKX's lower-key approach. In recent months, however, Y107 has been relatively subdued on the street; its major promotions of late being a blood drive, a Jamaican hurricane relief effort, and a youth scholarship in conjunction with local church youth organizations. PD Chase says the station is just cooling out for the winter. "Hopefully, April will be out of hand," he says. And the station did respond to a rash of convenience-store murders by giving

away a shotgun to one lucky convenience-store clerk.

WZEE (92.9): 100,000 watts; owner: South Central Broadcasting; GM: Dave Thomas; OM: Scott Marshall; mornings: Scotty Brink; afternoons: Chris Ruleman; ratings: 9.2-9.6. The easy listening station here since 1976, WZEE is, like many format compatriots, currently evolving. Others have gone for more vocals; "Easy 93" is using more soft jazz—Kenny G, Bob James, Earl Klugh, Kenny Rankin, etc., in addition to Bonneville's Ultra format. It's also doing a series of jazz concerts at a local club. As part of an emphasis on what Marshall calls "upscale promotions," recent giveaways have included five diamond tennis bracelets and five Norwegian blue fox jackets. Now it's giving away a Buick Park Avenue and an RV in its "relaxed living" campaign.

NEAR NASHVILLE RADIO

The following stations aren't generally thought of as part of the Nashville market, but they're among the other country FMs you'll probably be able to hear from your hotel room:

WBVR Russellville, Ky. (101.1): 100,000 watts; owner: Target; GM: Bill McGinnis; PD: Myla Thomas; mornings: Scooter Davis; afternoons: Rusty Springfield. Already audible in much of Nashville, "the Beaver" has working plans to move to town later this year, at which point, depending on which market rumor you believe, it may be crossover, soft AC, or yet another country FM player. Right now, it's high-personality, current-oriented country with a two-hour nightly feature called "Newest From Nashville."

WDBL Springfield (94.3): 3000 watts; owner: DBL Broadcasting; GM: Al Rider; PD: Al Rider; mornings: Tommy Wilson; afternoons: Tammy Evans. Like a lot of small market outlets, this is a station that still runs a swap-shop program. And if someone has a birthday or wins local honors, they'll be on the station, says GM/PD Rider who, at this writing, was gearing up for a week's salute to Future Farmers of America. At night, "Double Country" goes urban for three hours.

WQZQ Dickson (102.3): 3000 watts; owner: American Communications Inc.; GM: Thomas Edmisson; PD: Jackie Edmisson; mornings: Daniel; afternoons: Sue. This family-run station is part of Federal Communications Commission history as one of the first to enter into a simulcast arrangement with a non-co-owned station. WQZQ simulcasts with an AM owned by GM Edmisson. At some point, its current owners will upgrade it, split it off, and move it to Nashville, at which point Edmisson will probably buy another FM.

For now, you can hear bluegrass, gospel, and traditional country in early mornings on WQZQ with Dot & Dusty Rhodes. And on the weekends, you can hear its version of the Opry, the "Grand Old Hatchery" program, which sells out a 300-seat theater every Saturday night, and whose house band includes much of the Edmisson family.

Cheryl 'Pepsi' Riley Gives Thanks Columbia Act's 'Child' Grows To No. 1

BY HAVELOCK NELSON

NEW YORK With "Thanks For My Child," Columbia's Cheryl "Pepsi" Riley bubbled up to No. 1 on the black singles chart and into hearts of record buyers everywhere.

The ballad, produced and written by Full Force, became a runaway radio hit, especially in its 12-inch "confrontation mix." According to Riley, "Thanks For My Child," induced strong emotional reactions in fans, who contacted Riley with such comments as "It made me appreciate my mom even more because she raised me alone" and "Every time I hear that song, I hug my daughter."

But praise isn't all Riley heard. Some accused the singer of romanticizing teenage pregnancy. "That isn't what the song is about," Riley insists. "It's about loving one's

'Single parenthood is a reality. The song is saying it's rough sometimes, but you can get through it'

to a lot of Full Force's shows." In 1982 Full Force offered Riley a chance to audition for a new group act they were putting together. "I felt committed to Stargaze, a band I was in at the time, so I turned it down," says Riley.

About a year later Stargaze, whose single "You Can't Have It" was a minor hit, broke up. Then Lisa Lisa & Cult Jam's "I Wonder If I Take You Home" came out. "That was the tune Full Force wanted me to audition to," says Riley. "I felt terrible and Lou rubbed it in my face, saying 'You

(Continued on page 28)



Mistaken Musicianship. MCA pianist Onaje Allan Gumbs, left, and EMI saxophonist Najee play a game of musical T-shirts in the offices of Najee's management firm, Hush Productions.

2 Events Celebrate Radio Veteran's 50 Years On The Air Broadcasting's Hal Jackson Gets His Due

HAL JACKSON IS ON A ROLL. As New Yorkers ease out of bed on yet another Sunday morning, Jackson, a partner in Inner City Broadcasting, founder of the Miss Talented Teen pageant, one of America's first black sportscasters, and, arguably, its first black DJ, is spinning some sides.

For six hours every Sunday on WBSL New York, Jackson hosts "Sunday Morning Classics," an oldies show with no boundaries. Its genial host happily slides from Count Basie's "Stomping At The Woodside" to Chuck Berry's "Maybellene" to Billie Holiday's "Good Morning Heartache" to the Delfonics' "La La (Means I Love You)." Whatever you call it—swing, bebop, R&B, soul, or black music—if it's music that was a part of the black radio experience, it can be heard on Jackson's show.

And make no mistake about it, this is Jackson's show. "Sunday Morning Classics," which recently expanded from four to six hours, is not formatted. It is a reflection of Jackson's taste and the taste of his many loyal listeners. The show is a wonderful throwback to the good old days of American radio, when DJs were stars not just because they were on the air, but because their broadcasts were an extension of their personalities. Jackson knows about that.

According to Jackson's precise calculations, this is his 50th year in broadcasting, a feat of longevity and survival that deserves celebration. On March 23, the National Assn. of Black Owned Broadcasters will honor Jackson (and several others) at their fifth annual awards dinner in Washington, D.C. NABOB can be contacted at Suite 412, 1730 M St., Washington, D.C. 20036.

An even bigger blowout, called Hal Jackson: Celebrating 50 Years in Broadcasting, is being planned for Nov. 2 in New York. A planning committee that so far includes the Rev. Jesse Jackson, Inner City chairman Percy Sutton, and Jackson's daughter, National Coalition of 100 Black Women president Jewel Jackson McCabe, is being organized for that extravaganza. To get involved, call Debbie Jackson at 212-410-5223.

SHORT STUFF: Warner Communications Inc. is giving Howard Univ. in Washington, D.C., a \$150,000 grant to launch a student-produced-and-anchored television news show... Etta James sings the first single, "Avenue D," from the "Rooftops"

soundtrack... Expect George Clinton and Mavis Staples to deliver their first Paisley Park singles in the spring... Producer John Wilson has been prospering in Japan. Five of his projects just went gold in that competitive music market, including Janet Jackson's "Start Anew" from the international version of "Control" (which also went gold); LaToya Jackson and Japanese vocalist Jed's duet, "Yes, I'm Ready"; and Minako Honda's album, "Over Seas," and single, "Heart Break"... Reggie Lucas, who has been relatively quiet since helping launch Madonna's career, is back in the game with "Are You Lonely Tonight," which he produced and co-wrote for Columbia signee Constina. This young singer is yet another product of the Minneapolis music scene... New York hip-hop activist Paradise is

doing indie rap promotion for Arista... OBR's Tashan, whose debut album was a cult favorite in the U.K., is back in the studio. With songs like "Black Man" and "Save The Family," the young singer/songwriter seems sure to continue generating comparisons with another Howard Univ. grad, Donny Hathaway... Freddie Jackson made his acting debut with a cameo on a recent episode of NBC's "Golden Girls." Aside from having an on-camera speaking part, the Capitol artist sang the Disney ditty "It's A Small World (After All)." He's about to cut a duet with Natalie Cole called "I Do," to be produced by Narada Michael Walden... EMI's Milhan Gorkey has been promoted to director of East Coast urban publicity... Def Jam is planning an active March with new single releases: Slick Rick's already much-played "Children's Story," Original Concept's "Jonnie Wuza Gangsta," and Public Enemy's brilliant "Black Steel In The Hour Of Chaos," about a prison break. Can't wait to see the video on the P.E. record... Capitol's M.C. Hammer has produced a female quartet called Oaktown's 3.5.7. that raps and sings. The group's single is called "Yeah, Yeah, Yeah"; the members' names are Sweet L.D., Terrible T, Vicious C, and Sweet Pea... Miles Jaye, who impressed with his first album, is completing his second for spring release. The Island album, titled "Irresistible," features eight original songs by Jaye and a cover of the Gladys Knight & the Pips' classic "Neither One of Us." The first single is titled "Objective" and features Grover Washington Jr. on soprano saxophone... La Rue is a new vocal group from California on

(Continued on page 28)

The Rhythm and the Blues

by Nelson George



A Fresh Pair. Diana Ross and Doug E. Fresh embrace at a party following New Edition's recent appearance at New York's Madison Square Garden.

Billboard POWER PLAYLISTS FOR WEEK ENDING MARCH 4, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

WAMO

- Pittsburgh P.D.: Sam Weaver
- 2 Sade, Turn My Back On You
 - 7 Vanessa Williams, Dreamin'
 - 9 Karyn White, Superwoman
 - 1 Bobby Brown, Roni
 - 8 Luther Vandross, She Won't Talk To Me
 - 12 Tone Loc, Wild Thing
 - 3 Z'Looke, Can U Read My Lips
 - 11 Samantha Fox, I Wanna Have Some Fun
 - 4 Gerald Alston, Take Me Where You Want To
 - 10 Paula Abdul, Straight Up
 - 11 Kiara (Duet With Shance Wilson), This Time
 - 16 Anita Baker, Just Because
 - 13 Guy, Teddy's Jam
 - 14 The Gap Band, I'm Gonna Get You Sucka
 - 15 Rick Astley, She Wants To Dance With Me
 - 5 Taylor Dayne, Dont Rush Me
 - 6 George Benson, Twice The Love
 - 18 New Edition, Can You Stand The Rain
 - 21 Sweet Sensation, I Want To Be Your Lover
 - 22 Midnight Star, Snake In The Grass
 - 21 Milli Vanilli, Girl You Know It's True
 - 22 The Boys, Lucky Charm
 - 23 BeBe & CeCe Winans, Heaven
 - 24 Alcee Simmons, I Want To Be Your Lover
 - 25 The Bar-Kays, Struck By You
 - 26 Cameo, Skin 'Im In
 - 27 Marcus Lewis, The Club
 - 28 Jonathan Butler, More Than Friends
 - 29 Mike & The Mechanics, The Living Years
 - 30 Surface, Closer Than Friends
 - 31 Steve Wonder, With Each Beat Of My Heart
 - 32 Will To Power, Fading Away
 - 33 Phil Collins, Two Hearts
 - 37 Breathe, Don't Tell Me Lies
 - 35 Martika, More Than You Know
 - 36 Was Not Was, Walk The Dinosaur
 - 37 Ashford & Simpson, I'll Be There For You
 - 38 James 'T.T.' Taylor & Regina Belle, All I Want
 - 39 Bobby Brown, Every Little Step
 - 40 Kenny G, We've Saved The Best For Last
 - 41 El DeBarge, Real Love
 - 42 Cheryl 'Pepsi' Riley, Me, Myself And I
 - 43 New Kids On The Block, You Got It (The Right St)
 - 44 Fine Young Cannibals, She Drives Me Crazy
 - 45 Vesta, 4 U
 - 45 Christopher Max, More Than Physical
 - 47 Donna Allen, Joy And Pain
 - 48 EX Today, Girl I Got My Eyes On You
 - 49 EX Cherrelle, Affair
 - 50 EX Inner City, Good Life
 - 51 EX MC Hammer, Turn This Mutha Out
 - 52 EX Slick Rick, Teenage Love
 - 53 EX Sweet Sensation, Sincerely Yours
 - 54 EX Cash Money & Marvellous, Find An Ugly Woman
 - 55 EX L'Trimm, Cuttie Pie
 - 56 EX Eric B. & Rakim, The R
 - 57 EX Sandee, Notice Me
 - 58 EX Jomanda, Make My Body Rock
 - 59 EX Adeva, Respect
 - 60 EX Kid 'N Play, Rollin' With Kid 'N Play
 - A1 LeVert, Just Coolin'
 - A2 Alyson Williams, Sleep Talk
 - A3 Karyn White, Love Saw It
 - A4 Dingo, 24/7

KDAY

- Los Angeles P.D.: Jack Patterson
- 1 Karyn White, Superwoman
 - 5 Guy, Teddy's Jam
 - 3 Sugga & Spice, That's Funky
 - 2 Boogie Down Productions, Jack Of Spades
 - 6 Eazy-E, We Want Eazy
 - 8 Kiara (Duet With Shance Wilson), This Time
 - 7 Rob Base & DJ, E-Z Rock, Get On The Dance Floor
 - 10 Today, Girl I Got My Eyes On You
 - 9 Tony! Toni! Toné!, Baby Doll
 - 10 The Stop The Violence Movement, Self-Destructo
 - 11 The Gap Band, I'm Gonna Get You Sucka
 - 12 The Boys, Lucky Charm
 - 7 K-9 Posse, Ain't Nothin To It
 - 14 Tone Loc, Wild Thing
 - 15 Slick Rick, Teenage Love
 - 16 Black By Demand, All Rappers Give Up
 - 17 N.W.A., Quiet On The Set
 - 18 The Bar-Kays, Struck By You
 - 19 New Edition, Can You Stand The Rain
 - 20 Cash Money & Marvellous, Find An Ugly Woman
 - 21 LeVert, Just Coolin'
 - 22 Salt-N-Pepa, Get Up Everybody (Get Up)
 - 23 D.J. Jazzy Jeff & The Fresh Prince, Brand New F
 - 29 Too Short, Life Is Too Short
 - 25 Ice-T, High Rollers
 - 26 J.J. Fad, Ya Goin Down
 - 27 The Boys, Dial My Heart
 - 28 Troop, Still In Love
 - 29 Luther Vandross, She Won't Talk To Me
 - 34 Big Daddy Kane, Wrath Of Kane
 - 31 Z'Looke, Can U Read My Lips
 - 32 Today, Girl I Got My Eyes On You
 - 37 Bobby Brown, Roni
 - 37 Def Jef, Give It Here
 - 36 Romeo & Rhyme, Nothin But A Fan
 - 38 '743, Drums Of Steel
 - 37 Super Love, Cee & Casanova Rudd, I Gotta Good T
 - 38 Ashford & Simpson, I'll Be There For You
 - 39 Vanessa Williams, Dreamin'
 - 40 EX Kid 'N Play, Rollin' With Kid 'N Play
 - A New Edition, Crucial
 - A Jungle Brothers, I'll House You
 - A Cherrelle, Affair
 - A Dingo, 24/7
 - A Stetsasonic, Float On
 - EX Alyson Williams, Sleep Talk
 - EX Surface, Closer Than Friends
 - EX Cameo, Skin 'Im In
 - EX Cool R, Victim
 - EX Anita Baker, Just Because
 - EX Chill Rob G, Let The Words Flow
 - EX El DeBarge, Real Love
 - EX Tony Rock, Still Doin It
 - EX Adeva, Respect
 - EX Vesta, 4 U
 - EX MC Hammer, Turn This Mutha Out
 - EX Freddie Jackson, You And I Got A Thing
 - EX Audio Two, Man Of Styles
 - EX Bobby Brown, Every Little Step
 - EX Milli Vanilli, Girl You Know It's True
 - EX EX Ready For The World, Gentl
 - A MC Shan, Juice Crew Law

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too Badd
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Billboard
 FOR WEEK ENDING
 MARCH 4, 1989

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	23	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
2	2	2	34	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	4	5	34	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
4	3	3	19	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
5	5	4	18	ANITA BAKER ▲ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
6	7	9	18	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
7	8	8	15	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
8	6	6	20	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
9	9	7	34	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
10	13	16	9	SLICK RICK DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
11	12	10	22	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
12	11	13	13	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
13	14	14	15	EAZY-E RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
14	10	12	13	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
15	15	11	15	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
16	16	15	19	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
17	18	22	31	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
18	20	21	13	GERALD ALSTON MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
19	31	—	2	TONÉ-LOC DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
20	22	26	7	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
21	23	20	19	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
22	17	18	30	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
23	29	32	17	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
24	27	30	36	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
25	26	28	24	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
26	21	19	18	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
27	24	25	21	CHERYL 'PEPSII' RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
28	19	17	12	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
29	25	23	63	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
30	28	24	42	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
31	33	44	8	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
32	30	27	43	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
33	32	29	29	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
34	39	37	19	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
35	35	38	11	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
36	36	35	14	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
37	40	40	8	ROBERT BROOKINS MCA 42250 (8.98) (CD)	LET IT BE ME
38	34	33	17	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
39	46	50	9	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
40	41	36	14	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
41	42	31	15	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
42	37	34	22	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
43	38	41	9	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
44	45	46	14	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
45	55	57	13	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
46	43	42	14	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
47	51	62	3	THE BAR-KAYS MERCURY 422-836-774-1/POLYGRAM (8.98) (CD)	ANIMAL
48	56	—	2	TOO SHORT DANGEROUS MUSIC 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
49	48	45	34	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS

50	47	49	19	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
51	59	54	18	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
52	50	43	15	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
53	44	39	15	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
54	53	53	7	SOUNDTRACK ARISTA 8574 (8.98) (CD)	I'M GONNA GIT YOU SUCKA
55	NEW ▶	1	1	K-9 POSSE ARISTA 18569 (8.98) (CD)	K-9 POSSE
56	52	47	40	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
57	49	48	12	SAMANTHA FOX JIVE 1150/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
58	54	51	33	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
59	62	55	11	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
60	57	52	7	ALEESE SIMMONS ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
61	66	80	41	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
62	58	56	35	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
63	65	61	5	VARIOUS ARTISTS PANDISC 8802 (8.98) (CD)	MIAMI BASS WARS
64	64	67	9	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
65	75	74	6	RICK KELLIS SEDONA 7502/JCI (8.98) (CD)	MANHATTAN SUITE
66	73	72	7	RAY, GOODMAN & BROWN EMI 90037 (9.98) (CD)	MOOD FOR LOVIN'
67	61	60	15	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
68	NEW ▶	1	1	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
69	69	73	5	AVERAGE WHITE BAND TRACK RECORD 58830 (8.98) (CD)	AFTER SHOCK
70	60	59	23	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
71	67	58	34	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
72	74	71	7	VARIOUS ARTISTS PROFILE 1273 (9.98) (CD)	GOTTA HAVE HOUSE-BEST OF HOUSE MUSIC VOLUME 2
73	77	78	7	LITTLE MILTON MALACO 7448 (8.98) (CD)	BACK TO BACK
74	78	85	21	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
75	72	70	40	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
76	63	65	38	EVELYN 'CHAMPAGNE' KING EMI 46968 (8.98) (CD)	FLIRT
77	71	63	13	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
78	81	94	33	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
79	89	98	28	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
80	76	68	8	DENISE LASALLE MALACO 7447 (8.98) (CD)	HITTIN' WHERE IT HURTS
81	68	66	15	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
82	83	—	2	ALEXANDER O'NEAL TABU 44492/E.P.A. (CD)	ALL MIXED UP
83	70	69	76	MICHAEL JACKSON ▲ EPIC 40600/E.P.A. (CD)	BAD
84	84	77	27	JOHNNIE TAYLOR MALACO 7446 (8.98) (CD)	IN CONTROL
85	79	82	44	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
86	82	79	14	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
87	NEW ▶	1	1	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION
88	98	96	31	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
89	85	75	23	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
90	80	90	34	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
91	95	81	38	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
92	86	83	44	TAYLOR DAYNE ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
93	99	95	9	SHINEHEAD ELEKTRA 60802 (9.98) (CD)	UNITY
94	87	76	41	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
95	92	86	35	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
96	88	84	25	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
97	93	64	11	SPLIT IMAGE BENTLEY 8500/BUSTIN (8.98)	LIFE IN THE CITY
98	96	92	28	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
99	91	91	26	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
100	90	89	24	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

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NEW ORLEANS

Attorneys, Managers Aim Professional Services at Keeping Top Talent at Home

By LINDA ATRIP

The studio scene that flourished in New Orleans during the '50s gave birth to rock'n'roll legend Fats Domino. But since its demise, many recent artists like the Neville Brothers, the Red Rockers, Mason Ruffner, and the Subdudes have felt the only road to success led out of town.

There have always been successful exceptions to this rule (Pete Fountain, Al Hirt, Irma Thomas, etc.). But, as the '90s approach, and the local music business expands its ancillary services, there are more opportunities than ever for artists to have it all right here.

One of the primary movers is entertainment attorney Ellis Jay Paillet who wears two hats. For the last 15 years, he's been devoting the majority of his legal practice to music clients (ranging from Doug Kershaw to Rockin' Dopsie). Negotiating contracts and getting the best possible percentage for his clients has been his mainstay. But now, Paillet also manages the career of Charmaine Neville who has become one of the city's best-known personalities during their association.

"Many New Orleans artists represent themselves," says Paillet. "So, it's very crucial for them to obtain good legal counsel. It's important to know what's *not* in a contract and what *should* be. Sometimes, the best deal isn't the one that pays you the most money, that's when management becomes important. Management is all inclusive. You take an artist, shoot for a specific goal, find some areas that are unique to the artist and then show the artist in the best light possible."

Another bright star on the local scene is John Thomas Griffith, who is managed by the N.O. Management team of Greg Eveline (law clerk for Paillet) and Lance Slom. The duo had a strong background in concert promotion before entering the management arena in '88. They have been instrumental in the launch of Griffith's first solo LP, "Son Of An Engineer," and are currently shopping a major label deal.

The longest-running management deal in town probably belongs to Benjamin Harrell, president of Pete Fountain Productions. His position encompasses booking all tours, convention dates, and one-night engagements, managing the night club at the Hilton, coordinating travel arrangements, designing the sound and lighting for the show plus acting as road manager. "Music is a business for Pete," says Harrell. "It's much better for the artist to be represented so he can concentrate on the sound."

Tim Clary who has managed Epic recording stars, the Radiators, for the last three years also does double-duty on the road. "As a one-man operation, I see an increasing need to add more players to our team. Right now, I'd like to expand the Rads as a big national act." Much of the group's success has been in New York and Clary's contracts helped open that first important door.

Barbara Coppersmith and Roy Lambert have been managing the R&B act Innovation for about a year in addition to running a booking agency and publishing a local entertainment guide, The Alligator. The band has flourished under their tutelage and recently portrayed the "Doug Clark and the Hot Nuts" group in "Everybody's All-American."

Two of the latest entries in the management area are Mary Ledbetter and Charlie Messina. The former is putting her strong studio background (at Cosimo's and Sea-Saint) to work managing the all-female band, Evangeline. Messina, a local promoter, who collaborates with his brother Louis, president of Pace Concerts, has just inked a deal with Tim Minor and Cindy Cruse of Dallas and New Orleans rocker Dino Kruse for representation under his Charlie Messina

Management umbrella.

Ironically, Craig Hayes of the Nashville firm, Zumwalt, Almon & Hayes, is considered a local attorney because of the many New Orleans acts he represents. Artists find it easy to relate to Hayes who is also a musician and songwriter. His client list includes the Neville Brothers, Sonny Landreth, Wayne Toups, Bobby Charles, and the Song Dogs. "The Neville Brothers make up about a third of my practice so I get down to New Orleans at least once a month," notes Hayes. "The trend over the last five years has been for attorneys to make the record deals. The business involves relationships and contract negotiations. There's a real niche available in New Orleans now for someone with youthful enthusiasm and strong record contracts to break an act."

The law firm of Jones & Walker has developed a pool of entertainment specialists who negotiate contracts and advise regarding copyright, trademark and tax questions, etc. Bill Backstrom Jr. and Cove Geary are both active in this specialty and also volunteer free legal services (pro bono work) to the sub-committee of the Louisiana Volunteer Lawyers for the Arts.

Steve Chouest of Metairie represents artists and booking agents and has handled record deals for Zebra and Lillian Axe, who signed with MCA. He is also the attorney for the expansion of the New Orleans Convention Center which currently takes up much of his practice.

The bulk of Shepard H. Samuels' work is in contract negotiation, product licensing, and copyright. He forecasts a bright future for the New Orleans music biz. According to Samuels, "I'm encouraged by the number of local artists that have signed with Rounder Records. Many others are producing their own albums and cassettes. I envision New Orleans as a city that more bands can use as a home base. Bruce Daigrepoint is a good example of a local act that tours all over the U.S. and comes home to a large following at his weekly fais do do's at Tipitina's. A band needs to go out on the road to expose their music and then ferret out their specialized audience and build a base.

"There should be an increasing avenue for local artists opening up in 1992 when trade tariffs will be abolished between the European common market countries. This should force a consolidation of publishing aspects and make it easier to collect royalties."

After an 11-year career with NBC in New York as an entertainment attorney, Bill Abbott returned to his hometown to specialize in music, film, and TV representation. "I rep ad agencies, do communication work for the City of New Orleans, and have moved into the music field during the last year," relates Abbott. "I have two associates, Mark J. Davis, who handles the backstage side of the business, and Kathy Smith."

Davis, the current president of N.O.M.E. (New Orleans Music and Entertainment Assn.), also maintains a separate private practice. He also sees an upswing in the growth of the local music business but feels, "a big record deal only happens once in a blue moon. In the interim, groups should cut a record and sell it from the bandstand. Then, promote it, market it, and distribute it directly.

"In about 10 years, I think we'll give Nashville a run for its money," Davis says. "We have the facilities and the commitment from the recording community. The only thing we're lacking is the big labels. My guess is that in another 18 months, they'll all have an office here."

With the success of each artist from New Orleans, more attention will be focused on the city and just possibly another legend will be born.



Pete Fountain has put out 85 LPs (six gold) and won numerous jazz awards, while his Pete Fountain Prod. and Crescent Sound & Light are thriving local enterprises.



Rock'n'roll studio pioneers Cosimo Matassa (right) and Sam Phillips at NAIRD '88 in New Orleans. (Photo: Rick Coleman).

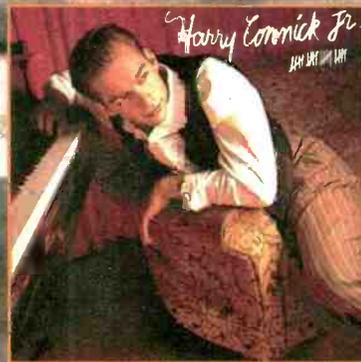
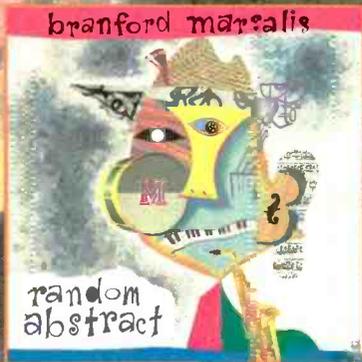


Anson Funderburgh & the Rockets featuring Sam Myers (Black Top)



The Ronnie Kole Trio played D.C.'s Inaugural Gala before returning to Bourbon St. with his original band for the first time since '72.

Les Bon Temps Roule



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Snug Harbor
(Photo: David Richmond).



Tipitina's
(Photo: David Richmond).

I drove 100 miles the first time I went to see zydeco king, accordionist Clifton Chenier. It was in the mid-'70s and Chenier and his Red Hot Louisiana Band were playing a small club in Eugene, Ore. After a set that lasted most of the night, the band went on break, but instead of heading backstage, this legend and his rubboard playing brother, Cleveland, plus the rest of the guys, walked off the stage and into the audience. They started mixing it up with the crowd, shaking hands, accepting and obviously enjoying the adoration of their fans.

Nightspots Unite Musicians, Fans in 'Clubhouse' Community

By GERALDINE WYCKOFF

Several years later on one of my first of hundreds of visits to Tipitina's, the renowned uptown New Orleans club, Professor Longhair sat at the well-worn, upright piano casually rocking back and forth entertaining himself. Suddenly the picture began to become clear: In New Orleans the musicians and the music fans are a part of one community, with the nightclubs as their social centers. There is a sense of communion, of sharing similar goals, which on a particular night might just be to party 'til you drop.

On the corner of Tchoupitoulas and Napoleon Ave., across the street from the warehouses lining the Mississippi River, Tipitina's maintains its clubhouse atmosphere, whether hosting a big-name national act or on a quiet weekday night of acoustic music. It's often the first spot out-of-town music fans have to go to.

"You don't have to come in and drink three drinks," says Sonny Schneidau, talent buyer/production manager of Tip's, who in a variety of capacities has been with the club for more than 10 years. With a capacity of 1,000 people,

which is not an unusual number to show up for a night of the Neville Brothers or during Jazz Fest, the casual atmosphere and easy-going employees help to enhance that close-knit family feeling. With all of the legends who have walked in and out of Tipitina's, Schneidau credits some of the club's magic to the "benevolent spirits hanging around." Out-of-town musicians are usually aware of the musical legacy which surrounds Tip's—the R&B, blues, zydeco, Cajun, rock, and reggae greats both living and dead that have played there—and the honor of performing at Tip's plus appreciative crowds usually bring out the best in any band.

Another Uptown spot, where funky neighborhood bar meets music club, is the **Maple Leaf Bar**. If someone's running around the city looking for zydeco on the weekends, any smart cabby would take him directly to this Oak Street location to try to catch the squeeze box zydeco action of Rockin' Dopsie. Walking in the door is easy on the wallet, drinking local beer is what is called for, and super casual is the dress code. New Orleans-style blues, citified with a

of the oldest rock clubs, is just blocks away. Through the years Jimmy's has heard it all—the late, great jazz saxophonist Sonny Stitt blew there. The big dance floor holds a younger crowd these days, with rock, punk, and progressive music its mainstay. But Jimmy's lineup can hold surprises, so music fans make it a practice to check the schedule.

When Ellis Marsalis, Harry Connick Jr., Donald Harrison, Terence Blanchard, Earl Palmer, Henry Butler, or any of native New Orleans' modern jazzers come home, whether they are gigging, sitting in, or just wanting to hang out, they head to the aptly-named **Snug Harbor**. Located just outside the French Quarter, in the Faubourg-Marigny district, this intimate club is one of the surprisingly few spots to feature modern jazz in New Orleans. Veteran players such as Red Tyler and Earl Turbinton are regulars, but the club has also been important for young players to test the waters of stage performance. Before joining Wynton Marsalis, saxophonist/pianist Wes Anderson once made a practice of coming down regularly from Baton Rouge to play at Snug. Watching him, bassist Reginald Veal, pianist Harry Connick Jr. and so many others musically grow there has offered a sense of the

(Continued on page N-15)



Shot Down In Ecuador Jr. (Photo: Melody Mineo).

Jay Beninati of Johnny J. & the Hitmen
(Photo: Melody Mineo).



Radio Slowly Tuning in to Emerging Local Grooves

By TAD JONES

In the 1920s it was radio that brought New Orleans jazz music to the world. In the 1950s and early '60s New Orleans disk jockeys like "Poppa Stoppa" (Clarence Haymen), "Dr. Daddy-O" (Vernon Winslow), "Jack the Cat" (Ken Elliot), James "Okie Dokie" Smith, and Larry Mckinnley helped launch the "New Orleans Sound" by bringing artists like Fats Domino, Clarence "Frogman" Henry, Ernie K-Doe, Aaron Neville and Chris Kenner into the national spotlight. In the mid-'60s AM radio's love affair with the Beatles and Rolling Stones, the emergence of FM radio, and the focus on local and regional recordings gave way to nationwide trends and commercial priorities.

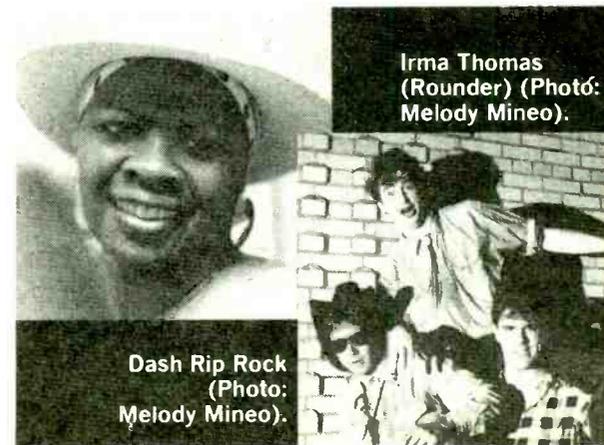
In the 1980s conservative programming of top 40 and AOR FM outlets have made it almost impossible for local artists to garner substantial airplay. "They say they'll play local records," cries one local musician, "but I'm sure that after they get the record it ends up in the trash can." Though these feelings are widely held by many local musicians, FM radio in recent years has been taking a more "open" approach to local product. "If it's in the groove, we'll play it," explains Bobby Reno, PD for WCKW-FM. "It doesn't have to be on a major label; it's just got to be in the groove." Reno's words are born out by the station's recent support for rock singer/guitarist Dino Kruse's album "Gritty New Orleans Rock 'N Soul" on the DKB label. "We're currently on the new Ivan Neville record," Reno continues, "and last year we gave heavy support to the Radiators' 'Law Of The Fish' LP. We played two or three cuts beyond the single, 'Like Dreamers Do.'"

Also to Reno's credit is the station's bi-weekly half-hour "Homegrown Show" hosted by Dave Berry on Sunday nights. "We started the show to give more exposure to locals," remarks Reno. "There are a lot of new groups on the cutting edge that don't fit our format but deserve a shot."

(Continued on page N-16)



Dino Kruse of the Dino Kruse Band
(Photo: Melody Mineo).



Irma Thomas (Rounder) (Photo: Melody Mineo).

Dash Rip Rock
(Photo: Melody Mineo).

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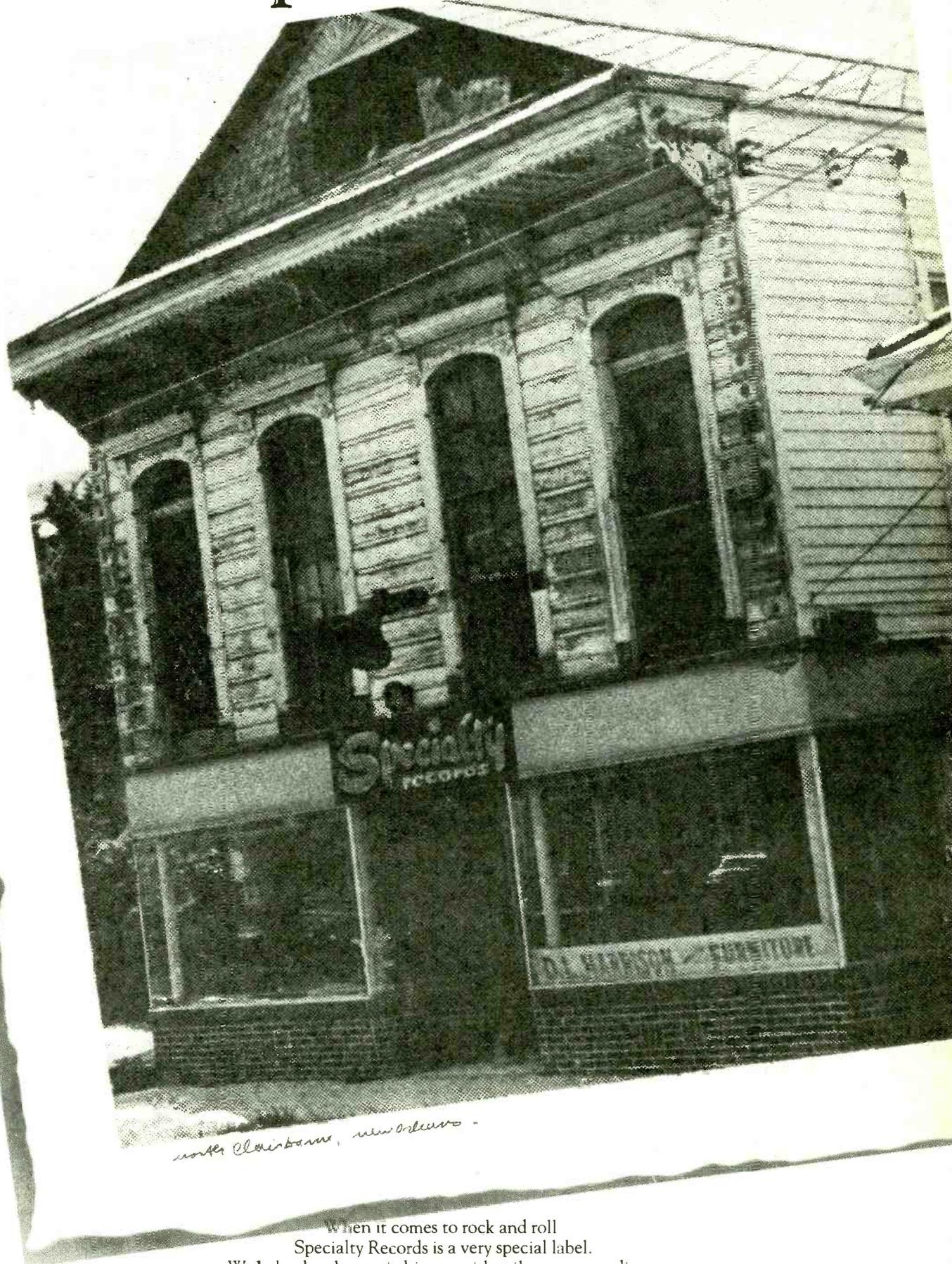
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Modern Jazz Masters Carry Torch of Tradition to Charts

By KALAMU ya SALAAM

New Orleans' modern jazz has both a national and a local focus. Columbia Records VP George Butler first recognized the potential national impact of emerging New Orleans musicians.

"What's unique about these young artists from New Orleans is that they are complete musicians who are able to perform in any idiom and who have a solid background in the jazz tradition."

Butler quickly reels off a list of examples to illustrate the major national impact of young New Orleans jazz artists. In addition to his eight Grammys, Wynton Marsalis is the No. 1 seller on Masterworks, Columbia's classical label.

"Black Pearl," the latest release, from the Blanchard/Harrison band, won France's best jazz album award. Flautist Kent Jordan's "Essence" release opened the new year as the nation's No. 3 jazz album. Pianist Harry Connick, Jr., on the basis of only his second release, appeared on the "Today" program and is solidly booked a year in advance.

Butler emphasizes that the impact and importance of these artists goes beyond commercial success. Wynton Marsalis, in particular, but all of them in general, have served as both "a catalyst for straightahead, acoustic jazz" as well as "articulate role models who are having a major impact in high schools and colleges across the nation."

Ironically, some critics don't think there's much that's truly "New Orleans" about these young masters. They mistakenly overlook the fact that Columbia recording artists Wynton and Branford Marsalis, Terence Blanchard, Donald Harrison, Harry Connick, Jr., and Kent and Marlon Jordan weren't just born in New Orleans, New Orleans is where they learned how to play jazz.

Although he has six albums in the can, trumpeter Wynton Marsalis is so excited about his latest project, "The Majesty Of The Blues," that he has pushed it to the top of his release schedule. This recording employs both traditional New Orleans jazz forms and traditional jazz musicians (Teddy Riley on trumpet, Danny Barker on banjo, Freddie Lonzo on trombone, Michael White on clarinet) along with Wynton's current band members, two of whom, bassist Reginald Veal and drummer Herlin Riley, are also from New Orleans.

More conscious of his New Orleans roots than many critics have thought he was, Wynton is committed to a multi-generational reverence for traditional New Orleans music. "This project is about blues, about truly dealing with our tradition. We're trying to really address the nature of jazz and the culture of our music. I want to bring the old through the new which is the true nature of innovation."

What Wynton and the other Columbia artists have in common is a stint with pianist Ellis Marsalis at NOCCA (the New Orleans Center for Creative Arts, an arts high school). A noted jazz educator and father figure (both musically and literally) of numerous modern New Orleans jazz musicians, Ellis points out, "Because of its history and the whole improvisational way that New Orleans people live, this is the best learning situation for jazz improvisation. New Orleans is the only town in America I have seen in which the main stem of culture emanates from black people and poor people."

Continuing the honored New Orleans tradition of master teachers and mentors, Ellis Marsalis when he was at NOCCA, clarinetist Alvin Batiste when he was at Southern Univ., and windwood master Edward "Kidd" Jordan when he was at Southern Univ. formed a triumverate of instructors who were collectively responsible for the jazz education of the current generation of New Orleans greats. Wynton, et al., are no accident—they are the result of a conscious effort to pass on the jazz tradition.

In addition to the NOCCA grads, there are other young musicians making a national name for themselves. The Dirty Dozen Brass Band, who cut their teeth on the marching brass band tradition and went on to revolutionize the brass band sound by combining modern tonalities and harmonies

(Continued on page N-14)



Earl Turbinton (Rounder)
(Photo: Melody Mineo).



Terence Blanchard
(above) and Donald Harrison
(Columbia).



Kent Jordan (Columbia).



Walter "Wolfman" Washington
(Rounder) (Photo:
Melody Mineo).

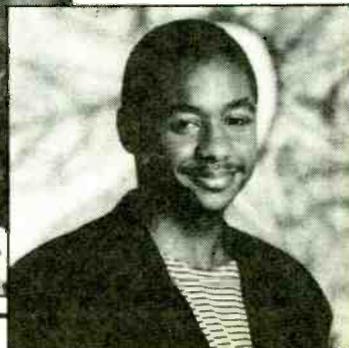


Ellis and Wynton
Marsalis at Jazz
Fest '88 (Photo:
Melody Mineo).

John Mooney (Photo: Melody Mineo).



Branford Marsalis
(Columbia).



Lively Indie Labels Making National Noise

By VINCENT FUMAR

Running a small or independent label is no bed of roses anywhere, but in New Orleans hope blooms in light of the health of small labels and especially the national inroads made recently by thriving independents. Gone are the days when a local or regional artist could hope for little more than the tiny rewards of the folk or vanity-label market. Because finding the well-situated indie can mean plugging into the world.

But the fortunes of local independents (not to mention those national independents who do a substantial part of their business in the area) have been tied to more than just exploiting those acts ignored by the majors. Entire genres of music have either been discovered or revived in recent years, with no small amount of national interest. New Orleans and the South Louisiana area have long been hotbeds of Cajun, zydeco, blues, R&B, and virtually every style of jazz. While the majors for the most part slept, the independents did more than move in.

Look no farther than **Black Top**, the thriving blues label distributed by Rounder. "We try to do what a major label would do in terms of production, yet stick to what makes the blues strong—well-rehearsed bands but a lot of spontaneity and recording live," according to founder Hammond Scott, who counts on his roster Anson Funderburgh, Nappy Brown, Earl King, Ronnie Earl, and James "Thunderbird" Davis, among others. "We don't try to turn the blues into funk or anything like that. And we don't try to make it pop-ish. I don't try to cut hits or follow any trends. We record live in the studio, so we need well-rehearsed sessions. The key to it is a lot of preparation."

Black Top today is something of a model for such labels. Veterans, long-dormant blues artists, have been recorded as much as newer talent. Black Top's current catalog includes 22 albums, with seven in the can and plans for issuing a dozen in 1989. "We have a very consistent sales rate," says Scott. "The difference between our best-seller and our least-seller is not that many thousands of units. What Rounder tells me is that we've penetrated our market so well that it's allowed me the luxury of recording anyone I want, even if he's not that well-known. People now are willing to buy something we put out without knowing anything about the artist—it's just that it's on Black Top. People don't want to put out money on a record or CD and get a sloppy production."

No other record label has ventured as deeply into the New Orleans scene as much as **Rounder** in recent years. With more than a dozen active local artists on its roster, Rounder has capitalized on the enormous variety of New Orleans music, from seasoned R&B stars such as Irma Thomas and Johnny Adams to Cajun artists such as Beausoleil and Zachary Richard.

"New Orleans artists are a major percentage of our active artists," says Rounder's Marian Leighton. "We certainly do a lot more recording in New Orleans than we do in any of the major recording centers."

One thing Rounder has done is tap the long-neglected modern-jazz scene in New Orleans, with a slew of releases in its "Modern New Orleans Masters" series. "That's an area we're expanding into cautiously," Leighton says. "But there's so much good jazz here that doesn't get much beyond New Orleans. That's partly because there's no one to record it. For younger jazz players, they play in more offbeat places or at the jazz festival once a year. It makes it hard for them to build a performance base and then becomes a vicious cycle. But there's definitely so much good jazz here that it's an area of growing interest to us, going back to Scott Billington's two Red Tyler albums, the 'Modern New Orleans Masters' series and the two Earl Turbinton records."

One of the better-kept secrets of the local record scene is George Buck, the long-time jazz-label entrepreneur who moved his entire operations from Atlanta to New Orleans in 1987. Buck's chief labels are **Jazzology**, **GHB**, and **Audiophile**, but he's purchased numerous catalogs over the years and claims to be the country's largest distributor of small jazz labels.

"We're probably the least-known of
(Continued on page N-13)

New Orleans: Growing Musical Wings

By RALPH ADAMO

New Orleans continues to be one of the big post-oil-and-gas-boom losers, a shoulda-woulda-coulda gambler, a place where the harsh light of insolvency makes the politicians' greed seem particularly obscene and their dreams of a mass-market tourist economy appear more threatening and pathetic than visionary. Times are tough here in the backwash of what we're told has been a time of solid growth nationally. The streets can be pretty scary. Yet the music has rarely been so abundant or the players so driven by creative energy.

A lot of things are happening all at once. The city may be down and out, but folks in the outside world—beyond Mamou to the west and Greenville to the northeast—have heard the sound. The multiplicity of sounds. Both those being carried to the corners of the hearing world on waves of Nevilles or Marsalises, and those being made in corner bars by native and transient geniuses in the simultaneous throes of anonymity and exuberant creativity.

What's different about this from other periods when New Orleans has cooked is a sense among musicians this time that the really good bands that work hard and act professional have a chance to move beyond the cocoon of hometown adoration, that they can sign the contract, make the deal, cut the disk that will test their music on a wider (if per-

haps number) audience. This is a sense that has developed slowly over the past decade or more, during which time bands of astonishing promise and/or accomplishment (Little Queenie & the Percolators, RZA, the Cold, among others) have failed to hang on to the dream before the inevitable disillusion or disaster came along.

In part, the new optimism must spring from the example of some, like the Nevilles and the Radiators, who made it through. Or certainly, from the example of the city's host of jazz prodigies—Harry Connick, Kent Jordan, Terrance Blanchard, not to mention the sons of Ellis Marsalis—who went forth and found wildly appreciative audiences (and a roost at CBS Records). In part, the optimism has to come from the new knowledge among musicians that they are doing it right—with agents, attorneys, contracts, clear lines of publishing rights. All the things the previous generations of New Orleans musicians (legends included) seem to have botched or been unaware of.

Musicians under 30 in these parts grew up hearing the stories of songs bought outright for a ten dollar bill or a bottle of whiskey, songs you're still hearing today. Some among the new success stories who are a bit older lived those bad old days themselves.

It's still tough to make a living. A band like the Song Dogs, with extraordinary musicianship and original songs that might have been written by the angry bad angels, does it by

playing a lot of local and regional gigs, making only an occasional swing north or west for further exposure. Even with the record company interest the Song Dogs have generated, it's a struggle. Other smaller bands like rock'n'rollers Dash Rip Rock, or the rockabilly trio Johnny Jay & the Hitmen, or bluesman John Mooney's group survive by being on the road a lot. For many locals, the road leads to Europe, where jazz and rockabilly are consumed, and many of the city's older R&B artists find continued stardom.

Many in the business echo the sentiments of club owner Jimmy Anselmo, or R&B historian Tad Jones, or photographer Melody Mineo who see the present as a time of rebirth and growth, a time particularly favorable to new talent. New clubs like Muddy Waters have opened, old ones—like the Dream Palace or Tipitina's—have reopened. Others that endured bad times, like the Maple Leaf, which continues to be the main room for visiting cajun bands (and even non-cajun Lafayette bands like the elemental Blue Runners), appear to be thriving.

New Orleans for years was a place where big stars in the music world came to relax, recharge, gig anonymously, even cut records that utilized elements of the local sound. They continue to come, and maybe they're the ones the record companies are following to town. Opinions vary, though the verdict seems all in favor of the burgeoning success of the
(Continued on page N-10)

Deep Roots, Greatest Hits and New World Pulsations

By RICK COLEMAN

'I heard the news,/There's good rockin' tonight!'

Roy Brown, New Orleans, 1947

New Orleans has The Beat. It started nearly 200 years ago in an earthen clearing called Congo Square, where African slaves, given a Sunday respite from their toils, danced away their blues. Congo Square became the Treme District, where Louis Armstrong and many other jazz greats grew up wailing street symphonies. The beat continued in jazz funeral processions, which began as slow-walking dirges and ended as joyous "second line" dancing parades. It was also heard at Mardi Gras, when the Mardi Gras Indians, tribes of blacks preserving African rituals from generations past in the guise of Indians, masquerade in ornate beaded and feathered costumes and cry to polyrhythmic war chants like "Iko Iko."

If that song sounds familiar, it may be because it is currently the theme song to the Dustin Hoffman-Tom Cruise movie, "Rain Man." "Iko Iko" can also be heard in the movie "The Big Easy," and on Cyndi Lauper's "True Colors" album. It was originally recorded by two New Orleans groups—James "Sugar Boy" Crawford & the Cane Cutters in 1954 and the Dixie Cups in 1965.

Although few New Orleans songs have such a dramatic lineage, "Iko Iko" illustrates the depth of New Orleans' musical roots. New Orleans' reputation as the birthplace of jazz is well known. But New Orleans' constant re-invention of rhythm is the heartbeat not only of jazz, but of much modern popular music. It is a legacy that may itself hold the key to the resurgence of New Orleans music.

Ironically, much of New Orleans' rock'n'roll history is obscure even in New Orleans. Forty years ago piano wizard Professor Longhair sang about a spot on the French Quarter side of

Treme: "Way down in New Orleans/Down on Rampart and Dumaine." That intersection was the location of Cosimo Matassa's J&M Studio, where many of the epochal records in the creation of rhythm & blues and rock'n'roll were recorded. The site is across the street from the city's massive tribute to its jazz heritage, Louis Armstrong Park, in what is now a travel agency. Yet no tour guide, probably not even the travel agents who reside there, could direct you to the spot, which is unmarked.

If there was a guided tour of Cosimo's, your tour guide would certainly want to direct your attention to the following historical highlights:

"Good Rockin' Tonight" by Roy Brown (1947).

This record, which Cosimo calls "the first rock'n'roll record," introduced Brown's hugely influential preaching vocal style in a pounding anthem to wild fun recorded by Elvis Presley, Buddy Holly, the Beatles, and the Honeydrippers

(as the 1985 hit "Rockin' At Midnight"). It also happened to popularize the word "rock" in rhythm & blues—as chronicled right here in the pages of Billboard.

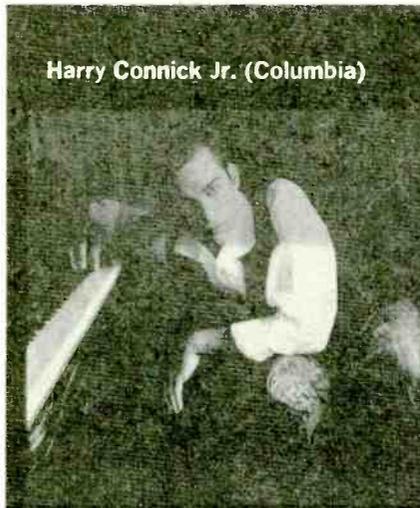
"The Fat Man" by Fats Domino (1949).

Forty years ago, New Orleanians celebrated Mardi Gras by buying the first 5,000 copies of a rocking tribute to New Orleans insobriety, Stick McGhee's "Drinkin' Wine Spo Dee 'O Dee," which became a national hit and put Atlantic Records in business. Nineteen-forty-nine was also the year that Vernon "Dr. Daddy-O" Winslow became New Orleans' first black DJ and piano legends Professor Longhair and Fats Domino recorded their first records. If Domino is, as his producer Dave Bartholomew asserts, "The Cornerstone" of rock'n'roll, then Bartholomew is "The Architect" and his band, including legendary drummer Earl Palmer, is "The Foundation." Together they layed down a rumbling propulsion like a New Orleans hurricane on scores of classics, beginning with this record,

that defined Domino and his sound. "The marching bands, the street bands—their bass drum is where I got the beat from," says Bartholomew. "But what I did, I eliminated the dixieland with everybody soloing at one time. I stuck more or less to the rhythm section."

"Lawdy Miss Clawdy" by Loyd Price (1952).

Price's song was based on the same New Orleans blues standard and featured the same musicians—including Domino on piano—as "The Fat Man." The difference was that Price added a wailing vocal, a la Roy Brown, which sounded roughly like an air raid siren above the bombing beat and made it a runaway million seller, covered by Domino, Little Richard, Elvis Presley, and the Beatles. " 'Lawdy Miss Clawdy' was a very significant record," says Art Rupe of Specialty Records. "It had more to do with the rock revolution, because up until that point all our records sold 99.99% to the black market, but that was
(Continued on page N-10)



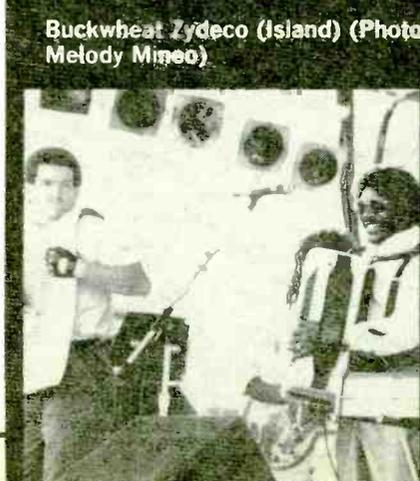
Harry Connick Jr. (Columbia)



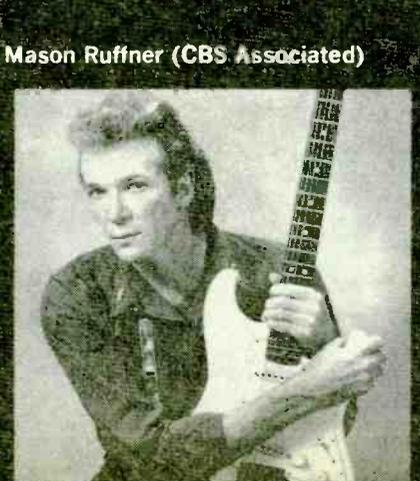
The Dirty Dozen Brass Band (Rouner)



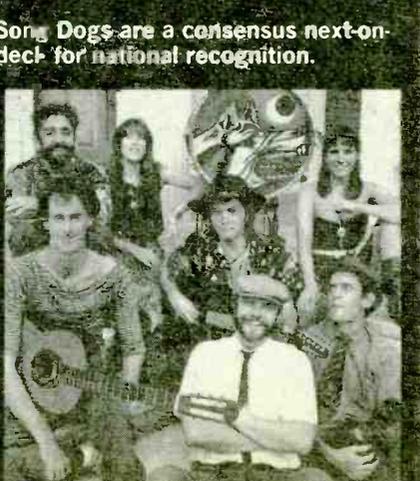
Allen Toussaint at Jazz Fest '88 (Photo: Melody Mineo)



Buckwheat Zydeco (Island) (Photo: Melody Mineo)



Mason Ruffner (CBS Associated)



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18kt. gold 'gator' by Adler's, New Orleans

Spotlight

Even As This Historic Music Capital Welcomes NARM '89, 'The Big Easy' Sets Its Sights on Birthing a New Generation of Rock, Funk, Jazz, Blues, Cajun, and Zydeco Talent to Tantalize the World's Appetite for Homegrown Music With That Authentic Bayou Beat

By BEN SANDMEL

The New Orleans scene and its extraordinary players have always been revered within the music industry, and recent years have also seen the public's interest grow significantly. A fair amount of this new high-profile can be credited to the 1987 smash-hit film, "The Big Easy," which featured area musicians both on screen and on its soundtrack. The Cajun food fad has had some effect by raising general awareness of South Louisiana's distinctive culture; the growing renown of the New Orleans Jazz & Heritage Festival, which celebrates its 20th anniversary this year, is a major factor too. But what impact, if any, has this surge of attention had on the career ambitions of New Orleans' working musicians? Much less, in fact, than might be thought, considering all the hype. Despite one of the world's richest and most respected pools of talent, most New Orleans musicians—just like their counterparts in other secondary markets—can only go so far at home. Beyond such universal problems, though, New Orleans' scene has its own unique pitfalls. Some apply to all local genres, while others plague rock musicians in particular.

One of these pitfalls is that jazz is still often viewed as New Orleans' only serious musical commodity. But even the best and brightest in that field—like the Marsalis brothers, for instance—had to move to New York or Los Angeles to get major-label deals. This jazz-only perception makes life even harder for more contemporary rock-oriented acts. As Carlos Grasso of IRS World Media observes, "A lot of rock record-people in New York and L.A. think there's nothing going on in New Orleans except Dixieland and rhythm & blues." Grasso was one of the first to give New Orleans' non-jazz musicians some validation and national exposure, via IRS/MTV's "The Cutting Edge." A related perspective is offered by John Thomas Griffith, formerly with an early-'80s new-wave group called the Red Rockers, which had one nationally-charted hit entitled "China." "In New Orleans," says Griffith, who now fronts his own group, "there's an imaginary line drawn between the rock bands, and the ethnic-type groups more typically associated with this city. For a band like ours, that played rock'n'roll without much New Orleans flavor, I'm convinced that the only thing to do was leave, which in our case meant going to California."

Beyond the limits imposed to such stylistic type-casting, there is also the controversial matter of New Orleans' business climate. Is it simply laid-back or, as some claim, downright flakey? "There's an attitude here that you don't have to hustle," asserts Joanne Schmidt, a former associate producer for the New Orleans Jazz & Heritage Festival, who now works in the film industry. "As a native, I don't feel disloyal saying that. It's an attitude that permeates Louisiana from our last governor on down. There are civic groups like N.O.M.E., New Orleans Music and Entertainment, that are trying to help bring the national music industry here, to involve city government, and to generally get things going. After all, New Orleans used to be a national rock'n'roll recording center, back in the '50s. But the key is the musicians learning to act responsibly enough for business people to feel comfortable investing in them."

"As a city," reflects Allen Toussaint, New Orleans' most prominent producer and songwriter, "we have always had our creative thing together. Now we need to develop our business savvy, so that we can make the most of all our talent."

This then is the backdrop against which New Orleans' various rock, soul and R&B acts strive for big-label deals and all
(Continued on page N-12)

FROM THE TOP: The Radiators; Fats Domino; The Neville Brothers (L-R) Cyril, Ivan, Aaron, Charles (Photo: Me ody Mineot); Wynton Marsalis. (Cover illustration: Tom McKeith)

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.

JAZZ/NEW AGE

DAVID ARKENSTONE WITH ANDREW WHITE
Island

▲ LP Narada Equinox/MCA N63005/\$10.98
CA NC63005/NA

RALF ILLENBERGER
Circle

▲ LP Narada Equinox/MCA N63006/\$10.98
CA NC63006/NA

L.A. WORKSHOP
Norwegian Wood

▲ CD Denon CA-72725/NA

THE MICROSCOPIC SEPTET
Beauty Based On Science (The Visit)

▲ LP Stash ST 276/NA
CA 276/NA

STEPS AHEAD
N.Y.C.

▲ LP Intuition I-91354/NA
CA 4-91354/NA

POP/ROCK

THE BAMBI SLAM
The Bambi Slam

▲ LP Warner Bros. 1-25852/\$9.98
CA 4-25852/\$9.98

FIELD TRIP
Beautiful

LP Slash/Ruby 1-25823/\$9.98
CA 4-25823/\$9.98

FIGURES ON A BEACH
Figures On A Beach

▲ LP Sire 1-25804/\$9.98
CA 4-25804/\$9.98

PETER HAMMILL
In A Foreign Town

▲ LP Restless 72337-1/NA
CA 72337-4/NA

HUGO LARGO
Mettle

▲ LP Opal 1-25847/\$9.98
CA 4-25847/\$9.98

JET BLACK BERRIES
Animal Necessity

LP Restless 72198-1/NA
CA 72198-4/NA

LYLE LOVETT
Lyle Lovett & His Large Band

▲ LP MCA 42263/NA
CA MCAC 42263/NA

MASS
Voices In The Night

▲ LP Enigma 73345-1/NA
CA 73345-4/NA

MASTERS OF REALITY
Blue Garden

▲ LP Def American DEF-24210/\$8.98
CA 4-24210/\$8.98

NEW ORDER
Technique

▲ LP Qwest 1-25845/\$9.98
CA 4-25845/\$9.98

QUEENSRYCHE
Queensryche

▲ CD EMI E2-90615/NA

CHRIS REA
New Light Through Old Windows

▲ LP Geffen GHS 24232/\$9.98
CA MSG 24232/\$9.98

SIGUE SIGUE SPUTNIK
Dress For Excess

▲ LP EMI E1-48700/NA
CA E4-48700/NA

SWEET BABY

It's A Girl

LP Slash/Ruby 1-25822/\$9.98
CA 4-25822/\$9.98

THE THIEVES
Seduced By Money

▲ LP Bug C1-91153/NA
CA C4-91153/NA

THROWING MUSES
Hunkpapa

▲ LP Sire 1-25855/\$9.98
CA 4-25855/\$9.98

JOHNNY THUNDERS & PATTI PALADIN
Copy Cats

▲ LP Restless 72326-1/NA
CA 72326-4/NA

TODAY
Today

▲ LP Motown MOT-6261/NA
CA MOTC-6261/NA

VARIOUS ARTISTS
Hillbilly Music ... Thank God! Vol. 1

▲ LP Bug C1-91346/NA
CA C4-91346/NA

WASTED YOUTH
Black Daze

▲ LP Medusa 72278-1/NA
CA 72278-4/NA

GENE WATSON
Back In The Fire

▲ LP Warner Bros. 1-25832/\$9.98
CA 4-25832/\$9.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



All In A Day's Work. At Camelot Music's North Canton, Ohio, headquarters, VP of purchasing Lew Garrett received a visit—and a buss—from a model who posed as "Sweet Jane," namesake of the single from the Cowboy Junkies' "The Trinity Session," as RCA's Cleveland branch sought a healthier Camelot order for the group's label debut.



GRASS ROUTE

(Continued from preceding page)

as Wild Seeds and Will & The Kill. This year's more reasonable total of 200 will allow convention-goers to see more of the acts, according to SxSW co-director Louis Meyers.

Registration information is available at 512-477-7979.

SEEDS AND SPROUTS: The Los Angeles-based New Renaissance label has signed a European manufacturing and distribution deal with SPV of West Germany. New Renaissance will open a branch office in Hannover in late spring to coordinate marketing and promotion. The label has more than 60 titles and 25 artists, including King Kobra and Hellion ... Madball, a New York hardcore band featuring Agnostic Front members Roger Miret, Vinnie Stigma, and Will Shepler, has joined forces with Freddie, Roger's 12-year-old brother. The quartet will release their debut EP, "Ball Of Destruction," on Relativity's In-Effect Records in late March ... Rhino Video, fast gaining a reputation for releases as innovative as the Rhino record division, has announced the home video bow of Alice Cooper's "Welcome To

My Nightmare." Theatrically released in 1975, the tape contains the macabre rock theater that warped a generation, including such Coop classics as "Eighteen" and "School's Out" ... Rykodisc has unleashed "Get Yer Jujus Out," a 70-minute concert recording by Chief Commander Ebenezer Obey, one of the godfathers of juju, the Nigerian pop music that has become a major worldwide influence. The Chief Commander is that country's biggest-selling artist, Rykodisc claims, having released more than 50 albums in his native country. This is the first concert album to be released by the Chief in the U.S., available on CD and cassette. ... Sugar Hill recording artist Doc Watson will host the second annual Merle Watson Memorial Festival, to be held April 28-30 at the Wilkes Community College Garden in Wilkesboro, N.C. Proceeds from the benefit music festival will fund the college's Eddy Merle Watson Garden for the Senses, an area specially designed for the visually handicapped, filled with plants that are highly fragrant and tactile, raised planters, and braille labels.

Artists scheduled to appear include Emmylou Harris, Bill Monroe, and New Grass Revival. For more information, call 800-343-7857 ... T Lavitz, whose most notable work has been as the keyboardist of the Dixie Dregs, has been signed by Intima Records, a division of Enigma. "T Lavitz And The Bad Habit" is set for release March 22. ... Three Cherries Records has started a new metal label, Mean Machine Records. The first two releases will be "Who Dares Wins" by Not Fragile and "Rather Death Than False Of Faith" by Hydra Vein. More information on the new label can be obtained at 212-545-7569.

CANADA'S A&A GETS EXPANSION-MINDED CEO

(Continued from page 45)

sical, MOR, or other types of music, and he sees that aspect of his work carrying over to his new post.

"In my view, there's much more to the business than the hits," he says. "With department stores pretty well abandoning retailing, we have to do more to bring the adult listener into the store. We shouldn't be an obstacle to an adult buying a record."

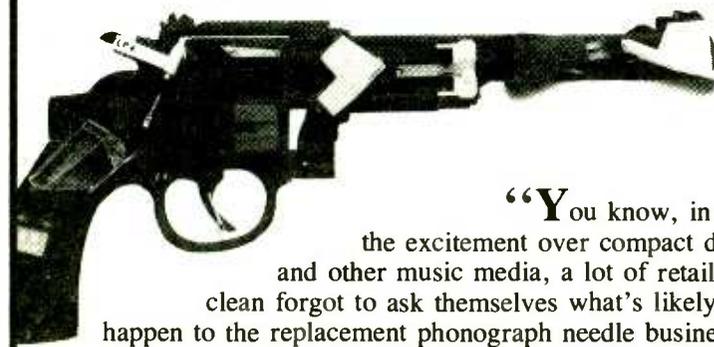
But there is no easy solution to attracting the adult purchaser. A&A has 10 different styles of stores, all

tailored to their location and market, so it's impossible to simply order broad brush stroke changes.

Although regarded as progressive, Radecki isn't a big fan of Personics, the in-store custom taping service. While the consumer may be well-served in the short-run, he says, there would not be much to provide a buyer in the long run.

"If you cream off the best of the best, I'm not sure there's enough volume there for the record industry to survive," Radecki says. "So I'm not totally in favor of it."

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"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business.

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . . and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

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NAIRD WOULD DEEP-SIX THE 6-BY-12

(Continued from page 4)

those now in the marketplace. "We are lobbying, for lack of a better term, for the need for a better theft-deterrent package."

Steve Bennett, VP of marketing for Durham, N.C.-based chain The Record Bar and a member of the NARM committee, also disputes the indie proposals. He and other merchandisers point out that since the LP, with its 12-by-12-inch graphics, has become a vanishing breed in many music stores, the foot-long CD box has become an important merchandising piece.

Bennett also thinks the indies have overstated the impact that CD packaging has on the environment, especially when the music industry is weighed against other industries. "Have you been to McDonald's lately?" he asks.

Chiefs of each of the six major distributors, including Paul Smith, senior VP/GM of CBS Records, sit on the NARM committee. Smith, a staunch defender of 6-by-12-inch packaging, says abandonment of the standard would bring about "chaos."

Smith acknowledges that the 6-by-12 represents certain additional costs over and above that paid for the package itself. "There's warehouse space," says Smith, "and you're shipping a certain amount of air. But, you ship by weight and not by bulk, so the extra cost in shipping is not that high."

While Smith understands the argu-

ment regarding costs, he says, "I don't think it's enough of a factor to justify the chaos [that eliminating the package] would create in the industry." And he adds that abolition of the 6-by-12 would necessitate that labels begin shrinkwrapping jewel boxes, a step not required by the current practice.

Smith is also unmoved by the argument that the 6-by-12 package is out of step with the international market. "In those foreign countries without the 6-by-12, the CDs are locked up," says Smith, long an advocate of open

product display.

Phil Jones, executive VP of Fantasy and chairman of NARM's Independent Action Committee, is among the indie executives who would like to see the 6-by-12-inch standard vanish.

"It just bugs me," says Jones. "It seems like a complete waste. The packaging is nice, but I don't know that it sells anything."

Jones says many of Fantasy's CDs—including its Stax and Original Jazz Classics lines and many new titles—are shipped in generic packaging, and that those units sell on par

with those that Fantasy ships in dedicated packaging. He points out that the CD for the soundtrack from "Amadeus" is shipped in generic packaging, yet still ranks as one of the company's better-selling CDs. Thus, he is not convinced of the 6-by-12's value as a merchandising device. Citing the constant growth of cassette sales, Jones argues, "People are used to looking at things in smaller packages."

Still, Jones concedes the change probably will not happen without support from the major labels and

their distributors. "It has to be an industry move. If the majors don't move, particularly WEA and CBS, it won't happen."

Rykodisc's Simonds is more optimistic than Jones. He thinks the environmental issue might fuel enough consumer pressure to impact the industry. He also cites continuing speculation in Canada that WEA might step away from the 6-by-12-inch standard in that country. If WEA Music of Canada makes that move, Simonds hopes it would prompt WEA's U.S. operation to re-examine the issue.

Confabs Galore: NMA And SxSW Set Schedules

BY BRUCE HARING

THE NORTHWEST MUSIC ASSN. has scheduled its first music business conference, set for April 22-23, with an opening reception the evening of April 21. The Northwest Area Music



Awards will be presented April 24 as part of the conclave in Seattle.

Exhibits, workshops, instrument demonstrations, a songwriters clinic, and representatives from nonprofit music-related organizations will be parts of the event. Howard Klein, corporate VP of Warner Bros. Records and general manager of Sire, will keynote the convention. For information on registration, call 206-329-8875.

In other conclave news, the South By Southwest Music Conference is back on the independent calendar, presenting four big days of music-related business in Austin, Texas, March 16-19.

The biggest change in this year's gathering is the reduction in the number of bands that will perform during the convention. Last year, more than 400 bands from across the country were showcased during the gathering, including such major Austin acts

(Continued on next page)

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As an adjunct to the educational thrust of the activities, there is also the Awards Banquet, a frolicking celebration of achievement in the industry based on balloting of THE RECORD'S subscribers.

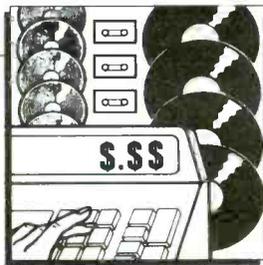
The site of this year's Conference and Awards will be Toronto's Royal York Hotel, 100 Front Street West.

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RETAIL TRACK



by Earl Paige

INDEPENDENT'S DAY: As various small chains and single-store operators look to the National Assn. of Recording Merchandiser's upcoming annual convention at the New Orleans Marriott March 3-6, few can boast more success than 9-year-old **Face The Music** in Rochester, Minn., say owners **Douglas and Kenneth MacIver**. "We're now [buying] direct with one major and a couple of others are looking at us seriously," says Doug. The MacIvers were among the first independents to join NARM, the trade group's before new guidelines, which now, offer a lower dues for accounts that buy "the majority" of product from one-stops. Douglas feels adding video rental in all three stores made a big difference. "It's no more than 15% of our total gross, but it draws so much traffic. People come in three to four times a week to rent movies." The brothers have a store in Winona and opened one in LaCross, Wis., a year ago. Face The Music fights stiff competition in rental. "We're \$1.99 on the hits, 99 cents on catalog. It's really competitive." Does Face The Music convey the combo idea? "Our slogan is 'Put Some Fun In Your Life,' so together with that, our image, comes across real well," says Doug.

MORE INDEPENDENTS: The Deaf Ear is about as cute a store name as you could want. It's closed now. The unit was owned by **Bruce Guild**, former partner of Doug MacIver who now operates single store **Hitsville** in Minneapolis... Up on Whidbey Island, Wash., in the Seattle area, **Jean Hamer**

wants to open a chain of stores in abandoned movie theaters "that will allow personal appearances." Her **Babylon Music & Art** record store is situated in the lobby area of a 200-seat theater and she has staged a number of "in-stores." She claims, "**Pursuit Of Happiness** played at the store before they played anywhere in Seattle." Other alternative acts she has lured to the resort island are **Angry Samoans**, **Government Issue**, **Accused**, and **Mind Over 4**. "You have to give these bands a chance, that's what independent is all about." Hamer, 28, two years ago bought out **Sharon Eppard**, who operated the store (then **Record Haven**) for nine years.

AND STILL MORE INDIE STORES: **Sam Ginsberg**, patriarch of **City 1-Stop**, reports a record turnout for the wholesale firm's annual contest co-sponsored with labels and aimed at sending independents to NARM. Winners of trips to New Orleans, all from California stores: **Alan Abramowitz**, **Off The Record**, Santa Monica (A&M); **Richard Reese**, **Poobah's**, Pasadena (Arista); **Gary Goldstein**, **Gary's Record Paradise**, San Diego (CBS); **David Reed**, **Annex Records**, Los Angeles (Capitol); **Carmen and Ray Garcia**, **Music Revolution**, Whittier (MCA); **Cliff Stepp**, **Boo Boo Records**, San Luis Obispo (PolyGram); **Roy MacKinnon** and **Thomas Birch**, **Euphoria Records**, Malibu (RCA); **Seth and Serge Tanner**, **CDs & More**, Pasadena (WEA); and two in-house winners—**Herb Osborne**, order desk; and **Mike Giesen**, showroom (**Tommy Boy**).

NEW AT NARM: **Musicware**, the software-system for point-of-purchase many small chains are raving about, will be among first-time exhibitors at NARM, according to **James Mash**, president. Mash's firm has just merged with a public entity and is known as **Worldwide Business Systems Marketing Inc.**

(Continued on page 60)

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TOP COMPACT DISKS™

				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL		
				★★ NO. 1 ★★			
1	2	4	3	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058		
2	1	1	17	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.		
3	3	2	16	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	Geffen 2-24192		
4	4	3	4	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932		
5	5	15	3	BOB DYLAN & THE GRATEFUL DEAD DYLAN & THE DEAD	COLUMBIA CK 45056		
6	17	23	5	ENYA WATERMARK	Geffen 2-24233		
7	6	5	15	R.E.M. GREEN	WARNER BROS 2-25795		
8	8	13	18	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827		
9	9	—	2	THE REPLACEMENTS DON'T TELL A SOUL	SIRE 2-25831/REPRISE		
10	10	12	21	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185		
11	7	7	52	GUNS N' ROSES APPETITE FOR DESTRUCTION	Geffen 2-24148		
12	14	10	19	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC		
13	13	8	4	NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.		
14	12	9	20	KENNY G SILHOUETTE	ARISTA ARCD 8457		
15	11	11	13	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801		
16	24	27	3	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943		
17	20	18	6	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.		
18	19	20	4	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R		
19	23	24	4	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.		
20	15	14	13	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493		
21	16	6	6	RUSH A SHOW OF HANDS	MERCURY 836 346-2/POLYGRAM		
22	NEW ▶		1	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848		
23	25	16	22	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM		
24	21	19	15	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078		
25	26	—	2	TESLA THE GREAT RADIO CONTROVERSY	Geffen 2-24224		
26	30	—	2	tone-loc LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND		
27	29	26	78	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM		
28	NEW ▶		1	GIPSY KINGS GIPSY KINGS	MUSICIAN 2-60845/ELEKTRA		
29	22	17	13	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484		
30	NEW ▶		1	SOUNDTRACK BEACHES	ATLANTIC 2-81933		



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Canada's A&A Gets Expansion-Minded CEO . . .

BY KIRK LaPOINTE

OTTAWA Dieter Radecki will assume day-to-day command of Canada's largest record retailer May 1. The incoming president and chief operating officer of A&A Records and Tapes says there will be a "concentration on expansion" with him at the helm.

With A&A already the fourth-largest retailer in North America—it has more than 225 stores and 1,600 employees in Canada—some believe it's only a matter of time before the chain moves into the U.S. or other territories.

Radecki isn't saying, but the former PolyGram VP and major industry figure is expected to bring a more public face to what has been one of the Canadian music industry's quietest sustained success stories.

Under current president Fred Rich, the chain was revived and now wields much more clout at retail than any other group. But its public profile hasn't been anywhere near that of the Sam The Record Man chain with its charismatic and outspoken chief, Sam Sniderman (see story, page 73). And the recent acquisition of the

Mister Sounds/Sherman's chain by HMV has brought in brash, sassy new competition, particularly for the younger market, through such means as in-store concerts and recording studios (see story, this page).

Although he wants to take his time and study the chain and reacquaint himself fully with retailing before making any major moves, Radecki says that there are a few changes in emphasis he wants to bring to A&A.

Among them:

- A greater push on music video.
- A stronger commitment to Canadian talent, something, he says, "you must invest in first before expecting results."
- A drive to lure the adult consumer.

He also wants to be an accessible, publicly involved president and says there will be no corporate

shake-up. Rich, he says, "did an enormously successful job in assembling the best team in the business. I cannot see that I would go in and make changes."

At PolyGram, Radecki has for years been the record industry's authority on CDs. Even executives at other labels refer researchers and reporters to him for information.

And while CD has been growing in leaps and bounds in market share and sales in Canada in the last three years, Radecki admits frustration in getting the industry interested in sustaining momentum for the configuration.

"Not so long ago, there were people at other labels who simply wanted no part of CD," he says. "That's changed, of course, but I worry that the business has gotten complacent about the CD, that it's just sitting back and watching it grow instead of nurturing it."

CD hardware penetration stands at about 10% of Canadian households, recent government figures indicate. Radecki says that figure should be doubled.

To that end, he has proposed a joint generic advertising and promotional campaign among record companies, hardware manufacturers, and retailers. The aim would be to extol the virtues of CD technology. The Canadian Recording Industry Assn. is considering the move, which Radecki says has been favorably received by fellow record industry executives.

Radecki, whose industry experience includes operating the Sound 21 retail chain some time ago, also built a reputation at PolyGram as someone who sought successes from other than the hits.

He has tried to cultivate the adult market, whether it's in class-

(Continued on page 48)



Proyecto Project. EMI recording act Proyecto M visited a Warehouse in North Hollywood, Calif., as part of an 11-city tour within the state. About 2,500 fans turned out for the event. Seated, from left, are Renee Farreit and Johnny Lozada of Proyecto M. Standing, from left, are Gloria Martinez, sales rep for Los Angeles radio station KLVE; KLVE DJ Pepe Baretto; and Bill Garcia, Western region promotion/sales rep for EMI U.S.' Latin operations.

. . . While Growing U.K. Giant Eyes U.S.

BY EDWIN RIDDELL

LONDON HMV Group's international expansion will continue this year with the midsummer opening of the company's first superstore in Sydney, Australia. Stuart McAllister, group chief executive, confirms here that HMV is also looking closely at U.S. retail opportunities.

"We have no firm plans at the moment," he said, "but anyone who wants a globalized business has to be in the U.S." Although McAllister declines to offer specifics about a U.S. invasion, a reliable source who is close to Thorn-EMI, the chain's parent, says HMV might open as many as seven U.S. stores this year.

McAllister notes that over the last two years HMV has significantly increased its international retailing base. The group has 38 stores in Canada, acquired two years ago from Capitol, representing about 8% of the total market.

The company opened its first Canadian superstore in Toronto last

September. This fall, says McAllister, HMV will open what it says will be the largest record store in Canada, a 20,000-square-foot, space in Montreal.

In addition, HMV now has 23 stores in New Zealand—25% of the market—including one superstore. In Europe, there are six stores in Denmark and two in Dublin, in the Irish Republic.

In its U.K. home base, HMV currently has roughly an 11% market share, with 65 outlets, including the world's largest record store at Oxford Street in London. Over coming months, this is due to be expanded still further, to about 44,000 square feet.

"The platform of HMV is fash-

ion retailing," says McAllister. At the Oxford Street store this means a record station with a full-time Disk Jockey, able to link up with radio stations as far away as Houston and Sydney. There is also a fully equipped stage for live appearances and shows.

"The whole design concept of the superstore is very much about theater," says McAllister. This concept, suitably adapted, will also be the theme for the new stores in Canada and Australia, he says.

McAllister estimates that the HMV Group, is now the third- or fourth-largest retailing operation worldwide, with turnover currently in excess of \$300 million annually.

Music/Magazine Mixture Back On Market BMG Will Distribute Cymbiosis In New CD Format

BY MELINDA NEWMAN

NEW YORK The compact disk and a new distribution deal have given new life to Cymbiosis, the audio sampler and magazine hybrid for jazz aficionados.

The project debuted in 1987 as a cassette/magazine mix (Billboard, Feb. 21, 1987), but after a year on the market, founder Ric Levine took a year off to rethink his effort.

The new blend surfaced late last year after Levine signed a distribution deal with BMG Music through A&M and changed the sampler's format from cassette to CD.

List-priced at \$15.98, the first edition had a pressing of 15,000 copies, up substantially from the cassette version's 2,000-copy run. Levine of-

fers no hard sales figures on the product, but says, "I think they've been quite good, considering there's been virtually no publicity."

Cymbiosis is available in stores "wherever BMG goes," Levine says, including the Tower Records, Sound Warehouse, and Warehouse chains.

Among the artists featured in words and music on Cymbiosis' inaugural CD package are Pete Bards, Bill Bruford, Stanley Clarke, and Tangerine Dream. At this point, the artists are paid. "We're doing ad trade-outs with the record companies for use of the masters and just get the mechanical royalties signed by the publishers," he says.

Tentatively planned to appear in the next issue are Frank Zappa,

John Tesh, Kazumi Watanabe, and Mike Oldfield. Levine hopes to increase the pressing to 20,000.

Two changes among many planned for the next edition are that the CD and magazine will be in a quad jewel case instead of a CD single case and that label copy will appear on the CD itself. Future magazines will average 100 pages.

In addition to being available through retail outlets, Cymbiosis can also be obtained through mail order. Cost for a year (four issues) is \$39.98 plus postage and handling. "Right now, between 85% and 90% of our sales are retail, but we think that's going to change as more people become aware of it and know they can order it through mail," Levine says.



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Country Radio Seminar Matures In 20th Year

NASHVILLE This is the Country Radio Seminar's 20th year of demonstrating that there is no country music industry without radio. Along the way to becoming the single most essential event for those who make their living through country music, the seminar has multiplied its educational and social features, steadily increased its enrollment, raised money for broadcast scholarships, made the exposure of new talent its key component, and has generally evolved into a rich marketplace of ideas, products, services,

and contacts.

CRS has become such an influential force that no country artist or record label can afford to ignore it. When CRS added its Super Faces Show last year, it had the clout to bring in Hank Williams Jr., the reigning entertainer of the year of both the Country Music Assn. and the Academy Of Country Music. This year, the Judds take the spotlight. The addition of the Super Faces feature formally involves the ACM, which sponsors the concert, just as the incorporation of the Mu-

sic Industry Professional Seminars in 1984 incorporated the CMA into the official lineup.

Brainstormed into existence by such Nashville radio and music figures as Tom McEntee, Charlie Monk (who still hosts the New Faces Show), Biff Collie, and Barbara Starling, the first CRS convened at the Sheraton Hotel here in 1970. It drew fewer than 50 registrants, and, recall the founders, lost money.

Initially, the gathering was called The Country Music Survey Radio

Seminar. It took its present name in 1972. By 1974, it had its first board of directors. Although the seminar has moved its location a number of times to accommodate its expanded enrollment and activities, its format of panels interspersed with individual speakers has remained essentially the same for years.

Many of the artists who made their debut on the New Faces shows never stayed around long enough to develop into Super Faces. Of the 177 acts who have trotted out their best for the makers-or-breakers, fewer than a third still have major recording contracts. Indeed, the entire "class of '83" has disappeared from the country charts.

Many of the early New Faces have since become active in nonperforming areas of the business, among them producer/publisher Norro Wilson, producer/songwriter Even Stevens, and songwriters Bill Rice, Jerry Foster, Kenny O'Dell, and others.

Most of the post-Charley Pride black artists played the New Faces venue: the late O.B. McClinton ('73), the late Ruby Falls ('76), and Big Al Downing ('80). Supergroup Alabama was also on the 1980 show, and while it was generally considered the act's breakthrough showcase, CRS rules kept the members from playing their own instru-

ments.

Although he started having No. 1 hits in 1951, the late Lefty Frizzell was transformed into a New Face in 1974 as part of his comeback effort. In 1981, "mystery star" Orion became the first and—to date—the last New Face to perform in a mask. Ah, show biz! **EDWARD MORRIS**

COUNTRY RADIO: THE GOOD, THE BAD, THE GETTING BETTER

(Continued from page 38)

they're so loyal to the format and the station." Adding to the enjoyment of working with a country format, states Jones, are relationships with those who work in the industry, including promoters and artist managers. "They're easier to work with than some in the contemporary formats," says Jones.

Charlie Douglas, operations manager of the Music Country Radio Network, Nashville, confirms Jones' opinion. "I was in rock radio for a long time, and the people you deal with [in country] are just a whole lot more fun to be with."

Country audiences are "more well-grounded, down to earth, more family-oriented with basic good family values," according to Gerry House, WSIX Nashville morning man. Career longevity is another plus, says House: "If you get into it, you've got a career you can last in a long time because of the format. I can't see myself at age 53 introducing Twisted Sister records."

The music itself is what American Country Countdown's Bob Kingsley enjoys the most. "The great things about country music are the writers and their songs that speak to people." The contact with artists is another positive point, he says. "It's a thrill to sit down with Emmylou Harris and Chris Hillman."

The worst part of using a country format is the image problem—the "perceptions of the country music audience as toothless wonders and pickup truck drivers," as Steve Holbrook, PD of K92-FM Orlando, Fla., puts it. "When we first came on the air it was a problem, especially on a national level." But Holbrook feels the situation has improved over the past two years "because of the success we've had here—the reputation is overwhelming about the quality of people locally who listen to the station."

Citing "stigma" as the top problem for country, Kingsley adds that he believes the situation has improved because of TV and media exposure. "It's not so one-sided anymore—people really give it a chance."

The image problem is directly proportional to how far north the format is taken. "The farther north you go, the more preconceived ideas that potential listeners have about country music," reports WPOC's Moody. "So many people think it's still Porter Wagoner, Nudie suits, and all of that. It's just difficult getting them to try it, and that's frustrating." To counter the problem in the Baltimore market, WPOC followed the lead of KZLA Los Angeles, where PD Bob Guerra scored with a Discover Country spot campaign on TV. A custom version of the campaign tries to convince potential listeners that country music has changed. "We try to tell people both on the air and in the outside advertising that the stereotypes are

no longer true," says Moody. "We're also very careful in positioning the station to stay away from anything that would foster that idea—lariats, cowboy hats, and boots."

Murphy agrees that the most frustrating element is "the side of the audience who won't give it a chance." When people listen to it, they like it, he observes, but getting them to listen to it is another story. "A lot of country radio stations perpetuate the myth that it's all barnyard music and radio ranches," he says. "Treat it as a contemporary format that just happens to play country records, and we'll all be better off." The situation is improving, claims Murphy. "This station is doing well in a city where it shouldn't—if you listen to people, but there's still an awful lot of stations that are their own worst enemies."

MCRN's Douglas decries the "constant attempt by everybody—and I'm not sure it's just country radio—trying to broaden the base of the audience." This, Douglas believes, clouds the format. "I'm not sure that's a down-side as much as it is just a problem of mechanics—how you stay country and still broaden your base."

Country music could use more variety, according to House. "To be perfectly honest," says House, "sometimes the music has a sameness to it, you hear the same kind of things over and over. You'll find a lot of different variations of music in rock'n'roll." **GERRY WOOD**

Nashville radio profile, see p. 10

Victoria K. Forrest

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Celebs Speak At CRS Confab

NASHVILLE Three of country music's top personalities will speak to registrants at the Country Radio Seminar, scheduled for Wednesday-Saturday (1-4) at the Opryland Hotel here.

Randy Owen, lead singer of platinum-selling Alabama, will address the seminar on Thursday morning; honky-tonk original Buck Owens will talk to the registrants Friday morning; and Country Music Hall Of Famer Minnie Pearl will offer parting comments on Saturday at 4 p.m., during the seminar's closing ceremonies.

20th Country Radio Seminar Agenda

Wednesday, March 1:

2-7 p.m. REGISTRATION DESK open; Jefferson Room.
2-7 p.m. EXHIBIT HALL open; Jefferson Room.
4:30-7:30 p.m. ARTIST RADIO TAPING SESSION; Jefferson Room.
7:30-10 p.m. ARTIST/ATTENDEE WELCOME RECEPTION; Washington Ballroom.
10 p.m.-1 a.m. Exhibitor Suites open.

Thursday, March 2:

8:30-9:30 a.m. WELCOMING REMARKS & OPENING CEREMONIES.
ROOM A—9:30-11 a.m. RADIO DOCTORS—ARE CONSULTANTS GOOD FOR YOUR RADIO STATION?
ROOM B—9:30-11 a.m. LARGE MARKET SALES—THE BIG PUSH OR GETTING YOUR FAIR SHARE.
ROOM C 9:30-11 a.m. MUSIC INDUSTRY PROFESSIONAL SEMINAR (MIPS I) THE SOURCE: APPLYING THE CREATIVE PROCESS.
11 a.m.-6 p.m. EXHIBIT HALL open; Jefferson Room.
11 a.m.-2 p.m. LUNCH BREAK IN EXHIBIT HALL; Jefferson Room.
ROOM A—2:30-4 p.m. TAMING THE PROMOTIONAL BEAST... A PRO-ACTIVE STANCE ON CLIENT PROMOTIONS.
ROOM B—2:30-4 p.m. HOT PERSONALITIES: WHY CAN'T I FIND THEM AND WHY DON'T THEY KNOW I'M HERE?
ROOM C—2:30-4 p.m. MUSIC INDUSTRY PROFESSIONAL SEMINAR (MIPS II) THE MUSICIANS ONLY: WE KNOW OUR PARTS.
ROOM A—4-5:30 p.m. LET'S HEAR FROM THE ADVERTISERS.
ROOM B—4-5 p.m. THE MARKETING TOOL OF THE '90s DATA BASE MARKETING.
ROOM C—4-5:30 p.m. MUSIC INDUSTRY PROFESSIONAL SEMINAR (MIPS III) THE DEMO: A HIT IS BORN.
7:30-9:30 p.m. SUPER FACES SHOW Starring The Judds; Sponsored by ACM; Acuff Theater.
9:30 p.m.-1 a.m. EXHIBITOR SUITES open.

Friday, March 3:

ROOM A—10 a.m.-Noon RESEARCH—HAS THE PENDULUM SWUNG TOO FAR?
ROOM B—10-10:30 a.m. SECOND ANNUAL RADIO PROMOTION AWARDS.
ROOM B—10:30-Noon MARKETING RADIO: DEVELOPING AND SELLING YOUR "STATIONALITY."
11:30 a.m.-7 p.m. EXHIBIT HALL open.
Noon-2 p.m. LUNCHEON COURTESY OF ASCAP: FEATURING CANYON AND LINDA DAVIS; Washington.
ROOM A—2:30-3 p.m. DIFFERENT PERSPECTIVES IN BREAKING NEW ARTISTS: MISSION IMPOSSIBLE OR BONANZA?
ROOM B—2-5 p.m. HUMOR RISK & CHANCE—C.W. METCALF.
ROOM C—2:30-3 p.m. ROUNDTABLES.
ROOM A—MUSIC PROGRAMMING: A QUESTION OF BALANCE?
ROOM C—3:30-5 p.m. AIRCHECK REVIEW.
5-7 p.m. WINE & CHEESE RECEPTION in Exhibit Hall; Jefferson Room.

Saturday, March 4:

ROOM A—9-10:30 a.m. SUCCESSFUL SMALL MARKET SALES THINKING BIG.
ROOM B—9-Noon THE IMPACT OF LEADERSHIP MAKING A DIFFERENCE—CHARLES S. MENZIES.
ROOM C—9-10:30 a.m. PRODUCTION WORKSHOP I.
ROOM A—10:30-Noon REPORTING TO THE TRADES—IS THE OUTPUT AS GOOD AS THE INPUT OR VICE VERSA?
ROOM C—10:30-Noon PRODUCTION WORKSHOP II.
Noon-2 p.m. LUNCHEON COURTESY OF BMI FEATURING EDDIE RABBITT; Washington Room.
ROOM A—2-4 p.m. PERSONALITIES... KICKIN' X30# AND TAKING NAMES.
4 p.m. CLOSING CEREMONIES.
5:45-7:15 p.m. COCKTAILS (Cash Bar); Presidential Lobby.
7:15-11 p.m. 20TH ANNUAL BANQUET & NEW FACES SHOW; Presidential Ballroom.
11 p.m. EXHIBITOR SUITES open.

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Winners Will Take 'Hat' In Hand In TV Event Slew Of Stars Vie For ACM Awards

LOS ANGELES Alabama, Reba McEntire, Tanya Tucker, the Judds, the Oak Ridge Boys, George Strait, Conway Twitty, Randy Travis, Kenny Rogers, and Hank Williams Jr. will be vying for the Academy of Country Music's top award April 10. One will be named the ACM's entertainer of the year during the nationally televised presentation ceremonies.

Initial ballots for the 24th annual "Hat" awards (so nicknamed for the awards' shape) have been mailed to the academy's voting members. Final ballots with five finalists in each category will be mailed March 8. The winners will be announced during the ACM Awards, airing as a prime-time special on NBC-TV from the Walt Disney Studios in Burbank, Calif. The telecast will once again be produced by Dick Clark Productions Inc.

The initial list of 10 names in each category was made by the ACM's awards selection committee with the approval of the academy's board of directors. Selection factors include recording and personal-appearance achievement during the past year. Initial ballots also contain space for write-in nominations. The special Pioneer Award voted by the board of directors, recognizing outstanding and unprecedented achievement in the field of country music, will also be presented on the TV broadcast.

ACM executive director Bill Boyd released the names of the initial nominees for the coveted awards:

Top female vocalist: Rosanne Cash, Crystal Gayle, Kathy Mattea, Juice Newton, Marie Osmond, Holly Dunn, Patty Loveless, Reba McEntire, K.T. Oslin, Tanya Tucker.

Top male vocalist: Earl Thomas Conley, Merle Haggard, George

Strait, Conway Twitty, Hank Williams Jr., Vern Gosdin, Eddie Rabbitt, Randy Travis, Ricky Van Shelton, Dwight Yoakam.

Top vocal duet: Bellamy Brothers, Rodney Crowell and Rosanne Cash, the Judds, Gary Morris and Crystal Gayle, Sweethearts Of The Rodeo, Earl Thomas Conley and Emmylou Harris, Foster & Lloyd, Ronnie Milsap and Mike Reid, the O'Kanes, Dwight Yoakam and Buck Owens.

Top vocal group: Alabama, Desert Rose Band, Highway 101, the Oak Ridge Boys, Sawyer Brown, Charlie Daniels Band, Exile, Nitty Gritty Dirt Band, Restless Heart, Statler Brothers.

Top new female vocalist: Vicki Bird, Cee Cee Chapman, Kim Grayson, Marcia Lynn, Donna Meade, Suzy Bogguss, Linda Davis, Jill Jordan, Cali McCord, Lynne Tyndall.

Top new male vocalist: David Ball, Rodney Crowell, Skip Ewing, Tim Malchak, Kevin Pearce, Jeff Chance, J.C. Crowley, David Lynn Jones, Paul Overstreet, David Slater.

Single-record-of-the-year honors will go to the artist, producer, and record label. Contenders are "Bluest Eyes In Texas" by Restless Heart on RCA, produced by Tim DuBois, Scott Hendricks, and Restless Heart; "Change Of Heart" by the Judds on RCA/Curb, produced by Brent Maher; "Cry, Cry, Cry" by Highway 101 on Warner Bros., produced by Paul Worley; "Don't Close Your Eyes" by Keith Whitley on RCA, produced by Whitley and Garth Fundis; "Eighteen Wheels And A Dozen Roses" by Kathy Mattea on Mercury, produced by Allen Reynolds; "Fallin' Again" by Alabama on RCA, produced by Alabama and Harold Shedd; "I Told You So" by Randy Travis on Warner Bros.,

produced by Kyle Lehning; "I'll Always Come Back" by K.T. Oslin on RCA, produced by Harold Shedd; "I'll Leave This World Loving You" by Ricky Van Shelton on Columbia, produced by Steve Buckingham; and "Strong Enough To Bend" by Tanya Tucker on Capitol, produced by Jerry Crutchfield.

Song-of-the-year trophies will go to the artist, composer, and publisher of one of the following hits: "Bluest Eyes In Texas" by Restless Heart, written by Dave Robbins, Van Stephenson, and Tim DuBois, published by WB Music, Uncle Beave, Warner-Tamerlane, and Tim DuBois; "Change Of Heart" by the Judds, written by Naomi Judd, published by Caseyem and Kentucky Sweetheart; "Don't Close Your Eyes" by Keith Whitley, written by Bob McDill, published by Jack & Bill; "Eighteen Wheels And A Dozen Roses" by Kathy Mattea, written by Paul Nelson and Gene Nelson, published by Warner-Tamerlane, Believe Or Not, and Screen Gems-EMI; "I Know How He Feels" by Reba McEntire, written by Rick Bowles and Will Robinson, published by Maypop and Alabama Band; "I Won't Take Less Than Your Love" by Tanya Tucker, written by Paul Overstreet and Don Schlitz, published by MCA Inc., Don Schlitz, Writers Group, and Scarlet Moon; "I'll Always Come Back" written and performed by K.T. Oslin, published by Wooden Wonder; "Set 'Em Up Joe" by Vern Gosdin, written by Gosdin, Hank Cochran, Dean Dillon, and Buddy Cannon, published by Tree, Sabal, Larry Butler, SBK Blackwood, and Hookem; "Strong Enough To Bend" by Tanya Tucker, written by Beth Nielson-Chapman and Don Schlitz, published by Uncle Artie, Don Schlitz, and MCA Inc.; "What She Is (Is A Woman In Love)" by Earl Thomas Conley, written by Bob McDill and Paul Harrison, published by Jack & Bill, Ranger Bob, and Unichappell.

Artist, producer, and record label candidates for album of the year are "Alabama Live" by Alabama, produced by Harold Shedd and Alabama on RCA; "Buenos Noches From A Lonely Room" by Dwight Yoakam, produced by Pete Anderson on Reprise; "Chiseled In Stone" by Vern Gosdin, produced by Bob Montgomery on Columbia; "If You Ain't Lovin' You Ain't Livin'" by George Strait, produced by Strait and Jimmy Bowen on MCA; "King's Record Shop" by Rosanne Cash, produced by Rodney Crowell on Columbia; "Loving Proof" by Ricky Van Shelton, produced by Steve Buckingham on Columbia; "Old 8x10" by Randy Travis, produced by Kyle Lehning on Warner Bros.; "Reba" by Reba McEntire, produced by McEntire and Jimmy Bowen on MCA; "This Woman" by K.T. Oslin, produced by Harold Shedd on RCA; "Wild Streak" by Hank Williams Jr., produced by Williams, Barry Beckett, and Jim Ed Norman on Warner-Curb.



Four In A Row. RCA artists gather at the label's Nashville offices to celebrate four consecutive No. 1s on Billboard's Hot Country Singles chart. The last three chart-toppers in 1988 and the first in 1989 were Restless Heart's "A Tender Lie," Keith Whitley's "When You Say Nothing At All," K.T. Oslin's "Hold Me," and the Judds' "Change Of Heart." Pictured, back row from left, are Paul Gregg and John Dittrich of Restless Heart; Joe Galante, senior VP/GM, RCA Nashville; Dave Innis and Greg Jennings of Restless Heart. Front row, from left, are Oslin; Wynonna Judd; Naomi Judd; Larry Stewart of Restless Heart; and Keith Whitley.

TNN Launches Country America Magazine In Oct.

NASHVILLE The Nashville Network, TNN program distributor Group W Satellite Communications, and the Meredith Corp. will begin publication and sale of a country music-based consumer magazine in October. Titled *Country America* and subtitled "The magazine of TNN," the publication will have 10 issues a year and an initial circulation of 400,000.

According to a press release from Meredith, which is located in Des Moines, Iowa, each issue of the new magazine will sell for \$1.95 and carry an annual subscription price of \$14.97.

About 20% of the magazine's contents will be about country music and country entertainers, while the remainder will deal with country lifestyle. The center section of each issue will carry an eight-page TNN monthly program guide, which, ac-

ording to the release, may run as many as 16 pages with advertising.

Ad rates are \$12,000 for a four-color page and \$8,400 for a black and white page.

In developing a format for the magazine, Meredith conducted focus group discussions, mall interviews, and mail questionnaire polls. According to the studies, more than 90% of the respondents expressed an interest in such a magazine.

Other Meredith magazines include *Better Homes And Gardens*, *Ladies' Home Journal*, *Successful Farming*, and *Midwest Living*. Rich Krumme, former editor of *Successful Farming*, has been named GM and editorial director for the new publication.

NSAI Picks McDill Again Songwriter Takes 3rd Top Prize

NASHVILLE Bob McDill was named the Nashville Songwriter Assn. International's songwriter of the year at awards ceremonies held here Feb. 18. It was the third time the durable composer copped the organization's top prize. The win tied McDill with Kris Kristofferson for the most such NSAI honors.

"Chiseled In Stone," written by Vern Gosdin and Max D. Barnes, earned the song-of-the-year trophy.

Twenty achievement awards were also announced at the annual event, among them citations for McDill's "Don't Close Your Eyes" and "We Believe In Happy Endings."

The other winning songs and songwriters were "Do You Believe Me Now," by Vern Gosdin & Max D. Barnes; "Don't We All Have The Right," Roger Miller; "Eighteen Wheels And A Dozen Roses," Gene

Nelson & Paul Nelson; "I Couldn't Leave You If I Tried," Rodney Crowell; and "I Don't Have Far To Fall," Skip Ewing & Don Sampson.

Also "I Sang Dixie," Dwight Yoakam; "I Told You So," Randy Travis; "If My Heart Had Windows," Dallas Frazier; "I'll Leave This World Loving You," Wayne Kemp; "Life Turned Her That Way," Harlan Howard; "Mama Knows," Tim Menzies & Tony Haselden; and "Old Folks," Mike Reid.

Also "Set 'Em Up Joe," Dean Dillon, Buddy Cannon, Hank Cochran, & Vern Gosdin; "She's Crazy For Leaving," Rodney Crowell & Guy Clark; "Streets Of Bakersfield," Homer J. Joy; "Strong Enough To Bend," Don Schlitz & Beth Nielsen Chapman; and "When You Say Nothing At All," Paul Overstreet & Don Schlitz.

Details Jell For 'Bama June Jam

NASHVILLE Alabama will hold its eighth annual June Jam in Fort Payne, Ala., June 10. Last year's charity concert netted \$274,342 for distribution to regional charities.

Scheduled to perform at the upcoming event are Sawyer Brown, Mel Tillis, Charlie Daniels, Eddie Rabbitt, Southern Pacific, Canyon, Moe Bandy, Nitty Gritty Dirt Band, Benny Wilson, Shotgun Red, Ricky Van Shelton, Skip Ewing, Three Dog Night, Charley Pride, Jo-El Sonnier, Buck Owens, the Alabama Symphony, and Alabama. Other acts will be added to the roster, an Alabama spokesman says.

The series of June Jams has raised approximately \$1,750,000 for charity.



Sad Flag. The SBK flag flies at half-mast outside the SBK office on Nashville's Music Row. Nashville music business leaders learned about the sale of SBK catalog to Thorn EMI even before they had a chance to figure out the SBK logo on the flag. Music Row guesses on the logo ranged from a satanic symbol to a Nostradamus design meaning "Conquer The Music World." (Photo: Gerry Wood)

COUNTRY CORNER



by Marie Ratliff

PRODUCT POSES PROBLEMS: Country radio stations are complaining of a problem (but a nice kind of problem) with their playlists these days, in that there is not enough room on their lists for all the good new product being released. One programmer this week moaned about the fact that he had "40 really good songs" he should be playing—but had only five playlist slots to fill.

One of the crop of newcomers being selected to fill those rare openings is **Joni Harms**, who makes her recording debut with "I Need A Wife" on Universal. "The women are going nuts over this song about a working mother who is running herself to death and wishes she had a wife at home to handle things," says MD **David Bryan**, WDAF Kansas City. "A lot of women identify with it."

"We're really excited about Joni's record," says PD **Mike Meehan**, WCMS Norfolk, Va. "It's a fantastic song and I think it will be a real barn burner."

Meehan also mentions unusually strong response to "This Old House" by **Crosby, Stills, Nash & Young** (Atlantic). "I didn't know how folks would accept an act like this on country radio when I first put it on," he says, "but we got immediate phones and the feedback has all been positive. It's a complex song and you have to listen carefully, but the folks just love it." The group had a brief run on the country charts with "Wasted On The Way" in 1982.

"IT'S A HOKEY POKEY LOVE SONG," says MD **Dan Baker**, KLUR Wichita Falls, Texas, of **Dwight Yoakam's** "I Got You" (Reprise), "but people around here are eating it up. I just put it on, and I had 10 or 12 requests for it the first day on my show." Yoakam debuts at No. 74.

Also drawing a lot of requests, says Baker, is **Barbara Mandrell's** "My Train Of Thought" (Capitol), showing up at No. 42 this week on the Hot Country Singles chart. "It's a good production and I predict it will do extremely well," he adds.

"Mandrell shows off some terrific harmonies on this one," says PD **Rick Mize**, WKNN Pascagoula, Miss. "In my opinion, programmers will be making a big mistake if they don't find a place for this one on their playlists."

PRIDE PULLS POINTS: Charley Pride's "White Houses" (16th Avenue) pulled one of the highest scores on KHEY El Paso, Texas' "Rate-A-Record" show, according to MD **Gary Perkins**. "It's a real fine record for Charley, who is making a strong comeback."

"I'm personally very excited about the new Charley Pride record," says PD **Al Hamilton**, KKAJ Ardmore, Okla. "He's showing up now stronger than ever with our audience." Pride is at No. 77.

"A new group pulling good phones for us," adds Hamilton, "is the **Sanders**, with 'Grandma's Old Wood Stove' [Airborne]. We like to play a traditional-sounding song like this with clean harmonies because it appeals to our core audience in the 35-48 age group." The Sanders are charted at No. 66.

FOR WEEK ENDING MARCH 4, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

K92FM

Orlando P.D.: Steve Holbrook

1	5	The Desert Rose Band, I Still Believe In You
2	7	Tanya Tucker, Highway Robbery
3	6	Eddy Raven, Til You Cry
4	1	Dan Seals, Big Wheels In The Moonlight
5	8	Larry Boone, I Just Called To Say Goodbye Again
6	10	Conway Twitty, I Wish I Was Still In Your Dream
7	15	Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
8	12	Sweethearts Of The Rodeo, I Feel Fine
9	13	T.G. Sheppard, Come As You Were
10	14	T.G. Sheppard, You Still Do
11	17	Ricky Van Shelton, From A Jack To A King
12	16	Reba McEntire, New Fool At An Old Game
13	18	The Bellamy Brothers, Big Love
14	19	Waylon Jennings, Which Way Do I Go (Now That I
15	20	Emmylou Harris, Heartbreak Hill
16	21	Southern Pacific, Honey I Dare You
17	22	Michael Martin Murphey, From The Word Go
18	23	George Jones, I'm A One Woman Man
19	24	Nitty Gritty Dirt Band, Down That Road Tonight
20	25	Vern Gosdin, Who You Gonna Blame It On This Tim
21	26	George Strait, Baby's Gotten Good At Goodbye
22	27	Lorrie Morgan, Trainwreck Of Emotion
23	28	Lee Greenwood, I'll Be Lovin' You
24	29	Keith Whitley, I'm No Stranger To The Rain
25	30	Shenandoah, The Church On Cumberland Road
26	31	Don Williams, Old Coyote Town
27	32	Foster And Lloyd, Fair Shake
28	33	Billy Joe Royal, Tell It Like It Is
29	34	The Charlie Daniels Band, Cowboy Hat In Dallas
30	37	Reba McEntire, New Fool At An Old Game
31	39	Patty Loveless, Don't Toss Us Away
32	EX	Lacy J. Dalton, The Heart
A33	—	Hank Williams, Jr., There's A Tear In My Beer
A34	—	Restless Heart, Big Dreams In A Small Town
A35	—	Steve Wariner, Where Did I Go Wrong
A	—	Highway 101, Setting Me Up
A	—	The Statler Brothers, Moon Pretty Moon
A	—	Rodney Crowell, After All This Time
A	—	Baillie And The Boys, She Deserves You
A	—	Barbara Mandrell, My Train Of Thought
EX	EX	Charly McClain, One In Your Heart One On Your M
EX	EX	Kevin Welch, Stay November

Y106FM

Atlanta P.D.: Dave Foster

1	1	Dwight Yoakam, I Sang Dixie
2	5	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
3	4	The Desert Rose Band, I Still Believe In You
4	2	Alabama, Song Of The South
5	11	Reba McEntire, New Fool At An Old Game
6	6	Tanya Tucker, Highway Robbery
7	9	Conway Twitty, I Wish I Was Still In Your Dream
8	3	Dan Seals, Big Wheels In The Moonlight
9	12	Ricky Van Shelton, From A Jack To A King
10	7	Kathy Mattea, Life As We Knew It
11	15	Eddy Raven, Til You Cry
12	8	Earl Thomas Conley, What I'd Say
13	19	Sweethearts Of The Rodeo, I Feel Fine
14	10	Randy Travis, Deeper Than The Holler
15	17	Southern Pacific, Honey I Dare You
16	20	The Oak Ridge Boys, Bridges And Walls
17	18	George Strait, Baby's Gotten Good At Goodbye
18	14	Gene Watson, Don't Waste It On The Blues
19	24	Keith Whitley, I'm No Stranger To The Rain
20	22	George Jones, I'm A One Woman Man
21	13	Skip Ewing, Burnin' A Hole In My Heart

WYNN 106.7 FM

Detroit P.D.: Barry Mardit

1	3	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
2	5	Ricky Van Shelton, From A Jack To A King
3	6	The Forester Sisters, Sincerely
4	1	Alabama, Song Of The South
5	9	The Oak Ridge Boys, Bridges And Walls
6	10	Dwight Yoakam, I Sang Dixie
7	8	Dan Seals, Big Wheels In The Moonlight
8	2	The Statler Brothers, Let's Get Started If We'r
9	4	Baillie And The Boys, Long Shot
10	19	George Strait, Baby's Gotten Good At Goodbye
11	13	Reba McEntire, New Fool At An Old Game
12	12	Steve Wariner, Hold On (A Little Longer)
13	21	Billy Joe Royal, Tell It Like It Is
14	15	Vern Gosdin, Who You Gonna Blame It On This Tim
15	17	Mickey Gilley, She Reminded Me Of You
16	18	Conway Twitty, I Wish I Was Still In Your Dream
17	22	Lacy J. Dalton, The Heart
18	20	Tanya Tucker, Highway Robbery
19	14	Skip Ewing, Burnin' A Hole In My Heart
20	25	Southern Pacific, Honey I Dare You
21	11	Kathy Mattea, Life As We Knew It
22	12	Highway 101, All The Reasons Why
23	13	The Desert Rose Band, I Still Believe In You
24	16	Randy Travis, Deeper Than The Holler
25	27	Eddy Raven, Til You Cry
26	29	Sweethearts Of The Rodeo, I Feel Fine
27	24	The Judds, Change Of Heart
28	24	Hank Williams, Jr., There's A Tear In My Beer
29	32	George Jones, I'm A One Woman Man
30	33	T. Graham Brown, Come As You Were
31	34	Keith Whitley, I'm No Stranger To The Rain
32	35	Michael Martin Murphey, From The Word Go
33	EX	Johnny Cash, Ballad Of A Teenage Queen
34	EX	Nitty Gritty Dirt Band, Down That Road Tonight
35	EX	Waylon Jennings, Which Way Do I Go (Now That I'
A	—	The Bellamy Brothers, Big Love
A	—	Shenandoah, The Church On Cumberland Road

61 Country WDAF-AM

Kansas City P.D.: Don Crowley

1	2	Dan Seals, Big Wheels In The Moonlight
2	1	Dwight Yoakam, I Sang Dixie
3	5	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
4	6	Southern Pacific, Honey I Dare You
5	3	Ricky Van Shelton, From A Jack To A King
6	8	Reba McEntire, New Fool At An Old Game
7	9	George Strait, Baby's Gotten Good At Goodbye

Seattle P.D.: Timothy Murphy

1	1	Dan Seals, Big Wheels In The Moonlight
2	5	The Desert Rose Band, I Still Believe In You
3	5	Eddy Raven, Til You Cry
4	6	Kathy Mattea, Life As We Knew It
5	9	Southern Pacific, Honey I Dare You
6	8	The Oak Ridge Boys, Bridges And Walls
7	10	Tanya Tucker, Highway Robbery
8	11	Sweethearts Of The Rodeo, I Feel Fine
9	12	Conway Twitty, I Wish I Was Still In Your Dream
10	13	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
11	14	Ricky Van Shelton, From A Jack To A King
12	15	Reba McEntire, New Fool At An Old Game
13	16	T. Graham Brown, Come As You Were
14	17	Nitty Gritty Dirt Band, Down That Road Tonight
15	18	George Strait, Baby's Gotten Good At Goodbye
16	3	Gene Watson, Don't Waste It On The Blues
17	19	George Jones, I'm A One Woman Man
18	20	Lorrie Morgan, Trainwreck Of Emotion
19	21	Keith Whitley, I'm No Stranger To The Rain
20	22	Michael Martin Murphey, From The Word Go
21	23	Vern Gosdin, Who You Gonna Blame It On This Tim
22	24	Don Williams, Old Coyote Town
23	25	Shenandoah, The Church On Cumberland Road
24	26	Highway 101, Setting Me Up
25	27	T.G. Sheppard, You Still Do
26	28	Foster And Lloyd, Fair Shake
27	29	K.T. Oslin, Hey Bobby
28	30	Glen Campbell, More Than Enough
A29	—	Emmylou Harris, Heartbreak Hill
A30	—	The Bellamy Brothers, Big Love
A31	—	Hank Williams, Jr., There's A Tear In My Beer

94 COUNTRY KMPS FM

Seattle P.D.: Timothy Murphy

1	1	Dan Seals, Big Wheels In The Moonlight
2	5	The Desert Rose Band, I Still Believe In You
3	5	Eddy Raven, Til You Cry
4	6	Kathy Mattea, Life As We Knew It
5	9	Southern Pacific, Honey I Dare You
6	8	The Oak Ridge Boys, Bridges And Walls
7	10	Tanya Tucker, Highway Robbery
8	11	Sweethearts Of The Rodeo, I Feel Fine
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16	3	Gene Watson, Don't Waste It On The Blues
17	19	George Jones, I'm A One Woman Man
18	20	Lorrie Morgan, Trainwreck Of Emotion
19	21	Keith Whitley, I'm No Stranger To The Rain
20	22	Michael Martin Murphey, From The Word Go
21	23	Vern Gosdin, Who You Gonna Blame It On This Tim
22	24	Don Williams, Old Coyote Town
23	25	Shenandoah, The Church On Cumberland Road
24	26	Highway 101, Setting Me Up
25	27	T.G. Sheppard, You Still Do
26	28	Foster And Lloyd, Fair Shake
27	29	K.T. Oslin, Hey Bobby
28	30	Glen Campbell, More Than Enough
A29	—	Emmylou Harris, Heartbreak Hill
A30	—	The Bellamy Brothers, Big Love
A31	—	Hank Williams, Jr., There's A Tear In My Beer

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
75	9, 999, 999 TEARS (Lowery, BMI) CPP
96	A-11 (Tree, BMI) HL
46	AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP)
86	ANOTHER HEART TO BREAK THE FALL (Simonton, BMI/N20, ASCAP)
10	BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)
56	BACK IN THE SWING AGAIN (DeLory/Real Johnson/Tom Collins, BMI) CPP
61	BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)
53	BETTER MAN (Howlin'Hits, ASCAP)
44	BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI)
21	BIG LOVE (Bellamy Bros., ASCAP)
25	BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
89	BORDERLINE (Rick Hall, ASCAP)
24	BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP
52	BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Miene, ASCAP) CPP
99	CHANGE OF HEART (Mike Curb/Kentucky Sweetheart, BMI)
26	THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM
11	COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL
40	COWBOY HAT IN DALLAS (Miss Hazel, BMI)
57	DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP/WBM
80	DIFFERENT SITUATIONS (Tex-Trek, BMI)
78	DON'T BE SURPRISED IF YOU GET IT (Door Knob, BMI)
35	DON'T TOSS US AWAY (Lonrich Music)
36	DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM
3	DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL
16	DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM
49	EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) HL/CPP
29	FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP
6	FROM A JACK TO A KING (Dandelion, BMI)
13	FROM THE WORD GO (Tree, BMI) HL
58	GOODBYE LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP
73	THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP)
66	GRANDMA'S OLD WOOD STOVE (Mach II, ASCAP)
30	THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL
19	HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI) CPP
31	HEY BOBBY (Wooden Wonder, SESAC) HL
2	HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL/CPP
59	HIT THE GROUND RUNNIN' (EEG, ASCAP)
76	HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP
7	HONEY I DARE YOU (Middel's Fist, ASCAP/Bob-A-Lew, ASCAP/Maytop, BMI/Long Tooth, BMI) WBM
87	I CAN'T HAVE YESTERDAY (Checkmate, BMI)
90	I DON'T CALL HIM DADDY (Englishtown, BMI)
9	I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
74	I GOT YOU (Coal Dust West, BMI)
51	I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
18	I SANG DIXIE (Coal Dust West, BMI) WBM
1	I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL
4	I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
79	IF I EVER GO CRAZY (Rick Hall, ASCAP)
32	ILL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CPP
12	I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
15	I'M NO STRANGER TO THE RAIN (Tree, BMI) HL
64	(IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
92	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Stalter Brothers, BMI) CPP
33	LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
55	LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
94	LONESTAR LONESOME (ATV, BMI)
82	LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
98	LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL
48	LOVE WILL (Jack and Bill, ASCAP/GID Music, ASCAP)
83	LOWER ON THE HOG (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL
69	MANY MANSIONS (Mid-Summers, ASCAP/AMR, ASCAP/EEG, ASCAP/Whitehead, ASCAP)
47	MOON PRETTY MOON (Stalter Brothers, BMI)
70	MORE THAN ENOUGH (White Oak, ASCAP)
42	MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous, ASCAP)
8	NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL
63	NEXT TO YOU (Guy, BMI/Uncle Frit, ASCAP)
72	NO CHANCE TO DANCE (American Made, BMI/Little Big Town, BMI/Old Wolf, BMI/Wee B, ASCAP)
84	OH HOW I LOVE YOU (Fletcher, BMI/Little Big Town, BMI/American Made, BMI/Old Wolf, BMI)
22	OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/WB, ASCAP/Make Believus, ASCAP/Screen Gems-EMI, BMI)
65	OLD PAIR OF SHOES (Zoo Crew, ASCAP)
50	ONE IN YOUR HEART ONE ON YOUR MIND (Songmedia, BMI/Friday Night, BMI)
71	ONLY THE STRONG SURVIVE (Ensign, BMI/Downstairs, BMI) CPP
88	PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
37	SETTING ME UP (Almo, ASCAP) CPP
38	SHE DESERVES YOU (Colgems-EMI, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL
93	SHE REMINDED ME OF YOU (SBK April, ASCAP/Idea Of March, ASCAP/New and Used, ASCAP) HL
81	SINCERELY (American League, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
100	SOMEWHERE IN CANADA (Jason Dee, BMI)
39	SONG OF THE SOUTH (Jack & Bill, ASCAP) HL
85	STAND BY YOUR MAN (Al Gallico, BMI)
41	STAY NOVEMBER (SBK Combine, BMI/Sweet Baby, BMI) HL
27	TELL IT LIKE IT IS (Conrad, BMI/Olap, BMI) HL
95	TENNESSEE NIGHTS (WB, ASCAP/Sante Fe, ASCAP/Warner-Tamerlane, BMI/Duck Songs, BMI)
23	THERE'S A TEAR IN MY BEER (Acuff-Rose, BMI) CPP
60	THREADS OF GOLD (Loose Ends, ASCAP)
5	TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
20	TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
67	TWILIGHT TIME (Tro-devon, BMI)
54	WALK THAT WAY (Eight-O-Five, ASCAP/Millhouse, BMI) HL
97	WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbit, BMI/Englishtown, BMI)
45	WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
62	WHEN SHE HOLDS ME (Kristoshua, BMI)
68	WHERE DID I GO WRONG (Steve Wariner, BMI/Irving, BMI)
28	WHICH WAY DO I GO (NOW THAT I'M GONE) (Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
77	WHITE HOUSES (Rocksmith, ASCAP/Lockhill-Seima, ASCAP)
17	WHO YOU GONNA BLAME IT ON THIS TIME (Tree, BMI/Hookem, ASCAP) HL/CPP
91	YOU BABE (Acuff-Rose, BMI) HL/CPP
34	YOU GOT IT (SBK April, ASCAP/Gone Gator, ASCAP/Oribsons, ASCAP) HL
14	YOU STILL DO (Zomba, ASCAP/Makin' Songs, ASCAP)
43	YOUNG LOVE (Irving, BMI/Cotter Bay, BMI)

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 151 REPORTERS	TOTAL ON
YOUNG LOVE					
THE JUDDS CURB/RCA	9	15	28	52	98
AFTER ALL THIS TIME					
RODNEY CROWELL COLUMBIA	6	17	19	42	83
BIG DREAMS IN A SMALL...					
RESTLESS HEART RCA	9	16	15	40	90
WHERE DID I GO WRONG					
STEVE WARINER MCA	4	7	18	29	32
GOSPEL ACCORDING TO LUKE					
SKIP EWING MCA	2	2	25	29	31
I GOT YOU					
DWIGHT YOAKAM REPRISE	1	8	15	24	26
BALLAD OF A TEENAGE QUEEN					
JOHNNY CASH MERCURY	4	7	12	23	48
LOVE WILL					
FORESTER SISTERS WARNER BROS.	1	10	11	22	72

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	17	I STILL BELIEVE IN YOU P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA ★ ★ No. 1 ★ ★ 1 week at No. One
2	3	6	14	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
3	5	9	11	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP,R.GALBRAITH,T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
4	6	8	15	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
5	4	7	14	TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
6	7	10	9	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
7	8	11	13	HONEY I DARE YOU SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
8	9	15	11	NEW FOOL AT AN OLD GAME J.BOWEN,R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
9	11	14	14	I FEEL FINE S.BUCKINGHAM (J.LENNON, PMCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
10	14	18	7	BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN,G.STRAIT (T.MARTIN, T.MARTIN)	◆ GEORGE STRAIT MCA 53486
11	13	17	13	COME AS YOU WERE R.CHANCEY (P.CRAFT)	◆ T. GRAHAM BROWN CAPITOL 44273
12	15	19	12	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
13	19	21	12	FROM THE WORD GO S.GIBSON,J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
14	18	20	15	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
15	21	24	7	I'M NO STRANGER TO THE RAIN G.FUNDIS,K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
16	20	22	11	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
17	22	25	9	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
18	1	2	17	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
19	23	28	12	HEARTBREAK HILL R.BENNETT,E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
20	24	27	13	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHOBY)	◆ LORRIE MORGAN RCA 8638-7
21	25	29	9	BIG LOVE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
22	26	30	9	OLD COYOTE TOWN D.WILLIAMS,G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
23	28	32	5	THERE'S A TEAR IN MY BEER H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-27584/WARNER BROS.
24	10	13	14	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
25	12	1	17	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDL, D.SEALS)	DAN SEALS CAPITOL 44267
26	30	35	6	THE CHURCH ON CUMBERLAND ROAD R.HALL,R.BYRNE (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38-68550/CBS
27	32	37	5	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
28	29	33	9	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN,W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
29	33	36	6	FAIR SHAKE B.LLOYD,R.FOSTER,R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
30	34	38	6	THE HEART J.BOWEN,J.STROUD,L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
31	38	43	4	HEY BOBBY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
32	35	39	6	I'LL BE LOVIN' YOU J.BOWEN,L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
33	17	4	17	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
34	39	42	5	YOU GOT IT J.LYNNIE (J.LYNNIE, R.ORBISON, T.PETTY)	ROY ORBISON VIRGIN 7-99245
35	37	40	5	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	◆ PATTY LOVELESS MCA 53477
36	16	5	17	DON'T WASTE IT ON THE BLUES P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
37	42	51	4	SETTING ME UP P.WORLEY,E.SEAY (M.KNOPFLER)	HIGHWAY 101 WARNER BROS. 7-27581
38	41	44	5	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
39	27	12	15	SONG OF THE SOUTH ALABAMA,J.LEO (B.MCDILL)	◆ ALABAMA RCA 8744-7
40	44	50	7	COWBOY HAT IN DALLAS J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
41	45	45	7	STAY NOVEMBER P.WORLEY,E.SEAY (J.S.SHERILL, T.CAIN)	KEVIN WELCH WARNER BROS. 7-27647
42	48	53	5	MY TRAIN OF THOUGHT T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
43	57	—	2	YOUNG LOVE B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
44	59	—	2	BIG DREAMS IN A SMALL TOWN T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
45	36	23	17	WHAT I'D SAY E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
46	64	—	2	AFTER ALL THIS TIME T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
47	55	68	3	MOON PRETTY MOON J.KENNEDY (K.PEID)	THE STATLER BROTHERS MERCURY 872 604-7
48	61	74	3	LOVE WILL J.STROUD,B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
49	53	63	4	EXCEPTION TO THE RULE B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
50	50	55	5	ONE IN YOUR HEART ONE ON YOUR MIND W.MASSEY,J.COTTON (M.PHEENEY, J.LEAF)	CHARLY MCCLAIN MERCURY 872 506-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	31	16	16	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
52	40	26	19	BURNIN' A HOLE IN MY HEART J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
53	58	69	3	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
54	54	61	5	WALK THAT WAY J.KENNEDY (R.GIRSSOM, S.MUNSEY, JR.)	MEL MCDANIEL CAPITOL 44303
55	62	73	3	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
56	51	56	5	BACK IN THE SWING AGAIN B.MONTGOMERY (A.DELOREY, L.JOHNSON, C.WHITSETT)	LINDA DAVIS EPIC 34-68544/CBS
57	47	34	16	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
58	63	65	4	GOODBYE LONESOME, HELLO BABY DOLL B.BROMBERG,W.REESE (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
59	43	46	7	HIT THE GROUND RUNNIN' B.LOGAN (B.FISCHER, R.GILES)	JOHN CONLEE 16TH AVENUE 70424
60	65	71	4	THREADS OF GOLD R.HAFFKINE (D.KING, J.A.SHAMBLIN)	THE MARCY BROS. WARNER BROS. 7-27573
61	76	—	2	BALLAD OF A TEENAGE QUEEN J.CLEMENT (J.CLEMENT)	JOHNNY CASH MERCURY 872 420-7
62	67	—	2	WHEN SHE HOLDS ME C.YOUNG (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 53501
63	69	76	3	NEXT TO YOU N.WILSON (A.ESTES, C.HILL)	◆ TAMMY WYNETTE EPIC 34-68570/CBS
64	49	31	18	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN,C.WATERS,W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
65	74	—	2	OLD PAIR OF SHOES R.CHANCEY (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44332/CAPITOL
66	70	78	4	GRANDMA'S OLD WOOD STOVE S.ROBERTS (B.STONE)	THE SANDERS AIRBORNE 10013
67	46	41	7	TWILIGHT TIME C.MOMAN (B.RAM, M.EVINS, A.EVINS)	WILLIE NELSON COLUMBIA 38-08541/CBS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
68	NEW	1	1	WHERE DID I GO WRONG J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
69	78	—	2	MANY MANSIONS J.KENNEDY (A.RANDALL, M.D.SANDERS, C.A.ETHERIDGE)	MOE BANDY CURB 10524
70	52	47	7	MORE THAN ENOUGH J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
71	71	77	4	ONLY THE STRONG SURVIVE N.LARKIN (J.BUTLER, K.GAMBLE, L.HUFF)	◆ DARRELL HOLT ANOKA 225
72	77	85	3	NO CHANCE TO DANCE T.COLLINS (DIPIERO, SHERRILL, ROBBINS)	JOHNNY RODRIGUEZ CAPITOL 44325
73	NEW	1	1	THE GOSPEL ACCORDING TO LUKE J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53481
74	NEW	1	1	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
75	75	82	4	9,999,999 TEARS R.BAILEY (R.BAILEY)	TAMMY LUCAS SOUNDS OF AMERICA 005
76	60	52	21	HOLD ON (A LITTLE LONGER) J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
77	87	—	2	WHITE HOUSES J.BRADLEY (J.CUNNINGHAM)	CHARLEY PRIDE 16TH AVENUE 70425
78	88	—	2	DON'T BE SURPRISED IF YOU GET IT G.KENNEDY (G.SELMAN)	DEBBIE RICH DOOR KNOB 318
79	NEW	1	1	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	THE SHOOTERS EPIC 34-68587/CBS
80	80	89	3	DIFFERENT SITUATIONS V.CLAY (M.ABERNATHY)	◆ MACK ABERNATHY CMI 1988-8
81	56	48	18	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
82	66	60	23	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
83	73	75	4	LOWER ON THE HOG J.BOWEN,J.ANDERSON (L.A.DELMORE, L.CORDELE)	JOHN ANDERSON MCA 53485
84	NEW	1	1	OH HOW I LOVE YOU B.DIPIERO,J.S.SHERILL (T.PEREZ, B.DIPIERO, J.S.SHERILL)	◆ TONY PEREZ REPRISE 7-27591/WARNER BROS.
85	NEW	1	1	STAND BY YOUR MAN T.BROWN,B.WILLIAMS,L.lovett (B.SHERILL, T.WYNETTE)	LYLE LOVETT MCA/CURB 53611/MCA
86	NEW	1	1	ANOTHER HEART TO BREAK THE FALL R.JARRARD (D.GRAY, D.L.MURPHY)	CARRIE DAVIS FOUNTAIN HILLS 130
87	NEW	1	1	I CAN'T HAVE YESTERDAY COCHISE PROD. (V.STECKLEIN)	BIRCH DENNEY OAK 1068
88	68	49	19	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO,L.M.LEE (J.C.CROWLEY, J.W.ROUTH)	◆ J.C. CROWLEY RCA 8747-7
89	85	64	20	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
90	86	92	3	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	KENNY ROGERS RCA 8390-7
91	82	58	16	YOU BABE K.SUESOV,M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
92	92	83	21	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J.KENNEDY (H.REID, O.REID, D.REID)	THE STATLER BROTHERS MERCURY 870 681-7
93	83	57	19	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008
94	89	93	3	LONESTAR LONESOME J.FISHER (S.STONE, J.CUNNINGHAM)	TERRY STAFFORD PLAYER 134
95	94	79	9	TENNESSEE NIGHTS E.PRESTIDGE,J.E.NORMAN (S.HARRINGTON, J.BUCKINGHAM)	CRYSTAL GAYLE WARNER BROS. 7-27682
96	72	54	6	A-11 J.SHAW (H.COCHRAN)	BUCK OWENS CAPITOL 44295
97	93	80	22	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
98	97	97	13	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W.WALDMAN,J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	◆ JONATHAN EDWARDS MCA/CURB 53467/MCA
99	79	59	20	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
100	84	94	3	SOMEWHERE IN CANADA C.FIELDS (P.MONETTE, J.LOISELLE, D.WALSH)	DAVID WALSH CHARTA 215

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.

CBS/NASHVILLE PLANS TO SEND COUNTRY TO COLLEGE

(Continued from preceding page)

ties convention Feb. 18-23 in Nashville, sponsoring a booth and showcases for the 2,000 campus bookers. CBS was scheduled to showcase Rodney Crowell, the O'Kanes, and Lori Yates. The label previously spotlighted Darden Smith and Lonnie Mack at NACA regional meetings. The O'Kanes and Smith participated in the first two Country Music Assn.-sponsored Lost Highway tour concerts and workshops. They performed at the Bottom Line in New York in conjunction with the College Media Journal convention. During the tour, Warner Bros. pushed k.d. lang while RCA Records promoted Foster & Lloyd, another act that's

quickly gaining a strong campus following. MCA is hawking its Country & Eastern idea to the college crowd, benefitting such acts as Nanci Griffith, Steve Earle, the Desert Rose Band, and one of the hottest college favorites, Lyle Lovett. RCA's Jo-El Sonnier, Reprise artist Dwight Yoakam, and CBS stunner Rosanne Cash have also been registering high marks on the university Richter scale.

Pointing to the success of the showcases, Brown comments, "It's interesting to change college students' perspectives of country music and to make them believers. A concert appearance will do that quicker than any other method."

34 Historical RCA Tunes To Arrive Via Direct Mail In 2-Record Set CMF Releases Vintage Rockabilly Compilation

NASHVILLE The Country Music Foundation here was set to release a two-record historical compilation Friday (3) called "Get Hot Or Go Home: Vintage RCA Rockabilly 1956-59." The direct-mail package has been digitally remastered and contains 34 cuts by 17 acts.

Represented on the album are Joe Clay, Ric Cartey, Pee Wee King, Roy Orbison, Homer & Jethro, Gordon Terry, Martha Carson, David Houston, Dave Rich, Hoyt Johnson, Milton Allen, Joey Castle, the

Sprouts, the Morgan Twins, Jimmy Dell, Janis Martin, and Tommy Blake & the Rhythm Rebels.

The Martin and Blake tracks, in-

Set has formerly unreleased tracks

cluding Martin's two live Grand Ole Opry performances, have not been previously released.

CMF historian Jay Orr provided the detailed liner notes for the new

project.

Four more efforts between the CMF and RCA are in the works, among them a Cajun collection, a set of old-time duets, and an album of Hank Snow's music.

The new rockabilly collection will be available on LP and cassette and will sell for \$16.98, plus postage and handling. Orders can be placed at 1-800-255-2357.

The CMF is a nonprofit educational organization.

FOR WEEK ENDING MARCH 4, 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
				★ ★ NO. 1 ★ ★	
1	2	3	20	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
2	51	—	2	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
3	1	1	31	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
4	3	2	24	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
5	4	4	28	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
6	5	5	28	DWIGHT YOAKAM ● REPRIS 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
7	6	6	42	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
8	7	7	15	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
9	9	11	93	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
10	10	12	27	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
11	NEW ▶	1	1	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
12	12	15	31	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
13	11	8	28	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
14	8	9	27	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
15	13	13	20	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
16	24	48	3	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
17	17	19	67	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
18	23	25	5	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
19	NEW ▶	1	1	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
20	18	17	104	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
21	21	23	56	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
22	19	18	44	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
23	14	14	49	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
24	20	20	37	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
25	15	10	34	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
26	25	24	83	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
27	16	16	25	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
28	22	21	84	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
29	29	31	141	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
30	26	22	20	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
31	30	26	18	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
32	31	28	21	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
33	28	27	75	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
34	32	29	41	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
35	27	30	38	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
36	36	38	158	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
37	33	32	41	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
38	34	35	95	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	39	11	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG
40	35	33	20	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
41	39	34	20	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
42	47	42	84	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
43	40	37	24	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
44	60	—	2	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
45	41	36	98	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
46	43	43	14	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
47	42	46	19	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
48	48	—	2	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
49	38	47	5	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
50	45	45	16	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
51	NEW ▶	1	1	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
52	46	44	28	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
53	55	52	12	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
54	49	49	64	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
55	44	40	21	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
56	63	59	81	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
57	59	55	47	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
58	53	54	15	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
59	64	73	3	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
60	57	58	225	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
61	54	53	42	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
62	50	41	30	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
63	66	64	70	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
64	58	56	26	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
65	61	61	49	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
66	56	51	45	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
67	62	62	35	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
68	68	72	8	GARY STEWART HIGHTONE 8014 (8.98) (CD)	BRAND NEW
69	73	69	170	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
70	72	67	135	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.
71	52	50	21	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
72	71	74	24	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
73	74	66	133	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
74	65	60	20	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
75	70	68	52	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST

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.

CBS/Nashville Plans To Send Artists To College

BY GERRY WOOD



College Team. Allen Brown of CBS Records/Nashville introduces the label's new college rep team. Shown, from left, Brown, Adrienne Palmer, Tony Morreale (behind Palmer), Diane Snyder, Richard Mulligan, and Vickie Gilmer.

NASHVILLE In an effort to make country music an "alternative" alternative music, CBS Records/Nashville has formed a college marketing department. The first of its kind to be organized by a Nashville label, the college rep team will work in unison with the CBS Records New York-based college department. The focus will be on marketing Nashville-created products and developing artists exclusively on the Nashville roster.

Allen Brown, associate director of media, CBS/Nashville, will oversee the five-person college rep team that will blanket the nation. Vickie Gilmer, based in Minneapolis and enrolled at the Univ. of Minnesota, will cover the Midwest; Middle Tennessee State Univ. student Tony Morreale, based in Nashville, will handle the

Southeast; Richard Mulligan, based in Boston and attending Northeastern Univ., has been assigned the Northeast; Adrienne Palmer, based in Dallas and a student at Texas Christian Univ., will cover the Southwest; and Diane Snyder, based in Los Angeles and enrolled at California State Univ., is responsible for the West Coast.

The reps' regions comprise from

Dept. is the first by a Nashville label

eight to a dozen states. They deal with college/alternative radio programmers, activities directors, venue managers, college TV and newspaper journalists, and retail accounts with a strong college customer base. The retail involvement is coordinated through the respective CBS Records branch.

Goals on the airplay level include integrating college-potential Nashville music into the mainstream format rotation at college and alternative stations and securing the inclusion of traditional country music in any specialty country, bluegrass, or folk programs that exist on these sta-

tions.

Roy Wunsch, senior VP and GM, Nashville operations, CBS Records, says that college and alternative marketing is an "often overlooked yet integral step in the Nashville-based artist and product development area of a total marketing effort." His label, comments Wunsch, "is committed to going deeper than the standard marketing methods and exploring exciting and innovative ways of exposing very select artist projects that have appeal beyond the established boundaries."

According to Brown, the reps will primarily deal with "media and influential contacts that impact college-age record buyers and those consumers that might not be exposed to mainstream formats of radio. We've been neglecting the younger consumer—and these are the future lovers of our music."

CBS began hiring the reps last year and recently completed the team. Product presentations and marketing planning sessions, attended by the college reps and the label's regional country marketing managers, have been held in Nashville.

The new division worked the annual National Assn. of Campus Activi-

(Continued on next page)

Radio Pros Share Some Of Their Most Bizarre Moments 'Ah, Ricky, Ah, Er . . .' & Other Blunders

COUNTRY RADIO SUPER BLOOPERS: As radio pros gather for the Country Radio Seminar, let's look at some of the wacky happenings that color this industry:

Bill Jones, WGKX Memphis: "When I was at WCRJ in Jacksonville, [Fla.] I did an interview with the actor who played Roscoe P. Coltrane in 'Dukes Of Hazzard' and I couldn't remember the guy's name to save my life. I wanted to keep calling him Enis, but he didn't play Enis, he played Roscoe. Throughout the whole live interview, I kept calling him Enis. Then I couldn't get straight who was Luke, Duke, Bo-Duke, or Duke-Duke."

"In Jacksonville, we had an air personality who was also a singer performing the national anthem at a basketball game. After the first bar, he forgot the words. The lyrics were on the scoreboard, so he looked up, but the scoreboard had gone ahead of where he was supposed to be, and he couldn't catch up. Needless to say, he had a rough day on the air the next day."

Steve Holbrook, WWKA Orlando, Fla.: "Ricky Skaggs dropped in and I asked him for an interview. He sat down, the mike came on, and I said, 'Ricky Skaggs is here. Ah, Ricky, ah, er, oh . . .' I thought, 'What the hell do I want to ask this guy?' and my mind went blank. It was over a minute of ahs and ers before it finally came. I was in a cold sweat. That's when I took myself off the air—I said I don't want to be a role model."

Tim Murphy, KMPS Seattle: "I lied to get on the air for my first job. I had been in a lot of stations and had looked around, but I had never actually been on the air. When I first got out of college I went into a station and told the guy I knew how it worked. He told me, 'My afternoon guy called in sick and I haven't been able to get hold of anybody, why don't you start now?' I was scared to death. After the first half-hour, I remembered what my name was."

"At WALM Cadillac, Mich., we had a tell-and-sell auction show. A woman called and started out with this great description and started to sell herself: 'I'm stark naked and I'm . . .' We got a lot of calls."

Wolfman Jack: "It was back when I was known as Big Smith, spinning country tunes, before the Wolfman stuff came along. I interviewed a guy who claimed he was Elvis Presley's twin brother. I remember doubting him from the moment I saw the big bump on his nose with a long, curly hair growing out of it. It turned out the guy was really the station owner's daughter."

Gerry House, WSIX Nashville: "A guy called in and

said 'I liked that Arnold Schwarzenegger when he was in 'Gonad The Barbarian.' One lady called in and told about this guy way down in the country who had to go be a 'ball bearing' at a funeral. Then another lady called and told about this woman and her father who sang at funerals. They went up to the poor distraught widow and asked what was her husband's favorite song. Apparently, there's an old gospel song called 'Golden Bells.' The widow was upset and she said his favorite song had been 'Jingle Bells.' Everybody gathered around the casket, and there they were, a cappella, on this hot day in July, singing, 'Dashing through the snow/in a one-horse open sleigh . . .' And they sang it all the way through."



Bob Kingsley, American Country Countdown: "I was [MC at] a concert at the Hollywood Bowl. Several acts were on it, in-

cluding Merle Haggard. The spotlight was on me while I was making some announcements, and I heard this 'Psst, psst!' This voice whispered, 'Your fly's open.' I half-cocked my head, and it was Haggard. It seemed like a million people were out there watching me, and I could feel the blood rushing to my face. I started to shift and move my coat around to cover me. I knew that every one of those people out there was laughing at me, but I was trying not to look down. After I finished, the light went out, I looked down, and my fly wasn't open. Unfortunately, the microphone wasn't off and, when I realized what had happened and what Haggard had just put me through, I turned and said something very ungentlemanly to him—and within a moment I heard those exact words reverberating all through the hills of the Hollywood Bowl."

Charlie Douglas, Music Country Radio Network: "I was [MC at] a show in New Orleans before 8,000 people when one of the band members decided he would drop my pants. In doing so he not only dropped my pants, but he pulled my drawers off, too. I received an awful lot of laughter, which hurt my feelings. I didn't hear any gasps or applause, and that hurt, too."

Ed Salamon, United Stations: "I was producing a live WHN broadcast from the Lone Star Cafe with Delbert McClinton. He was excited because Elvis Costello had come up on stage to play with him, and he wasn't thinking that much about the live broadcast. He used a four-letter word unintentionally, and in our infinite wisdom we had to remind him that he was on the air. We sent up a reminder note, and the next thing he said was, 'I just got a note here that I can't say shit on the air.'"

by Gerry Wood



Country Radio: The Good, The Bad, The Getting Better

NASHVILLE Loyalty and image. In a nutshell, that's the best part and the worst part about working in country music radio. The opinion comes from a Billboard survey of some of the nation's leading programmers and on-air personalities.

What's best about toiling within the confines of a country music format? The loyalty of the audience and those who work in the industry is the most frequently cited factor. Other positive attributes include exclusivity of the music within a market, the excitement generated by fresh new artists, powerful audience response to stations and their promotions, dealing with a higher age demographic, the music itself and the strength of the songs, and the longevity of careers—a relative factor at best.

What's the down-side of working in the occasionally corny confines of country music? Battling the hayseed boots-and-britches image and other preconceptions and misconceptions about country music and its audience provides the most frequent complaint. Also cited are a sameness in the songs and attempts to broaden the base of the audience by watering down the musical selections.

"This is music we don't share with any other format," comments Ed Salamon, executive VP of programming for United Stations. Salamon recalls his earlier years with WHN New York, when the only albums that sold as well as Randy Travis and "Trio" were records that crossed over. "And by that definition, we had to share those artists with other radio stations in town.

Today there are records that sell platinum and are as popular as anything we had to play during that crossover era, but they're all ours for country radio."

Bob Moody, PD of WPOC Baltimore, also enjoys the increased exclusivity offered by a country format. "In most markets when you're doing country, it's usually one or two guys going head to head, as opposed to some other formats when you might have three or four stations all doing the same thing and fragmenting the audience." Moody likes the idea of "going mono and may the best man win."

Listener loyalty was cited by all those contacted, including Moody, who added a demographic footnote: "I enjoy dealing with grown-ups—a luxury you don't enjoy with a lot of other formats." Tim Murphy, PD of KMPS Seattle, observes, "The audience is the most responsive of any format I've worked, and I've done just about all of them. They're genuinely loyal to the station. When we have an event, they turn out for it, and when we ask for donations to a cause, they respond."

In praising the loyalty factor, Bill Jones, PD of KIX-FM Memphis, claims, "If you get your listeners to listen to your radio station, they'll stay with you for a while because

(Continued on page 44)

For more Country Music Radio Seminar coverage . . . see page 44

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ARTIST DEVELOPMENTS

THROWING A STRIKE

The Throwing Muses' press kit is well-stocked with major-media praise for the coed, Rhode Island-based foursome. The demanding rhythmic shifts and unsettling, obtuse imagery concocted by songwriters Kristin Hersh and Tanya Donnelly have given the Muses a strong media buzz, though rock radio programmers may still view the band as an alternative act.

In response, Hersh, Throwing Muses' principal writer and vocalist, offers "Dizzy," the single

from the band's new Sire recording, "Hunkpapa," as the group's idea of radio-accessible music.

"This is as obvious as I can be," says the 22-year-old Hersh. "Even so, over the years I've become convinced that I know nothing about the average music listener or record-buying public."

Hersh says the song was her idea. "I can't imagine Warner Bros. signing a band like us and then telling us to make certain music," she says. "We had to talk them into the single."

"It's not a deliberate attempt to be commercial," Hersh says of "Dizzy." "But for the first time, if an element entered the music that was confusing, I took it out. Those elements can be quite enlightening, but we realized we're not doing our job if we're alienating people, coming off as elitist or attracting only musicians and crazy people."

TERRY WOOD

THE REIVERS? BINGO!

To drive home the Reivers' new album, "End Of The Day," Capitol Records is leaving nothing to chance. Or very little, at least. To wit, a bingo-style retail contest has been devised by alternative marketing director Cathy Lincoln.

"I noticed a bingo game at the grocery store," says Lincoln. "So I made a similar game board with 12 boxes, each with a song title from the album. Another sheet had 12 stickers corresponding in some way to the songs' lyrics. So dealers have to listen to the album, match up the stickers and boxes, and then send in the correct game board."

A drawing will award one winner \$250, but, as Lincoln notes, the Reivers score the biggest win through focused dealer interest and, hopefully, increased in-store play.

"It's not the sort of record that

hits you over the head immediately," says Lincoln, noting the "thoughtful and contemplative" nature of the Austin, Texas-based act. The group, known as Zeitgeist on its debut album for indie dB Records, switched to its current William Faulkner-inspired moniker upon arrival at Capitol.

Reivers band leader John Croslin agrees with Lincoln's assessment: "We tried to be more straightforward than [on] our two previous albums, because a lot of people have expressed lack of understanding of the songs. But we're really more heartfelt than intellectual."

JIM BESSMAN

THIEVES AND SEDUCERS

"Seduced By Money"—album title or marketing plan? In the case of the debut album from the Nashville rock act the Thieves, it's both.

The record, the second release on the Capitol-affiliated Bug Music label, is a part of Capitol's new-artist program, which offers the initial 100,000 units at a retail price of \$6.98 for LP and \$11.99-\$12.99 for CD, with a 100% guarantee on returns.

"We're trying to give the retailer the ability to take a chance and buy a whole box instead of a couple of copies," says Capitol VP of marketing Ron McCarrell. "We also want to show our commitment to breaking this band."

As yet, the band is anything but bowled over by the big dollars. The album's first rock cut, "Everything But My Heart" (which is accompanied by a video), was inspired by band leader Gwil Owen's trip to Beverly Hills, Calif., where he was struck by "the worst excesses of 'keeping up with the Joneses.'" The song is yet another variation on the "money can't buy you love" theme, says Owen, the quartet's singer/songwriter/rhythm guitarist.

The Thieves hit the road in early March as a support act for the Jeff Healey Band.

DAVID WYKOFF



Wall Flowers. Members of R.E.M. recently visited The Basement, a teen club in Atlanta, to field questions from student reporters. Pictured, from left, are Peter Buck and Mike Mills of R.E.M., Bob May of Score Productions, and Michael Stipe and Bill Berry of R.E.M. (Photo: Sara Epstein)

TALENT IN ACTION

(Continued from preceding page)

Mick Fleetwood, who credits Bardens for giving him his first job, joined the band at midset and brought some welcome rock animation to the stage with his African talking drum and MIDI percussion vest, even emoting valiantly during some of the band's quieter passages.

Bardens' keyboards were occasionally submerged in the sound mix this night, subduing the anticipated vividness of his best instrumentals ("Seascape," "Heartland"), yet he closed convincingly with two rousing encore numbers, both from an obscure soundtrack, that delivered a more satisfying punch befitting the progressive-rock niche he aims to establish for himself.

Gold Castle artist Eliza Gilkyson delivered a striking 10-song opening set that was memorable from start to finish. Bringing only an acoustic guitar to the stage, Gilkyson quickly established a commanding stage presence with her thoughtfully passionate vocal prowess (comparisons include Linda Ronstadt and Joni Mitchell), her poignant lyrics addressing ecological and interpersonal themes, and her affable, unpretentious manner.

TERRY WOOD

NRBQ

The Bottom Line
New York

Keyboard wild man Terry Adams and stalwart bassist Joey Spampinato have been playing under the NRBQ moniker for 22 years now, and guitarist Al Anderson and snare-snapper Tom Ardolino have put the Q in New Rhythm & Blues

Quartet since '71 and '74, respectively. Although they've written a score of tuneful songs, they've never had a hit record.

However, with the band now signed to a Virgin Records contract, the cat was out of the bag at this sold-out Feb. 3 show. The Q surpassed its reputation as the world's best bar band by jumbling blues, jive, and grass-roots pop into a free-form exploding circus.

NRBQ rolled into a medley of "Daddy Loves Mommy-O," an old jump-blues number, and the Adams-penned "Jeopardy" answer, "Who Does Daddy-O Love?" (Unfortunately, they didn't go into their "karaoke version" of Billy Joel's "Just The Way You Are," as performed on "Diggin' Uncle Q," one of two live albums recently released by Rounder Records.)

Adams is the band's prankster; he turns the music on its head, and is seemingly unable to play a note straight. He can, of course, play just about anything; two trumps that have kept NRBQ bopping are its sense of humor and its natural, encyclopedic feel for music.

Anderson plays sweet, fierce leads; he is the serious anchor to Adams' salmon-up-a-waterfall act. Yet it was Anderson who led the band off the stage with a drill chant.

The audience brought the Q back, keeping them on stage for 1½ hours during the evening's first set. NRBQ's third trump, after all, is dedication: What other band has withstood the test of time, smirk and smarts intact?

EVELYN McDONNELL



Jett Setters. Recent Rock and Roll Hall of Fame inductee Dion spends a few moments with Joan Jett, who is set to play five shows on Broadway, Wednesday (1) through March 5. Her shows sold out in less than one hour. (Photo: Chuck Pulin)

Garden State Institute Plans 1st Music Seminar

BY BRUCE HARING

NEW YORK The Garden State Institute of Performing Arts, the nonprofit organization that brought the world the first annual New Jersey music awards last fall, is back with another first: a Garden State Music Seminar.

Modeled on the New Music Seminar, the daylong event will be held April 29 at the Hyatt Regency Hotel in New Brunswick, N.J. Five panel discussions covering entertainment law, journalism, songwriting, radio, and artists are scheduled. No trade show is planned for the first year.

"It's the flip side of the awards show," says Doug Wain, president of the Garden State Institute of Performing Arts. "We will con-

centrate on the young and developing artists, creating a platform where people who want to learn about the music business can learn directly from people already working in it."

A keynote speaker and club showcase will also be part of the seminar, Wain says.

Attendees must preregister for the seminar and possess a New Jersey mailing address. Cost per registrant is \$7.50, payable to the Garden State Institute of Performing Arts, P.O. Box 2017, Clifton, N.J. 07015. Any profit derived from the event will go to aid the development of young artists and musicians, according to Wain.

East Coast Rocker, a New Jersey music newspaper, is a co-sponsor of the event.

PITCHFORD SONGS GIVE 'SING' SPARKLE

(Continued from page 32)

film's release. The Bolton song is heard throughout the movie; 550 singers perform it at the film's conclusion.

Pitchford, who also wrote the screenplay for "Sing," says he co-authored the music (collaborators include Tom Snow, Tom Kelly, Richard Marx, and Desmond Child) to fit the movie, not necessarily radio.

"I've learned over the years that I can't overshoot the picture and start thinking about radio," he says. "We have all kinds of songs and styles because that's what the movie requires, not because I was thinking, 'Hmm, I've got top 40 and AC locked up, now let's go af-

ter album rock, jazz, and rap."

Patti LaBelle and newcomer Lurnea Williams, for whom Pitchford created a special role in the "Sing" script, are the only performers to appear in the movie and on the soundtrack. All other songs are sung by the movie's characters.

Rachel Sweet also appears (as a high schooler) and sings in the movie, although her song ("Life Ain't Worth Living When You're Dead") is available only as the B side of the Carrack-Nunn duet.

"Sing" producer Craig Zadan, who also produced "Footloose," sees the new movie as an introduction for younger audiences to the

big-production spectacle usually associated with Broadway. For that, Zadan gives his regards to MTV.

"There's an audience waiting for this type of film because of MTV's influence," he says. "Younger people have not been weaned on musicals, but now they are accustomed to watching their favorite artists—say, Billy Joel—performing on a set, wearing a costume, and playing music while visually telling a story in what is essentially a minimusical. A new door has been opened for film makers, and it was a direction both Dean and I wanted to explore."

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Maple Leaf Gardens Toronto	Feb. 9-10	\$742,317 (\$876,454 Canadian) \$25/\$22	35,314 sellout	Concert Prods. International
HANK WILLIAMS JR. & THE BAMA BAND	The Omni Atlanta	Feb. 10-11	\$444,111 \$18.50	24,006 30,984	Concert Promotions/Southern Promotions
NEIL DIAMOND	Buffalo Memorial Auditorium Buffalo, N.Y.	Feb. 11	\$334,204 \$18.50/\$16.50	18,345 sellout	Concert Prods. International
POISON TESLA	Meadowlands Arena East Rutherford, N.J.	Feb. 14	\$326,000 \$18.50/\$17.50	18,000 sellout	Ron Delsener Enterprises
BON JOVI SKID ROW	The Omni Atlanta	Feb. 15	\$292,596 \$18.50	15,816 sellout	Concert Promotions/Southern Promotions
ELLA FITZGERALD	Radio City Music Hall New York, N.Y.	Feb. 11	\$265,700 \$50/\$40/\$30	5,874 sellout	Radio City Music Hall Prods.
THE ROBERT CRAY BAND JOHN HIATT & THE GONERS	Radio City Music Hall New York, N.Y.	Feb. 8-9	\$243,493 \$22.50/\$20	11,313 11,748	Radio City Music Hall Prods.
POISON TESLA	Hartford Civic Center Hartford, Conn.	Feb. 12	\$226,405 \$18.50/\$16.50	12,330 13,443	Cross Country Concerts
POISON TESLA	Providence Civic Center Providence, R.I.	Feb. 17	\$219,555 \$17.50	12,546 13,307	Frank J. Russo
BON JOVI SKID ROW	Frank Erwin Center Univ. of Texas Austin	Jan. 30	\$217,309 \$17/\$16/\$15	15,277 sellout	Stone City Attractions
BON JOVI SKID ROW	San Antonio Convention Center San Antonio, Texas	Jan. 27	\$195,930 \$17.50/\$17	13,659 sellout	Stone City Attractions
RANDY TRAVIS/CONWAY TWITTY/TAMMY WYNETTE	Civic Arena Pittsburgh	Feb. 17	\$192,502 \$18.50	10,388 12,003	Special Moments Promotions
SAM KINISON THE OUTLAWS OF COMEDY	Fox Theatre Detroit	Feb. 17-18	\$185,300 \$20	9,265 sellout	Brass Ring Prods.
THE MOVE SOMETHING TOUR: 2-LIVE CREW EAZY-E/MWA M C HAMMER, TONE LOC SIR MIX-A-LOT J.J. FAD	Birmingham-Jefferson Civic Center Birmingham, Ala.	Feb. 18	\$182,284 \$13.50/\$12.50	15,117 16,000	Michael Campbell Prods. Jeff Clanaghan Prods.
METALLICA QUEENSRÛCHE	San Antonio Convention Center San Antonio, Texas	Feb. 1	\$179,240 \$16.50	12,555 sellout	Stone City Attractions
POISON TESLA	Cumberland Co. Civic Center Portland, Maine	Feb. 15	\$156,750 \$17.50/\$16.50	9,500 sellout	Frank J. Russo
ALABAMA THE CHARLIE DANIELS BAND JO-EL SONNIER	Richmond Coliseum Richmond, Va.	Feb. 12	\$149,923 \$17.50	9,007 11,861	Fowler Promotions Presents
RANDY TRAVIS/CONWAY TWITTY	Rochester Community War Memorial Rochester, N.Y.	Feb. 18	\$149,678 \$17.50	8,553 sellout	Special Moments Promotions
RANDY TRAVIS GEORGE FOX	London Gardens London, Ontario	Feb. 12	\$144,420 (\$170,517 Canadian) \$21.50	7,931 sellout	Donald K. Donald Prods. Concert Prods. International Special Moments Promotions
COMMISSIONED DEGARMO & KEY	Cobo Arena Detroit	Feb. 1	\$144,000 \$12	12,000 sellout	Spiritwind Prods.
CHICAGO TOMMY CORNWELL & THE YOUNG RUMBLERS	Thompson-Boling Assembly Center University of Tennessee, Knoxville	Feb. 10	\$142,659 \$16.50	8,646 12,000	Mid-South Concerts
CHICAGO TOMMY CORNWELL & THE YOUNG RUMBLERS	UTC Arena University of Tennessee, Chattanooga	Feb. 11	\$130,317 \$16.50	7,898 11,000	Mid-South Concerts
RANDY TRAVIS GEORGE FOX	Kitchener Memorial Auditorium Kitchener, Ontario	Feb. 11	\$122,259 (\$144,351 Canadian) \$21.50	6,714 sellout	Donald K. Donald Prods. Concert Prods. International Special Moments Promotions
TOM COCHRANE & RED RIDER JEFF HEALEY BAND	Maple Leaf Gardens Toronto	Feb. 17	\$112,085 (\$133,270 Canadian) \$22.75	5,858 7,000	Concert Prods. International
REBA MCENTIRE RICKY VAN SHELTON PATTY LOVELESS	Hampton Coliseum Hampton, Va.	Feb. 19	\$111,491 \$16.50	6,757 sellout	Starstruck Promotions

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TALENT IN ACTION

JOHNNY ADAMS
Club Lingerie
Hollywood, Calif.

THE "TAN CANARY" pulled out all the vocal stops at this Feb. 4 show, one of two Mardi Gras-themed evenings that also brought New Orleans legends Ernie K-Doe, Clarence "Frogman" Henry, and Earl King to the Lingerie stage.

Adams, who cut several notable regional hits for the Ric and SSS International labels during the '60s, has re-established himself in recent years as one of the Crescent City's most remarkable singers via three fine album releases on Boston's independent Rounder label. He flabbergasted a less-than-capacity but well-lubricated group of L.A. carnival celebrants with his astonishing yet seemingly effortless vocal virtuosity.

Backed by a six-piece group that included master drummer Earl Palmer and local New Orleans stalwarts Eddie Zip on piano and Jerry Jumonville on tenor sax, Adams showed up dressed to kill and ready to thrill. His very first number, a cover of Ben E. King's "Stand By Me," featured the trademarks of his style: vocal gymnastics that culminated in an impossible-to-follow audience singalong, spiced with a "mouth bass" solo from his sizable trick bag.

Adams essayed covers (Jessie Hill's "Ooh Poo Pah Doo") and his own material (the title tracks from his Rounder albums "From The Heart" and "Room With A View Of

The Blues") with equal assurance. The inevitable highlight came in the set-closing version of his 1968 SSS hit "Release Me," which swooped from an earth-moving *basso profundo* to a shattering falsetto squeal with a flick of the wrist. Eat your heart out, Engelbert Humperdinck.

As he has in L.A. visits past, Adams proved that he is eminently worthy of the "singer's singer" title.

CHRIS MORRIS

THE TITANICS
CIRCLE SKY
LAZY SUSAN
KID CRASH
Axis
Boston

THE INCLUSION of four Boston acts on the recent RCA/CMJ sampler of unsigned bands, "Ten Of A Kind," is a welcome sign of the renewed health of the local music scene. However, as this largely uneventful Jan. 26 show featuring the four area acts indicated, Boston still falls short of having a supportive club scene to help develop its substantial and diverse raw talent.

Opens Kid Crash offered competent and unsurprising hard rock, turning heads with their set-closing, Quiet Riot-style cover of Elvis Presley's "All Shook Up." Country-folk quartet Lazy Susan improved with each song, as its pair of female lead singers/guitarists gained confidence, but they are still searching for something resembling a comfortable stage presence to go with

their precocious songs.

Circle Sky exhibited a rambunctious approach to melodic rock, but their set lacked the kind of singular focus and momentum necessary to win over an unfamiliar audience.

The Titanics, an aggressive quartet of local vets, played the show's most spirited and engaging set, one buoyed by singer/guitarist Nat Freedberg's sneering lyrics and Dave Fredette's rough-hewn guitar work. They best projected the streetwise, cutting-edge attitude RCA and CMJ look to promote with "Ten Of A Kind." DAVID WYKOFF

PETE BARDENS
ELIZA GILKYSOON
The Roxy
West Hollywood, Calif.

THOUGH HE RECORDS for an instrumental-intensive label (Cinema Records) and enjoys adult alternative radio airplay, Peter Bardens is at best a fringe member of the new age camp. His albums also include vocal tracks with more aggressive flourishes (e.g., "Gold," "In Dreams"), allowing him to achieve a rare crossover to album rock radio and MTV.

On stage Jan. 30, Bardens and his four-man band exhibited a rather studious approach to the music, a reflection of Bardens' amiable yet reserved demeanor and a few too many midtempo vocal tracks (reminiscent of Mike + the Mechanics) that were homogenous and undistinguished.

(Continued on next page)

March 16-19

Marriott at the Capitol

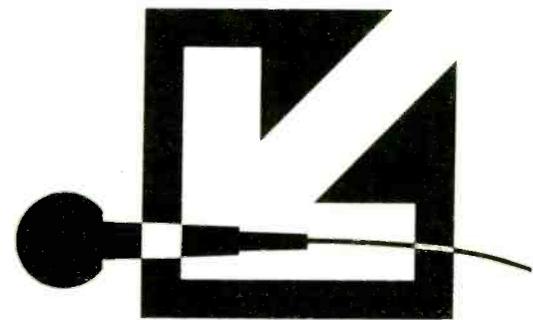
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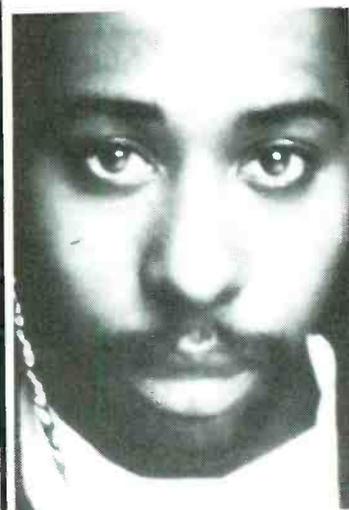
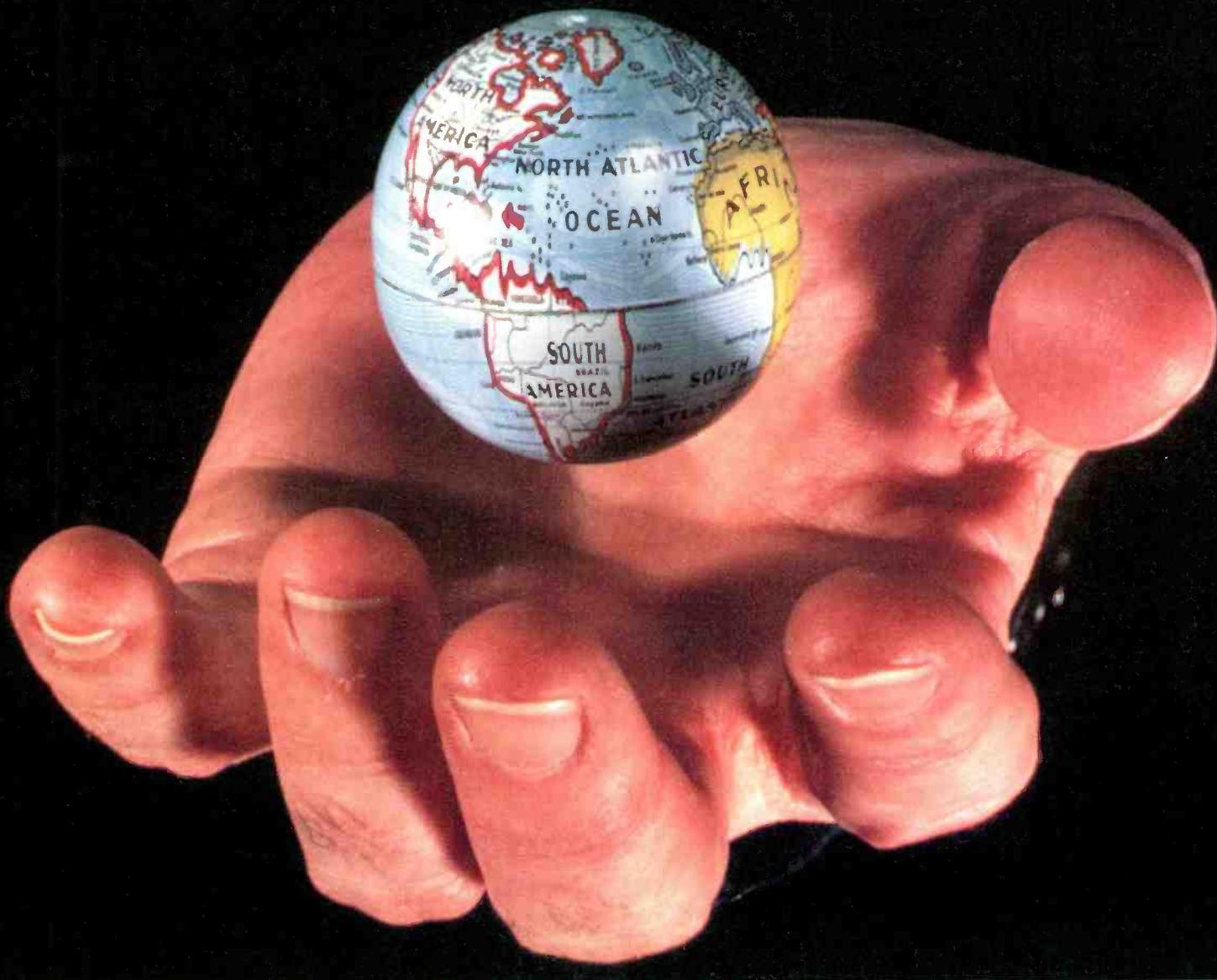
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Deon Estus

NEW ON THE CHARTS

Deon Estus makes his first appearance on the Hot 100 as a solo artist with "Heaven Help Me," a tune he wrote with George Michael.

Estus' affiliation with Michael goes back to the Wham! days. He also played bass on Michael's "Faith" album and tour.

Born in Detroit, Estus was heavily influenced by the Motown sound. During the '70s, he played in Brainstorm, a dance/R&B band that opened for the Whispers and the Brothers Johnson. Estus then moved to Europe, where he became Marvin Gaye's bassist.

"Heaven Help Me," which features Michael on background vocals, is from Estus' debut album, "Spell." The Mika/PolyGram project was produced by Michael, Jellybean, and David Z.

JIM RICHLIANO

Phil Collins and Annie Lennox take the top honors at the mistake-plagued BRITS awards show ... see page 72

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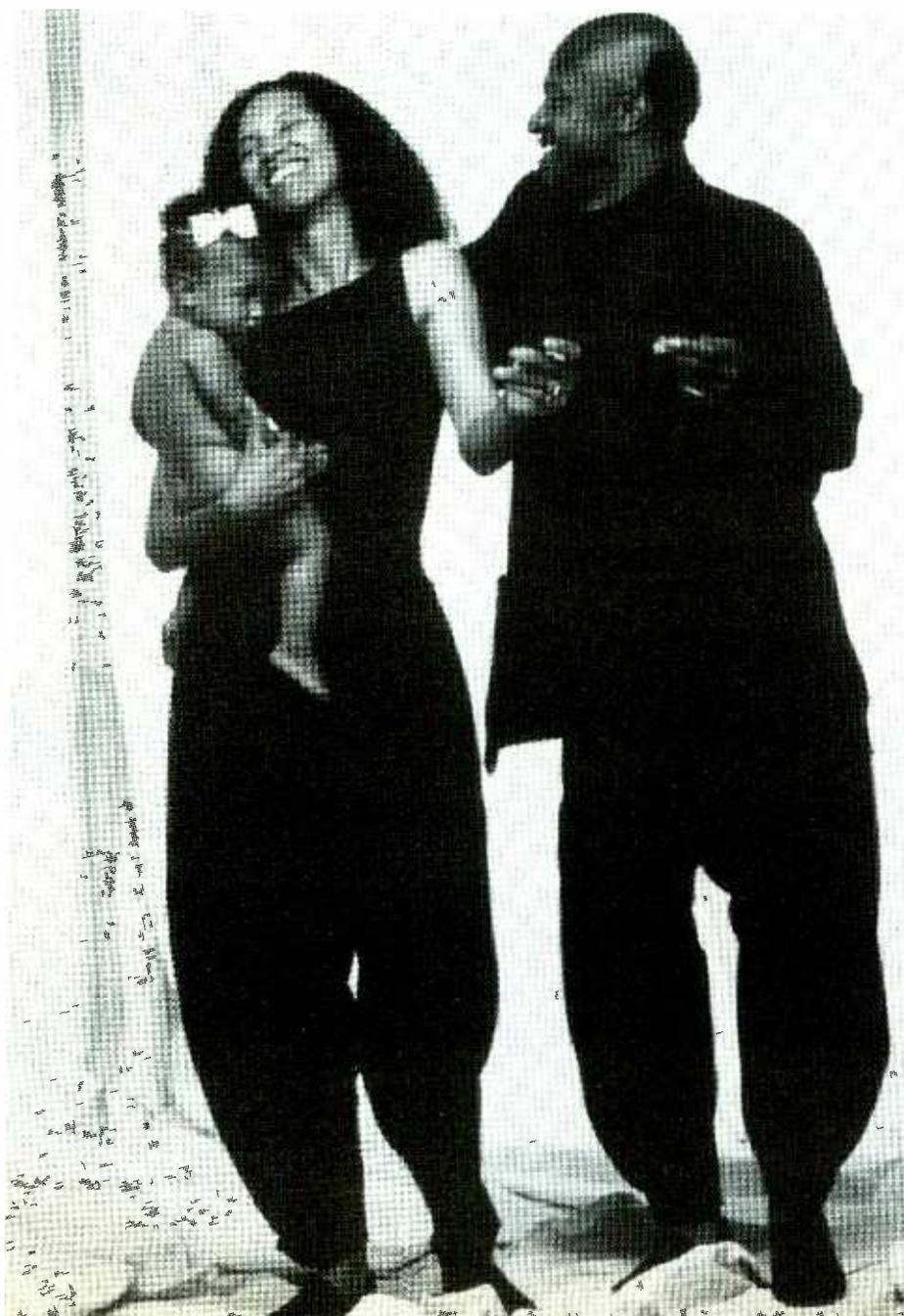
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Pitchford Songs Give 'Sing' Sparkle

Columbia Banks On Film Soundtrack

BY TERRY WOOD

LOS ANGELES Dean Pitchford, whose songwriting for "Footloose" generated Columbia Records' all-time best-selling soundtrack (12 million units worldwide, 5.5 million in the U.S.), hopes his latest film project, "Sing," will help usher in a new generation of movie musicals skewed to the modern pop audience.

"I've gone one step further with 'Sing' than I did with 'Footloose' in that the songs actually comment on the action in the movie," says Pitchford, who also penned the "Sing" screenplay, as he did with "Footloose." "Here people actually stop and sing songs which are essential for furthering the plot. This is not a project, as with far too many soundtracks today, where the music gets shoehorned in as an afterthought long after the picture has been filmed."

In 1984, "Footloose" spawned six top 40 tracks, including two No. 1 singles (the title cut and "Let's Hear It For The Boy"), cementing Pitchford's hit-making

credentials, which first surfaced with his lyrics for the Oscar-winning song "Fame."

'This isn't a project where the music is shoehorned in'

Columbia is banking on the "Sing" soundtrack, which shipped Feb. 14, to produce similar sparks.

"Sing" revolves around the romance of a young couple involved in song-and-dance competitions in Brooklyn known as "sings." Past real-life participants include Art Garfunkel (who performs on the soundtrack), Barbra Streisand, and Neil Diamond.

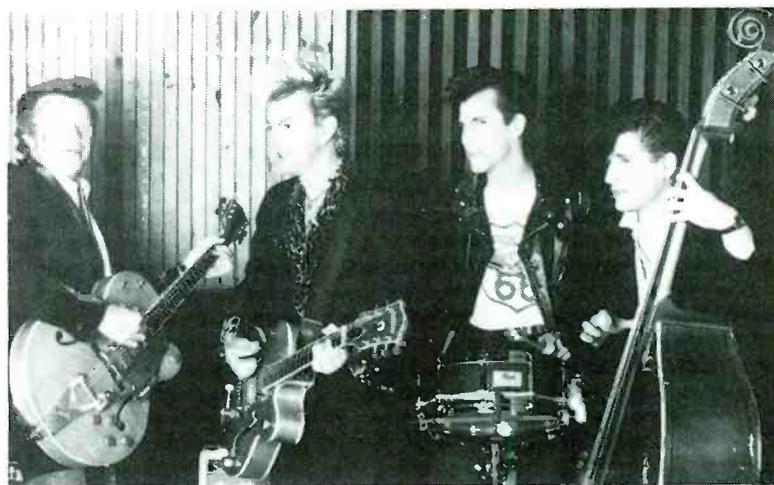
Three singles ("Birthday Suit" by Johnny Kemp, "Romance" by Paul Carrack & Terri Nunn, and the title track by Mickey Thomas, each targeted to different radio formats) and their accompanying videos are already available—a less-than-ideal situation, now that Tri-Star Pictures has decided to

push back the film's release date, from Friday (3) to March 31.

"Tri-Star had three other films coming out one after another, and they felt they didn't want to rubber-stamp this one," Pitchford says. "I think the music is strong enough to stand on its own and then be aided when the movie comes out."

Pitchford anticipates a sizable response to Michael Bolton's rendition of "One More Time," the song performed during the film's climax. A single and video will be released simultaneously with the

(Continued on page 36)



Catting Around. The Stray Cats strut around with Dave Edmunds, left, who produced their new album, "Blast Off," on EMI. The Cats, from left, are Brian Setzer, Slim Jim Phantom, and Lee Rocker.

Ex-Ultravoxer Hits Big With 'Dear God' Singer Finds Solo Success

BY MELINDA NEWMAN

NEW YORK After getting the cold shoulder for several years as leader of Britain's Ultravox, Midge Ure had little hope of ever striking a responsive chord in the U.S.

However, with his second solo album, "Answers To Nothing," climbing the charts, and the first single, "Dear God," a strong selection on album rock radio, Ure is having to rethink his foreign policy.

"Ultravox was like a square peg being placed in a round hole in the States," Ure says. "We had no success whatsoever. The stuff [we were] doing just didn't fit in at all. I think I've finally gotten in sync with America and it with me."

"It's strange because in Britain, the music has gone very bubble gum," he continues. "With Stock-Aitken-Waterman, it's very pop-oriented. And it's a whole new ballgame in America."

"Dear God" was a top five Modern Rock Track, is still climbing the Album Rock Tracks chart, and is now receiving a push from Chrysalis for top 40 play.

The song, a plaintive plea for a peaceful, united world, came to Ure in his sleep. A fanzine had sent him a questionnaire about his 1987 Christmas wish list; he considered his answers too serious to print so he threw the letter out. Later that day, a journalist showed up at his door. It turned out that Ure lived in the same house where a man killed in a massive subway fire had resided, and the reporter, not knowing the family had moved, came looking for survivors.

"There had been so many hideous things happening," Ure recalls. "After that, I just thought, 'Christ, what kind of place is this?' and the next

day I had the song. That had never happened to me before or since."

Though Ure released an album, "The Gift," in 1986, he considers "Answers To Nothing" his first solo project. "Ultravox was very much in existence and had just taken a planned break when I did 'The Gift.' But the band broke up a year and a half ago, and I didn't want to sound like Ultravox anymore. This is the first time in my life it's all me."

Ure wrote, produced, and recorded all the songs over 10 months in his 24-track home studio, bringing in such well-known musicians as Level 42's Mark King, Big Country's Mark Bzrzecki, and UB40's Ali Campbell.

Kate Bush, who appears on the duet "Sister And Brother," did not make the trip. "She lives about 2 1/2 hours away, so I sent her the multi-track tape. I wouldn't give anyone else that, but I knew she wouldn't do anything substandard. She really spent a lot of time on it and what she did was just excellent."

Following the success of the album, Ure is putting together a band of "fresh young blood" to tour the U.S. for the first time as a solo act, possibly as early as March or April. "I'm quite happy to play clubs. I don't really care what the setting is," Ure says. "I just want to play this album live."

In the meantime, Ure continues to help preside over the trust created from the musical charities BandAid and LiveAid. "We've put a lot of money into long-term projects, and it will probably be four or five years before we're through, although at the time of the events, Bob [Geldof] and I thought it would be six months. But he and I are still directly responsible and we have to be until the book is closed."

Gavin Panels Mull 'Alternative's Meaning; Alice Cooper Bemused By 'Pretty' CD

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

THE BEAT SPENT AN INTERESTING few days in San Francisco for the fourth annual Gavin Convention recently.

The major reason the radio gathering was notable, as far as this column is concerned, was the very palpable sense that things—particularly things related to the music business—are loosening up remarkably.

What does that mean? Well, consider first that of the several alternative radio panels this columnist attended, several well-known alternative successes weren't even mentioned—largely because the artists concerned are no longer being deemed alternative by anyone.

Case in point: major label Warner Bros./Reprise and its near-stunning chart success with such acts as the **Replacements**, **Lou Reed**, **Elvis Costello**, **R.E.M.**, **New Order**, **Erasure**, and **Otra Haza**, for starters. Not to mention the sales performance of **Edie Brickell & New Bohemians**, **Living Colour**, **Enya**, **Cowboy Junkies**, the **Gipsy Kings**, the **Waterboys**, **Was (Not Was)**, **They Might Be Giants**, **Michelle Shocked**, and the **Pursuit Of Happiness**.

The bottom line, as they say, is clearly this: Weird stuff is making big bucks.

The dramatic indie success of such artists as **Tone Loc** further illustrates the point superbly. Surely no one had any inkling a few months back that an unknown artist could approach the top of the charts with a record that may have cost less than \$1,000 to make—and might well have been recorded in someone's bedroom studio. And **Cowboy Junkies**—in many ways a central point of Gavin discussion—likewise recorded their U.S. debut with a minimum budget and a handy DAT recorder. A few years ago, their recording budget alone would have guaranteed these records a speedy ride to Hipster Oblivion; nowadays, ensuing gigs on "Saturday Night Live" seem to be becoming the convention.

It came to a head at Gavin during an alternative radio discussion, during which some programmers complained they were almost getting *too much* attention from labels; so many phone calls came in, one radio staffer complained, he didn't have enough time to listen to his records. Another wondered aloud if the alternative market was getting "too big"; the unspoken implication was that, past record-biz mottos to the contrary, yes indeed, the Man *can* buy our music... and already *has*. And what good is that old standby—alternative elitism—in a world where Haza can have a hit record?

The Beat suggests we all sit back and enjoy the ride.

WHERE'S MY DRINK TICKET? Prowling around

the convention's colorful cocktail party, The Beat noted an odd lot of artists making the scene, including **Stephen Stills**, **Gene Simmons**, **Lita Ford**, **House Of Lords**, **Was (Not Was)**, and none other than **Alice Cooper**, whose Epic debut album is due imminently.

Acknowledging that Enigma Records would soon be releasing some of his early classic albums, initially recorded for **Frank Zappa's** Straight Records label, Cooper asked, only half-jokingly, "Who in the world would want to put 'Pretties For You' on CD?" Someone with

pretty good taste, says The Beat... Also "making the scene," as it were, were singer **Eric Martin** and bassist **Billy Sheehan**, whose new band, **Mr. Big**—not to be confused with the Arista band of the same name some years back—just signed with Atlantic and will release its debut

shortly... The Beat also heard the good news that the first single due from the **Washington Squares'** new album will be a cover of **Leonard Cohen's** "Everybody Knows," again illustrating the fab maxim that good taste is timeless... Final proof that conventions are dangerous: When the ever-literal Beat saw a hand-painted sign reading "Free James Brown," it almost *asked* for one.

SHORT TAKES: There's a hot rumor around that **Billy Idol** has finished recording his new album but is withholding it until Chrysalis' "situation" is finally resolved... Condolences to both **Ted Nugent** and **Bob Seger**, each of whose mother recently passed away. Nugent's mother, very much a friend of rock'n'roll, wrote a series of much-read advice columns under the name **Ma Nuge**... The Beat's jazz interests were initially stirred upon seeing that Fantasy Records has reactivated late bassist **Charles Mingus'** Debut label and actually issued *heavy metal* on it. The band, Los Angeles' **DJ Burns**, has a guitarist with "interesting record business connections," according to its bio. More specifically, the groups' **Jonnie Z** is the son of **Saul** and **Celia Zaentz**, Fantasy Records bigwigs supreme. Before asking if the group covers **John Fogerty's** "Zanz Can't Danz," consider this: The group's logo was designed by **Brent Clifford**, son of **Creedence Clearwater Revival** drummer **Doug Clifford**... The Beat can't stop listening to the **Pursuit Of Happiness** album, and would hereby like to point out that its producer, **Todd Rundgren**, will be ably represented on CD this month when Rhino issues the first two **Nazz** albums in the format. It's about time... Though The Beat couldn't make it to **Mojo Nixon's** wedding Feb. 11, let it be said that holding it at Chula Vista's Fun Farm Go-Karts & Cat Adoption Society was a certified stroke of genius. Congratulations to the—from all indications—fun couple.

Beat'N'Sample Craze Treads The Beaten Path

ONCE BITTEN, TWICE SHY: Have you and your friends become somewhat tired of saying "Remember when . . ." when talking of contemporary club music? Dance Trax probably wouldn't be alone in saying that the beat'n'-sample record craze has gotten slightly out of hand. A bunch o' labels, independents mostly, have stepped onto a bandwagon that's dragging as we speak. Little did we know that **Todd Terry** would become a *style* of music to contend with, as it is today. When Terry hit with such staples as "Can You Party," "Bango," and "A Day In The Life," he hit big, but when he didn't (listen to many of the other cuts on the **Royal House** or **Todd Terry Project** albums,) the result can be unbearable.

So many folks have tried to capitalize on this "nonmusic" music that we receive at least half a dozen new (!!) such titles a week. As **Brian Chin** asserts in his recent February installment of "New York Beat" (a monthly column that appears in the U.K. trade Jocks), most of these tracks have become pathetically indistinguishable. You would think that if people are going to go through the trouble of "borrowing" bits from other records, they wouldn't limit themselves to the Loleatta Holloway, First Choice, Lyn Col-

lins, and James Brown bits that we've come to know, love, and hate all too well.

Utilizing a few of these fab musical *ideas* within actual songs (remember those? The kind with lyrics and a chorus or two?) would prove much more satisfying as well as more memorable.

DJs play an important role in this as well. Last week, a dance music promoter from a major label commented on how he found it difficult to work a record that didn't have a fierce dub version, adding that many of the jocks prefer to *only* play dubs and instrumentals. Club programmers control what their audiences hear. If their clientele becomes trained to dance to "Can You Party" hybrids for hours, it will make it that much harder to play new songs.

There's no easy answer except that we've heard a lot of wasted ideas that would have been all the more jammin' had they been given a vocalist, some lyrics, and less-weathered samples. Take a lesson from **Full Force**, who supplied **Samantha Fox** with the top three club and top 10 pop hit "I Wanna Have Some Fun." It uses the same idea as all the rest but is executed with quite a bit more innovation, verve, and smarts.

BIG BEATS & LI'L PIECES: Letting The Lyte Shine—MC Lyte re-

cently fulfilled the wish of a leukemia-stricken youngster in cooperation with the **Special Wish Foundation**. **Tiana Thomas** got to spend a day with Lyte and **Audio Two's Gizmo**, who performed two songs for the girl and showed her pictures of Lyte's last tour. Lyte is presently in the studio readying a new album for First Priority/At-



by Bill Coleman

lantic . . . RCA act **Imagination** will be releasing an album containing new material and remixes of old classics like "Just An Illusion" and "Burning Up." Of the new tracks, the first single scheduled is "Love's Taking Over," produced by **T-Coy** and currently being mixed by **Dave Morales** . . . He Who Laughs Last—New York-based duo the **Pop Tarts** (who've been plugging at this for some years now) may just get their just desserts as the two (**Randy Barbato & Fenton Bailey**) are being wooed by two major U.K. labels. We've heard the demos and they're quite good . . . **Hank Shocklee & Chuck D** are remixing

the **Neville Brothers'** "Sister Rosa" for A&M.

Stetsasonic's Daddy O is producing new cuts for **Third World** and is remixing "Big Enough" from **Keith Richards'** latest album . . . **Kevin Saunderson & Juan Atkins**, aka **Reese & Santonio**, have returned with new versions of the fab "Rock To The Beat," apparently to be released on two different labels. Saunderson has also worked on mixes of **New Order's** "Round & Round" . . . **Frankie Knuckles'** collaboration with **Satoshi Tomiie** will be coming out stateside on Island. Also on Island, expect a **Robert Owens** project, again under the production guide of Knuckles. Never too busy, Knuckles is also completing mixes on last year's underground import hit "Voodoo Ray," by **A Guy Called Gerald**, for Warlock and is scheduled to mix Island duo **Womack & Womack's** brilliant "M.P.B. (Missing Persons Bureau)" for single release *again*. We're very happy to hear that the label is remarketing and promoting W&W's overlooked gem of a project, "Conscience." If you just happened to have been living under a rock in '88, don't make the same mistake twice: Discover the album.

Boogie Down Productions is completing work on a new project due in late spring . . . **Kym Mazelle's** new U.K. single, "Got To Get You Back," was written by **CC Rogers** and mixed by **Blaze**. The Blaze trio has been very busy in the U.K., mixing "People Hold On" by **Coldcut** from a forthcoming album titled "Deck Shark"; "Celebrate The World" for **Womack & Womack**; and a track by a

new outfit called **Be Big**, featuring two former members of **I-Level** . . . **Justin Strauss** is remixing "Promises" by **Basia** for Epic . . . The latest **Teddy Riley** chapter includes work on a new **Kool Moe Dee** album, collaborations with singers **Glenn Jones** and **Billy Always**, and a remix of **Chrysalis** artist **Tony Stone's** "Can't Say Bye" . . . "Do You Really Want To Dance" by **Hot Performance** on **Nastymix Records** is being mixed by **Gail King** . . . **Bruce Forest & Frank Heller** are completing mixes on "New Groove" for Atlantic act **Rock Melons**.

BIG NOISE: Stirring up the import racks is "Talking With Myself" (Club/Phonogram U.K.) by **Electricbe 1.0.1**. Sinuous and weaving groove accompanied by a yearning female vocal (similar to **Yazz**) is effectively hypnotic and should have no problem capturing club interest . . . Also out on import is **Dancin' Danny D's** remix of "Respect" (Cooltempo) by **Adeva**, which in this lengthened version includes a rap by U.K. female rapper **Monie Love**.

A hot new 12-inch out from Jive is "In House Volume 1." The six extended remixes, especially priced, are well worth the investment. Included is a previously unavailable **Kevin Saunderson** remix of "I Wanna Have Some Fun"; the "Phosphoric" mix of **Wee Papa Girls'** fab "We Know It," previously available on import; "Get Up On This" by the **She Rockers**; "Love Fever" by **Culture Clash Dance Party**; "It's A Trip" by **Children Of The Night**; and "House Will Never Die" by **Adonis & the Acid Slaves**.

Canadian Indie's Product Goes Beyond Industrial Sounds Nettwerk Dances To A Different Beat

BY JIM BESSMAN

NEW YORK Since **Nettwerk Productions'** 1984 launch, the Vancouver, British Columbia-based indie has gained a reputation for "industrial dance" acts because of its directly signed or overseas-licensed electronic bands like **S.P.K.**, **Severed Heads**, **Manufacture**, **Single Gun Theory**, and the popular **Skinny Puppy**.

The increasingly visible label has also scored with a variety of other artists, most notably the folkier acoustic band **The Grapes Of Wrath**, which, like fellow Canadian group **Skinny Puppy**, is signed to Capitol in the U.S.; the classically trained Canadian singer/songwriter **Sarah McLachlan**, whose domestic debut "Touch" is forthcoming on Arista; and the Canadian technopop outfit **Moev**, whose new "Yeah Whatever" project is licensed here to Atlantic.

"Remission" [**Skinny Puppy's** mini-album], which was one of our first releases, grabbed everybody by the you-know-whats," says **Nettwerk's** dance/video/college promotion head, **George Maniatis**. "Because of it, everybody assumed we were just industrial dance. But we never set out in that direction—it's just that they hit first."

What really distinguishes **Nettwerk**, notes **Maniatis**, is a company philosophy represented

by its slogan, "An attitude—not a problem." Or, as company president **Terry McBride** puts it: "We put out what we like if we can afford it. It doesn't matter if it won't get commercial visibility, we only try to place projects with a major which has more of a facility to take it further."

McBride, who owns **Nettwerk** with VPs **Mark Jowett** (ex-member of **Moev**) and **Ric Arboit**, notes that outside license deals are sought in such cases rather than direct signings (**Skinny Puppy** is signed directly to Capitol worldwide except Canada).

"We're easier to satisfy, so [licensees] can retain artistic integrity, which might not be possible if they sign direct to a major," says **McBride**. "Songs don't have to be so obvious with us, and we don't require a bona-fide hit. We just want to see our artists make a healthy living with good critic-oriented records, and we have a lot of almost-theres. This gives us freedom to put out the more esoteric items which we like."

Such items are discovered at home or obtained from such foreign sources as **Play It Again Sam Records**, a Brussels, Belgium-based company that markets and distributes **Nettwerk** product under the **Nettwerk Europe** banner. **Play It Again Sam** also licenses its act **Front 242** to **Nettwerk** for release in Canada. Similarly, **Nettwerk** licenses **Tackhead's** North American rights from England's **On U Sound**, as well as that label's "Play It All Back" compilation of reggae dub tracks. **Severed Heads**, **Single Gun The-**

ory, and a new act, **Box Car**, have been likewise licensed from Australia's **Volition** label.

In Canada, **Nettwerk's** catalog is distributed by **Capitol-EMI**, with distribution deals in the U.S. being sought only on a "selective" basis. "We don't want to grow at a rate we can't handle," says **McBride**, adding that, in Canada, **Nettwerk's** release schedule is limited to one album every six weeks or so in order to stay on top of the roster.

Former DJ/retailer **Maniatis** does note a more aggressive stance in the last 18 months, as evidenced by his own hiring and that of **Scott Burlingham**, who acts as product manager, U.S. and European press person, and liaison with **Nettwerk Europe**.

The label is currently represented on **Billboard's** Club Play chart with **Manufacture's** single, "As The End Draws Near." Recent single releases by **Severed Heads** and **Moev** also showed significant action on the club chart. Says **Burlingham**: "As our records get more notice in the U.S., we've had to expand our marketing approach to compete with U.S. companies for chart position and retail space."

In addition to **Nettwerk Productions**, **Nettwerk Management** guides the career of label artists including **Moev** and **Skinny Puppy**. Video production arm **Nettwerk Pictures** evolved out of **Jowett's** **Sterling Haley Pictures** film company, which produced videos for **Glass Tiger** and others. The production company has most recently completed clips for **Moev** and **McLachlan**.

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My Summer Story—Jammix
We're Back—Dynamic Duo
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I Can't Wait For Love—The Bigger
She Has A Way '89—Bobby O Rmx
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Broken Dreams—Boy
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Previewing Italy's
disco trade fair
... see page 74

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				CLUB PLAY Compiled from a national sample of dance club playlists.	
				★ ★ NO. 1 ★ ★	
1	1	4	6	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER 2 weeks at No. One
2	4	5	8	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
3	5	7	8	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
4	2	2	9	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
5	8	12	5	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
6	3	3	9	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
7	9	10	6	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
8	10	15	5	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA
9	7	6	9	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
10	18	26	4	IT'S TOO LATE WTG 41 08182	NAYOBE
11	16	18	6	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
12	19	36	3	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
13	17	19	6	WALK THE DINOSAUR CHRYSALIS 4V9 43332	◆ WAS (NOT WAS)
14	15	16	8	CONTROL I'M HERE Geffen 0-21111	◆ NITZER EBB
15	22	29	4	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME
16	38	—	2	THIS IS ACID VENETTA VE-7016	MAURICE
17	25	49	3	ONE MAN PROFILE PRO-7241	CHANELLE
18	20	25	6	SHE WON'T TALK TO ME EPIC 49 08178/E.P.A.	◆ LUTHER VANDROSS
19	6	1	8	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
20	21	23	5	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
21	24	35	4	AS THE END DRAWS NEAR/PASSION ... NETTWERK (IMPORT. CANADA)	MANUFACTURE
22	23	28	5	FEEL IT PROFILE PRO-7240	2 FIERCE
23	29	47	3	HOW FAR CAN WE GO? TVT 4058	THE GROOVE ROBBERS
24	26	44	3	EXCUSES TOMMY BOY TB-925	PAULA BRION
25	11	9	9	NOTICE ME FEVER 829	SANDEE
26	13	14	8	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY
27	31	40	4	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
28	30	45	3	SUCCESS EMI V-56130	SIGUE SIGUE SPUTNIK
29	45	—	2	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS
30	40	—	2	DON'T TURN YOUR BACK ON LOVE VENETTA VE-7011	KRISTIN BAI0
31	32	42	5	MAMBO WITCH WAX TRAX WAX-061	A SPLIT SECOND
32	28	39	5	I KNOW HOW (TO MAKE YOU LOVE ME) MERCURY 872 067-1/POLYGRAM	NIA PEEPLES
33	12	11	9	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	◆ RICHIE RICH
34	14	8	9	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS
35	43	—	2	TESTURE CAPITOL V-15439	SKINNY PUPPY
36	49	—	2	THE MONSTER JAM (LP) NEXT PLATEAU PL1014	AMBASSADORS OF FUNK
37	44	—	2	I'M GONNA GET YOU SUCKA ARISTA ADI-9777	◆ THE GAP BAND
38	27	33	6	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
39	39	41	4	UNDER YOUR SPELL I.R.S. 23929/MCA	◆ CANDI
40	NEW ▶	1	1	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
41	NEW ▶	1	1	GROOVE CHECK VIRGIN 0-96580	THAT PETROL EMOTION
42	37	22	11	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
43	NEW ▶	1	1	SLEEP TALK DEF JAM 44 68193/COLUMBIA	ALYSON WILLIAMS
44	NEW ▶	1	1	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
45	34	27	7	TEDDY'S JAM UPTOWN 23922/MCA	GUY
46	41	30	11	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
47	NEW ▶	1	1	MISMATCH WARNER BROS. 0-21143	APOLLONIA
48	42	43	4	AS ALWAYS TRAX TX-172	RICKY DILLARD
49	NEW ▶	1	1	INTROSPECTIVE (LP) EMI 90868	PET SHOP BOYS
50	NEW ▶	1	1	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
BREAKOUTS				<ol style="list-style-type: none"> 1. THE LOVE I LOST SEVENTH AVENUE ATLANTIC 2. YEAH, YEAH, YEAH, YEAH THE POGUES ISLAND 3. REAL LOVE EL DEBARGE MOTOWN 4. 24/7/NIGHTIME LOVEKIND DINO 4TH & B'WAY 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	7	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL 3 weeks at No. One
2	2	4	7	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
3	4	5	8	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
4	7	9	5	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
5	3	2	11	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
6	9	10	6	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
7	5	3	13	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
8	11	11	7	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.)
9	10	8	9	TEDDY'S JAM UPTOWN 23922/MCA	GUY
10	6	6	11	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
11	8	7	9	RONI MCA 23921	◆ BOBBY BROWN
12	12	13	7	SEDUCTION VENETTA VE-7014	SEDUCTION
13	15	22	5	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
14	13	14	7	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
15	14	12	8	CAN YOU STAND THE RAIN MCA 23919	◆ NEW EDITION
16	21	35	4	SELF DESTRUCTION JIVE 1178-1-JD/RCA	THE STOP THE VIOLENCE MOVEMENT
17	16	20	9	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
18	26	44	3	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
19	27	40	3	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
20	18	26	4	TWIST AND SHOUT NEXT PLATEAU NP50083	◆ SALT-N-PEPA
21	22	25	7	JACK OF SPADES JIVE 1169-1-JD/RCA	◆ BOOGIE DOWN PRODUCTIONS
22	29	36	4	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
23	20	17	8	NOTICE ME FEVER 829	SANDEE
24	32	46	3	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME
25	25	27	7	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS
26	24	21	9	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
27	23	24	7	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	◆ CASH MONEY & MARVELOUS
28	NEW ▶	1	1	I WANNA BE THE ONE LMR 4003	STEVIE B
29	NEW ▶	1	1	THIS IS ACID VENETTA VE-7016	MAURICE
30	19	18	8	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
31	31	31	11	PERFECT GIRL VENETTA VE-7009	BACK TO BACK
32	41	—	2	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
33	35	39	5	MORE THAN YOU KNOW COLUMBIA 44 08135	◆ MARTIKA
34	34	38	6	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
35	17	16	8	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY
36	NEW ▶	1	1	DON'T TURN YOUR BACK ON LOVE VENETTA VE-7011	KRISTIN BAI0
37	38	—	2	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
38	36	37	6	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	◆ RICHIE RICH
39	33	33	8	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
40	45	—	2	SAFE IN THE ARMS OF LOVE VENETTA VE-7010	SHOOTING PARTY
41	43	45	4	NOT GONNA DO IT MOVIN' MR-0004	VICKY MARTIN
42	42	41	5	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM
43	NEW ▶	1	1	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
44	39	32	19	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
45	28	15	15	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
46	49	50	4	I'LL HOUSE YOU IDLERS WAR-022B/WARLOCK	THE JUNGLE BROTHERS
47	NEW ▶	1	1	WALK THE DINOSAUR CHRYSALIS 4V9 43332	WAS (NOT WAS)
48	RE-ENTRY	4	4	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
49	30	19	15	HIM OR ME MOTOWN MOT-4619	◆ TODAY
50	NEW ▶	1	1	LUCKY CHARM MOTOWN MOT-4625	◆ THE BOYS
BREAKOUTS				<ol style="list-style-type: none"> 1. LULLABYE BOOK OF LOVE SIRE 2. ROLLIN' WITH KID 'N PLAY KID 'N PLAY SELECT 3. HIGH ROLLERS ICE-T SIRE 4. 24/7/NIGHTIME LOVEKIND DINO 4TH & B'WAY 	

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.

Latin Notas



by Carlos Agudelo

"MICHEL CAMILO," the Dominican composer/pianist's eponymous first album for the Profile label, has made it to No. 1 after 11 weeks on Billboard's Top Jazz Albums chart. Camilo's rapid rise in the world of jazz recording not only confirms his stature as one of the most talented musicians of today, it also shows how Latin jazz has become an integral part of the American music scene. It would be nice if Spanish-language radio stations aired some of the excellent Latin jazz music produced today by Camilo and many others, including **Hilton Ruiz, Dave Valentin, Poncho Sanchez, Paquito D'Rivera, Yomo Toro, and Daniel Ponce.** You know, radio could play it every once in a while, just to see what happens.

WILLIE COLON'S NEW ALBUM, "Top Secret," is a mixture of Afro-Cuban music, also called urban salsa, with his own style and experimentation with new themes and sounds. Colon's considerable capabilities as a producer are put to work here with synthesizer sounds and computer programming. His *tipico* sound is best heard in the songs "Asi Es La Vida" and "Marta," both his own compositions. The experiment is bolder in another one of his compositions, "Asia," a suggestive tune that he also arranged. The themes he explores in "El Gran Varon," composed by **Omar Alfano,** are AIDS and homosexuality, and in "Nunca Se Acaba," it's the preservation of Latin roots. This time Colon is back with Fania, where he started almost half a century ago, after stints with Sonotone and RCA. Like so many other Latin musicians of the older gen-

eration, he hasn't been lucky with recording contracts. Despite this record with Fania, Colon still hopes for a stable recording agreement that would allow him to produce his records without the budget and logistic limitations encountered in recording "Top Secret."

A CLOSE LOOK AT THE CHARTS: Isabel Pantoja, the singer from Spain, is dominating the Top Latin Albums pop chart with two titles, "Desde Andalucia" (RCA) and "Genio Y Figura" (Globo). Both albums are basically the same, but two extra tracks were added to the Globo release... Johnny of **Johnny Y Ray** cannot understand why his album, "Salsa Con Clase" (PolyGram)—which, judging by his enthusiasm and parti-

Pianist Camilo: An integral part of the U.S. jazz scene

sanship, seems to be one of the greatest things to have happened to the world of music since Johann Sebastian Bach—hasn't reached No. 1 on the Top Tropical/Salsa Latin Albums chart. The album, although not yet a nationwide success, is undoubtedly a hit in New York's Latin music circles, and his possibilities are good. Hang in there, Johnny, the album may make it... The hottest new music in the Midwest, according to several dealers there, is on the new **Mazz** album, "Straight From The Heart," as well as on **La Mafia's** "Explosivo." Musically, the albums are two more milestones in the quest by Tex-Mex music groups to become accepted nationally.

LUIS ENRIQUE, the artist chosen by CBS to lead its tropical music roster, has gotten his first platinum album for the sale of 100,000 copies of "Amor Y Alegria." His recent concerts in New York reveal a mature performer, one who puts on an impressive stage show. As a singer and percussionist as well as a band leader, he has little to envy in many of his older peers.

PROMOTIONS

(Continued from page 17)

sociation for the opportunity to enter an enclosed area and dust the two with candy toppings.

There were a number of similarities between the two promotions: Both were co-sponsored by large, family-owned area candy companies; WLLZ's Podell wore a red union suit while the Fox's Savage and Courtney wore red sweatsuits; and all three wore diving masks. There was, however, a marked difference in the two stunts' crowds.

Isabella says, "We had a really nice crowd of about 400. They really got into it, laughing and applauding. They really enjoyed it and no one got rowdy."

WDFX pulled in an estimated 1,300 people, and Jacobs says, "This is one of these wacky radio promotions that got too big. The mall really got upset. We had thousands of young adults at the mall and every one wanted to throw candy at Andy and Steve. It was packed. [But] if the mall is upset because we drew too many people, I can't get too upset. It was obviously successful."

Isabella says: Detroit stations have a problem getting the area malls to agree to large promotions. "They're very tight. They usually don't want to do anything, but we had very good response from the mall administration on this one." Jacobs, meanwhile, says he'll have to wait a while before he knows how upset his mall really was.

WDFX was supposed to have guest artist Tone Loc at the event, but he missed his flight. Fox promotion director Tracy Zambeck says, "I found out two minutes before the event was to begin and was afraid to make the announcement. The

crowd was already riotous. But nobody left after I did, and then they all hung around after."

No Tone Loc turned out to be the least of her problems. She says, "The security wasn't enough. The proverbial rent-a-cops are just not skilled in the fine art of crowd control. I thought the stanchions with the cute little chains would be enough, but we ended up turning eight-foot folding tables on their sides to border off the area. Once we got the people in to throw their candy we couldn't get them out of the area to make room for the next listeners."

To keep things under control, she cut the promotion short, and says, "I would have kept going if the security had been able to control the crowd." Zambeck says the station's Fox mascot and logo have been tremendously successful for the station since it switched formats last July, but that was a problem, too. "I would definitely do this promotion again, but next time I will not let the mascot get its hands on any of the chocolate. Once the mascot started throwing chocolate, the crowd interpreted it as a free-for-all."

Although both stations say Detroit radio is highly competitive, Jacobs says: "It didn't bother me that Wheels did this too. The stations are close enough that I certainly pay attention to them, but I think stations spend too much time focusing on what their competition is doing. If I measure my success against another radio station, what kind of yardstick is that? I think if we paid more attention to our own goals and products, we'd all be better off."

Both events got excellent local

media coverage. Isabella says: "The thing that was so hysterical is the amount of media attention this stupid little radio promotion got: two of the three kicker stories on the 11 o'clock [TV] news and [photo] coverage in both major newspapers."

"This was what we call one of our geek-of-the-week promotions. For some reason, when you try to do a serious promotion, you don't get much response. But if you do something ridiculous and add in a charity, it works very well. From a media standpoint, the charity angle is very important. It legitimizes the promotion. We didn't make much money for them on this one, but it gave the Make A Wish foundation a lot of good publicity. It was a great visual for the TV."

"You really have to be careful about crossing the line into tastelessness," he warns. "Before I do any promotion I ask myself, 'What's the down side, what might listeners find offensive?' I thought we'd get phone calls saying, 'How could you waste so much chocolate. It's so decadent,' but we didn't get any. Sometimes the stupidest things get all the attention."

Jacobs says: "You can pull off a wacky promotion if you balance it. We say, come on down and join us, we're going to be stupid today for a good cause, and then we're going to be serious later on. You can't be stupid and outrageous all the time, and hopefully you have air talent that can pull off both types of promotions. Andy and Steve can. These are the same two guys who did the WDFX 28-hour radiothon and raised \$250,000 to build a 90-person homeless shelter in Detroit."

FOR WEEK ENDING MARCH 4, 1989

Billboard

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
1	1	1	9	YURI CBS	★ ★ NO. 1 ★ ★	◆ HOMBRES AL BORDE DE UN ATAQUE DE CELOS 3 weeks at No. One
2	2	2	15	ISABEL PANTOJA RCA		ASI FUE
3	3	3	21	ROCIO DURCAL ARIOLA		COMO TU MUJER
4	4	7	14	CHAYANNE CBS		◆ TU PIRATA SOY YO
5	11	20	4	JOSE JOSE ARIOLA		COMO TU
6	5	6	13	BRAULIO CBS		UN TIEMPO PARA NOSOTROS
7	8	12	7	VIKKI CARR CBS		◆ MALA SUERTE
8	9	9	7	LUIS MIGUEL WEA LATINA		UN HOMBRE BUSCA UNA MUJER
9	7	8	5	ROCIO DURCAL ARIOLA		QUE ESPERABAS DE MI
10	10	11	9	ANA GABRIEL CBS		◆ ES EL AMOR QUE LLEGA
11	6	4	11	EDNITA NASARIO MELODY		APRENDERE
12	13	14	9	EDDIE SANTIAGO TH-RODVEN		TU ME HACES FALTA
13	12	5	15	LOS YONICS LASER		TU PRESA FACIL
14	14	10	11	GIPSY KINGS ELEKTRA		◆ BAMBOLEO
15	16	18	12	NYDIA CARO SATELLITE		TODOS LOS FUEGOS
16	18	13	19	LUCERITO MELODY		NO ME HABLEN DE EL
17	15	17	11	MIJARES EMI		◆ UNO ENTRE MIL
18	19	19	15	EYDIE GORME CBS		◆ DE CORAZON A CORAZON
★★★ POWER PICK ★★★						
19	25	28	3	ROBERTO CARLOS CBS		TRISTES MOMENTOS
20	17	15	22	ROBERTO CARLOS CBS		◆ SI EL AMOR SE VA
21	23	22	5	YOLANDITA MONJE CBS		DEBIL
22	20	16	7	ANGELA CARRASCO EMI		NO QUIERO NADA DE TI
23	30	26	6	ROCIO BANQUELLS WEA LATINA		ERES MI ESPIA
24	21	36	4	RICARDO MONTANER TH-RODVEN		SOLO CON UN BESO
25	26	38	27	ANGELA CARRASCO EMI		◆ BOCA ROSA
★★★ HOT SHOT DEBUT ★★★						
26	NEW ▶		1	HANSEL Y RAUL CBS		ELLA
27	NEW ▶		1	VICENTE FERNANDEZ CBS		MUJERES DIVINAS
28	24	24	11	EMMANUEL RCA		EN LA NOCHE
29	RE-ENTRY		4	BONNY CEPEDA COMBO		LA CHICA DE LOS OJOS CAFES
30	NEW ▶		1	CARLOS VIVES CBS		NO PODRAS ESCAPAR DE MI
31	RE-ENTRY		24	RICARDO MONTANER TH-RODVEN		◆ TAN ENAMORADOS
32	RE-ENTRY		22	ISABEL PANTOJA RCA		◆ HAZME TUYA UNA VEZ MAS
33	22	21	21	ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART		MARACAS
34	28	—	3	LAURA FLORES EMI		PARA VIVIR FELIZ
35	27	34	5	GILBERTO SANTARROSA COMBO		DEJAME SENTIRTE
36	40	31	3	OMAR ALFANO RCA		CUERPOS AL CALOR
37	NEW ▶		1	LAS CHICAS DEL CLAN EVL		ZAPE PA' LLA
38	36	33	16	JORGE MUNIZ RCA		PEGADO AL TELEFONO
39	NEW ▶		1	SOPHY CBS		SE VE SE VA
40	31	23	11	LA PATRULLA 15 TH		EL MORENO ESTA

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

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Buddy Boys. Rapping rocker Little Richard and rocking rapper D.M.C. of Run-DMC. hang together at Radio City Music Hall Productions' party at Chasen's Restaurant in Los Angeles following the American Music Awards.

RHYTHM AND BLUES

(Continued from page 23)

RCA via Jay King's King Jay label. The single, "I Want Your Love," was produced by **Donnie Woodruff** and **Leo Hall**. . . **James Cannings**, who owns his own JC Records, has issued the single "Sunshine (Son Shine)." To obtain copies, contact JC at Suite 22C, 400 Second Ave., New York, N.Y. 10010, 212-642-8260. . . **Lateasha** is a young performer who has performed extensively in the U.K. Her 12-inch single, "Move On You," is on the Atlanta-based Rawsome Records label. . . Ex-gospel singer **Marcus Lewis** has a couple of men who know about soul music in his corner. He was discovered by **Henry Allen** for the Epic-distributed Aegis label and is

now managed by **Buddy Allen**. Henry was the head of Atlantic's black music department during the glory years of the **Spinners** and **Buddy** is that great soul group's longtime manager. Lewis' debut album, "Sing Me a Song," is due in March. . . The **Neville Brothers** return to A&M after a 10-year absence with the single "Sister Rosa," a tribute to the civil rights activist **Rosa Parks**. . . Another message song is "Cry For Freedom" by **Mosley & Johnson** on Malaco. The record features cameos by **Johnny Taylor**, **Bobby "Blue" Bland**, **Little Milton**, and **Denise LaSalle**.

RILEY THANKFUL

(Continued from page 23)

hear that song? That could've been you!" But he also said, "If we ever get a chance, we'd still like to work with you."

In 1987 Riley performed background vocals on Full Force's "Guess Who's Coming To The Crib?" album and on three Full Force-produced cuts for the Weather Girls. That was great, but Riley says having her own record "is even more exciting."

Early last month she embarked on a national tour of small-to-medium-size clubs. On some dates she is opening for **Keith Sweat**. "This is like a dream for me," Riley says. "I've been doing lots of local shows and this is a big step for me. I'm very thankful for all the success."

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FOR WEEK ENDING MARCH 4, 1989

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	7	JUST BECAUSE	ANITA BAKER	1
2	6	STRAIGHT UP	PAULA ABDUL	2
3	1	WILD THING	TONÉ LOC	6
4	3	SO GOOD	AL JARREAU	9
5	4	TEDDY'S JAM	GUY	11
6	2	DREAMIN'	VANESSA WILLIAMS	8
7	10	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	4
8	13	JUST COOLIN'	LEVERT	3
9	9	SKIN I'M IN	CAMEO	5
10	8	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	19
11	17	CLOSER THAN FRIENDS	SURFACE	7
12	12	SNAKE IN THE GRASS	MIDNIGHT STAR	14
13	14	HEAVEN	BEBE & CECE WINANS	15
14	11	TEENAGE LOVE	SLICK RICK	18
15	20	LUCKY CHARM	THE BOYS	10
16	16	I'M GONNA GIT YOU SUCKA	THE GAP BAND	20
17	22	JOY AND PAIN	DONNA ALLEN	12
18	24	MORE THAN FRIENDS	JONATHAN BUTLER	17
19	23	YOU AND I GOT A THANG	FREDDIE JACKSON	13
20	5	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	26
21	19	STILL IN LOVE	TROOP	27
22	18	SUPERWOMAN	KARYN WHITE	31
23	26	ME, MYSELF AND I	CHERYL 'PEPSI' RILEY	23
24	29	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	16
25	15	SHE WON'T TALK TO ME	LUTHER VANDROSS	29
26	37	GIRL I GOT MY EYES ON YOU	TODAY	24
27	35	STRUCK BY YOU	THE BAR-KAYS	22
28	21	CAN YOU STAND THE RAIN	NEW EDITION	37
29	32	GENTLY	READY FOR THE WORLD	30
30	30	WE WANT EAZY	EAZY-E	55
31	—	ALL I WANT IS FOREVER	J.TAYLOR/R.BELLE	21
32	—	THE CLUB	MARCUS LEWIS	36
33	39	FIND AN UGLY WOMAN	CASH MONEY & MARVELOUS	40
34	—	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	25
35	—	TWIST AND SHOUT	SALT-N-PEPA	46
36	28	RONI	BOBBY BROWN	57
37	—	SELF-DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	49
38	—	4 U	VESTA	28
39	—	THAT'S THE WAY LOVE IS	TEN CITY	42
40	—	FROM PAIN TO JOY	BETTY WRIGHT	39

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	JUST BECAUSE	ANITA BAKER	1
2	5	STRAIGHT UP	PAULA ABDUL	2
3	6	JUST COOLIN'	LEVERT	3
4	3	SKIN I'M IN	CAMEO	5
5	8	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	4
6	12	CLOSER THAN FRIENDS	SURFACE	7
7	14	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	16
8	16	LUCKY CHARM	THE BOYS	10
9	15	YOU AND I GOT A THANG	FREDDIE JACKSON	13
10	2	DREAMIN'	VANESSA WILLIAMS	8
11	7	WILD THING	TONÉ LOC	6
12	19	ALL I WANT IS FOREVER	J.TAYLOR/R.BELLE	21
13	17	JOY AND PAIN	DONNA ALLEN	12
14	18	MORE THAN FRIENDS	JONATHAN BUTLER	17
15	20	STRUCK BY YOU	THE BAR-KAYS	22
16	24	GIRL I GOT MY EYES ON YOU	TODAY	24
17	25	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	25
18	23	ME, MYSELF AND I	CHERYL 'PEPSI' RILEY	23
19	4	SO GOOD	AL JARREAU	9
20	27	4 U	VESTA	28
21	10	SNAKE IN THE GRASS	MIDNIGHT STAR	14
22	11	HEAVEN	BEBE & CECE WINANS	15
23	34	REAL LOVE	EL DEBARGE	32
24	33	AFFAIR	CHERRELLE	33
25	28	TEENAGE LOVE	SLICK RICK	18
26	32	WITH EACH BEAT OF MY HEART	STEVIE WONDER	34
27	36	ANOTHER WEEKEND	FIVE STAR	38
28	—	EVERY LITTLE STEP	BOBBY BROWN	41
29	9	TEDDY'S JAM	GUY	11
30	37	WE'VE SAVED THE BEST FOR LAST	KENNY G	35
31	29	GENTLY	READY FOR THE WORLD	30
32	—	LOVE SAW IT	KARYN WHITE	43
33	13	I'M GONNA GIT YOU SUCKA	THE GAP BAND	20
34	—	MORE THAN PHYSICAL	CHRISTOPHER MAX	47
35	39	FROM PAIN TO JOY	BETTY WRIGHT	39
36	—	SLEEP TALK	ALYSON WILLIAMS	44
37	26	THE CLUB	MARCUS LEWIS	36
38	22	SHE WON'T TALK TO ME	LUTHER VANDROSS	29
39	31	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	26
40	—	LIFE	LOOSE ENDS	51

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
24/7 (Onid, BMI) CPP	54
4 U (Caplain Z, ASCAP/Black Lion, ASCAP)	28
AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	33
ALL BECAUSE OF YOU (March 9, ASCAP/Almo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP) CPP	61
ALL I WANT IS FOREVER (FROM 'TAP') (Realsongs, ASCAP)	21
ALL RAPPERS GIVE UP (T-Boy, ASCAP)	97
ANOTHER WEEKEND (SCS Music)	38
ARE YOU MY BABY (Girl Brothers, ASCAP)	71
BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	76
BABY ME (Billy Steinberg, ASCAP/Makiku, ASCAP/Knightly-Knight, ASCAP)	96
BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	16
BIRTHDAY SUIT (TSP, ASCAP/Triple Star, BMI) CPP	66
CAN U READ MY LIPS (Looky Lou/Bright Light, BMI)	75
CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	37
CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	7
THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)	36
CRUCIAL (Flyte Tyme, ASCAP)	56
CUTTIE PIE (Musicworks/Henstone, BMI)	69
DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI)	74
DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI)	65
DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	8
EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI)	41
FIND AN UGLY WOMAN (Beach House, ASCAP/Fresh Jazz, ASCAP)	40
FLOAT ON (Duchess, ASCAP)	92
FROM PAIN TO JOY (Miami Spice, ASCAP)	39
GENTLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)	30
GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	19
GIRL I GOT MY EYES ON YOU (Cal Gene, BMI/Virgin Songs, BMI) CPP	24
GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	4
GIVE IT HERE (Varry White, ASCAP/Word Life, ASCAP/Longitude, BMI)	91
HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	15
HEY TONI! (S.T.M., BMI/Mixx-it West, BMI/Pure Delite, BMI/Main Street, BMI/Birdcage, BMI)	99
HIGH ROLLERS (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)	84
HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP	94
I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	79
I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesa, ASCAP/Lisandra, ASCAP)	58
I'LL BE THERE FOR YOU (Nick-O-Vai, ASCAP)	25
I'LL TAKE YOU THERE (Cold Chillin', ASCAP/Irving, BMI) CPP	73
I'M GONNA GIT YOU SUCKA (United Lion, BMI)	20
IMAGINE (SBK Blackwood, BMI/Lenono, BMI)	48
IT'S ONLY LOVE (Mayplace, BMI)	86
JOY AND PAIN (Amazement, BMI)	12
JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)	1
JUST COOLIN' (Trycep, BMI/Fernclyff, BMI/Willesden, BMI/SBK April, ASCAP/Cross 110th Street, ASCAP/Way To Go, ASCAP)	3
KILLING ME SOFTLY (Fox-gimbel, BMI)	88
KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)	100
LIFE (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP)	51
LIFE IS TOO SHORT (Willesden, BMI)	82
LOVE DUES (Coopick, ASCAP/Craigland, ASCAP)	83
LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)	43
THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	98
LOVESICK (Pure Delite, BMI/Bright Light, BMI)	60
LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance/PSO Ltd., ASCAP) CPP	10
ME, MYSELF AND I (Forecul, BMI/Willesden, BMI)	23
MORE THAN FRIENDS (Zomba, ASCAP)	17
MORE THAN PHYSICAL (Mike Chapman, ASCAP)	47
MOVE ON YOU (Rawsome/Cayman, ASCAP/Beatsseekers Music)	53
NAJEE'S NASTY GROOVE (Bush Burnin', ASCAP/Kahri, ASCAP/Najee, ASCAP)	93
NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)	68
NEVER TOO LATE (Harrindur, BMI/Tortoise Feather, BMI/Thorsong, BMI)	52
NOTICE ME (Tipper, ASCAP/Robi-Rob)	90
THE R (SBK Blackwood, BMI/Eric B & Rakim, ASCAP)	67
REAL LOVE (Jobete, ASCAP) CPP	32
ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)	50
RONI (Kear, BMI/Hip Trip, BMI) CPP	49
SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)	57
SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)	29
SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)	5
SLEEP TALK (Def Jam, ASCAP/Slam City, BMI/Rush Groove, ASCAP)	44
SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	14
SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)	9
SOMETHING'S GOT A HOLD ON ME (Catch The Glow, ASCAP/SBK April, ASCAP/Science Lab, ASCAP)	45
START OF A ROMANCE (Alligator, ASCAP)	63
STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI)	77
STILL IN LOVE (Disguise, ASCAP/Black Lion, ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etolies, ASCAP)	27
STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP	2
STRUCK BY YOU (Deronde Jay, BMI/Gale Warnings, BMI/Siam City, BMI)	22
SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	31
TAKE ME WHERE YOU WANT TO (Stanton's Gold, BMI/Irving, BMI/April Joy, BMI) CPP	78
TEDDY'S JAM (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	11
TEENAGE LOVE (Def American, BMI)	18
TELEPHONE LOVE (Duplate)	95
THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tynz, BMI/Been Stung, BMI)	42
TRUE OBSESSION (Two Tuff-Enuff, BMI/Kash, ASCAP/Virgin, ASCAP)	70
TURN MY BACK ON YOU (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	81
TWICE THE LOVE (Glasshouse, BMI/Irving, BMI/Jobete, ASCAP) CPP	59
TWIST AND SHOUT (Screen Gems-EMI, BMI/Robert Melin, BMI)	46
WALKING AWAY (Tommy Boy/INSOC, ASCAP)	64
WE WANT EAZY (Mash-A-Mug, BMI/Island, BMI)	55
WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuff)	35
WHAT CAN I SAY? TO MAKE YOU LOVE ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	85
WILD THING (Varry White, ASCAP)	6
WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP) CPP	34
YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)	13
YOU AND ME (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Virginia G, ASCAP/Darwall, BMI/Little Buzz, BMI)	62
YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP)	80
YOU LAID YOUR LOVE ON ME (SMB, BMI/Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	72

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.



TERRI ROSSI'S RHYTHM SECTION

LAST WEEK, black label executives, spurred by George Michael's American Music Award as favorite soul/R&B vocalist, expressed a variety of opinions about the Rev. Jesse Jackson's "African-American" campaign (Billboard, Feb. 25). Most of the execs addressed the issue of labeling as it relates to musical usage and not the heritage of the people being renamed. Labels have renamed their departments in response to changes at black radio.

WGOK Mobile, Ala., PD the Mad Hatter says, "When the big switch came in radio, that changed black radio from black to urban contemporary. The reason given was that Madison Avenue didn't want to buy black. Black radio changed the name and [advertisers] didn't buy anyway. Now when we change to African-American, will they buy us then? If your numbers are respectable, then it doesn't matter what you call yourself—they will buy you. But if your community thinks you should be called African-American, then you should accommodate your community."

WDAS AM/FM Philadelphia is historically a black station. PD Joe "Butterball" Tamburro says, "In a news story, whenever we refer to what we used to call black, we now say African-American. Jesse's media coverage helped make our audience aware of what we've been doing." The majority owner of the station, Eugene Jackson, has been an advocate of the name change and has used it at the station for a year. The National Black Network has also been using this terminology for more than a year.

WDAS president Cody Anderson says, "When you consider the argument that [the term African-American] associates us with land, as do most other ethnic-group names, then it gives a lot more credence to the argument."

Tamburro sees Michael's win not as a naming issue but as an indication of how the majority of African-Americans respond to diary keeping. He says, "George Michael being voted the favorite soul/R&B vocalist has to do with the same problem that black radio has with ratings. African-Americans just do not fill out the diaries. If you survey them, either by phone retrieval or one-on-one interviews, you would get a more accurate viewpoint. I am sure that there was not a tremendous response to the [awards balloting] by African-Americans. We played Michael, he is a great talent. However, I just fail to believe that African-Americans across this nation voted him best R&B male vocalist."

Marvin Robinson, PD of KSOL San Francisco, adds, "The debate over names for American blacks is one that has been an issue since the volatile days of the '60s. Then, the name change to black was to instill dignity and pride in ourselves. Now it seems that the black community has problems that are much more important than what we call ourselves, such as crack-cocaine and teen illiteracy. We need to focus on the real issues and not get caught up dealing with labels. If Jesse wants to deal with awareness, then he should campaign against crack-cocaine and illiteracy."

Robinson feels that this confusion is also evident in radio. "When we allowed ourselves to become urban and fell from our roots of R&B, we set ourselves up for a situation like Michael winning this award. Programmers should not be ashamed to have an R&B station because of pressure from advertisers."

HOT BLACK SINGLES ACTION

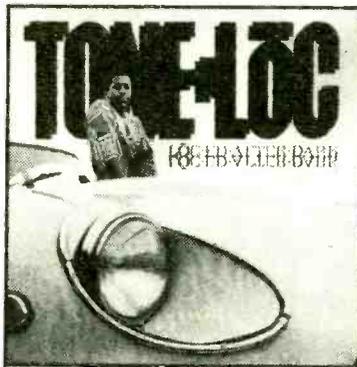
RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 93 REPORTERS	TOTAL ON 93 REPORTERS
CRUCIAL NEW EDITION MCA	8	12	12	32	60
24/7					
DINO 4TH & B'WAY	6	7	9	22	57
DON'T TAKE MY MIND ON... BOY GEORGE VIRGIN	3	5	14	22	47
START OF A ROMANCE SKYY ATLANTIC	2	9	10	21	55
LOVE SAW IT KARYN WHITE WARNER BROS.	3	2	15	20	81
EVERY LITTLE STEP BOBBY BROWN MCA	5	7	8	20	80
ARE YOU MY BABY WENDY AND LISA COLUMBIA	2	6	11	19	47
LOVESICK Z'LOOKE ORPHEUS	3	6	9	18	64
YOU LAID YOUR LOVE ON ME GERALD ALSTON MOTOWN	3	4	11	18	44
DAYS LIKE THIS SHEENA EASTON MCA	1	7	10	18	40

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.

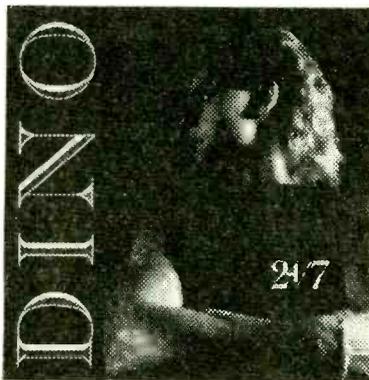
HOT IS THE WORD!

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The follow-up to the double platinum **WILD THING**—ships February 27



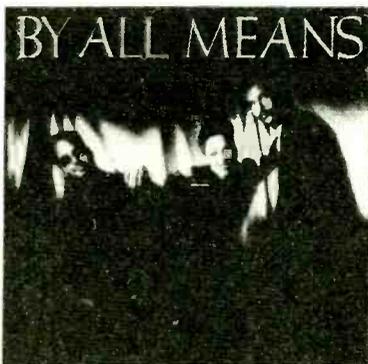
24/7 IS A MULTI-FORMAT SMASH AT RADIO

BB 70★ Black singles,
55★ Pop singles



LET ME PUSH IT TO YA

Destined to be the hottest new funk band in the land. Early airplay: WRKS, WBLS, WHUR, WFXE, KSOL, WEDR, WGCI, KRNB, WHRK, WGPR, KMJJ, KFOX



YOU DECIDED TO GO

Is the latest hot single from this strong group. Early believers: WNHC, WUSS, WHUR, WJIZ, WEAS, WBLX, WGOK, WFXE, WEDR, KATZ, KRNB, WDZZ, WGPR, KPRW, KMJJ

From your friends on Island/4th & Broadway.



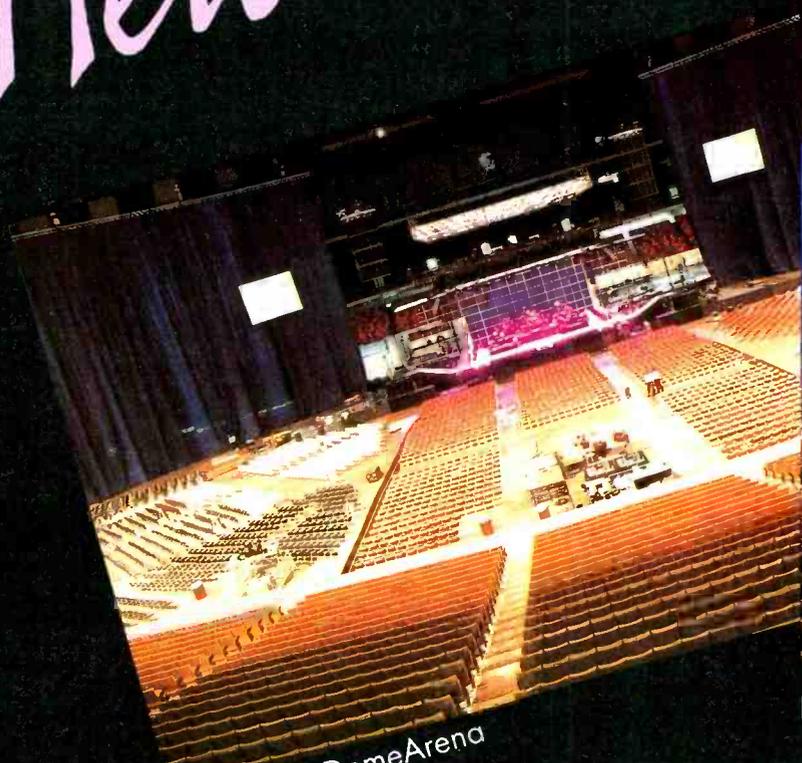
THE DOMEARENA

A Screaming
Success
in
New Orleans!!

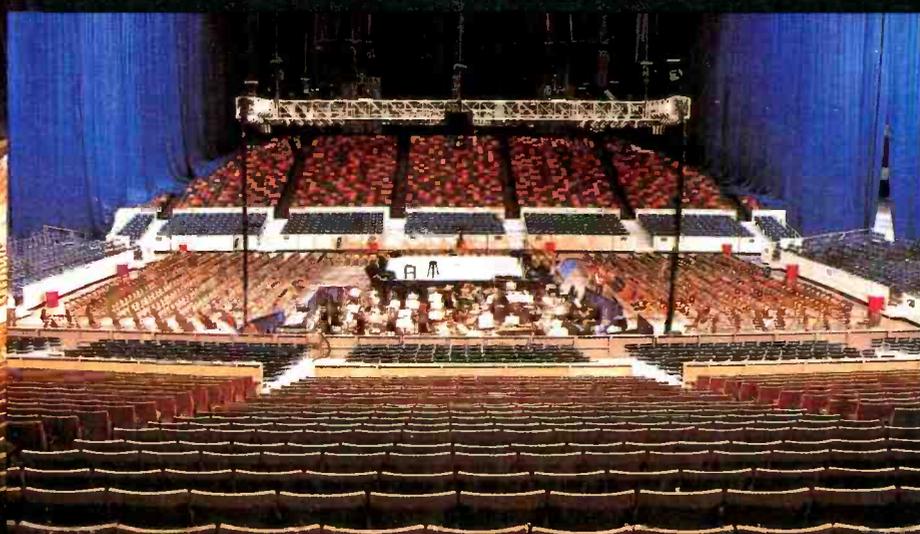
The four latest concerts in the DomeArena (in the Louisiana Superdome) have broken records for the DomeArena's top-grossers: The talent: (1) Frank Sinatra/Liza Minelli/Sammy Davis Jr. (2) George Michael (3) Luther Vandross/Anita Baker (4) New Edition.

Hand-in-hand with this **financial success** has been the **versatility** of the DomeArena's configuration, which can sell out and seat crowds from 11,500 to 23,200. Call us today. And find out just how hard we'll work to make your event a screaming success, too.

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 **Louisiana Superdome**

Facility Management of Louisiana, Inc.
Spectacor Management Group

DEEP ROOTS

(Continued from page N-3)

a crossover record and began to be played on white [radio] stations."

"Honey Hush" by Joe Turner (1953).

Although Ahmet Ertegun of Atlantic Records has said that Jesse Stone, the author of Joe Turner's 1954 classic "Shake, Rattle And Roll," created the rock'n'roll beat, that song's whacking rhythm came straight from "Honey Hush," a huge hit that was recorded in New Orleans with Edgar Blanchard's band. Art Rupe recalls, "Ahmet Ertegun told me many years ago that they [Atlantic] were doing their damndest recording in New York, but playing . . . any record coming out of New Orleans. He said, 'We are reproducing that sound with New York musicians.'" The Johnny Burnette Trio, the Beatles, and Elvis Costello all recorded "Honey Hush."

"The Things That I Used To Do" by Guitar Slim (1953).

Eddie "Guitar Slim" Jones is famed for this blues standard, but he is more important as an influence on the record's piano player, Ray Charles, who was at the time a cool blues singer. As Jerry Wexler of Atlantic put it, Charles was "much taken with Slim's perfervid, impassioned, preach-blues style." Charles also recorded "Don't You Know" with Slim's band and his churchy remake of Slim's "Feelin' Sad" with Edgar Blanchard's band before leaving to record his landmark gospel shouter "I Got A Woman" (with his New Orleans bandleader Renald Richard an uncredited co-writer).

In July 1955 Bill Haley, who admitted, "I did quite a stint down in New Orleans playing R&B," established rock'n'roll as a phenomenon when "Rock Around The Clock" hit No. 1.

"Ain't That A Shame" by Fats Domino (1955).

With a beat so big it sounded like Fats' piano was falling down after every other word, this followed Pat Boone's wimpy whitewash version up the pop charts in the same month, making Fats the first black rock'n'roller to cross over to pop. Cosimo Matassa relates an anecdote about producer Dave Bartholomew's never-ending quest for the big beat: "One time Dave was in the studio doing the session. Charles 'Hungry' Williams was the drummer, and Dave wanted him to get more of a forceful beat. So Dave went over to demonstrate. He took the stick in his hand and hit the drums. He went through the top head and the bottom head both!" Cheap Trick, John Lennon, and Paul McCartney have all recorded "Ain't That A Shame."

"Tutti Frutti" by Little Richard (1955).

Neither Haley, Domino, Chuck ("Maybellene") Berry, nor even Civil Defense had adequately prepared America for the music Gotterdammerung that was next unleashed from Cosimo's studio. "Tutti Frutti," again featuring Bartholomew's band, instantly remade rock'n'roll from the banging, clanking monster that Bill Haley had sewn together to a streamlined rocketship blast—"AWOPBOPALOOBOPAWOPBAM-BOOM!" "Without those musicians," says Art Rupe of Specialty Records, "I doubt there would have been a Little Richard." Needless to say, nearly every rock'n'roll drummer cut his teeth on Earl Palmer's jackhammer beat on Richard's hits. Elvis Presley recorded four Little Richard songs in 1956 alone.

In 1956 Cosimo moved his studio, but continued to record rock'n'roll classics, like "Let The Good Times Roll" and "Sea Cruise," both of which have recently been used in national TV commercials. It is a little known fact that Jerry Lee Lewis and Sam Cooke are two other charter members of the Rock'n'Roll Hall of Fame who recorded first at Cosimo's.

After supplying the manic propulsion to Fats Domino's "I'm Walkin'" in 1957, Earl Palmer moved to Los Angeles, where he, along with many other New Orleans emigres, became a studio institution. It is Palmer's drumming on Ricky Nelson's "I'm Walkin'" Eddie Cochran's "Summertime Blues," Ritchie Valens' "La Bamba," and Larry Williams' "Dizzy Miss Lizzy."

While New Orleans' virtual invention of the big beat is certainly its most dramatic contribution to rock music, it was only the beginning.

Allen Toussaint is a singularly underrated figure. His compositions include "Mother-In-Law" (No. 1, 1961), "Java," "Whipped Cream," "Working In The Coal Mine," "Yes We Can," and "Southern Nights" (No. 2, 1961), "Ya Ya," "Ooh Poo Pah Doo," "Land Of 1,000 Dances," "Right Place, Wrong Time," and "Lady Marmalade" (No. 1, 1974).

Toussaint also had a hand in the early records by the reigning Queen (Irma Thomas) and Kings (the Neville Brothers) of New Orleans soul. Thomas, whose "Time Is On My Side" became the Rolling Stones' first top 10 U.S. hit, is recording some of her best material today for Rounder. Aaron Neville's No. 1 soul classic "Tell It Like It Is" from 1966 remains the Neville Brothers best known song, but older

brother Art's group, The Meters, may have had a greater influence, with a string of hit instrumentals that helped define modern funk. The Neville Brothers, media darlings in recent years, remain a force, with Aaron's son Ivan following in his dad's footsteps with a hit album. Aaron describes the Nevilles' sound in terms of their new A&M album: "The funk has the flavor of the second line, the Dixieland and the [Mardi Gras] Indians. It's got its own attitude, in other words. That's one thing about [producer] Daniel Lenoir, he wasn't trying to change us. He was trying to bring out what he knew we had in us and put it on record."

Others who have made significant contributions to modern funk include Mac "Dr. John" Rebennack, Chocolate Milk, Jean Knight (with her No. 1, "Mr. Big Stuff") and King Floyd (with his No. 1, "Groove Me").

The phenomenal success of the New Orleans Jazz & Heritage Festival is undoubtedly the major factor in the resurgence of interest in New Orleans R&B, but the publishing of three books on the subject, as well as scores of reissue albums (recently on U.S. labels like Rhino, EMI, Rounder, and Specialty) have also been important. As Gary Stewart of Rhino puts it, "The critical response has been phenomenal" to all the New Orleans music being put out. Who would have ever imagined opera star Beverly Sills and Ed Bradley of "60 Minutes" raving about New Orleans R&B on national television, as they did when Fats Domino was awarded a Lifetime Achievement Grammy in December 1987? Most heartwarming to New Orleans music fans, though, was the Grammy that Professor Longhair was awarded posthumously last year.

From a time in the late '70s when the New Orleans recording scene was virtually dead, New Orleans seems to be entering a new era of creativity. Rounder Records has led the way, with strong new albums by veteran performers like Irma Thomas, Johnny Adams, and Walter Washington that are nonetheless hardly chartmakers. As Rounder's Scott Billington puts it, "Rounder has been able to be successful recording New Orleans music by setting realistic sales projections and tailoring the budget to those sales projections." Similarly, blues enthusiast Hammond Scott operates the only significant New Orleans-based label in many years in Black Top on a modest basis, yet he has evoked an enthusiastic response to his albums, which bring the blues tradition powerfully into the modern era. A stunning case in point is "Glazed," a collaboration between New Orleans veteran Earl King and Roomful of Blues, which was nominated for a Grammy last year. On the other hand, CBS has done quite well with classy rock albums by the New Orleans-based acts Mason Ruffner and the Radiators.

The most exciting New Orleans beat of the '80s has come from the Dirty Dozen Brass Band, who incorporate traditional jazz, be-bop, and R&B in the best tradition of the New Orleans beat.

MUSICAL WINGS

(Continued from page N-3)

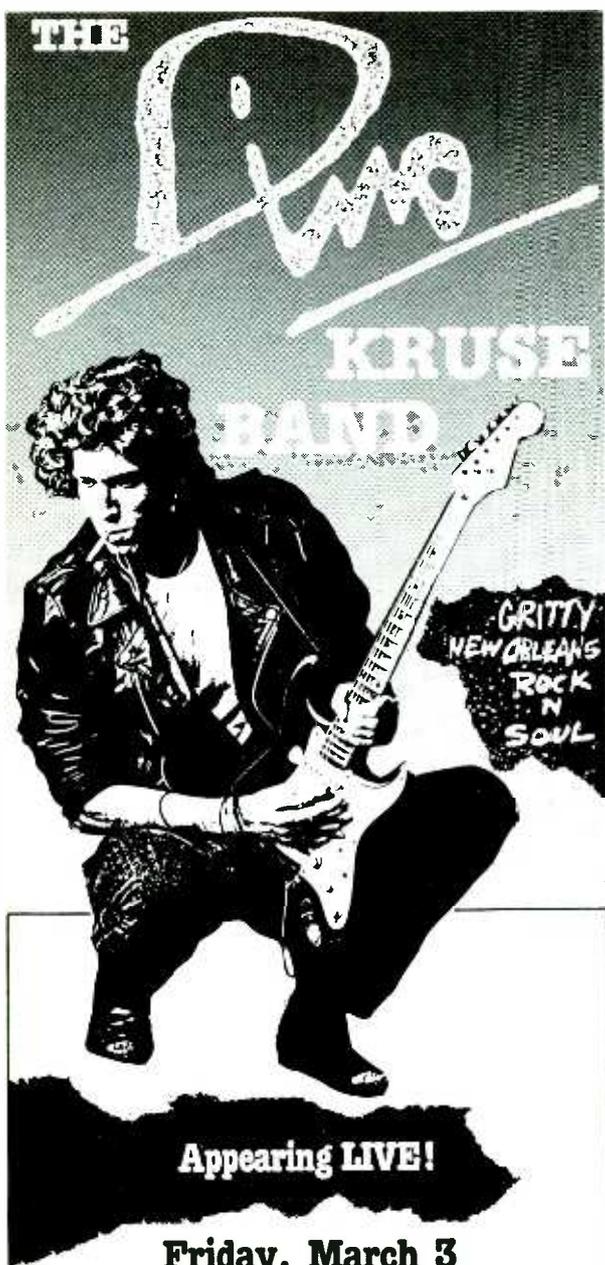
bands and musicians who have stuck it out and continued to make music that kicks ass.

"New Orleans is moving into a good period," says songwriter and sometimes bandleader Ron Cuccia. "Something's bubbling." Besides pointing to growing exposure of local music in films and in the albums of the Nevilles and others, what's lacking now, Cuccia thinks, is the kind of studio space and muscled professionalism such producers can count on in Los Angeles or Nashville. So in partnership with Southlake, already the city's premier recording studio, Cuccia has formed a company called Jazzity to make songwriting and film scoring services available.

Others are also moving to enhance the business potential of the city, most notably the Univ. of New Orleans (which brought Ellis Marsalis back to town to fill a newly endowed chair as a teacher of jazz) with its ambitious plan for a music business "incubator" that would offer all the business, professional, and recording support fledgling musicians now have to seek as they can. The incubator idea is one that some, including photographer Mike Smith, long a leader in the rediscovery and nurturing of New Orleans music, hope will lead to the birth of a real record industry here.

That job so far has been done most sensitively by Rounder, which has produced everything from James Booker's last LP to jazz artists like Tony DeGradi and Red Tyler to R&B guitarist Walter Washington and singer Irma Thomas. But Rounder is a Boston firm and the question has been why can't someone here see what needs to be done and do it.

The answer may be that the vision is about to meet the sound. "I want to be the man who changes things," goes the Sound Dogs' "Face In The Crowd," "And like a spirit, I want my wings."



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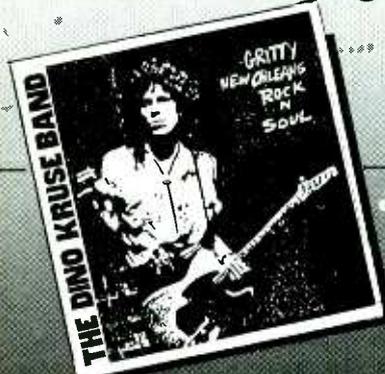
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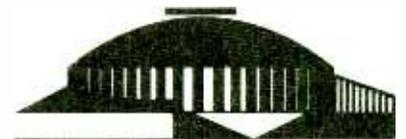
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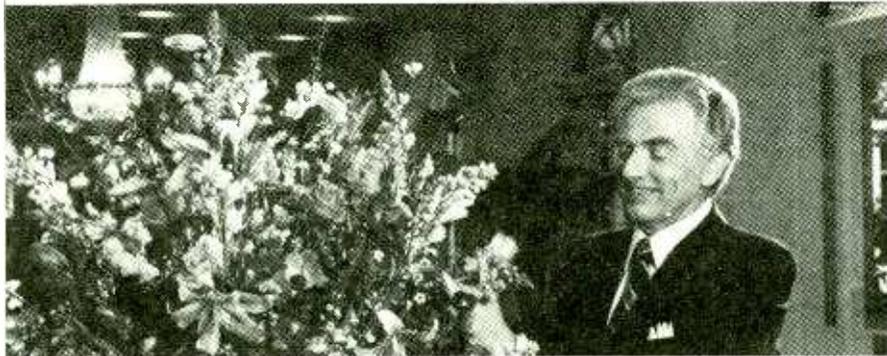
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SO SONESTA



BAYOU BEAT

(Continued from page N-1)

the celebrity trimmings. The best-known of such groups is the Neville Brothers, who banded together back in 1978, after long and distinguished individual careers. But despite albums on Capitol, A&M, and EMI-America, as well as several independent labels, the group—which boasts a fanatical cult following—has had only marginal commercial success. This may be because the music of this black (and soulfully black-sounding) band has never been marketed toward a black audience, but doesn't have a mainstream white rock sound, either.

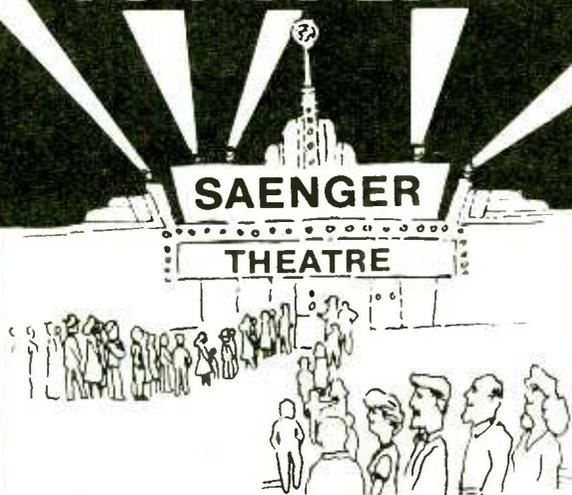
"We're a black act," brother Charles Neville comments, "and our music is black-rooted, but our audience is 90% white. Black radio doesn't consider us programmable, or hasn't so far, but on our A&M album, there's a song called 'Sister Rosa' that could be a black hit. It's ironic to think about a black group 'crossing over' on to black radio."

"[The album] is multi-formatted," says Patrick Clifford, the A&R man who brought the Nevilles back to A&M after a seven-year absence. "We have a serious challenge and crusade to get that album on black, top 40, and AOR stations."

One New Orleans band which has experienced some significant radio success, as well as rotation on MTV, is the Radiators. Distinguished by all-original material, two brilliant lead guitarists, and propulsively syncopated tempos, the band invites favorable quick-reference comparisons to Little Feat, the Allman Brothers, and the Grateful Dead. The band's 1987 major-label debut, "Law Of The Fish" (Epic), has sold quite respectably, for a first album: its followup will appear soon. This follows 10 years of scuffling, however, in which the band found that being New Orleans-based was a definite mixed blessing.

"New Orleans is basically considered the provinces, in terms of the music industry," says Radiators' bassist Reggie Scanlan. "But that can be good, in that you're working in such a vacuum, out of the national eye, that you pretty much have carte blanche to develop any kind of musical idiosyncrasies that you want. You don't have to play disco, or what-

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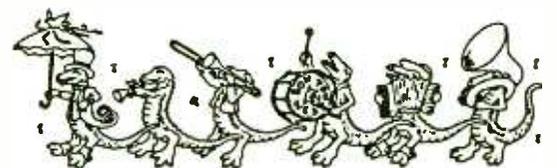
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NEW ORLEANS

ever the latest commercial style is, to work here. The music and the attitude of New Orleans are both very in-bred.

"We never expected to get a record deal," Scanlan continues. "We knew realistically that we were on the fringe. There were times that we considered relocating in order to get signed or hit big, whatever, but it would have been prohibitively expensive. Plus, though we don't play local music per se, our stuff does have a local flavor, especially rhythmically, which would have sounded really alien most other places.

"But," Scanlan concludes, "even though we stayed based in New Orleans, we never would have gotten signed if we hadn't toured extensively." Epic A&R man Michael Caplan agrees. "Among other things," Caplan says, "I was really impressed that a band which put out its own records could have people waiting in line outside the Lone Star, and then singing their songs by heart once they got in."

Perhaps the region's most unusual national signing is that of Buckwheat Zydeco, by Island. Zydeco—the dance music of South Louisiana's black, French-speaking Creoles—is irresistible stuff, but much of it is sung in French, and played on the accordion. These are not the typical components of a major-label success formula. But Island has succeeded before with seemingly unlikely ethnic music, namely reggae, and thus decided to take a chance with one of Zydeco's leading young stylists, Stanley "Buckwheat" Dural.

"The marketing process and procedures are not the same as for mainstream music," explains Island president Lou Maglia, "but we've done well with Buckwheat, and he's helped on his end with steady road-work, like opening for Eric Clapton on his recent tour."

Besides the artists discussed above, who have firm affiliations with major labels, a number of very talented New Orleans rock acts are bubbling under; the A&R staffs of several majors are seriously interested, but no signings have been finalized at this writing. The next group to emerge will most likely be the Song Dogs; the sound of their all-original material, rich male-female harmonies, and inspired guitar, fiddle, and keyboard solos can be favorably compared to the late '60s feel of Fairport Convention or Fleetwood Mac.

INDIE LABELS

(Continued from page N-4)

the major independent labels," says Buck. "I say we're a major independent because we average a new album-release almost every week. But we've never advertised. We're more of a documentary-type label. Compared to other independents, we're on a par with Rounder or Concord Jazz."

Buck's Jazzology label is dedicated primarily to traditional jazz in the Chicago style, while GHB covers traditional New Orleans jazz. Audiophile concentrates on singers of the classical American popular song, such as Julius LaRosa, Mel Torme, Margaret Whiting and Helen O'Connell. Buck has done some 15 recording sessions in the brief time he's been in New Orleans, and he's still buying small labels.

"We also have Circle, which was started by Rudi Blesh in 1946," he said. "We've maintained the label and changed the direction of it. We also purchased World and Langworth, so we're reissuing a lot of those two on Circle. We also have Progressive and Southland, which is primarily our blues label. Our primary dedication is to traditional jazz."

Small-label purveyors try not to let modest sales dim their expectations of quality and potential success. **Great Southern Records** has delved into Cajun, blues, and gospel with barely a dozen titles in its catalog. Its best seller is Cajun humorist Justin Wilson, and its most recent venture has been into the pop-gospel of Raymond Myles. "People expect the routine thing to be on our label," says Great Southern's John Berthelot. "The things we distribute to tourists here are predictable. We have a commitment to blues, R&B, and gospel. But we've tried to say there's more here than Cajun, zydeco, and R&B. We just try to find artists and styles that haven't been exploited yet."

As with all small labels, the realities of product and cash flow are never far from the thoughts of label owners. **Orleans Records'** Carlo Ditta takes a realistic view: "I'd like my records to last 10 or 20 years—maybe just trickle along like the Delmark or Alligator catalogs." The fledgling Orleans label has just six releases so far, with another two in the can. Blueman Mighty Sam McLain and Guitar Slim Jr. have enjoyed the label's best sales, though Ditta expresses high hopes for veteran New Orleans jazzman Danny Barker's forthcoming release and others. "Most of those records don't sell in New Orleans—they sell in San Francisco, Boston and Canada. The Japanese and Europeans want CDs. They also pay in cash."

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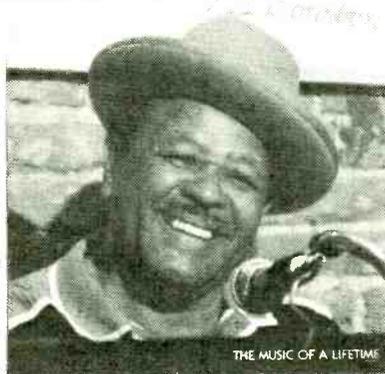
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JAZZ MASTERS

(Continued from page N-4)

in a traditional format, has a new album on Columbia.

Then, there's MCA Impulse pianist/vocalist Henry Butler (an Alvin Batiste student) who is formally trained in voice and is offering a unique, gumbo-like synthesis of traditional New Orleans jazz forms in a modern jazz context. Butler believes that the musical culture of New Orleans made it natural for a musician to learn as many different styles of music as possible, from jazz to classical, R&B to gospel.

"The good thing about being in New Orleans," acclaims Butler, "is you were not in a major center where you had to deal with all of the labels. I'm not sure whether we were too smart or too ignorant to know the difference, but if you want to be a meaningful musician, it certainly makes sense to play everything."

Also there's Carl LeBlanc (a Kidd Jordan student), who is currently the guitarist for Sun Ra.

All of these individuals and many others continue a tradition which started with King Oliver, Louis Armstrong, Jelly Roll Morton, and Sidney Bechet. All of them have left New Orleans in order to make their mark on the pages of jazz history. But just like back in the '20s, although those who leave are nationally known, a strong local scene remains relatively unknown.

Fortunately, the independent Rounder record label offers an excellent catalog of New Orleans based musicians, including the three-volume survey of contemporary jazz, "The New Orleans Music," which features 31 musicians in different formats.

Among the Rounder artists is lyrical tenor saxophonist Red Tyler, who is developing a second career as a recording artist at the tender age of 63. His latest release is "Graciously." Voice teacher Germaine Bazzle, considered by many to be the best vocalist on the local jazz scene, continues to gig in local clubs such as Snug Harbor and Tyler's Beer Garden while holding down a permanent job as a voice instructor at a local high school. She's included in the "Vocal Jazz" volume of the Rounder survey.

New Orleans' most popular jazz saxophonist James Rivers is one of the few musicians (except for those who play the hotel and French Quarter tourist scene) who has a permanent weekly gig. His double album "Dallas Sessions," is available on the Rounder-distributed Spindletop label.

Not to be missed are two major saxophonists. Foremost is altoist Earl Turbinton and his band Trinity with bassist James Singleton and drummer David Lee. Widely considered New Orleans leading saxophonist, Turbinton has a release on the Rounder label, "Brother For Life." Carla Bley band member, saxophonist Tony Dagradi has adopted New Orleans and is a major force on the new Rounder recording "Dreams Of Love" and the New Orleans Saxophone Ensemble, which is featured on the "New Music" volume of the Rounder survey.

When you come to New Orleans in search of modern jazz, in addition to mandatory stops at Snug Harbor and Tyler's jazz clubs, there are two important sources of information. All of the artists mentioned here (along with many others) can be heard on community radio station WWOZ 90.7-FM which also broadcasts a daily music calendar detailing who's playing where and when. A good source of both background information and scheduled events is Wavelength music magazine.

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NIGHTSPOTS

(Continued from page N-6)

continued strength of jazz and confidence in its future.

More blues and R&B has been added to the lineup in the last several years, however. It's *good* blues and R&B with people like vocalist Charmaine Neville and the great Johnny Adams, but it's disheartening to hear owner Glen Menish admit: "There are not enough people looking for modern jazz to support *one* modern jazz club...we just can't have it every night." And though the management would like to have more out-of-town acts come in, New Orleans' location, "in the middle of nothing," is one factor which Menish says limits visiting artists. "Musicians seldom call to say they're coming *through* New Orleans, usually they're coming *to* New Orleans and want to play," says Menish. Also, most national acts are accustomed to week-long bookings, rather than just the weekend gigs which the club can offer.

New Orleans isn't so far off the beaten track of the New York-L.A. line for the really big-name acts, however, and even in the large arenas such as the **Superdome** and the **UNO Lakefront Arena**, the good-time, let's have fun, casual attitude of the city and its audiences prevail. At the Superdome, this wasn't always so—it used to be a somewhat dismal cavern of echoes. Anyone who saw the Stones there years ago still has to be convinced that yes, with its draped and cut-down concert setting area, the Dome is now listener-friendly. The Lakefront Arena, too, barely has a bad seat in the house and works particularly well for stages in the round. Stevie Wonder whirled around on his motorized platform for over three hours, always facing the audience. Last year Prince never stopped running, leaping, and dancing, seemingly playing to all sides of the audience at once. In the smaller, more typical setting of downtown New Orleans' **Saenger Theatre**, which seats 3,000, three or four national acts are bought in each month. Last year Anita Baker's stop there really gave a boost to her local record sales, according to Freddy Szilagi at Tower Records.

Perhaps the perfect balance between concert and club can be found at one of the older music venues, the **Municipal Auditorium** in Armstrong Park on the border of the French Quarter. It was here that the soul and rock'n'roll revues used to play in the '60s. A huge, chairless floor for dancing or watching surrounded by balcony seating gives fans an option. Can't see enough? Go upstairs. Tired of sitting? Shake it up on the floor. When Terence Trent D'Arby made his premier trip to the Crescent City, fans were grateful he was playin' at the Municipal. It was also an excellent choice for the Talking Heads' "Speaking In Tongues" tour.

When the clubs in New Orleans originally were designed, no one was thinking about whether they'd be suitable for setting up literally tons of video equipment. **Storyville**, a large club on Decatur Street in the French Quarter, just happened to suit the bill and has therefore been the site for major tapings by Cinemax—"Fats And Friends," "Sass And Brass," and "Neville Brothers—Tell It Like It Is"—as well as being the setting of choice for the "Dolly Parton Show" when it came to New Orleans. Normally, Storyville's music can certainly be put under the heading of "mixed bag." Early evenings there's usually traditional jazz. That is, of course, except for some early-in-the-week nights when they pull out the chairs and tables to let the punkers take over. Groups like the Red Hot Chili Peppers had 'em slammin' and stage divin'. But back to "normal" weeks...Traditional jazz on weekends is usually followed by either local R&B or national acts from an array of genres later in the evening. Also on Saturday and Sundays the French doors are swung open and New Orleans' R&B adds to the now-lively street. Storyville has helped pick up the beat on lower Decatur, a once down-at-the-heels street which now rivals Bourbon Street in popularity.

In general, the Bourbon Street club scene could sure use some improving musically and in general attitude (i.e. overpriced drinks). There have been some smart Bourbon Street clubs taking advantage of the Cajun music boom with sold bands like Allen Fontenot and the Country Cajuns giving up the real thing. The Absinthe Bar, home of bluesman Brian Lee, is one of the musical oases on the street, though it's no-dancing policy can stifle enthusiasts. Just off Bourbon, Preservation Hall on St. Peter Street continues to believe music and not money is most important and remains the best place for traditional jazz.

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LOCAL GROOVES

(Continued from page N-6)

Groups like the Song Dogs, Shot Down in Ecuador Jr., and Multiple Places have been featured in recent months; all praise the show for its efforts in working with local talent.

At WRNO-FM, the city's oldest FM AOR station, and WCKW's main competitor, a different philosophy prevails when the subject of airplay for locals is discussed. What are the odds of getting a local record played on WRNO? "Slim and none," says PD Michael Costello, speaking candidly. "If I play one, I tick off 100 bands that I didn't play." Costello's alternative is the yearly "WRNO Rock Album," a collection of local bands which this year included Hagen, Razor White and Killer Elite. "We had over 120 entries this year, and we picked 10," explains Costello. "We put up all the production money, the groups get free LPs, the records are sold in the stores, and we play the LP on the air. It's our way of giving something back to the community." In past years, exposure from the "Rock Album" has aided in major label signings for Zebra (Atlantic) and Lillian Axe (MCA).

At the lower end of the FM dial is Tulane Univ.'s WTUL, recognized by many as one of the country's finest college broadcasting operations. As a non-commercial facility, WTUL has over the years developed a reputation for programming "rock'n'roll" music in a free and open-ended format with no fixed rotation and, "a definite sensitivity to our listeners," states PD Mark Miester. "We tend to have more in common with our audience. Our DJs love to discover new music; so we support national and local acts we feel are the underdogs. We like to say, 'we heard them first,' and then we turn the audience on."

This free-wheeling philosophy has helped the station support groups like the Radiators (now with CBS/Epic) and their earlier self-produced LPs "Work Done On The Premises" and "Heat Generation," as well as the more recent effort by the Song Dogs, "Live Without A Leash."

While WTUL makes weekly reports to Billboard, CMJ, and Gavin for charting national trends, "we really pride ourselves on the local music," continues Miester. "Acts don't even have to have an LP release; we play tape demos if that's what they've got." Demos are gaining wider popularity with the 'TUL audience with songs like Dash Rip Rock's "Hound Dog," John Thomas Griffith's "Crossfire," and Shot Down In Ecuador Jr.'s "Reasons" leading the way.

In an effort to support the city's live music scene, WTUL, in conjunction with Tipitina's, began the "Tulbox" concert series, a three-hour broadcast every Monday night. "We got the idea from some visiting DJs from Liverpool, England," recalls Miester. "They'd had such success with their series it sounded like something we could be doing." Since its inception in March '88, the "Tulbox" has showcased dozens of local acts—the Blue Runners, the House Levelers, the Black Problem, Two Headed Dog (Lisa Mednick and Alison Young)—as well as major touring bands the Godfathers, the Sugarcubes, and Soul Asylum.

Just as WTUL has become the center stage for the city's "new" rock and pop music, WWOZ-FM, a non-commercial community station, has made a long-term commitment to ethnic and traditional music of New Orleans and the Deep South with programs featuring Cajun and zydeco music, R&B, country blues, rockabilly, gospel, traditional and modern jazz, as well as various musics of the Caribbean region.

Founded in 1980, the listener-supported station has brought a new "grassroots" approach to music programming. "WWOZ has really made this city aware of its musical heritage," says one musician. "It's right there; tune it in any time of day."

For a station with an all-volunteer air staff, it has gained a reputation for producing programming that is both informative and entertaining. Several programs: Duke & B.B. Dugas, "The New Orleans Rock'n'Roll '50s Show," Billy Delle with "Records From The Crypt," Gentilly Junior's afternoon "Rhythm & Blues Show," and Betty "Big Mama" Rankin and the "New Orleans Traditional Jazz Show" have been extremely popular with OZ listeners in recent years. All shows have a liberal open-door policy for musicians with new recordings, or those simply looking for a promotional interview.

In 1988 OZ began broadcasting live concerts beginning with Ellis Marsalis and Lady B.J. at the Storyville Jazz Hall in December. "We've done live broadcasts in the past with good success," says PD Jerry Brock. "We hope to make more of a commitment to live music in '89." Programming in December also featured day-long tributes to Professor Longhair, James Booker, and Art Neville of the Neville Brothers. In past years OZ listeners have been entertained with tributes to local legends Fats Domino, Louis Armstrong, and Jelly Roll Morton.



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TWE Changes Gears, Plans Slate Of 9 A Titles

BY JIM McCULLAUGH

LOS ANGELES With an eye toward becoming the industry's leading independent video supplier, Trans World Entertainment is undergoing a radical shift in product, marketing, and image.

According to newly appointed president Don Rosenberg, formerly a key CBS/Fox Video sales executive, the newly named TWE U.S.A. plans to release nine major A titles with such stars as Mickey Rourke, Charlie Sheen, Anthony Quinn, and Emilio Estevez. The company says the combined production budget for the slate of films due out on video over the next 12-18 months totals \$110 million.

The move to high-profile films marks a departure from the company's past strategy of releasing B titles and aggressively promoting

them to dealers.

The company says titles on the horizon include:

- "Wild Orchid," starring Mickey Rourke.

- "Men At Work," featuring Charlie Sheen and Emilio Estevez.

- "Vietnam, U.S.A.," starring Robert Ginty and Dr. Haing S. Ngor.

- "Ghosts Can't Do It," with Bo Derek and Anthony Quinn.

- "Why Me," with Christopher Lambert and Christopher Lloyd.

- "Courage Mountain," with Charlie Sheen and Leslie Caron.

- "Gate II: The Trespassers."

- "Out On Bail," with Robert Ginty.

In addition, TWE has established Empire Home Video as an independent label that will handle distribution of other productions released theatrically through Trans World

Entertainment.

TWE is also launching its first \$19.95 sell-through division to market previously available TWE U.S.A. titles as well as recently acquired Wizard and Royal Films li-

It's a departure from the strategy of releasing B titles and aggressively promoting them

braries. The company will also be seeking other acquisitions, according to chief financial officer Frank McKeivitt.

The marketing and sales staff is also being rebuilt, according to Rosenberg. Tom Deegan, a veteran theatrical film marketer, has just

been named marketing VP, with new additions to be named shortly.

Rosenberg says the company will have its first major presentation of the "new TWE" to the video trade during the April National Assn. of Video Distributors in Palm Springs, Calif.

Last year, TWE shocked the industry by dropping the home video business' major independent distributor, Commtron, in response to what TWE felt was diminishing attention being paid to B titles.

TWE's distribution policy will remain intact, says Rosenberg, although distribution strategies will be re-evaluated in the next several months. TWE's McKeivitt says severing ties with Commtron "has had virtually no impact on our bottom line. Other distributors stepped in to fill in the slack."

One newer policy TWE wants to implement in 1989, says Rosenberg, is to more fully involve the retailer in what the company is doing theatrically from the outset.

That means, he says, giving the trade as much information about films in the production stage. The company also wants to disseminate information about films equally to both the general consumer media as well as the video trade press in an attempt to heighten dealer awareness about titles as early as possible.

The company plans to continue releasing two titles a month. A revampment of packaging is also in the works.

All films produced by Epic Productions and Vision International, both TWE affiliated companies, which have not been committed by existing contracts, will be distributed by TWE U.S.A., says McKeivitt.

Under existing contracts, says McKeivitt, about a half dozen TWE films will go to such home video distributors as Media Home Entertainment, New World Video, and HBO Video. When those acquisition deals end, TWE will distribute all its own product itself to home video.

VIDEO PEOPLE

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

Orion Home Video announces two promotions: **Herb Dorfman** is named director of sales, Eastern zone, and **Robert J. Prudhomme** is upped to



DORFMAN

director of sales, Western zone. Dorfman joined Orion in August 1987 as regional sales manager. Prior to that, he was VP of sales for Moss Music Group. Prudhomme has been Orion's regional sales manager, Southwest, since March 1988. Before that he was Southern regional sales manager for Kartes Video.



PRUDHOMME

Holt Rosenthal rejoins CBS/Fox

Home Video as manager of operations. Most recently, she was a consultant for Chase Manhattan Bank and American Express. Previously, she was director of business development for Campus Network. Prior to that she was with CBS/Fox in the international department.

Jack Talley is promoted to director of sales and marketing for Celebrity Home Entertainment. Most recently, he was national sales manager. Prior to joining Celebrity, he was central sales manager at Media Home Entertainment.

Donna Towe-McKee joins Unicorn Video as a key account executive.



Kid's Stuff. Chucky, the doll who comes to life in the suspense thriller "Child's Play," prepares to shoot a promo for the upcoming video release. The film, slated for release April 25 by MGM/UA Home Video, will be promoted through a national television advertising campaign commencing March 22 and continuing through late April. The video will have a list price of \$89.95.

FOR WEEK ENDING MARCH 4, 1989

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
1	1	5	MOONWALKER	★ ★ NO. 1 ★ ★ Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98	
2	4	3	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98	
3	2	31	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95	
4	3	25	FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98	
5	5	61	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98	
6	7	19	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99	
7	9	23	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98	
8	8	37	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98	
9	15	89	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98	
10	6	59	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98	
11	13	19	12 WASTED YEARS ●	MPI Home Video MP1613	Iron Maiden	1988	D	24.95	
12	10	7	WICKED VIDEOS	CBS Music Video Enterprises 49008	Ozzy Osbourne	1988	SF	14.98	
13	12	21	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98	
14	14	11	GENESIS-VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50129-3	Genesis	1988	LF	16.98	
15	11	47	KICK-THAT VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98	
16	19	23	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99	
17	16	137	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95	
18	NEW ▶		IN THE BEGINNING	Enigma Music Video 75907	Stryper	1989	D	19.95	
19	NEW ▶		RADIO KAOS	CBS Music Video Enterprises 49012	Roger Waters	1989	SF	15.98	
20	17	71	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95	

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

'Imagine' The Nerve: Beatles Pirates Cash In

ATTENTION ALL SCURVY buccaners selling pirated Beatles videos: Michael Jackson is steamed and wants you to knock it off. He paid an arm, a leg, and maybe even part of a nose for those songs. They're his fair and square, see? So if you're selling fabricated Fab Four tapes, you may be hearing from one of the gloved one's lawyers—and he has plenty of them.

Just ask folks at Video Wholesalers in Neptune, N.J. They were distributing three concert tapes and "Magical Mystery Tour" until Jackson's people got wind of it and hauled them into court on charges of copyright infringement. No decision yet, but Allan Friedman, a lawyer for Jackson's company Northern Songs, says he wants all the pirates thrown overboard.

That's good news for MPI Home Video and other companies handling legitimate Beatles tapes. In fact, MPI officials not only paid for the rights to "Magical Mystery

Tour," they had it remastered by George Martin, the Beatles' original producer.

"There are so many unauthorized Beatles videos out there," says Chuck Parello, MPI's publicity director. "Usually they are very poor copies and they are priced low so it makes it hard for us," says Parello, whose company also sells "Help!" and "A Hard Day's Night."

All this hubbub over unauthorized tapes comes amid a surge of interest in the Beatles. The 25th anniversary of the group's first trip to the States together with the theatrical release of "Imagine John Lennon" have rekindled Beatlemania. In addition to Warner's release of "Imagine," the company is shipping "I Want To Hold Your Hand," a comedy about four fans who will do anything to meet their heroes. Also, it's worth mentioning again that Sony Video Software has a piggyback promotion: a 20-minute tape of an early Beatles TV performance with two Lennon videos, all for \$29.95.

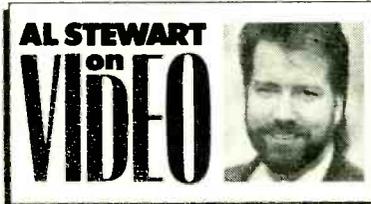
Naturally the videos from Sony, Warner, and MPI are on the up and up, but as Parello notes, there are a lot of poorly made, unauthorized tapes floating around. The concert tapes named in the suit against Video Wholesalers—"The Beatles At Shea Stadium," "The Beatles In Tokyo," "Beatles Concert In Washington, D.C."—are not listed in any legitimate catalog or handled by major distributors. That alone should tell you something. (I'm also told that the sound and picture quality are so dreadful that even the most ardent fan will feel ripped off).

BUT EVEN AS retailers wisely pass up the bogus Beatles tapes, "Imagine John Lennon" will draw people into the stores. Consumers

will not only see a smattering of Beatles tapes for sale, they'll also see three of the hottest music tapes ever released—all at sell-through prices. It's no surprise that more than a few dealers are wondering why this excellent documentary on Lennon didn't join the sell-through ranks this winter. Michael Jackson's "Moonwalker," "Bruce Springsteen Anthology: 1978-1988" and U2's "Rattle And Hum" are on the street for less than \$25 and should easily eclipse the 400,000-units mark (Jackson already passed the half-million mark). "Imagine John Lennon," meanwhile, sits on the rental shelf.

Of course it's Warner's prerogative to tap the rental market before dropping the price to \$29.95 or less, but it must be somewhat baffling for consumers to see all these big-

name videos for sale while "Imagine," with its \$89.95 list price, will be available only as a rental for at least six months.



SHORT TAKES: The birth of her daughter Kate was more than just a blessed event for Kathy Smith. Now Smith can finish the pregnancy workout tape she started when she was carrying the child. The tape has Smith exercising before and after Kate's delivery. "Kathy Smith's Pregnancy Workout," Smith's seventh fitness tape, will be delivered by Media Home Entertainment sometime this spring... "Higher than anticipated expenses" for computers caused almost \$787,000 in losses for Rentrak in the fourth quarter of 1988. Ron Berger's controversial company, which distributes videos on a pay-per-transaction basis, expects \$2.6 million in accumulated losses for the fiscal year ending March 31... S.I. Video is set to mail two versions of its catalog of special interest videos, one targeting men, the other women. S.I. say a total of 1.2 million catalogs are being mailed. The company says it is now trying to land exclusive rights to special interest tapes from producers... Magnum Entertainment executive VP Danny Kobels says "Under The Gun," an action/adventure thriller starring Vanessa Williams, will put the company "in the same league as the industry's major players." Kobels says his company is "progressing successfully, even in the face of major competition and inordinate advertising budgets." Buying too deep on blockbuster titles is a losing proposition, he adds... HBO Video is mounting a big push for "Dakota." The movie, which stars Lou Diamond Phillips ("La Bamba") and will be released April 12 for \$89.95, will be packaged in a shiny gold box, replete with a close-up of Phillips. HBO says it will be sending a 10-minute trailer to 22,000 dealers.

FOR WEEK ENDING MARCH 4, 1989

Billboard

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	6	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	2	17	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
3	6	3	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
4	3	5	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
5	4	20	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
6	5	58	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
7	7	111	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
8	14	15	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
9	9	124	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
10	NEW ▶		SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
11	32	17	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
12	8	31	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
13	13	6	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
14	15	12	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
15	16	72	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
16	10	63	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
17	11	19	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
18	12	9	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
19	17	24	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
20	24	100	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
21	21	102	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
22	29	15	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
23	27	18	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
24	23	35	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
25	18	50	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
26	20	21	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
27	22	169	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
28	26	5	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
29	19	187	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
30	33	12	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
31	25	109	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
32	30	162	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
33	36	29	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
34	34	120	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
35	NEW ▶		MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
36	38	27	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
37	35	142	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
38	40	44	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
39	31	16	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
40	28	20	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95

◆ 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.

No Kidding: Hanna-Barbera Aims For No. 2

BY CHRIS McGOWAN

LOS ANGELES Can the Flintstones, the Jetsons, and Yogi Bear give Mickey Mouse, Bugs Bunny, and the Teenage Mutant Ninja Turtles a run for the top spots on the Billboard kid video sales charts?

Wendy Moss, the VP and general manager of newly formed Hanna-Barbera Home Video, says yes. After quitting her job with one of the top kid vid suppliers in the business, Moss joined the start-up operation and has set out to quickly make it one of the top companies in the field. While she may not have the ammunition to overtake the perpetual king of the kid vid hill, Walt Disney Home Video, she says the No. 2 spot will do quite nicely.

"With the tremendous recognition that the Hanna-Barbera name gives us and the aggressive cross-promotion and marketing that we will do this year, I think we can definitely make it to second [among kid vid labels] in home video," says Moss.

And as she tries to climb to that coveted No. 2 spot, she is keenly aware of the competition. The two other suppliers that will also be vying for that No. 2 spot are firms where Moss once worked. She was a kid vid executive at both International Video Entertainment (where she was VP of sales and marketing for the Family Home Entertainment label) and more recently at Media Home Entertainment (where she was VP of marketing and merchandising for the Hi-Tops label).

Her new label, which has set up offices at the Hollywood headquarters of Hanna-Barbera Productions, bowed Jan. 1 and has taken over the marketing and distribution of some 150 animated titles produced by Hanna-Barbera Productions. The videos, previously distributed by Worldvision Home Video, feature such well-known cartoon characters as the Flintstones, the Jetsons, Yogi Bear, Scooby-Doo, Top Cat, and Huckleberry Hound.

Hanna-Barbera Productions was founded some 50 years ago by Joe Barbera and Bill Hanna, who previously had worked at MGM on Tom & Jerry cartoons and went on to create some of America's most famous animated personalities.

"I think in some ways we have more characters than Disney," says Moss. "There is so much product in our library that we can call on to create different packages."

In January, Hanna-Barbera Home Video started off by launching "The Man Called Flintstone," a \$29.95 animated feature. At the same time, the label rereleased "The Jetsons Meet The Flintstones" and "The Flintstones," with each re-priced at \$19.95. The majority of the Hanna-Barbera catalog has also been reduced to the \$19.95 price point.

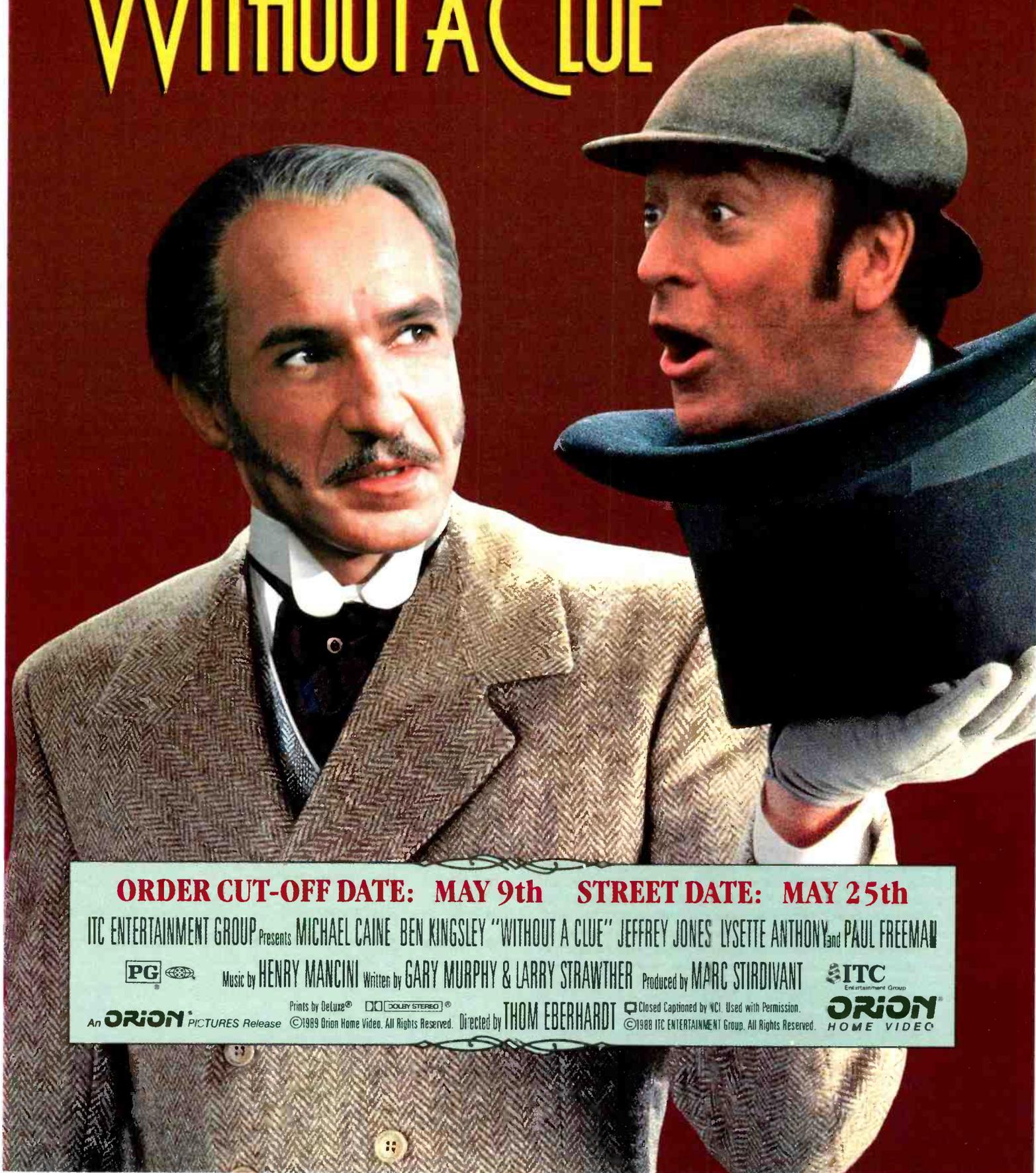
The lower price point is aimed to boost both rental and sell-through action. "For the most part these tapes are rented," says Moss, "but

(Continued on page 53)

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

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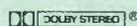
Music by HENRY MANCINI

Written by GARY MURPHY & LARRY STRAWTHER

Produced by MARC STIRDIVANT



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Directed by THOM EBERHARDT

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Sony Moves Beyond S-VHS With Debut Of Hi8 System

A periodic column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

NEW YORK Nearly two years after the introduction of Super-VHS, the 8mm camp returned fire this month with the first official showing of Hi-Band 8mm. Initial products, given the name Hi8 by developer Sony Corp., include a \$2,200 camcorder and a \$2,000 home deck.

At a press conference to announce the development, Sony brass stressed that the products in no way make obsolete current or past 8mm products. Hi8 is made for the consumer who "wants higher quality and is willing to pay for it," says Shin Takagi, Sony's president of consumer video.

Hi-Band 8mm, standardized last year by Sony and nine other hardware and blank tape makers, increases the format's horizontal resolution to more than 400 lines, thus matching the resolution of S-VHS.

Though Sony was the first to hold a press conference showing product ready for shipment, competitor Canon has been demonstrating Hi-Band 8mm at trade shows since at least last June. And Sanyo, which is second only to Sony as the major full-line consumer electronics supplier backing 8mm, is expected to show some type of Hi-Band product between now and June.

The Sony products work by increasing the luminance-carrier shift, 2 megahertz from standard 8mm's 5 megahertz, bringing it to 7 MHz, while raising the frequency deviation to 2MHz

from standard 8mm's 1.5MHz. Sacrificed in all this (in the camcorder) is stereo sound (better sound quality has always been a touted advantage of 8mm over VHS-C), though Sony says future product will incorporate it.

Where Hi8 and S-VHS will stand on equal ground is

the relative dearth of prerecorded software. A year ago, Sony said Hi-Band's chief attribute would be its ability to make movies and not necessarily play back prerecorded tapes. Accordingly, there was no commitment from a prerecorded video supplier to accompany the hardware launch.

Blank tape makers, however, did jump on the "band" wagon, as Sony pointed out that development of new metal evaporated tape in fact facilitated the recording of the expanded audio signals.

The Hi8 camcorder is dubbed model CCD-V99. Highlighted features included a newly developed precision 2/3-inch charged-coupled-device image sensor and a shutter speed adjustable up to 1/10,000th of a second. The home deck, model EV-S900, unlike the camcorder features PCM digital stereo sound and jog/shuttle dial (for frame by frame advance of the tape) on its front panel and remote control. Both products are slated to ship in May.

The two formulations of blank tape, both dubbed Metal E (metal particle) will be available concurrently and will range in price from \$9.50-\$16 and \$13-\$22, respectively, depending on length. As with S-VHS, the blanks are upwardly compatible, meaning that while standard 8mm decks won't effectively play back Hi8 tapes, standard tapes can be viewed on Hi8 players.

Incidentally, though Sony preceded other 8mm campers in formally introducing Hi-Band, Canon is expected to be first to market the technology with deliveries expected in March.

Hardware Briefs: While Sony is busy touting its Hi-Band products, one retail source says Sony privately demonstrated in January new digital video gear under the purported trade name D2, for digital half-inch. The product is expected to be introduced in the Beta format for professional use, though digital 8mm products are expected to follow shortly. The VHS camp, meanwhile, is believed to be readying a home deck capable of playing back both full-size and VHS-C tapes without an adapter. JVC, Matsushita, and Sharp, among others, are reportedly developing such products, and some may be ready for viewing by the June Consumer Electronics Show. . . Pioneer Electronics plans to double its laserdisk production and triple player sales this year, according to wire reports. Software production is to be increased from the current 300,000 disks per month to 600,000 as a result of a \$3.85 million investment at its Los Angeles production facility. On the hardware side, player sales are to be tripled from the current 3,000 a month to as many as 10,000, Pioneer says. . . Steve Isaacson, JVC's consumer video GM who resigned in December after years of being the home video industry's (and JVC's) most visible proponent of S-VHS and VHS-C, was replaced this month by Donn Barclay, formerly JVC's national sales and marketing manager for portable audio. . . Sony will begin shipments this April of the second generation of personal video products, including a playback-only unit dubbed the GV-P8. It will have the same 3-inch color LCD TV and playback capabilities as the original but will lack a TV tuner and will not have record functions. It will be priced at about \$800, about \$200 less than the full-featured units.



Sony's new Hi-Band 8mm camcorder, model CCD-V99, has been engineered to match the picture quality of Super-VHS. The unit, which is priced at \$2,200, is designed to render a picture with more than 400 lines of horizontal resolution.

FOR WEEK ENDING MARCH 4, 1989

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	6	113	AUTOMATIC GOLF ▲ ◇	Video Reel Simitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	13	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
3	1	85	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
4	3	9	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
5	15	91	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
6	4	21	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
7	8	59	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
8	12	63	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
9	7	57	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
10	10	113	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
11	11	7	THE OFFICIAL 1988 WORLD SERIES VIDEO	CBS-Fox Video 2199	Includes all the excitement of the showdown between L.A. & Oakland.	19.98
12	9	43	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
13	5	55	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
14	16	15	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
15	NEW ▶		SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Behind-the-scenes footage of the making of the famous swimsuit issue.	19.99
16	14	39	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
17	13	85	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
18	17	19	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
19	20	3	SECOND ANNUAL SURVIVOR SERIES	Titan Sports Inc. Coliseum Video WF061	Exciting coverage of the 1988 Survivor Series featuring the best of the WWF.	39.95
20	19	65	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	17	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
2	5	113	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
3	3	35	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
4	6	17	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
5	2	99	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
6	7	113	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
7	4	91	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
8	NEW ▶		WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE	Vestron Video 2028	Lynn Redgrave hosts this home guide to health and fitness.	29.98
9	8	63	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
10	11	11	DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	Includes installation of bathroom and light fixtures.	19.95
11	9	61	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
12	14	39	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
13	10	55	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
14	12	3	THE GRAND CANYON	Norman Beerger Prod.	Go on the most breathtaking aerial journey of the Grand Canyon ever.	49.95
15	15	17	THE SHORT-ORDER GOURMET	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95

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

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.

"A Prairie Home Companion: The 2nd Annual Farewell Performance," PHC/Victory Video, 140 minutes, \$29.95.

During Garrison Keillor's 13-year career on Minnesota Public Radio, he successfully parlayed his old-style radio show's mix of absurd humor and shy Midwestern charm to become a folk hero and a media star.

The radio show is gone now, but Keillor still has the Midas touch, as he proved with three Radio City Music Hall shows last summer, including the concert captured here. The program, augmented by such musical guests as Chet Atkins, Leo Kottke, and the Everly Brothers, goes a long way to capture the charms of Lake Wobegon. Although not visually exciting (what radio show is?), the tape is intelligently shot, and there's enough sight gags here to justify the viewer's attention. And, unique to video, this is a tape that does not have to be watched to be enjoyed—its soundtrack is loaded with grins.

Keillor's track record and the tape's generous length should make this a hot sell-through item.

—GEOFF MAYFIELD

"The Hoffnung Festival Concert," Proscenium Entertainment, 59 minutes, \$29.95

When orchestral caricaturist Ge...
(Continued on next page)

HANNA-BARBERA

(Continued from page 51)

sell-through has increased, too, which is nice to see. Kids watch these programs an average of 13 times and so it's often cheaper to buy the tape."

Adds Moss, "We find that Hanna-Barbera's characters are so beloved that adults and children alike want to bring them into their homes for keeps, to have as part of their own library."

Among those titles not at the \$19.95 mark are the six-tape "Personal Favorites" series, in which each title highlights a major Hanna-Barbera character (\$29.95 each), and the eight-tape "The Greatest Adventure: Stories From The Bible" (\$14.95 per video).

Hanna-Barbera plans to launch at least seven new titles, this year each focusing on a specific character. Though she won't divulge details, Moss says Hanna-Barbera will have major cross-promotions in May, during the summer, and in the holiday season that will be tied to corporate sponsors.

"I see no reason why we shouldn't be very strong with this wonderful product," says Moss. "We have a great opportunity here and some wonderful characters."

How two boys worlds apart become the best of friends.



mac and me

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A Croc Of Videos. Jack Kanne, Paramount Home Video VP of sales, poses with Alfred E. Gator, president of C.R.A.W.L. (Cinema Reptiles And Working Lizards). The two were on hand to promote Paramount's line of March titles, including the new nontheatrical video "Crocodiles—The Deadly Survivors," the action adventure film "Gatorbait II," as well as "Crocodile Dundee" for \$19.95 and "Crocodile Dundee II" for \$89.95. Paramount has designated March as National Reptile Month.

VIDEO REVIEWS

(Continued from preceding page)

rard Hoffnung died in 1959, he left not only his whimsical cartoons, but also a legacy of classical parody concerts that follow in the tradition of Anna Russell, Victor Borge, or Peter Schickele's P.D.Q. Bach. The newest incarnation of the Hoffnung Festival Orchestra performs its comic concert under the baton of Michael Halasz, whose quiet dignity is tested by disruptive audience members, an uncooperative orchestra, and some highly eccentric soloists. Parodic liberties are taken with the works of Beethoven, Mozart, and Haydn and feature performances from a bottle-neck-blowing section as well as a typically Hoffnungian garden-shed contraption called the hosepipe. The gleefully anarchic—yet tuneful—atmosphere of this video makes it refreshing entertainment for classical music fans of all ages. **DREW WHEELER**

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HOME VIDEO SLEEPERS GET WAKE-UP CALL

(Continued from page 1)

films, a number of independents are mounting A-status campaigns for lesser-known films.

• Major retail chains have either begun or are considering emulating the Erol's Discovery program, whereby selected B-oriented films are bought in depth and presented to the consumer as must-rent titles.

• Independent third-party companies are attempting to provide special assistance in "working" B and C titles.

The latest striking example of a vendor push for a secondary title is MCEG Home Video's "The Chocolate War," to be distributed by Forum Video. The film, which has received a number of positive reviews, has seen limited box office, but the home video campaign has the looks of an A-title push.

Elements include sizable print, radio, and television advertising; retailer sweepstakes; a cross-promotion with Nestlé Foods; and the mailing of 24,000 screener copies to retailers. One newer twist is personal-appearance tours by the director and principal actors.

Part of the rationale behind the campaign, says Forum president Michael Olivieri, is to herald MCEG's first title, but "there's also an element of risk. You stand naked among that many retailers. But we think we have the right film for this. We're confident. We want to do a guerrilla warfare approach in getting consciousness raised and use the medium as the message. Clearly we think we will do significantly more business with this title than had we mounted a lesser campaign."

Olivieri also observes that having John Glover, who acts in the film, and Keith Gordon, the film's director, make trade appearances as well as media interviews for the March 15 release is analogous to recording artists going on tour. Like a record company, says Olivieri, MCEG provides a "talent base" that the home video company can utilize.

"We're also going to use the talent to get involved for part of the telemarketing campaign to the trade. That's certainly different from what most companies are doing," he says.

Don Rosenberg, president of Trans World Entertainment, which has begun to rev up as an A company, says he, too, sees the merit in having talent get involved in marketing video titles. He also says TWE will make new efforts this year to "involve the retailer" early in the theatrical life of a film by disseminating as much information as possible.

Another new vendor technique is guaranteeing rental on B product. Vidmark Entertainment, says Sam Pirnazar, VP of marketing, told dealers that if they did not rent three new Vidmark titles at least 15 times during their first 30 days of availability, the company would refund the wholesale cost with no questions asked.

On the first title in the program, "Lethal Obsession," he says, returns were less than 2%.

"We wanted to put retailers at ease about taking in the product. And we have experienced an increase in attention being paid to our

titles," he says.

Virgin Vision was the first company to send out full-length screeners to more than 20,000 retailers last year just prior to the VSDA annual convention, for "Lady In White." That cost the company a sizable amount but also triggered positive results. According to Tom Burnett, Virgin executive VP, the idea was the byproduct of regional seminars conducted by the company.

"We were told across the board that retailers need to see the movie," says Burnett, "particularly on films that had not had wide theatrical distribution. Otherwise there was a reluctance by dealers to gamble."

Original company projections for the video were about 70,000 units.

Suppliers, retailers give lesser titles a bigger push

With the screeners the title wound up doing in excess of 90,000 units, according to sources close to the company. "Retailers who would buy only one piece bought five," says Burnett. This prompted Virgin to send out 22,000 screeners recently of "Mr. North," which has resulted in an excess of 10,000-15,000 units more than original projections, he says.

More recently, Virgin announced it would treat "Mystic Pizza," now at the \$12 million-\$13 million box-office level, like a much bigger title by making its first national television buys, supplemented by such major consumer print buys as TV Guide and Us. In addition, an unprecedented 15,000-20,000 standees will be mailed directly to retailers.

"We want to be more of a marketing company, not just a releasing company," says Burnett. "I think some retailers can't quite understand why the big studios spend so much on blockbuster titles. Most retailers know how many of those titles they are going to buy. Dealers are responding to companies like ourselves, which are putting pizzazz in lesser-known product. We're also seeing more retailers looking at Discovery type programs. The smart retailers don't want this to be a 20-title business."

Indeed, the Los Angeles-headquartered Music Plus Video chain is the first major West Coast web to launch an approach similar to Discovery.

According to Mitch Perliss, director of purchasing for the chain, its We Believe In program, set to launch shortly with "Mystic Pizza," "will be looking at titles that are a little bit different [from] Erol's. They look at titles that do less than \$1 million at the box office. We'll be looking at titles that do \$5 million-\$8 million—strong movies, but ones that, for whatever reason, didn't make it at the box office.

"We'll buy those titles like A titles and promote them like A titles. There will be a 22-by-28 floor sign placed in the front of the store in a high-traffic area, which will tell consumers about the program, the title, and the selling points. We'll use

shelf talkers all over the rental department. Assuming the manufacturer had display material, we'll use that also."

Supplementing that, says Perliss, will be ads in the regional TV Guide.

"We will ask the manufacturer to send a screener to every store three weeks ahead of the title," Perliss adds. "That's extremely important. The best case will be to set up an outside screening exclusively for us, and we'll guarantee at least three people per store will be there. The supplier can use that opportunity to talk about the title.

"We're also hoping to get suppliers to come up with something to help us interact with the customers, like a ballot box. Beyond that, there are local cross-promotional possibilities. 'Mystic Pizza,' for example, suggests a local pizza tie-in," he says.

Perliss says the chain will not be confined to doing one title per month. "If two titles are worthy, then we'll do two. If there is none one month, we won't do it.

"Basically the overall rationale is to turn consumers onto movies and to differentiate us from the competition. Anything that helps consumers pick more than the blockbusters is very positive. We hope to start with better-known titles, and once we get consumers believing in the program, then maybe later we can do more obscure titles."

One third-party company that has arrived on the scene to offer software suppliers a tool to market B and C titles is Bloomington, Ill.-based Preview Video Corp.

According to Tom Woolridge, executive VP of sales and marketing, the company plans to assemble B and C trailers every month from numerous suppliers and send them to 24,000 retail buyers. The basic cost to the vendor will be 25 cents per 60 seconds per dealer, with incremental discounts for time utilized. A 60-second spot will cost a manufacturer about \$6,000, he says. Retailers will receive the cassette free of charge. Woolridge hopes to have the first tape, featuring May releases, in dealer hands April 1.

"It seems almost redundant now," says Woolridge, "to try and sell a video product with sell sheets. It makes sense to use a video medium to sell video. A lot of studios have indicated to us that they have a confidence problem regarding their own material getting to and being seen by the right distributor sales personnel and retail store buyers. And there are a lot of video stores which are not being fully serviced by distributors.

"Many dealers have to make tough buying decisions every month. We think this is one efficient way they can do that. You can't even expect dealers to watch that many full-length screeners. There isn't enough time. This is one way to not only look at films that have had limited theatrical distribution but also material that had no theatrical distribution but nevertheless could be viable product for the dealer. Dealers are only making qualified guesses now."

As time goes along, says Woolridge, he plans to cater to the major studios' B and C titles needs.

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
TOP CONCERTS & VENUES	Apr 1	<ul style="list-style-type: none"> • Business Now • Corporate Promotion • Top Venues • Talent • Summer Tours 	Mar 7
MUSIC VIDEO	Apr 8	<ul style="list-style-type: none"> • Longform • Labels • Product Survey • Retail Guide • Marketing Forum 	Mar 14
THE WORLD OF INTERNATIONAL TALENT & TOURING	Apr 15	<ul style="list-style-type: none"> • Touring '89 • Management • Booking & Promoting • Venues • Merchandising 	Mar 21
THE WORLD OF COMEDY ENTERTAINMENT	Apr 29	<ul style="list-style-type: none"> • Comedy '89 • Records • Video • Talent • Venues 	Apr 4

WHY THEY ARE SPECIAL:

- **TOP CONCERTS AND VENUES** showcases musicdom's main stops on the road to live success, along with the network of professionals that is setting the stage for a lively '89 in arenas, halls and clubs. This is the one issue that connects the dots on the tour map by linking the agents, promoters, venue owners/operators, talent, and support services that bring each date to life.
- **MUSIC VIDEO** spotlights the surge of longform video at record retail, offering a retailer's guide to merchandising this rapidly accelerating sell-through market. With record and combo stores blazing the way, both music and videolabels are rallying to capture the momentum at retail as the door widens to make way for superstar product sure to make music video the next hotcake on the frontburner of the music and video business.
- **INTERNATIONAL TALENT AND TOURING** has been expanded from a European-oriented spotlight to cover all aspects of talent on tour in major world territories. The issue is a comprehensive anatomy of contemporary touring strategy and technology—all the elements that combine to put an artist successfully on the road today—and follows the global tour all the way from inception to final encore, the impact on record sales.
- **COMEDY ENTERTAINMENT** takes a serious look at the widening, wacky world of comedy audio and video, the business behind the talent, the live circuit, and the unique marketing aspects of this favorite genre. Comedy TV and movies are virtual fountains of sales and rental profits, spilling more and more records and tapes into the marketplace, while labels conjure up original video to develop their own catalog pipelines.
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*****RESERVE SPACE TODAY!*****

Stores See Big Plus In Nintendo Game Rentals

BY EARL PAIGE

LOS ANGELES The rental of Nintendo video games is quickly becoming the hottest add-on profit item for home video specialty retailers, if a retailers meeting here Feb. 7 offers any indication.

Although a number of topics were discussed by a panel of directors at the regular Video Software Dealers Assn. Southern California chapter gathering, none elicited the response garnered by video games.

After a show of hands by approximately 50 retailers revealed that at least 75% were renting games, John English, chapter president, said, "The others are here hoping to get into it."

Of the six panelist retailers, five were renting games.

Attendees typically indicated they have only recently started renting video games. Many—like English, who operates single store MultiVideo here in suburban Bellflower—readily admitted that they waited too long. Panelist David Ney, operator of single-store Carmen Video, Camarillo, Calif., said, "I made a mistake waiting until August."

Delegates swarmed around the booth of games cartridge whole-

saler Studio Video Distributing, one of 20 exhibitors at what was the chapter's first meeting at the Disneyland Hotel.

Paul Bloch, GM of Studio Video, said stores stocking 150 rental SKUs will typically gross \$5,000 a

Most attendees at VSDA meet were in on the game

month. However, estimates on gross ranged widely.

"The late charges are phenomenal—you've got a kid locked up for five days on one game," said Joe Lobue, branch manager at Video Products Distributing and a panelist. "And the parents love you, because their kid hasn't spent \$44 on a game and thrown it away."

Ney offered a computer analysis of income for each game cartridge in his store. Carmen Video rents at \$2.50 nightly, except Monday through Thursday, when the second and subsequent games are \$1.25. The analysis, however, discloses only total income.

For example, four copies of Nintendo's "Super Mario Bros. II," renting for 120 days, show respec-

tive grosses of \$196.25, \$180.75, \$178, and \$150.25. The analysis is on a total of 241 pieces, 29 of which are Sega. Total income is \$9,755.97 at total cost \$4,418.23—with individual unit costs ranging from \$10 for used cartridges to as high as \$45.

Much discussion centered on Nintendo's well-known anti-rental stance, a strategy Bloch said has ironically backfired. Studio Video operates two stores and has rented Nintendo games for three years. "When they cut us off because we were renting, we had to scramble around so much that we became a distributor." Studio Video has a national 800 number and sells to 2,000 stores, Bloch says.

Most attendees here said they purchase their rental stock at retail from mass merchandisers, toy stores, "and anywhere we can find them," said Nay. "We buy a lot from the kids themselves."

Because dealers buy so much stock in other stores and therefore pay sales tax, panelist Sheldon Feldman, operator of single store Picture Show in Huntington Beach, Calif., said there is no requirement to charge sales tax on rentals, as with movies.

English said, "Thank you. You have just increased my profits

6.5%."

But Bloch disagrees. "If you file an exemption every month, you're just asking for an audit. Who needs the hassle? Charge the sales tax," warned Bloch.

Several attendees noted sophisticated consumers can switch games by substituting the circuit boards. "Buy a glue gun and fill in the screw holes," suggested panelist Bruce Anderson, operator of Newport Beach, Calif., store Video Computer Experience.

One of the worst hassles is making sure instructions are returned. "We first charged \$2 for any lost

book. They don't care. Now if they don't bring back the instructions they don't rent any more games—and the one or ones they have stay on the late charges file," said Nay.

Vendors are now offering the entire set of Nintendo instructions for \$99.95, Bloch said.

Going beyond rental, some dealers are installing Nintendo arcades, said panelist John Maiorello, president of JD Store Equipment. "It's not generally known, but Nintendo has a division for setting this up, and an 800 number. We're told three machines bring in \$600-\$700 a month."

FOR WEEK ENDING MARCH 4, 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	20	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	72	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	4	179	DUMBO ◆ Walt Disney Home Video 24	1941	29.95
4	3	123	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
5	6	142	ALICE IN WONDERLAND ◆◆ Walt Disney Home Video 36	1951	29.95
6	5	76	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
7	7	37	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
8	8	142	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
9	9	17	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◆ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
10	18	138	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
11	11	18	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
12	10	3	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
13	17	4	TEEN STEAM J2 Communications J20029	1988	19.95
14	13	128	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
15	RE-ENTRY		THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
16	16	19	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
17	15	4	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988	14.95
18	RE-ENTRY		BUGS! MGM/UA Home Video M201233	1988	14.95
19	12	91	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
20	23	28	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988	19.95
21	19	37	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
22	20	5	DENVER, THE LAST DINOSAUR World Events Productions, Ltd./Fries Home Video 91660	1988	19.95
23	24	37	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
24	22	15	SING-ALONG, DANCE-ALONG, DO-ALONG Lorimar Home Video 572	1988	14.95
25	14	37	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	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.

Flagship Winners Get 'Pizza' Delivered PartyPaks Promoted The Home-Premiere Contest

BY BRUCE HARING

NEW YORK Flagship Entertainment Centers is sponsoring what it claims will be the first home video premiere to actually be held in the home, bowing Virgin Vision's "Mystic Pizza" at the end of this month in 25 homes throughout the U.S.

On March 31, one week prior to street date, 25 winners of Flagship's contest will host the first home video showing of "Mystic Pizza" in their abodes, with 18 friends allowed to join them.

Flagship's Partypak was the

thrust of the promotion. Carrying a suggested retail of \$3.99 at midweek, the Partypaks include a movie rental, a 7 oz. bag of Boston Lite popcorn, a 2-liter bottle of Coca-Cola, and a discount coupon for Pizza at Papa Gino's restaurants.

More than \$200,000 has been spent on the promotion so far, says Flagship president Frank Lucca, the biggest such ad expenditure in company history.

The idea for the "Mystic Pizza" showing came out of a conversation Lucca held last year with his wife. Originally, the idea was to bow a New England-made movie in a theater, with the Mystic, Conn., "Mystic Pizza" and Newport, Rhode Island's "Mr. North" under consideration. However, realizing that a theatrical showing would require a movie print, the home video showcase became the choice.

Flagship retail locations and 25 radio stations across the nation will register customers for the contest. More than 3,000 Partypaks will be given away as first prizes during the promotion, with the winners eligible for the grand prize drawing to host "Mystic Pizza." Contest winners will be announced on the radio March 24.

Participating sponsors in the Partypak promotion will supply Coca-Cola, Boston Lite popcorn, M&M/Mars candy, Papa Gino's pizza, a limousine for the evening to pick up the winners' guests, and a projection TV and VCR.

Flagship's premiere promotion was in development for more than six months. Member dealers were given sketchy details in November, under

the code name Project W. The actual title was revealed at Flagship's Boston-area dealer convention in February.

In other Flagship news, the company held its first annual winter dealer convention in February. Slightly more than 200 dealers attended, approximately two-thirds of the Flagship union. The conclave follows Flagship's first summer convention, held last year.

"Convention is not exactly the right word," Lucca says. "These are seminar dates, but it has become a trade show where dealers can meet the distributors, all our various deals are in one room, and there's an educational aspect with the seminars."

Prizes and contests were a big part of the winter conclave. A seven-day, all-expense-paid Bahamas cruise and Disney World vacation were given to Ken and Lynn Ascoli of Flagship's Middletown, R.I., store. The trip was provided by Coca-Cola USA.

Other awards included a \$500 cash prize from Orion Home Video for the best "Bull Durham" in-store display; a dual cassette boom box awarded by Choquette & Co.; a library of CDs to the winner of the Guess The Title Of Project W contest by Virgin Vision; an inflatable two-man raft from Coca-Cola USA; and cases of Boston Popcorn, M&M/Mars candy, Coke, and point-of-purchase material.

Seminars at the show covered theft and nonreturn of rentals; how to gain customer loyalty; how tracking inventory turns can increase your bottom line; and the proper way to perform and profit from VCR head cleanings.



Tough Enough. Fitness trainer Linda Shelton, left, star of "The Professional's Workout With Linda Shelton: One On One," touted her JCI Video title at Music Plus' store in Marina del Rey, Calif. Admiring the expert's muscle tone is Music Plus supervisor Gail O'Keefe.

VIDS MOVE TO MUSIC

(Continued from page 3)

Another diversified home video distributor is five-branch Schwartz Brothers, based in Lanham, Md. Historically an independent audio label wholesaler (and formerly a record retailer as well), Schwartz Brothers has operated a separate CD one-stop division for nearly three years, according to Jeff Moscow, CD one-stop sales manager.

Typifying the diversity of how video wholesalers approach audio, Schwartz Brothers initially targeted video stores as CD accounts. "We were not looking to make them record stores," says chairman Jim Schwartz. "We see a correlation between VCR owners and CD players."

One video distribution firm, the 13-branch, Chicago-based Baker & Taylor firm, has introduced a new twist on the video-record symbiosis: Its record one-stop has recently taken over music video distribution.

Some video distributors say the move into music product is more evolution than diversification. J.D. Mandelker, president of St. Louis-based Sight & Sound, who also operates the 15-unit Streetside record chain, points to the homogenization in all retailing of prerecorded home entertainment. Additionally, he notes that the computerization required for video has facilitated the addition of audio (although it should be noted that his company sold records before it handled video).

"We have accounts in both video and music," notes Mandelker. "[Our offering of both] is a way to sell more product."

Also agreeing that the addition of music comes naturally is Eric Powell, VP of marketing at three-branch CLR Canada in Calgary, Alberta. Distributing video for seven years, CLR moved into music two years ago, first with CDs. Satisfied with the performance of music product in the main branch and one other, Powell says, "We're just starting to expand our music in Saskatchewan."

The explosive growth of CD sales has spurred Artec, the Shelburne, Vt.-based video wholesaler, to enter the audio field, says product manager Robert Leja. As of Feb. 15, the company's main branch will have 5,000 cassette album titles "and carry hits in all branches."

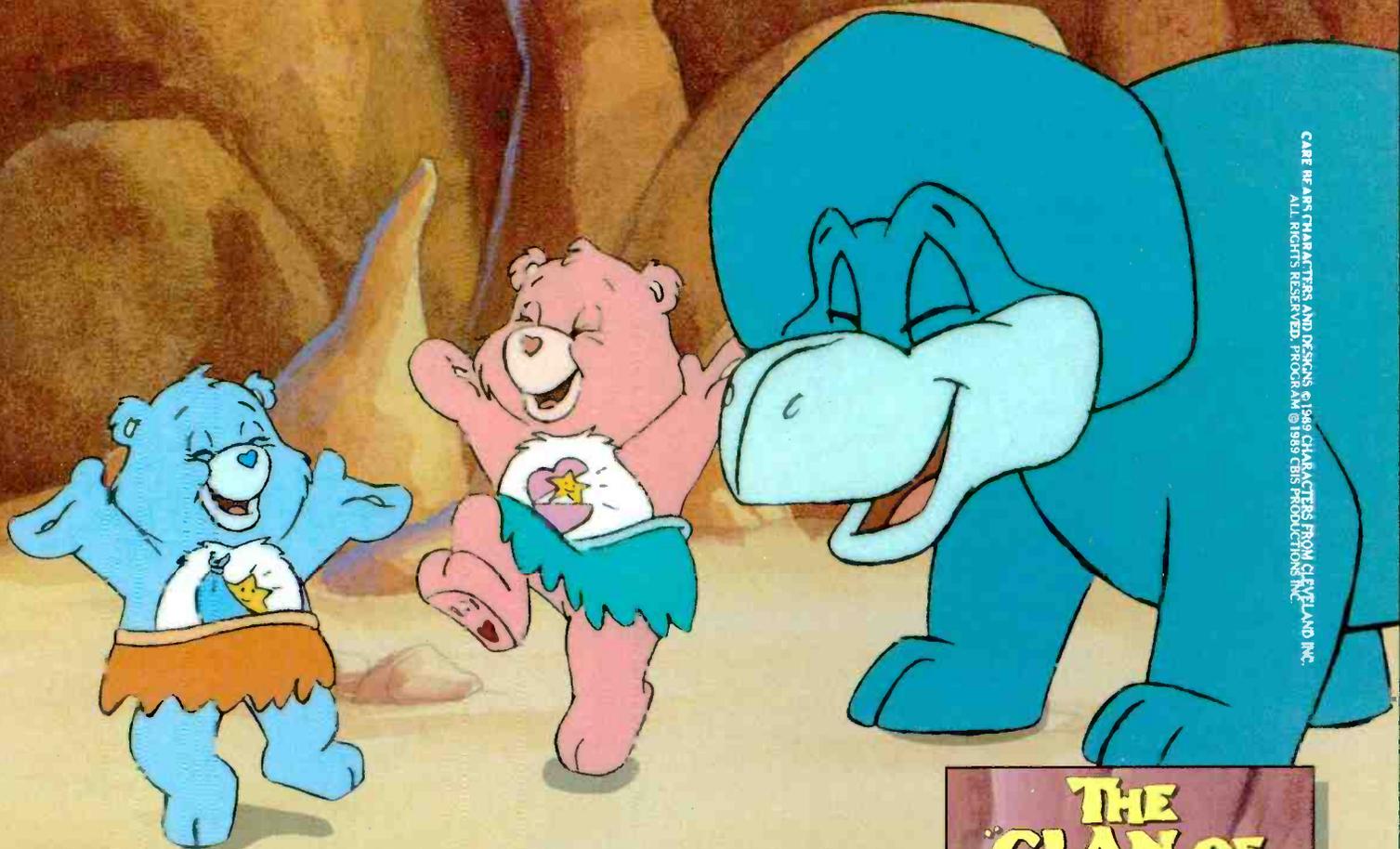
Several distributors credit the expansion of sell-through video with opening up accounts that can sell music, too. "We already have a healthy account base, grocery, drug, and convenience stores," says Arnie Orleans, VP of ETD's new music wing. "Most are accounts that have not been in music."

Orleans stresses that ETD, a book and magazine distributor for 11 years before entering video in 1980, is already in stores "offering impulse purchases."

Another point mentioned by several distributor principals is the need to hire people knowledgeable in music. Orleans was most recently VP of marketing at Rhino Records and has spent nearly his entire career in audio label marketing.

Ron Eisenberg, ETD president, says he deliberately sought a music veteran. "I asked a lot of people, and Arnie was highly recommended."

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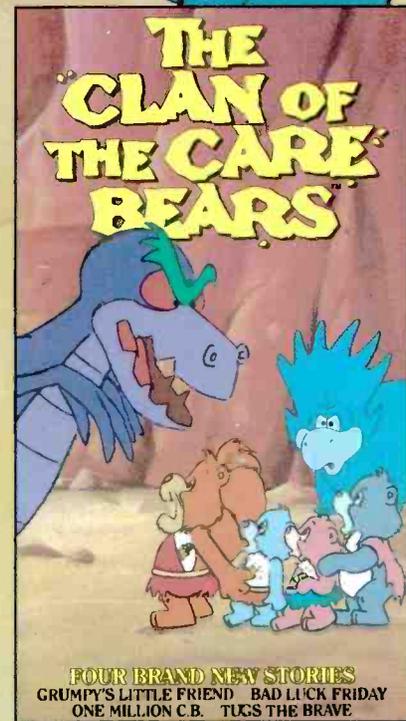
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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	3	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
2	8	3	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
3	3	4	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
4	5	3	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
5	2	6	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
6	4	7	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
7	6	14	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
8	7	5	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
9	9	7	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
10	10	9	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
11	13	13	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
12	12	8	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
13	15	7	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
14	NEW ▶		THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
15	11	12	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
16	14	18	BETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
17	18	6	THE BLOB	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
18	16	9	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
19	17	15	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
20	25	2	WAXWORK	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
21	20	12	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
22	23	5	KANSAS	Media Home Entertainment M012018	Matt Dillon Andrew McCarthy	1988	R
23	22	5	PHANTASM II	Spacegate Corporation MCA Home Video 80839	James Le Gros Reggie Bannister	1988	R
24	27	4	HOT TO TROT	Warner Bros. Inc. Warner Home Video 11788	Bob Goldthwait Dabney Coleman	1988	PG
25	19	8	A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R
26	NEW ▶		ELVIRA MISTRESS OF THE DARK	New World Entertainment New World Video A88002	Elvira	1988	PG-13
27	21	9	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
28	28	3	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR
29	26	14	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
30	32	15	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
31	29	9	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
32	31	4	THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
33	37	13	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
34	NEW ▶		TIGER WARSAW	Continental Film Group, Ltd. Sony Video Software K0681	Patrick Swayze	1988	R
35	30	21	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
36	33	9	CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
37	NEW ▶		CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
38	24	16	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
39	35	26	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
40	34	9	THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG

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VIDEO RETAILING

newsline...

TURTLE'S RECORDS & TAPES has bowed a new video-only logo, called Turtle's Super Video. The first such store opened in Atlanta, Turtle's home base, with some 10,000 videocassettes in a 5,000-square-foot space. The video shop is open 9 a.m.-midnight every day, an hour earlier and an hour later than the regular hours at the chain's music/video combo stores.

RENTRAK announced that for the quarter ending Dec. 31, the pay-per-transaction distributor showed a net loss of \$786,000, compared with net income of \$189,020 for the same quarter in the previous year. Revenues for the same quarter, however, were up by 50%, from \$1.69 million to more than \$2.5 million. A key factor: The company had a different identity and function in the previous year. In June 1988, the Portland, Ore.-based company—then a chain known as National Video—ended months of speculation when it announced it would sell its franchise division to West Coast Video. Two months later, the company started doing business as a PPT supplier under its new corporate name. Rentrak blames part of last quarter's losses on "higher-than-anticipated expenses" related to development of its computer system and costs associated with customer training. The NASDAQ stock closed at \$1.50 Feb. 15; for the past 52 weeks, its high was 3 1/8 and its low was 1/8.

WHEN BLOCKBUSTER VIDEO begins test-marketing kiosks devoted to Walt Disney Home Video product (Billboard, Feb. 11), the chain plans to back the program with a monthly ad campaign in national newspaper USA Today. Blockbuster says its nonexclusive Disney trial will only be conducted at a "small number of company-owned stores."

CAPITOL INVASION: Speaking of Blockbuster, the Fort Lauderdale, Fla.-based web plans to have at least 40 stores in the Washington, D.C., area by 1994, according to an article in the Washington Post. Within D.C. proper, the web plans an additional six stores this year, another five in 1990, with another 10 in the following years. The remaining area stores will be located in pockets of neighboring states Virginia and Maryland. The 40-store target would give Blockbuster about half the number of stores that locally based Erol's now holds in that market.

WEST COAST VIDEO will throw its second annual convention this year, this time inviting National Video as well as West Coast franchisees. The meet will be held Nov. 5-8 in Atlantic City, N.J. Philadelphia-based West Coast held its first meet in the fall; the '89 confab will mark the first time that National Video franchisees will be included, although many longtime National store owners already have plenty of experience in conventioning. National held several of its own meets when it operated as a separate franchise under founder Ron Berger, including a 1988 meet at Freeport in the Bahamas and a 1986 meet in Las Vegas.

HBO VIDEO has again joined forces with a Chrysler company to promote a project, this time supporting the April 12 release "Dakota," which stars Lou Diamond Phillips. Dodge is sponsoring three different contests—one for consumers, one for retailers, and the third for distributors. Dodge Dakota trucks will be the top prizes in the retailer and distributor sweepstakes. Consumer prizes will be determined by drawing, but HBO has a twist for the dealer and distributor contests. Screening copies of the movie will include a random segment telling the lucky retailers or wholesalers that they have won. The vendor is spreading 40,000 posters touting the contest to video stores. Among past HBO tapes that have had ties with Chrysler divisions are "Platoon" and the recent "Sports Illustrated's 25th Anniversary Swimsuit Video."
GEOFF MAYFIELD

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Distrib's Leasing Program Is T.H.E. Answer For Breadth-Of-Copy

BY DAVID WYKOFF

BOSTON "Your average mom-and-pop dealer shouldn't heed the studios' pleas for increasing depth of copy. They need to work on increasing their width," says John Sivacek, owner of leasing-oriented distributor Theatrical Home Entertainment Video.

Sivacek's answer to breadth-of-copy problems is a monthly leasing program in which dealers increase their inventory of B and C titles without devoting thousands of dollars to new tape purchases.

Sivacek charges retailers a monthly outlay of approximately \$600 for 100 tapes that are picked to supplement a dealer's existing in-

ventory of movies.

"We're not out to replace the Stars, Artees, and Commtrons of the world. We offer an entirely different service, one that helps the dealer attract and hold on to the hardcore movie renter who is the backbone of the independent dealer's business," he says.

"For the kind of prices that we offer, a dealer only needs to rent a title three times to make back his investment. With the right selections, it should pay off handsomely," he says.

The majority of Sivacek's 100-plus accounts are small mom-and-pops that have seen their revenues level off or fall after an extended period of growth. "Typically,

they're losing their customer base because they just don't have enough inventory to satisfy their renters' long-term needs. If a 3-year-old store has 3,000 or 4,000 tapes on hand, it's not like they have a broad inventory because they've only accumulated it in a few years. A consistent renter will have covered the portion of the inventory he's interested in a year or so and then go looking somewhere else," he says.

For Sivacek, who also owns and operates a three-unit chain under the T.H.E. name, broadening inventory is the first step in these renewal efforts. "You're never going to have the cash flow to work on increasing your customer base if you continue to lose the customers that you have and can only depend on weekend renters," he says.

Before Sivacek takes on a new customer, he closely inspects the store's operation from top to bottom.

"Many times, they're just too far gone to be helped," he says. "I tell those people that I don't want to take their money. Other times, I'll be able to show them how to run their business better. It's unbelievable how loyal some dealers can be to the worst of locations or how inattentive they can be to the service aspects of an industry such as this."

The next obvious step is attracting new customers. "You get the kind of inventory that the hardcore customers are looking for and then you promote the hell out of it. It's of no use to spend money on marketing efforts if you're not going to satisfy the people you bring in," he says.

A few years ago, Sivacek serviced a number of beginning operators. Today, he regularly turns them away. "All too often the people who are just starting out seem to think that all they need to do is buy some tapes, put 'em on the wall, and they'll be making money just like the guy down the street. We all know that it doesn't work that way," he says.

Moreover, Sivacek claims many inexperienced dealers are swayed by accountants and tax preparers who push purchasing tapes rather than leasing them. "Obviously, the

tax benefits of tape depreciation lead a dealer toward dealing entirely in new product. But what these accountants don't know is that a depreciated tape that's doing no rentals at all is a waste of dealer's inventory investment," he says.

T.H.E. Video's 6,000-square-foot warehouse is located in the western Boston suburb of Hopkinton, Mass., also home to the starting line of the Boston Marathon. According to Sivacek, the majority of the operation's accounts come in personally to pick their order from his inventory of more than 15,000 different titles accumulated over the past decade.

"Obviously, there are many, many things that we have that most dealers will never need. However, it's always there if they need it. So,

I like to think of it like the Boston Public Library, where we can have what any single dealer wants," he says.

Sivacek works out many of his tape-rotation programs in his own stores before offering them to his customers. "We do our best to move at least 500 movies through each of our stores every month to get a sense of how many titles deep a dealer would need to go for a given title or category or how long it takes for their customers to rent out their interest," he says, adding that B and C titles are hardly ever repeat renters for the same customer. "Even the A titles are not usually rented repeatedly. The vast majority of customers go into a store looking to see something they haven't seen before."

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
BETRAYED (R) Debra Winger, Tom Berenger MGM/UA/\$89.95	3/2/89 (3/21/89)	\$25.7 (1101)	Stande, Poster
BIG (PG) Tom Hanks, Elizabeth Perkins CBS/Fox/\$89.98	3/3/89 (3/23/89)	\$111.2 (1419)	Poster, Standee
THE CHOCOLATE WAR (R) John Glover Forum/\$89.98	3/1/89 (3/15/89)	\$0.2173 (9)	Sell Sheet, Poster, Postcard
CLEAN AND SOBER (R) Michael Keaton Warner/\$89.95	2/23/89 (3/15/89)	\$8.6 (675)	Stande, Poster, Fact Sheet
CROCODILE DUNDEE (PG) Paul Hogan, Linda Kostowski Paramount/NA	2/25/89 (3/15/89)	\$0.1093 (2837)	Poster, Inflatable Crocodile, Standee
THE KITCHEN TOTO (PG-13) Bob Peck, Phyllis Logan Warner/\$79.95	2/23/89 (3/15/89)	\$0.1018 (4)	Fact Sheet
SHAME (R) Debra Furness Republic/\$79.95	2/28/89 (3/22/89)	\$0.1227 (8)	Poster
TWISTED NIGHTMARE (R) Rhonda Grey, Cleve Hall TWE/\$79.95	2/28/89 (3/15/89)	NA (NA)	Poster, Sell Sheet

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

AUGIE DOGGIE AND DOGGIE DADDY: A PUP AND HIS POP Animated Hanna Barbera/\$29.95 Prebook cutoff: 3/6/89; Street: 3/23/89	LIVE AND DRIVE THE INDY 500 Documentary CBS/Fox/\$19.98 Prebook cutoff: 3/2/89; Street: 3/22/89
DIARY OF A CHAMBERMAID Jeanne Moreau, Michel Piccoli Cinematheque/\$59.95 Prebook cutoff: 3/3/89; Street: 3/21/89	PEE-WEE'S PLAYHOUSE FESTIVAL OF FUN Pee-Wee Herman Hi-Tops/\$79.95 Prebook cutoff: 3/3/89; Street: 3/21/89
FREHLEY'S COMET LIVE ... +4 Music Megaforce/Atlantic Video/\$19.98 Prebook cutoff: none; Street: 2/13/89	PIXIE AND DIXIE: LOVE THOSE MEECES TO PIECES Animated Hanna Barbera/\$29.95 Prebook cutoff: 3/6/89; Street: 3/23/89
HEART OF A CHAMPION: THE RAY MANCINI STORY Robert Blake, Doug McKeon CBS/Fox/\$59.98 Prebook cutoff: 3/2/89; Street: 3/22/89	SAVAGE JUSTICE Julia Montgomery, Steven Memel New Star/\$79.95 Prebook cutoff: 3/3/89; Street: 3/28/89
KINGS AND DESPERATE MEN: A HOSTAGE INCIDENT Patrick McGeehan Magnum/\$79.98 Prebook cutoff: 3/6/89; Street: 3/30/89	TOPCAT: T.C.'S BACK IN TOWN Animated Hanna Barbera/\$29.95 Prebook cutoff: 3/6/89; Street: 3/23/89

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.

Suburban Stores Soar Theatrical Ent. Tracks Growth

BOSTON All three T.H.E. Video units are located in strip malls in the west-of-Boston suburban communities of Medway, Natick, and Milford, Mass. According to John Sivacek, his 2,500-square-foot Medway store, the operation's oldest at six years, grosses between \$35,000 and \$40,000 per month. "Medway is a fairly small town, approximately 3,500 households, but we do very well because we've been able to attract both the weekend renters and the hardcore types who want to see every possible release in a given category," he says.

Sivacek opened his original T.H.E. store in Watertown, Mass., in late 1978 with 400 square feet of space and only 150 titles. "And that was more than just about anyone around, though there weren't many others. Back then there were only three or four manufacturers, and they were telling us the same thing that the studios are doing today: that people are willing to buy a movie for \$80 or \$90. You'd think that they would've smart-

ened up over the past decade," he says.

He moved to a larger space in a shopping center in nearby Waltham, Mass., two years later, and then the business became a viable one. A year or two later, another video dealer approached Sivacek about buying from him. "We ended up working out a wholesale and leasing situation, and the next thing I knew there was a market out there to supply," he says.

The tapes he initially purchased for his Watertown store from now-shuttered vendors Mag Video, Allied Artists, and Video Warehouse remain in T.H.E.'s inventory. "Our policy from day one has been to never sell off a title completely. That means that we have many titles that are unavailable anywhere else. And we're always out looking to purchase the same kind of material from the used suppliers and liquidating businesses so we can offer everything that a dealer would want," he says.

DAVID WYKOFF

RETAIL TRACK

(Continued from page 46)

GIANT PROBLEM: But it's the kind **Ralph's Grocery** out in L.A. appreciates—a flood of calls from record and video store operators after the news broke about downsizing 15 of its **Giant** grocery warehouse-type outlets and leasing space for stores. **Giant** stores, most in choice areas, are typically 70,000-100,000 square feet and were rolled out in 1986, some in former **Zody's** discount store locations. **Ralph's** will continue to operate its grocery stores in the remodeled **Giant** locations and has been gradually enlarging its **Ralph's** logo outlets from 35,000-40,000 to 45,000-50,000 square feet. According to **Art Garcia**, director of real estate, "we have developed no leasing program; everything is in the planning stage." Leased

stores of various sizes are envisioned, all facing the parking lot, and in effect creating strip centers. One deal announced would have **Thrifty Drug Stores** putting full-scale outlets of 20,000-25,000 square feet in four of the shrunken **Giant** stores.

CDs AT THE GROCERY: As grocery stores explore new concepts and designs, some are considering **CDs**, according to reports. One chain talking to suppliers about adding **CD** is **Dierbergs**, an upscale 12-store chain in St. Louis where **Greg Davies** is director of video centers. Word also is that **Dominics** in Chicago may offer **CDs** in its new **Omni** outlets.

ENTERTAINMENT CENTER:

The growing grocery involvement is adding accounts for racks that are finding that sections in grocery and drug stores "will carry **CDs**, cassettes, **LPs**, and video," according to **Sylvan Gross**, president of the rack and service wing of **Serv-Rite Record & Tape Co.** "We call them entertainment centers. It's not an incredible business, but it's there and it's growing."

Roland has produced a **CD** to showcase its music product line ... see page 65

'Moonwalker' Sets New Sales Pace Jackson Video Makes Chart History

NEW YORK Seven weeks after its Jan. 10 release, Michael Jackson's "Moonwalker" continues to break music video sales and chart records, a testimony to the burgeoning power of the longform music video configuration.

Already the biggest-selling music video ever, with more than 700,000 units shipped, the CBS Music Video Enterprises release this week becomes the first title to simultaneously top the Billboard Top Music Videocassettes and Top Videocassette Sales charts for two consecutive weeks.

The only other title to achieve this chart distinction for a single charting period (the music videocassette chart is prepared on a bi-monthly basis) was RCA/Columbia's music documentary, "The Making Of 'We Are The World,'" in 1985. The previous best-selling music video title was Jackson's

own "The Making Of Michael Jackson's 'Thriller,'" which sold an estimated 450,000 copies for Vestron.

Another huge seller for CBS

The previous best seller was Jackson's own 'The Making Of Michael Jackson's 'Thriller''

Music Video Enterprises is its Bruce Springsteen compilation video, "Bruce Springsteen Anthology: 1978-1988." The Springsteen tape debuted two weeks ago at No. 4 on Billboard's music video sales

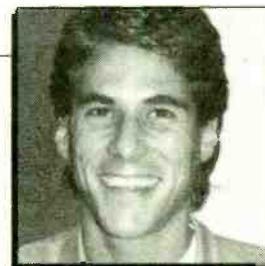
chart; it now moves to No. 2 on that chart. And in its third week on the overall home video sales chart, the Springsteen collection climbs from No. 6 to No. 3. Released Jan. 31, the anthology has shipped more than 350,000 units so far.

As for U2's "Rattle And Hum," a theatrically released concert film, Paramount reports shipping about 400,000 units.

Only a handful of music video titles have achieved multiplatinum status of more than 100,000 units or \$4 million in sales, according to the Recording Industry Assn. of America. Of those that have—including Def Leppard's "Historia," Motley Crue's "Uncensored," Bon Jovi's "Slippery When Wet," Madonna's "Ciao Italia: Live From Italy," and Metallica's "\$19.98 Home Vid Cliff 'Em All"—most sell in the 150,000-200,000 range.

STEVEN DUPLER

THE EYE



by Steven Dupler

VIRGIN IS HANDLING with aplomb what could be viewed by some as a rather difficult creative problem: With the late Roy Orbison's solo album almost a certain bet to hit the top 10—skyrocketing from No. 55 last week to No. 15 this week after just two weeks on the Billboard Top Pop Albums chart—how will the label deal with making videos for forthcoming singles without the legend himself to appear in them?

For the first clip, "You Got It," the label decided to use Orbison's last taped live performance, shot in Europe during the Diamond Awards presentation just weeks before he died. The makers of the clip originally intended to use that footage "as is," but after the artist's death, the decision was made to give the video a surreal, ethereal quality by treating the footage via projecting it onto diaphanous material and re-editing it.

Jeff Ayeroff, co-managing director of Virgin, feels the resulting video "works very well, and has been extremely well received by all the major video outlets."

According to Ayeroff, the second video, due sometime in mid-March, will be for "Mystery Girl," and will be directed by Propaganda Films' David Fincher.

"All I can tell you without giving too much away is that obviously, Roy isn't in it," Ayeroff says. "It will be a story of some sort, and some photographs of Roy may be used in it. The interesting thing about Roy's career is that he has always been a little mysterious and other-worldly. There's a timelessness about his music, and we can treat his videos that same way."

A different technique for dealing with Orbison's absence is used in the Warner Bros. video for the Traveling Wilburys' current single, "End Of The Line." In that clip, as in the first Wilburys video, a kind of "round robin" technique is employed as each of the famous group members steps into the camera's eye for his vocal solo. For the new clip, however, the visual accompaniment to Orbison's vocal lines is a poignant shot of a rocking chair, empty except for Orbison's trademark black guitar.

"I don't think we'll be resorting to using an empty rocking chair," comments Virgin's Ayeroff. "Our clips for Roy's songs will take advantage of the fact that his voice and music are so expressive that they can serve as soundtracks to visuals and not get lost. The clips will now become vignettes that will be expressive of the lyrical content of

the songs.

"I don't find it difficult at all to come up with concepts for Roy's future videos," Ayeroff continues. "What I do find difficult emotionally is that Roy's no longer here, and that he didn't have a chance to see the success of this album. But, we're all sure he's smiling down upon us."

THE CHANGES BEGIN: The first few signs of VH-1's new direction will become increasingly visible in the next few days. First, the channel has brought in a television heavyweight to fill the vacancy left by former executive producer Eamon Harrington's departure a couple of months ago. Jon Findley, newly named VP of production and program development for VH-1, comes to the channel from the Fox Broadcasting organization, where he held a number of positions in various national markets. "Jon probably has more actual hands-on TV experience than anyone in the company, on both VH-1 and MTV," confides one insider.

As far as on-air changes, look for the elimination of VH-1's current power rotation category, which now is renamed "visual power." The new ultra-heavy rotation will provide five carefully selected videos with as many as 10 plays per day, according to Jeff Rowe, VP, VH-1. Visual power is set to kick in on or around Monday (27).

The videos slotted into the rotation will be "the most visually compelling on the channel," says Rowe, citing current clips for Enya, Tanita Tikaram, and the Traveling Wilburys as examples. "As TV programmers, we need to address the visual, and we think that the VH-1 audience will stay tuned to videos whose images are exceptionally striking."

Rowe emphasizes that the criteria for visual power rotation is much different than that for MTV's "breakthrough video" designation, which also claims to reward videos with unusually powerful visual elements with increased airplay. "Breakthrough videos have been mostly those that employ cutting edge animation or computer effects," Rowe points out. "Also, there haven't been that many of them since MTV started that rotation."

The visual power rotation, on the other hand, will always have five clips each week, Rowe says, although these may not change from week to week. "We're not looking only at hi-tech graphics and things like that, but more at things that are simply visually

(Continued on page 63)

VIDEO TRACK

LOS ANGELES

SHEENA EASTON HAS wrapped "Days Like This," the newest clip from her MCA album, "The Lover In Me." Kate Thorne produced for MGMM and Brian Grant directed. Thorne and Grant also lensed a dance performance clip for Jackie Jackson, called "Stay."

Siren's new video, "All Is Forgiven," for PolyGram was directed by Mark Rezyka and produced by Joanna Stainton for Mark Freedman Productions.

Squeak Pictures produced the new David Crosby video from the A&M album "Oh Yes I Can." David Kellog directed the "Drive My Car" clip, and Pam Tarr produced.

Van Halen has wrapped "Feels So Good," the latest from its Warner Bros. album "OU812." Andy Morahan directed, Steve Brandman produced, and Luc

Roeg was executive producer for Vivid Productions.

Jim Yukich (Genesis, Cheap Trick) shot the new Survivor clip, "Across the Miles," in the Chaplin Soundstage at A&M. The video is the second single from the Scotti Bros. album, "Too Hot To Sleep."

The ever-eclectic Robyn Hitchcock was in town for production of "Madonna Of The Wasps," the first video from his new A&M album, "Queen Elvis." Mark Romantic directed the clip, and Alex M. produced for Siren.

Former disco diva Donna Summer has wrapped "This Time I Know It's For Real," for director Dee Trattman of Picture Music International. Marguerite Pomernh-Derricks choreographed the dance sequences, which were filmed at the Mack Sennett Studios.

Cherelle is set to release the title track to her Tabu album "Affair." AWGO's Marcelo Anciano shot the concept dance clip in Culver City's GMT Studios, and Phil Rose produced.

The team at Vivid Productions took the Athens, Ga.-based rockers Dreams So Real to the dunes of California's Death Valley to lens "Bearing Witness." Neil Abramson directed the striking performance piece and Nina Dluhy produced. The tune comes from the band's debut album on Arista Records.

NEW YORK

MATTHEW SWEET AND OIL Factory Films got together to shoot Sweet's video, "Vertigo," from his A&M album, "Earth." Director Harris Savides created the stylized performance video, which is intercut with off-the-wall Big Apple imagery.

PolyGram act Saraya traveled to Woodstock for the production of "Love Has Taken Its Toll." Jeff Zimmerman was director, and Craig Fanning produced for Mark

Freedman Productions.

Hugo Largo spent some time in a burned-out, desolate field on Staten Island recently to film the new clip, "The Turtle Song." Scorched Earth Productions' Louise Feldman produced and Adam Bernstein directed the piece, which features a plethora of bugs, turtles, blood, and a bubbling mud bath. Yum.

.38 Special is set to release "Second Chance" from its "Rock and Roll Strategy" album on A&M. The crew at Picture Vision shot footage for the performance clip at the Empire Stage. Peter Israelson directed, and Jon Small produced. Mike Negrin was director of photography and Steven Sapporta was executive producer.

Basketball legend Kareem Abdul-Jabbar is the focus of a music video tribute titled "I'm Soo Happy," featuring Warner Bros. artist Roger. Bob Iovinella of Hendi Parksives Productions and James Tusty of Mountain View Productions joined efforts with executive producer Son Sperling of N.B.A. Entertainment to produce the clip which premiered at the N.B.A. All Star Celebration in Houston.

OTHER CITIES

ELVIS COSTELLO IS SET TO release "Veronica," the debut video from his new Warner Bros. album, "Spike." Evan English directed and produced the Melbourne, Australia-sited video for Rich Kids Prods. The tune was co-written by Costello and Paul McCartney, and the concept video pays tribute to Costello's grandmother.

Ken Ross traveled to Detroit to direct, produce, and photograph Motor City native Patti Smith's new clip, "Looking For You (I Was)." This is the second single from Smith's "Dream Of Life" album. The piece combines color performance footage shot on a

(Continued on next page)



The Eyes Have It. Video director Jim Yukich and Atlantic star Debbie Gibson hang out in New York's Central Park during the shoot for "Lost In Your Eyes," the debut single from Gibson's "Electric Youth" album.



Full Exposure. Capitol's Paul Laurence recently wrapped the video for "Make My Baby Happy," the single from his album, "Underexposed." Shown on the set, from left, are Kevin Harewood, Laurence's manager; Peter Nydrle, director of the clip; Jerry Wenner, director of photography; Laurence; and Cynthia Biederman, director of video production for Capitol.

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.

DAVID CROSBY
Drive My Car
Oh Yes I Can/A&M
Pam Tarr/Squeak Productions
David Kellogg

EXTREME
Kid Ego
Extreme/A&M
Propaganda Films
Nigel Dick

JOHN HIATT
Drive South
Slow Turning/A&M
Joanne Gardner/O Pictures
Bill Pope

ROBYN HITCHCOCK
Madonna Of The Wasps
Queen Elvis/A&M
Siren Pictures
Mark Romantic

NEVILLE BROTHERS
Sister Rosa
Yellow Moon/A&M

Clinica Estetico
Jonathan Demme

PETER NOONE
I'm Into Something Good
Critics' Choice II/Cypress/A&M/Paramount Pictures
Pam Tarr/Squeak Productions
Dick Burkley

THE ROYAL COURT OF CHINA
Half The Truth
Geared And Primed/A&M
Bruce Campbell/Nanny Productions
Sam Raimi

MATTHEW SWEET
Vertigo
Earth/A&M
Oil Factory Films
Harris Savides

THIRTY EIGHT SPECIAL
Second Chance
Rock & Roll Strategy/A&M
Jon Small/Picture Vision
Peter Israelson

VESTA
4 U
Vesta 4 U/A&M
Karolyn Ali/Renge Films
Bill Parker

VITAL SIGNS
The Boys And The Girls Are Doing It
Bill And Ted's Excellent Adventure/A&M
Calhoun Productions
Scott Kalvert

VIDEO TRACK

(Continued from preceding page)

stylized set with stark black-and-white images of Smith. **Donna Scarpuzza** was production manager and **Kathleen Abbott** edited the piece for **Ken Ross Inc.**

Simple Minds have wrapped "Belfast Child," a video focusing on the people of Northern Ireland. **Vivid Productions' Andy Morahan** directed, while **Luc Roeg** and **Warren Hewlett** co-produced. The clip was shot in black-and-white throughout the Belfast countryside.

Director **Jonathan Demme** recently lensed "Sister Rosa" for the **Neville Brothers**. The New Orleans-based video is a tribute to civil rights activist **Rosa Parks**, featuring a storyline intercut with relevant footage from Parks' era.

John Hiatt took the title of his tune to heart when he traveled to Dallas to lens "Drive South," from his "Slow Turning" album. **Bill Pope** directed a lively Hiatt performance for **O Pictures** while **Joanne Garner** produced.

Bruce Cockburn, one of Canada's best-kept secrets, is set to re-

lease "If A Tree Falls," an emotional piece from his new **Gold Castle** album "Big Circumstance." Director **Ron Berti** combined performance footage of the deforestation of a Brazilian rain forest with performance footage of Cockburn shot on a Toronto stage. **Derek Sewell** and **Michael Rosen** produced for the **Total Eclipse Film Group**.

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.**

Though the release of the film 'Sing' has been delayed, three soundtrack singles have vidclips out now . . . see page 32

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

<p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>ADDS</p>	<p>ADDS</p>	<p>ADDS</p>
<p>Cheap Trick, Never Had A Lot To Lose Chicago, You're Not Alone Craft, Jane Melissa Etheridge, Similar Features Little America, Where Were You Love And Money, Halleluiah Man Martika, More Than You Know Pink Floyd, One Of These Days Queensryche, Eyes Of A Stranger Royal Court Of China, Half The Truth Michelle Shocked, When I Grow Up Van Halen, Feels So Good XTC, The Mayor Of Simpleton</p>	<p>Jorge Ben, Ponta De Lancha Africano Anita Baker, Just Because Sam Brown, Stop</p>	<p>Jackie Jackson, Stay Boy George, Don't Take My Mind On A Trip Thelma Houston & The Winans, Lean On Me Robert Palmer, She Makes My Day Ivan Neville, Falling Out Of Love Z-Loke, Lovesick 7 A 3, Drums Of Steel E.U., Buck Wild Alex Bugnon, Piano In The Dark</p>
<p>BUZZ BIN</p>	<p>VISUAL POWER</p>	<p>HEAVY</p>
<p>Elvis Costello, Veronica Lou Reed, Dirty Blvd.</p>	<p>Paula Abdul, Straight Up Enya, Orinoco Flow (Sail Away) Michael Jackson, Leave Me Alone Roy Orbison, You Got It Tanita Tikarim, Twist In My Sobriety The Traveling Wilburys, End Of The Line</p>	<p>Paula Abdul, Straight Up Bebé & Cece Winans, Heaven Tone Loc, Wild Thing Milli Vanilli, Girl You Know It's True Vanessa Williams, Dreamin' LaVert, Just Coolin' Ashford And Simpson, I'll Be There For You James J.T. Taylor/Regina Belle, All I Want Is Forever Michael Jackson, Leave Me Alone The Pasadenas, Tribute (Right On) Kid 'N Play, Rollin' With Kid 'N Play</p>
<p>HIP CLIP</p>	<p>HEAVY</p>	<p>HEAVY</p>
<p>Fine Young Cannibals, She Drives Me Crazy</p>	<p>Bangles, Eternal Flame Breathe, Don't Tell Me Lies Edie Brickell & New Bohemians, What I Am Chicago, You're Not Alone Sheena Easton, The Lover In Me Kenny G/S.Robinson, We've Saved The Best For Last Mike & The Mechanics, The Living Years</p>	<p>Luther Vandross, She Won't Talk To Me Al Jarreau, So Good Donna Allen, Joy And Pain The Boys, Lucky Charm Kiara w/Shanice Wilson, This Time M.C. Hammer, Turn This Motha Out Ice T, High Roller Jonathan Butler, More Than Friends Slick Rick, Teenage Love Wendy & Lisa, Are You My Baby Freddie Jackson, You And I Got A Thang Rob Base/DJ EZ Rock, Get On The Dance Floor</p>
<p>SNEAK PREVIEW</p>	<p>MEDIUM</p>	<p>MEDIUM</p>
<p>Def Leppard, Rocket Poison, Your Mama Don't Dance</p>	<p>Love And Money, Halleluiah Man Bette Midler, The Wind Beneath My Wings Peter Noone, I'm Into Something Good The Pasadenas, Tribute (Right On) Survivor, Across The Miles Luther Vandross, She Won't Talk To Me Was (Not Was), Walk The Dinosaur Vanessa Williams, Dreamin'</p>	<p>Luther Vandross, She Won't Talk To Me Al Jarreau, So Good Donna Allen, Joy And Pain The Boys, Lucky Charm Kiara w/Shanice Wilson, This Time M.C. Hammer, Turn This Motha Out Ice T, High Roller Jonathan Butler, More Than Friends Slick Rick, Teenage Love Wendy & Lisa, Are You My Baby Freddie Jackson, You And I Got A Thang Rob Base/DJ EZ Rock, Get On The Dance Floor</p>
<p>HEAVY</p>	<p>MEDIUM</p>	<p>MEDIUM</p>
<p>Paula Abdul, Straight Up Bon Jovi, Born To Be My Baby Dead Milkmen, Punk Rock Girl Sheena Easton, The Lover In Me Debbie Gibson, Lost In Your Eyes Guns N' Roses, Paradise City Living Colour, Cult Of Personality Metallica, One Mike & The Mechanics, The Living Years Eddie Money, The Love In Your Eyes New Kids On The Block, You Got It (The Right Stuff) Roy Orbison, You Got It R.E.M., Stand Rod Stewart, My Heart Can't Tell You No Tone Loc, Wild Thing The Traveling Wilburys, End Of The Line U2, Angel Of Harlem Vixen, Cryin' Was (Not Was), Walk The Dinosaur White Lion, When The Children Cry Winger, Seventeen</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>ACTIVE</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>Rick Astley, She Wants To Dance With Me Bangles, Eternal Flame Edie Brickell & New Bohemians, What I Am Bullet Boys, For The Love Of Money Cinderella, The Last Mile Cowboy Junkies, Sweet Jane The Fixx, Driven Out Glamour Camp, She Did It Milli Vanilli, Girl You Know It's True Peter Noone, I'm Into Something Good The Pasadenas, Tribute (Right On) Charlie Sexton, Don't Look Back Tesla, Heaven's Trail (No Way Out)</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>MEDIUM</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>John Butcher, Send Me Somebody Def Jeff, Give It Here Dokken, Walk Away Steve Earle, Back To The Wall Enya, Orinoco Flow (Sail Away) Erasure, A Little Respect Europe, Let The Good Times Rock Colin James, Five Long Years Robert Palmer, She Makes My Day Rush, Marathon Midge Ure, Dear God Voice Of The Beehive, Don't Call Me Baby</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>BREAKOUTS</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>Anthrax, Anti-Social Breathe, Don't Tell Me Lies Britny Fox, Save The Week Paul Dean, Sword And Stone New Order, Fine Time Skid Row, Youth Gone Wild That Petrol Emotion, Groove Check Violent Femmes, Nightmares Warrant, Down Boys</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>TNN</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>CURRENT</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>Crystal Gayle, Nobody's Angel Billy Joe Royal, Tell It Like It Is Steve Forbert, Streets Of This Town Hank Williams Jr. & Sr., There's A Tear In My Beer Patty Loveless, Don't Toss Us Away Lorrie Morgan, Dear Me Restless Heart, A Tender Lie T. Graham Brown, Come As You Were Shenandoah, The Church On Cumberland Road George Strait, Baby's Gotten Good At Goodbye Tanya Tucker, Strong Enough To Bend Baillie & The Boys, Long Shot Darrell Holt, Only The Strong Survive Ross Lewis, Love In Motion J.C. Crowley, Paint The Town And Hang The Moon Alabama, Song Of The South Clint Black, Better Man K.T. Oslin, Hold Me Keith Whitley, I'm No Stranger To The Rain The Statler Bros., Let's Get Started If Your Gonna</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>CURRENT</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
<p>Crystal Gayle, Nobody's Angel Billy Joe Royal, Tell It Like It Is Steve Forbert, Streets Of This Town Hank Williams Jr. & Sr., There's A Tear In My Beer Patty Loveless, Don't Toss Us Away Lorrie Morgan, Dear Me Restless Heart, A Tender Lie T. Graham Brown, Come As You Were Shenandoah, The Church On Cumberland Road George Strait, Baby's Gotten Good At Goodbye Tanya Tucker, Strong Enough To Bend Baillie & The Boys, Long Shot Darrell Holt, Only The Strong Survive Ross Lewis, Love In Motion J.C. Crowley, Paint The Town And Hang The Moon Alabama, Song Of The South Clint Black, Better Man K.T. Oslin, Hold Me Keith Whitley, I'm No Stranger To The Rain The Statler Bros., Let's Get Started If Your Gonna</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
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<p>CURRENT</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>
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<p>CURRENT</p>	<p>RECORD GUIDE</p>	<p>RECORD GUIDE</p>

SIGGRAPH Bows Graphics Tape For Vid Pros

NEW YORK A new one-hour instructional videotape covering the impact of various new computer graphics technologies in video production and postproduction is now available from the Assn. for Computing Machinery's Special Interest Group for Computer Graphics and Interactive Techniques (SIGGRAPH).

Included in the tape are professional assessments of high-end workstations and parallel processors, new advances in rendering, and the emergence of desktop video systems.

Produced and narrated by Laurin Herr, president of Pacific Interface Inc., an international computer graphics firm, the tape includes interviews with more than 14 computer graphics experts, as well as more than 40 real-time computer graphics demonstrations. A reference manual containing a complete written transcript of the interviews is also included.

According to Herr, the videocassette is designed to make the complex world of computer graphics accessible to a wide range of people. "Novice viewers can get a coherent introduction to the field, while at the same time, computer graphics veterans can benefit from the detailed reportage on the latest research."

Copies of the video are available to SIGGRAPH members for \$95 in either VHS or U-matic formats. The price for nonmembers is \$195 for VHS and \$225 for U-matic. Contact 1-800-342-6626.

THE EYE

(Continued from page 61)

arresting in some fashion, for any number of reasons."

WHAT'S THE BUZZ? Actually, it's a potential new nonmusic half-hour program on MTV, and "Buzz" is what it's called. Created by Mark Pellington and Jon Klein, two of the most forward-thinking members of the channel's production team, "Buzz" will be seen twice in March in pilot form. Frankly, it doesn't look like anything else on MTV.

A collection of superquick edits incorporating international news bites and slices of lifestyle, fashion, music, and "man in the street" question-and-answer bits, "Buzz" is compiled and edited in New York from material gathered in the field in the U.S. and several international territories.

Will "Buzz" work on MTV? We liked it a lot, but judging from the pilot we saw, it may be a bit too esoteric and a touch too hip for the average teenager looking for the new Metallica video. The show assumes that American kids are extremely interested in what their counterparts in other areas of the world are thinking, and we're not sure this is the case. Still, we'd like to see this show picked up so the audience can decide for itself. It's a brave new TV concept, and we applaud Pellington, and Klein.



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Russian Rocker's Album Hits U.K. Visa Snag Grebenshikov Remixes Via Satellite

BY JIM BESSMAN

NEW YORK Soviet rocker Boris Grebenshikov was forced recently to resort to trans-Atlantic satellite communication in order to work on remixing his songs with his U.K.-based producer, after finding it as hard to get to England from the U.S. as it was to get out of Russia in the first place.

The Soviet artist and Columbia signee had planned to join producer David A. Stewart in London to remix four tracks from "Radio Silence," which is scheduled for April release. But according to executive producer Kenny Schaffer, "British reciprocity" practices caused a three-week delay in granting the Soviet artist an entrance visa.

"Dave called me up at 8 a.m. [Feb. 14] and played [the album track] 'Fields Of My Love' into my answering machine," says Schaffer, who invented the wireless guitar and discovered Grebenshikov while devising a satellite system allowing U.S. agencies to watch Moscow TV. "But this was Boris' life's work, and an unacceptable way for him to hear the final mix of his most important artistic project."

Schaffer immediately contacted

BrightStar Communications, an international video satellite communications company that has carried such events as Live-Aid and the Super Bowl.

Stewart rushed the remix tape by taxi to BrightStar's London facility, where it was transmitted to

'Bureaucracy is bureaucracy, and English bureaucracy is no better than Soviet. I'm used to it'

another London facility and uplinked to BrightStar's channel on the Intelsat satellite, downlinked to the company's Washington, D.C., facility, then retransmitted via the Westar 5 satellite to New York, where Schaffer and Grebenshikov awaited anxiously.

According to Bill Page, BrightStar's North American VP, the process entailed novel use of Wengener modulation equipment, which enables the encoding of a stereo audio feed onto an interna-

tional video satellite transmission. After a half-second delay caused by the two-part transmission, "Fields Of My Love" was received and recorded on Sony Betacam equipment.

"Movie companies send over rushes like this all the time," says Page. "But this is the first time we've ever used it to transmit samples of music for a recording artist to hear."

Page estimates a \$1,500 cost per 15 minutes "for everything involved" in the operation—very cost efficient "in an emergency," he says. Schaffer said that the remaining three remixes would be sent over in similar fashion on a one-per-day basis.

"Now we can hear an exact copy of the record and call Dave back immediately if we want any changes," said Schaffer, who is also VP of Belka International Inc., a New York corporation that facilitates business opportunities between Western corporations and Soviet state agencies.

Noting the irony in being able to leave Russia but not enter England in time to remix his album, Grebenshikov says: "Bureaucracy is bureaucracy everywhere, and English bureaucracy is no better than Russian. I'm used to it."

Mitsubishi Comes Aboard As Latest LVAP Member

TOKYO Mitsubishi Electric is the latest Japanese electronics firm to join the Laser Vision Assn. Pacific, which was set up to promote the optical videodisk in the Far Eastern region.

The company had previously belonged to the VHD videodisk trade group, but it has already ceased its production and sale of VHD players.

Firm joined to gain information

With the enlistment of Mitsubishi Electric, all the major manufacturers here are now members of the LVAP, with the sole exception of Victor Co. of Japan (JVC), which originally developed and still makes VHD players.

Mitsubishi Electric began production and sale of VHD players in 1983, and VHD hardware was at one time outselling the laser-based players. However 1987 sales of Pioneer combi-players, able to play compact disks and 5-

8-, and 12-inch compact disk videos in 1987 resulted in the optical players winning marketplace domination.

Mitsubishi Electric suspended production of VHD players in January 1986, and stopped sales once stocks had run down. However, the company still belongs to the VHD group.

Concerning the laserdisk hardware sector of the industry, Mitsubishi Electric says it joined LVAP in order to obtain information, and has no plans at this time to sell laserdisk players under its own brand name.

But insiders here believe that as the market for laserdisk expands, Mitsubishi will move into manufacture and marketing.

The LVAP now has 35 hardware companies and 55 software firms on its affiliation roster.

Domestic shipments of videodisk players in Japan, including both VHD and optical formats, totalled 480,000 in 1986, dropped to 440,000 in 1987, and rose to an encouraging 530,000 last year.

AUDIO TRACK

NEW YORK

REGGAE/RAP GROUP Third World was in at Chung King Recording to work on an upcoming release for PolyGram. Daddy-O of Stetsasonic is producing with Bob Coulter at the board. L.L. Cool J worked to complete his new double album for Def Jam. The J, Dwayne Simon of LA Posse, and Steve Ett produced. Ett was at the controls along with Kevin Reynolds. Rob Wolf was in to record his new tune, "Someone Like You," for an upcoming album project. Yaron Fuchs and Reynolds produced with Reynolds manning the board. Dug Larsen assisted.

Maceo Parker, of James Brown and P-Funk fame, was in at Ever-

Songs Were Produced With Co.'s Gear Roland CD Shows Off Lineup

BY STEVEN DUPLER

NEW YORK To showcase the diversity of its line of musical instruments and digital signal processing gear, RolandCorp US has produced a unique compact disk featuring 12 digitally recorded songs composed and played exclusively on Roland equipment.

Included with the CD is a 24-page annotated instructional booklet that explains in detail how the different pieces of gear were used in the recording process.

Eric Persing, Roland consultant and sound designer, as well as a

reggae recording two cuts for his upcoming solo album. Vince Henry (Freddie Jackson guitarist) produced. Struan Oglanby was at the desk, backed by Eddie Esz. Composer Phillip Johnston was in putting down the soundtrack for a new comedy film by German film maker Doris Dorrie. Denise McGrath engineered, with help from Bill Rankin. "Geld" (German for "Money") is Dorrie's follow-up to "Men." The project is scheduled for release in March. Guitarist Frederick Hand put down tracks for his album "Heart's Song," scheduled for release by the Musical Heritage Society. Musicians included Harvey Swartz on bass, Eugene Friesen on cello, Jim Saporitto on percussion, and David Spear on synthesizer. Rankin was seated at the controls.

Arthur Baker and Louis Scalise

were in at Shakedown Sound, working on the tune "We Didn't Even Need James" for rappers Skam (two brothers from Jersey City—Sugar Kris and Magik). Criminal Records act Vertical Hold completed a second single, "It's You Love."

Baby Monster engineer Steve McAllister made a recent trip to England to make arrangements with New York-based band Prong to mix sound for the group's European tour. Prong's new single is scheduled for an early spring release and was recorded and mixed at Baby Monster by McAllister. Producer Miles Roston worked on a Brian Kramer-Junior Wells album project. Mick Taylor added guitar tracks to the project, engineered by Gil Abarbanel. Producer David Hale and the Night Train Blues Band completed a record project. The band features Piers Lawrence on guitar, J.R. Funk on drums, Tim Arnold on bass, Ed Baker on piano, and Hale on vocals. McAllister engineered.

The Dismasters were in at I.N.S. completing the title track from their album "Black And Proud." Chuck Chillout and Raven T. produced. Gary Clugston manned the board. Producer Justin Strauss worked on overdubs for the remix of "He Ain't No Competition" by Capitol artist Brother Beyond. Eric Kupper was on keyboards. Dan Sheehan slid the faders. Kid 'N Play stopped in to oversee some editing by John "Fig" Figarotta.

LOS ANGELES

ACTIVITIES AT SUNSET SOUND recently included Prince in tracking new material for Warner Bros./

busy session musician and computer programmer, served as producer of "Roland: A Sound Approach." "We used the same basic equipment for every song," says Persing. "Still, each song is unique and has its own sound."

Persing notes that an important function of the disk is to "show that Roland instruments can be used for many styles of music. On the disk, you can hear rock, R&B, new age, post-industrial, sound effects, cinematic, and a few styles I can't even name."

According to Persing, the instructional

(Continued on next page)

NEW PRODUCTS & SERVICES

WORKSTATIONS OF THE rich and famous: Two more musical superstars have made the move to New England Digital. According to the company, George Michael and Gloria Estefan have both recently become owners of the new Synclavier 9600 digital audio system. Introduced at the Audio Engineering Society convention last fall in Los Angeles, the powerful 9600 allows users to work with up to 96 megabytes of on-board sample memory, 96 stereo output voices, almost 3 gigabytes of online storage capacity, SMPTE and VITC timecode synchronization, and multi-track MIDI control.

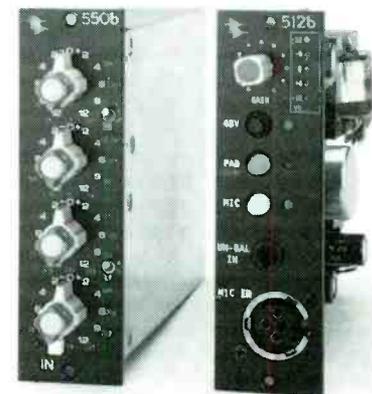
According to NED, the 9600 is an unmitigated success, with the entire initial production run already sold out. Contact the company at 802-295-5800.

NEW FROM API Audio Products are two console modules—a microphone preamp and an equalizer—designed to fit into slots in the standard API console frame. The 550B equalizer goes a step beyond its predecessor, the 550A, by adding a fourth midrange band, 13 new frequencies, and new circuit boards. The 512B preamp features "mic in" and "line out" outlets from the rear connector, as well as "mic in" and a special high-impedance 1/4-inch input on the front panel. For more information, contact 703-455-8188.

SCREEN LOGIC: Interesting new products continue to roll out from the research and development combine formed when Solid State Logic and Quantel merged last year. The most recent is ScreenSound, a multitrack, hard-disk-based, digital-audio editing suite designed for offline video and film postproduction, as well as audio-for-video editing applications. ScreenSound interfaces with videotape recorders and film reproducers with full machine control.

The system is also designed to interface at machine level with the Quantel Digital Production Center through the Harry digital video editing system when operating in the HarrySound mode.

ScreenSound uses a VDU monitor display and control tablet and pen to edit and mix and offers comprehensive splicing, cross-fading, time offsetting, and programmable gain profiling. Contact 213-463-4444 for details.



API Audio Products is offering two new modular components for its console line: The 550B is an upgraded equalizer, while the 512B microphone preamp is intended to complement the existing 3124 quad microphone preamp and the 3124M quad microphone preamp mixer.

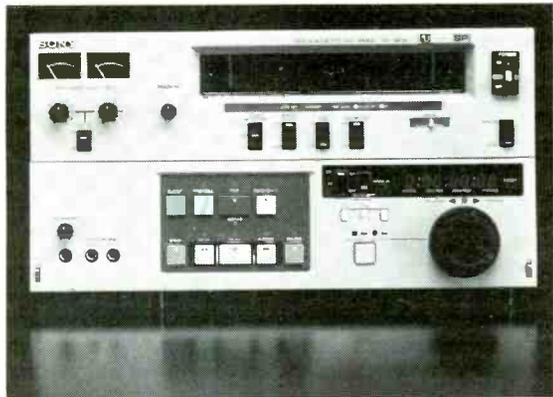
NEW PRODUCTS



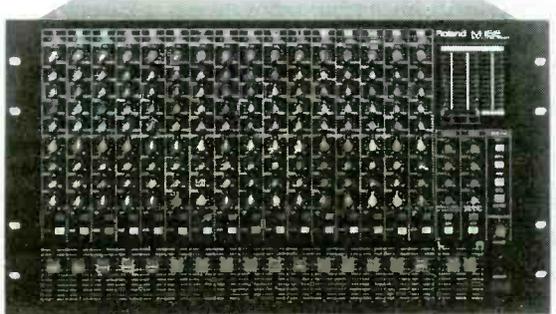
JBL/UREI's latest signal processor is the 7110 limiter/compressor, which features "soft-knee" compression curves adjustable from 1.5:1 through infinity:1. The single rack space 7110 also offers full user control over threshold, attack, release time, and output level. Contact 818-893-8411.



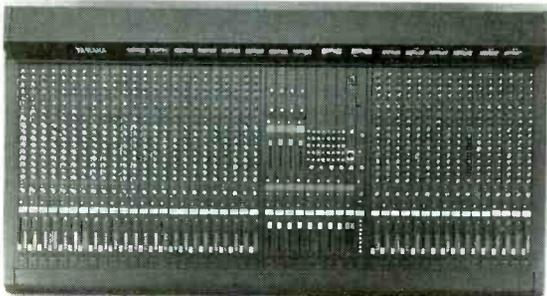
Ensoniq's new EPS-M is a rack-mountable version of the company's 16-bit variable-sampling-rate Performance Sampler. Features include the ability to play while loading disks, access to up to eight instrument sounds simultaneously, and stacking of two or more instruments together instantly. Contact Ensoniq at 609-386-7007.



New from Sony is the VO-9800 U-matic format time-code-capable videocassette feeder/recorder. The unit is the successor to the VO-5800 and is intended for use in facilities using CTL-based editing in a configuration that includes a two-VTR cuts-only edit system. Contact 212-418-9427 or 201-930-6432.



New from RolandCorp US is the M-16E mixer, designed to accommodate live performers, home studio users, and commercial facilities. The M-16E is rack mountable and features 16 inputs. A tabletop version is also offered, the M-24E, which provides 24 inputs. Both boards feature extensive equalization capabilities. Contact Roland at 213-685-5141.



Yamaha's PM2800M mixing console is the result of more than two years of research and development, the company says. The board is available in 32- and 40-channel configurations, with each console featuring eight mix busses and a stereo master buss. Contact Yamaha for details at 714-522-9011.



JBL Professional is now distributing the full line of Seck mixing consoles. The line features a various console configuration suitable for either live performance or recording applications. Frame sizes of up to 24 inputs are offered. For more information, contact JBL Pro at 818-893-8411.

ROLAND CD SHOWS OFF LINEUP

(Continued from preceding page)

tional booklet that is packaged with the disk includes heavily detailed "producer's notes" that describe in depth the techniques used to produce each tune. These range from discussions of "creative inspirations" for the tracks to the origins of the sounds and samples used, the type of signal processing on each track, and various sequencer and synchronization tactics.

Interestingly, all the music on the

Roland disk was created in the various composers' home studios, which helps emphasize Roland's philosophy that the relatively low-cost yet sophisticated technology available to musicians today allows them to create recordings at home that would previously have been possible only in a commercial recording facility. Mixing of the master, however, was done at Mama Jo's, a professional 48-track studio in North

Hollywood, Calif. Bernie Grundman mastered the project.

The Roland CD costs \$11.95, and is available through authorized Roland dealers. According to Tom Beckmen, president of RolandCorp, marketing the disk via established retail channels allows the company to reach more potential Roland users than it would through such avenues as trade shows and publications and product clinics.

AUDIO TRACK

(Continued from preceding page)

Paisley Park. Stephen Shelton engineered with assistance from Mike Kloster. Former Go-Go Charlotte Caffey was in working on her new A&M album, with Ellen Shipley producing. Mark McKenna was at the board, with David Knight and Brian Soucy assisting. Paul McCartney stopped in to cut some material with producer Mitchell Froom. Tchad Blake was at the controls, assisted by Kloster.

MCA jazz act Michael Paulo was in at the Enterprise mixing his upcoming debut project. Robert Kraft produced with Dave McNair at the board. Lori Fumar assisted. Also, A&M recording artist Gregg Alexander fired things up in studio C with engineer David Leonard. The two mixed Alexander's upcoming debut, titled "Michigan Rain." Rick Nowels produced with Fumar assisting. And, German act Pan Dance whipped in to mix an upcoming BMG release. Richard James Burgess produced and engineered with assistance from Martin Horenberg.

Madame X was in at Westlake Audio to mix a new album project for Atlantic with producer Bernadette Cooper. Jared Held, Peter Arata, and Gerry Brown ran the board, assisted by Darryl Dobson. Ute Lemper tracked several new tunes with producer/engineer team Roscoe Beck and Steve Strassman. Greg Loskorn and Scott Pontius assisted. And, jazz pianist Rob Mullens recorded a new solo album with engineer Michael Braunstein and assistant Mark Hagen.

Cruz act Chemical People was in at 3rd Wave Recording working on its second album with engineers James Mansfield and Rich Andrews. Operation Entertainment artist Castle Bravo continued production on a new EP with producer/engineer Brian Leshon. Motown artist Kenny Lee completed two songs for Tejo Productions.

Guitarist/songwriter David Della Rossa recently worked on his "Nothin' But Trouble" album at Crystal Sound Studio. Tracks include "My Gypsy Rose," "Oh! Celia," and "Lonesome Again," and feature musicians Frankie Banali and Randy Rand. The band features Barry Brandt and Gordon Copely.

NASHVILLE

DON WILLIAMS WAS in at Sound Emporium mixing an RCA album project with producer Garth Fundis. Gary Laney was at the faders. Also, Kathy Mattea cut vocal overdubs for a PolyGram project. Allen Reynolds produced with Mark Miller at the board. And, the Forester Sisters put down tracks for a new album with producer Wendy Waldman overseeing the action. Dennis Ritchie engineered the Warner Bros. project.

OTHER CITIES

AT BLANK PRODUCTIONS, Stamford, Conn., Peter Moffit was in mixing his second self-produced jazz album for release on RCA in March. Arthur Russell, producer of "All Over My Face" and "Go Bang," was in finishing up his second solo album for Rough Trade Records in England. And Bob Blank was busy engineering two songs mixed for Amy

Keys (Columbia). Paul Simpson produced. Blank also worked on Paquito D'Rivera's new all-digital CD, featuring a live 16-piece string section and jazz combo (Columbia).

Producer Ralph Rosario was in at Seagrape Recording, Chicago, working with Carlanna Casablanca (Hot Mix 5 Records) on lead vocals for "Get Up, Get Out, Get On With Me." This up-tempo dance cut was engineered by Tommy White. M Records producers Mickey Oliver and Cheese continued work on Oliver's second album. Mike Konopka ran the board. Arne Enojas recorded his latest single, "Pump It," utilizing the studio's sequencer-MIDI system. Oliver handled the radio mix. Konopka was at the board.

Forest Nelson Jr. and Wally Winzer were in Alfred Eaton's One Little Indian studios in Richmond, Calif., finishing the 12-inch single "I'm A Booty Bandit" b/w "I Want To Test Drive Your Body." Nelson also put down the soundtrack for the thriller film "Stuffing It!" Releases will be on Grand Jury Records.

Chastity was in at Planet Dallas in Dallas working with Rick Rooney at the board. Trix Cheri was in working, with Brent Dannen engineering.

Wayne Jackson of the Memphis Horns and Robert Cray were in at Spectrum's Studio A, in Portland, Ore., working on overdubs on a soon-to-be-released Horns album. Jim Rogers engineered with Rob Perkins assisting.

Gary Spaniola was in at Seller Sound Studio, Detroit, putting final touches on the new 12-inch by Kathy Kosins. Spaniola also worked on tracks for the upcoming album by Erica Smith for PAW Productions.

Heavy metal band WatchTower was in at the Fire Station, San Marcos, Texas, mixing one song for Noise International Records. The song, "Dangerous Toy," was produced by the band and engineered by Gary Hickinbotham. The tune was recorded and mixed on 24-track analog, and will be featured on a compilation album scheduled for release in Germany.

The Team cut tracks at Beechwood Studios, Cleveland, working on a North Coast International Records release, titled "Gimme The Beat." Mark Luthardt produced, assisted by Jeff Ronay.

Rush Management was in at Island Media, W. Babylon, N.Y., working on tracks with Cookie Crew on London Records for PolyGram. Prince Paul produced. Engineer/producer Brian McGee (Mick Jagger, Cindy Lauper) was in working on remixes for My Management artist Lauren Smoken for EMI Records. Mike Sapienza assisted. The Bagladies returned to put vocals on tracks with Pat Gordon at the board.

Joyce Irby (Klymaxx member) was in at Musiplex in Atlanta producing several projects, including tracks for Warner Bros. group the Ladds. George Pappas was at the board. Glenn Phillips continued work on his self-produced album. Pappas was at the controls.

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

Classical KEEPING SCORE



by Is Horowitz

GRAMMY GRUMBLES: When the Grammy nominations were announced recently, this column saw "no surprises" (Keeping Score, Jan. 28). Except for a smattering of low-visibility entries, artists of superstar status dominated. This was as expected. Would we even recognize a list of Grammy candidates if it wasn't generously peopled with such stars as Sir Georg Solti, Leonard Bernstein, and Vladimir Horowitz?

Over the years, the Grammy has come to symbolize more than artistic achievement. It has also become a catalyst for additional sales. It is eagerly sought.

Grumbling over the nominations (and the awards) is endemic, and this year is no exception. Again, there are charges of bloc voting: How does the Atlanta Symphony continue to score so well? Or how much of the results can be attributed to name recognition?

But carpers are reluctant to complain publicly for fear of being charged with sour grapes, or of looking a gift horse in the mouth, to sound a couple of clichés.

"It's the same old situation," says Joseph F. Dash, CBS Masterworks VP, one of the few industry execs willing to comment on the record. "I'm not surprised by the concern many of my colleagues have expressed. We've seen this before."

Réne Goiffon, president of Harmonia Mundi USA, sings a different tune. "It's part of a world we don't belong to," he says. "We don't sell Musicland." Paradoxically, one of the labels HM distributes, Unicorn-Kanchana, actually received a nomination this time.

This is being written before the winners are announced. But it's unlikely that the results Feb. 22 will quiet the dissidents. If anything, pressure to place the classical nominations in the hands of a committee of "ex-

perts" (with no special axes to grind, if one can be assembled) will be increased, reserving only the final vote for the general membership.

PRO ARTE RECORDS will be quick to document the sound of the Morton H. Meyerson Symphony Center, the new home of the Dallas Symphony, shortly after it opens in the fall. The Mahler Symphony No. 2, with music director **Edouard Mata** on the podium, comes first.

Michael Olsen, who joined the label recently to supervise classical A&R, says that the genre will continue as a basic label staple, even as Pro Arte steps up crossover activities and pushes deeper into jazz and pop. Olsen,

The Grammy results are unlikely to quiet grumblers

former GM of the Denver Symphony Orchestra, will also handle crossover projects. His arrival at Pro Arte early this year has freed VP **Steve Vining** to devote full creative time to jazz and pops.

In June, says Olsen, **Philippe Entremont** will be recording at least two solo albums, and later in the year will be soloist in the Rachmaninoff Piano Concerto No. 2 and the "Variations on a Theme of Paganini" with the Orchestre de Colonne.

Other futures include quartets with members of the Vienna Chamber Orchestra, to be recorded in June, and somewhat later in the year Strauss's "Bourgeois Gentleman" with the 92nd Street Y Orchestra under **Gerard Schwarz**. The latter was taken over from Delos, for which it had originally been scheduled.

PASSING NOTES: Virgin Classics has signed the Minnesota Symphony, with a Mahler cycle under **Edo de Waart** in prospect, says label chief **Simon Foster**. The National Record Market will award the WQED Pittsburgh listener whose predictions best match Grammy classical winners a complete set of the winning recordings. This is the second year the station has mounted its Grammy Fest.

FOR WEEK ENDING MARCH 4, 1989

Billboard

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TOP CLASSICAL 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
			★★ NO. 1 ★★	
1	1	37	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	26 weeks at No. One VARIOUS ARTISTS
2	2	17	PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM	LUCIANO PAVAROTTI
3	4	45	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
4	3	35	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154	BERLIN PHILHARMONIC (MAAZEL)
5	5	21	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
6	6	21	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746	LONDON CLASSICAL PLAYERS (NORRINGTON)
7	8	51	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478	WYNTON MARSALIS
8	9	7	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
9	7	11	SCHUBERT: LIEDER DG 419-237	KATHLEEN BATTLE
10	12	13	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011	LONDON SYMPHONY (KAPLAN)
11	10	121	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
12	11	17	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
13	16	5	PUCCINI: HEROINES CBS MK-39097	KIRI TE KANAWA
14	13	17	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
15	19	5	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
16	15	7	BRAHMS/FRANCK: SONATAS ANGEL CDC-49410	NADJA SALERNO-SONNENBERG
17	14	65	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
18	20	13	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
19	17	11	WAGNER: DIE WALKURE DG 423-389	BEHRENS, NORMAN, LUDWIG, LAKES (LEVINE)
20	22	13	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
21	23	7	SYMPHONIC SPECTACULAR TELARC CD-80170	CINCINNATI POPS (KUNZEL)
22	18	11	THE MOZART ALBUM CBS MK-44545	CANADIAN BRASS
23	21	11	THE BAROQUE GUITAR MCA MCAD-42070	ANDRES SEGOVIA
24	NEW		PUCCINI: MADAMA BUTTERFLY DG 423-567	FRENI, CARRERAS, BERGANZA, PONS (SINOPOLI)
25	RE-ENTRY		WAGNER: SCENES FROM OPERAS ANGEL CDC-49759	JESSYE NORMAN

TOP CROSSOVER 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
			★★ NO. 1 ★★	
1	1	21	SHOW BOAT ANGEL A2-49108	19 weeks at No. One VON STADE, HADLEY, STRATAS (MCGLINN)
2	2	25	THE SOUND OF MUSIC TELARC CD-80162	VON STADE, CINCINNATI POPS (KUNZEL)
3	3	21	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
4	4	31	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
5	5	13	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
6	NEW		UTE LEMPER SINGS KURT WEILL LONDON 425-204/POLYGRAM	UTE LEMPER
7	7	15	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
8	6	29	THE BERNSTEIN SONGBOOK CBS MK-44760	VARIOUS ARTISTS
9	8	5	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
10	9	19	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
11	11	67	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)
12	14	3	BERNSTEIN/GERSHWIN/THOMAS TELARC CD-80159	THE EMPIRE BRASS
13	13	3	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
14	10	17	PROKOFIEV: PETER & THE WOLF CBS MK-44567	'WEIRD AL' YANKOVIC
15	12	13	FRAGMENTS OF A DREAM CBS MK-44574	JOHN WILLIAMS, PACO PENA

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

CONDUCTING BUSINESS



WHO would have thought a recording released ten years ago would hit the Top 10 on the *Billboard* Classical Chart—and remain there for 16 straight weeks! That's exactly what happened last year when CBS Masterworks issued a mid-priced, pure digital CD of VIVALDI's *The Four Seasons*.

Digital history is about to repeat itself, as CBS Masterworks adds ten new releases to

Fireworks At CBS Masterworks: Explosive Chart Action With Digital Masters

their extremely successful Digital Masters collection, bringing the total to 35.

The secret of their success? A combination of the most popular repertoire with the most sought-after musicians performing today. The new releases features first entries by some of the classical music world's true luminaries: Yo-Yo Ma, Leonard Bernstein, Kathleen Battle and Cho-Liang Lin. All in pure digital. All at a mid-price. All extended play (the new Shostakovich package is over 76 minutes long!). And all available on cassette as well as CD.

Every one of the new releases has strong best-seller potential, but the prime contender for chart action is no doubt the aptly titled *Digital Fireworks*, a compendium of incendiary hits including TCHAIKOVSKY's *1812 Overture*, RAVEL's *Bolero* and BEETHOVEN's *Wellington's Victory* that's sure to march right off the shelves.

ADVERTISEMENT

CBS MASTERWORKS TOP 10

DIGITAL COUNTDOWN	
TITLE	ARTIST
1	DIGITAL FIREWORKS TCHAIKOVSKY: <i>1812 Overture</i> ; RAVEL: <i>Bolero</i> ; La Valse; PROKOFIEV: <i>Classical Symphony</i> ; BEETHOVEN: <i>Wellington's Victory</i> MDK 44901 VIENNA PHILHARMONIC, ORCHESTRE NAT'L DE FRANCE/LORIN MAAZEL
2	MENDELSSOHN/BRUCH: Violin Concertos MDK 44902 CHO-LIANG LIN; PHILHARMONIA ORCHESTRA/MICHAEL TILSON THOMAS; CHICAGO SYMPHONY ORCHESTRA/LEONARD SLATKIN
3	SHOSTAKOVICH: Symphony No. 5: Cello Concerto MDK 44903 NEW YORK PHILHARMONIC/LEONARD BERNSTEIN; YO-YO MA; PHILADELPHIA ORCHESTRA/EUGENE ORMANDY
4	MOZART: Requiem; Church Sonatas for Organ & Orchestra MDK 44904 LA GRANDE ECURIE/JEAN-CLAUDE MALGOIRE
5	BEETHOVEN: Symphonies Nos. 1 & 2 MDK 44905 ENGLISH CHAMBER ORCHESTRA/MICHAEL TILSON THOMAS
6	MOZART: Four Horn Concertos MDK 44906 DALE CLEVEGER; FRANZ LISZT CHAMBER ORCHESTRA
7	MAHLER: Symphony No. 1; Adagio (from Symphony No. 5) MDK 44907 VIENNA PHILHARMONIC/LORIN MAAZEL
8	MAHLER: Symphony No. 4 MDK 44908 KATHLEEN BATTLE; VIENNA PHILHARMONIC/LORIN MAAZEL
9	R. STRAUSS: Also sprach Zarathustra; Four Last Songs MDK 44909 NEW YORK PHILHARMONIC/ZUBIN MEHTA; EVA MARTON; TORONTO SYMPHONY/ANDREW DAVIS
10	R. STRAUSS: Don Juan; Till Eulenspiegel; Death & Transfiguration MDK 44910 CLEVELAND ORCHESTRA/LORIN MAAZEL

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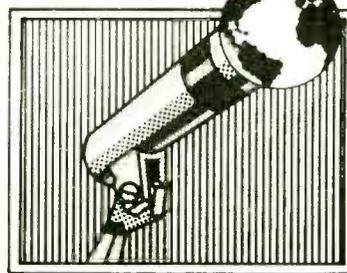
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High Society. Tommy Boy/Warner Bros. act Information Society receives gold certification for its debut album. Pictured, from left, are Mo Ostin, board chairman, Warner Bros.; Paul Robb, Kurt Valaquen, and James Cassidy, Information Society; Lenny Waronker, president, Warner Bros.; and Monica Lynch, president, Tommy Boy Records.



Research For Life. Henry Droz, president of the Warner/Elektra/Atlantic Corp., is taken on a tour of the laboratory facilities of the T.J. Martell Foundation For Leukemia, Cancer And AIDS Research. Droz will receive the foundation's 1989 Humanitarian Award. Shown, from left, are Floyd Gilnert, executive VP, Shorewood Packaging Corp. and board chairman, T.J. Martell Foundation; Dr. J. George Bekesi, professor, department of neoplastic diseases, Mt. Sinai Medical Center and director, T.J. Martell Memorial Research Laboratories; Tony Martell, senior VP/GM, CBS Associated Labels and president, T.J. Martell Foundation; Henry and June Droz; Dr. James F. Holland, chairman, department of neoplastic diseases, Mt. Sinai Medical Center; and Aaron W. Levy, executive VP, Elektra/Asylum/Nonesuch Records and executive VP, T.J. Martell Foundation.



Snow Business. Elektra Records and SBK Record Productions enter into a recording agreement for "Something Real," the label debut of veteran vocalist Phoebe Snow, shown seated. Shown standing, from left, are Hale Milgrim, senior VP, marketing, Elektra; Charles Koppelman, president and CEO, SBK Entertainment World; Chip Rachlin, Snow's manager; Bob Krasnow, chairman, Elektra; Gary Casson, senior VP, business affairs, Elektra; and Brad Hunt, senior VP, promotion, Elektra.



Press-ing Matters. Columbia Records hosts a thank-you luncheon in honor of the New York-area black and Hispanic press. Shown, from left, are Cynthia Badie-Rivers, director, national publicity and artist development; Sandra DaCosta, director, marketing; Eddie Pugh, VP, promotion; Ruben Rodriguez, senior VP; Sara Melendez, VP, marketing; Cecil Holmes, VP, A&R; Dana Nicosia, manager, promotion; Gail Bruesewitz, director, dance music marketing; Mike Bernardo, director, national promotion; Barbara Lewis, national promotion, West Coast; Sherry Winston, director, national jazz promotion; Sondra Oei, manager, jazz marketing; and Angela Thomas, associate director, product marketing.



Max Tracks. Songwriter/musician/producer Christopher Max signs to EMI Records. Pictured, from left, are Sal Licata, president and CEO, EMI; Max; Gerry Griffith, senior VP of A&R, EMI; and Steven Steinberg, Max's manager.



Toups' Troops. PolyGram national sales staff suits up in support of Wayne Toups & Zydecajun's Mercury release, "Blast From The Bayou." Pictured, from left, are Bill Schulte, midcentral branch manager, PolyGram; Bob Varcho, music buyer, Camelot Music; Brian Kiddey, account sales representative, PolyGram; Jeff Brody, VP, national accounts, PolyGram; and Lew Garrett, VP, purchasing, Camelot Music.



Extravagant Event. Music business professionals and artists meet for the Nashville Music Extravaganza '89, sponsored by the Nashville Entertainment Assn. and hosted by BMI. Shown, from left, are Warner Hodges, Jason & the Scorchers; Lynn Gillespie, executive director, NEA; Melora Zaner, Raging Fire; Kurt Denny, BMI; and Steve West, Go West Productions and Extravaganza chairman.

Jazz BLUE NOTES



by Jeff Levenson

AMERICA IS ABOUT TO GET a closer look at one of the true eccentrics in jazz. He is **Hermeto Pascoal**, a Brazilian multi-instrumentalist whose music and charisma have influenced a generation of devout followers.

Pascoal is the centerpiece artist for **Som Da Gente**, a São Paulo, Brazil-based label that began operations in 1981. Recent licensing deals with **Happy Hour Music** and **Intuition/Capitol** have raised the company's profile in the U.S. And a showcase event at New York's Town Hall, scheduled for March 10 and 11—the first of such events planned over the next few years—should illuminate the label and its roster of close-knit artists, especially Pascoal.

Pascoal's reputation is founded on a style and personality that transcend music. He is an albino, a short, hirsute man who carries himself like Robert Crumb's elfin comic strip character, Mr. Natural. By all accounts he is a mystic with a high-order passion for spontaneous creation, whose various talents include serving as father figure and spiritual guru to such Brazilian performers as **Airto**, **Flora Purim**, **Milton Nascimento**, and **Toninho Horta**. Additionally, his roots-oriented folk music has captured the ears of a coterie of American jazz artists who continue to sing his praises; those so moved include **Herbie Hancock**, **John McLaughlin**, **Wayne Shorter**, **Pat Metheny**, and **Miles Davis**.

Pascoal has performed or recorded with many of these jazzmen. In the States his credentials as a big-time player were probably first certified when he contributed to Miles's 1970 album, "Live-Evil." His U.S. release six years later, "Slaves Mass" on Warner

Bros., provided a more comprehensive view of his capabilities. Not only did he play guitar, flute, recorder, keyboards, and saxophone on the album (a consummate gesture of musical authority), he enhanced the production by conducting **Airto** in the use of some unusual percussive embellishments—namely, squeals from live pigs. Such are his ways.

Som Da Gente, which translates in English to "the sound of our people," wants jazz lovers all over the world to know more about Pascoal's unique brand of musicianship. What with the jungle wizard's magic and magnetism (not to mention skillful use of farm animals), the label should have no problem finding an appreciative audience eager to hear all.

EQUATORIAL EXTRAS: The record industry's current love affair with Brazilian music represents the second (or third or fourth) wave of tropical culture to

Hermeto Pascoal: The sound of Brazil's people

sweep our shores. Now, almost 30 years after tenorist **Stan Getz** and guitarist **Charlie Byrd** triggered the bossa nova movement in the States with "Jazz Samba," pop stars like **David Byrne** and **Paul Simon** are immersing themselves in Brazilian projects. Byrne compiled the songs on Warner's "Beleza Tropical" and Paul Simon is reportedly working with pianist **Eddie Palmieri** on an album that should do for Brazil what "Graceland" did for South Africa... Reprise is about to ship "Love Dance," **Ivan Lins'** first record in English... **A&M's** next batch of reissues will include the '70s titles "Courage" by Nascimento and "Wave" by **Antonio Carlos Jobim**... A highlight of **Ella Fitzgerald's** recent appearance at Radio City Music Hall in New York was her transcendent duet with guitarist **Joe Pass** on "One Note Samba." Fitzgerald, now a mere 71 years old, paced herself throughout the evening, yet saved her most inventive and rompish scatting for the lilting Jobim classic.

Gospel LECTERN



by Bob Darden

This is the first part of an interview with Myrrh recording artist **Phil Keaggy**. Keaggy, who is considered one of the premier guitarists in popular music, Christian or mainstream, recently released his best album yet, "Sunday's Child."

YOU'VE PROBABLY never heard of him, but just about every major guitarist in the country says he's one of the best players around. His name is **Phil Keaggy** and, after a long, sometimes spotty recording career, he recently released an unqualified triumph, "Sunday's Child," for **Myrrh Records**.

Not that he hasn't made good music in the past. First with now-legendary seminal rock group **Glass Harp** on **Decca**, then with a series of solo albums on **New Song**, **Sparrow**, **Nissi**, **Lexicon**, and **Maranatha! Music**, Keaggy's writing, arranging, singing, and, of course, guitar playing, have won him fans from England to Australia.

But not until he was reunited with longtime friend **Lynn Nichols** (head of **Word's Myrrh** label) did he have a release that matched his reputation for playing live.

"I agree: I owe a lot of thanks for 'Sunday's Child' to Lynn," Keaggy says. "It was just one of those things where a whole lot of things fell together, beginning with my signing with Myrrh. We originally were going to have Lynn and **Dave Perkins** produce it, but logistically it just wasn't the right time. So Lynn says, 'Why don't you and I work on it as co-producers?' And I said, 'Better still, why don't you just do it and I'll be the artist?'"

"Right then we began looking at songs. Lynn also got me a great '65 Rickenbacker 12-string and a Vox amp. Then he brought in guitarist **James Holihan**, bassist

Rick Cua, and engineer **Jack Puig**. Next, we spent a couple of months before we went into the studio going through material, trying to find songs that best suited my style."

Keaggy's own "Tell Me How You Feel" and "Somebody Loves You" were quickly agreed on. Old friend and fellow Beatles fanatic **Randy Stonehill** came in and worked on the title track, "Walk In Two Worlds," and "Ain't Got No" (which he co-wrote). Stonehill fit in so perfectly that he quickly became a member of the band on the album, also called **Sunday's Child**.

"Lynn wanted to go a different direction with this album," Keaggy says. "It has more participation and collaboration with the other players—it's a real band effort. To keep that band feel, I ended up playing bass on three songs. Eventually, we ended up with 13 first-rate tunes, so there are 13 on the CD and cassette."

"And yes, there's no mistaking the fact that we love the Beatles. But we also love **Crowded House**, the **Hollies**, and the **Byrds**. And while we didn't try to copy any of

Myrrh artist Keaggy earns acclaim for 'Sunday's Child'

them, we went in the studio and tried to track each song as naturally as possible. We tried to do them almost live in the studio so we wouldn't extract the life of the songs with too many takes or overdubs. As a result, the sessions were a breeze; they had a real human feel that is reminiscent of the '60s. That's partly because we had a '60s mentality and attitude—as well as '60s equipment."

Save for Keaggy's **Sparrow** releases and the **Dove Award-winning** instrumental album "The Wind And The Wheat" for **Maranatha!**, few of Keaggy's albums received widespread exposure or distribution. So, for financial reasons as much as anything else, many of his tours in recent years have consisted of just Keaggy and his acoustic guitar. The results were safe and comfortable, but not particularly challenging. A torrid tour of England with a rock band and his signing with Myrrh changed his mind about touring.

FOR WEEK ENDING MARCH 4, 1989

Billboard

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TOP JAZZ ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	11	★★ NO. 1 ★★ MICHEL CAMILO PORTRAIT 44482/E.P.A. (CD)	1 week at No. One MICHEL CAMILO
2	1	23	DIANE SCHUUR GRP 9567 (CD)	TALKIN' 'BOUT YOU
3	2	17	CHARLIE PARKER VERVE 837 176/POLYGRAM (CD) BIRD—THE ORIGINAL RECORDINGS OF CHARLIE PARKER	
4	4	15	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
5	7	11	CHARLIE PARKER SAVOY JAZZ 1208 (CD) ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY	
6	8	9	LENA HORNE THREE CHERRIES 44411 (CD)	THE MEN IN MY LIFE
7	6	33	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
8	5	19	SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
9	11	5	MILES DAVIS COLUMBIA 45000 (CD)	THE COLUMBIA YEARS 1955-1985
10	12	3	HARRY CONNICK, JR. COLUMBIA 44369 (CD)	20
11	15	5	ETTA JONES MUSE 5351 (CD)	I'LL BE SEEING YOU
12	10	29	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
13	13	5	JIMMY MCGRIFF MILESTONE M-9163/FANTASY (CD)	BLUE TO THE BONE
14	9	13	GARY BURTON GRP 9569 (CD)	TIMES LIKE THESE
15	NEW		MARCUS ROBERTS NOVUS 3051/RCA (CD)	THE TRUTH IS SPOKEN

TOP CONTEMPORARY JAZZ ALBUMS™

★★ NO. 1 ★★				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	AL JARREAU REPRISE 25778/WARNER BROS. (CD)	7 weeks at No. One HEART'S HORIZON
2	2	19	KENNY G ARISTA 8457 (CD)	SILHOUETTE
3	3	19	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
4	11	3	DAVE GRUSIN GRP 9579 (CD)	DAVE GRUSIN COLLECTION
5	9	7	GIPSY KINGS ELEKTRA 60845 (CD)	GIPSY KINGS
6	5	33	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
7	4	45	BOBBY MCFERRIN EMI 48059 (CD)	SIMPLE PLEASURES
8	8	15	TOM SCOTT GRP 9571 (CD)	FLASHPOINT
9	6	55	BASIA EPIC 40767/E.P.A. (CD)	TIME AND TIDE
10	13	11	WISHFUL THINKING SOUNDWINGS 2109 (CD)	WAY DOWN WEST
11	7	21	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
12	14	19	FATTBURGER INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
13	10	17	TOM GRANT GAIA 13-9013 (CD)	MANGO TANGO
14	15	11	GERALD ALBRIGHT ATLANTIC 81919 (CD)	BERMUDA NIGHTS
15	17	5	GARY HERBIG HEAD FIRST 723-1/K.TEL (CD)	GARY HERBIG
16	16	7	SADAO WATANABE ELEKTRA 60816 (CD)	ELIS
17	21	3	KIM PENSYL OPTIMISM 3210 (CD)	PENSYL SKETCHES # 1
18	19	5	BRANDON FIELDS NOVA 8811 (CD)	THE TRAVELLER
19	18	13	JORDAN DELASIERRA GLOBAL PACIFIC 40730/COLUMBIA (CD)	VALENTINE ELEVEN
20	NEW		STEPS AHEAD INTUITION 91354/CAPITOL (CD)	N.Y.C.
21	12	23	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
22	24	3	JONATHAN BUTLER JIVE 1136/RCA (CD)	MORE THAN FRIENDS
23	NEW		BIRELI LAGRENE BLUE NOTE 90967/CAPITOL (CD)	FOREIGN AFFAIRS
24	NEW		BRIAN MELVIN'S NIGHTFOOD GLOBAL PACIFIC 40733/COLUMBIA (CD)	NIGHTFOOD
25	NEW		CHI PROJAZZ 677 (CD)	PACIFIC RIM

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

BRITS Winners Undaunted By Bungled Broadcast

BY PETER JONES

LONDON The BRITS awards show Feb. 13, billed as Britain's most prestigious showcase of pop talent, turned into what media critics variously described as "a shambles," "flop of the pops," "an embarrassing farce," and a "disastrous musical fiasco."

Sponsored by the British Phonographic Industry (BPI), the eighth annual awards event was staged in a packed Royal Albert Hall here. It was simulcast live on BBC radio and television, with worldwide syndication (via DSL Entertainment in Los Angeles) adding an audience of at least 100 million outside the U.K.

For winners of the BRITS awards, considered a true career peak here, it was disappointing to find after-show comment centered on such headlines as "What A Rock-Up" and "Shambles Of A Show Makes Stars Cringe," rather than on their achievements.

Phil Collins won the best-British-male-artist title over George Michael, Robert Palmer, Chris Rea, and Steve Winwood. The top British female singer was Annie Lennox, back for her first public appearance since losing her baby son, stillborn in December. She held off the challenges of Mica Paris, Sade, Tanita Tikaram, and Yaz.

Best British group was Erasure, which won out over Def Leppard, the Christians, Wet Wet Wet, and Pet Shop Boys. Fairground Attraction, a quartet from Scotland, took the award for top British single ("Perfect") and top British album ("First Of A Million Kisses"). The group's female singer, Eddi Reader, is a former backing vocalist for Eurhythmics.

Bros took the best-British-newcomer title. The best soundtrack album was "Buster," which stars Phil Collins as one of the great train robbers, while Michael Jackson's "Smooth

U.K. critics bash pop showcase

Criminal" was voted best music video of 1988.

In the international section, Jackson took the male singer title over Prince, Alexander O'Neal, Terence Trent D'Arby, and Luther Vandross. The top international female singer was Tracy Chapman, who beat Anita Baker, Enya, Whitney Houston, and

Kylie Minogue. Chapman was also named best international newcomer, holding off nominated challengers Salt-N-Pepa, Michelle Shocked, Enya, and Belinda Carlisle.

The best classical award went to "Messiah" by the English Concert Orchestra and Choir.

With two exceptions, the winners of the BRITS awards are selected by the votes of record companies that are members of BPI. The best British newcomer is voted on by BBC Radio 1 listeners, and the best music video represents the opinion of an independent panel of professionals.

A special lifetime achievement award was made to Cliff Richard, commemorating his 30 years as a chart singer. He was praised at the

Albert Hall as "the most enduring pop star Britain has produced."

As for the show's production, it is hard to pinpoint a specific problem in a 90-minute package in which mishap followed mix-up almost all the way through. Joint hosts Samantha Fox and Mick Fleetwood struggled to maintain control despite autocue and other technical problems.

A videotaped thank-you from Jackson in Los Angeles was shelved for some unspecified problem. Several artists missed cues, including Julian Lennon and the Four Tops. The continuity often collapsed into gaps of silence and unplanned voices were heard.

In the top-level postshow inquest, the BBC's James Moir said he would in the future use only experienced presenters in such a live situation. The BRITS show next year may, in fact, be filmed and edited.

The controller of the BBC was said to be "not well pleased at what he saw."

The show was produced by Elephant House Production, which handled the Nelson Mandela 70th birthday marathon at London's Wembley Stadium last year.

Production Is Set To Begin At Netherlands Site In Sept. CBS/Sony Slate CD-3 Singles Manufacture

BY WILLEM HOOS

AMSTERDAM The CBS International Service Center in Haarlem, at present manufacturing vinyl records and cassettes for 13 European countries, is to produce 3-inch compact disk singles for the European market.

Hans van Luit, deputy managing director at the center, says test pressings will begin in August under his supervision and production is scheduled to start Sept. 1.

CBS and Sony have invested \$3 million in the CD singles production unit attached to the vinyl record plant. Its daily capacity will be 12,000 disks and the annual output maximum will be 3.5 million, which will be

attained next year.

This new development is an extension of Sony's CD factory in Anif near Salzburg, Austria. That plant has been manufacturing CD albums for three years and began CD-3 production last year for European distribution.

According to van Luit, the Haarlem unit will produce CD-3 singles only, which will be distributed to 14 European countries including the U.K., West Germany, Austria, Switzerland, France, the Netherlands, and Scandinavia. The bulk of the output will go to territories with a high CD hardware market penetration.

"I personally believe CD-3 singles will wipe out the traditional 7- and 12-inch vinyl singles in the near future,"

says van Luit.

Rob Edwards, managing director of the NVPI, the Dutch branch of the IFPI, agrees, while Richard Denekamp, CBS Holland general manager, is claiming market leadership in CD singles with more than 25% of sales.

The CD-3 plant in Haarlem will be the third CD factory in action in the Netherlands. The first to open is at Weesp, in production since October 1987 and a division of the Dutch independent record company Dureco, while the second is at Tilburg near the Belgian border. This one opened in May last year and now trades under the name of European Optical Data Storage Company.

Australian Police Raid Record Store Guns N' Roses, Dead Kennedys Albums Nabbed

BY GLENN A. BAKER

SYDNEY, Australia Records by Guns N' Roses and the Dead Kennedys have been seized by police in a raid on a record store in the city of Brisbane, the capital of the highly conservative Australian state of Queensland.

The raid, which has been condemned by Queensland's shadow attorney general and a number of Australian record companies, is believed to have been instigated by a complaint from a fundamentalist Christian group led by a South African pastor.

On Feb. 13, a plainclothes police officer purchased a Dead Kennedys album from Rocking Horse Records, claiming he was "having a wild party at work."

The following day, four uniformed officers from the Police Licensing Branch raided the store at 10 a.m. and seized some 70 items, with a retail value of more than \$500.

Among the stock taken were an album by vintage soul group the Tams, "There Ain't Nothing Like Shagging"—"shagging" being an Australian colloquialism for copulation—and the Kennedys' "Bedtime For Democracy" album.

Later in the day, detective inspector Graham Williams told the Courier Mail newspaper: "We were acting on complaints. We have no sympathy for anyone deliberately flouting the law by selling obscene material."

During the raid, which saw the police seize anything with a sticker warning of language that "may offend somebody out there," store proprietor Warwick Vere asked why other stores selling Guns N' Roses records were not receiving similar attention and was told that no offending items could be found in other stores.

Vere then sent his staff out to purchase disks by the hard rock group from a variety of major retail outlets. At the major chains Brashes, Chandlers, and Record Market, the Rocking Horse staff also found Dead Kennedys' records carrying the track "Too Drunk To F***."

Says Vere: "We've been in business for 14 years and have sold Dead Kennedys' records for about 10 of them. I think we've been singled out because we have the reputation of being an alternative record store. We're the only store that's supposed to be possessed by demons. It's all so absurd. The police

have sadly misjudged community standards, and once again Queensland is the laughing stock of Australia."

In 1973 in the state, Frank Zappa records were deemed obscene and removed from shelves in the deep north.

Queensland is a state apart in Australia. All demonstrations and street marches are outlawed, as is almost any form of sex education. Penthouse and Playboy have to print special editions for the state. Last year, police officers created a national furor by tearing condom vending machines off the walls of Queensland Univ. toilets, during the height of the campaign to stop the spread of AIDS.

The state has also witnessed an extensive and heavily publicized judicial inquiry into police and political corruption.

Vere is buoyed by the wide and generally positive media coverage he has received, as well as the support of the music industry. "WEA and EMI have both rung to say they're behind us on this incident. As yet no charges have been laid. But I'm sure they're not going to let go of this one easily."

Forget The Awards, Watch The Video

BY NIGEL HUNTER

LONDON Something of value has been salvaged from the chaotic confusion that surrounded the BRITS 1989 Awards in the shape of a video compiled by Wienerworld and distributed throughout the U.K. by Parkfield Entertainment beginning Feb. 27.

The video features music clips by the winners and nominees of the event and has been produced in association with the British Phonographic Industry organization.

The clips of the 16 acts involved are linked by the Britannia symbol without any footage of the maladroit presentation that marred the awards ceremony at the Royal Albert Hall Feb. 13.

The 63-minute video has a sell-through list price of \$18. Among the artists featured are the Eurhythmics, Bananarama, Cliff Richard, Tanita Tikaram, Fairground Attraction, Michelle Shocked, Aztec Camera, the Pasadenas, and Sade.

"We are very excited to be chosen to release such a prestigious program," says compiler Ian Wiener. "The Awards—The Brits 1989" is certainly chart bound and will be a definite best-seller in the coming weeks."

Overseas release of the video hinges on whether clearances can be obtained from the labels to whom the artists are contracted.

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Monsters Of Rock Deaths Judged Accidental By London Coroner

LONDON The death from "traumatic asphyxia" of two heavy metal fans at last year's Castle Donington Monsters Of Rock festival was "accidental," an inquest jury has decided. The coroner called for extra safety measures for this year's event, including crash barriers to separate sections of crowds of up to 100,000. The two fans died when parts of the crowd surged toward the stage on which Guns N' Roses were playing. Security men told the coroner they had pulled people out of a 5-foot-high stack of bodies.

PETER JONES

B&H Music Fests To Rock Dutch Cities

AMSTERDAM Tobacco firm Benson & Hedges is sponsoring a B&H International Music Festival in the four key Dutch cities—Amsterdam, Rotterdam, The Hague, and Utrecht—April 21-28. The event will showcase a wide range of music, including pop, MOR, jazz, blues, flamenco, and classical; artists involved will include Chris de Burgh, Labi Siffre, Sonny Rollins, Lee Ritenour, and the Philharmonic Hongarica. Complete blues and flamenco packages will be staged in Utrecht. The B&H Festival was launched in the Channel Islands last year and will bow in Japan in July this year.

WILLEM HOOS

Aussies Win Japan's Band Explosion

TOKYO Australian band Janz, performing "Crime," took the platinum grand prix at the second Band Explosion staged here Feb. 12, winning a \$15,000 music grant, plus \$15,000 worth of musical instruments. Sponsored by Yamama and Nestle K.K., the event attracted 18,000 band entries from 17 countries during the yearlong elimination period. U.S. band Giraffe took the gold award with "Because Of You," and an Indonesian band collected the silver prize.

SHIG FUJITA

Allied Sells Interest In London Arena

LONDON The city's new 11,000-capacity concert venue in the east-of-London Docklands area, the London Arena, opened the week of Feb. 13. The first pop gig to be staged at the new concert/sports complex was by Duran Duran on Feb. 22. The arena is owned by a consortium headed by Lord Selsdon and boxing promoter Frank Warren. The Allied Entertainment Group, headed by leading U.K. pop/rock promoter Harvey Goldsmith, the group's chief executive, and Edward Simons, chairman, has sold its interest in the London Arena. Goldsmith says he is proud to have initiated the project, but "as major users of this arena and other public venues, it's inappropriate for us to be part owners." Allied will stage a Luciano Pavarotti classical concert at the arena June 18.

PETER JONES

NVPI Seminar To Bow '88 Sales Stats

AMSTERDAM The anxiously awaited 1988 sales figures of the Dutch record industry will be announced here March 15, the day NVPI, the Netherlands' national IFPI group, organizes a seminar called Listening & Viewing In 2000, which is centered on the sound and video market in Europe in general and Holland in particular.

WILLEM HOOS

Source Coding Will Be Hot Topic At AES

HAMBURG, W. Germany Source coding, a key topic in today's audio technology, will be one of the most emphasized discussion topics at the 86th Audio Engineering Society convention, set for Hamburg March 7-10. About 6,000 sound specialists from around the world are expected to attend. Source coding of audio signals can offer high-quality sounds over narrow-band channels and can extend the recording or playing time of a CD to up to eight-10 hours.

WOLFGANG SPAHR

U.K.'s APRS Adopts Board Of Directors

LONDON The Assn. of Professional Recording Studios, founded in 1947 as the trade organization for the U.K. commercial recording industry, has changed the identity of its governing body from executive committee to board of directors to match its new status in the wider context of the music industry. The 12-strong committee, representing both studios and companies that supply product and services to them, will fulfill the same function and will now be elected as APRS members, with secretary general Philip Vaughan now named chief executive. The annual exhibition, APRS '89, is set for London's Olympia, June 7-9.

NIGEL HUNTER

Nigeria Plans 1st Int'l Soul Of Man Fest

LAGOS, Nigeria Plans are in hand for an international music festival, The Soul Of Man, to be held here in November. Its objectives are to bring black and white musicians together at the inspirational "roots" of their music in Africa, to do so before a large local audience, to convey the need to combat the piracy which is rife in Nigeria, and on the final day to feature black and white artists side by side, thus attracting global media attention. Broadcasting aims include a live showing of the final day's activities and an edited film of the whole event.

DEAN DISI

Foreign Cos. Ate More Of Music Pie Gov't Stats Measure Industry In '87-88

BY KIRK LaPOINTE

OTTAWA Canadian record firms generated \$273 million in sales in the fiscal year ended March 31, 1988, say newly released federal statistics.

Preliminary figures for the 1987-88 federal fiscal year from Statistics Canada, the government agency that compiles industrial information, show that foreign-controlled firms accounted for the lion's share of the total.

In fact, the Canadian-owned sector of the recording business accounted for only \$46 million in net sales in the year. Foreign-held firms accounted for the remaining \$227 million in new sales—a more than six-to-one ratio over Canadian-controlled firms.

The figures, compiled from 13 foreign-controlled and 124 Canadian-held record companies in Canada, do not reflect retail sales amounts. They are simply the revenues that record companies realized from sales.

The figures show that cassettes were outearning albums, CDs, and singles combined in fiscal 1987-88. All told, record firms sold \$141 million in cassettes, \$65 million in albums, \$58 million in CDs, and \$6 million in singles.

The statistics also reflect the enormous financial control of the industry in Ontario and Quebec. Ontario-based companies accounted for \$209 million in net sales, while Quebec-based firms generated \$59 million in sales. In all the rest of Canada, net sales totaled only \$4 million.

Not surprisingly, the figures note that foreign-controlled firms accounted for the vast majority of releases—2,138 of the 2,940 recordings issues.

Also as expected, Canadian-owned companies were the biggest exponents of Canadian music. The Statistics Canada figures show that domestically controlled firms issued 311 of the 419 Canadian albums in

the year and 406 of the 544 singles.

Even so, foreign-based firms didn't do badly as corporate citizens in Canada. They issued 108 albums, including 84 in English, 19 in French, and five in an unspecified other language. They also issued 108 English singles and 30 French singles.

The figures didn't indicate how much money was generated by Ca-

Cassette tapes outearned albums, CDs, and singles

nadian artists and how much by foreigners.

In the French music area, it might be expected that Canadian firms would dominate, even monopolize the figures. Not so. Canadian companies issued 58 French Canadian albums and foreign firms issued 19 such albums; Canadian companies released 88 French Canadian singles, and foreign firms released 30.

But it's also clear that Canadian-owned record companies far prefer to release French artists from Canada. Only 20 albums from outside Canada in French were released in the year, while 58 domestically-made albums were released in French.

Among foreign-controlled firms, the numbers were split evenly: 19 French Canadian albums and 19 French foreign albums.

The total number of recordings released in Canada in the year: 2,940 albums and 1,431 singles.

Foreign-owned firms issued 2,030 of the 2,521 non-Canadian albums.

There were also indications of a thriving multilingual music market. There were 1,012 albums or singles issued that weren't in either of the two official Canadian languages, English and French. The most notable figure in this area: Foreign firms issued 816 non-English and non-French albums.

Interestingly, there are still some firms that don't issue albums at all. Only 108 of the 137 companies surveyed by Statistics Canada released an album during the fiscal year.

And there are also quite a number that don't issue singles. Only 72 firms released singles.

The majority of companies surveyed by the agency are quite small. Of the 137 firms in the study, 82 of them sold less than \$100,000 in product during the year.

There were 25 firms that generated revenue of more than \$1 million, Statistics Canada says. But the preliminary information, which will be refined in the next few months, doesn't indicate how many Canadian firms are in the \$1-million-plus club—although, with only 13 foreign firms operating, there must be at least 12 domestic ones that generated more than \$1 million.

The clout of the foreign-owned firms is unmistakable, however. There were nine times as many Canadian as foreign firms, but foreign firms netted six times the Canadian revenue.

The widest proportional gap was in the CD area, suggesting that Canadian-controlled firms were either slow to get aboard the CD bandwagon or were slow to secure supplies of the configuration. Foreign-controlled companies sold \$51 million in CDs, while Canadian-controlled firms sold only \$7 million of them to rackers or retailers.

The narrowest gap was in albums, where Canadians sold \$12 million and foreign firms sold \$52 million.

Another statistic worth noting was the strength of the CD with Quebec-based firms. Although Ontario-based firms chalked up nearly four times as much revenue as did Quebec firms, the ratio of CD earnings was less than three-to-one. That confirms how well Montreal-based PolyGram Inc. exploited the CD market during the stretch.

MAPLE BRIEFS

CHARGES OF OBSCENITY have been dropped against record retailer Ben Hoffman, but a trial on such a charge will begin June 12 in Ottawa against Hoffman's Fringe Product firm and a numbered company that runs his Record Peddler outlet in Toronto. It's the first such case in Canada and involves police seizure of records by the West Coast punk band DayGlo Abortions.

NET SHIPMENTS were down, but revenue was up 10% in 1988, confirms the Canadian Recording Industry Assn. Among the year-end stats: 44% increase in CD shipments, 43% decline in vinyl shipments, 31% sales revenue increase for CDs, 33% decline for albums.

STATISTICS CANADA is discontinuing the publication of produc-

tion and sales figures of records and tapes in Canada. No reason is being given.

ADD CKCK Regina to the growing list of top 40 AM's to move to adult contemporary formats. One that went the other way, CJSB-AM Ottawa, didn't experience a particularly hot recent ratings survey, but a fuller view of the move should emerge in the sweeps now taking place.

ATTIC RECORDS has inked the newly-formed NMR label from Edmonton. Three releases slated immediately, with the label searching for more under former CBS artist Dale Jacobs and partner Bernie Zolner.

WE OVERSOLD THE recent U2 CD-3 release, "Angel of Harlem," as Canada's first in that format. Not quite, but it is Island's first-ever in Canada.

THE COMING FEW weeks should answer a lot of questions about the state of culture in coming years in Canada. Not only must the government appoint a successor to Canadian Radio-television and Telecommunications Commission chairman Andre Bureau (see separate story), but the term of CBC president Pierre Juneau ends this summer.

IN THE RECENT Billboard Canadian spotlight, we neglected to mention that Haywire, listed as one of the 10 artists to watch in 1989, is indeed signed in Canada to Attic Records. Because there is as yet no U.S. label affiliation, it appeared as if the band was unsigned, even though its first two albums are platinum-plus sellers.

Maple Briefs features items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Italian Pro Equipment Makers Increase Standards

BY VITTORIO CASTELLI

RIMINI, Italy The high-quality standards and innovative ingenuity in such diverse Italian production areas as shoes, fashion, cars, and food have ensured that the "made in Italy" tag is respected around the world.

That Italy is equally admired for the technical brilliance of its disco/theater equipment industry is not yet widely known outside the trade. But music and sound professionals at the global level lavish praise on this aspect of Italian style, giving the product ranges high ratings for originality, design, and reliability as well as the ratio of competitive quality versus price.

In Italy today there are more than 600 companies specializing in the disco/theater equipment field that employ approximately 10,000 people and post a total annual turnover of \$2 billion. Worth recalling in the light of such financial returns is the fact that the club/disco business here was established as recently as the late '70s.

Most companies in this industry are in the northern and central zones, where most of the discos and theaters are also located.

Italy has about 7,000 discos—and there are more than 45,000 in the whole of Europe. Their total revenue is estimated at about \$770 million, and insiders are confident of substantial increases in the next few years.

According to Nicola R. Ticozzi, president of APIAD, the association of Italian disco/theater equipment manufacturers, which groups many of the top operators in the field, 35% of Italian product from APIAD member companies is exported, mainly to West Germany, the U.K., France, the U.S., and the Far East. An upturn of about 20% in export activity is expected soon, thanks to the rapid expansion of such markets at Japan, China, and Australia.

APIAD associates, Ticozzi says, cover all areas of dance-hall production. In lighting, they are involved in special effects, memorized scanners, electronically controlled motorized luminaires, control systems, and so on. The sound section embraces amplifiers, acoustic diffusers, speakers, and many other lines.

APIAD is strong on international development. It supports such projects as the European Federation of Entertainment Technology, formed in 1986, and is also linked with the annual Rimini Fair, where in recent years the EFET has developed two of the most important trade shows



'Equipment, decor, and settings have to be as versatile as those found in theaters or television studios'

Nicola R. Ticozzi

in the equipment field: SIB, the international exhibition of equipment and technology for discos and halls, and MAGIS, an event for showcasing equipment and furnishings for theaters, cinemas, and film/TV studios.

These two shows take place simultaneously, this year from April 10-13, at the northern Italian resort

'The dance-hall/theater business is lively worldwide and can support a very advanced industry'

of Rimini, where they will be housed in six pavilions over a 30,000-square-meter area.

There were 400 exhibitors at the 1988 event, along with 13,000 visitors selected on a trade-only basis. The attendance figures are expected to be bigger still this year, say the organizers, who are clearly proud of the fair's continuing success.

Rodolfo Lopes Pegna, president of the Rimini Trade Fair Corp., says: "When we started SIB in 1983, we acted purely on faith and intuition. We soon realized we were onto a commercial success. The event opened up Italian industry to international exposure. Now, six years on, Italian manufacturers have much broader operating perspectives and we're all ready to invest more and more on this market expansion. The dance-hall and theater business is lively worldwide and can support a very advanced industry."

This view is supported by the results of a recent survey by leading Italian financial newspaper Sole 24 Ore, which revealed that the average disco has a very short lifespan in the sense that it is completely renovated and re-equipped every four years. That adds up to substantial investment funds available to the equipment industry.

The SIB/MAGIS liaison works constantly to expand its impact worldwide. A recent campaign was launched specifically to reach all trade people in new areas of the market as well as to maintain contact with well-established operators.

Among the newer areas being nurtured are countries in the Mediterranean basin, where tourism is a constantly increasing industry. And official delegations from specific countries, including the U.S. and Canada, are being organized this year.

Valentine Pesaresi, head of Rimini Fair public relations, says: "Our campaign is carefully planned to increase further the number of visitors to the event in Rimini. We advertise widely in trade publications, have regular mail-outs, organize visiting delegations, and make sure we're formally represented at industry get-togethers around the world.

"SIB/MAGIS is not just an annual five-day event. It's an ongoing, all-year initiative. We want to be constantly involved in the industry."

The Rimini exhibition is always ready to expand the range of product offered and this means an ever-growing emphasis on international product. But the real core of the event is Italian-made product.

Says APIAD's Ticozzi: "We're getting more and more ahead of the times, edging that bit more ahead with each passing year."

By way of summary of the latest technological trends in Italian discos, APIAD stresses that discos are no longer only for dancing. They have become multifunctional. Patrons attend discos to enjoy a show, have a meal, or simply to socialize. Says Ticozzi: "As a result, technical equipment, decor, and settings have to be as versatile as those found in theaters or television studios.

"Lighting is the most active sector, filled with constant innovations. Light has become the disco world's main feature. Special lighting effects were first created when concentrated lamps were applied to revolving machines. This initial unit has undergone advanced and com-

plex development through the use of special optics and increasing directions of rotation.

"Nowadays, with more electronic options, the lamp itself moves inside the unit to create colored flashes and light beams. Metal iodide lamps are becoming more and more popular because of their greater brightness as compared to halogen lamps. Memorized scanner systems and electronically controlled, modular motorized projectors for discos and live shows are in demand.

"In the field of regulators, compact disco mixers are often equipped with leakproof protection, offering DJs more possibilities thanks to their memorized programs. Director desks are becoming more and more refined through use of computers, thus increasing their

storage possibilities," Ticozzi continues. "Regulators are used to control motorized projector systems, color-changers, and special effects.

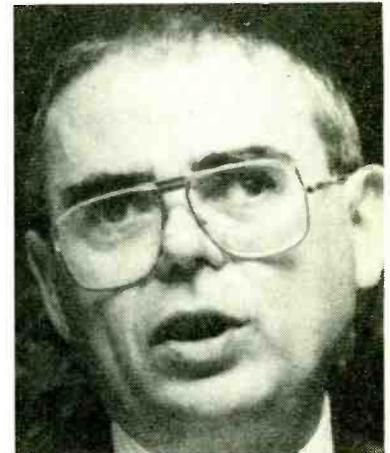
"Regarding sound, divisors are becoming more and more compact while still maintaining the highest efficiency, thanks to sophisticated subwoofers. There's no doubt that reproduction quality is preferred to high wattage.

"Mixers using faders and micro-processors enable an easy intervention on programs in progress. The latest turntables are also available in the Italian market, including the Technics ES-EL 200. We also use special electronic equipment that permits synchronized operation, as well as limiters with flashing and sound-signaling of the sound level in a particular venue.

"Other widely used technologies include lasers, coloring optic fibers, and smoke and fog machines, which product an artificial 'shallow' smoke. Dance-floor ceilings come to life with the use of special elevators, which position light-effect units while unveiling theater rigging.

"Decor is the most relevant expense in disco design. New, strict security standards have recently encouraged many discos to redesign their venues. In this field and others, the international success of 'Made In Italy' lighting engineering has increased the demand for Italian systems all over the world.

"In the field of video, teleprojectors with gigantic screens and satellite receiving antennae are quite popular, in addition to special effects generators, thus transforming the video system into a scenographic tool. Unfortunately, recent copyright laws have restricted this use at discos."



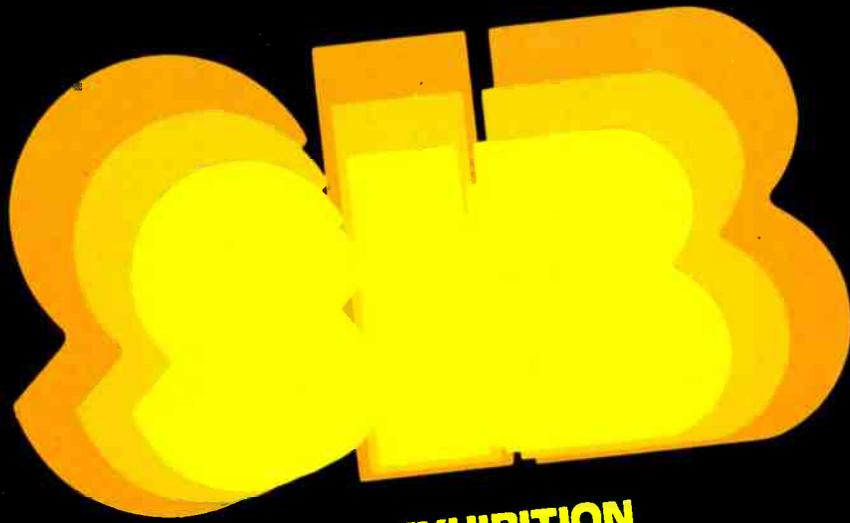
Pictured, clockwise from lower left, are Iginio Bonatti, secretary general; Mauro Malfatti, deputy general manager; and Rodolfo Lopes Pegna, president, all of the Rimini Trade Fair Corporation.

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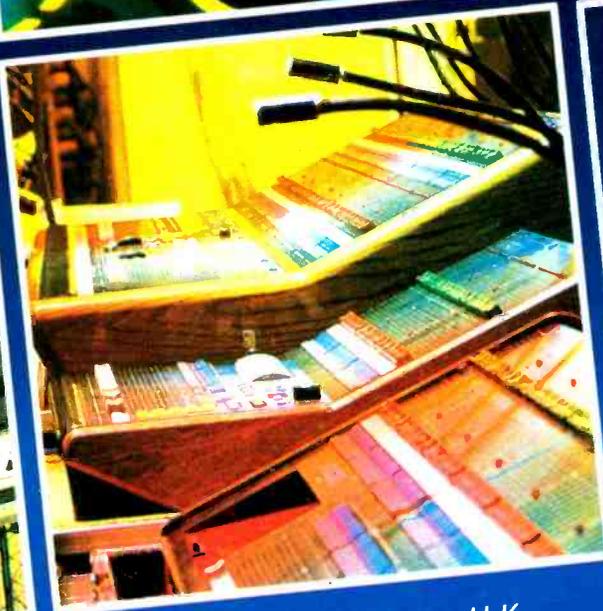
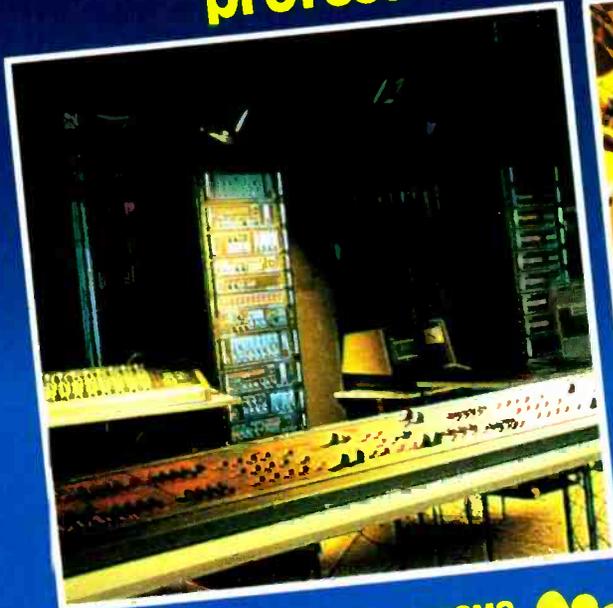
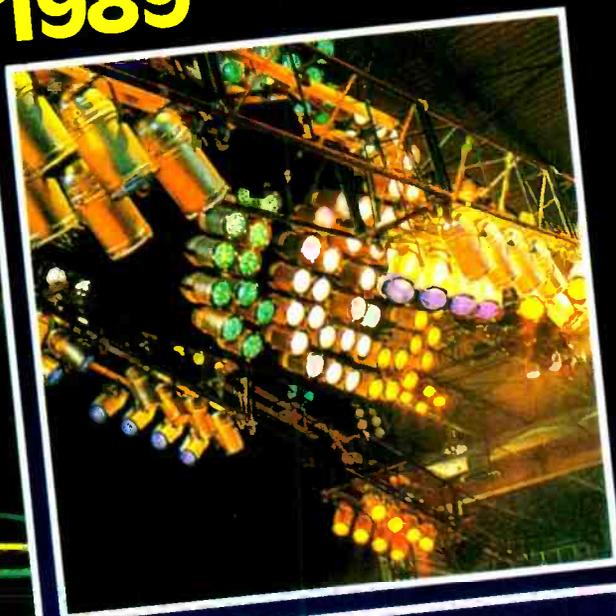
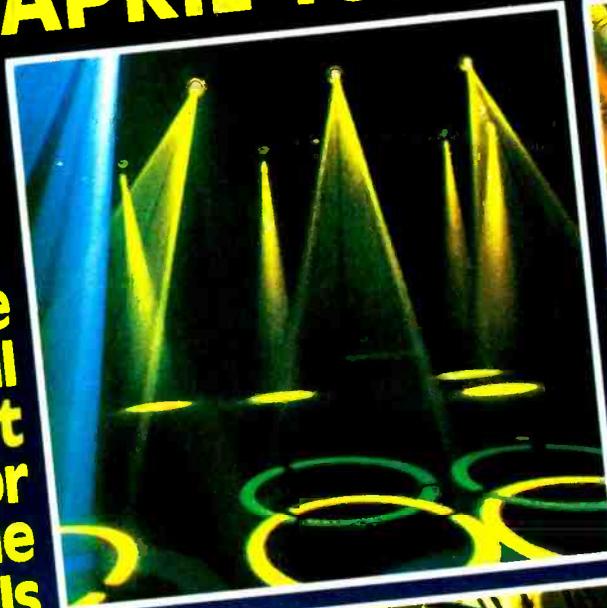
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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/21/89

This Week	Last Week	SINGLES
1	2	BELFAST CHILD SIMPLE MINDS VIRGIN
2	3	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
3	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
4	NEW	LEAVE ME ALONE MICHAEL JACKSON EPIC
5	17	STOP SAM BROWN A&M
6	6	MY PREROGATIVE BOBBY BROWN MCA
7	4	THE LIVING YEARS MIKE + THE MECHANICS WEA
8	5	LOVE TRAIN HOLLY JOHNSON MCA
9	9	FINE TIME YAZZ BIG LIFE
10	11	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
11	7	YOU GOT IT ROY ORBISON VIRGIN
12	NEW	HELP! BANANARAMA/LANANEENEENOONO LONDON
13	21	I DON'T WANT A LOVER TEXAS MERCURY/PHONOGRAM
14	29	HEY MUSIC LOVER S'XPRESS RHYTHM KING/MUTE
15	20	ROCKET DEF LEPPARD BLUDGEON RIFFOLA/PHONOGRAM
16	18	LOOKING FOR LINDA HUE & CRY CIRCA/VIRGIN
17	10	WAIT ROBERT HOWARD & KYM MAZELLE RCA
18	16	I ONLY WANNA BE WITH YOU SAMANTHA FOX JIVE
19	13	THAT'S THE WAY LOVE IS TEN CITY ATLANTIC
20	24	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
21	8	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS MORRISSEY HRVEM
22	19	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
23	33	CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
24	14	IT'S ONLY LOVE SIMPLY RED ELEKTRA
25	15	THE LOVER IN ME SHEENA EASTON MCA
26	12	CUDDLY TOY ROACHFORD CBS
27	32	PROMISED LAND THE STYLE COUNCIL POLYDOR
28	NEW	NOTHING HAS BEEN PROVED DUSTY SPRINGFIELD PARLOPHONE
29	23	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
30	40	WILD THING/LOC'D AFTER... TONE LOC 4TH & B'WAY/ISLAND
31	NEW	BLOW THE HOUSE DOWN LIVING IN A BOX CHRYSALIS
32	37	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFEN
33	NEW	TURN UP THE BASS TYREE FEATURING KOOL ROCK STEADY LONDON
34	NEW	EVERYTHING COUNTS DEPECHE MODE MUTE
35	34	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC
36	26	CRACKERS INTERNATIONAL EP ERASURE MUTE
37	22	BIG AREA THEN JERICHO LONDON
38	25	RESPECT ADEVA COOLTEMPO/CHRYSALIS
39	38	CAN U DIG IT? POP WILL EAT ITSELF RCA
40	27	BABY I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC
1	NEW	ALBUMS
2	3	SIMPLY RED A NEW FLAME ELEKTRA
3	1	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
4	9	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
5	2	TANITA TIKARAM ANCIENT HEART WEA
6	8	ROY ORBISON MYSTERY GIRL VIRGIN
7	6	YAZZ WANTED BIG LIFE
8	32	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
9	10	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
10	7	ERASURE THE INNOCENTS MUTE
11	5	MIKE + THE MECHANICS THE LIVING YEARS WEA
12	13	ELVIS COSTELLO SPIKE WARNER BROS.
13	15	ENYA WATERMARK WEA
14	12	MICHAEL JACKSON BAD EPIC
15	14	FLEETWOOD MAC GREATEST HITS WARNER BROS.
16	NEW	HUE & CRY REMOTE CIRCA/VIRGIN
17	4	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
18	24	NEW ORDER TECHNIQUE FACTORY
19	21	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
20	17	KYLIE MINOGUE KYLIE PWL
21	31	INXS KICK MERCURY/PHONOGRAM
22	25	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
23	19	BUDDY HOLLY TRUE LOVE WAYS TELSTAR
24	11	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
25	22	ROACHFORD ROACHFORD CBS
26	16	TEN CITY FOUNDATION ATLANTIC
27	18	KIM WILDE CLOSE MCA
28	NEW	DIANA ROSS & THE SUPREMES LOVE SUPREME MOTOWN
29	37	CLIFF RICHARD PRIVATE COLLECTION EMI
30	27	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
31	NEW	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
32	NEW	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND
33	28	U2 RATTLE AND HUM ISLAND
34	26	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
35	29	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC
36	36	BANANARAMA THE GREATEST HITS COLLECTION LONDON
37	NEW	ALEXANDER O'NEAL HEARSAY TABU
38	33	BROS PUSH CBS
39	NEW	CHRIS DE BURGH FLYING COLOURS A&M
40	34	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
		BROTHER BEYOND GET EVEN PARLOPHONE

CANADA (Courtesy The Record) As of 2/27/89

SINGLES		
1	8	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
2	1	TWO HEARTS PHIL COLLINS ATLANTIC/WEA
3	3	WILD WORLD MAXI PRIEST VIRGIN/A&M
4	4	MY PREROGATIVE BOBBY BROWN MCA/MCA
5	2	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
6	5	UNDER YOUR SPELL CANDI IR.S./MCA
7	18	WILD THING TONE LOC ISLAND/MCA
8	NEW	YOU GOT IT ROY ORBISON VIRGIN/A&M
9	7	BORN TO BE MY BABY BON JOVI MERCURY/POLYGRAM
10	13	I WANNA HAVE SOME FUN SAMANTHA FOX RCA/BMG
11	NEW	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFEN/WEA
12	10	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WEA
13	19	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
14	NEW	STRAIGHT UP PAULA ABDUL VIRGIN/A&M
15	11	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M/A&M
16	14	ALL THIS TIME TIFFANY MCA/MCA
17	17	ANGEL OF HARLEM U2 ISLAND/MCA
18	15	AMERICAN DREAM CROSBY, STILLS, NASH & YOUNG ATLANTIC/WEA
19	16	COPPERHEAD ROAD STEVE EARLE UNI/MCA
20	NEW	WHEN THE CHILDREN CRY WHITE LION ATLANTIC/WEA
1	1	ALBUMS
2	7	THE TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
3	2	ROY ORBISON MYSTERY GIRL VIRGIN/A&M
4	3	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
5	8	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
6	6	ENYA WATERMARK WEA/WEA
7	4	BON JOVI NEW JERSEY MERCURY/POLYGRAM
8	11	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
9	9	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFEN/WEA
10	10	STEVE EARLE COPPERHEAD ROAD UNI/MCA
11	5	BOBBY BROWN DON'T BE CRUEL MCA/MCA
12	17	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
13	14	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
14	13	POISON OPEN UP AND SAY... AH! ENIGMA/CAPITOL
15	18	U2 RATTLE AND HUM ISLAND/MCA
16	12	BRUCE COCKBURN BIG CIRCUMSTANCE TRUE NORTH/CBS
17	16	ROD STEWART OUT OF ORDER WARNER BROS./WEA
18	15	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM ATLANTIC/WEA
19	20	TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
20	NEW	INXS KICK ATLANTIC/WEA
		MELISSA ETHERIDGE ISLAND/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/20/89

SINGLES		
1	1	THE FIRST TIME ROBIN BECK METRONOME
2	4	BUFFALO STANCE NENEH CHERRY VIRGIN
3	NEW	IN THE AIR TONIGHT (REMIX '88) PHIL COLLINS VIRGIN
4	2	GOOD LIFE INNER CITY VIRGIN
5	3	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
6	14	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
7	9	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
8	5	ROOM WITH A VIEW TONY CAREY METRONOME
9	7	KOKOMO BEACH BOYS ELEKTRA
10	6	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE CBS
11	11	CINDERELLA GEOFFREY WILLIAMS POLYDOR
12	10	ESPECIALLY FOR YOU KYLIE & JASON PWL
13	13	WE'LL BE TOGETHER SANDRA VIRGIN
14	8	DER EIERMANN KLAUS & KLAUS TELDEC
15	17	DOWNTOWN '88 PETULA CLARK PRT
16	16	BABY DON'T FORGET MY NUMBER MILLI VANILLI HANSA
17	12	BRING ME EDELWEISS EDELWEISS GIG
18	NEW	YOU GOT IT ROY ORBISON VIRGIN
19	NEW	LOVE TRAIN HOLLY JOHNSON MCA
20	NEW	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M/POLYDOR
1	1	ALBUMS
2	3	TANITA TIKARAM ANCIENT HEART WEA
3	2	GARY MOORE AFTER THE WAR VIRGIN
4	7	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	5	SOUNDTRACK COCKTAIL ELEKTRA
6	4	CHRIS DE BURGH FLYING COLOURS A&M/DGG
7	11	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
8	6	DIE ARTZE NACH UNS DIE SINTFLUT—LIVE CBS
9	14	SOUNDTRACK BUSTER WEA
10	9	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
11	13	MICHAEL JACKSON BAD EPIC
12	10	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
13	15	ENYA WATERMARK WEA
14	8	FLEETWOOD MAC GREATEST HITS WARNER BROS.
15	16	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
16	17	HERBERT GROENEMEYER OE EMI
17	17	U2 RATTLE AND HUM ISLAND
18	NEW	SAM BROWN SAM BROWN A&M/POLYDOR
19	18	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
20	12	PINK FLOYD DELICATE SOUND OF THUNDER EMI
		ZAZABADAK A LA CARTE COCONUT

ITALY (Courtesy Musica & Dischi) As of 2/21/89

SINGLES		
1	1	051/22.25.25 FABIO CONCATO POLYGRAM
2	2	C'E DA SPOSTARE UNA MACCHINA FRANCESCO SALVI FIVE RECORDS
3	3	SEX; NO DRUGS; ROCK & ROLL JOVANOTTI YO PRODUCTIONS/IBIZA
4	4	IT'S ONLY LOVE SIMPLY RED WEA
5	5	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
6	6	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
7	NEW	BELFAST CHILD SIMPLE MINDS VIRGIN
8	17	EMILIO LATEDAZINE DE EMILIO CGD
9	7	FACCIA DA PIRLA CHARLIE ODEON
10	10	TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
11	14	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
12	8	ANGEL OF HARLEM U2 ISLAND
13	12	YEKE YEKE MORY KANTE BARCLAY
14	13	E QUI LA FESTA JOVANOTTI YO PRODUCTIONS/IBIZA
15	NEW	VOLCANO GINO LATINO IBIZA/CBS
16	18	ALLELUJAMAN LOVE & MONEY POLYGRAM
17	NEW	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
18	NEW	LA NOTTE VOLA LOTELLE FUCCACINI POLYGRAM
19	15	SUSI SCUSA CHARLIE ODEON
20	9	ALL SHE WANTS IS DURAN DURAN EMI

MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/14/89

HOT 100 SINGLES		
1	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND EMI
2	2	THE FIRST TIME ROBIN BECK MERCURY
3	5	BUFFALO STANCE NENEH CHERRY CIRCA
4	NEW	POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
5	NEW	BELFAST CHILD SIMPLE MINDS VIRGIN
6	3	YOU GOT IT ROY ORBISON VIRGIN
7	4	GOOD LIFE INNER CITY 10 RECORDS
8	6	HIGH DAVID HALLYDAY SCOTTI BROS./PHONOGRAM
9	NEW	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
10	9	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
11	15	LOVE TRAIN HOLLY JOHNSON MCA
12	11	LA VIE LA NUIT DEBUT DE SOIREE CBS
13	12	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
14	NEW	IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
15	8	THE LIVING YEARS MIKE + THE MECHANICS WEA
16	14	JOUR DE NEIGE ELSA ARIOLA/BMG
17	10	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
18	13	BRING ME EDELWEISS EDELWEISS GIG/WEA
19	16	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE ARS
20	7	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
1	1	HOT 100 ALBUMS
2	2	DIRE STRAITS MONEY FOR NOTHING VERTIGO
3	3	TANITA TIKARAM ANCIENT HEART WEA
4	8	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	10	ROY ORBISON MYSTERY GIRL VIRGIN
6	5	GARY MOORE AFTER THE WAR VIRGIN
7	14	U2 RATTLE AND HUM ISLAND
8	4	SOUNDTRACK COCKTAIL ELEKTRA
9	NEW	ENYA WATERMARK WEA
10	6	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
11	9	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
12	13	MICHAEL JACKSON BAD EPIC
13	13	SOUNDTRACK BUSTER VIRGIN/WEA
14	11	PINK FLOYD DELICATE SOUND OF THUNDER EMI
15	12	FLEETWOOD MAC GREATEST HITS WARNER BROS
16	15	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
17	17	MYLENE FARMER AINSI SOIT-JE POLYDOR
18	7	THE TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY RECORD CO.
19	16	NEW ORDER TECHNIQUE FACTORY
20	NEW	CHRIS DE BURGH FLYING COLOURS A&M
		LOU REED NEW YORK SIRE

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/16/89

SINGLES		
1	3	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
2	2	TEARDROPS WOMACK & WOMACK FES
3	1	KOKOMO THE BEACH BOYS WEA
4	5	YOU GOT IT ROY ORBISON VIRGIN/EMI
5	8	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
6	9	ORINOCO FLOW ENYA WEA
7	4	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
8	6	ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
9	7	HANDLE WITH CARE TRAVELING WILBURYS WEA
10	10	KISS THE ART OF NOISE FEATURING TOM JONES POL
11	11	IF I COULD 1927 WEA
12	12	SHE MAKES MY DAY ROBERT PALMER EMI
13	15	TWO HEARTS PHIL COLLINS WEA
14	14	I WANT YOUR LOVE TRANSVISION VAMP WEA
15	NEW	ORANGE CRUSH REM WEA
16	13	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN FES
17	16	EVERY ROSE HAS ITS THORN POISON CBS
18	NEW	LIKE THE WAY I DO MELISSA ETHERIDGE FESTIVAL
19	NEW	DON'T NEED LOVE JOHNNY DIESEL & THE INJECTORS FESTIVAL
20	18	ANGEL OF HARLEM U2 FESTIVAL
1	2	ALBUMS
2	1	TRAVELING WILBURYS VOLUME ONE WEA
3	6	SOUNDTRACK COCKTAIL WEA
4	4	ROBERT PALMER HEAVY NOVA EMI
5	11	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
6	3	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
7	5	FLEETWOOD MAC GREATEST HITS WEA
8	7	1927...ISH WEA
9	8	SOUNDTRACK YOUNG EINSTEIN FES
10	9	ENYA WATERMARK WEA
11	12	JIMMY BARNES BARNESTORMING FESTIVAL
12	10	WOMACK & WOMACK CONSCIENCE FESTIVAL
13	18	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
14	16	TRANSVISION VAMP POP ART WEA
15	13	TONI CHILDS UNION FESTIVAL
16	14	U2 RATTLE AND HUM FES
17	15	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
18	17	PINK FLOYD DELICATE SOUND OF THUNDER CBS
19	NEW	POISON OPEN UP AND SAY... AH! CBS
20	NEW	RICK ASTLEY HOLD ME IN YOUR ARMS BMG/RCA
		TRACY CHAPMAN TRACY CHAPMAN WEA

FRANCE (Courtesy of Europe 1) As of 2/21/89

SINGLES		
1	NEW	POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
2	2	LA VIE LA NUIT DEBUT DE SOIREE CBS
3	1	HIGH DAVID HALLYDAY PHONOGRAM
4	NEW	LA FETE AU VILLAGE LES MUSCLES POL
5	3	JOUR DE NEIGE ELSA ARIOLA/BMG
6	9	DU RHUM, DES FEMMES SOLDAT LOUIS CBS
7	15	THE SOUND OF CONFETTI CONFETTI CBS
8	14	THE LOCO-MOTION KYLIE MINOGUE CBS
9	5	TEARDROPS WOMACK & WOMACK BMG
10	10	YOU CALL IT LOVE KAROLINE KRUGER CAR
11	4	SMOOTH CRIMINAL MICHAEL JACKSON CBS
12	7	MON MEC A MOI PATRICIA KAAS POL
13	NEW	CROSS MY HEART EIGHTH WONDER CBS
14	NEW	ONE MOMENT IN TIME WHITNEY HOUSTON BMG
15	19	IL CHANGEAIT LA VIE JEAN JACQUES GOLDMAN CBS
16	16	MAXOU VANESSA PARADIS POLYGRAM
17	18	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE CBS
18	8	LA MEME EAU QUI COULE MICHEL SARDOU TREMA
19	11	LAISSEZ NOUS RESPIRER FLORENT PAGNY PHILIPS/PHONOGRAM
20	NEW	THE PARTY KRAZE CBS

Virgin Pact Strengthens EMI's Role In Far East

BY CHRISTIE LEO

HONG KONG EMI's distribution pact with Virgin Records in the Far East, effective since last October, has given the company leverage to strengthen its position in this lively and emergent marketplace, according to Lachie Rutherford, EMI's regional director here.

"We're working on a long-term relationship, which will be of clear mutual benefit to both parties," he says. "Our marketing styles are synonymous and, as such, this joint venture exercise is working out extremely well."

Though Virgin has a wholly owned company in Hong Kong, EMI oversees all aspects of manufacture and distribution. Rutherford confirms that Virgin is looking to expand its presence in other countries in the Far East but will continue its relationship with EMI for distribution services.

"We see Virgin as an important addition to our stable," says the EMI helmsman. "Virgin is noted for developing and nurturing new acts. Last year's breakthrough success with Breathe will be good business for us in the long run."

The EMI-Virgin link is also important since

EMI soon goes into South Korea, a new territory for the international music giant. EMI's success is also reflected in increased sales in previously piracy-infested markets like Thailand, Malaysia, Singapore, Taiwan, the Philippines, and Indonesia.

Rutherford says EMI and Virgin share similar corporate structure profiles. Since October, EMI has achieved its sales targets. "Interest level for Virgin product is high. Though the label may set up operations in some territories, EMI will continue to provide the support system."

Unlike in Hong Kong, where Virgin's operations include sales, marketing, and business affairs, other EMI offices in the Far East have employed a label chief to concentrate on developing the label.

EMI moved into Indonesia in November last year and has already set up talent exchange deals. Though the company works on a licensee arrangement, EMI has long-term con-

siderations, including being actively involved in "vernacular" recordings.

EMI cassettes, which retail at the equivalent of \$2.90 in Indonesia, almost double the price of pirate tapes previously available, have sold well, says Rutherford. "The market has been clean ever since the copyright law became effective last September. But though sound recordings are protected, publishing is not, which has given rise to a proliferation of cover-version tapes."

"It's the only blot on the landscape. We're presently lobbying for a change in the copyright law that will give us protection for publishing as well."

Rutherford adds that the wait has been worthwhile in Indonesia, where the knowledge of music among fans is "fantastic. The transition from a straight piracy situation to a legitimate market has been smooth and, like all other majors now in Indonesia, I'm pleasantly surprised with the sales levels."

EMI has also entered into cross-licensing deals with its Indonesian licensee. Malaysian singer Sheila Majid, one of the country's best sellers, sold more than 200,000 units of her debut recording in Indonesia. Similar deals are planned.

The potential for growth in South Korea, previously underdeveloped due to piracy problems, is "tremendous," says Rutherford. "Judging by its economic wealth, this is a burgeoning Asian industrial giant of a country. Seoul has a population base of 10 million people. That's a plus factor. Also, South Korea has a strong local recording industry."

"This gives EMI an opportunity to invest in local talent and develop the music market there."

Rutherford estimates that around 35%-40% of sales will come from classical product, an unusually high percentage in this region. Japanese artists also sell well, according to his statistics.

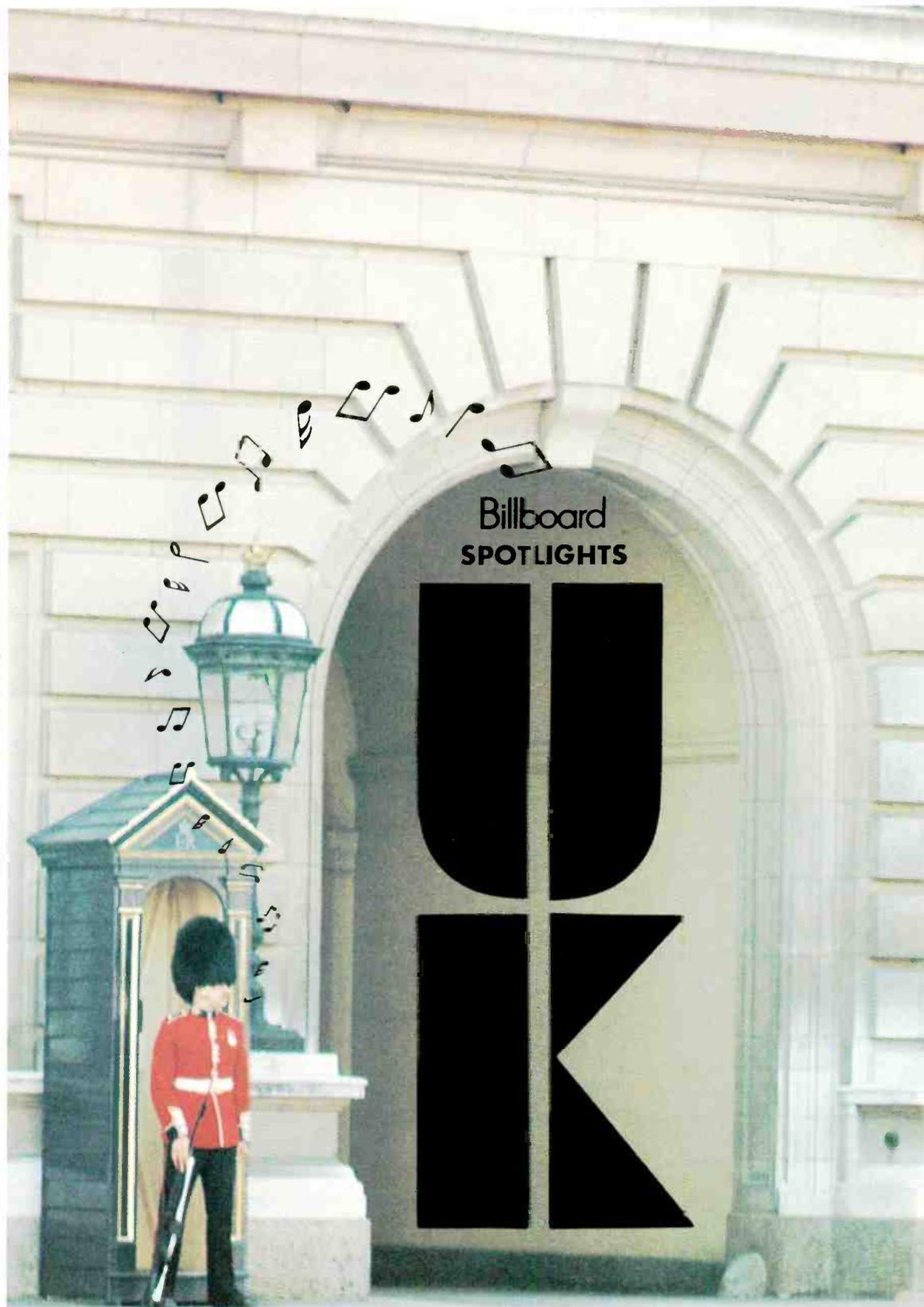
Despite the inherent problems in changing the buying habits of Koreans, Rutherford is confident that, with an improved distribution network, Korea can be "highly profitable in about five years."

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NEW COMPANIES

Dera & Assoc. Inc., a personal service public relations firm, formed by publicity veteran and former New York head of Rogers & Cowan Public Relations, Joe Dera. First clients include National Geographic Television's "Explorer" series; Zebra Books; recording acts Paul McCartney, Robert Palmer, Restless Heart, Cyndi Lauper, UB40, Duran Duran, and Queen; actors Eric Stoltz, Dylan McDermott, Tony Longo, Adrian Pasdar, and Jonathan Silverman; actor/comedian Billy Connolly; and Nordoff-Robbins Music Therapy Foundation. 584 Broadway, Suite 1201, New York, N.Y. 10012; 212-966-4600.

Var/MP Records, formed by Joe Viglione. First acts include Nu Cliche, Matrix, and JoJo Laine, among others. P.O. Box 2392, Woburn, Mass. 01888; 617-935-5386.

Monumental Promotions, formed by Bruce W. Didier. Company will promote hard rock and heavy metal bands, acting as liaison between bands and record companies, radio stations, concert venues, and national promoters. First clients include Die Young and Brain Fever. 707 N. Calvert St., Suite 208, Balti-

more, Md. 21202.

SMG Productions, an artist management and production company for the classical and jazz genres, formed by Steven Gates. Prime focus is on personal management, artist development, and promotion. 312 W. 48th St., New York, N.Y. 10036; 212-247-4610.

L'Orean's Ministries, formed by Marsha G. Johnson. Company specializes in Christian record promotions. 5000 Euclid Ave., Suite 403, Cleveland, Ohio 44103; 216-881-8313.

Centurion Records, an independent record company, formed by Augusta Grice Jr. Company houses Back Pack Productions and Artist Management. P.O. Box 9549, Pensacola, Fla. 32513; 904-434-0327.

Out of Control Productions, formed by Jeanette Acosta and Gary Hunziker. 6255 Sunset Blvd., #2000, Los Angeles, Calif. 90028; 213-461-5017.

Sky Promotions, formed by Rick Brown and Jim Parker. Company specializes in record promotion to alternative rock stations. 11460 Alpharetta Hwy., Suite B, Roswell, Ga. 30076; 800-442-3142/404-751-3777.

Heat Entertainment group, formed by Ramaar Woods. Company has three subsidiaries: NOI Records, Heat Management, and Our Style Publishing. Company's focus is on group development, career direction, promotion, song publishing, and record producing and releasing. Specializing in dance, pop, and rap. 1856 River Shore Dr., Knoxville, TN 37914; 615-524-0655.

Dark Horse Entertainment, an independent production and artist management company, formed by Marlon McClain and Michael Mavrolas. First signings include the Dan Reed Network, The Untouchable Krew, Dennis Springer, Kurt Green, Kevin Morse, and Attilio. Currently accepting material for R&B, rap, pop, and rock. 3903 S.W. Kelly Ave., Suite 201, Portland, Ore. 97201; 503-221-0288.

Intrepid Records, formed by Stuart G. Raven-Hill, an independent record company distributed in Canada by Capitol/EMI Ltd. First release is "Glasnost," a compilation of nine Soviet rock bands. Intrepid is marketing arm of the New Music Seminar No. 9 for Canada. 60 Fraser Ave., Toronto, Ontario, Canada

M6K 1Y6; 416-588-8962.

SkyStage, formed by Rick Brown. A company specializing in video production and offering a music rehearsal facility. Suite B, 11460 Alpharetta Highway, Roswell, Ga. 30076; 800-442-3142 or 404-751-3777.

DL Media, a public relations company specializing in artist development and media placement for jazz artists. Company was formed by Don Lucoff and currently represents PolyGram artist Terri Lyne Carrington, MCA group the Yellowjackets, dmp act Dial & Oatts, and the Brazil-based label Som Da Gente. #2E, 26 Gramercy Park S., New York, N.Y. 10003; 212-353-

2334/598-4415.

Daydream Productions, an independent record and production company, formed by Dan Curtis and Robin Brien. First release is a solo album by Curtis, titled "Out Of Time." P.O. Box 25255, San Mateo, Calif. 94402; 415-571-0978.

O'Neal & Friend Music Publishing, formed by Gracie O'Neal and Carl Friend. A publishing company currently accepting material. 195 So. 26th St., San Jose, Calif. 95116; 408-286-9840.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



Gayles Force. Sleeping Bag Records CEO Juggy Gayles is thanked for assembling an independent record company panel for the Music And Performing Arts Unit of the B'nai B'rith. Shown, from left, are Fred Munao, Select Records; Larry Goldberg, president, Music And Performing Arts Unit, B'nai B'rith; Cory Robbins, Profile Records; Ron Resnick, Sleeping Bag; Jenniene Leclercq, Next Plateau; Will Socolov, Sleeping Bag; Tommy Silverman, Tommy Boy; Gayles; and Art Kass, Sutra.

LIFELINES

BIRTHS

Boy, Nicholas Adam, to **Gene Simmons** and **Shannon Tweed**, Jan. 22 in Los Angeles. He is bassist and co-founder of Mercury/PolyGram group Kiss. She is a model/actress.

Girl, Natalia Christine, to **Lemuel and Tieast Hernandez**, Jan. 31 in New York. He is marketing manager of New York radio and retail at Best Performances, a national marketing and promotion firm.

Girl, Maura Lani, to **Randy and Karen Fisher-Bernstein**, Feb. 6 in Baltimore. She is a sales representative for the Warner/Elektra/Atlantic Corp. in the Washington, D.C./Baltimore market.

Boy, Adam Ross, to **Ken and Sharon Levy**, Feb. 11 in New York. He is VP of creative services for Arista.

DEATHS

Herman "Sunny" Chaney, 50, of complications from diabetes, Jan. 29 in Culver City, Calif. He was lead singer of the Jaguars, one of the first integrated vocal groups on the West Coast. Songs by the group included "I Wanted You" (1955). Chaney also sang with the Coasters and the Robins. Most recently, he produced several new acts and was writing and performing with the Jaguars. He was co-writer of "Charlena," included in the movie "La Bamba." He is survived by his parents, a son, his grandfather, two sisters, and three brothers. In lieu of flowers, donations may be made to the American Diabetes Council, 3460 Wilshire Blvd., Los Angeles, Calif.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 2/14	Close 2/20	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	215.9	170 3/4	168 1/4	-2 1/4
Cannon Group	261.8	4 1/2	5 1/4	+3/4
Capital Cities Communications	81.9	360 1/2	367 1/2	+7 1/2
Carolina Pictures	86.9	6 3/4	7 1/4	+1 1/4
Coca-Cola	2993.8	47	49	+2
Columbia Pictures	1836.1	14 3/8	14 3/8	+1/2
Walt Disney	1026.6	74 1/2	75 1/2	+1
Eastman Kodak	3903.1	47 1/2	48 3/4	+1 1/4
Gulf & Western	1131.3	41 1/4	42 1/2	+1 1/2
Handleman	111.4	23	23 3/4	+3/4
MCA Inc.	1152.8	48 1/2	48 3/4	+1/4
MGM/UA	504.9	14 1/4	16 1/2	+1 1/2
Orion Pictures Corp.	86	14 1/4	14 1/4	.....
Sony Corp.	325.2	55 1/4	54 1/4	-1/2
TDK	3.6	67 1/4	66 1/2	-1/4
Vestron Inc.	41.1	4 1/4	4 3/4	+1/4
Warner Communications Inc.	2553.3	39 3/4	41 1/4	+2 1/4
Westinghouse	931.8	54 1/4	55 1/4	+1 1/4

Company	Open February 17	Close	Change
AMERICAN STOCK EXCHANGE			
Commtron	16.7	5 1/2	5 1/2
Electrosound Group Inc.	5.2	2	1 1/4
Nelson Holdings Int'l	9.7	1/2	1/2
New World Pictures	431.8	3 1/4	4 3/4
Price Communications	46.3	7 1/2	7 1/2
Prism Entertainment	4.8	2 1/4	2 1/4
Unitel Video	13.7	12 1/4	12 1/4

Company	Open February 17	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	3 3/4	3 3/4	.....
Blockbuster Entertainment	22 1/4	23	+1/4
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	4 1/4	4 1/4	+1/4
LIN Broadcasting	82 3/4	83 1/4	+1/4
LIVE Entertainment	22 1/4	22 1/4	.....
Mairite Communications Group	11	11 1/4	+1/4
Recoton Corp.	5 1/4	5 3/4	+1/4
Reeves Communications	5 1/4	6	+1/4
Satellite Music Network, Inc.	5 1/4	5 1/4	.....
Scripps Howard Broadcasting	63	63	.....
Shorewood Packaging	17 1/4	17 1/2	+1/4
Sound Warehouse	25	25 1/4	+1/4
Specs Music	7 1/2	7 1/2	.....
Starstream Communications Group, Inc.	2 1/4	2 1/4	.....
Trans World Music	27	27 1/4	+1/4
Video Jukebox Network	3 3/4	3 3/4	.....
Wall To Wall Sound And Video	3 3/4	3 3/4	-1/4
Westwood One	8 3/4	8 3/4	.....

Company	Open 2/13	Close 2/20	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	129	134	+5
Pickwick	238	240	+2
Really Useful Group	600	607	+7
Thorn EMI	697	724	+27

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

- March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.
- March 3-7, 1989 NARM Convention, Marriott Hotel, New Orleans. 609-596-2221.
- March 8-11, International Tape/Disc Assn. 19th Annual Seminar, PGA Sheraton Resort, Palm Beach Gardens, Fla. Charles Van Horn, 212-643-0620.
- March 11-12, The Record's Music Industry Conference, Royal York Hotel, Toronto, Ontario. 416-533-9417.
- March 12, The 1989 Juno Awards, O'Keefe Centre, Toronto, Ontario. 416-485-3135.
- March 12, New Jersey Record Collectors Show/Convention, Coachman Inn, Cranford, N.J. 609-443-5405.
- March 18, National Academy Of Recording Arts And Sciences Second Annual Bowling Party, Sports Center, Studio City, Calif. Billy James, 818-843-8253.
- March 23, National Assn. Of Black Owned Broadcasters Fifth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Edward McCarthy, 215-546-3838 or James L. Winston, 202-463-8970.
- March 28-30, Fourth Annual New York Home Vid-

eo Show, Jacob K. Javits Convention Center, New York. 800-248-KIPI or 914-328-9157.

APRIL

- April 1, Fourth Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161 or 301-937-6590.
- April 1, Tamika Reggae Awards, Beacon Theatre, New York. Clinton Lindsay, 212-645-7330.
- April 5, epm report seminar: The Telephone In Entertainment Promotion And Marketing, New York. Riva Bennett, 718-469-9330.
- April 5-9, National Assn. Of Black Owned Broadcasters 13th Annual Spring Broadcast Management Conference, Saddlebrook Resort, Tampa, Fla. Ava Sanders, 202-463-8970.
- April 7-8, Music And Entertainment Industry Educators Assn. annual meeting, Hollywood Roosevelt Hotel, Los Angeles. Mike Fink, 312-691-5319.
- April 8, Fourth Annual New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.
- April 20-22, Impact Super Summit Conference III, TropWorld Casino And Entertainment Resort, Atlantic City, N.J. 215-646-8001.
- April 29, The Garden State Music Seminar And Festival, Hyatt Regency, New Brunswick, N.J. 201-785-0015.
- April 29-May 2, National Assn. Of Broadcasters 67th Annual Convention And Int'l Exposition; 43rd Annual Broadcast Engineering Conference, Las Vegas Convention Center, Las Vegas. Diane Goff, 202-429-5433.

POP

PICKS

SIMPLY RED

A New Flame
 PRODUCER: Stewart Levine
 Elektra 60828

There are no major surprises on the group's third album, just lots of blue-eyed Brit-soul, performed capably and sung with the usual warmth and controlled ardor by Mick Hucknall. Ultimate success of the package will rise and fall on single selections; either "It's Only Love" or "You've Got It" are fine enough to do the trick.

RECOMMENDED

METAL CHURCH

Blessing In Disguise
 PRODUCER: Terry Date
 Elektra 60817

The label clearly hopes that this quintet will join the platinum ranks of fellow metal mashers Metallica and Dokken, and this sortie could put them across. Big guitar sound of "Anthem To The Estranged" leads the way on this sonically convincing date.

JACK BRUCE

Willpower
 REISSUE PRODUCER: Bill Levenson
 Polydor 837806

While neither as opulent nor as comprehensive as Eric Clapton's "Crossroads," 17-track retrospective of bassist/vocalist Bruce's rock'n'roll career (jazzier gigs are absent here) will bring the artist similar kudos. Treats here include previously unreleased numbers partnering Bruce and old Cream band mate Clapton, which should be enough to pull in old fans and new explorers.

TNT

Intuition
 PRODUCER: Bjorn Nessjoe
 Mercury 836777

Scandinavian quartet may remind some of Europe, Queen, Boston, or any number of other pomp-oriented guitar-based groups. Harmony-laden tracks (with Joe Lynn Turner lending a hand to singer Tony Harnell) should be awarded album rock play; highly melodic title cut is the prime material.

ORIGINAL MOTION PICTURE SOUNDTRACK

Rain Man
 PRODUCERS: Various
 Capitol 91866

Marvelously eclectic collection of tunes from multinominated Oscar flick. No singles have successfully surfaced yet, although programmers report getting requests for "The Rain Man Song" (the Belle Stars' "Iko Iko"). Other treats include Johnny Clegg & Savuka's "Scatterlings Of Africa" and Lou Christie's "Beyond The Blue Horizon."

SWEET BABY

it's a girl!
 PRODUCERS: Kevin Army, Sweet Baby
 Ruby 25822

California pop-punk quartet offers bright, loud material reminiscent of the Ramones. College formats can choose any of 13 tracks, especially the '60s-flavored "Resuscitation," the Beatlesque "Daddy Cool," and the amusingly catchy "She's From Salinas" (whose chorus claims, "and she looks like Venus").

RAIN PEOPLE

Copy Cats
 PRODUCER: Bill Drescher
 Epic 44298

Highly produced trio recalls Fleetwood Mac and could someday produce hits on the same level. Best tracks include the bright pop of "Miracle Man," the winning hooks of "I Won't Give Up On You," and the lovely vocal harmonies and dramatic arrangement of "Love Lies Waiting."

MOEV

Yeah Whatever
 PRODUCERS: Various
 Nettwerk/Atlantic 81950

Band's major-label debut is the first from Atlantic's new progressive music department. Although from Canada, trio follows in the Brit-pop vein of Psychedelic Furs. Title tune did well as an alternative import before Atlantic picked it up. Look for action with next single, "Crucify Me." Atlantic should also think about rereleasing the imminently danceable "Capital Heaven."

THE DOGS D'AMOUR

In The Dynamite Jet Saloon
 PRODUCERS: Mark Dearnley & the Dogs D'Amour
 China/Polydor 837368

English foursome squashes together just about every bad-boy rock lick you can recall, from Mott The Hoople and the Dolls to Guns N' Roses, but winds up endearing in the end, thanks to vocalist Tyla's boozy croak and better-than-OK material like "How Come It Never Rains." For die-hard hard rock outlets only.

GUADALCANAL DIARY

Flip-Flop
 PRODUCER: Don Dixon
 Elektra 60848

Southeastern rockers take a third major-label shot at acceptance, with producer Dixon again holding the reins. Group appears to be running out of steam; with exception of sporadic rockers like "Whiskey Talk," this is fairly tame stuff that will appeal to R.E.M. loyalists and the like.

THE THIEVES

Seduced By Money
 PRODUCER: Marshall Crenshaw
 Bug/Capitol 91153

One of Capitol's budget-priced new-music releases is well worth the money. Nashville rock'n'roll quartet kicks it out with Crenshaw at the helm. Tight, jamming guitars punctuated by cool lyrics prevail. Quartet is rougher than Crenshaw, but his audience should embrace this offering.

YELLO

Flag
 PRODUCERS: Yello
 Mercury 836426

German duo of Boris Blank and Dieter Meier stir up the usual brew of beat-happy oddness. Group is at its best, and commercially most palatable, when it aims at the dance floor, as on "Tied Up," a Latin-tinged, effects-laden number with plenty of off-kilter hop to it.

SHAWN PHILLIPS

Beyond Here Be Dragons
 PRODUCER: Michael Hoening
 Chameleon 74764

Guitarist/vocalist/songwriter well-remembered for his gauzy early-'70s recordings returns with alternately muted and muscular musings. "It Takes No Time" is the strongest bet to enlist top 40 support; otherwise, stock for cultists.

HAWKWIND

The Xenon Codex
 PRODUCER: Guy Bidmead
 Enigma 75407

Umpteenth incarnation of this seminal space-rock unit aims at Alpha Centauri again, as band celebrates its second decade in the stratosphere. Dave Brock-led outfit doesn't chart any new parts of the galaxy, which will limit appeal to veteran star-scrappers.

JOHNNY THUNDERS & PATTI PALLADIN

Copy Cats
 PRODUCER: Patti Palladin
 Restless 72326

Guitarist and walking advertisement for drug rehab Thunders and vocalist Palladin team up for a frankly kooky but very engaging program of way-out covers. Singers stir up some interesting abrasions with a repertoire that includes tunes originally performed by Elvis Presley, Screamin'

Jay Hawkins, Roy Head, the Shirelles, and the Seeds, among others.

JUDY COLLINS

Sanity & Grace
 PRODUCER: Not Listed
 Gold Castle Records 71318

Taken from a live concert recorded in Tarrytown, N.Y., this nine-song set shows off Collins' still amazing and mesmerizing voice. She does stirring covers of "Wind Beneath My Wings" and "Cat's In The Cradle," but she excels on "Lovin' & Leavin'" and "From A Distance."

ADRIAN DODZ

Rock Dream Records
 PRODUCER: Not Listed
 Rock Dream Records

New Jersey band makes bid to follow fellow Garden State natives Bon Jovi into rock superstardom. More often than not, Dodz sounds like a hoarse Lou Gramm, especially on the Foreigner-sounding "Wrapped Around Her Finger." Group has the musical goods but desperately needs some strains of originality if it's to have impact. Contact: 609-890-0808.

VOLCANO SUNS

Farced
 PRODUCERS: Volcano Suns & Sean Slade
 SST 210

Boston-area band masterminded by ex-Mission Of Burma skinman Peter Prescott slows down the careening tempos heard on previous outings, opting for a tense yet still abrasive sound. Trio's crazed ruminations will always have a home at alternative rock bastions.

THE BEVIS FROND

Triptych
 PRODUCER: Not listed
 Reckless Reck 15

Small San Francisco label has apparently set out to prove that psychedelia is not dead, only tripping. Latest release is this zoned-out offering by U.K. head cases who apparently haven't heard much since Pink Floyd's "A Saucerful Of Secrets." Will move in alternative cult circles.

ROGER MANNING

Triptych
 PRODUCERS: John Gurrin & Roger Manning
 SST 203

Although New York "new folk" singer Manning takes his shots at other unnamed contemporary folksters here, he still comes across as a smarter-than-average strummer and writer in the latter-day Dylan mode. His wit and enthusiasm may endear him to alternative jocks.

BRUNO LOVES DANGER

Impact Records 0616
 PRODUCERS: Steve Murphy, Andy Roberts

D.C.-area trio shows real commercial possibilities with self-produced six-song release. Interesting textures permeate British-influenced dance pop. Band needs stronger vocals to make it nationally, but tunes like "In Your Own Mind" and "All Up To You" show why it has a shot. Contact: 703-821-3117.

TANNA THE CAT

Meow 8801
 PRODUCER: Phil York

Bringing new definition to the term "catcalls," this vocal little tabby proves to be the ultimate studio cat. Joined by human friends who sing her praises, Tanna chimes in appropriately on such sure to be chestnuts as "Inside Or Out, What's It Gonna Be" and "Tanna Loves Tuna." With proper radio exposure several tracks could be novelty hits. Will appeal to adults, kids, and felines of all ages. For record retail and pet store catalogs.

JAZZ

PICKS

MARCUS ROBERTS
 The Truth Is Spoken Here

PRODUCER: Delfeayo Marsalis
 Novus/RCA 3051

Young piano mainstay of Wynton Marsalis' band shows Ellington and Monk influences on strong debut as a leader. On hand to help out on well-programmed set of originals and covers are Marsalis, Elvin Jones, and the late tenorist Charlie Rouse, whose last date this was. Fine straight-ahead material will go down easy with trad-oriented listeners.

RECOMMENDED

THE MICROSCOPIC SEPTET

Beauty Based On Science
 PRODUCERS: Phillip Johnston, Microscopic Septet
 Stash 276

One of New York's favorites, this large combo with the tiny name offers entertaining musical melanges that range from swing to bop and beyond, with a surplus of good playing and good humor. Standouts from an outstanding set include the splendidly romantic "The Visit," the soulful "Rocky's Heart," the glass-smooth, cucumber-cool "The Dream Detective," and the delightfully insouciant "Lobster In The Limelight."

STEVE LACY

The Door
 PRODUCER: Ed Michel
 Novus/RCA 3049

Veteran soprano player further explores the uncompromising, innovative musical territory opened in his previous label release with original compositions such as the up-tempo "Blinks" and the hypnotic sax-and-kalimba duet, "Cliches." Other highlights include an absorbing, ritualistic version of Ellington-Strayhorn's "Virgin Jungle," as well as gracefully executed takes on Monk's "Ugly Beauty" and Handy-Segal's "Forgetful." CD features bonus tracks.

BENNY CARTER

My Kind Of Trouble
 PRODUCER: Eric Miller
 Pablo 2310-935

Like many Pablo projects, this one bears the whiff of the jam session, but the irreplaceable chops and still-sweet style of reed man Carter save the day. Accompanists on this 1988 date include guitarist Joe Pass and, less happily, organist Art Hillery. Still, fine for aficionados.

NEW AGE

RECOMMENDED

RAVI SHANKAR

Inside The Kremlin
 PRODUCER: Kurt Munkacsi
 Private Music 2044

Shankar's debut on this label was a disappointing stab at modernization, but on this live set the sitar king returns to the Indian classical realm, with Russian instrumentation providing welcome spice on some cuts. Expect Private Music to make a push.

COUNTRY

RECOMMENDED

DOUG KERSHAW

Hot Diggety Dog
 PRODUCERS: Bill Green, Doug Kershaw, Bob Vernon.
 Ellis Pallet
 BGM 011589

Kershaw seems to have lost much of his characteristically manic zest in this collection. But he still rages along on such classics as "Jambalaya" and "Cajun Baby."

DON RENO

Family & Friends
 PRODUCER: Tom Stern

Kaleidoscope 34

These twilight recordings (1983-84) from the late banjo master show him still in fine form. Contains a lot of his original songs, including "No Longer A Sweetheart Of Mine" and "Dixie Breakdown."

VARIOUS ARTISTS

Vintage RCA Rockabilly '56-'59 Get Hot Or Go Home Vols. I & II
 PRODUCERS: Various
 Country Music Foundation 014

Embryonic rock from such folks as Joe Clay, Ric Cartey, Homer & Jethro, Pee Wee King, Martha Carson, Roy Orbison, Janis Martin, David Houston, and others. Contact: 800-255-2357

NO ARTIST LISTED

Spelling On The Stone
 PRODUCER: None listed
 Curb 10608

This is the most outrageous Elvis hype since the King invented himself. Forget the music (which is forgettable) and the myth-making (which is tiresome), and just revel in this purest distillation of American hucksterism. If you liked W. C. Fields, you'll love Lee Stoller, the man behind all this.

CLASSICAL

PICKS

SCHUMANN & GRIEG: PIANO CONCERTOS

Murray Perahia, Bavarian Radio Symphony, Colin Davis
 CBS 44899

Two staples of the Romantic literature, back-to-back on disk as has been their lot for decades. Readings of almost classic purity that yet still manage to persuade emotionally. Certain to join the select few favored among the many catalog duplications.

RECOMMENDED

PROKOFIEV: VIOLIN CONCERTOS, NOS. 1 & 2

Dmitry Sitkovetsky, London Symphony Orchestra, Colin Davis
 Virgin Classics 90734

Sitkovetsky, whose career is comfortably on the rise, turns in resounding performances, full of idiomatic niceties and nuances. Fine sound despite a pickup that places the solo violin a bit too forward, a perspective that few artists survive so comfortably, a tribute to Sitkovetsky's sound and facility.

ORFF: CARMINA BURANA

Jeffrey Reid Baker, Soloists, New York Choral Society, DeCormier
 Newport Classic 60052

The gimmick here is the use of a battery of synthesizers to replace the conventional instrumentation, and it is a tribute to Baker to report that it all works remarkably well, musically and aurally. The choral contribution, brisk and well-paced, is expert, and the three vocal soloists are excellent. The only flaw in the production is the failure to include text and translation.

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

THIS WEEK THE HOT 100 radio panel undergoes its quarterly revision according to the latest information from the Arbitron Ratings Co. The complete panel can be found on page 15. As part of the adjustment process, the stations that have their full playlists printed in the Top 40 Power Playlists section—32 in all—have also been revised, so that the 32 selected are those with the largest weekly cumes among all U.S. top 40 stations. There are two additions to the Power Playlist section: KDWB-FM Minneapolis and WIOG Saginaw, Mich. The latter, despite being in a medium-size market, is the 28th-largest top 40 station in weekly cume.

IN ADDITION TO THE 32 playlists printed in the Top 40 Power Playlists, there are four playlists that are printed weekly next to the Hot Crossover 30 chart: Hot 97 New York, Power 106 Los Angeles, KMEL San Francisco, and WPGC Washington. These stations, although reporting to Billboard's Crossover chart because they combine top 40, dance, and urban music, are as large and important as major top 40 stations.

TEENAGE TALENT **DEBBIE GIBSON** scores the second No. 1 record of her career as "Lost In Your Eyes" (Atlantic) hits the top spot. The single was a former Power Pick/Sales & Airplay, which means that the near-perfect record of combined picks hitting No. 1 continues. "The Look" by **Roxette** (EMI) becomes the newest combined Power Pick/Sales & Airplay this week, and based on the track record of the 20 previous combined winners, the Swedish duo now has a 100% certainty of hitting the top five and a 90% probability that their first U.S. single will hit No. 1.

THE IMPRESSIVE debut of "Funky Cold Medina" by **Tone Loc** (Delicious Vinyl), this week's Hot Shot Debut at No. 60, gives the L.A. rapper another shot at No. 1 after "Wild Thing" peaked at No. 2. "Funky" shows strength in Atlanta (30-20 at Power 99) and San Antonio, Texas (20-16 at KTFM). On the Hot 100 for the first time at No. 90 is U.K. group **Inner City** with "Good Life" (Virgin), breaking out of Boston (17-15 at Kiss 108.)

QUICK CUTS: "Where Are You Now?" by **Synch** on new label WTG jumps to No. 76 with a bullet this week, thus already besting the No. 77 peak it reached in 1986. The record jumps 11-4 at WKTI Milwaukee and 10-6 at KDWB Minneapolis. Another "old" record enters the chart: the 5-year-old **Belle Stars** version of the '60s classic "Iko Iko" (Capitol). Although the seven-member all-female British band has disbanded, "Iko Iko" is featured in the "Rain Man" soundtrack and is now being released for the first time as a single, with excellent early response in Chicago (18-12 at Z95) . . . **Metallica** regains its bullet with "One" (Elektra), jumping 10 places to No. 56, but despite a handful of radio adds each week, it still garners more than 80% of its total from sales points, which is unusual for a record in its early stages. The record is performing well where it is being played; for example, it jumps to No. 14 at Y95 Dallas . . . "After All" by **Cher & Peter Cetera** (Geffen) is one of the 10-most-added records at radio but does not enter the Hot 100 because it is not commercially available as a single until March 7; look for a strong debut next week.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 242 REPORTERS	TOTAL ON CHART
ROCKET DEF LEPPARD MERCURY	5	18	57	80	85
HEAVEN HELP ME DEON ESTUS MIKA	7	8	49	64	116
ROOM TO MOVE ANIMOTION POLYDOR	4	8	36	48	141
AFTER ALL CHER/PETER CETERA GEFFEN	2	13	30	45	45
FUNKY COLD MEDINA TONE LOC DELICIOUS VINYL	5	6	29	40	64
SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S.	2	9	28	39	179
SUPERWOMAN KARYN WHITE WARNER BROS.	2	6	31	39	165
BIRTHDAY SUIT JOHNNY KEMP COLUMBIA	1	7	20	28	69
TRIBUTE (RIGHT ON) THE PASADENAS COLUMBIA	1	3	23	27	59
STAND R.E.M. WARNER BROS.	3	5	18	26	181

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

The Commitment Continues

EMI

When you
PLAY IT,
SAY IT!

ROBBIE NEVIL

SOMEBODY LIKE YOU

(50176)



1989 EMI, a division of Capitol Records, Inc.

The holiday is over. Now the real fun begins!

The new single and video from "A PLACE LIKE THIS" (48359). The only place to be.

Produced by Robbie Nevil & Chris Porter

Management: Ron Weisner Entertainment

Recyclable CD Pack Tried Environmental Concern Emerges

HAMBURG WEA Germany has taken the initiative in introducing recyclable packaging in view of the criticism expressed by ecological groups toward companies such as Pepsi-Cola and Coca-Cola, whose plastic containers cannot be recycled and pose problems of disposal.

Manfred Zumkeller, WEA managing director, has unveiled transparent plastic packaging made of recyclable bio-plastic for its new 3-inch compact disks.

He says: "With the world's newest soundcarrier, we are demonstrating modern environmental consciousness as bio-plastics are biologically decomposable in a quite remarkable way."

The 3-inch CD is heat-sealed in bio-plastic to fit the CD shelves of record

stores. The transparency enables customers to read information on the covers, which are boldly produced in four colors.

"All main information is accessible to purchasers," adds Stefan Michel, WEA product manager. "The 3-inch CD isn't an unwieldy plastic item clumsily packaged. It's easily transportable and therefore ideal for mobile CD players."

WEA director Gerd Gebhardt says that CBS, EMI, and PolyGram are "showing great interest" in the packaging. He points out that 10 of the 3-inch CDs can be contained in a folder so small that it fits the pocket of a shirt, enabling youngsters to take 2½ hours of music to a party.

MARCH RECORD LINEUP SOFT ON HEAVY HITTERS

(Continued from page 6)

Arista's March offerings include Milli Vanilli with "Girl You Know It's True," on March 14. The title track is already in the top 10 of Billboard's Hot Black Singles chart. March 14 also heralds the label's release of "Original Stylin'" by Three Times Dope.

The Scandinavian sound is certainly making a comeback. Sweden's Roxette, whose first single, "The Look," is zooming up the charts, releases "Look Sharp!" March 14 on EMI. New group One Too Many releases its A&M debut on the same day, produced by former a-Ha member Dag Kolsrud. A Danish band, the Sandmen, makes its debut on March 14 as well with "Western Blood" on A&M. And metal band Arth, with members from Norway and Iceland, premieres with "Another Return to Church Hill" on Enigma/Metalblade.

Other headbangers trying to make some noise include WASP, which follows up "Live... In The Raw" with "The Headless Children" on Capitol, March 21, produced by lead singer Blackie Lawless. UFO releases its new album, "Ain't Misbehavin'," also on Enigma/Metalblade, on March 28. Fellow European, Doro Pesch, former lead singer of the German group Warlock, releases her first solo effort, "Force Majeure," on Mercury/PolyGram, March 20.

Greatest hits collections hitting the street include Triumph's "Classics," March 29 on MCA, and Lynyrd Skynyrd's "Skynyrd's Inneryds," March 27 on MCA. Delayed from last month are collections by The Kinks and Foghat, both on Rhino.

On the country front, platinum mother and daughter act The Judds' new RCA album, "River Of Time," ships the last week of March. Also due is Foster & Lloyd's second release, "Faster & Louder."

Due March 14 from MCA are Steve Wariner's "I Got Dreams" and Gail Davies' "Pretty Words." Warner Bros. will release the Forester Sisters' "All I Need" on the same date.

Universal Records continues to release new product following its formation last year. Due March 14 is Larry Gatlin & the Gatlin Brothers' first Universal release, "Pure 'N Simple," produced by the trio, and a self-titled comedy album from the duo of Landry & Biener.

On March 14, Def American will release the debut of another comedian, Andrew Dice Clay. The record, which will undoubtedly have a warning

sticker, given the artist's proclivity for strong language, was produced by Rick Rubin and is distributed by Geffen Records (related story, page 94).

Another specialty record stepping up to the plate in time for spring training is "Baseball's Greatest Hits," due March 28 from Rhino. The record contains selections about America's favorite pastime, including "Who's On First" by Abbott and Costello, "Talkin' Baseball" by Terry Cashman, and the "D-O-D-G-E-R-S" song by Danny Kaye.

Another record sure to get laughs, if not airplay, is "Standing In The Spotlight," from Dee Dee King, better known as Dee Dee Ramone. Under his alias, Ramone goes rap with help from friends Debbie Harry, Chris Stein, and others. And Mojo Nixon comes out with "Root Hog Or Die" on Enigma, March 28. The first single, "619/239-KING," is an actual number people can call regarding Elvis sightings.

Other March releases of interest: • "Yellow Moon" by the Neville Brothers, out March 14. Produced by Daniel Lanois, famous for his work with U2 and Peter Gabriel, this release signals the group's return to A&M after 10 years on other labels. The first single is "Sister Rosa," a tribute to civil rights pioneer Rosa Parks.

• "Blast Off," the first album from the Stray Cats since their re-grouping last year. Produced by Dave Edmunds, it will be released March 29 on EMI.

• Wendy and Lisa, former members of Prince's Revolution, release their second effort on Columbia March 14. Called "Fruit At The Bottom," the project's first single is "Are You My Baby."

• Though Neil Young just received a new platinum record from "American Dream," his collective album with David Crosby, Stephen Stills, and Graham Nash, it has been years since one of his solo albums has gone platinum. He'll try again with "El Dorado," due March 28 on Reprise.

• Sigue Sigue Sputnik, everyone's candidate for the Hype Of The Year award in 1986, returns with its second album, "Dressed For Excess," March 15 on EMI.

Assistance on this story provided by Deborah Russell, Debbie Holley, Lee Lambert, and Jim Richliano.

FOR WEEK ENDING MARCH 4, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	LOST IN YOUR EYES	DEBBIE GIBSON	1
2	4	THE LOVER IN ME	SHEENA EASTON	2
3	1	WILD THING	TONÉ LOC	6
4	5	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	7
5	7	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	5
6	6	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	11
7	8	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	9
8	12	THE LIVING YEARS	MIKE + THE MECHANICS	4
9	2	STRAIGHT UP	PAULA ABDUL	3
10	13	RONI	BOBBY BROWN	8
11	15	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	12
12	17	PARADISE CITY	GUNS N' ROSES	10
13	16	A LITTLE RESPECT	ERASURE	14
14	20	MY HEART CAN'T TELL YOU NO	ROD STEWART	13
15	11	DIAL MY HEART	THE BOYS	19
16	21	DON'T TELL ME LIES	BREATHE	16
17	24	I BEG YOUR PARDON	KON KAN	18
18	23	DREAMIN'	VANESSA WILLIAMS	20
19	9	BORN TO BE MY BABY	BON JOVI	15
20	10	WALKING AWAY	INFORMATION SOCIETY	22
21	28	ETERNAL FLAME	BANGLES	17
22	14	I WANNA HAVE SOME FUN	SAMANTHA FOX	33
23	29	WALK THE DINOSAUR	WAS (NOT WAS)	26
24	26	YOU GOT IT	ROY ORBISON	29
25	30	YOU'RE NOT ALONE	CHICAGO	21
26	27	JUST BECAUSE	ANITA BAKER	23
27	19	WHEN I'M WITH YOU	SHERIFF	24
28	37	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	30
29	32	THE LOVE IN YOUR EYES	EDDIE MONEY	27
30	33	STAND	R.E.M.	28
31	—	THE LOOK	ROXETTE	25
32	36	CRYIN'	VIXEN	35
33	25	WHEN THE CHILDREN CRY	WHITE LION	34
34	34	THE LAST MILE	CINDERELLA	36
35	22	ALL SHE WANTS IS	DURAN DURAN	43
36	39	MORE THAN YOU KNOW	MARTIKA	31
37	18	ANGEL OF HARLEM	U2	38
38	38	SUPERWOMAN	KARYN WHITE	32
39	—	ONE	METALLICA	56
40	35	MY PREROGATIVE	BOBBY BROWN	53

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	LOST IN YOUR EYES	DEBBIE GIBSON	1
2	1	STRAIGHT UP	PAULA ABDUL	3
3	6	THE LIVING YEARS	MIKE + THE MECHANICS	4
4	4	THE LOVER IN ME	SHEENA EASTON	2
5	7	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	5
6	13	RONI	BOBBY BROWN	8
7	12	PARADISE CITY	GUNS N' ROSES	10
8	14	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	9
9	15	MY HEART CAN'T TELL YOU NO	ROD STEWART	13
10	3	BORN TO BE MY BABY	BON JOVI	15
11	5	WILD THING	TONÉ LOC	6
12	9	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	7
13	18	DON'T TELL ME LIES	BREATHE	16
14	16	A LITTLE RESPECT	ERASURE	14
15	21	ETERNAL FLAME	BANGLES	17
16	20	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	12
17	19	YOU'RE NOT ALONE	CHICAGO	21
18	25	THE LOOK	ROXETTE	25
19	8	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	11
20	24	JUST BECAUSE	ANITA BAKER	23
21	23	I BEG YOUR PARDON	KON KAN	18
22	11	WHEN I'M WITH YOU	SHERIFF	24
23	10	WALKING AWAY	INFORMATION SOCIETY	22
24	27	DREAMIN'	VANESSA WILLIAMS	20
25	17	DIAL MY HEART	THE BOYS	19
26	28	WALK THE DINOSAUR	WAS (NOT WAS)	26
27	26	THE LOVE IN YOUR EYES	EDDIE MONEY	27
28	31	STAND	R.E.M.	28
29	32	MORE THAN YOU KNOW	MARTIKA	31
30	37	SUPERWOMAN	KARYN WHITE	32
31	39	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	30
32	36	YOU GOT IT	ROY ORBISON	29
33	40	YOUR MAMA DON'T DANCE	POISON	37
34	22	WHEN THE CHILDREN CRY	WHITE LION	34
35	38	CRYIN'	VIXEN	35
36	—	SHE WON'T TALK TO ME	LUTHER VANDROSS	40
37	—	FEELS SO GOOD	VAN HALEN	41
38	30	THE WAY YOU LOVE ME	KARYN WHITE	42
39	—	THE LAST MILE	CINDERELLA	36
40	33	ALL THIS TIME	TIFFANY	39

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	Corp. Of America, BMI) HL
49 24/7 (Onid, BMI) CPP	83 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL	11 SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP
43 ALL SHE WANTS IS (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	62 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI)	40 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI) HL
39 ALL THIS TIME (George Tobin, BMI) HL	33 I WANNA HAVE SOME FUN (Forcful, BMI/Willesden, BMI)	65 A SHOULDER TO CRY ON (Page Three, ASCAP/Warner-Tamerlane, BMI/Dorloff, BMI) WBM
38 ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	86 IKO IKO (FROM 'RAIN MAN') (ARC, BMI/Trio, BMI/Melder, BMI)	54 SINCERELY YOURS (Shaman Drum, BMI)
57 ARMAGEDDON IT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	82 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP)	28 STAND (Night Garden, BMI/Unichappell, BMI) HL
98 AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM	94 IMAGINE (SBK Blackwood/Lenono, BMI) HL	3 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP
67 BIRTHDAY SUIT (TSP, ASCAP/Triple Star, BMI) CPP	58 INTO YOU (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM	32 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
15 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	100 IT'S NO SECRET (All Boys USA, BMI) CPP	9 SURRENDER TO ME (FROM 'TEQUILA SUNRISE') (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) HL/CLM
52 BRING DOWN THE MOON (Irving, BMI/Boy Meets Girl, BMI) CPP	72 IT'S ONLY LOVE (Mayplace, BMI)	85 TEARS RUN RINGS (Arto, ASCAP)
51 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP) WBM	23 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL	89 TELL HER (Screen Gems-EMI, BMI) WBM
81 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP)	78 KOKOMO (FROM THE 'COCKTAIL' SOUNDTRACK) (Walt Disney, ASCAP/Honest John/ASCAP/Clair Audient, ASCAP/Dawyn, BMI) HL	46 THINKING OF YOU (Cutting, ASCAP)
96 CROSS MY HEART (Ensign, BMI) CPP	36 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL	88 THIS TIME (Almo, ASCAP/Wunton, ASCAP) CPP
35 CRYIN' (Tripland, BMI/Leibaphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	95 LET THE RIVER RUN (THEME FROM 'WORKING GIRL') (TCF, ASCAP/C'est, ASCAP)	77 TRIBUTE (RIGHT ON) (CRGI, BMI)
19 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	84 LITTLE LIAR (Laganatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP	68 TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
79 DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	14 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP) MSC	26 WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
55 DON'T RUSH ME (Almo, ASCAP) CPP	4 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit & Run Music) WBM	22 WALKING AWAY (T-Boy, ASCAP/INSCO, ASCAP)
16 DON'T TELL ME LIES (Virgin, ASCAP) CPP	25 THE LOOK (Jimmy Fun, BMI)	42 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
20 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	99 LOOK AWAY (Realsongs, ASCAP) WBM	47 WE'VE SAVED THE BEST FOR LAST (Pardino, ASCAP/Geffen, ASCAP/Malkosky/Chappell & Co., ASCAP/French Stuff) HL
69 DRIVEN OUT (EMI, ASCAP) WBM	1 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	7 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
63 END OF THE LINE (Zero Productions, BMI/SBK April, ASCAP/Special Rider, ASCAP/Gone Gator, ASCAP/Ganga, BMI) HL/CPP	27 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel) HL	24 WHEN I'M WITH YOU (Bananae, BMI) HL
17 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	2 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	34 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
59 EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	31 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP	76 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
66 FADING AWAY (SBK Blackwood, BMI/Bob Rosenberg, BMI) HL	13 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP	6 WILD THING (Varry White, ASCAP)
91 FALLING OUT OF LOVE (PolyGram, ASCAP/Mo-Rat, BMI/Sunset Beach, BMI) WBM	53 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP	97 WIND BENEATH MY WINGS (FROM 'BEACHES') (WB Gold, ASCAP/Warner House of Music, BMI)
41 FEELS SO GOOD (Yessup, ASCAP) CLM	75 NEVER HAD A LOT TO LOSE (Consenting Adult, BMI) WBM	29 YOU GOT IT (SBK April, ASCAP/Orbisons, ASCAP/Gone Gator, ASCAP) HL
60 FUNKY COLD MEDINA (Varry White, ASCAP)	56 ONE (Creeping Death, ASCAP) CLM	5 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL
12 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	45 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL	37 YOUR MAMA DON'T DANCE (Jaspenilla, ASCAP/MCA, ASCAP) HL
74 GIVE ME THE KEYS (AND I'LL DRIVE YOU CRAZY) (Hulex, ASCAP) CLM	10 PARADISE CITY (Guns N' Roses, ASCAP) CLM	21 YOU'RE NOT ALONE (Virgin, ASCAP/Trinifold, ASCAP) CPP
90 GOOD LIFE (Virgin Songs, BMI/Drive On, BMI)	70 RADIO ROMANCE (George Tobin, BMI) HL	
71 GOT IT MADE (Goldhill, BMI) WBM	61 ROCKET (Bludgeon Riffola, ASCAP/Zomba, ASCAP)	
93 THE GREAT COMMANDMENT (Blue Box)	8 RONI (Kear, BMI/Hip Trip, BMI) CPP	
80 HALLELUJAH MAN (SBK Songs/SBK Blackwood, BMI) HL	48 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CPP	
50 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood/Morrison Leahy, ASCAP/Chappell, ASCAP) HL	44 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cat Curtis, BMI/Too Tall, BMI) HL	
64 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM	73 SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI) CPP	
18 I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP	87 SHAKE FOR THE SHEIK (EMI, ASCAP) WBM	
92 I CAN'T FACE THE FACT (GG Loves Music, BMI/Music	30 SHE DRIVES ME CRAZY (Virgin, ASCAP) 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.

VID, MUSIC RETAILERS REPORT HOT SALES DURING PRESIDENTS' WEEKEND

(Continued from page 4)

ed 25th Anniversary Swimsuit Video" paced healthy gains for many video outlets. Other leading rental releases were "Die Hard," "Bull Durham," and "Presidio."

The 30-store Waxie Maxie's web in Washington, D.C., used the long weekend to celebrate the opening of its three newest stores. The chain touted the promotion through a 1-million-piece direct-mail campaign, ads and inserts in The Washington Post, and radio spots. The result, says VP/GM David Blaine, was a gain "up in nice double digits."

CDs and cassettes featured in a BMG catalog sale were the leading sellers at Waxie Maxie's. Further, Blaine says the long weekend's extra traffic led to a 30% gain in the sale of hot product as compared with the previous week.

Amarillo, Texas-based Western Merchandisers, parent of the 117-store Hasting's chain, experienced a banner sales weekend, with sales of music and video both up by double digits. Music sales alone were up by 34% on a same-store basis over the 1988 holiday weekend.

"We had a gangbusters week-

end," says Vans Stevenson, director of public relations at 187-store Erol's in Springfield, Va. The firm had an assist from the weather man; Stevenson credits the chain-wide rental increase of 48.2% to "the threat of snow in the Washington/Baltimore area, where we have around 100 stores, and it got colder. Then down in Richmond and Tidewater, they got a ton of snow."

Total sell-through activity at Erol's jumped from 3,021 pieces a year ago to 5,125 units, led by the Jackson, Springsteen, and Sports Illustrated titles and the newest Jane Fonda workout tape.

Other major video chains reporting healthy gains for the weekend include 400-store, Fort Lauderdale, Fla.-based Blockbuster Video (up by 15% over last year); 650-store, Philadelphia-based West Coast Video/National Video (up by about 15%), and 25-store, New York-based RKO Warner Theatres Video (sales up by 10%, rentals up by 30%).

In Los Angeles, 59-unit combo Music Plus was up 25% on a comparative store basis in sales, but video rentals were flat, according

to Mitch Perliss, director of purchasing. He credits the surge to a Presidents' Day promotion on 41 albums on various labels with \$2 off on cassettes and LPs and \$4 off on CDs. There was no similar promotion a year ago. Also on special were 10 videos at \$5 off. "We got kind of cute," says Perliss, alluding to ad tags like "Save Two Washingtons" (\$2) on music, and on video, "Save A Lincoln" (\$5).

Mild weather in upstate New York cleared the way for double-digit increases at 18-store, Buffalo, N.Y.-based Cavages, according to VP of purchasing John Grandoni. However, weekend snow in North Carolina threw a damper on sales at Durham, N.C.-based The Record Bar. The snow shut down several of Record Bar's high-volume stores during the early part of the weekend, but public relations coordinator Jackie Brown reports the web rebounded with strong sales for the Monday holiday.

While music stores agree that the market still lacks traffic-building monster hits, they are thrilled with the performance of new and developing artists. Among the

emerging holiday pace setters were albums by Bobby Brown, Tone Loc, Paula Abdul, the Replacements, Cowboy Junkies, Tesla, Skid Row, N.W.A., and the sophomore title by Debbie Gibson.

A startling example of young artists' sales prowess was found at Camelot Music, where newer talents accounted for all but one of the web's top 10 music sellers. "Two years ago, no one heard of any of these artists," says Garrett. "In our top 10, Alabama is the only act with more than two years on it."

Sentiment for the late Roy Orbison also boosted weekend business. The debut of his new Virgin title was a sales leader, picking up the sales pace for "The Travelin' Wiburys," on which he is featured.

The Jackson and Springsteen longforms paced video action at Camelot, and Garrett expects similar action from U2's just-released "Rattle And Hum." "We've had plenty of calls on U2," says Garrett. "When you look at all the sales they got on the soundtrack CD, I've got to think that the universe of buyers [for the video] will be identical."

MUSIC PUBS REAP RECORD \$\$ IN '88 SUITS

(Continued from page 4)

tlement of \$1.6 million against the label and its then-chief Dante Pugliese last spring was upgraded to \$1.8 million in January as a result of a default in payments, even though the defendants had paid a total of \$300,000 for the legal fees of publishers and a down payment on the settlement sum, as well as a payment of account of current royalties.

In the Lakeshore case, a U.S. District Court in Florida cited 132 infringements in a publication, "Real Book." The award is on appeal in the 11th U.S. Circuit Court of Appeals.

Murphy also reports several new actions: a class action infringement suit, alleging 700 infringements, in Nashville against Shelby Singleton and companies operated by him, including Plantation Records; a class action in Los Angeles against Everest Record Group and Bernard C. Solomon, its principal operating officer, in which 500 infringements are claimed; and a class action against Velvet Records and its chief, Roberto Page, in which 1,000 copyright infringements are charged.

The Harry Fox Agency, a subsidiary of NMPA, which collects mechanical royalties for its clients,

is the support wing for NMPA members in infringement actions. This support in infringement actions is borne by the HFA out of the licensing and collecting commissions it charges to its publisher clients, which is currently at 4 1/2%. Alan Shulman and Barry Slotnick of the New York law firm of Silverman, Shulman & Slotnick are special counsel for copyright infringement matters.

FOR WEEK ENDING MARCH 4, 1989

HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	8	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI 1 week at No. One
2	4	5	6	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
3	1	2	13	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
4	2	1	13	WILD THING DELICIOUS VINYL 102/ISLAND	STONE LOC
5	7	12	7	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
6	5	4	12	RONI MCA 53463	BOBBY BROWN
7	6	7	11	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
8	8	13	7	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
9	9	11	8	CAN YOU STAND THE RAIN MCA 53464	NEW EDITION
10	11	15	8	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
11	14	16	5	SINCERELY YOURS ATCO 7-99246	SWEET SENSATION (WITH ROMEO J.D.)
12	16	19	4	24/7 4TH & B'WAY 7471/ISLAND	DINO
13	10	9	14	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
14	13	6	14	THE LOVER IN ME MCA 53416	SHEENA EASTON
15	18	18	8	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	LUTHER VANDROSS
16	19	20	5	FADING AWAY EPIC 34-68543/E.P.A.	WILL TO POWER
17	12	10	11	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
18	20	22	5	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
19	15	8	16	DIAL MY HEART MOTOWN 53301	THE BOYS
20	24	25	3	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	SA-FIRE
21	25	—	2	I WANNA BE THE ONE LMR 74003	STEVIE B
22	22	21	8	MORE THAN YOU KNOW COLUMBIA 38-08103	MARTIKA
23	17	14	15	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
24	28	—	2	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
25	23	23	3	TEENAGE LOVE DEF JAM 38-08105/COLUMBIA	SLICK RICK
26	27	—	2	LUCKY CHARM MOTOWN 1952	THE BOYS
27	NEW	1	1	GOOD LIFE VIRGIN 7-99236	INNER CITY
28	NEW	1	1	FUNKY COLD MEDINA DELICIOUS VINYL 104/ISLAND	TONE LOC
29	29	30	3	WALK THE DINOSAUR CHRYSALIS 43331	WAS (NOT WAS)
30	26	27	3	THIS TIME ARISTA 1-9772	KIARA (DUET WITH SHANICE WILSON)

Products with the greatest airplay gains this week. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

FOR WEEK ENDING MARCH 4, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97FM

New York P.D.: Steve Ellis

- 1 Debbie Gibson, Lost In Your Eyes
- 2 New Kids On The Block, You Got It (Th
- 3 Sa-Fire, Love Is On Her Mind
- 4 Bobby Brown, Roni
- 5 Kon Kan, I Beg Your Pardon
- 6 Tone Loc, Wild Thing
- 7 Sweet Sensation (With Romeo J.D.), Si
- 8 Information Society, Walking Away
- 9 Will To Power, Fading Away
- 10 Milli Vanilli, Girl You Know It's Tru
- 11 Paula Abdul, Straight Up
- 12 Rob Base & D.J. E-Z Rock, Get On The
- 13 Erasure, A Little Respect
- 14 Stevie B, I Wanna Be The One
- 15 The Jungle Brothers, I'll House You
- 16 Was (Not Was), Walk The Dinosaur
- 17 Luther Vandross, She Won't Talk To Me
- 18 Anita Baker, Just Because
- 19 Sheena Easton, The Lover In Me
- 20 Samantha Fox, I Wanna Have Some Fun
- 21 Corina, Give Me Back My Heart
- 22 Adele, Respect
- 23 Sandee, Notice Me
- 24 Karyn White, Superwoman
- 25 Dino, 24/7
- 26 Inner City, Good Life
- 27 Rick Astley, She Wants To Dance With
- 28 Fine Young Cannibals, She Drives Me C
- 29 The Boys, Dial My Heart
- 30 Kristin Balo, Don't Turn Your Back On
- 31 Samantha Fox, I Only Wanna Be With Yo
- 32 Debbie Gibson, Electric Youth
- 33 Johnny Kemp, Birthday Suit
- 34 Phil Collins, Two Hearts
- 35 Raiana Paige, Open Your Heart
- 36 Sa-Fire, Thinking Of You
- 37 Vanessa Williams, Dreamin'
- 38 Shooting Party, Safe In The Arms Of L
- 39 EX Ten City, That's The Way Love Is
- 40 A — Tone Loc, Funky Cold Medina
- 41 A — Pajama Party, Yo No Se
- 42 EX Jomanda, Make My Body Rock

Power 106FM

Los Angeles P.D.: Jeff Wyatt

- 1 5 Debbie Gibson, Lost In Your Eyes
- 2 4 Sheena Easton, The Lover In Me
- 3 1 The Boys, Dial My Heart
- 4 2 Paula Abdul, Straight Up
- 5 6 Cynthia, Change On Me
- 6 9 Bobby Brown, Roni
- 7 8 Milli Vanilli, Girl You Know It's Tru
- 8 13 Sweet Sensation (With Romeo J.D.), Si
- 9 10 Information Society, Walking Away
- 10 11 Giny, Teddy's Jam
- 11 12 Martika, More Than You Know
- 12 3 Tone Loc, Wild Thing
- 13 7 Bobby Brown, My Prerogative
- 14 18 Anita Baker, Just Because
- 15 14 Johnny O, Fantasy Girl
- 16 24 Karyn White, Superwoman
- 17 22 Gina Go-Go, I Can't Face The Fact
- 18 19 Rick Astley, She Wants To Dance With
- 19 21 Erasure, A Little Respect
- 20 23 Marc Almond, Tears Run Rings
- 21 25 Dino, 24/7
- 22 20 Ale, I Wanna Know
- 23 15 Samantha Fox, I Wanna Have Some Fun
- 24 16 Boys Club, I Remember Holding You
- 25 28 Fine Young Cannibals, She Drives Me C
- 26 28 Kristin Balo, Don't Turn Your Back On
- 27 17 Eighth Wonder, Cross My Heart
- 28 31 Will To Power, Fading Away
- 29 32 Z'Looke, Can U Read My Lips
- 30 33 Stevie B, I Wanna Be The One
- 31 34 Rob Base & D.J. E-Z Rock, Get On The
- 32 EX Luther Vandross, She Won't Talk To Me
- 33 A — Sa-Fire, Thinking Of You
- 34 A — Eighth Wonder, Baby Baby
- 35 EX Sandee, Notice Me
- 36 EX Inner City, Good Life
- 37 EX Marcus Lewis, The Club
- 38 EX Was (Not Was), Walk The Dinosaur

KMEL 106 FM

San Francisco P.D.: Keith Naftaly

- 1 Milli Vanilli, Girl You Know It's Tru
- 2 Debbie Gibson, Lost In Your Eyes
- 3 Dino, 24/7
- 4 Karyn White, Superwoman
- 5 Vanessa Williams, Dreamin'
- 6 New Edition, Can You Stand The Rain
- 7 Sweet Sensation (With Romeo J.D.), Si
- 8 Anita Baker, Just Because
- 9 Inner City, Good Life
- 10 Will To Power, Fading Away
- 11 Luther Vandross, She Won't Talk To Me
- 12 Sa-Fire, Thinking Of You
- 13 Stevie B, I Wanna Be The One
- 14 Tone Loc, Funky Cold Medina
- 15 Tommy Page, A Shoulder To Cry On
- 16 Bobby Brown, Roni
- 17 Neneh Cherry, Buffalo Stance
- 18 Fine Young Cannibals, She Drives Me C
- 19 Kristin Balo, Don't Turn Your Back On
- 20 Gina Go-Go, I Can't Face The Fact
- 21 Shirley Muldowney, I Still Love You
- 22 Slick Rick, Teenage Love
- 23 Kiara (Duet With Shanice Wilson), Thi
- 24 The Pasadenas, Tribute (Right On)
- 25 Bangles, Eternal Flame
- 26 EX M.C. Hammer, Pump It Up
- 27 EX New Kids On The Block, I'll Be Loving
- 28 Jody Watley, Real Love
- 29 14 Sandee, Notice Me
- 30 Giant Steps, Into You
- 31 EX James "J.T." Taylor & Regina Belle, A
- 32 EX Kenny G, We've Saved The Best For Las
- 33 EX Paula Abdul, Forever Your Girl
- 34 EX Eighth Wonder, Baby Baby
- 35 A — Too Short, Life Is Too Short
- 36 A — Frances, Surrender Your Love
- 37 A — LeVert, Just Coolin'
- 38 A — Rozette, The Look

WPGC

Washington P.D.: Bob Mitchell

- 1 3 New Edition, Can You Stand The Rain
- 2 4 Kiara (Duet With Shanice Wilson), Thi
- 3 5 Paula Abdul, Straight Up
- 4 6 Vanessa Williams, Dreamin'
- 5 7 Slick Rick, Teenage Love
- 6 1 Karyn White, Superwoman
- 7 8 Anita Baker, Just Because
- 8 10 Luther Vandross, She Won't Talk To Me
- 9 9 Keith Sweat, Don't Stop Your Love
- 10 12 Milli Vanilli, Girl You Know It's Tru
- 11 13 Tracie Spencer, Imagine
- 12 2 Tone Loc, Wild Thing
- 13 16 Michael Jackson, Leave Me Alone
- 14 20 LeVert, Just Coolin'
- 15 15 Giny, Teddy's Jam
- 16 17 The Boys, Lucky Charm
- 17 18 New Kids On The Block, You Got It (Th
- 18 19 Will To Power, Fading Away
- 19 21 James "J.T." Taylor & Regina Belle, A
- 20 22 Al Jannet, So Close Love
- 21 24 Sweet Sensation (With Romeo J.D.), Si
- 22 23 Kenny G, We've Saved The Best For Las
- 23 25 Inner City, Good Life
- 24 EX Bobby Brown, Every Little Step
- 25 EX Information Society, Walking Away
- 26 EX Dino, 24/7
- 27 28 Simply Red, It's Only Love
- 28 29 Salt-N-Pepa, Twist And Shout
- 29 30 Sa-Fire, Thinking Of You
- 30 EX Tone Loc, Funky Cold Medina
- 31 EX Sheena Easton, Days Like This
- 32 A — George Michael & Deon Estus, Heaven H
- 33 A — Donna Allen, Joy And Pain
- 34 A — E.U., Buck Wild
- 35 EX Five Star, Another Weekend
- 36 EX The Pasadenas, Tribute (Right On)
- 37 EX 2 Live Crew, Yakety Yak
- 38 EX Johnny Kemp, Birthday Suit
- 39 EX Giant Steps, Into You

Complete List Of 31st Annual Grammy Winners

LOS ANGELES Here is a complete list of this year's Grammy winners:

Record of the year—Bobby McFerrin's "Don't Worry, Be Happy," EMI. Producer: Linda Goldstein (his sixth; her first).

Album of the year—George Michael's "Faith," Columbia. Producer: George Michael (his second).

Song of the year—"Don't Worry, Be Happy," Bobby McFerrin (his seventh). Prob Noblem Music/BMI

Best new artist—Tracy Chapman, Elektra (her first).

Pop vocal, female—Tracy Chapman's "Fast Car," Elektra (her second).

Pop vocal, male—Bobby McFerrin's "Don't Worry, Be Happy," EMI (his eighth).

Pop vocal, duo/group—Manhattan Transfer's "Brasil," Atlantic (their seventh).

Pop instrumental—David Sanborn's "Close Up," Reprise (his fifth).

Rock vocal, female—Tina Turner's "Tina Live In Europe," Capitol (her sixth).

Rock vocal, male—Robert Palmer's "Simply Irresistible," EMI (his second).

Rock vocal, duo/group—U2's "Rattle and Hum," Island (their third).

Rock instrumental—Carlos Santana's "Blues For Salvador," Columbia (his first).

Hard rock/metal vocal or instrumental—Jethro Tull's "Crest Of A Knave," Chrysalis (their first).

R&B vocal, female—Anita Baker's "Giving You The Best That I Got," Elektra (her fourth).

R&B vocal, male—"Introducing The Hardline According To Terence Trent D'Arby," Columbia (his first).

R&B vocal, duo/group—Gladys Knight & The Pips' "Love Overboard," MCA (their third).

R&B instrumental—Chick Corea's "Light Years," GRP (his seventh).

R&B song—"Giving You The Best That I Got," Anita Baker, Skip Scarborough, and Randy Holland, Elektra (Baker's fifth; Scarborough and Holland's first).

Rap performance—D.J. Jazzy Jeff & the Fresh Prince's "Parents Just Don't Understand," Jive (their first).

New age—Shadowfax's "Folk-songs For A Nuclear Village," Capitol (its first).

Jazz fusion—Yellowjackets' "Politics," MCA (their second).

Jazz vocal, female—Betty Carter's "Look What I Got," Verve (her first).

Jazz vocal, male—Bobby McFerrin's "Brothers," MCA (his ninth).

Jazz vocal, duo/group—Take 6's "Spread Love," Reprise (its first).

Jazz instrumental, soloist—Michael Brecker's "Don't Try This At Home," MCA Impulse (his first).

Jazz instrumental, group—McCoy Tyner, Pharoah Sanders, David Murray, Cecil McBee, and Roy Haynes' "Blues For Coltrane; A Tribute To John Coltrane," MCA Impulse (their first).

Jazz instrumental, big band—Gil Evans & the Monday Night Orchestra's "Bud & Bird," Intersound (his second).

Country vocal, female—Emmylou Harris, "Hold Me," MCA (her second).

Country vocal, male—Randy Travis, "Old 8 X 10," Warner Bros. (his second).

Country vocal, duo/group—The

Judds, "Give A Little Love," RCA (their fourth)

Country vocal, duet—Roy Orbison & k.d. lang, "Crying," Virgin (Orbison's third, lang's first).

Country instrumental—Asleep At The Wheel's "Sugarfoot Rag" (track from "Western Standard Time"), Epic (its third).

Bluegrass recording, vocal or instrumental—Bill Monroe, "Southern Flavor," MCA (his first).

Country song—K.T. Oslin, "Hold Me," RCA (her third).

Gospel, female—Amy Grant, "Lead Me," A&M (her fifth).

Gospel, male—Larnelle Harris, "Christmas," Benson (his fifth).

Gospel, duo/group—The Winans, "The Winans Live At Carnegie Hall," Sparrow (their fourth).

Soul gospel, female—Aretha Franklin, "One Lord, One Faith, One Baptism," Arista (her 15).

Soul gospel, male—BeBe Winans, "Abundant Life," Selah Records (his first).

Soul gospel, duo/group/choir—Take 6, "Take 6," Reprise (its second).

Latin pop—Roberto Carlos, "Roberto Carlos," Discos CBS (his first).

Tropical Latin—Ruben Blades & Son Del Solar, "Antecedente," Elektra (his second).

Mexican/American—Linda Ronstadt, "Canciones De Mi Padre," Elektra (her fourth).

Traditional blues—Willie Dixon, "Hidden Charms," Bug/Capitol (his first).

Contemporary blues—Robert Cray Band, "Don't Be Afraid Of The Dark," Mercury (its third).

Traditional folk—"Folkways: A Vision Shared—A Tribute To Woody

Guthrie And Leadbelly," Producers: Don Devito, Joe McEwen, Harold Leventhal, Ralph Rinzler, Columbia/CBS (a first award for each producer).

Contemporary folk—Tracy Chapman, "Tracy Chapman," Elektra (her third).

Polka—Jimmy Sturr & His Orchestra, "Born To Polka," Starr (his first).

Reggae—Ziggy Marley & the Melody Makers, "Conscious Party," Virgin (their first).

Children's—"Pecos Bill," narrator, Robin Williams (his third); music, Ry Cooder (his first). Producers: Mark Sottnick (his first) & Ry Cooder, Windham Hill.

Comedy—Robin Williams, "Good Morning, Vietnam," A&M (his fourth).

Spoken word—The Rev. Jesse Jackson, "Speech By Rev. Jesse Jackson (July 27)," Arista (his first).

Musical cast show album—"Into The Woods," RCA. Producer: Jay David Saks (his fourth). Composer & lyricist: Stephen Sondheim (his sixth).

Instrumental composition—"The Theme From L.A. Law," Polydor. Composer: Mike Post (his fifth).

Original instrumental background score for motion picture or television—"The Last Emperor," Virgin. Composers: Ryuichi Asakamoto, David Byrne, Cong Su (first for each).

Song specifically for motion picture or television—"Two Hearts," Atlantic. Songwriters: Phil Collins & Lamont Dozier (Collins' sixth, Dozier's first).

Performance music video—U2's "Where The Streets Have No Name," Midnight Films (its fourth).

Director: Meiert Avis. Producer: Michael Hamlin (their first).

Concept music video—"Weird Al" Yankovic's "I'm Fat," Rock N' Roll/Epic (his second). Director: Jay Levey. Producer: Susan Zwerman (their first).

Arrangement on an instrumental—Eddie Daniels' "Memos From Paradise," GRP. Arranger: Roger Kellaway (his first).

Instrumental arrangement accompanying vocal(s)—Cleo Laine's "No One Is Alone," RCA. Arranger: Jonathan Tunick (his first).

Album package—O'Kanes' "Tired Of The Running," Columbia. Art director: Bill Johnson (his second).

Album notes—Eric Clapton's "Crossroads," Polydor. Album notes writer: Anthony DeCurtis (his first).

Historical album—Eric Clapton's "Crossroads," Polydor. Producer: Bill Levenson (his first).

Engineering—Steve Winwood's "Roll With It," Virgin. Engineer: Tom Lord Alge (his second).

Producer of the year—Neil Dorfsman (his second).

Classical album—"Verdi: Requiem & Operatic Choruses," Telarc. Robert Shaw conducting the Atlanta Symphony Orchestra & Chorus (his fifth). Album Producer: Robert Woods (his seventh).

Orchestral recording—"Rorem: String Symphony; Sunday Morning; Eagles," New World. "String Symphony," Robert Shaw conducting the Atlanta Symphony Orchestra (his sixth); "Sunday Morning" & "Eagles," Louis Lane conducting the Atlanta Symphony Orchestra (his first). Album Producer: Robert Woods (his eighth).

Opera recording—"Wagner: Lo-

hengrin," London. Sir Georg Solti conducting the Vienna State Opera Choir & Vienna Philharmonic (his 27th). Principal soloists: Placido Domingo (his fourth), Jessye Norman (her second), Eva Randova (her first), Siegmund Nimsgern (his first), Hans Sotin (his first), Dietrich Fischer-Dieskau (his fourth). Album Producer: Christopher Raeburn (his second).

Choral performance—"Verdi: Requiem & Operatic Choruses," Telarc. Robert Shaw conducting the Atlanta Symphony Chorus & Orchestra (his seventh).

Classical performance—instrumental solo (with orchestra)—Vladimir Horowitz's "Mozart: Piano Concerto No. 23 in A," Deutsche Grammophon (his 23rd).

Classical performance—instrumental solo (without orchestra)—Alicia de Larrocha's "Albeniz: Iberia; Navarra; Suite Espagnola," London (his third).

Chamber Music—"Bartok: Sonata For Two Pianos & Percussion," CBS Masterworks. David Corkhill & Evelyn Glennie (their first), Murray Perahia (his first), and Sir Georg Solti (his 28th).

Classical vocal soloist—"Luciano Pavarotti In Concert (Arias From Lucia Di Lammermoor, Rigoletto, La Boheme, Fedora, Turandot, Etc.)," CBS Masterworks (his fourth).

Contemporary composition—"Adams: Nixon In China." Composer: John Adams (his first).

Engineering, classical—"Verdi: Requiem & Operatic Choruses," Telarc. Engineer: Jack Renner (his third).

Classical producer of the year—Robert Woods (his ninth).

BOBBY McFERRIN, TRACY CHAPMAN, GEORGE MICHAEL WIN BIG AT GRAMMYS

(Continued from page 1)

conscious, critically acclaimed works by Paul Simon and U2. This year's honors reflected the National Academy of Recording Arts & Sciences' long-held affection for jazz-pop and mainstream, commercial pop/rock. McFerrin is the third jazz-based artist to win record of the year, following Stan Getz ("The Girl From Ipanema") and George Benson ("This Masquerade"). And Michael is in the pop/rock tradition of such previous album-of-the-year winners as Phil Collins ("No Jacket Required") and Billy Joel ("52nd Street").

Numerous veterans finally won their first Grammys, including Lamont Dozier, Carlos Santana, Jethro Tull, Willie Dixon, Bill Monroe, McCoy Tyner, Betty Carter, Michael Brecker, Ry Cooder, and David Byrne. But several other veterans—among them the Beach Boys, Rod Stewart, and Luther Vandross—were surprisingly turned back in their bids to finally win long-overdue awards.

This year marked the first time that all three song-of-the-year award winners were written by the artists who performed them. In addition to McFerrin's award for song of the year, K.T. Oslin won for best country song ("Hold Me"), and Anita Baker shared the prize for best R&B song ("Giving You The Best That I Got"). Baker had won in the same category two years ago for co-writing "Sweet Love."

The biggest upset was Jethro

Tull's win in the new hard rock/heavy metal category. The veteran English rock band had seemed out of place in the metal category when the nominations were announced last month, and few expected it to beat Metallica, which had a platinum album last year. (Def Leppard and Guns N' Roses, by far the hottest metal bands of the year, were not allowed to compete for the award because their albums were released prior to the start of the eligibility period (Oct. 1, 1987 to Sept. 30, 1988).

There were other oddities in the balloting. Neil Dorfsman, who co-produced Sting's "... Nothing Like The Sun," won for producer of the year, yet Sting received no award. Eric Clapton's career retrospective "Crossroads" won two awards—best historical album and best album notes—yet Clapton received no awards (in fact, his only Grammy to date is for his contribution to the "Concert For Bangla Desh" album). "Weird Al" Yankovic won in the concept-music-video category for "I'm Fat," his parody of Michael Jackson's "Bad," yet Jackson was shut out for the second year in a row.

Several enviable winning streaks were extended. Tina Turner won the best-rock-female title for the fourth time in five years, presumably because the three hot, critically acclaimed newcomers in the finals (Toni Childs, Sinéad O'Connor, and Melissa Etheridge) split the vote of the academy's younger members.

Likewise, the Judds won the best-country-duo/group award for the fourth time in five years. McFerrin won for best-jazz-male-vocal performance for the fourth straight year.

Among the artists who won for the second straight year in their categories are U2 (rock duo/group), Oslin (country female), Randy Travis (country male), Asleep At The Wheel (country instrumental), the Robert Cray Band (contemporary blues), and Larnelle Harris (gospel male).

Terence Trent D'Arby made up for his loss last year in the best-new-artist category by winning in the male R&B division. And Take 6 compensated for its loss this year in the new-artist balloting by winning two awards—in jazz and soul/gospel.

In the classical categories, Robert Shaw & the Atlanta Symphony Orchestra & Chorus won four awards, including best classical album and best orchestral recording. The sweep is certain to renew charges that the academy's Atlanta branch has a disproportionate impact on the balloting. Robert Woods, who produced the winning entry ("Verdi: Requiem & Operatic Choruses"), was also named classical producer of the year for the fifth time in 10 years.

Sir Georg Solti and Vladimir Horowitz, the two leading Grammy recipients, extended their leads to 28 and 23 awards, respectively. Aretha Franklin received her 15th award,

which extends her record as the most-awarded female artist in Grammy history.

The late Roy Orbison shared the award for best country vocal collaboration with k.d. lang. Orbison won his first Grammy in 1980 for a country duet with Emmylou Harris. The singer's posthumous "Mystery Girl" album and "Traveling Wilburys" collaborations are strong bets to be nominated next year.

The Rev. Jesse Jackson won for best spoken-word recording for a speech on Franklin's "One Lord, One Faith, One Baptism." Previous category winners: Dr. Martin Luther King Jr. and Sen. Everett M. Dirksen.

"Don't Worry, Be Happy," which is featured on the smash "Cocktail" soundtrack, is the first song from a movie to win record of the year since Roberta Flack's "The First Time Ever I Saw Your Face" (from "Play Misty For Me") in 1972.

Linda Goldstein, who produced the smash, is the first female producer to do the honors on a Grammy-winning record of the year.

McFerrin wasn't the only pop/jazz artist to win big: Manhattan Transfer won in the pop duo/group category with "Brasil." The vocal quartet previously won that award in 1981 with "Boy From New York City."

Linda Ronstadt, who had previously won Grammys in the country and pop fields, won for best Mexican/American performance.

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PASSPORT

Entries/Entrés

Argentina
Australia
Austria
Bahamas
Bahrain
Barbados
Brazil
Brunei
Canada
Chile
Colombia
Costa Rica
Curacao
Cyprus
Denmark

Departures/Sorties

Dominican Republic
East Germany
Ecuador
El Salvador
Greece
Guatemala
Holland
Honduras
Hong Kong
Hungary
India
Iceland
Israel
Italy

Entrées

Jamaica
Japan
Luxembourg
Malaysia
Malta
Mexico
New Zealand
Nigeria
Panama
Peru
Philippines
Puerto Rico
Seychelles
Singapore
South Korea

Departures/Sorties

South West Africa
Spain
Sri Lanka
St. Maarten
Surinam
Switzerland
Syria
Taiwan
Thailand
Trinidad
Turkey
Uruguay
Venezuela
West Germany



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TOP POP ALBUMS™

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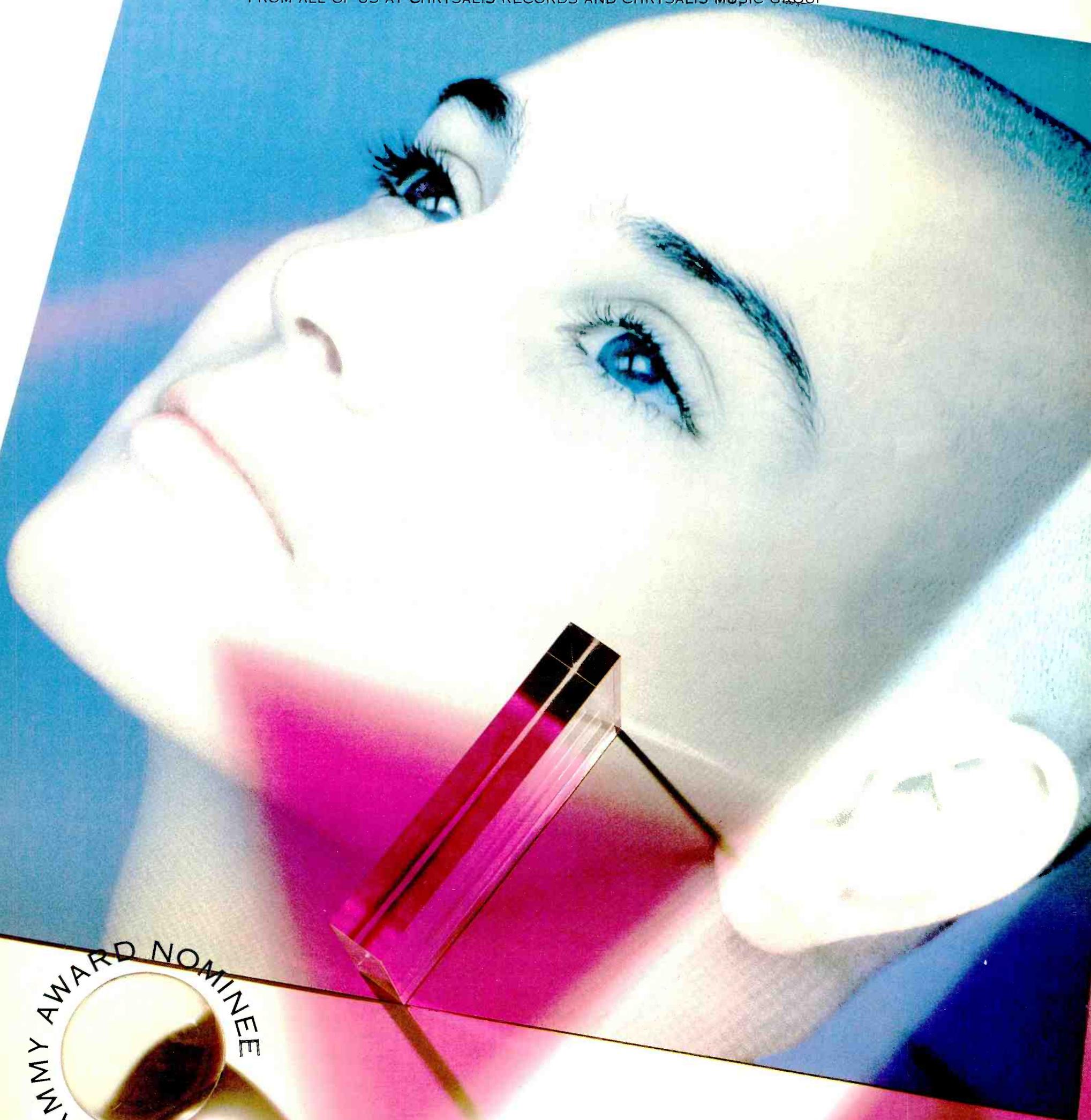
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	33	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL 6 weeks at No. One
2	2	2	80	GUNS N' ROSES ▲ ⁷ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	5	11	4	DEBBIE GIBSON ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
4	3	3	17	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
5	4	4	24	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFLEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
6	6	5	12	GUNS N' ROSES GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
7	9	13	33	PAULA ABDUL ● VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
8	7	6	81	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
9	8	8	18	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
10	10	7	22	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
11	11	9	42	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
12	12	12	15	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
13	15	55	3	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
14	13	14	20	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
15	16	25	27	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
16	14	10	14	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
17	25	69	3	STONE ISLAND DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
18	17	15	19	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
19	19	19	6	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
20	23	23	21	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
21	26	29	28	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
22	20	18	13	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
23	21	22	25	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
24	28	83	3	TESLA GEFLEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
25	18	20	76	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
26	22	16	13	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
27	24	17	30	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
28	36	45	7	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
29	37	39	40	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
30	40	42	16	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
31	27	21	6	RUSH MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
32	32	35	35	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
33	29	26	45	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
34	35	41	4	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
35	30	28	68	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
36	33	27	58	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
37	38	80	3	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
38	34	34	19	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
39	39	37	15	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
40	41	33	15	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
41	31	31	33	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
42	46	53	5	ENYA GEFLEN 24233 (9.98) (CD)	WATERMARK
43	42	24	13	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
44	44	44	14	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
45	48	40	24	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
46	45	36	14	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
47	43	32	16	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
48	50	58	6	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
49	49	46	18	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
50	47	30	14	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
51	70	91	4	SKID ROW ATLANTIC 81936 (9.98) (CD)	SKID ROW
52	54	54	32	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
53	51	38	17	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
54	62	62	13	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	64	68	6	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
56	53	48	20	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
57	52	43	18	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
58	55	52	55	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
59	57	50	15	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
60	72	150	3	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
61	61	61	40	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
62	67	64	17	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
63	58	49	38	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OU812
64	60	56	22	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
65	59	57	76	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
66	56	59	38	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
67	68	70	38	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
68	65	65	23	VIXEN EMI 46991 (9.98) (CD)	VIXEN
69	73	142	3	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
70	98	—	2	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
71	71	71	12	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
72	63	47	69	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
73	77	67	9	NEIL DIAMOND ● COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
74	79	82	21	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
75	69	66	35	CHICAGO ▲ REPRISE 25714 (9.98) (CD)	19
76	66	51	41	JOAN JETT AND THE BLACKHEARTS ▲ CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
77	82	84	7	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
78	84	72	29	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
79	75	60	9	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
80	81	87	35	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
81	76	63	35	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
82	74	74	21	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
83	80	77	14	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
84	88	111	3	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
85	83	75	28	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
86	87	76	13	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
87	78	79	16	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
88	85	73	20	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
89	89	92	11	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
90	114	—	2	TOO SHORT JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
91	96	108	4	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
92	92	85	14	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
93	93	93	5	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
94	95	99	20	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
95	90	86	8	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
96	107	112	15	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
97	86	78	20	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
98	NEW ►	1	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON	
99	94	88	77	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
100	91	81	26	KYLIE MINOGUE GEFLEN GHS 24195 (8.98) (CD)	KYLIE
101	101	104	12	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
102	97	98	43	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
103	103	105	25	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
104	100	100	8	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
105	NEW ►	1	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON	
106	102	97	25	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
107	105	95	9	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
108	104	90	33	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
109	106	94	68	JOE SATRIANI ● RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

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GRAMMY AWARD NOMINEE

BEST
ROCK
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FEMALE

Sinéad O'Connor

GO MAIRE TÚ | BHFAD TAL/BEIRBUA MANAGEMENT

MANDINKA

THE NEW SINGLE FROM THE ALBUM
THE LION AND THE COBRA


Chrysalis.

Top Execs In Hands-On Push For Back-Announcing

BY KEN TERRY

NEW YORK A number of major record label executives have become personally involved in the campaign to promote greater song identification by radio stations, according to the Recording Industry Assn. of America.

At a Jan. 23 meeting between RIAA officials and representatives of 16 labels (Billboard, Feb. 4), some top executives agreed to take the industry's case to station PDs, radio consultants, tipsheet editors, and radio conventions. Among them, says an RIAA source, are Phil Quartararo (Virgin), Bob Sherwood and Kid Leo (Columbia), Harvey Leeds (Epic), Mike Bone and Dan Glass (Chrysalis), Don Jenner (Arista), Stu Cohen and Russ Thyret (Warner Bros.), Bob Jamieson (PolyGram), Rick Dobbis (RCA), Vince Faraci (Atlantic), Kenney Hamlin (Elektra), Rick Bleiweiss (Island), and David Steffen and Jeff Gold (A&M).

"Every single label is actively participating and doing their most on this," says the RIAA spokeswoman, adding that "we have eight or nine projects going, and each label has responsibility for a different one."

She attributed the label consensus to last year's RIAA-commissioned survey by Mike Shalett's Street Pulse Group. That study indicated, among other things, that 56% of listeners felt song/artist identification on the radio was a problem and that 60% had recently wanted to buy a record but hadn't known the artist or title (Billboard, Sept. 17).

In addition to all labels using the "when you play it, say it" logo on their tipsheet ads (Billboard is doing the same on its Hot 100 Singles chart), these are some of the individual label projects:

- Quartararo, Kid Leo, and Jenner arranged to have a back-announcing presentation at the Gavin convention (see story, page 1).

- Cohen is coordinating an effort to get positive quotes about back-selling for trade ads that the RIAA will place in April, designated as "back-announcing month." Steffen and Gold are helping to devise marketing ideas for the month's activities.

- Leeds is coordinating outreach to radio consultants.

- Faraci, who developed the "when you play it, say it" logo, is using the sticker on every Atlantic promo record and coordinating similar efforts of other labels.

- Dobbis has secured the support of the new North American Concert Promoters Assn. for the campaign.

- Hamlin and Bleiweiss are pursuing a retail promotion that will use merchandising keyed to back-announcing.

In addition, Richard Palmese and John Burns of MCA recently initiated a retail petition drive in St. Louis (Billboard, Feb. 18), patterned after the successful petition campaign in Chicago led by Carl Rosenbaum, head of the Flip Side retail chain.

The label thrust appears to be bearing fruit already. For example, Leeds, VP of album promotion for Epic/Portrait/CBS Associated Labels, helped persuade a major radio consultant, Jeff Pollack, to aid in the consciousness-raising process.

Pollack, whose Media Group has 90 clients, 70 of them in the U.S., says, "We will encourage our client stations to either front- or back-an-

nounce new music." The fact that song IDs "make good programming sense" was reinforced by the Shalett study, he notes.

While Pollack claims that "for the most part, our clients identify brand-new music already," he admits that the proper length of time to backsell new singles is a subjective judgment. He notes that there is a different "timetable" for those working in the record and radio industries. "Our sense of awareness of an artist is different from that of the general public. It takes time to get to know a record."

He adds that the number of similarly formatted stations in the same market and the lengths of various

outlets' playlists affect the identification criteria.

Record company executives are encouraged by the progress made thus far in bringing the song ID problem to the attention of radio people. "I think PDs have already turned their thinking around on it," contends Cohen, national singles promotion director for Warner Bros. Records. "You have to back-announce somewhat on new artists for at least two to three weeks of a record, and most [radio] guys I've been talking to say they're already doing that."

On the other hand, he notes, "No radio station is going to hurt their format by back- or front-announcing records, although they want to help

us out."

Some retailers have indicated that two or three weeks may not be long enough to firmly fix the name of a new artist and a single in consumers' minds, but it doesn't seem that labels are willing to push the issue of duration too far with radio PDs. Dobbis, executive VP/GM of RCA, declares, "As a concept, I have no problem with stations not announcing the names of hits after they're hits, as long as they play them in heavy rotation." But at the same time, he'd like them to occasionally announce hit acts as an image-builder.

"In a situation like this," Dobbis concludes, "you have to be pretty general. I certainly want to have new

records front- and back-announced on radio most of the time."

Leeds summarizes label thinking by noting that nobody in radio disagrees with the need for song IDs. "We just have to try to bring it to the top of their [PDs'] priorities," he says.

Adds Leeds: "Some PDs believe when you do 10 in a row in a music sweep, the listener doesn't want to be interrupted at all. But it's just that they don't want chatter, they want information . . . I don't think anyone has ever been negative about information in the middle of a music sweep."

AD TRADE-OFF PROPOSED ON BACK-ANNOUNCING

(Continued from page 1)

and we should front-announce," Garry Wall, PD at KKLQ-AM-FM "Q106" San Diego, told label executives during the panel discussion. "But why aren't you also considering using the vehicle more effectively to benefit yourself?"

Furthermore, Wall said, if labels were to advertise on radio, that would give them leverage (they could threaten to withdraw such advertising) if issues such as back-announcing were not resolved in their favor.

"If the Honda dealer gets slammed on the morning show, or if they slam Honda cars," Wall said, "believe me, we get a phone call saying, 'I'm going to drop my advertising.' And it's our choice whether we want to tell the morning show to back off or not."

Wall later told Billboard that he was in the process of instituting a "campaign" regarding the issue, and that it would be an integral part of a panel presentation slated for the upcoming National Assn. of Recording Merchandisers convention in New Orleans.

"I intend to just go farther with this point of view," says Wall, who will be on the NARM panel, "and really go into the gap that exists between the record industry and the radio industry—how we're not utilizing the natural relationship that exists already and maximizing it."

Wall elaborated this point during the Gavin session. "If [record labels and radio] get together and we become closer partners the way we used to be 10 or 20 years ago, in terms of advertising, and really utilize each other more effectively, absolutely—I would use that as coercion. If somebody did not back- or front-announce records, if I felt they were defeating the cause, I would pull advertising. I wouldn't advertise on that radio station."

Many radio people have long felt their medium wasn't getting its fair share of record advertising dollars. Although it is unclear how much support Wall has for tying advertising to back-announcing, there is no doubt that stations would like to use whatever leverage they have to attract more record ads.

The Gavin panel was organized, according to the Recording Industry Assn. of America, at the request of three top label executives: Phil Quartararo, senior VP of promotion and marketing for Virgin;

Kid Leo, VP of artist development for Columbia; and Don Jenner, executive VP/GM of Arista (see story, this page). Hosted by Mike Shalett of the Street Pulse Group, the panel featured, besides Wall, Quartararo, Leo, Brian Phillips, PD of KDWB Minneapolis, and Lee Masters, executive VP/GM of MTV.

Ironically, despite the implied confrontational aspects of the Feb. 18 panel's name—"When You Play It, Say It—Solving The Back-Announcing Dilemma"—when Wall asked the audience and his fellow panelists who thought radio stations should not say it when they played it, no one raised their hand.

"We're really each others' golden goose," he said. "Without radio, you don't have your primary outlet for introducing, playing, and selling your product; without records, we don't have product. We are very important brothers and sisters to each other."

Though the panel discussion was ostensibly set to focus solely on the back-announcing issue, a large portion of it centered around the contention of many radio people that record company advertising is often ineffective. Wall, Phillips, and many in the audience held that labels weren't really getting what they pay for with print advertising.

Radio advertising, however, represents "the other side of the coin," Wall said. "If I'm playing a record four times a day, and you buy four spots a day, you've doubled your rotation. But it's more than that. Because in every 60-second spot, you can play the hook of the record that you want to feature three, four, or five times. Technically, for that audience at that time, you've just played the hook and you've front- and back-announced that artist. And on top of that, you can localize it and say, 'Now, go out and buy this at Tower or Warehouse.'"

Shalett asked Wall if he was saying that to double their songs' rotation, labels should buy four spots a day.

"I think that would be a very prudent use of advertising and marketing dollars," Wall said.

Leo, who recently joined Columbia after being operations manager at WMMS-FM Cleveland, noted that label radio ads were common in the '70s, but that the ensuing entry of such advertisers as An-

heuser-Busch, "who'll pay top rates," has changed the overall advertising climate.

"Radio has become so big," Leo said, "I think they've lost the art of approaching record companies about how to get advertising."

By no means was the panel in total agreement regarding to label advertising as a solution to the back-announcing issue, however.

"Why do you work so hard just for airplay?" Wall asked. "Because there's a premise that if I get it played, it'll sell. Isn't a spot featuring your songs airplay? Isn't that enabling you also you to break, possibly, records that may not initially get on the playlist—or give a shot of B-12 to a record that's just been added?"

SUPREME COURT RULES ON OBSCENITY CASES

(Continued from page 3)

state appeals court.

The Supreme Court overturned the split-decision ruling of the Indiana Supreme Court, which had upheld the constitutionality of the state racketeering law that had been used to order the closing of three Fort Wayne bookstores. It decided to hear the case last fall (Billboard, Oct. 22).

Justice White, in the majority opinion, rejected claims that the racketeering laws are so severe that they could have an "improper chilling effect on First Amendment freedoms if applied to obscenity law violators."

Justice Stevens, writing the dissenting opinion, said the laws should not be used against the bookstores. He wrote that they "arm prosecutors not with scalpels to excise obscene portions of an adult bookstore's inventory but with sickles to mow down the entire undesired use." Stevens would have dismissed the case on those grounds.

For some time, federal and state authorities have claimed the authority to shut down shops and seize all their assets before a court has found materials to be obscene, based on a past "pattern of racketeering activity." That activity included past obscenity convictions. So far, only state prosecutors have used the new law in obscenity cases. Federal authorities have been waiting for the High Court to rule on the matter before proceed-

"Yeah," replied Kid Leo, "but it's also advertising and commercials—and listeners would much rather hear a song."

One of the surprises of this Gavin convention is that the notion of full-length, paid advertisements for records reared its head both in this panel and in a Friday morning state of the industry speech by Pyramid Broadcasting CEO Richard Balsbaugh.

Although a similar proposal was met with almost universal negativity when then-R&R publisher Dwight Case made it in the wake of the 1986 indie promotion scandal, Balsbaugh told his session that he expected to see full-length record ads replace payola and plugola.

ing with enforcement of obscenity-related laws, including the recently passed Child Protection and Obscenity Enforcement Act.

VSDA Washington counsel Charles Ruttenberg, whose firm had written an amicus brief that RICO laws are unconstitutional in obscenity cases, said that while he was "pleased" by the court's decision on the prior restraint section of the law, he hoped that "in cases brought in the future, the court would rule on the question of whether it is constitutional for the government to seize a store's entire inventory even when a judgment of obscenity is made on one or two items."

"The court didn't look at that, and that's the one to look out for in the future—that's a big issue we're concerned with."

In a related matter, the Supreme Court, on Feb. 21, turned down appeals from the state of California and let stand a court ruling that it cannot use its anti-pandering law to crack down on the hardcore film industry.

It let stand a California Supreme Court decision involving a film producer convicted under the pandering law for paying actors and actresses to perform on-screen sex. The state Supreme Court found that prosecutors had tried "an end-run around the First Amendment" by using the law to include the hiring and payment of actors for a "nonobscene" movie.

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	111	113	12	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
(111)	160	—	2	HANK WILLIAMS, JR. WARNER BROS. 25834 (9.98) (CD)	GREATEST HITS III
112	99	89	18	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
(113)	116	135	3	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
(114)	129	180	3	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
115	109	96	14	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
(116)	120	121	32	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
117	112	106	22	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
(118)	133	139	90	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
119	121	119	46	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
120	108	107	20	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS
(121)	126	151	3	JON BUTCHER CAPITOL C 1-90238 (9.98) (CD)	PICTURES FROM THE FRONT
122	117	120	28	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
(123)	NEW ▶	1	1	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
(124)	140	143	4	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
125	113	102	61	KEITH SWEAT ▲² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
(126)	146	161	4	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
127	110	124	15	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
128	122	123	40	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
129	118	110	9	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
130	130	131	7	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
131	115	101	7	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
132	119	115	79	DEBBIE GIBSON ▲³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
133	134	145	28	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
134	135	160	22	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
135	125	129	7	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
136	131	136	24	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
(137)	147	163	5	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
138	123	103	34	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
139	124	114	41	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
140	127	118	37	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
(141)	153	134	23	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
142	136	132	46	BOBBY MCFERRIN ▲ EMI E 48059 (9.98) (CD)	SIMPLE PLEASURES
143	138	146	19	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
144	128	148	14	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
145	148	125	26	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
146	132	133	14	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
147	152	140	65	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
148	141	128	44	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
149	149	149	17	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
150	150	154	4	OINGO BOINGO A&M SP 5217 (8.98) (CD)	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET
151	145	116	12	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
152	143	130	14	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
153	151	137	7	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
154	142	109	21	SOUNDTRACK ● ATLANTIC 81905 (9.98) (CD)	BUSTER
(155)	169	—	2	EXODUS COMBAT 2001/IMPORANT (8.98) (CD)	FABULOUS DISASTER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	158	7	LEE RITENOUR GRP GR 9570 (9.98) (CD)	FESTIVAL
157	139	127	21	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
158	137	126	15	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
159	159	169	93	RANDY TRAVIS ▲³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
160	161	159	14	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICO
(161)	165	153	33	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
162	157	138	25	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
163	155	122	20	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
(164)	168	156	24	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
165	154	147	27	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
166	162	152	151	ANITA BAKER ▲⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
(167)	179	172	20	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
168	166	167	30	SALT-N-PEPA ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
169	158	117	15	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
(170)	NEW ▶	1	1	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
171	167	155	13	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
172	172	170	51	SOUNDTRACK ▲³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
173	163	165	29	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
174	164	157	22	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
175	170	168	28	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
176	144	144	6	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
(177)	183	183	10	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELZEBUBBA
(178)	190	174	16	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
179	180	—	2	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
(180)	194	—	2	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
(181)	186	171	101	U2 ▲⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
182	177	173	17	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
(183)	NEW ▶	1	1	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
184	174	162	7	SOUNDTRACK WGT SP 45036/E.P.A. (CD)	TWINS
185	173	179	18	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
186	184	176	12	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
(187)	NEW ▶	1	1	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
188	182	199	77	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
189	189	—	2	ALEXANDER O'NEAL TABU OZ 44492/E.P.A. (CD)	ALL MIXED UP
190	185	178	29	LITTLE FEAT ● WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
191	178	164	40	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
192	176	185	8	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
193	193	—	2	BRUCE COCKBURN GOLD CASTLE 71320 (8.98) (CD)	BIG CIRCUMSTANCE
194	171	166	15	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
195	195	—	2	PAUL DEAN COLUMBIA FC 44462 (CD)	HARD CORE
(196)	NEW ▶	1	1	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
197	175	184	59	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
198	181	193	30	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
199	187	194	17	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
200	188	200	13	JUDSON SPENCE ATLANTIC 81902 (9.98) (CD)	JUDSON SPENCE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------------|---------------------------------------|----------------------------------|----------------------------------|---------------------------|------------------------------|--------------------------|------------------------|
| 10,000 Maniacs 188 | Camouflage 104 | Bob Dylan & The Grateful Dead 37 | The Jeff Healey Band 117 | Little Feat 190 | Pink Floyd 43 | Buster 154 | U2 181, 18 |
| 2 Live Crew 191 | Tracy Chapman 33 | Steve Earle 62 | The Jimi Hendrix Experience 146 | Living Colour 15 | Poison 11 | Cocktail 27 | Midge Ure 124 |
| Paula Abdul 7 | Cheap Trick 148 | Sheena Easton 44 | John Hiatt 136 | Lyle Lovett 84 | Maxi Priest 144 | Dirty Dancing 99 | Van Halen 63 |
| Alabama 69 | Chicago 75 | Eazy-E 54 | Hothouse Flowers 175 | Martika 137 | Public Enemy 161 | More Dirty Dancing 172 | Luther Vandross 56 |
| Marc Almond 176 | Toni Childs 140 | Enya 42 | House Of Lords 87 | Bobby McFerrin 142 | The Pursuit Of Happiness 101 | Tequila Sunrise 131 | Violent Femmes 93 |
| Anthrax 174 | Cinderella 41 | Erasure 66 | Ice-T 141 | Metallica 45 | R.E.M. 12 | Twins 184 | Vixen 68 |
| The Art Of Noise 151 | Bruce Cockburn 193 | The Escape Club 85 | Information Society 78 | George Michael 35 | Chris Rea 196 | Judson Spence 200 | Warrant 123 |
| Rick Astley 19, 197 | T.Conwell/Young Rumlbers 165 | Gloria Estefan/Miami Sound 118 | INXS 72 | Mike + The Mechanics 30 | Lou Reed 55 | Rod Stewart 29 | Was (Not Was) 74 |
| Bad Company 162 | Rodney-O Joe Cooley 187 | Melissa Etheridge 67 | Freddie Jackson 198 | Kylie Minogue 100 | Chis Rea 196 | George Strait 105 | The Waterboys 86 |
| Anita Baker 9, 166 | Julian Cope 171 | Exodus 155 | Michael Jackson 65 | Eddie Money 94 | Lou Reed 55 | Barbra Streisand 53 | When In Rome 157 |
| Bangles 49 | Elvis Costello 70 | Fairground Attraction 153 | Jane's Addiction 103 | N.W.A. 98 | The Replacements 60 | Al B. Sure! 102 | Karyn White 20 |
| Rob Base & D.J. E-Z Rock 64 | Cowboy Junkies 48 | The Fixx 91 | Al Jarreau 92 | Ivan Neville 149 | Keith Richards 163 | Keith Sweat 125 | White Lion 25 |
| Basia 58 | The Robert Cray Band 133 | Roberta Flack 192 | Joan Jett And The Blackhearts 76 | Robbie Nevil 194 | Lee Ritenour 156 | Sweet Tee 179 | Will To Power 145 |
| Bon Jovi 10 | Crosby, Stills, Nash & Young 50 | Fleetwood Mac 26 | Journey 16 | New Edition 32 | Rush 31 | Tesla 24 | Hank Williams, Jr. 111 |
| Boy Meets Girl 88 | David Crosby 114 | Julia Fordham 152 | The Judds 122 | New Kids On The Block 21 | Sa-Fire 134 | They Might Be Giants 89 | Vanessa Williams 80 |
| Boys Club 169 | D.J. Jazzy Jeff/Fresh Prince 119, 127 | Samantha Fox 39 | K-9 Posse 170 | New Order 34 | Sade 128 | Thirty Eight Special 167 | BeBe & CeCe Winans 183 |
| The Boys 40 | Taylor Dayne 36 | Kenny G 14 | Chaka Khan 186 | Alexander O'Neal 189 | Salt-N-Pepa 168 | Tiffany 22 | Winger 23 |
| Breathe 61 | The Dead Milkmen 177 | Debbie Gibson 3, 132 | Kid 'N Play 110 | Oingo Boingo 150 | Sam Kinison 158 | Tanita Tikaram 126 | Steve Winwood 81 |
| Eddie Brickell & New Bohemians 5 | Paul Dean 195 | Gipsy Kings 71 | King Tee 135 | Roy Orbison 129, 107, 13 | Kiss 46 | 'Til Tuesday 178 | |
| Britny Fox 108 | Def Leppard 8 | Dave Grusin 180 | Sam Kinison 158 | Original London Cast 147 | K.T. Oslin 164 | Today 95 | |
| Bobby Brown 1 | Neil Diamond 73 | Guns N' Roses 2, 6 | Kiss 46 | Ozzy Osbourne 97 | LeVert 96 | Tone Loc 17 | |
| Bulletboys 38 | Dire Straits 199 | Guy 52 | K.T. Oslin 164 | Huey Lewis & The News 173 | LeVert 96 | Tony! Toni! Tone! 139 | |
| Jon Butcher 121 | Dokken 115 | M.C. Hammer 83 | Robert Palmer 138 | | LeVert 96 | Too Short 90 | |
| Jonathan Butler 185 | Dreams So Real 160 | Ofra Haza 130 | Pet Shop Boys 112 | | LeVert 96 | Traveling Wilburys 4 | |
| Cameo 182 | Duran Duran 57 | | | | LeVert 96 | Randy Travis 159, 116 | |

HBO FOLLOWS OTHERS IN DISTRIB CUTS

(Continued from page 1)

field Village, Ohio; and CLR Distributors, Calgary, Alberta, Canada.

In explaining the cutbacks, Curt Viebranz, HBO president, says the company "will be able to run a more cost-efficient operation while providing increased attention to those distributors handling our product."

Industry insiders say the cutbacks also reflect the industry's continued consolidation as well as the growing share of the market controlled by bigger stores. The existing distribution network grew out of the need to service small specialty stores, with distributors often competing for the

same retail accounts.

The move by HBO brings the number of major suppliers that have trimmed their roster of distributors to four. In 1988, Vestron Video, MCA Home Video, and RCA/Columbia Pictures Home Video dropped some distributors. The moves triggered wide-

spread concern among wholesalers that other firms would initiate similar changes.

The firms that have been terminated by one or more suppliers seem angry and frustrated.

"We got a bad deal," says Larry Beyer, president of ZBS Distributors, a 10-year-old company that services 2,000 stores in the Midwest. Even though his firm was also dropped by RCA/Columbia, Vestron, and MCA last year, Beyer says the HBO move is particularly puzzling to him because ZBS has consistently surpassed the sales goals HBO set for its front-line product. He also says the HBO brand manager at ZBS received a letter from Viebranz praising the distributor's strong performance with HBO titles.

"With 'Platoon' we did 131% of our goal," Beyer says. "With 'No Way Out' we did 122%. With 'The Big Easy' we did 177%. I just don't understand why they would drop us."

Suppliers say the cutbacks not only help eliminate overlapping territories but serve as a powerful incentive for distributors still handling a company's product. While Viebranz will not comment on specifics of his firm's reorganized distribution network, he hints that the remaining distributors stand to gain from the move.

"We will now have the time and resources to develop programs tailored to the specific needs of each distributor," says Viebranz, adding that ei-

ther he or another top company official personally visited the distributors who were dropped to explain the company's decision.

An executive at one of the terminated firms notes that HBO has had few hit titles targeted at the rental market, having become increasingly geared toward sell-through-oriented mass merchants and large record/video combo stores.

"They don't need the mom-and-pop stores, not with the product they have," says the distributor. "They believe they can hit the same numbers with fewer people talking about their product. All I can say is *mazel tov*."

In the wake of the HBO cutbacks, some wholesalers and other industry observers are predicting that other suppliers will soon announce another round of cuts. While a number of companies are mentioned, speculation centers on International Video Entertainment as the next to slash its distribution ranks.

"I've heard those rumors too, but I don't know if there is anything to them," says Alan Benjamin, VP of retail sales at IVE. "The cuts we've seen are not too surprising. Some of these distributors will move less than 200 copies of a given title. It gets to a point where it costs [a supplier] money to use a specific distributor. I think we'll see more suppliers announce cuts. Whether one of them will be IVE, I don't know."

NEW AGE CONFAB IN HOLLYWOOD

(Continued from page 6)

were happy with the conference," said Doucet, "but I had no major complaints, and everyone seemed to enjoy it." Doucet received a standing ovation at the conclusion of INAMC's final panel.

John Sebastian, program director of KTWV "the Wave" Los Angeles, summarized the music's potential impact in his opening-night keynote address. "I view this as more of a cause, a mission, than simply a radio format," said Sebastian, whose approach to the adult alternative format is regarded as the most new-age-intensive in the country. "This is something that can change the world as well as serve as a pragmatic business concept."

During a radio panel that also included Wave founder Frank Cody

and syndicators Frank Forest and Paul Hunter, Sebastian noted KTWV's strong showing among adults 25-54 (ranked fourth in L.A.; No. 1 among men 25-54). He called this evidence that a huge potential audience is being underserved by retailers.

"I believe 70% of the music our station plays is not readily available in record stores," he said. "This is the most qualitatively wonderful clientele imaginable, people who walk into a record store with a platinum card and a list of 20 CDs to buy, only to find a purple-haired girl behind the counter playing Guns N' Roses over the house system who has never heard of our artists. Ideally, I'm convinced this format has the potential to sell more records than

any other format."

To counter such retail dead ends, Backroads Distribution president Lloyd Barde used the IN-AMC to circulate his concept of a consumer catalog targeted specifically to fans of key radio stations.

Animated discussions during marketing and retail panels urged spending of marketing dollars to educate buyers and store clerks rather than consumers and stressed the need to promote new age product as aggressively as pop product. Billboard associate publisher Tom Noonan also recommended that newcomers make sure distribution is in place before attempting a breakthrough in radio. "Don't expect requests due to radio to solve your distribution problems," he said.

Doucet said her group will begin offering seminars on new age product for retailers; she said the Warehouse chain has already expressed interest.

Artists addressed the challenge of presenting the music live. CBS artist Chris Spheeris said he has taken a homegrown approach to his early performances, playing in small clubs and engaging audience members in intermittent dialogs.

Spheeris, an artist with mainstream appeal, found the INAMC to be constructive. "I'm finding here a collection of individuals sharing a common vision at a deep level. Many people, though, including the critics, get stuck on the trappings, which detracts from the vision. Too many people focus their energy on a crystal and not on the horizon beyond it," said Spheeris.

Other developments included the possible coalition of numerous labels represented at the conference (including Narada, Private Music, Global Pacific, Gold Castle, and Music West) for a compilation album dedicated to environmental causes.

Alan Ames, director of NASA's Entertainment and Media Technology Services branch, stirred imaginations when he discussed Digital Video Interactive, a complex device that, in simple terms, serves as a digital paint box or video sequencer for musicians. Chief designer Jim Diletto says the device, which will be available commercially in about a year, allows musicians to score the music that, in MIDI fashion, triggers video action and ultimately yields an optical master. Early experimenters with the technology include Todd Rundgren and the Tubes' Michael Cotten.

The organizers honored three pioneers in the field on opening night with—what else?—Crystal Awards. Recipients were Wave founder Cody, Backroads' Barde, and musician Steven Halpern.

Co. Sends Sampler To Gospel Music Assn. Board Benson Lobbies For Dove Nominees

NASHVILLE The Benson Co. here has wasted no time in lobbying for votes for its 28 Dove Award nominees. Within three days of the Dove announcements (Billboard, Feb. 25), the company compiled and mailed an audiotape sampler of the artists and songs in contention to board members of the Gospel Music Assn. and to the

music press. Votes by GMA members determine the Dove winners.

The tape carries 16 songs by such acts as Carman, the Cathedrals, DeGarmo & Key, Dino, Take Six, Larnelle, and Stryper.

A cover letter urges recipients to "review our entire family of nominees before your vote is cast."

ROCK'N'ROLL AWARDS SHOW SET FOR MAY

(Continued from page 6)

agent Peter Grosslight. Zysblat and Eaton had previously worked together on the television production of David Bowie's Glass Spider tour, which also aired on ABC.

"We went back to ABC and said, 'Listen guys, we don't feel rock'n'roll is getting enough exposure on prime-time television,'" Zysblat says.

ABC agreed, and the producers set about assembling a "blue-ribbon panel" of 40 directors to select five nominees for each voting category. The directors include managers, talent agents, label executives, producers, radio program directors, and concert promoters. According to Zysblat, par-

ticipants will include Bill Graham, Freddy DeMann, Phil Collins, Jane Rose, Frank Barcelona, Cliff Burnstein, Bob Buziak, and Ron Delsener.

"The board will, in effect, decide what rock'n'roll is today," Zysblat says. "We went to the rock'n'roll industry to decide what rock'n'roll is."

Eligible candidates will include all musicians and groups making pop chart appearances in Billboard and other trade publications between March 1, 1988, and Feb. 28, 1989.

After the 50 finalists are selected, ballots will be sent to some 2,000 members of the rock'n'roll community, who also will be hand-picked by the directors.

Zysblat says that the show will likely become a continuing TV fixture.

"It's already become an annual event by virtue of sponsor interest," he says. "I don't want to be cocky about this, but the ratings don't even matter."

The targeted demographics of "The First International Rock'n'Roll Awards" have proven very appealing to sponsors, Zysblat says. "They would rather have 5 million defined viewers than 40 million undefined viewers. I hope we have 40 million defined viewers."

FOR THE RECORD

Lee Brillhart, president of Seattle-based chain Tape Town, was misidentified in a story in the Feb. 25 issue of Billboard.

Due to an editing error, the name of former Michael Jackson manager Frank Dileo was misspelled in the Feb. 25 issue of Billboard.

A&M MAKES 45 SINGLES A FINAL SALE

(Continued from page 1)

distinguish them from those that were sold at the old price.

None of A&M's other singles lines, including 12-inchers, oldies, and cassette singles, will be affected by the changes. BMG Distribution, which handles the label, will inform accounts of the new policies in letters that were expected to be mailed on Feb. 24.

'Some people are going to say we want the single to go away. That is not the case'

David Steffen, senior VP of sales and distribution, cannot predict how accounts will react to the change but insists that a steering adjustment was needed, considering recurring return rates of 60%-70% on vinyl singles.

"I think some people are going to say that A&M wants the single to go away," says Steffen. "That is not the case, and I cannot stress that enough."

The message that Steffen would like his customers to hear is a warning to "either manage the affair better out in the street or get out of the singles business. Some will use this as a reason to get out of the business; others will see this as a way to make more money selling singles."

Steffen says some accounts have become more responsible in their singles buying. He gives particular credit to the one-stops that service jukeboxes. He also notes that rackjobbers, once considered the prime offenders for excessive 45s returns,

have improved their status; Steffen estimates cutbacks instituted by racks and chains over the last year have reduced the universe of stores that carry singles by at least 3,000 locations.

But, despite improvements that accounts have made in handling the configuration, Steffen notes returns continue to swell from one year to the next. Steffen says that after returns, 80% of A&M's singles sales are on cassette, compared with the 20% share earned by 7-inchers.

Steffen assumes that the loss of a returns privilege will prompt some accounts to cut back their buys on vinyl singles, but the current rate of returns convinces him that A&M's changes "won't diminish our representation at retail. I guarantee we're not going to lose a sale."

Timing of the announcement was calculated so that the label can get feedback from the account base during the upcoming National Assn. of Recording Merchandisers convention in New Orleans, Steffen says.

"Whatever the short-term negative is, we've come out with something that other companies have been reluctant to address, something that needed to be addressed," says Steffen. "We're all agreed that at some point, [the 45] will go the way of the 78, but in the meantime, no one has figured out a way to manage the problem."

Citing company policy, BMG Distribution declined to comment on this story until accounts receive official notification of the new policies. Unlike RCA and Arista, which are both owned by BMG Music, A&M is an independent operation, so there is no reason to assume that its moves will impact the other BMG-distributed labels.

ASCAP, BMI FACE FEE CUTS

(Continued from page 3)

terim ceiling on what all local commercial TV stations together can be asked to pay ASCAP set at \$60 million per year, roughly the same as in 1984, the rights society has not been able to increase rates to keep up with inflation.

"The judge is setting the fee for the industry, and until he increases that fee, we're being hurt," notes Messinger. "The longer it takes to get to trial and get a decision [on rates], the more that impacts on our bottom line."

On top of all that, about half of the stations under per-program licenses have demanded recalculation of their fees from 1985 through May 1988. According to the court's edict, ASCAP must refund or give credit for the difference, if any, between the retroactive fees under a station's per-program license and the amount they paid under their previous blanket license.

To date, says Zwaska, some of the

larger stations involved have received refund checks "in six figures." Others ended up getting only "a couple of hundred dollars' worth of credit."

A source close to ASCAP estimates that "more than a million dollars has been refunded" but adds that many inflated claims have been cut back by 80%-90%.

These refunds and reduced payments must also be weighed against the \$43 million of retroactive license fees paid to ASCAP in the wake of the rights society's triumph in the lengthy Buffalo Broadcasting case, in which local TV stations sought to eliminate the blanket license for the use of ASCAP music in syndicated programming. But that windfall was distributed to members in 1987, and ASCAP is now ironically facing the revenue implications of per-program licenses, which were an outgrowth of the Buffalo litigation.

BMI is being forced to offer a per-

program license as a result of a local television contract that has been in effect since 1983. Under that contract, which has already been extended twice and may be extended again in June, BMI agreed to provide a per-program license if ASCAP did so, with the same terms and provisions as the ASCAP agreement.

According to Marvin Berenson, BMI's VP of licensing/legal, that requirement means BMI had to include a clause allowing recalculation of fees back to 1985. Asked whether BMI expects this will lead to substantial refunds, he replies, "I expect if a station elects a per-program license, they're probably anticipating a refund from BMI... There are certain credits that will have to be made."

While Berenson, like Messinger, says the stations are ultimately responsible for record keeping, he admits, "The [BMI] monitoring and administrative costs are going to be very high, because we are going to

seek the information and we have to process the reports. The costs will be substantial."

Other costs, however, will be incurred by ASCAP and BMI if they cannot positively identify music in syndicated programs as theirs. Under both societies' agreements with the television committee, the per-program licensees must pay only 50% of the regular fee if a society claims, but cannot prove, that a show contains music copyrighted by its members.

While ASCAP insists this system is merely provisional, Messinger concedes, "We've had to invent a whole new way of keeping track of programs and telling broadcasters whether there's [ASCAP] music on the programs they ask us about. Producers are not good at giving you cue sheets, so it's very difficult. And when you write to some of those producers who also happen to be broadcasters, they're also not good at giving you cue sheets. But the name of their game is to cut down our fee, and it becomes more complicated for us to keep track of that kind of music."

Zwaska counters that the per-program stations already have to provide ASCAP with data on all the syndicated shows they run. "All ASCAP has to do is say, 'Yes, this show, for which we have a cue sheet, has our music.'"

He notes that ASCAP routinely gets "hundreds of thousands" of cue sheets because TV program producers own much of the music in their shows. In addition, he says, the ownership of music in old movies is well-known. In the long run, he suggests, "the net result of this may be a more accurate way of paying their members."

Regarding this assertion, a knowledgeable source points out that, under the blanket license system, "ASCAP has a survey [of TV performances], and it's scientifically designed to take in the performances you don't survey."

In the event that Dolinger rules that the TV stations must ascertain the ownership of the music in their syndicated programs, Zwaska says, "we're prepared for that burden." Moreover, he claims, the stations will still save money by taking per-program licenses.

The television committee has no problem, Zwaska adds, with ASCAP and BMI requiring licenses for music in locally originated programs. "We have no desire to get something for nothing," he declares.

"The era of 100% blanket licensing where the technology exists to identify music is gone," he concludes. "Per-program is here to stay."

Pair Pegged For All-Industry Group

NEW YORK Robert Fox, chairman of KVEN Broadcasting Corp., and John Dille III, president of Federated Media, have agreed to serve as chairmen of the All-Industry Radio Music Licensing Committee's fund-raising committee and research committee, respectively.

The fund-raising committee will try to raise \$1 million in the next three to five years, according to Group W Radio president Dick Harris, the newly elected chairman of the licensing committee. That is the minimum amount, he estimates, that will be required to fund the industry group, which negotiates the radio industry's blanket music license agreements with ASCAP and BMI.

The research committee will review the financial impact on radio stations of the current ASCAP and

BMI agreements. It will also gather information for the use of the radio industry's negotiating team during the next bargaining sessions with the rights societies.

The present pacts with ASCAP and BMI expire, respectively, on the last days of 1990 and 1991. Harris expects the licensing committee will assemble a negotiating team this spring and that talks with ASCAP will begin next winter.

In 1988, the radio industry paid ASCAP and BMI in excess of \$125 million. According to ASCAP, its rate for all commercial radio stations, except for news/talk outlets, is 1.56% of gross revenues minus certain deductions and agency commissions. BMI's commercial blanket rate is 1.39% of net revenues for stations with gross sales of more than \$150,000 a year, and 1.2% for outlets

with sales below that level.

Although Harris declines comment on whether anything other than the size of the license fees will be negotiated with the rights societies, he notes that station owners have questions about ASCAP and BMI enforcement policies. He also feels that the "sustaining rate" paid to the societies by all-news stations is too high, and he would like to see license contracts extended beyond their current length of five years.

He adds that, due to contributions from the now-defunct National Radio Broadcasters' Assn. and the ABC Radio Network, the committee has \$80,000-\$85,000 in hand. He notes that some in the industry would like to see the committee use that money to set up a New York office.

KEN TERRY

CHAMELEON CHANGES HANDS

(Continued from page 6)

linked Powers with Plotkin, Bruce Springsteen's co-producer and Asylum Records' A&R chief during the '70s, and Pritzker, whose family's diversified interests include the operation of the Hyatt Hotels chain. The pair were already exploring various music industry investment opportunities. Pritzker's interest was not purely academic: He also was a member of the early '80s MCA act Idle Tears.

"There were two things that attracted us [to Chameleon]," Plotkin says. "We were attracted to the notion, by dint of our curiosity, that there was the possibility of being able to make an entry into the record business without committing off the top to competing for a huge general audience. We have been interested in a variety of music that had some quality, but was not destined to be played 40 times a day on [top 40] radio."

"The second thing that attracted us was Stephen," Plotkin continues. "He had begun this and was having some early-level success, and wanted to find some fresh capital for his business."

Powers, who now assumes the additional title and role of chief operat-

ing officer, adds that noted music business attorney Owen Sloane is a fourth important player in the new Chameleon. Sloan will hold no corporate title but will handle the company's business affairs and participate as a board member and an equity partner.

"Getting into the international marketplace is going to play a big part in the next year, and that's where Owen is going to play a big role," Powers says.

Plotkin says that he will be "available on a regular consulting basis" to participate in the day-to-day A&R and production functions of the company. Officially, he is considered a "nonexclusive staff producer" for Chameleon.

"What I'm going to do is be available to Stephen to go over things he wants to go over with me," Plotkin says. "This is Stephen's company. We invested in Stephen... I am not going to take over the A&R function."

In addition to promoting such Chameleon acts as New Marines, Precious Metal, and the Bonedaddys and such Dali signees as the Way Moves and the Wild Cards, the company will continue to market catalog titles

from such distributed labels as Vee-Jay, Sierra, Posh Boy, Epitaph, Independent Project, and Mountain Railroad. Chameleon's p&d pact with CEMA will remain in force.

Powers says the company will now be staffing up; he expects the work force to expand to a total of 18 people, up from Chameleon's previous staff of eight.

According to Foos, the sale of Chameleon has no bearing on the fate of independent distributor Sounds Good Music Co., which had shared office space with the label in Hawthorne.

"Sounds Good has been in a shut-down situation for the last five or six months, and continues to be," says Foos, who emphasizes that Chameleon and Sounds Good are two separate corporations with different ownerships.

"Sounds Good is no longer even in the building," Foos adds.

Formerly a well-known importer and distributor of independent and foreign product, Sounds Good reportedly suffered serious setbacks in recent years as a result of the furor over parallel imports.

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Def American's Rubin Pacts For Geffen P&D

BY CHRIS MORRIS

LOS ANGELES Def American Records, headed by hit-making producer Rick Rubin, has signed a North American distribution deal with Geffen Records.

Rubin says that Geffen, which has already issued the eponymous Def American debuts by Danzig and Masters Of Reality (both produced by Rubin), will probably issue a total of seven albums for his label this year.

"It's pretty much a standard-style [pressing & distribution] deal, where I can put out anything I want," Rubin says.

Plans call for the March 14 release of an album by controversial stand-up comedian Andrew Dice Clay; records by the English hard rock band Wolfsbane and the Chicago metal act Trouble will follow in '89.

This year will also likely see the first Def American release by the thrash metal quartet Slayer, whose first two Def Jam sets, both produced by Rubin, were released by Geffen after CBS refused to issue the group's "Reign In Blood."

The Def American-Geffen relationship was a natural, according to Rubin: "I never talked to anyone else... When the situation with CBS changed, and I didn't want to be there anymore, this was the first place I went."

While Rubin says he hasn't formally severed ties with Def Jam, he adds that he is "trying to" end his relationship with the label, with which he scored several chart hits.

Rubin, who has produced smashes for L.L. Cool J, the Beastie Boys, Run-D.M.C., and the Cult, among others, will not work exclusively for Def American, but he adds, "My focus as a producer will be the label."

While Rubin will handle A&R and production chores for his own acts, he adds that his longtime assistant George Drakoulis, who recently worked on A&M's staff, will also sign and produce groups as well.

Regarding his company's roster, which at the outset is top-heavy with hard rock and metal groups, Rubin says, "I'm going to be making teenage music, which includes hard rock, rap, and even teenage pop records."

RIAA Boasts Sweet Victory Against California Pirates

NEW YORK The Recording Industry Assn. of America has cited progress in its battle against bogus recordings sold in California, which accounts for 50% of illicit product seized in the U.S. In addition, the label trade group is showing sustained interest in illegal Hispanic recordings, which are said to hurt legitimate Hispanic labels disproportionately.

These are the highlights of a 1988 report by the RIAA, which notes that during 1988 more than 255 search warrants or consent/sight seizures occurred compared with 155 the year before. RIAA personnel, the report adds, assisted law enforcement officials in the seizure of more than 1,025,000 allegedly completed or partially manufactured counterfeit cassettes, a 225% increase over 1987. More than 7 million counterfeit labels were seized last year, compared with 2 million in 1987, while more than 252,000 cassette library boxes and 2 million blank unloaded cassette cartridges were seized. In addition, more than 6,000 audio/video masters were seized, compared with just over 2,000 the year before.

The growing market for compact disks has also registered for the first time in law enforcement seizures of

product. The RIAA says 15 allegedly bootleg CDs were seized in 1988, compared with none in 1987.

In California, RIAA reports the largest seizure of counterfeit cassettes Oct. 12-13 in more than a dozen locations in the greater Los Angeles area. Seized were more than 200,000 alleged bootleg cassettes, 620,000 insert cards, 2 million blank cassette cartridges, 200,000 cassette library boxes, 44 slaves, and seven tape loading machines.

The report notes that legislatively RIAA successfully urged the passage of a landmark law in California upgrading criminal penalties for counterfeiting, piracy, and bootlegging. The law calls for as many as five years in prison and a \$250,000 fine. The RIAA says it is working with the National Assn. of Recording Merchandisers and the Video Software Dealers Assn. in proposing similar legislation in 10 other states.

The RIAA report also notes that federal judges handed down significant jail terms against wrongdoers last year and ordered restitution payable to RIAA on behalf of victim member companies. IRV LICHTMAN

Critics Give Record Ratings Bad Review

NASHVILLE Music critics overwhelmingly oppose the Parents' Music Resource Center's call for record rating, according to a study just completed by two professors at Middle Tennessee State Univ.

Respondents to the survey included 120 newspaper writers from across the U.S. and 40 critics from major consumer, trade, and fan magazines.

Of these, 91% opposed a movielike rating system that would specify "objectionable" material according to

particular categories, such as sex, violence, and drug advocacy; 76% were against the use of the more general "parental advisory" warning; and 70% turned thumbs down on mandatory printing of lyrics on album jackets.

Geoff Hull, professor of recording industry management at the university, located in Murfreesboro, Tenn., and Robert Wyatt, professor of mass communications there, sent questionnaires to about 400 critics.

INSIDE TRACK



Edited by Irv Lichtman

IS VIRGIN VISION making a distribution deal with Orion Home Video? At press time, an informed source told Track that Orion, which already distributes titles from Nelson Entertainment, will soon begin distribution of Virgin's catalog. Rumors have circulated that the Virgin video division, which was formed in 1986 and has struggled with a slate of mostly B titles, is up for sale. The source also says Virgin will handle Orion product in the U.K. Officials from Virgin and Orion were not available for comment at press time.

ORION HOME VIDEO says its yearlong pay-per-transaction test resulted in increased customer satisfaction and more profit for everyone involved. The results were released in the form of an open letter to the home video industry signed by Len White, president of Orion Video. The letter says PPT titles issued by Orion resulted in a profit increase of 27% for retailers, 33% for distributors, and 14% for Orion. The test revealed that consumers rented 53% more tapes and that there was "no measurable cannibalization" of customers from other stores. Orion concludes that "PPT, in one form or another, could help protect the profits of the home video industry."

OLYMPIC RELIEF: Track hears there are large piles of "One Moment In Time," Arista's all-star soundtrack for the NBC Olympics telecast, sitting at some accounts. The label dropped the title's list price from \$9.98 to \$6.98, offering price protection on the reduction, and has pushed back its payable date until May. "They were absolutely honorable about it. It would be easy for a vendor to turn his back on a situation like this," says one large account's key purchasing exec. According to more than one reliable field source, the label did not hype its orders. The gluts are said to be due to misjudgment on the part of accounts.

MOTOWN RECORDS canceled a scheduled Feb. 23 press conference in Los Angeles that the company had previously said would reveal further details about Diana Ross' equity participation in the label (Billboard, Feb. 25). According to a label spokesperson, the press meet would have conflicted with rehearsals for the video of Ross' first single under the singer's new Motown contract. The spokesperson added that no further information would be forthcoming concerning Ross' financial role in the label.

MANDELA SHOW TO VIDEO: CBS Music Video Enterprises is releasing Feb. 28 a \$19.95-list two-hour version of last June's 70th birthday concert for Nelson Mandela, the jailed anti-apartheid activist. The event, at London's Wembley Stadium, was held under the banner of Artists Against Apartheid and included appearances by such acts as Sting, George Michael, Eurythmics, Harry Belafonte, Dire Straits, Eric Clapton, Tracy Chapman, Al Green, Miriam Makeba, Hugh Masekela, Whitney Houston, and Stevie Wonder. Royalties will be donated by the performers to Artists Against Apartheid and various South African children's charities. The U.K. and Europe get the release starting March 6.

IN THE FIRST WINTER ARBITRENDS, both of New York's top stations were up slightly. Top 40 WHTZ "Z100" was up from a 5.6 to a 5.8 12-plus overall, perhaps buoyed by the publicity surrounding Scott Shannon's last weeks, and easy WPAT-AM-FM was up 4.9-5.1. In Chicago, the big surprise was urban/AC outlet WVAZ "V103," which shot up, 4.2-5.7, coming in third after n/t WGN (8.6-9.2) and urban WGCI (6.7-6.9).

GIFT OF THE ALUMNUS: The Norman J. Pattiz Concert Hall at Hamilton High School Academy of Music in Los Angeles was christened with a well-attended industry gala Feb. 21, hosted by Mutual Broadcasting's Larry King. Westwood One president Pattiz is a Hamilton alumnus who initiated underwriting on the renovation of the school's performing arts auditorium. Billboard, WW1, Legacy Broadcasting, and a number of labels contributed to the renovation effort.

METAL MAN: Mike Schnap has joined the Epic/Por-trait & Associated Labels as specialist in metal act promotion. His appointment reflects a game plan by E/P/A chief Dave Glew to beef-up the label's metal efforts on behalf of such acts as Ozzy Osbourne, Quiet Riot, 220 Volts, Meliah Rage, Suicidal Tendencies, and Accept, among others. Glew had a similar approach when he was at Atlantic Records.

FOLKS TALK FOLK: Promoter John Scher, music press agent Joe Dera, and Hitachi America's Harry McGrath are working on an underwriting arrangement with Hitachi to mount a weeklong Great American Folk Festival. If all goes well, Hitachi would underwrite, Scher's Monarch Entertainment would produce, and Dera & Associates would handle media marketing.

TWENTY INNER-CITY SCHOOLS this fall will test an outreach program that uses electronic music to provide students with career guidance and artistic motivation, according to the New Music Seminar and the Center for Electronic Music, which teamed on the project. A fund in memory of the late Joel Webber, a founding member of NMS, has been set up to establish and maintain the program.

HIT TEAM REUNITES: The McGuire Sisters and pop/jazz producer Bob Thiele are reuniting for a new album by the singers, their first in 22 years. Meanwhile, MCA is readying a McGuire's greatest-hits CD. Those hits were also produced by Thiele. As for the new recording, it's being shopped for a label.

JOHNNY CASH receives the Americanism Award of the Anti-Defamation League of B'nai B'rith at a dinner March 30 in the Doubletree Hotel in Nashville. Dick Asher, president and CEO of PolyGram Records, is chairman of the tribute journal. For more info, contact ADL's Deborah Spector Victor at 404-262-3470 or ADL New York coordinator Jane Forster at 212-490-2525.

BEST WISHES GO to Max Silverman, founder of the Waxie Maxie's chain in Washington, D.C., who is scheduled to check in to the Washington Hospital Center on Monday (27) for open-heart surgery. Chain president Mark Silverman says his attendance at NARM depends on his father's condition. If Mark does stay in D.C., VP/GM David Blaine will take his spot in New Orleans.

BUCK THE BEATLE: It'll be nostalgia time in London soon when Buck Owens journeys to Abbey Road Studios for a remake of his song "Act Naturally." Owens, who hit No. 1 on Billboard's Hot Country Singles chart in 1963 with the evergreen, will join Ringo Starr, who hit the pop charts in 1965 with the Beatles' rendition of the song. The unlikely duo will record an '80s version of "Act Naturally" in the studios where the Beatles recorded some of their greatest hits.

THAT'S ENTERTAINMENT: New York TV production outfit Panavideo has formed Panavideo Entertainment under Steve Kahn, former VP/GM of the parent firm and a pioneer in music video when he worked at RCA Records. Kahn will direct development of programming in home video, broadcast, and cable.

FILLING A VOID: Springfield, Va.-based video web Erol's has filled one of its vacant high-level posts by recruiting former National Video president Troy Cooper to fill the VP of operations spot previously held by Dick Kerin. Cooper makes the move later this month.

SENTENCE: Record producer Nicholas J. Martinelli was sentenced Feb. 17 in U.S. District Court in Philadelphia to three years in jail and a \$25,000 fine for selling cocaine. Martinelli, 38, who worked with such acts as Dee Dee Sharp, Stephanie Mills, Regina Belle, Gladys Knight & the Pips, Five Star, and Loose Ends, was also honored in 1987 with a Philadelphia Music Award for outstanding achievement in pop/rock/urban music. Martinelli must report to federal prison by March 13 to begin his sentence.

JOT DOWN Bon Jovi down as one sure-fire stadium attraction for this summer's concert schedule. Jon Bon Jovi says "you can bet your last dollar" that the band will do several outdoor dates. "We've devised something so I can do the flying [a previous Bon Jovi special effect] without a roof, so it is possible," Bon Jovi says.

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