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NEWSPAPER

VOLUME 101 NO. 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 1, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

**Bon Jovi, Motley Crue
booked for first PPV
concert in Moscow**
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**Ingram Video adds
four Metro branches**
See page 4

**Thorn-EMI to acquire
50% of Chrysalis label**
See page 86

Retailers, Labels Ready To Test 5-Inch CD Singles

BY GEOFF MAYFIELD

NEW YORK Can a 5-inch CD single succeed where the 3-inch CD has not? Retailers and record companies are far from united on the issue, but at least two labels are ready to test the concept.

What is agreed in most quarters is that sales to date for the still-young CD-3 have been disappointing.

At least two key accounts—West Sacramento, Calif.-based Tower Records and Roslyn, N.Y.-based Record World—used last month's National Assn. of Recording Merchandisers convention as a soapbox to instigate the launch of a 5-inch CD single.

The topic was discussed at the New Orleans meeting of the NARM Retailers Advisory Committee. Some

merchandisers, including Dallas-based Sound Warehouse and Durham, N.C.-based The Record Bar, say they are willing to jump on the bandwagon, but others are clearly skeptical of whether a 5-inch model answers the CD-3's shortcomings.

Equally divided are suppliers, who
(Continued on page 84)

Will Paramount Home Vid Lead The Way Again? Suppliers Weigh \$14.95 Vid Prices

BY AL STEWART

NEW YORK As video sell-through continues to fly, prices will continue to fall—perhaps to as low as \$14.95 for repriced front-line titles.

Major suppliers are looking at the low price point—already proven viable by several independent sell-

through specialists—as a means of grabbing greater space on mass merchant shelves.

While no major has yet embraced the \$14.95 price, it is widely expected that Paramount Home Video will be the first to use that price point on a regular basis. Paramount officials won't confirm such a plan, but com-

peting suppliers note that the company has traditionally been the first major to break new sell-through ground. Suppliers also cite Paramount's deep catalog of notable films and say they would not be surprised to see popular Paramount sell-through titles dropped to \$14.95 as early as this fall. Titles most commonly mentioned are "Airplane," "Crocodile Dundee," and "Raiders Of The Lost Ark."

"Whether it's us or someone else, I think we'll see someone experiment with lower prices," says Alan Perper, VP of marketing for Paramount Home Video. "Keep in mind that \$19.95 is still a very viable price point. I could see \$14.95 become another revenue window for manufacturers sometime after they release [the vid-
(Continued on page 79)

Performance-Fee Row Cited In Suit

BY IRV LICHTMAN

NEW YORK A test case, reminiscent of the famed "Who's Sorry Now?" litigation that was finally decided by the U.S. Supreme Court, is seeking to establish that authors or their estates are entitled to receive all

music-publishing-performance income on songs they have recaptured.

The action hopes to legally counter music publishers' claims that, even though they can lose rights to a song during a 19-year extension period granted by the 1976 Copyright Act, they can still collect performance in-

come from recordings or arrangements made prior to the termination.

The action, filed in U.S. district court here March 14, concerns performance royalties that have accumulated since 1980 on the standard "I Love My Baby (My Baby Loves Me)." The
(Continued on page 83)

Hardware Firms, Labels Closer To Accord On DAT

BY SHIG FUJITA

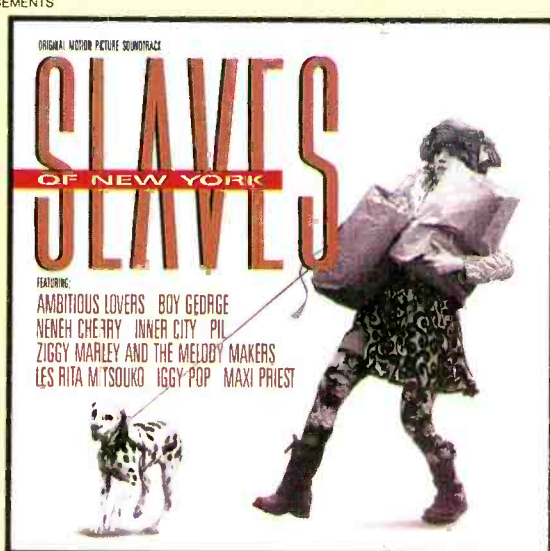
TOKYO The long-running conflict between the hardware and software industries over the digital audiotape system is a step nearer resolution, following a Japanese-European consumer electronics round-table discussion here.

According to Sutezo Hata, senior executive managing director of Hitachi Ltd., the round-table group agreed to convene a meeting of a joint working committee representing hardware and software manufacturers in Amsterdam in April to consider technical devices to prevent home taping.

Hata co-chaired a round-table
(Continued on page 83)



The drummer from the Arsenio Hall show in her "real life" debut recording! **Real Life Story** (837 697)—with Patrice Rushen, Wayne Shorter, John Scofield, and other special guests. Debuts this week at #16 on the Billboard Contemporary Jazz Chart. On Verve Forecast from PolyGram.



SLAVES OF NEW YORK is the ultimate soundtrack album—a street smart and dizzyingly entertaining score of the hippest music around—including "BUFFALO STANCE" by NENEH CHERRY and "GOOD LIFE" by INNER CITY, among others. On VIRGIN compact discs, cassettes and records.

Alternative Radio Sees Resurgence Of Guitar Rock

This story was prepared by Sean Ross in New York and Dave DiMartino in Los Angeles.

NEW YORK Commercial alternative rock stations—thought as recently as a year ago to be the province of synthesizer-dance music—are back in the jangling-guitar business, judging from Billboard's Modern Rock Tracks charts of recent weeks.

"Even six months ago, it was hard to find a good alternative guitar band," says Todd "Mad Max" Tolkoff, PD of WFNX Boston. "There was a lot of weird European dance music, or mediocre domestic dance music, or what have
(Continued on page 12)



A MODERN SOUND THAT ACKNOWLEDGES THE PAST

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MCA RECORDS

Billboard CONTENTS

VOLUME 101 NO. 13

APRIL 1, 1989

SHANNON FLIES JOLLY ROGER AT KQLZ

In a spectacular early debut March 17, Los Angeles' KQLZ "Pirate Radio" takes to the airwaves with Scott Shannon at the helm. The new outlet crests a wave of new "rock 40" format stations. Radio editor Sean Ross has details in Vox Jox. **Page 10**

Surveillance Session A Steal

In continued NARM coverage, Billboard's Bruce Haring reports on a retail security panel, where dealers mulled the merits of various store-surveillance systems. **Page 39**

GREENPEACE 'RAINBOW' REACHES U.S.

An all-star Greenpeace benefit album, "Rainbow Warriors," will be released here by Geffen Records May 23, just 10 weeks after the double set was issued in the Soviet Union. Talent editor Thom Duffy has the story. **Page 86**

Hitchcock Crowns 'Queen Elvis'

Alternative music maven Robyn Hitchcock and his band the Egyptians create a mix of "two unreal elements" on their second A&M album, "Queen Elvis." Though the English singer/songwriter/guitarist has developed a cult following, Hitchcock denies that the new album panders to more popular tastes. Talent contributor Evelyn McDonnell talks with the artist. **Page 58**

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Labels Say Space Is One Problem In Giving Credit Writers Seek To Correct ID Wrongs

BY KEN TERRY

NEW YORK The 2½-year struggle of songwriters to ensure that they receive credit on all prerecorded music and longform music video products has made some progress, but much more needs to be done, say creator groups.

The WEA labels, A&M, RCA, Arista, and Chrysalis say they give songwriter credits on all configurations as a matter of policy, although composer organizations note some record-

ings slip through the cracks.

"Everybody offends," says Kevin Odegard, executive director of the 5,000-member National Academy of Songwriters. "Even labels who have written us letters [in favor of identifying writers] are leaving credits off some records. There's no uniform code."

The worst offender, according to Odegard, is CBS Records. Citing that company's aggressiveness in lowering songwriters' royalty rates below statutory levels, he contends that

"they [CBS] fall behind other labels in recognition of songwriters' rights."

A CBS spokesman admits that not all of the label's cassettes and CDs include songwriter/publisher credits. Nevertheless, he says, "Our goal is to give the consumer as much information as possible within the album specifications, and obviously songwriting and publishing information is included in that."

Space limitations play a role in CBS' decision about whether to include these credits. "You're not talking about as much space in the cassette or CD configurations," notes the spokesman. "We're trying to give the consumer lyrics and photos and everything." On jazz albums and historical reissues, he adds, liner notes are frequently long, leaving "limited space for everything else."

A PolyGram representative says, "We do include [songwriter credits] on all CDs. We have a problem with tapes. When we have a lyric reprint with cassettes, we always include songwriter credits."

"We don't always have space to put them on cassettes. It's just a logistical problem."

According to a Capitol-EMI spokeswoman, "We have every intention of putting that information on [all configurations], but we have no consistent policy of putting it on all titles. It has been on some items and not on others."

The big problem, she notes, is that songwriter and publisher credits are *(Continued on page 84)*

MTV Mulls Merits Of Clip-Director Credits

BY STEVEN DUPLER

NEW YORK Although their creations are seen on television daily by millions, most music video directors are hardly household names. But that situation could change as early as this summer if MTV adopts a plan, now under consideration, to include director credits at the end of each clip it airs.

According to MTV, discussions are under way with major labels to determine whether the channel should include the director credits as part of the chyron graphic at the end of each clip, when the song and album titles and label designation

appear. This would make MTV the only existing national music video outlet to list director credits. (The now-defunct "Night Flight" show on the U.S.A. cable web was the first program to do so in the early '80s.)

Label video executives, however, are mixed in their reactions to the proposal. Some feel an on-air credit could be a valuable "perk" to offer sought-after directors, while others argue that videos exist to help sell records, and anything distracting from the name of the artist and song at the end of a video isn't necessarily a good thing. Such credits *(Continued on page 85)*

Ingram Video Buys Metro Distrib Branches Wholesaler Gains National Stature With Purchase

BY EARL PAIGE

LOS ANGELES Ending weeks of speculation in the home video community, Ingram Video has purchased four out of six branches of Metro Video Distributors, catapulting the Nashville-based wholesaler into the front ranks of such nationwide webs as Commtron Corp., Baker & Taylor, and Video Trend.

The New Jersey, San Diego, Los Angeles, and Miami Metro operations are all included in the purchase; the Minneapolis office is being phased out; and the Puerto Rico operation will function as an adjunct to the Miami branch.

One insider, noting that Ingram now has 12 branches, says, "You're going to see Ingram change and become much more aggressive. They're going from basically centralized distribution out of Nashville to branch service. Also, now that the Metro deal is final, they're going after another distributor."

Officials at privately held and historically low-key Ingram Video were not available for comment at press time. A March 17 release from Ingram described the deal as a purchase of "certain assets" and as an agreement in principle. (No price was mentioned.) But by March 20, Metro branch offices, including the headquarters in Hasbrouck Heights, N.J., were answering the phone as "Ingram Video."

In San Diego, a Metro spokesman says, "We're answering 'Ingram-

Metro' just so our customers don't hang up."

Arthur Morowitz, founder of Metro along with his partner, Howard Farber, was also not available for comment.

Ingram Video is an affiliate of Ingram Distribution Corp., a multifaceted firm generating \$1.5 billion in revenues annually. IDC has 26 branches and services 47,000 accounts in the U.S. and Canada, distributing products ranging from

books and periodicals to CDs and cassettes.

Ingram Video augmented its national status two years ago when it acquired what was then Home Entertainment Video Distributors from Lieberman Enterprises. HEVD had branches in Atlanta, Dallas, Kansas City, Mo., Portland, Ore., and Minneapolis. At the time, Ingram had branches in Baltimore (Jessup, Md.), Fort Wayne, Ind., and in Los An- *(Continued on page 79)*

KVC Video Eyes Major Deal With Virgin Vision

BY JIM McCULLAUGH

LOS ANGELES KVC Video, which recently acquired Atlantic Entertainment, is apparently close to a deal with Virgin Vision, possibly for an acquisition or some form of partnership.

Neither KVC nor Virgin Vision executives would comment to Billboard on any proposed transaction, although a Virgin Vision spokesperson does say the company "continues to explore a number of opportunities." Sources place the deals price tag at between \$100 million and \$120 million.

For Indianapolis-based KVC Video, say observers, a Virgin Vision acquisition would not only give it immediate access to theatrically distributed films but would also ensure immediate access to Virgin Vision's wholesale distribution network, including Commtron, Ingram, Baker & Taylor, and others. In turn, a KVC/Atlantic/Virgin company becomes an instant player in buying independently made features.

"KVC will not only leverage Virgin Vision's distribution and its good reputation among dis- *(Continued on page 77)*

Releases Due From Marx, Cole, Lisa Lisa, Petty April Acts: Let's Do It Again

BY MELINDA NEWMAN

NEW YORK Multiplatinum artist Richard Marx leads an April shower of releases from acts trying to repeat the gold or platinum success of their last effort. Other stars with new product include Atlantic Starr, Natalie Cole, Lisa Lisa & Cult Jam, Tom Petty, and the Stray Cats.

Marx, who has been busy producing Vixen and wife Cynthia Rhodes'

group, Animation, will follow up his self-titled debut April 26 with "Repeat Offender" on EMI. Produced by Marx and David Cole, the album's first single is "Satisfied."

Like Marx, Kingdom Come will try to avoid a sophomore slump with "In Your Face," the April 17 followup to its gold debut on Polydor. The group will begin a tour in May to support the album and first single, "Do You Like It." Other metal mavens with re-

leases this month include Great White, whose "Twice Shy," the followup to "Once Bitten," is due April 18 on Capitol, and Reprise act The Cult, whose "Sonic Temple" is slated for an April 11 release.

Columbia will be pushing Lisa Lisa & Cult Jam's latest, "Straight To The Sky." Due April 25, the album comes exactly two years after the release of the group's platinum effort, "Spanish Fly." Full Force, which produced the previous album, handles this title as well. The first single is called "Little Jackie Wants To Be A Star."

Atlantic Starr and Cole lead a cadre of black acts hoping for hot April action. Atlantic Starr follows up its gold "All In The Name Of Love" with "We're Movin' Up" April 25 on Warner Bros. Cole hopes to continue her comeback with "Good To Be Back," the successor to her gold album, "Everlasting." The first single on the EMI project is "Miss You Like Crazy."

Following the release of her spiritual project, "One Lord, One Faith, One Baptism," Aretha Franklin returns to the pop flock April 27 with "Through The Storm" on Arista. The title track, a duet with Elton John, is already receiving airplay. The album also contains duets with Whitney Houston, James Brown, and the Four Tops, as well as a new version of "Think."

Though Michael's nowhere in sight, virtually every other member of the Jackson clan makes an appear-

(Continued on page 85)

Growing SxSW Conference Thrives In Texas Town

BY BRUCE HARING

AUSTIN, Texas A record 1,550 delegates and a 325-band showcase marked the third annual South by Southwest Music and Media Conference, held here March 16-19 at the Marriott hotel.

The four-day event was highlighted by the seventh annual Austin Music Awards, dominated this year by guitar slinger Joe Ely. Winners were determined through balloting in conjunction with the Austin Chronicle, a weekly alternative newspaper. The Chronicle and BMI were co-hosts for the conference.

Frenzied showcasing, a 42-booth trade show, a citywide open house

for music-related businesses, 17 panels, and 21 workshops composed the formal agenda for the conference, which attracted a healthy balance of major-label and independent representatives.

"The daytime events ran the smoothest ever," said Louis J. Meyers, a co-director of South by Southwest, in his conference post-mortem. "The nighttime events had a couple of problems with production, but 80% went very well."

Meyers said the festival's continued growth will be determined in part by the availability of hotel space in Austin. Next year, the conference will move to the Hyatt Ho-

(Continued on page 79)

U.S. Pushes 'Moral Rights' For Composers In Switch, Register Takes Strong Protection Stand

BY BILL HOLLAND

WASHINGTON The Copyright Office, in a recent report to Congress, is supporting greater protection against "material alteration" for composers of movie soundtracks in what industry observers say is a turnabout from the "minimalist" moral rights stance adopted by the office and Congress to enable the U.S. to join the international Berne Copyright Convention.

Ralph Oman, the register of copyrights, says in his report—submitted to the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice—that protection of motion pictures from such material alteration as colorization, time compression, and panning/scanning should extend and "at least be considered" by Congress to reach beyond the rights of studios, directors, editors, and cinematographers to the "authors of preexisting works," such as "novelists, short-story writers, composers, and others whose existing works are later incorporated in motion pictures."

Hilary Rosen, a spokesperson for the Recording Industry Assn. of America, says Oman's support for further protection of composers "opens a whole new area of controversy that could become one of the most debated areas in copyright reform in this Congress."

Many lawmakers and copyright community industry leaders

agreed to support Berne adherence only because they were assured that such moral rights were already implicit in existing U.S. case law and needed no strengthening. Record companies and movie studios were concerned that so-called "nuisance lawsuits" from artists could result otherwise.

Oman did not detail his observations about composers in the report but makes clear the office's point of view on the matter. A

staffer in Oman's office who drafted the report says he "saw the need to at least have the Congress consider the issue."

Much of the concern centers around the manner in which composers gain protection for their work.

"Directors have argued," Oman writes, "that these authors [of pre-existing works] should have to rely on contractual protections for

(Continued on page 84)

WEA Int'l Acquires Italian Label From Sugar Group

BY VITTORIO CASTELLI

MILAN, Italy WEA International and the Sugar Group of Companies have reached agreement for WEA's acquisition of Compagnia Generale del Disco, the record arm of the Sugar Group. No price has yet been disclosed for the deal.

CGD, a major label here, is a fully owned subsidiary of the Sugar organization. It was launched in 1956 and its roster has included such top Italian stars as Betty Curtis, Johnny Dorelli, Gigliola Cinquetti, Massimo Ramieri, and Caterina Caselli, now married to Piero Sugar, president of the Sugar Group and son of Group

founder Ladislao Sugar.

WEA International chairman Ramon Lopez says: "This agreement reached with Piero Sugar enables us to count proudly as our own CGD's prestigious catalog and artist roster, which are of major significance in the history of the Italian music industry."

"I am certain that this acquisition will give rise to further opportunities for collaboration with the Sugar Group of Companies."

This is WEA's second overseas purchase in recent weeks. It was announced last week that WEA had bought out Pioneer's share in

(Continued on page 71)



I.R.S. Agents. I.R.S. Records signs two distribution agreements with EMI Music Worldwide: EMI Music gains exclusive licensing rights for I.R.S. product in all European territories (excluding the U.K.), and EMI Records U.K. acquires a long-term pressing, distribution, and sales contract with I.R.S. for the U.K. and Ireland. Pictured, from left, are Jim Fifield; president and chief operating officer, EMI Music Worldwide; Miles Copeland, chairman, I.R.S.; and Jay Boberg, president, I.R.S.

EXECUTIVE TURNTABLE

BILLBOARD. Thom Duffy is named talent editor for Billboard in New York. He was a pop music writer/columnist for the Orlando (Fla.) Sentinel.

RECORD COMPANIES. Dave Glew is named president of Epic/Portrait/CBS Associated Labels in New York. He was senior VP/GM for the label.

WEA International in New York appoints Peter E. Andry senior VP of classical repertoire. He was a member of the EMI Music Worldwide executive board.

Debbie Morgan is named VP of marketing and sales for PolyGram Classics in New York. She was director of marketing for the label.

Columbia House Division of CBS Records Inc. in New York makes the following promotions: Harry A. Elias to VP, CBS video library; Richard A. Capossela to director of video club marketing; and Despina Gurlides to director



DUFFY



GLEW



ANDRY



MORGAN

of video sales and programming. Elias was VP of video marketing; Capossela was director of video advertising; and Gurlides was director of marketing planning and analysis, all for the division.

Arista Records in New York appoints Lawrence Marzano director of office services/personnel and Dante Nappi as payroll manager. They were, respectively, office manager/payroll supervisor for Chrysalis Records and an account service representative for Automatic Data Processing.

Christopher Roberts is named product manager, international promotion, for PolyGram Records in New York. He was VP of international artists and activities for the music firm L.A. Entertainment Group.

Relativity Records in Los Angeles promotes Jennifer Carr to West Coast press and publicity, and appoints Laurie Bissell manager, legal affairs/international. They were, respectively, international and advertising manager for the label and with Valley One-Stop.

PUBLISHING. Noel Fox is appointed VP of creative services for MCA Music Publishing in Nashville. He was GM for Silverline-Goldline Music.

Warner/Chappell Music in Los Angeles names Jack Rosner VP of special projects. He was VP of business affairs for EMI Music.

Lisa Wells is promoted to director of creative services for Geffen Music in Los Angeles. She was professional manager for the company.

Malaco Music Group in Nashville appoints Bill Isaacs professional manager. He was director of special projects for Tree Publishing.

DISTRIBUTION/RETAILING. Marv Margolis is named VP of business affairs and sales administration for JCI in Los Angeles. He was national credit manager/director of marketing accounting for Motown Records.

Camelot Enterprises Inc. in N. Canton, Ohio, promotes Jerry Dolan to director of retail operations. He was retail systems supervisor for the company.

Bill Bryant is named advertising manager of in-house advertising agency AdVentures for Record Bar in Durham, N.C. He was regional sales manager for International Video Entertainment.

RELATED FIELDS. Bond Television in Sydney, Australia, appoints Gary Day U.S. chief executive for The Nine Network Australia, based in Los Angeles. He was state government commissioner for New South Wales and a former Billboard sales account executive.

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Publishers MCA, INC.
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THRILLER MILLER MUSIC
UNCLE RONNIE'S MUSIC
COMPANY, INC.

COME INTO MY LIFE
Writer JOYCE SIMS
Publishers BEACH HOUSE MUSIC CORP.
TAWANNE-LAMOUNT
PUBLISHING

DA BUTT (FROM THE FILM "SCHOOL
DAZE")
Writers MARCUS MILLER
MARK STEVENS
Publishers MCA, INC.
THRILLER MILLER MUSIC
TU TU SONGS

DANCIN' WITH MYSELF
Writers VINCENT HENRY
JOHNNY KEMP
BRUCE PURSE
Publishers BRUCE PURSE MUSIC
MOCHRIE MUSIC
SBK APRIL MUSIC, INC.
VCH MUSIC, INC.
W B MUSIC CORP.
ZOMBA ENTERPRISES, INC.

EVERYTHING I MISS AT HOME
Writers JIMMY JAM
TERRY LEWIS
Publishers AVANT GARDE MUSIC PUBLISHING,
INC.
FLYTE TYME TUNES

FATHER FIGURE
Writer GEORGE MICHAEL
Publisher CHAPPELL & CO., INC.

FISHNET
Writers MORRIS DAY
JIMMY JAM
TERRY LEWIS
Publishers FLYTE TYME TUNES
YA O SIR MUSIC

FLIRT
Writer LEON SYLVERS III
Publishers JOBETE MUSIC CO., INC.
RKS MUSIC

GET IT
Writer STEVIE WONDER
Publishers BLACK BULL MUSIC, INC.
JOBETE MUSIC CO., INC.

GET OUTTA MY DREAMS, GET INTO MY CAR
Writers ROBERT JOHN "MUTT" LANGE (SAMRD)
BILLY OCEAN (PRS)
Publisher ZOMBA ENTERPRISES, INC.

GONNA GET OVER YOU
Writers KIMMALA GREEN
MICHELLE GREEN
KEENA GREENE
Publisher BUSH BURNIN' MUSIC, INC.

GROOVE ME
Writers TIM GATLING
AARON HALL
TEDDY RILEY
Publishers DONRIL MUSIC
VIRGIN MUSIC, INC.
ZOMBA ENTERPRISES, INC.

(HE'S GOT) THE LOOK
Writers ADIL BAYYAN
AMIR BAYYAN
Publishers AMIRFUL MUSIC
MEL-O-MEL MUSIC
TORIN MUSIC

HEY LOVER
Writer KEITH WASHINGTON
Publisher BUSH BURNIN' MUSIC, INC.

IF IT ISN'T LOVE
Writers JIMMY JAM
TERRY LEWIS
Publisher FLYTE TYME TUNES
IF YOU CAN DO IT: I CAN TOO!!
Writer PAUL LAURENCE
Publisher BUSH BURNIN' MUSIC, INC.

(IT'S JUST) THE WAY THAT YOU LOVE ME
Writer OLIVER LEIBER
Publishers OLIVER LEIBER MUSIC
VIRGIN MUSIC, INC.

JUST GOT PAID
Writer JOHNNY KEMP
Publishers MOCHRIE MUSIC
SBK APRIL MUSIC, INC.

LITTLE WALTER
Writers TIMOTHY CHRISTIAN
CHARLIE WIGGINS
DWAYNE WIGGINS
Publishers DELOS 2000 MUSIC
POLYGRAM MUSIC PUBLISHING,
INC.

LOOK WHAT YOU STARTED
Writers PETER BUNETTA
RICK CHUDACOFF
MARK HOLDEM
Publishers BUCHU MUSIC
DREAM DEALERS MUSIC
GUDA MUSIC CO.
JULDAM MUSIC

LOOSEY'S RAP
Writer RICK JAMES
Publisher STONE CITY MUSIC

LOVE STRUCK
Writer JESSE JOHNSON
Publishers ALMO MUSIC CORPORATION
SHOCKADELICA

LOVEY DOVEY
Writer ROBERT KHOZDURI
Publisher CURRIER MUSIC

MAKE IT LAST FOREVER
Writers TEDDY RILEY
KEITH SWEAT
Publishers DONRIL MUSIC
E/A MUSIC, INC.
KEITH SWEAT PUBLISHING
VINTERTAINMENT PUBLISHING
W B MUSIC CORP.
ZOMBA ENTERPRISES, INC.

MAN IN THE MIRROR
Writers GLEN BALLARD
SIEDAH GARRETT
Publishers AEROSTATION CORPORATION
MCA, INC.
YELLOW BRICK ROAD MUSIC

MERCEDES BOY
Writer PEBBLES
Publishers JENN-A-BUG MUSIC, INC.
MCA, INC.
UNICITY MUSIC, INC.

MONKEY
Writer GEORGE MICHAEL
Publisher CHAPPELL & CO., INC.

MY EYES DON'T CRY
Writer STEVIE WONDER
Publishers BLACK BULL MUSIC, INC.
JOBETE MUSIC CO., INC.

MY GIRL
Writers SMOKEY ROBINSON
RON WHITE
Publisher JOBETE MUSIC CO., INC.

MY GIRLY
Writer MELVIN RILEY
Publishers READY READY MUSIC
UNICITY MUSIC, INC.

MY PREROGATIVE
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U.S.S.R. Set To Stage PPV Concert

Bon Jovi, Motley Crue Booked For Event

BY BRUCE HARING

NEW YORK The first pay-per-view music event televised from the Soviet Union is expected to hit the airwaves Aug. 12, featuring a daylong concert by Bon Jovi, Motley Crue, Cinderella, and one other act yet to be booked.

The PPV show, which various co-sponsors confirmed but declined to provide details about, apparently will be a joint venture presented by Viacom, MTV, and Westwood One Entertainment, with corporate sponsorship from Pepsi-Cola and McDon-

ald's.

The Moscow date, timed to coincide with the 20th anniversary of the Woodstock festival, will conclude a European stadium swing by Bon Jovi and Motley Crue, both managed by Doc McGhee of McGhee Entertainment in New York. Profits from the Moscow show are expected to be donated to drug and alcohol rehabilitation organizations in the Soviet Union; the European tour monies will be donated to the Make A Difference Foundation, a nonprofit anti-drug organization McGhee established under

terms of his probation for a drug-smuggling conviction.

Abbey Konowitch, VP of programming for MTV, says advertising will be a part of the PPV event, but he was not sure to what extent the corporate sponsors would be involved. He confirms that MTV's VJs will host the program.

Formal details of the show will be announced within the month, according to a spokeswoman for McGhee Entertainment. Bands reportedly under consideration for the final slot at the Moscow show include Megadeth, Skid Row, and the Scorpions, the last two managed by McGhee.

Although various show spokesmen would not comment on specifics, they did confirm that the initial plans for

(Continued on page 79)



Shades Of Greatness. ASCAP honors songwriting team Jimmy Jam & Terry Lewis as black-music-writer-of-the-year, for their total of five top 10 songs on the 1988 black music charts. Pictured, from left, are Jam; Irwin Robinson, board member, ASCAP; and Lewis.

Big Profits, Rising Expenses

Mark Trans World's Year

BY KEN TERRY

NEW YORK Trans World Music Corp. reported record earnings and sales for the fiscal year that ended Jan. 28, yet Wall Street seems unimpressed with the rosy numbers.

Net income for the year increased to \$13.5 million, or \$1.50 per share, from \$10.8 million, or \$1.20 per share, in the previous year. Sales zoomed 46.4% to \$268.3 million from \$183.3 million, with a 4.8% revenue boost for comparable stores.

For the fourth quarter, net income rose to \$8.2 million from \$6.4 million for the prior-year quarter. Revenues jumped to \$103.4 million from \$72.5

million.

Albany, N.Y.-based Trans World operates 437 music/video retail stores in the eastern U.S. under more than 20 names, including Record Town, Tape World, Coconuts, Great American Music, and Good Vibrations. It gained 137 outlets during its 1988 fiscal year but plans to add only 60-80 new stores this year, which it terms "a more moderate store opening schedule."

Despite Trans World's big profit increase, analysts note that the company's selling, general, and administrative expenses have been rising more rapidly than its revenues, lead-

(Continued on page 83)

RIAA, Labels Win Parallel-Import Case

N.J. Wholesaler, Web Fined

NEW YORK A New Jersey-based record wholesaler and an affiliated retail chain have agreed to pay seven record companies a total of \$125,000 after the labels sued them for parallel importing. According to the Recording Industry Assn. of America, this is the largest settlement the RIAA has ever obtained in the parallel-import field.

Metuchen, N.J.-based All-Titles Compact Disk Inc. and Compact Disk World, a four-store, CD-only chain, were sued Oct. 28 in a federal court in Newark by Warner Bros., A&M, BMG, Geffen, Elektra/Asylum, Atlantic, and Sire Records. The court approved the settlement March 6.

Besides agreeing to pay damages,

All-Titles was also enjoined from importing, selling, and distributing LPs, tapes, and CDs in the U.S. without the copyright holders' permission.

While there have been some smaller cases brought over Hispanic parallel imports, notes RIAA attorney Neal Edelson, not much has been done to restrain parallel imports of domestic product, except for the notorious Tower Records case of a few years ago.

Although the RIAA has sent parallel importers many cease-and-desist letters, he notes, they are often ineffective. In the wake of this relatively large monetary settlement, he hopes this will change. "I think it's going to

(Continued on page 79)

Cadence Records Founder

Archie Bleyer Dead At 79

NEW YORK Archie Bleyer, founder of Cadence Records, an independent label that had great success with MOR and rock hits starting in the mid-'50s, died March 20 in a rest home in Sheboygan, Wis., after a long illness. He was 79.

Bleyer's death came five days after the death of Al Bennett, who formed Liberty Records, another major independent that earned its stripes in the '50s (Billboard, March 25).

The Chordettes, the Everly Brothers, and Andy Williams were among the performers Cadence successfully

introduced into the marketplace.

After forming Cadence in 1954, Bleyer quickly developed a reputation for releasing singles on a selective basis rather than flooding the market with four or five a week. Known to put sessions on the shelf when he felt they didn't meet his musical standards, Bleyer had a remarkable track record on singles he deemed worthy of his instincts.

Bleyer formed Cadence shortly after leaving the Arthur Godfrey TV show as musical director. He married

(Continued on page 83)

Bangles Light 'Eternal Flame' At No. 1;

Stewart Strong A Decade After Disco Hit

THE BANGLES land their second No. 1 pop hit as "Eternal Flame" climbs into the top spot on the Hot 100. The quartet first topped the chart two years ago with "Walk Like An Egyptian." Only two other all-female groups have landed two or more No. 1 singles. The Supremes lead the pack with 12 top-charted hits; the Shirelles also landed two.

Susanna Hoffs, the group's lead singer, co-wrote "Eternal Flame" with Billy Steinberg & Tom Kelly, who have now written or co-written a No. 1 hit every year for five straight years. They topped the chart in 1985 with Madonna's "Like A Virgin," in 1986 with Cyndi Lauper's "True Colors," in 1987 with Heart's "Alone," and last year with Whitney Houston's "So Emotional." This is the longest winning streak for a songwriter since Lionel Richie

wrote or co-wrote a No. 1 hit for nine straight years, from 1978-86. (Curiously, all five of Steinberg & Kelly's chart toppers have been by female artists.)

The success of "Eternal Flame" has revived the Bangles' "Everything" album, which jumps to No. 22 on the Top Pop Albums chart. The album originally peaked at No. 33 in January and slipped as low as No. 49 before rallying on the strength of this second single.

ROD STEWART'S "My Heart Can't Tell You No" jumps to No. 4 on the Hot 100, becoming his biggest hit since "Do Ya Think I'm Sexy" topped the chart a decade ago. That disco smash—which hit just as the "disco sucks" backlash was gathering steam—didn't do much for Stewart's rock'n'roll credibility, but the singer has battled back with a string of more pop and rock-centered releases.

In addition, Stewart's "Out Of Order" album jumps to No. 20 in its 44th week on the pop albums chart—the highest position it has attained to date. The album initially peaked at No. 30 in July when the first single, "Lost In You," was in release; it climbed as high as No. 21 in October when the second single, "Forever Young," was riding high.

FAST FACTS: Madonna's "Like A Prayer" leaps to No. 11 in its third week on the Hot 100, becoming her fastest-climbing hit to date. It easily beats the pace set by her previous fastest-breaking hit, "True Blue," which was No. 20 in its third week. Look for Madonna's new album to make a sensational debut next week.

Debbie Gibson's "Electric Youth" holds at No. 1 on the pop albums chart for the fourth straight

week, the longest that a teen star has ever topped that survey. Stevie Wonder's "Little Stevie Wonder/The 12 Year Old Genius" had one week on top; Ricky Nelson's "Ricky" and "Tiffany" each spent two weeks there. Bobby Brown's "Don't Be Cruel" logged six weeks on top, but only three of them were before his 20th birthday.

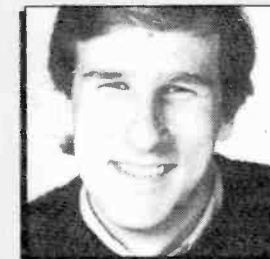
The Boys (and the revamped Motown label) land their second straight No. 1 hit on the Hot Black Singles chart with "Lucky Charm." The group topped the black chart in December with "Dial My Heart." Both of these hits were produced by L.A. Reid & Babyface, who are easily the hottest producers in the business. The team has amassed eight No. 1 black hits in less than two years; six in the past nine months alone. The two Boys hits were preceded by two smashes by Karyn White and one each by the Whispers, Pebbles, Bobby Brown, and the Mac Band. Here's the best part: Six of these eight No. 1 black hits have reached the top 15 on the Hot 100.

Milli Vanilli's "Girl You Know It's True" vaults from No. 74 to No. 32 in its second week on the pop albums chart. The title track jumps to No. 2 on the Hot 100, having already topped the Hot Crossover 30 and Hot Dance Music 12-Inch Sales charts. The album's success—together with that of Paula Abdul's "Forever Your Girl"—is a reminder that crossover pop/dance/black singles can trigger massive album sales.

Vanessa Williams' "Dreamin'" jumps to No. 9 on the Hot 100, becoming the first top 10 hit by a former Miss America. The single, which topped the black chart two months ago, is the first top 10 pop hit for PolyGram-distributed Wing Records.

WE GET LETTERS: David Neukuckatz of Bartlett, Ill., notes that Def Leppard's "Hysteria" is the first album by a group to yield six top 40 singles. It breaks the old mark of five top 40 hits set in 1984 by Huey Lewis & the News' "Sports" and later matched by their "Fore!" and the Cars' "Heartbeat City."

John Farkas of Cleveland notes that Metallica's "One" is the longest song to crack the Hot 100 in the '80s. The single clocks in at 7:24, the longest timing of any charted hit since Meat Loaf's "Paradise By The Dashboard Light" a decade ago, which ran 7:55. On the same theme, Farkas notes that Guns N' Roses' "Paradise City" is the longest song (6:46) to crack the top five in recent years. It beat by 24 seconds the mark set in 1984 by USA For Africa's "We Are The World."



by Paul Grein

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A MODEST PROPOSAL ON CD PACKAGING

BY ROBERT SIMONDS

The compact disk is an extraordinary success story. We should all be pleased that the many advantages of this technological wonder have been met with enthusiasm by the consumer at a pace far better than anyone had originally anticipated. As the CD develops into the dominant music format of the '90s, however, the industry needs to address an unfortunate and wasteful by-product of its merchandising: 6-by-12-inch packaging.

While one cannot deny the need for retailers to have a secure and appropriate means of selling the CD in their current fixtures, the disadvantages of this standard of packaging are many:

- The 6-by-12 packages are expensive. While CD manufacturing prices have decreased significantly over the past few years, packaging costs have gradually increased. Making, assembling, and labeling a 6-by-12 box can cost a record company from 20 cents to 50 cents per unit. At retail, this translates into from 75 cents to \$1.50 extra for something the consumer throws away.

- The big boxes are bulky. Even assuming a retailer desires some bulk on the shelves (and many do not), back stock, warehousing, and shipping expenses are all significantly increased when a CD is in this larger package.

- The 6-by-12s are wasteful. This is the first time our industry has marketed a music format with any significant degree of disposable packaging. Yet it comes at a time when we are all becoming more aware of environmental issues, partly because our landfills are quickly reaching capacity. In light of stranded floating barges of garbage, this kind of disposable pack-

aging is irresponsible. What makes it worse is the fact that even our cardboard 6-by-12s have a thin, glossy coating of plastic on them, rendering them virtually as nonbiodegradable as all-plastic blister packs.

So what can we do? Most label executives throw up their hands, blame it on retailers, and say it's too late to change things. Well, it's ne-

tunity to recoup the above expense. Starting Jan. 1, 1990, all CDs could then be shipped exclusively in shrink-wrapped jewel boxes, and all labels could commit to a wholesale price cut of at least 50 cents for all CDs, with the proviso that retailers pass the savings along to consumers.

Now, the only problem with this plan is that it would place an addi-

tralized warehouse, this is not an insignificant way to save money.

This proposal also leaves open the option of labels still using a 6-by-12 package when they feel that the graphics are particularly vital, or if they have a multi-disk set in a "double jewel box" that may not fit in retailers' frames. While some in the packaging industry argue that the key advantage of the 6-by-12 box is its bigger graphics, any browse through a record store will reveal that more than 60% of the available CD titles in 6-by-12s use only the top 5 square inches to reproduce the cover of the booklet for graphics. The rest of the package uses a generic label design, since it is far too expensive to completely design a new 6-by-12 package for every release.

The cost of CDs is still very relevant to continued growth of the configuration. Eliminating the 6-by-12 would enable labels to drop their CD prices by 5%-10% or more. This would be very meaningful to the consumer and would undoubtedly enable us all to increase volume and keep the growth curve steep.

It has been shown on more than one occasion in surveys published in these pages that the slowdown of CD hardware penetration is a result of consumer resistance to software pricing. And, while much has been made of the decline of CD manufacturing prices over the past few years, more money would be saved by the labels with the elimination of 6-by-12s than we have seen in all of the CD manufacturing price cuts over the past 18 months.

I am trying as best as I can to have this make sense economically for everyone involved. It should be clear that, ultimately, eliminating the extra expense of this packaging will be good for everyone. I am also

(Continued on page 78)



'Most label execs blame it on the retailers and say it is too late'

Robert Simonds is chief financial officer of Rykodisc Inc.

er too late. I would like to put forth a proposal that answers the problems of the 6-by-12, at least giving labels an option while providing retailers with a comparable means of merchandising.

If all of the record labels were to get together and contribute 20 cents for every CD sold during the last six months of 1988, we could buy all of the record retailers in the country reusable 6-by-12 plastic frames to merchandise all of the CDs they currently stock, plus 50% more for future inventory growth and replacements. There would probably even be money left over for a sizeable contribution to an appropriate environmental organization.

Then, during the last six months of 1989, we could phase out prepackaged CDs, selling what is left in our inventories and giving us the oppor-

tional burden on retailers in labor costs for inserting and removing the disks from the plastic frames. My response is that many retailers I have talked to complain that the current 6-by-12 cardboard box poses significant security problems. They are easily slashed and the disk then removed, or the entire package is folded in half and put in a shoplifter's pocket. In this case, the additional labor cost of putting the disks in a more secure merchandiser would be recouped in no time at all by the decrease in pilfered merchandise.

The industry should also remember that one can store and ship more than twice as many CDs in jewel boxes as in 6-by-12 packages in the same amount of space. In either a retail environment where square footage is at a premium, or in a cen-



RADIO PANEL CRITERIA

This letter questions your selectivity criteria with regard to the radio stations that report weekly to the Hot 100 panel. A few years back, it was stated that a station was considered a pop/top 40 station and was eligible to report to the radio panel as long as it played and reported airplay for the songs that were hot sellers in its area, regardless of their sound or type (soul, AOR, metal, adult contemporary, rap, or even elevator music). Billboard volunteered that if it was found that a radio station was not reporting airplay accurately, or intentionally not playing a certain type of music that was indeed selling in its region, that station could be removed from the panel.

That very week, I studied the airplay lists of the 20 or so stations that Billboard publishes weekly and noticed that one of the stations, KEG 97.1 Dallas, did not have one single hit by a black artist on its list. I

quipped, "Oh, it's just an off week," even though black pop hits were in abundance everywhere else on the panel. But every week since then, up to last week's issue, there has not been one black artist listed by this station.

I argue that this is not coincidence, especially for a station whose audience is pulled from one of the biggest cities in the U.S. I find it hard to believe that even rock-edged cuts like "Dirty Diana" by Michael Jackson were left out, while urban-leaning singles by George Michaels raced up and down that survey. This clearly indicates that racial prejudice and discrimination has reared its ugly head even in the weekly charts of Billboard, which has allowed this station to be one of the key reporters for the past several years. The racial injustices served by "All Hits" (laugh!) KEGL, or "the Eagle"—along with other stations like it—have obviously prevented such artists as Tone Loc from reaching the true chart positions they deserve. Loc's "Wild Thing" is the biggest-selling single since "We Are The World" four years ago, and yet it managed to peter out at No. 2, preventing it from

becoming the first-ever No. 1 rap single. It has been No. 1 on the sales charts for weeks, and in the minds of many music fans, it was a No. 1 single.

Billboard, I suggest you take a closer look at the panel that indicates the "most reliable" source of pop chartology and at the new slogan that appears every week on the Hot 100 chart page: "When you play it, say it." Maybe you should add the phrase: "If it sells, play it."

Based on sales of recent black hits, it seems that the fans have crossed the racial barriers that were once characteristic. It's time you follow suit as we head toward the '90s. You may find your panel should be cut by at least 10 stations, but the results will be a more accurate and less discriminatory chart.

Darrell J. Roberts
Blacksburg, Va.

Michael Ellis, Billboard's director of charts, replies: The writer brings up an important point. Billboard is aware that a handful of reporting stations—about half a dozen out of a panel of 242—rarely, if ever, plays sin-

gles by black artists. Similarly, a small number of reporting stations rarely, if ever, play heavy metal rock singles, while other stations never play adult contemporary songs that are doing well on the Hot 100 chart.

None of these groups of stations is pure top 40, but the definition of top 40 radio has become more and more blurred in the last few years as stations seek a more specific niche in their markets. The music policies of these top 40 hybrid stations tend to cancel each other out and generally do not affect the overall Hot 100 chart.

Nevertheless, we are carefully re-evaluating the difficult issue of what constitutes a top 40 station and in the near future we hope to develop better guidelines for classifying stations by format.

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

B/D&A Rocks Out At Orlando Meet Low Attendance Ups Client Interaction

BY DAVE DIMARTINO

ORLANDO, Fla. Considerably fewer album rock stations than usual attended the annual meeting of consultant firm Burkhart/Douglas & Associates, held at the Peabody Hotel here March 14-16.

The gathering, which in past years has drawn more than 70 client stations, instead brought representatives from an estimated 23 to participate in the consultancy's first summit since the departure of founding figure Lee Abrams.

Consultancy officials were putting a positive face on the lower attendance at Fly In—Rock Out '89, saying it allowed stations and label executives greater opportunity to rub elbows and preview upcoming product, as well as affording station reps more individualized attention at the convention's many meetings.

"In the past, it's been such an event, and there's been so many people drawn to the event—with the party and the atmosphere and all that—that some time is taken away from the learning and the interaction," said B/D&A's Greg Gillispie. "Now we've got a smaller group, and we don't want to be the biggest anymore. We just want to be the best."

B/D&A currently works with 45 stations; Gillispie said the absence of the remaining 22 was generally ex-

plained by the convention's schedule—it opened on a Tuesday night, and, in Gillispie's words, some client stations were "in the middle of big promotions right now because of St. Patrick's Day," which fell one day after the convention ended.

As they have been at this year's other album rock consultancy conventions, the two major topics at Fly In—Rock Out were the phenomenon of album rockers being attacked by classic rock stations and the new "rock 40" outlets, as well as recent changes in Arbitron methodology. WLAV Grand Rapids, Mich., PD Dave Lange was among those at the meet complaining about the ratings company's reduced audience sampling. "We're finding that as they do that, the first cell that seems to fall out is 18-24 men. They aren't represented as well, and neither are 25-34 men—which is the core of our format."

The gathering's central theme, highlighted in B/D&A president Dwight Douglas' keynote address, was "Go Crazy—Get Lucky," a call for stations to keep creativity at the center of their overall station package. "We can never forget that this is entertainment," said B/D&A's Gillispie, "and that you've got to keep that crazy edge, that creative, top-of-mind awareness—not only with the music you play, but the way you do it

on the radio."

Representatives from Sony were on hand March 15 to accept the 4th Annual Lee Michaels Award, which they received for contributing the compact disk configuration to the music industry.

Programmers like WLAV's Lange noted a certain similarity between this year's meet and the very earliest such gatherings, when a notably smaller group of stations were attending.

"There's a lot to compare it to," Lange said. "There's a lot of history, with the way it was built when Lee [Abrams] was here. He was a central force in it, and he left. I thought I was going to miss him here—his style and his presence and everything else. But you know—I really didn't... I think Dwight and Greg did a really good job in keeping the meetings going."



Raised On Robbery Units. In an unusual event, at least by the standards of what normally appears on radio picture pages, WKGL "92-Rock-7" Middletown, N.Y., morning man Gary Manheim and Ed McCarthy of local band the Go were recently honored by the New York Police Department's Senior Citizen's Robbery Unit for a video presentation the two had done on the unit's behalf. Seen, from left, are Manheim, the NYPD's Irwin Silverman, and McCarthy.

BBM Takes Pulse Of Canadian Markets AC Prevails, But Shares Slip

BY KIRK LAPOINTE

OTTAWA AC formats continued to rule the roost in Canada's biggest market, Toronto, but their audience share totals generally stagnated or declined, according to the recently released winter ratings from the Bureau Of Broadcast Measurement.

In Toronto, AC CHUM-FM remained Canada's most-listened-to radio station with a weekly come of 1,051,600—down from 1,139,300 in the last book and 1,125,400 a year ago. In seven-plus share, CHUM-FM was down 9.6-8.5, good enough for second place, but only three-tenths of a share ahead of rival

CHFI—which was also down.

CFRB's full-service-AC format continued to lead the market, but its 12.4 share was also down from 12.7 in the fall and 13.0 a year ago. Adult-oriented gainers included easy CJEZ—which reworked its music mix during the winter to the extent that it better resembles soft AC in some dayparts than easy listening—which was up 3.8-4.9; oldies CKEY, up 3.0-3.9; and country CFGM, which changed frequency, added 130,000 listeners, and nearly doubled its share, from 2.3-4.4.

Two stations lost share points but gained come. Album rock CILQ "Q107" was down 7.8-6.7, but saw

(Continued on page 14)

'Pirate' KQLZ: Less Tofu, More Def Lep; Anti-Mellow Forces Storm 94Q, WHIO Too

JUST AS BILLBOARD DOESN'T RUN many stories headlined, "We're eating more tofu," USA Today doesn't cover many radio format changes. So it says something about the magnitude of AC KIQQ Los Angeles' change to KQLZ "Pirate Radio" under Scott Shannon that the story was played on the front page of the national newspaper's entertainment section.

As hinted here two weeks ago, KQLZ debuted on St. Patrick's Day—two weeks before its announced start date. By the following Monday, much of the industry had obtained air checks of the station. If you haven't, Westwood One has set up a listen line—for \$1 a minute—at 900-990-8000.

If that's out of your price range, and if you haven't procured air checks of KQLZ yet, the easiest way to describe it is as a cross between KHYI "Y95" Dallas' current "rock 40" music mix and its old "Gladiator Radio" positioning. One production piece tells listeners, "Don't be a dickhead"; another declares that "When you're on the air in Southern California, you've got to be loud to cut through the crap." KQLZ's music mix, although it includes both Milli Vanilli and Madonna on one side and Elvis Costello and the Replacements on the other, rocks pretty hard with lots of Bon Jovi, Guns N' Roses, Def Leppard, Aerosmith, and the like.

This is what a 45-minute stretch of KQLZ's music sounded like on its first day: Synch, "Where Are You Now"; Ratt, "Way Cool Jr."; Eddie Money, "Endless Nights"; Def Leppard, "Love Bites"; Joan Jett, "I Hate Myself For Loving You"; Madonna, "Like A Prayer"; Aerosmith, "Angel"; Bon Jovi, "Born To Be My Baby"; Bangles, "Eternal Flame"; Fixx, "One Thing Leads To Another"; Duran Duran, "I Don't Want Your Love"; and Guns N' Roses, "Sweet Child O' Mine."

The commitment of major figures like Shannon, Westwood One, and Randy Kabrich gives a shot of extra credibility to the handful of new "rock 40" stations that have popped up in recent months. But it's not the first time the format has been tried in Southern California. You can trace it back to the old KBLA—one of the outlets used in a KQLZ montage promo featuring classic L.A. radio stations—as well as Bob Wilson's KDAY and Shadoc Stevens' KRLA in the late '60s/early '70s.

KIIS-FM went to an album/top 40 hybrid for a year before it went disco in the late '70s. KKHR (now KODJ)

rocked pretty hard when it signed on in 1983, although it moved to the center pretty quickly. KEZY, in suburban Orange County, has tried the format several times. Perhaps the most infamous example of the format was "Position 93," John Sebastian's short-lived attempt at a top tracks station on KHJ circa 1978.

Most of the aforementioned stations were more important to air-check collectors than they were to area listeners. So can a hard-rocking top 40 be No. 1 in Southern California, a market currently led by crossover KPWR?

Kabrich promises that after signing on and "establishing what we are," KQLZ will "evolve from there. [Westwood One head] Norm Pattiz didn't spend \$56 million to beat [album rock leader] KLOS."

At this writing, KQLZ is still in a liners and drop-ins phase, with its jock staff set to officially debut in several weeks. Rounding out its lineup will be Jimmy Page (KCAQ "Q105" Oxnard, Calif.) in late nights and Bubba the Love

Sponge (apparently not the one at KTFM San Antonio, Texas) in overnights. Afternoon jock Shadow P. Stevens will be known as Shadow Steele.

PROGRAMMING: Easy KJOI Los Angeles has named Washington, D.C., radio veteran John Dowling PD/middays, replacing acting PD Dick Heatherton... Cliff Blake is out as PD of classic rock WZLX Boston... Jim Pruett, previously PD of KZFM Corpus Christi, Texas, is now PD of crossover KHQT "Hot 97.7" San Jose, Calif....

At press time, former AC KOY Phoenix PD Denny Nugent was being lined up for his first PD job in country or on FM at WGAR Cleveland...

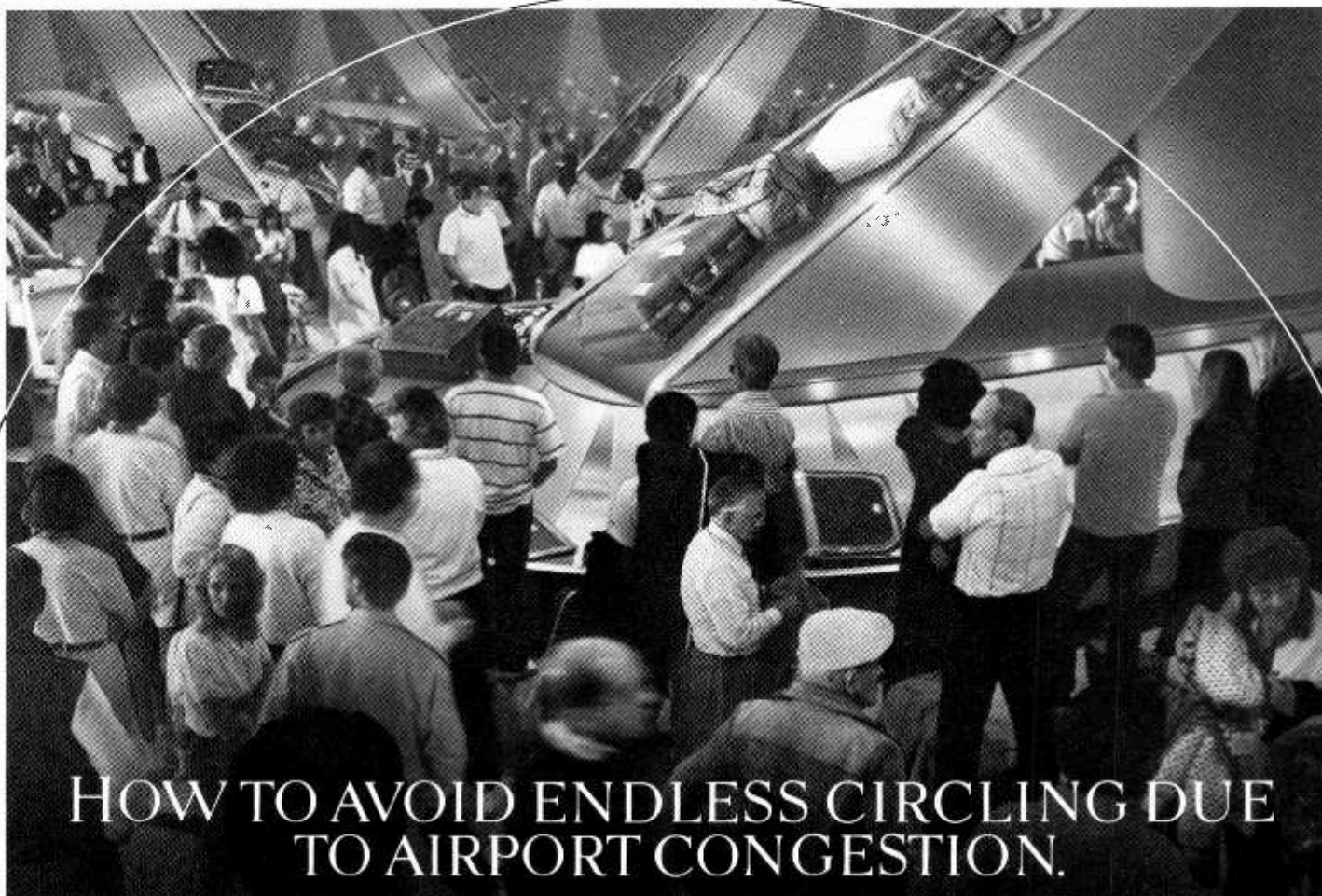
Following an ownership change, Kevin Gardner is the new PD/MD/p.m. driver at urban KDKO "Power 1510" Denver, replacing Danny Harris. Gardner, previously APD at urban WWPD Florence, S.C., ushers in a new lineup, including Art Crenshaw (mornings, from WKDA Nashville), Jackie Ward (middays), owner/GM Jim Walker (late afternoons), Dennis Scott (evenings, ex-WTLC Indianapolis), and Joel Somers (ex-WILD Boston, overnights).

John Wetherbee, who programmed AC/oldies WFYR Chicago for two years, has resurfaced as the new PD of WAGQ Atlanta, the Athens, Ga.-based sta-

(Continued on page 15)



Sam The Record Woman. A&M artist Sam Brown visited top 40 CKOI "197" Montreal to thank the station for helping her album go platinum in Canada. Seen, from left, are CKOI's Martine Doucet, Jules Amyot, and Michel Saulnier; Brown; A&M's Richard LaFrance; and CKOI MD Guy Brouillard.



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ALTERNATIVE RADIO SEES RESURGENCE OF GUITAR-DRIVEN BANDS

(Continued from page 1)

you."

On this week's Modern Rock Tracks chart, however, only one synth-dance act—Fine Young Cannibals—is in the top 10. Surrounding them is a mix of newer acts—Guadalcanal Diary, Easterhouse, and Throwing Muses among them—and such format veterans as Lou Reed, Elvis Costello, the Violent Femmes, XTC, and the Replacements (who were No. 1 on last week's Album Rock Tracks chart).

The handful of outlets that make up the commercial segment of alternative radio are now closer to their college counterparts than they have been in some time. Contributing to that are a recent slew of new albums from the format's superstars; the resurgence of folk-oriented acts; the coming of age of many of the guitar bands that were signed in the wake of R.E.M.'s success; and, although few PDs want to say so, a seeming backlash against synth-dance material—especially that which has crossed to top 40.

The simplest explanation, however, may be that alternative PDs are embracing to guitar bands for the reason they go to any music—because it represents a change. "I don't think [the guitar bands are] just coincidence," says Peggy Apple, PD at WEQX Albany, N.Y. "We've been gearing up to hear the guitar played again. It first hit

me when I was listening to Living Colour's 'Cult Of Personality' that it was back."

KJQN Salt Lake City PD Mike Summers notes that, while Erasure is still his station's most successful act, "we see acts like the Replacements becoming more popular. People can take only so many hooks; after a while, they need something different," he says.

It is a sign of the format's changing climate that two of the stations most associated with synth-driven material are also retooling their lists. "There's certainly a resurgence of young bands," says KROQ Los Angeles PD Van Johnson. "I'm not going to deny them airplay if it's great music . . . Things do turn around; we can't sit there and say we've got to keep playing the synth stuff."

"We're getting substantially more requests for the Feelies or the Throwing Muses; I don't know if that would have happened two years ago on the commercial level," says WDRE Long Island, N.Y., PD Denis McNamara. In recent months, WDRE has played such bands as Scruffy The Cat and Guadalcanal Diary, which it avoided 12-14 months ago. McNamara feels that many of those acts "have evolved and are making records that sound better. We're also getting more acclimated to what they do and more accepting of it."

Many, though certainly not all,

of the guitar bands on alternative radio were acts signed several years ago in the wake of R.E.M.'s breakthrough. These bands are now releasing second or third al-

'We were gearing up to hear guitar played again. It hit me while listening to Living Colour—it's back'

bums. Not surprisingly, Steve Tipp, Warner Bros. national alternative promotion manager, dismisses much of what is happening today as "absolutely a second- or third-generation R.E.M. thing; we're experiencing bands that are third-generation R.E.M. clones."

But WHFS Washington, D.C., PD David Einstein traces the changes back even further to a decidedly nonalternative influence. "I really started to notice a difference a couple of years ago when Bruce Springsteen went through the ceiling. That's when having the garage-mechanic image began to sell a lot of records . . . Even English bands like Easterhouse are putting away the synthesizers and moving back toward guitar-orient-

ed music."

Most of the PDs contacted for this article claim that the sudden preponderance of guitar rock doesn't mean that there has been a backlash against synth bands or against the resurgence of synth-dance at top 40 that became noticeable last fall. "The 16-year-olds in bands who ultimately determine what we play aren't picking up guitars because [top 40 rival] KIIS-FM is playing Erasure," says KROQ's Johnson.

Instead, they say they're just seeking balance. "The goal of the format is still to listen to everything that comes in," says WFNX's Tolko. "We've got to get our current stuff from somewhere, whether it's New Order or the Replacements, Scruffy The Cat or Danielle Dax." Tolko says that if there was an anti-synth backlash, it happened in 1984-85 when he was PD of XETRA-FM "91X" San Diego—one of the first modern rockers to emphasize guitar rock—and that the message may only be "filtering down" to other outlets now.

Still, with the exception of a novelty like Enya's "Orinoco Flow," most of the synth-oriented acts on the current Modern Rock Tracks chart, including New Order, Midge Ure, Erasure, and Fine Young Cannibals, have been around for a few years. WB's Tipp "doesn't think the doors are closed" on synth bands, but he does talk about "handfuls" of alternative stations that decide not to play Depeche Mode, Erasure, or even R.E.M. with each new release.

Lori Blumenthal, I.R.S. Records' alternative marketing/promotion director, has noticed the change while trying to break two new acts at the same time. "Christmas, who are really guitar-oriented, sort of psychedelic pop, are doing beauti-

fully. But we also put out Karel Fialka's 'Hey Matthew,' which is more synth-pop oriented, and couldn't even crack the top 100 of CMJ's chart. I've only had three records in as many years that couldn't do that."

It is also worth noting that a number of synth-driven acts that still show up on some modern rock stations are doing better on Billboard's Dance Music Club Play charts than they are on the Modern Rock Tracks chart. Figures On A Beach—whose "No Stars" was thought of as an alternative record two years ago—is top 10 in dance with its version of "You Ain't Seen Nothin' Yet," but not on the modern charts.

Similarly, Was (Not Was), When In Rome, That Petrol Emotion, Skinny Puppy, A Split Second, and Sique Sique Sputnik—all acts with an alternative image—were doing better on the dance charts than on the modern rock list, although a few of them had already run their course in the latter format. Fine Young Cannibals' "She Drives Me Crazy" stalled at No. 6 last week, but was still No. 1 on the club play chart.

Does the acceptance of guitar bands at commercial alternative radio (and further, in the cases of the Replacements, XTC, Easterhouse, and others) mean that college radio is moving on to something else? Not just yet, say most PDs. "We're all still drawing from the same pool, although some of the bands' college radio plays may still be rougher," says WFNX's Tolko.

Says 91X PD Trip Reeb: "I don't see college radio breaking any new ground, because this one isn't tapped out. It's not so mass-appeal yet that college radio has forsaken this whole group of people."

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PDs Predict Next Wave Hard Pop, Industrial, Folk Cited

NEW YORK So what's next? While most of those contacted about the rise of guitar rock at commercial alternative radio agree that college radio has not yet moved on en masse to something else, all of them have ideas about where the new cutting edge will eventually develop. And most of them have different expectations.

Both WHFS Washington, D.C., PD David Einstein and Linda Ryan, program coordinator of noncommercial KUSF San Francisco, anticipate what Ryan terms "a return to postpunk power pop." Einstein cites such Buzzcocks/Ramones-like acts as the Wonder Stuff, new Ruby/Slash acts Field Trip and Sweet Baby, and acts like Gaye Bikers On Acid or Pop Will Eat Itself.

CBS Records director of college marketing Tom Simonson says that if there were to be any backlash against the glut of guitar rock, "it would take awhile . . . and chances are, in that case, it would move on to something [such as] industrial

noise music like Tackhead or Ministry." WDRE Long Island, N.Y.'s Denis McNamara also cites the industrial dance product coming out of Chicago's Wax Trax label and its ilk as "slowly building a healthy base. Eventually we're going to have to deal with that."

Trip Reeb, PD of XETRA-FM "91X" San Diego, mentions rap as something that college alternative outlets are more comfortable with than he is. Indeed, both rap and country acts seem to do better on those alternative charts with a higher percentage of college stations—although they don't do spectacularly there.

Reeb and KUSF's Einstein both also cite the growing importance of the new folk/acoustic movement—several of those surveyed mentioned the Indigo Girls, for example—already present to an extent on commercial radio in the form of Tracy Chapman, Michelle Shocked, 10,000 Maniacs, and others.

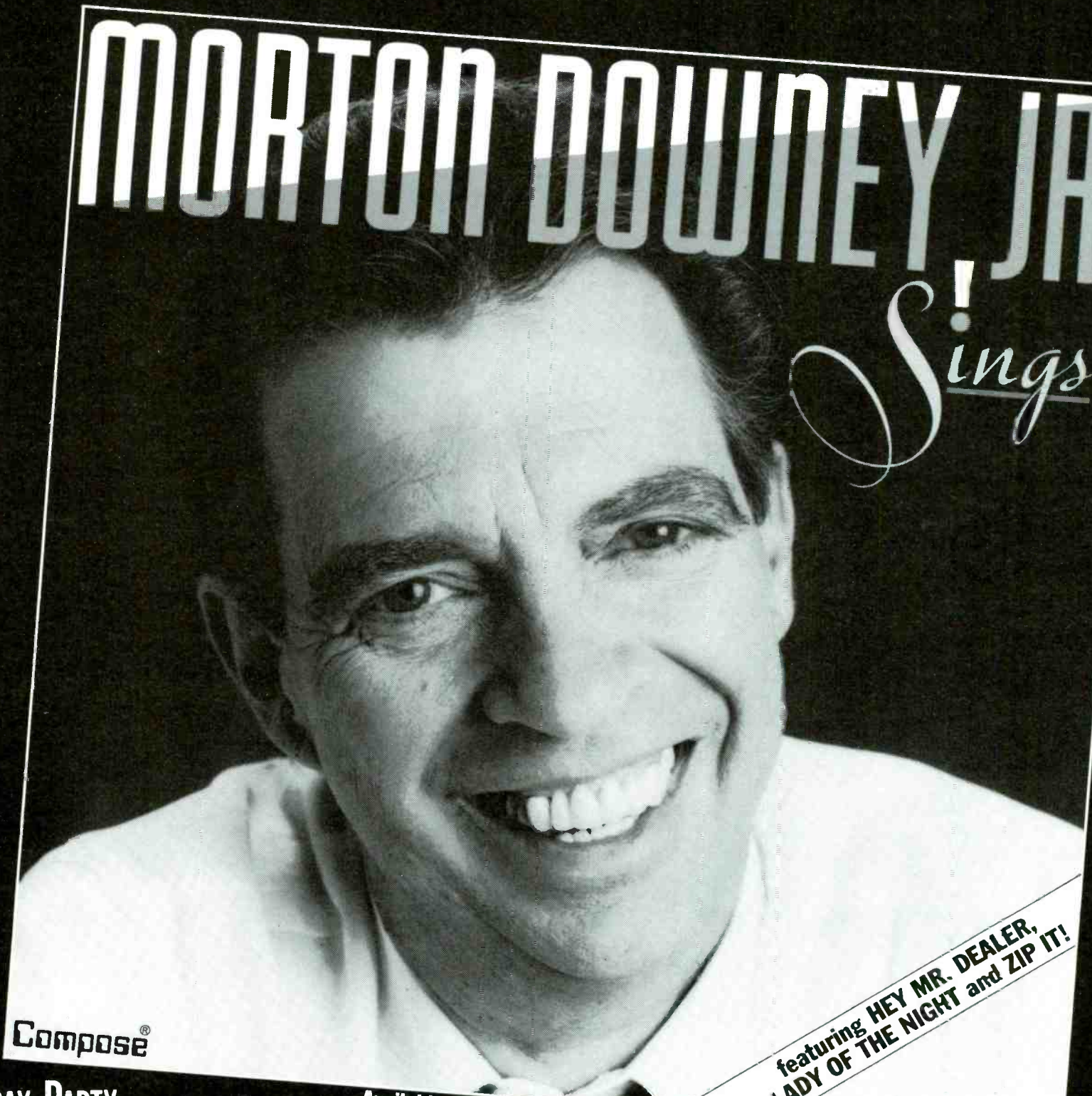
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Burch Intervals. Mercury's Burch Sisters prepared for spring by donning baseball caps on a visit to country WTSO Madison, Wis. Flanking MD Pat Martin are Cathy, Charlene, and Cindy Burch.

CANADA'S AC STATIONS STILL TOPS, THOUGH SLIDING

(Continued from page 10)

its audience leap more than 7% to 869,200. Modern rock CFNY (which can now be heard playing Poison and Bobby Brown) was down 5.2-4.6, but increased in cume from 550,100-649,500.

In Montreal, album rock CHOM was off 9.5-9.0 in the fall. French-language top 40 CKOI "197" was back in its normal share range, rebounding 4.6-5.7, but still behind rival CKMF, which was virtually unchanged, moving 7.0-7.1. Oldies/AC CKGM fell to a one-share in its last book before becoming top 40 CHTX "980 Hits."

In the BBM's separate measurement of French- and English-language audiences, market leader CKAC posted a two-share gain among Francophone listeners to command that market, going 15.2-17.6. (It had only a .5 among English-speaking listeners.) Full-ser-

vice AM CJAD lost one share in the English-language measurements but still ruled with a 24.4 share.

In Vancouver, British Columbia, meanwhile, full-service AC CKNW fortified its already-impressive lead slightly, rising 18.2-18.5—11 shares ahead of its nearest rival, album CFOX. The station that made CKNW's rise possible by switching to classic rock several books ago, CHRX, was up nicely in its first full book in the format, 4.4-5.1.

Results for AM top 40 stations across the country—some of which had impressive gains in the fall—were largely down. CFTR Toronto was off 6.5-5.8. CKLG "LG73" Vancouver was down 5.5-4.6; rival CKXY was up, but far from healthy, 2.2-2.7.

CFGO Ottawa was down 11.6-9.2, bringing it back roughly to where it was six months ago. Similarly, CKOC Hamilton, Ontario, has gone 6.9-9.3-7.8 over the last three books. CFCN "AM106" Calgary, Alberta, was off 11.1-9.9, a few tenths ahead of where it was a year ago. Across the province, CHED Edmonton held steady (and second in the market), moving 11.6-11.5.

Full figures for Toronto, Montreal, and Vancouver will follow. Leaders in Canada's other major markets were full-service AMs CJOB Winnipeg, Manitoba (24.7-18.4), CJCA Edmonton (15.0-14.1), and CHQR Calgary (8.2-13.1); easy CFMO Ottawa (13.5-11.1); and country CHAM Hamilton, Ontario (12.4-13.4).

Billboard Spotlights

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WINTER '89 BBMS

Call	Format	Sp '88	Su '88	Fa '88	W '89	Call	Format	Sp '88	Su '88	Fa '88	W '89
TORONTO											
CFRB	AC	12.3	12.2	12.7	12.4	CJFM	AC	5.4	5.8	5.1	5.3
CHUM-FM	AC	9.0	8.2	9.6	8.5	CBF	French/CBC	4.8	3.2	3.7	4.7
CHFI	AC	8.6	7.9	9.1	8.2	CIEL	French/AC	2.7	2.5	3.3	3.5
CILQ	album	6.9	7.4	7.8	6.7	CKVL	French/ n/t	5.0	4.2	3.8	3.1
CBL	CBC	4.4	5.6	5.4	5.8	CFCF	adult std	2.0	2.3	2.4	2.4
CFTR	top 40	7.5	6.6	6.5	5.8	CBM	CBC	2.0	1.7	2.2	2.3
CJCL	adult std	8.3	7.7	6.7	5.2	CBF-FM	French/CBC	2.0	1.5	1.5	1.9
CJEZ	easy	3.8	3.5	3.8	4.9	CBM-FM	CBC	1.5	1.7	1.5	1.7
CFNY	modern	4.7	5.4	5.2	4.6	CKGM	oldies	2.3	2.0	2.1	1.0
CKFM	AC	5.0	4.1	4.6	4.6	VANCOUVER, B.C.					
CFGM	country	2.4	3.3	2.3	4.4	CKNW	AC	12.6	12.5	18.2	18.5
CKEY	oldies	2.5	3.7	3.0	3.9	CFOX	album	7.2	8.4	8.4	7.5
CBL-FM	CBC	3.2	2.2	3.3	3.8	CBU	CBC	7.7	6.3	7.0	7.4
CHUM	AC	5.4	3.2	3.9	3.6	CFMI	AC	8.4	6.4	5.8	6.1
CKO	n/t	1.5	1.6	1.8	1.6	CFUN	AC	6.5	5.8	6.2	6.1
CJRT	classical	1.2	1.3	.7	1.0	CHQM-FM	easy	5.3	5.7	6.7	6.1
MONTREAL											
CKAC	Fr/adult std	10.3	10.9	11.4	13.2	CKWX	country	6.4	7.5	8.3	6.1
CFGL	French/AC	9.3	9.5	9.1	10.0	CHRX	cls rock	4.7	5.1	4.4	5.1
CHOM	album	7.7	9.8	9.5	9.0	CKLG	top 40	7.0	5.8	5.5	4.6
CKMF	French/top 40	7.1	7.1	7.0	7.1	CKKS	AC	4.9	5.7	5.0	4.5
CJAD	AC	7.8	7.8	7.7	6.7	CHQM	adult std	4.5	5.9	4.2	4.2
CJMS	French/AC	7.8	5.8	7.9	6.7	CISL	oldies	4.3	4.3	3.0	4.0
CKOI	French/top 40	5.1	5.8	4.6	5.7	CJJR	country	2.7	3.3	2.7	3.2
CITE	French/AC	6.9	7.0	7.1	5.6	CBU-FM	CBC	3.5	4.0	2.1	2.9
CFQR	easy	4.7	4.9	5.7	5.5	CKO	n/t	2.7	2.7	2.2	2.7
						CKXY	top 40	2.7	2.7	2.2	2.7

newslines...

BRUCE WALTON is expected to return to KIFM San Diego as president/GM when his KIFM Ltd. company takes over the station from interim licensee AFC Broadcasting Saturday (1). Walton, who was GM of the station from 1981-86, replaces Lee Mirabal, who will market KIFM's "Lights Out" program nationally. KIFM Ltd. settled with 16 other applicants at a reported cost of \$10 million-\$11 million for KIFM's long-contested license.

SIMON T is named VP/GM of KQLZ Los Angeles. (See Vox Jox, page 10). His replacement as VP/GM of KCBQ San Diego is VP/OM Jeff Aregan.

IVAN BRAIKER, former head of Olympia Broadcasting, announces the formation of Braiker Radio Services. That company plans to launch two satellite programming networks in the near future and another two by year's end, with more to follow. Consultant Rick Sklar is VP of programming. Larry Shipp will be director of sales.

AT WAES/WROQ CHARLOTTE, N.C., new owner Frank Tenore becomes GM, replacing Doug Berle.

GIL ROZZO has resigned as GM of KLUV Dallas; no replacement has been named.

WILKS-SCHWARTZ buys Capitol's WNVZ Norfolk, Va., for \$7.47 million.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	9	I'LL BE YOU SIRE 7-229922/REPRISE	THE REPLACEMENTS 2 weeks at No. One
2	4	8	7	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
3	2	1	11	WORKING ON IT Geffen 7-27535	CHRIS REA
4	14	32	3	NOW YOU'RE IN HEAVEN ATLANTIC 7-88925	JULIAN LENNON
5	5	9	6	ROCKET Mercury 872 614-7/POLYGRAM	DEF LEPPARD
6	11	16	7	SIMILAR FEATURES ISLAND 7-99251/ATLANTIC	MELISSA ETHERIDGE
7	9	5	10	I'LL BE THERE FOR YOU Mercury 872 564-7/POLYGRAM	BON JOVI
8	12	15	15	GOD PART II ISLAND LP CUT/ATLANTIC	U2
9	10	11	8	SHAKE IT UP ATLANTIC 7-88939	BAD COMPANY
10	8	6	11	DEAR GOD CHRYSALIS 43319	MIDGE URE
11	3	2	9	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
12	7	12	15	PATIENCE Geffen LP CUT	GUNS N' ROSES
13	29	—	2	VOICES OF BABYLON COLUMBIA 38-68601	THE OUTFIELD
14	16	21	5	CONFIDENTIAL EPIC LP CUT/E.P.A.	THE RADIATORS
15	6	3	11	DRIVEN OUT RCA 8837	THE FIXX
16	15	18	9	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
17	13	13	10	HEAVEN'S TRAIL Geffen LP CUT	TESLA
18	19	23	7	WHERE WERE YOU Geffen LP CUT	LITTLE AMERICA
19	20	24	7	ALL IS FORGIVEN Mercury LP CUT/POLYGRAM	SIREN
20	21	29	5	READY FOR LOVE VIRGIN LP CUT	GARY MOORE
21	23	31	6	MAYOR OF SIMPLETON Geffen LP CUT	XTC
22	17	22	8	COME OUT FIGHTING COLUMBIA 38-68552	EASTERHOUSE
23	24	27	6	DOWN BOYS COLUMBIA LP CUT	WARRANT
24	31	37	4	TURN YOU INSIDE-OUT WARNER BROS. LP CUT	R.E.M.
25	18	20	10	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
26	26	25	10	THAT GIRL ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
27	34	39	3	THING CALLED LOVE CAPITOL LP CUT	BONNIE RAITT
★★★POWER TRACK★★★					
28	39	—	5	HEARTS ON FIRE VIRGIN 7-99234	STEVE WINWOOD
29	33	36	6	YOUTH GONE WILD ATLANTIC LP CUT	SKID ROW
30	32	33	8	FOR THE LOVE OF MONEY WARNER BROS. LP CUT	BULLETTYOYS
31	22	14	11	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
32	36	43	4	SHE'S A MYSTERY TO ME VIRGIN LP CUT	ROY ORBISON
33	35	38	4	MISSION Mercury LP CUT/POLYGRAM	RUSH
★★★FLASHMAKER★★★					
34	NEW	1	1	ONCE BITTEN TWICE SHY CAPITOL LP CUT	GREAT WHITE
35	41	48	3	RUN TO PARADISE WTG 31-68564	CHOIRBOYS
36	25	10	11	SEND ME SOMEBODY CAPITOL 44334	JON BUTCHER
37	NEW	1	1	LOVE HAS TAKEN ITS TOLL POLYDOR LP CUT/POLYGRAM	SARAYA
38	47	—	2	BRING IT BACK AGAIN EMI LP CUT	STRAY CATS
39	45	—	2	YOU'RE WHAT YOU WANT TO BE COLUMBIA LP CUT	CRUEL STORY OF YOUTH
40	27	7	9	DRIVE MY CAR A&M LP CUT	DAVID CROSBY
41	30	17	11	ONE CLEAR MOMENT WARNER BROS. 7-27684	LITTLE FEAT
42	40	35	16	CULT OF PERSONALITY EPIC 34-68611/E.P.A.	LIVING COLOUR
43	44	47	3	SHE DID IT EMI 50197	GLAMOUR CAMP
44	37	30	11	PARADISE CITY Geffen 7-27570	GUNS N' ROSES
45	NEW	1	1	COMING HOME Mercury LP CUT/POLYGRAM	CINDERELLA
46	28	19	11	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
47	38	28	18	STAND WARNER BROS. 7-27688	R.E.M.
48	49	—	2	TWIST IN MY SOBRIETY REPRISE 7-22995	TANITA TIKARAM
49	NEW	1	1	CIRCLE Geffen 7-27580	EDIE BRICKELL & NEW BOHEMIANS
50	NEW	1	1	SWEET JANE RCA 8879	COWBOY JUNKIES

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

RADIO

VOX JOX (Continued from page 10)

tion set to move to town in the near future... WLTI Detroit production director Art Morrison is the new OM/morning man at country WBVE Cincinnati. He's been the voice of the station since it went country in 1987. MD Dianne Palmer will now assume more programming duties.

Because of its proximity to Dayton, Ohio, WBVE has been doing double duty as that market's country FM; now it has competition. After flipping WWBA Tampa, Fla., to AC WWRM last year, Cox Broadcasting has changed its last easy listening FM, WHIO-FM, to country WHKO "K99.1" under PD Chuck Browning. That station also gets a new air staff, including Jim Manley (mornings), Darryl Johnson (middays), Chuck Gillespie (afternoons; he was previously PD of local country AM WONE), Cristy Leigh (evenings), and John Steele (late nights).

WEZC Charlotte, N.C., becomes WMXC "Mix 104.7" but stays AC... OD Raymond Meza is out at Spanish/AC KAMA/KAMZ El Paso, Texas; John Alan Weitz is interim PD for the FM... WFBL Syracuse, N.Y., now simulcasting album WKFM, will go adult standards in the near future... Former KDKB Phoenix PD Cynde Slater has launched an announcer-training service, Talent Developers, and can be reached at 602-998-8631.

Steve "Dallas" Lovig is the new PD at country WMMN Fairmont, W.Va., replacing Ken King, now at cross-town AC WFGM... Easy WPAG Ann Arbor, Mich., is now AC WAMX "Mix 107"... New Bedford, Mass., finally gets a top 40 outlet—WFHN "Fun 107"—under PD Wes McShay.

PEOPLE: Former WHYI "Y100" Miami morning driver Sonny Fox has filed a \$300,000 suit against the top 40 station and its parent, Metroplex Communications. Fox claims his departure from Y100 last year was "wrongful, willful, malicious and... for the sole purpose of hiring a less-expensive replacement." Neither Fox nor Y100 will discuss the case, but Fox's agent, Saul Foos, is also trying to get him out of a noncompete agreement with the station.

After six years as a nightly program, top 40 WQXI-FM "94Q" Atlanta's "Jazz Flavors" program is moving to weekends only as part of a larger staff realignment. Midday jock Craig Ashwood becomes APD/MD and morning show producer. Ken Cooper goes from afternoons to mornings on WQXI-AM. Jon-David Wells moves to afternoons. Kirk

Patrick, ex-WXLK "K92" Roanoke, Va., joins for middays. Madison Chase from WMJJ "Magic 96" Birmingham, Ala., handles nights.

AC KIOI "K101" San Francisco names Sandy Chin MD. She was PD Larry Berger's programming assistant at WPLJ "Power 95" New York... Gene "D.C." Phillips moves from swing to late nights at crossover WPGC Washington, trading places with Sir Charles Dixon. Across town, Bree Taylor (ex-WDJY) is doing p.m. drive on urban/AC WMMJ... Chuck Buell, most recently with KHTR St. Louis (now KLOU), and Roberta Gales, from WPOW Miami, are the new morning team at top 40 WBSB "B104" Baltimore, replacing Don O'Brian.

Pittsburgh legend Porky Chedwick, best known for his work with WAMO, has filed for bankruptcy. According to local press reports, Chedwick was claiming \$20,900 in debts against 65 cents in assets. He blames his participation in a now-defunct business venture... Patty Murray, MD at album WGTR Miami, was killed March 18 in a car crash. At press time, the station had planned a fund-raiser to benefit her family, as well as a Patty Murray Foundation.

Roy Fox, a driving force behind the "tea-bag" listener campaign against the congressional pay raise, is out of mornings at n/t WXYT Detroit... Larry King takes the 1989 International Radio & Television Society broadcaster-of-the-year award, reclaiming it for radio from 1988's recipient, Oprah Winfrey.

At country WYNY New York, Joe Marino (aka Joe Davis) joins for overnights; his previous air work includes cross-town WHTZ "Z100"... AC WAXY Miami moves Rob Sidney to morning news... Sean Demory is the new p.m. driver at top 40 WAPW "Power 99" Atlanta, which also needs a nighttime replacement for Domino; send T&R quickly.

EVENTS: Oldies KRLA Los Angeles plans to celebrate April Fool's Day by repeating last year's re-creation of legendary local radio stations. KRLA's Dave Hull and Humble Harv will handle KRLA circa 1964 and KHJ circa 1969, respectively. Bill Ballance will do an hour of KFVB circa 1959... The first Air Talent Programming Conference, held March 16-18, in Atlanta drew 250-300 attendees and will be repeated next year.

Assistance provided by W.T. Koltek, Peter Ludwig, Craig Rosen, Terry Wood, and David Wykoff.

JEFF "FERNANDO" BECK

PIONEER PRESENTS

Hot Picks in Tokio

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

Week of Mar. 12, 1989

- 1. Love In Your Eyes Paula Abdul
- 2. Straight Up Paula Abdul
- 3. The Power Of Love George Michael
- 4. The Living Years Mike + The Mechanics
- 5. Two Hearts Michael Falgout
- 6. In The Only Love Simply Red
- 7. Vengeance Live
- 8. Eternal Flame The Waitresses
- 9. Especially For You The Waitresses
- 10. Eyes On Me Simply Red
- 11. Born To Be My Baby Boy-Boy
- 12. Paradise City Guns N' Roses
- 13. Don't Let Me Be Misunderstood The Roots
- 14. Surrender To Me Boyz II Men
- 15. You Got It (The Right Stuff) Boyz II Men
- 16. Paradise City Guns N' Roses
- 17. Don't Let Me Be Misunderstood The Roots
- 18. You Got It (The Right Stuff) Boyz II Men
- 19. Paradise City Guns N' Roses
- 20. Surrender To Me Boyz II Men
- 21. You Got It (The Right Stuff) Boyz II Men
- 22. Paradise City Guns N' Roses
- 23. Surrender To Me Boyz II Men
- 24. You Got It (The Right Stuff) Boyz II Men
- 25. Paradise City Guns N' Roses
- 26. Surrender To Me Boyz II Men
- 27. You Got It (The Right Stuff) Boyz II Men
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- 48. You Got It (The Right Stuff) Boyz II Men
- 49. Paradise City Guns N' Roses
- 50. Surrender To Me Boyz II Men

FM JAPAN 81.3 FM

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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	10	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON 2 weeks at No. One
2	7	7	8	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
3	6	6	11	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
4	2	1	11	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
5	3	3	10	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
6	4	4	12	JUST BECAUSE ELEKTRA 7-69327	◆ ANITA BAKER
7	5	5	9	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
8	8	8	11	DON'T TELL ME LIES A&M 1267	◆ BREATHE
9	9	14	9	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
10	12	18	7	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
11	11	15	9	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
12	17	26	4	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
13	13	17	7	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
14	15	25	4	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
15	10	9	16	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
16	24	36	3	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
17	21	19	8	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
18	22	22	8	LET THE RIVER RUN ARISTA 1-9793	◆ CARLY SIMON
19	14	10	15	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
20	23	24	6	IT'S ONLY LOVE ELEKTRA 7-69317	◆ SIMPLY RED
21	16	16	9	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	◆ SURVIVOR
22	18	13	17	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
23	26	32	7	CITY LIGHTS CRITIQUE 7-99255/ATLANTIC	◆ LIVINGSTON TAYLOR
24	29	38	4	SUPERWOMAN WARNER BROS. 7-27783	◆ KARYN WHITE
25	20	12	15	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
				★★★ POWER PICK ★★★	
26	33	42	3	I'M INTO SOMETHING GOOD CYPRESS 0019/A&M	◆ PETER NOONE
27	19	11	13	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
28	31	33	6	END OF THE LINE WILBURY 7-27637/WARNER BROS.	◆ TRAVELING WILBURYS
29	28	31	9	BRING DOWN THE MOON RCA 8807	◆ BOY MEETS GIRL
30	38	43	4	HAPPY EVER AFTER VIRGIN 7-99294	◆ JULIA FORDHAM
31	37	48	3	ROMANCE (FROM "SING") COLUMBIA 38-68580	◆ PAUL CARRACK & TERRI NUNN
32	25	21	18	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
33	27	20	20	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
34	30	23	17	ALL THIS TIME MCA 53371	◆ TIFFANY
35	49	—	2	HEARTS ON FIRE VIRGIN 7-99234	◆ STEVE WINWOOD
36	42	49	4	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
37	35	29	25	SILHOUETTE ARISTA 1-9751	◆ KENNY G
38	48	—	2	PROMISES EPIC 34-68608/E.P.A.	BASIA
39	40	44	3	THE LONELIEST HEART MCA 53507	◆ BOYS CLUB
				★★★ HOT SHOT DEBUT ★★★	
40	NEW ▶	1	1	IF I CAN JUST GET THROUGH THE NIGHT ELEKTRA 7-69305	◆ PHOEBE SNOW
41	39	30	19	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
42	32	27	15	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
43	47	45	5	THE LOVER IN ME MCA 53416	◆ SHEENA EASTON
44	NEW ▶	1	1	HALLELUJAH MAN MERCURY 870 596-7/POLYGRAM	◆ LOVE AND MONEY
45	34	35	6	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	◆ J.TAYLOR/R.BELLE
46	41	39	22	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
47	36	34	18	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
48	NEW ▶	1	1	TALK IT OVER RCA 8802	GRAYSON HUGH
49	44	46	8	SURRENDER TO ME CAPITOL 44288	ANN WILSON & ROBIN ZANDER
50	50	47	27	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER

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

RADIO

JPBP, Emerald Following Parallel Paths
Top 30 Country Countdown, House Shows Overlap

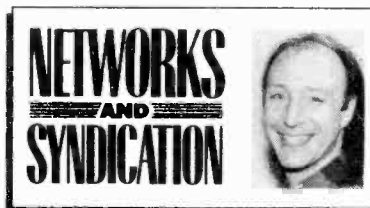
NEW YORK James Paul Brown Productions and Emerald Entertainment have been direct competitors since the two introduced live country call-in shows within a month of each other in late 1987. Emerald's "Nashville Live" and JPBP's "Countryline U.S.A." are both reported to be in good shape; now, new developments are going to pull the two companies into an even tighter circle.

To begin with, Emerald is developing a top 30 country countdown and JPBP is said to be doing the same. Emerald will have Waylon Jennings as host of the weekly three-hour "Waylon & Co.," which features a guest artist as co-host for one of its hours. Little is known about JPBP's countdown. Both shows are expected to be available by summer.

Emerald is also currently developing "Saturday Night House Party" as a live satellite-delivered show with WSIX-AM-FM Nashville morning man Gerry House as host. Plans call for House's support team, the WSIX House Foundation, to be involved in the show. Interestingly enough, House already hosts two programs for JPBP: "Countryline" and "America's #1." The House Foundation is in on "America's #1"—which is taped at Emerald's studios—as well.

Because of his expanded workload, House is expected to drop one JPBP show—probably the live one-hour "Countryline." Radio & Records country editor Lon Helton hosts Emerald's "Nashville Live," and began hosting Westwood One's new "Listen In With..." in January.

Both JPBP executive director



by Peter Ludwig

Dana Miller and Emerald chairman/executive producer Dale Moore are cordial about the parallel developments at their companies. Moore says, "It makes a new move in the direction we've been planning on. We didn't get into syndication as an experiment. We mean to be successful in this business and we've established ourselves with 'Nashville Live.' We want affiliates to look to us to deliver hot weekends for them."

An expensively produced weekend evening syndication in the country format leaves little room for error,

but Moore is optimistic. "First, projections showed the numbers looked good, with Saturday actually being better than Friday night. And secondly, Gerry has been pulling in listeners from other formats at WSIX and I think he can do that nationally as well."

As for "Waylon & Co.," Moore says, "After all, it's a tried and tested idea with a country legend as a host. He also started out in radio, was a DJ for a number of years, and did the narration for 'The Dukes Of Hazard.'"

"We've been talking to a number of companies to be an anchor sponsor and I think this kind of show is a natural for that. The right sponsor will understand that it would make sense to sponsor Waylon's tour. It would be a natural tie-in and provide a great tie-in for affiliates."

JPBP—which has introduced three fully sponsored weekly longform programs in the past 30 months—has

(Continued on next page)

FOR WEEK ENDING APRIL 1, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	2	6	THE MAYOR OF SIMPLETON Geffen LP CUT	XTC 1 week at No. One
2	1	1	8	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
3	3	3	9	I'LL BE YOU SIRE LP CUT/REPRISE	THE REPLACEMENTS
4	4	4	11	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
5	13	21	3	MADONNA OF THE WASPS A&M LP CUTS	ROBYN HITCHCOCK/EGYPTIANS
6	5	5	9	NIGHTMARES SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
7	9	13	3	THE LAST OF THE FAMOUS INTER'L PLAYBOYS SIRE LP CUT/REPRISE	MORRISSEY
8	6	6	10	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
9	8	10	7	DIZZY SIRE LP CUT/WARNER BROS.	THROWING MUSES
10	11	16	4	ALWAYS SATURDAY ELEKTRA LP CUT	GUADALCANAL DIARY
11	16	22	3	ROUND & ROUND QWEST LP CUT/WARNER BROS.	NEW ORDER
12	7	7	8	COME OUT FIGHTING COLUMBIA 38-68552	EASTERHOUSE
13	15	9	11	DEAR GOD CHRYSALIS 443319	MIDGE URE
14	14	14	5	ANGEL VISIT A&M LP CUT	THRASHING DOVES
15	10	8	16	SWEET JANE RCA 88797	COWBOY JUNKIES
16	12	11	10	DRIVEN OUT RCA 8837	THE FIXX
17	26	30	5	GIVE, GIVE, GIVE ME MORE, MORE, MORE POLYDOR LP CUT/POLYGRAM	THE WONDER STUFF
18	21	20	3	TURN YOU INSIDE-OUT WARNER BROS. LP CUT	R.E.M.
19	17	18	7	YEAH YEAH YEAH YEAH ISLAND LP CUT/ATLANTIC	THE POGUES
20	22	27	3	THE GOOD LIFE ATLANTIC LP CUT	FIRE TOWN
21	23	29	3	I'M GONNA BE (500 MILES) CHRYSALIS LP CUT	THE PROCLAIMERS
22	NEW ▶	1	1	EVERLASTING LOVE ELEKTRA 7-69308	HOWARD JONES
23	NEW ▶	1	1	MANDELA DAY A&M LP CUT	SIMPLE MINDS
24	29	—	2	GOOD THING I.R.S. LP CUT/MCA	FINE YOUNG CANNIBALS
25	20	24	6	MOTORCYCLE BEGGAR'S BANQUET LP CUT/RCA	LOVE AND ROCKETS
26	19	17	17	STAND WARNER BROS. 7-27688	R.E.M.
27	RE-ENTRY	4	4	STOP SIRE LP CUT/REPRISE	ERASURE
28	NEW ▶	1	1	TWIST IN MY SOBRIETY REPRISE 7-22995	TANITA TIKARAM
29	25	23	8	IF A TREE FALLS GOLD CASTLE LP CUT	BRUCE COCKBURN
30	18	15	13	FINE TIME QWEST LP CUT/WARNER BROS.	NEW ORDER

Billboard, copyright 1989.

PDs Are Giving High Marks To Education

BY PETER LUDWIG

NEW YORK With the crisis of the U.S. educational system being prominently featured in two recent movies, some radio promotion directors say that station-sponsored scholarship programs are getting a tad more local media attention. While community-oriented promotions rarely generate the coverage that outrageous stunts do, some hope the new concern over education will help bolster the scholarship's reputation further.

Scholarship promotions are strong at news/talk stations and all but mandatory for high-visibility urban stations. Even top 40 WYHY "Y107" Nashville is tempering its "outrageous" promotion reputation by awarding scholarships through area churches for the second year in a row.

N/T KYW Philadelphia has also been offering an in-station educational program along with its scholarships for the past 23 years. Now, new n/t outlet KORG Anaheim, Calif., is also offering an educational station tour as it develops its scholarship program.

(Continued on page 19)

YesterHits®

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Tragedy, Bee Gees, RSO
2. I Will Survive, Gloria Gaynor, POLYDOR
3. What A Fool Believes, Doobie Brothers, WARNER BROS.
4. Heaven Knows, Donna Summer & Brooklyn Dreams, CASABLANCA
5. Shake Your Groove Thing, Peaches & Herb, POLYDOR
6. Sultans Of Swing, Dire Straits, WARNER BROS.
7. Do You Think I'm Sexy, Rod Stewart, WARNER BROS.
8. Knock On Wood, Amii Stewart, ARIOLA
9. What You Won't Do For Love, Bobby Caldwell, CLOUD
10. Don't Cry Out Loud, Melissa Manchester, ARISTA

TOP SINGLES—20 Years Ago

1. Dizzy, Tommy Roe, ABC
2. Traces, Classics IV, IMPERIAL
3. Time Of The Season, Zombies, DATE
4. Aquarius/Let The Sunshine In, Fifth Dimension, SOUL CITY
5. Proud Mary, Creedence Clearwater Revival, FANTASY
6. Run Away Child, Running Wild, Temptations, GORDY
7. Indian Giver, 1910 Fruitgum Co., BUDDAH
8. Galveston, Glen Campbell, CAPITOL
9. My Whole World Ended (The Moment You Left Me), David Ruffin, MOTOWN
10. Only The Strong Survive, Jerry Butler, MERCURY

TOP ALBUMS—10 Years Ago

1. Spirits Having Flown, Bee Gees, RSO
2. Minute By Minute, Doobie Brothers, WARNER BROS.
3. Dire Straits, Dire Straits, WARNER BROS.
4. Love Tracks, Gloria Gaynor, POLYDOR
5. Blondes Have More Fun, Rod Stewart, WARNER BROS.
6. 2-Hot, Peaches & Herb, POLYDOR
7. Cruisin', Village People, CASABLANCA
8. 52nd Street, Billy Joel, COLUMBIA
9. Briefcase Full Of Blues, Blues Brothers, ATLANTIC
10. Livin' Inside Your Love, George Benson, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. Blood, Sweat & Tears, Blood, Sweat & Tears, COLUMBIA
2. Wichita Lineman, Glen Campbell, CAPITOL
3. Goodbye, Cream, ATCO
4. Ball, Iron Butterfly, ATCO
5. The Beatles, the Beatles, APPLE
6. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
7. Greatest Hits, Donovan, EPIC
8. Greatest Hits Vol. 1, the ASSOCIATION, WARNER BROS.
9. Help Yourself, Tom Jones, PARROT
10. T.C.B., Diana Ross & the Supremes with the Temptations, MOTOWN

COUNTRY SINGLES—10 Years Ago

1. I Just Fall In Love Again, Anne Murray, CAPITOL
2. It's A Cheating Situation, Moe Bandy, COLUMBIA
3. (If Loving You Is Wrong) I Don't Want To Be Right, Barbara Mandrell, ABC
4. All I Ever Need Is You, Kenny Rogers & Dottie West, UNITED ARTISTS
5. Golden Tears, Dave & Sugar, RCA
6. Sweet Memories, Willie Nelson, RCA
7. Send Me Down To Tucson/Charlie's Angels, Mel Tillis, MCA
8. Where Do I Put Her Memory, Charley Pride, RCA
9. I Had A Lovely Time, the Kendalls, OVATION
10. They Call It Making Love, Tammy Wynette, EPIC

SOUL SINGLES—10 Years Ago

1. He's The Greatest Dancer, Sister Sledge, COTILLION
2. I Got My Mind Made Up, Instant Funk, SALSOU
3. Shake Your Body, Jacksons, EPIC
4. Bustin' Loose, Chuck Brown & the Soul Searchers, SOURCE
5. Disco Nights, C.Q., ARISTA
6. Do You Think I'm Sexy, Rod Stewart, WARNER BROS.
7. I Want Your Love, Chic, ATLANTIC
8. Oh Honey, Delegation, SHADYBROOK
9. Knock On Wood, Amii Stewart, ARIOLA
10. Love Ballad, George Benson, WARNER BROS.

RADIO

NETWORKS AND SYNDICATIONS

(Continued from preceding page)

also been concentrating on promotional tie-ins for its shows, including a "Countryline" giveaway of a new truck with \$5,000 in the glove compartment. JPBP is also readying a new top 40 daily shortform to utilize the interview library it has built up during two years of "Hitline U.S.A." "Rockin' News" is set to debut July 4 as a 2 1/2-minute music news/interview feature.

FAIRWEST HAMS IT UP

After almost a year's delay caused by a fire at Transtar Radio Network's Los Angeles facilities, the pioneering adult standards format Music Of Your Life was scheduled to go up on satellite March 25. Industry veteran Al Ham is producing the live 24-hour-a-day service with Fairwest Satellite Programming Inc. Transtar is distributing it and Joe Waldman is the format's PD.

Don Gordon, formerly heard on Transtar's AM Only format, will do mornings for MOYL. Fairwest director of special projects David Wolfe says the service will concentrate on "getting as many stars as possible into the studio for the morning show... on a daily basis. This is a fully updated format made viable for the '90s and the morning show is going to reflect that." MOYL is still available from Fairwest as a tape service.

AROUND THE INDUSTRY

Denny Somach Productions' "Ticket To Ride" will be a book—the first Beatles-related volume William Morrow & Co. has published since their Albert Goldman biography of John Lennon. Written by Somach and wife Kathy, "Ticket To Ride" has an introduction by "Ticket" host/WNEW-FM New York p.m. driver, Scott Muni and a publication date of Nov. 1.

Somach says the book takes excerpts from the interviews and themes that "Ticket" has used over its past four years to paint a literary portrait of the Beatles' influence on newer rock artists. Somach also produces the daily shortform "Beatle Breaks," for Global Satellite Network, which debuts on Saturday (1).

DIR Broadcasting and Westwood One have each dropped relatively new programs in the past month. DIR had launched "Music Weekend" for AC and "The World Of Rock" for album rock last fall as two four-hour "full airshift" offerings. AC continues to be a tough clear for syndicators, and DIR has dropped "Weekend" while trimming two hours off the Scott Muni-hosted "Rock."

WW1 launched "Fantasy Palace" at the beginning of the year to capitalize on its enormous library of live concert tape. But like DIR's similar attempt last year to recycle some of its library, the weekly one-hour "Palace" has been canceled a few months into its run.

Lee Bailey Communications is clearing a special two-hour docu-drama on Marvin Gaye this weekend (April 1-2). "Marvin: We Miss You" commemorates the fifth anniversary of Gaye's death and what would have been his 50th birthday. In other Bailey news, Armed Forces radio has picked up "RadioScope" and "Inside Gospel."

CALENDAR

Below is a weekly calendar of up-



Red Specs Take The Cake. ABC Radio Networks helps Sally Jesse Raphael celebrate her first anniversary with the network with a cake bearing her trademark, red glasses. From left are ABC VP of talk programs Maurice Tunick, Raphael, and ABC president Aaron Daniels.

coming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

March 31-April 1, Will To Power, On The Radio, On The Radio Broadcasting, one hour.

March 31-April 2, Rush, Metalshop, MJI Broadcasting, one hour.

March 31-April 2, Chaka Khan, Star Beat, MJI Broadcasting, one hour.

March 31-April 2, The Mike + The Mechanics Story, Hot Rocks, United Stations, 90 minutes.

April 1-2, Marvin Gaye's Double Anniversary/Frankie Gaye/Ashford & Simpson, RadioScope, Lee Bailey Communications, one hour.

April 2, Julian Lennon/C.S.N & Y/Roy Orbison, Powercuts, Global Satellite Network, two hours.

April 3-10, R.E.M., Up Close, MediaAmerica Radio, 90 minutes.

April 3-9, The Genesis Chronicles, King Biscuit Flower Hour, DIR Broadcasting, one hour.

April 3-9, Tone Loc, Rick Dees On The Line, DIR Broadcasting, one hour.

April 3-9, Baillie & the Boys, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

April 3-9, Kenny G, The Jazz Show with David Sanborn, Westwood One Radio Networks, two hours.

April 3-9, Moody Blues, Part 2, Legends of Rock, Westwood One Radio Networks, one hour.

April 3-9, Chris Rea/Melissa Etheridge, In Concert, Westwood One Radio Networks, 90 minutes.

April 3-9, Robert Plant, High Voltage, Westwood One Radio Networks, two hours.

April 3-9, Fleetwood Mac/Steely Dan/Rascals, Classic Cuts, MJI Broadcasting, one hour.

April 3-9, Bad Company, Rock Today, MJI Broadcasting, one hour.

April 3-9, Bellamy Brothers, Country Today, MJI Broadcasting, one hour.

April 3-9, Keith Richards, Off The Record with Mary Turner, Westwood One Radio Networks, one hour.

April 3-9, Razy Bailey, Live From Gilley's, Westwood One Radio Networks, one hour.

April 3-9, Terence Trent D'Arby, Night Scene, Westwood One Radio Networks, one hour.

April 3-9, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

April 3-17, Grateful Dead, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.



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POWERPLAYS

PLATINUM—Stations with a weekly cumulative audience of more than 1 million. GOLD—Stations with a weekly cumulative audience between 500,000 and 1 million. SILVER—Stations with a weekly cumulative 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. Playlist for Z100 New York featuring songs like 'Milli Vanilli, Girl You Know It's Tru' and 'Bangles, Eternal Flame'.

POWER 95 New York P.D.: Gary Bryan. Playlist for POWER 95 New York featuring songs like 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.

89.6 Chicago P.D.: Buddy Scott. Playlist for 89.6 Chicago featuring songs like 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.

95 WTTZ Chicago P.D.: Brian Kelly. Playlist for 95 WTTZ Chicago featuring songs like 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.

GOLD

KISFM 102.7 Los Angeles P.D.: Steve Rivers. Playlist for KISFM 102.7 Los Angeles featuring songs like 'Debbie Gibson, Lost In Your Eyes' and 'Milli Vanilli, Girl You Know It's Tru'.

96TIC-FM Hartford P.D.: Dave Shakes. Playlist for 96TIC-FM Hartford featuring songs like 'Milli Vanilli, Girl You Know It's Tru' and 'Fine Young Cannibals, She Drives Me C'.

108 FM Boston P.D.: Sunny Joe White. Playlist for 108 FM Boston featuring songs like 'Bangles, Eternal Flame' and 'Womack & Womack, Teardrops'.

95 WTTZ Chicago P.D.: Brian Kelly. Playlist for 95 WTTZ Chicago featuring songs like 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.

BOSTON

WZOU-94.5 Boston P.D.: Tom Jeffries. Playlist for WZOU-94.5 Boston featuring songs like 'Mike + The Mechanics, The Living Year' and 'Rod Stewart, My Heart Can't Tell You'.

Power Hits B94 FM Pittsburgh P.D.: Bill Cahill. Playlist for Power Hits B94 FM Pittsburgh featuring songs like 'Rod Stewart, My Heart Can't Tell You' and 'Roxette, The Look'.

EAGLE 106 Philadelphia P.D.: Charlie Quinn. Playlist for EAGLE 106 Philadelphia featuring songs like 'Rod Stewart, My Heart Can't Tell You' and 'Was (Not Was), Walk The Dinosaur'.

95 WTTZ Chicago P.D.: Brian Kelly. Playlist for 95 WTTZ Chicago featuring songs like 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.

WASHINGTON

WAVA POWERHITS Washington P.D.: Program Director. Playlist for WAVA POWERHITS Washington featuring songs like 'Mike + The Mechanics, The Living Year' and 'Rod Stewart, My Heart Can't Tell You'.

Q103 TAMPA BAY Tampa O.M.: Mason Dixon. Playlist for Q103 TAMPA BAY Tampa featuring songs like 'Was (Not Was), Walk The Dinosaur' and 'Bangles, Eternal Flame'.

Z95.5 Detroit P.D.: Brian Patrick. Playlist for Z95.5 Detroit featuring songs like 'Bangles, Eternal Flame' and 'Rod Stewart, My Heart Can't Tell You'.

95 WTTZ Chicago P.D.: Brian Kelly. Playlist for 95 WTTZ Chicago featuring songs like 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.

DETROIT

FOX 96 Detroit P.D.: Chuck Beck. Playlist for FOX 96 Detroit featuring songs like 'Jimmy Harnen With Synch, Where Are You' and 'R.E.M., Stand'.

POWER 96 Detroit P.D.: Rick Gillette. Playlist for POWER 96 Detroit featuring songs like 'Milli Vanilli, Girl You Know It's Tru' and 'Bangles, Eternal Flame'.

WINNMS 100.7 FM Cleveland O.M.: Rich Piombino. Playlist for WINNMS 100.7 FM Cleveland featuring songs like 'Rod Stewart, My Heart Can't Tell You' and 'R.E.M., Stand'.

101 WPNB Minneapolis P.D.: Brian Philipis. Playlist for 101 WPNB Minneapolis featuring songs like 'Jimmy Harnen With Synch, Where Are You' and 'Debbie Gibson, Lost In Your Eyes'.

MINNEAPOLIS

WTOU 91.1 Minneapolis P.D.: Gregg Swedberg. Playlist for WTOU 91.1 Minneapolis featuring songs like 'Roxette, The Look' and 'Bangles, Eternal Flame'.

91.1 WTTZ Minneapolis P.D.: Buzz Bennett. Playlist for 91.1 WTTZ Minneapolis featuring songs like 'Tone Loc, Funky Cold Medina' and 'Debbie Gibson, Lost In Your Eyes'.

95 WTTZ Chicago P.D.: Brian Kelly. Playlist for 95 WTTZ Chicago featuring songs like 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.

93Q Houston P.D.: Randy Brown. Playlist for 93Q Houston featuring songs like 'Roxette, The Look' and 'Bangles, Eternal Flame'.

PROMOTIONS

(Continued from page 16)

KYW promotion director Lauren Kates says her Newstudies program "is for high school seniors as they're getting ready to make important decisions about their careers. The idea is to show them the rudiments of broadcast journalism." The program brings 300 high school seniors into the station for three hours on Saturdays for a six-week workshop on all the elements of news radio.

Sessions begin with an hour-long presentation from a station division head and then students break down into classroom-size groups to work on news stories. For the third week of the seminar, the station sets up a real press conference and the students interview that day's top news maker.

In addition to its in-house program, KYW had been awarding 15 \$100 U.S. Savings Bonds a year for use in furthering broadcast journalism careers. When one of KYW's former Newstudies scholarship students, Richard Monetti, was killed on Pan Am flight 103 in December, the station established an annual \$500 scholarship in his name, in addition to 10 other \$100 awards.

KORG's Radio In Education program is just getting started. Under the guidance of Anaheim Broadcasting's corporate promotion director Lori Vallandigham, the program is centered on an expanded tour of the studios at KORG and sister top 40 KEZY. Vallandigham modeled the program after similar ones she worked with in the newspaper industry.

RIE makes in-class presentations available to schools through a speakers bureau that is also available to address community organizations. It also offers tours of the KORG/KEZY studios every Tuesday and Thursday, including a workshop session where groups create real 30-second public service announcements that air the following week.

"Although it wasn't my initial intention, a lot of the parents are tuning in the station to hear the spots," says Vallandigham. "It's really working out better than I expected." Vallandigham also asks students to keep a diary of

PROMOTIONS

their listening habits, and to find out where the radios are in their homes and what stations their parents' car radios are set on. She says, "Each tour now takes about an hour and a half—I've got it down to a science."

Vallandigham is in the process of setting up the station's first scholarship program and hopes to secure a long-term sponsor by the end of the school year. She says, "The scholarship will aid any high school or college student who wants to pursue any aspect of the broadcasting industry. It will be based on scholastic achievement and an essay, and we're hoping to do two \$1,000 scholarships a year."

WKLH'S BIG COMPACT PROMOTION

To draw attention to its 1,000-CD library, classic rock WKLH Milwaukee recently gave a duplicate CD library to a listener. Promotions director Brad Wallace says, "We spent an awful lot of time imaging [around] our library; a giveaway like this hammers home the point. Since we receive no service from record reps, it's a huge chunk of the budget, but it's worth it."

The library giveaway was WKLH's main winter-book promotion and the station supported it with a busboards-and-TV campaign. The busboards claimed, "Our CD library is anything but compact," and a humorous syndicated spot from Robert Michelson showed an intern racing through an enormous record library using everything from trampolines to skateboards to emphasize the depth of WKLH's on-air library.

Listeners qualified by properly identifying five songs in a row; they then received CD players and CD catalogs from classic rock artists of their choice. To get as large a discount as possible, Wallace waited until the contest was over to order all 20 classic artist catalogs and the 1,000-CD library. He estimates the total retail value to be \$15,000-\$20,000; with discounts, Wallace hopes to keep the cost less than \$10,000.



Not Only Make Believe. Ella Fitzgerald, center, is officially inducted into the WNEW-AM New York's Make Believe Ballroom Hall Of Fame to celebrate the show's 54th continuous year on the station. Making the presentation backstage after a recent Fitzgerald performance at Radio City Music Hall are Tony Bennett, left, and Make Believe Ballroom host Les Davis.

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	Jonathan Butler		Diane Schuur
June 3	Bob James	June 10	George Benson
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	Wilfrido Vargas	June 11	José Feliciano
June 4	Johnny Pacheco		Wilkins
	Celia Cruz		

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They Seem To Hang Out. Nick Ashford & Valerie Simpson dropped by KKDA-FM "K104" Dallas to promote their new album, "Love Or Physical." The pair are seen here flanking K104 PD Michael Spears.

Billboard's **PD** of the week

Ted Stecker
WBAP/KSCS Dallas



"SOMETIMES I FEEL I'm nothing but crisis control," says Ted Stecker, 16-month operations manager for country combo WBAP/KSCS Dallas. "But both my stations are pretty defined, which makes my job a lot easier."

KSCS was up 6.2-7.4 12-plus overall in the fall '88 Arbitrons, second only to KVIL-AM-FM (which went 6.9-8.3) and ahead of format rival KPLX (which was off 6.7- 6.5) for the first time in nearly four years. WBAP was fifth overall, down 6.4-6.2.

"I really don't have a magic; I just came on and several things clicked into place," says Stecker. "We began an aggressive and highly visible ad campaign last spring—with both TV and billboards—which was the first time KSCS had done one."

But Stecker agrees with most local radio people that the key was hiring morning man Terry Dorsey away from KPLX last summer following Dorsey's widely publicized contract dispute with that station. "We needed Dorsey to round off an already full-blown, living and breathing station. He just personified what we were trying to do. KSCS is no longer the station it was five years ago."

"Today, KSCS is very much like any successful station, after 9 a.m. To a degree, it's a music machine—but with high-personality announcers who sell the station," says Stecker. "Before 9 a.m., Dorsey has a very highly regarded, high profile morning show. The country format has grown and evolved to be like any other successful format."

As the one-time showplace of the Burns-Somerset format that fused country music with easy listening formatics, KSCS has also grown and evolved; Stecker now dismisses KSCS' old "continuous country" format as something "country stations haven't subscribed to for years."

"The continuous format was successful for a long time; it gave country stations a style, format, and identification. In many markets, in the late '70s to the early '80s, the country stations' competition was AM stations. The Burns-Somerset format was successful at wiping those out. But I saw it die as a consultant."

For a country programmer, Stecker had come to the format from an unusual place, urban KHYS Port Arthur, Texas; he'd been working with n/t WOAI San Antonio, Texas, and was transferred to KHYS and their n/t AM. When he was hired as the first PD of WPKX/WVKX "KX Country" Washington, D.C., Stecker says, people assumed the station would go urban because of his background.

Stecker went from KX Country to WKHX Atlanta. Afterward, he says, "I figured two of the same formats for two jobs made me an expert, so I became a consultant." He spent five years doing that full-time before returning to daily PD duties. "I

had consulted KSCS six months before they offered me a job. For me to return to the day-to-day operations, I had to believe in the station and my abilities."

It is significant that KSCS beat not only KPLX, but also urban KKDA-FM "K104," the station that has shared the top two spots with KVIL for the last several years. What does a country station being within earshot of No. 1 again in Dallas say about the format's strength?

"I don't sit around and think about the future of country music, but I do know the format has been around a long time," says Stecker. "Musically, Nashville is producing the best artists ever. They're stronger and have revitalized the format. I have no control over what music is available; the only key is to make sure my shares are higher than the other guys'."

KSCS' music mix is roughly 60% gold, 40% currents. Although its notoriously tight music policy became somewhat more aggressive last year, Stecker still says, "I don't add anything until I'm confident the song is a hit record with the audience. We don't play games with records. If our research shows audience acceptance, then we play it."

Stecker says KSCS' music is tight, so he can appeal to listeners of all formats, not just country partisans. "Our competitors are not just in our format. With our older listeners, we share with ACs. With the younger spectrum, we share with album rock. I'm not sure you can do anything to keep all your listeners all the time since the second choice is usually out of your format."

"We really have to watch oldies stations; country took a hit when oldies came about. We just have to follow the same game plan as other successful stations and that's what we do."

"We got more aggressive on the AM band, too," he says. "We promoted it a lot and did some contesting that wasn't done much in the past. We also zeroed in on the personalities and positioned WBAP as a full-service station offering the usual news, weather, and a sports show. We hired Bill Mack out of retirement for the late-night truckers' show."

Stecker says with the two stations being as clearly defined audiencewise as they are, he really does not have a difficult time juggling his duties. He credits his air staff for the programming ease.

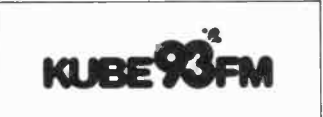
"Terry [Dorsey] gave KSCS the element to make it No. 1. He's one of the best guys I've ever worked with. On the AM side, I've got morning and afternoon team Hal Jay and Dick Siegel, who are institutions in Dallas. Now we go neck and neck with [Ron] Chapman at KVIL. For me to get up in the morning and have two great morning shows working under one roof makes my job a whole lot easier than it seems."

CHARLENE ORR

19	20	Deon Estus, Heaven Help Me
20	21	Def Leppard, Rocket
21	22	Dino, 24/7
22	23	Lita Ford (Duet With Ozzy Osbourne),
23	24	Animation, Room To Move
24	25	Tiffany, Radio Romance
25	27	Sweet Sensation (With Romeo J.D.), Si
26	29	Howard Jones, Everlasting Love
27	27	Tommy Page, A Shoulder To Cry On
28	28	Vanessa Williams, Dreamin'
29	32	Luther Vandross, She Won't Talk To Me
30	33	The Escape Club, Walking Through Wall
31	34	Paula Abdul, Forever Your Girl
32	35	Vixen, Cryin'
33	EX	Yazz, Stand Up For Your Love Rights
34	EX	Jimmy Harnen With Synch, Where Are You
35	EX	One 2 Many, Downtown
A	—	Donny Osmond, Soldier Of Love
A	—	Debbie Gibson, Electric Youth
A	—	Michael Damian, Rock On
A	—	The Outfield, Voices Of Babylon
A	—	Peter Schilling, The Different Story
EX	EX	Jody Watley, Real Love
EX	EX	Samantha Fox, I Only Wanna Be With You
EX	EX	Roy Orbison, You Got It
EX	EX	Living Colour, Cult Of Personality
EX	EX	Johnny Kemp, Birthday Suit (From "Sin



Houston		P.D.: Adam Cook	
1	2	Rod Stewart, My Heart Can't Tell You	
2	3	Roxette, The Look	
3	6	Fine Young Cannibals, She Drives Me C	
4	4	Milli Vanilli, Girl You Know It's Tru	
5	9	Tone Loc, Funky Cold Medina	
6	8	R.E.M., Stand	
7	1	Bangles, Eternal Flame	
8	12	Lita Ford (Duet With Ozzy Osbourne),	
9	11	Karyn White, Superwoman	
10	5	Red Flag, Russian Radio	
11	EX	Mike + The Mechanics, The Living Year	
12	14	Def Leppard, Rocket	
13	15	Enya, Orinoco Flow (Sail Away)	
14	17	Peter Schilling, The Different Story	
15	16	Marika, More Than You Know	
16	18	Deon Estus, Heaven Help Me	
17	19	Bon Jovi, I'll Be There For You	
18	21	Animation, Room To Move	
19	23	Paula Abdul, Forever Your Girl	
20	27	Madonna, Like A Prayer	
21	29	Howard Jones, Everlasting Love	
22	25	Sa-Fire, Thinking Of You	
23	25	Sweet Sensation (With Romeo J.D.), Si	
24	24	Poison, Your Mama Don't Dance	
25	28	Tommy Page, A Shoulder To Cry On	
26	30	Johnny Kemp, Birthday Suit (From "Sin	
27	31	Robbie Nevil, Somebody Like You	
28	35	Jody Watley, Real Love	
29	EX	Jimmy Harnen With Synch, Where Are You	
30	EX	Debbie Gibson, Electric Youth	
31	EX	One 2 Many, Downtown	
32	EX	Donny Osmond, Soldier Of Love	
33	EX	Dino, 24/7	
34	EX	Samantha Fox, I Only Wanna Be With You	
35	EX	Yazz, Stand Up For Your Love Rights	
A	—	Michael Damian, Rock On	
A	—	Figures On A Beach, You Ain't Seen No	
A	—	The Outfield, Voices Of Babylon	



Seattle		P.D.: Rick Stacy	
1	3	Bangles, Eternal Flame	
2	3	Roxette, The Look	
3	4	Milli Vanilli, Girl You Know It's Tru	
4	8	Rod Stewart, My Heart Can't Tell You	
5	6	Chicago, You're Not Alone	
6	7	Fine Young Cannibals, She Drives Me C	
7	11	Antia Baker, Just Because	
8	11	Was (Not Was), Walk The Dinosaur	
9	1	Debbie Gibson, Lost In Your Eyes	
10	2	Mike + The Mechanics, The Living Year	
11	20	R.E.M., Stand	
12	13	Marika, More Than You Know	
13	16	Roy Orbison, You Got It	
14	17	Deon Estus, Heaven Help Me	
15	15	Luther Vandross, She Won't Talk To Me	
16	18	Vanessa Williams, Dreamin'	
17	19	Sa-Fire, Thinking Of You	
18	22	Madonna, Like A Prayer	
19	21	The Belle Stars, Iko Iko (From "Rain	
20	23	Paula Abdul, Forever Your Girl	
21	24	Karyn White, Superwoman	
22	25	Bon Jovi, I'll Be There For You	
23	26	Thirty Eight Special, Second Chance	
24	27	Def Leppard, Rocket	
25	28	Bette Midler, Wind Beneath My Wings (
26	29	Animation, Room To Move	
27	30	Enya, Orinoco Flow (Sail Away)	
28	EX	Donny Osmond, Soldier Of Love	
29	EX	Living Colour, Cult Of Personality	
30	EX	Lita Ford (Duet With Ozzy Osbourne),	
EX	EX	Dino, 24/7	
EX	EX	Tiffany, Radio Romance	
EX	EX	Gina G, I Can't Face The Fact	
EX	EX	Glen Medeiros, Never Get Enough Of Yo	
EX	EX	Carly Simon, Let The River Run (Theme	
EX	EX	Judith Hill, Just Because	
EX	EX	Duran Duran, Do You Believe In Shame?	
EX	EX	Sweet Sensation (With Romeo J.D.), Si	
EX	EX	Michael Damian, Rock On	
EX	EX	Johnny Kemp, Birthday Suit (From "Sin	
EX	EX	Information Society, Repetition	
EX	EX	Samantha Fox, I Only Wanna Be With You	
EX	EX	Paula Abdul, Forever Your Girl	
EX	EX	Tommy Page, A Shoulder To Cry On	
EX	EX	Cher & Peter Cetera, After All (Love	



Providence		P.D.: Mike Osborne	
1	1	Bangles, Eternal Flame	
2	2	Rod Stewart, My Heart Can't Tell You	
3	3	Roy Orbison, You Got It	
4	12	Vanessa Williams, Dreamin'	
5	12	Karyn White, Superwoman	
6	6	Marika, More Than You Know	
7	9	Chicago, You're Not Alone	
8	8	Poison, Your Mama Don't Dance	
9	10	R.E.M., Stand	
10	13	Milli Vanilli, Girl You Know It's Tru	
11	13	Was (Not Was), Walk The Dinosaur	
12	14	Roxette, The Look	
13	15	Fine Young Cannibals, She Drives Me C	
14	16	Sa-Fire, Thinking Of You	
15	22	Tone Loc, Funky Cold Medina	
16	18	Enya, Orinoco Flow (Sail Away)	
17	19	Johnny Kemp, Birthday Suit (From "Sin	
18	20	Tiffany, Radio Romance	
19	26	Madonna, Like A Prayer	
20	24	Def Leppard, Rocket	
21	25	Animation, Room To Move	
22	23	Carly Simon, Let The River Run (Theme	
23	31	Bon Jovi, I'll Be There For You	
24	28	The Pasadenas, Tribute (Right On)	
25	27	Dino, 24/7	
26	30	Womack & Womack, Teardrops	
27	33	Thirty Eight Special, Second Chance	
28	29	The Belle Stars, Iko Iko (From "Rain	
29	35	Sweet Sensation (With Romeo J.D.), Si	
30	EX	Bette Midler, Wind Beneath My Wings (
31	EX	Living Colour, Cult Of Personality	
32	EX	Deon Estus, Heaven Help Me	
33	EX	Robbie Nevil, Somebody Like You	
34	EX	Cher & Peter Cetera, After All (Love	
35	EX	Sam Brown, Stop	
A	—	Debbie Gibson, Electric Youth	

A	—	Jody Watley, Real Love
A	—	New Kids On The Block, I'll Be Loving
A	—	Samantha Fox, I Only Wanna Be With You
A	—	Donny Osmond, Soldier Of Love
A	—	Figures On A Beach, You Ain't Seen No
A	—	Glen Medeiros, Never Get Enough Of Yo
EX	EX	The Flux, Driven Out
EX	EX	Etta James, Featuring David A. Stewart,
EX	EX	Winger, Seventeen
EX	EX	Steve Winwood, Hearts On Fire
EX	EX	Easter House, Come Out Fighting
EX	EX	Tommy Page, A Shoulder To Cry On
EX	EX	Michael Damian, Rock On
EX	EX	Paula Abdul, Forever Your Girl



Baltimore		P.D.: Chuck Morgan	
1	6	Mike + The Mechanics, The Living Year	
2	1	Debbie Gibson, Lost In Your Eyes	
3	3	Guns N' Roses, Paradise City	
4	4	New Kids On The Block, You Got It (Th	
5	7	R.E.M., Stand	
6	10	Milli Vanilli, Girl You Know It's Tru	
7	8	Karyn White, Superwoman	
8	13	Bangles, Eternal Flame	
9	9	Kon Kan, I Beg Your Pardon	
10	12	Was (Not Was), Walk The Dinosaur	
11	17	Fine Young Cannibals, She Drives Me C	
12	14	Anita Baker, Just Because	
13	15	Chicago, You're Not Alone	
14	16	Crack The Sky, Lost In America	
15	19	Tone Loc, Funky Cold Medina	
16	18	Roxette, The Look	
17	22	Rod Stewart, My Heart Can't Tell You	
18	20	The Belle Stars, Iko Iko (From "Rain	
19	21	Deon Estus, Heaven Help Me	
20	24	Madonna, Like A Prayer	
21	25	Bon Jovi, I'll Be There For You	
22	23	Def Leppard, Rocket	
23	26	Ann Wilson & Robin Zander, Surrender	
24	27	Poison, Your Mama Don't Dance	
25	28	Samantha Fox, I Only Wanna Be With You	
26	28	Vanessa Williams, Dreamin'	
27	30	Tiffany, Radio Romance	
28	EX	Thirty Eight Special, Second Chance	
29	EX	Living Colour, Cult Of Personality	
A30	—	Debbie Gibson, Electric Youth	
A	—	Sa-Fire, Thinking Of You	
A	—	Enya, Orinoco Flow (Sail Away)	
A	—	Donny Osmond, Soldier Of Love	
EX	EX	Jody Watley, Real Love	
EX	EX	Animation, Room To Move	



Atlanta		P.D.: Rick Stacy	
1	1	Roxette, The Look	
2	3	Bangles, Eternal Flame	
3	11	Fine Young Cannibals, She Drives Me C	
4	2	Debbie Gibson, Lost In Your Eyes	
5	6	R.E.M., Stand	
6	10	Rod Stewart, My Heart Can't Tell You	
7	10	Milli Vanilli, Girl You Know It's Tru	
8	4	New Kids On The Block, You Got It (Th	
9	8	Roy Orbison, You Got It	
10	5	Tommy Page, A Shoulder To Cry On	
11	13	Bette Midler, Wind Beneath My Wings (
12	12	Tone Loc, Funky Cold Medina	
13	26	Madonna, Like A Prayer	
14	14	Deon Estus, Heaven Help Me	
15	16	Anita Baker, Just Because	
16	17	Cher & Peter Cetera, After All (Love	
17	21	Kon Kan, I Beg Your Pardon	
18	21	The Belle Stars, Iko Iko (From "Rain	
19	22	Paula Abdul, Forever Your Girl	
20	23	Nenah Cherry, Buffalo Stance	
21	24	Figures On A Beach, You Ain't Seen No	
22	25	Peter Schilling, The Different Story	
23	29	Bon Jovi, I'll Be There For You	
24	9	Sheena Easton, The Lover In Me	
25	EX	Jody Watley, Real Love	
26	EX	Robbie Nevil, Somebody Like You	
27	EX	Living Colour, Cult Of Personality	
28	EX	Enya, Orinoco Flow (Sail Away)	
29	EX	Carly Simon, Let The River Run (Theme	
30	EX	Sa-Fire, Thinking Of You	
A	—	Karyn White, Superwoman	
A	—	Winger, Seventeen	
A	—	Michael Damian, Rock On	
A	—	Was (Not Was), Walk The Dinosaur	
A	—	Animation, Room To Move	



Miami		P.D.: Steve Perun	
1	7	Bangles, Eternal Flame	
2	1	Paula Abdul, Straight Up	
3	4	Milli Vanilli, Girl You Know It's Tru	
4	16	Madonna, Like A Prayer	
5	16	New Kids On The Block, You Got It (Th	
6	17	Anita Baker, Just Because	
7	3	Debbie Gibson, Lost In Your Eyes	
8	9	Ann Wilson & Robin Zander, Surrender	
9	12	Rod Stewart, My Heart Can't Tell You	
10	2	Mike + The Mechanics, The Living Year	
11	14	Vanessa Williams, Dreamin'	
12	13	Tone Loc, Funky Cold Medina	
13	5	Samantha Fox, I Only Wanna Have Some Fun	
14	11	Bobby Brown, Roni	
15	19	Stevie B, I Wanna Be The One	
16	15	Guns N' Roses, Paradise City	
17	21	New Kids On The Block, You Got It (Th	
18	23	The Belle Stars, Iko Iko (From "Rain	
19	22	Sweet Sensation (With Romeo J.D.), Si	
20	21	Sa-Fire, Thinking Of You	
21	26	Fine Young Cannibals, She Drives Me C	
22	25	Poison, Your Mama Don't Dance	
23	8	Kon Kan, I Beg Your Pardon	
24	EX	Bon Jovi, I'll Be There For You	
25	EX	Enya, Orinoco Flow (Sail Away)	
26	30	Inner City, Good Life	
27	28	Roxette, The Look	
28	17	Karyn White, Superwoman	
A29	—	Deon Estus, Heaven Help Me	
A30	—	Donny Osmond, Soldier Of Love	
A	—	Jody Watley, Real Love	



Saginaw		P.D.: Rick Belcher	
1	5	Breathe, Don't Tell Me Lies	
2	6	Van Halen, Feel So Good	
3	4	Chicago, You're Not Alone	
4	1	Mike + The Mechanics, The Living Year	
5	7	R.E.M., Stand	
6	9	Poison, Your Mama Don't Dance	
7	10	Roxette, The Look	
8	2	Guns N' Roses, Paradise City	
9	3	Debbie Gibson, Lost In Your Eyes	
10	8	Eddie Money, The Love In Your Eyes	
11	15	Rod Stewart, My Heart Can't Tell You	
12	17	Def Leppard, Rocket	
13	11	Paula Abdul, Straight Up	
14	19	Winger, Seventeen	
15	12	Bon Jovi, Born To Be My Baby	
16	21	Guns N' Roses, Paradise City	
17	20	Fine Young Cannibals, She Drives Me C	
18	13	Cinderella, The Last Mile	
19	22	Living Colour, Cult Of Personality	
20	EX	Bon Jovi, I'll Be There For You	
A21	—	Bangles, Eternal Flame	
A22	—	Vixen, Cryin'	

A23	—	Thirty Eight Special, Second Chance
24	14	Sherriff, When I'm With You
25	18	New Kids On The Block, You Got It (Th
26	23	Tiffany, All This Time
27	24	Ann Wilson & Robin Zander, Surrender
28	25	Glen Medeiros, Never Get Enough Of Yo
29	26	The Flux, Driven Out
30	27	Def Leppard, Armageddon II



Milwaukee		P.D.: Todd Fisher	
1	1	Mike + The Mechanics, The Living Year	
2	2	Debbie Gibson, Lost In Your Eyes	
3	3	Jimmy Harnen With Synch, Where Are You	
4	4	Bangles, Eternal Flame	
5	8	Rod Stewart, My Heart Can't Tell You	
6	5	Roxette, The Look	
7	7	New Kids On The Block, You Got It (Th	
8	6	Guns N' Roses, Paradise City	
9	9	Paula Abdul, Straight Up	
10	10	R.E.M., Stand	
11	1		

Def Jam's Slick Rick Rides High Raps By 'Ruler' Rock, Shock, & Amuse

BY JANINE C. McADAMS

NEW YORK The rap world has recently been taken unawares by the release of "The Adventures Of Slick Rick" on Columbia-distributed Def Jam. Drawing plenty of reaction on radio (airplay of the first single's B side, "Treat Her Like A Prostitute," has caused controversy) and on the street, rapper Slick Rick's album is in Billboard's black albums top 10.

Though meant as a warning, the album's cautionary sticker, "Several tracks include explicit lyrics, parental advisory," has actually vaulted the album from retail racks. The former Doug E. Fresh side man, who was born Ricky Walters 23 years ago in England, boasts a rap style that blends rapid-fire rhymes and an English-accented-B-boy delivery with a wicked sense of humor that derives from the raw comic tradition of Redd Foxx and Richard Pryor.

And in a world where image is as important as music, Rick represents the far end of the conspicuous-consumption scale, sporting rings on every finger, a crown logo (his regal nickname is "The Ruler"), fur coats, and a diamond-encrusted gold tooth.

Claiming he isn't surprised by his album's success, Rick says his style is unique: "Nature built my accent. Everybody's raps are the same, but I try to match everything accurately. I don't make mistakes. I make sure every word is clickin', I make sure every word is clear."

Indeed, "Adventures" shows off Rick's ability to create razor-sharp rhymes about urban realities. In "Children's Story," Rick spins a cops-and-robbers bedtime tale about gun-toting kids, dope dealers, car thefts, kidnapping, and police brutality. "The Moment I Feared" is a litany of worst-case scenarios, including getting

mugged, caught with a best friend's girl, being jailed for robbery, and being sexually assaulted while there.

But Rick has drawn criticism for his less-than-gallant attitude toward women ("Treat her like a prostitute/Don't treat no girly well until you're sure of the scoop" is a mild example of his philosophy), and despite his admonishments to the young to go to school, respect their elders, and say no to drugs and crime ("Children's Story," "Hey Young World"), his rhymes often contain accounts of less-than-law-abiding behavior.

But Rick isn't worried about
(Continued on page 82)



Soul Mates. Singer/dancer Paula Abdul and comedian Sinbad presented the nominees for the 1989 Soul Train Music Awards in Los Angeles recently. The show will be broadcast live April 12 from the Shrine Auditorium. Shown at the press conference, from left, are Don Cornelius, "Soul Train" executive producer; Abdul; Sinbad; Chuck Morrison, VP of black and hispanic marketing for Coca-Cola USA; and Michael Steele, director of black and Hispanic consumer marketing for Coca-Cola USA Michael Steele.

Due to scheduling problems caused by the Good Friday holiday, the Hot Black Singles charts appear on pages 80 and 82 in this issue.

Sure!, Martinelli Caught In Negative Publicity Machine Media Hype Is Still The Price Of Stardom

FEW BUSINESSES CULTIVATE and exploit public curiosity more than the record industry. Labels, artists, managers, and underappreciated publicists spend long hours generating a People magazine profile or "Entertainment Tonight" spot that will turn a mere singer into a celebrity. Press doesn't necessarily sell records. What it does is elevate the profile of a performer, increasing possibilities of endorsements, Las Vegas-type engagements, and television gigs.

But that lust for press has a flip side. Once confirmed as a public figure, a performer's life slides under a microscope. By seeking stardom, a performer—and those associated with that performer—encourage a public curiosity that can be as infuriating as it is silly.

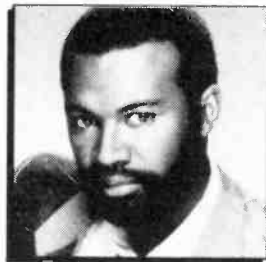
That inquiring minds might want to know is often a byproduct of a successful media campaign. It goes with the terrain, but it isn't always fair. For example, one hopes that Al B. Sure!'s being cleared of a rape charge in Los Angeles last week will get the same play in the media as the charge itself did. But unfortunately for Al, it probably won't. Although the media worked during the last year to build the 20-year-old vocalist into a sex symbol, it's not surprising that it loved the idea of connecting him to sex scandal. That the story proved groundless, unfortunately, isn't as sexy.

Another drawback to involvement in this business is that any transgression, no matter when committed, can become grist for the media mill. Several papers picked up the story of the recent drug-trafficking conviction of Philadelphia record producer Nick Martinelli. Martinelli, currently incarcerated, admitted to being involved with drugs through the early '80s. Since that time, he has turned his life around, not only evolving into a fine producer but a respected member of the Philadelphia community. At his sentencing, many musicians and industry folk spoke on his behalf, which affected his sentence. Martinelli, producer of hits by Stephanie Mills, Loose Ends, and Regina Belle, among others, is ex-

pected to be released in about a year.

Had Sure! and Martinelli been shoe salesmen or bureaucrats, their lives would have been of minor interest. The curse of unwelcome coverage is, unfortunately, the price of prospering in a business that celebrates its own hype.

SHORT STUFF: The black-owned Terrie Williams Agency is becoming a major force in the public relations field. The recent signing of Anita Baker adds the Elektra star to a roster that already includes Eddie Murphy, Miles Davis, and Take 6. In an era when black superstars rarely use black vendors, Williams' small but impressive client list is a major accomplishment... BeBe & CeCe Winans' crossover gospel success should continue with "Hold Up The



by Nelson George

Light," which features a guest vocal appearance by Whitney Houston. Speaking of Houston, the Arista star is beginning work on her next album and planning for her film future. Those reports that she's talking with Eddie Murphy about collaborating on a film are true... Stevie Wonder produced two tracks on Grady Harrell's RCA release, "Come Play With Me." The single is "Sticks And Bones." Harrell had a previous album on MCA... Producer/writer Raymond Jones has just completed work on two songs with Perri for Spike Lee's upcoming film, "Do The Right Thing." The soundtrack to the Universal feature is on Motown... Stetsasonic's Daddy-O and D.B.C. produced "Born This Way" for the U.K. rap duo Cookie Crew on PolyGram. Fab Five Freddy handled the video... The Gylrz, best known for backing up Al B. Sure! on the Heartbreak Tour, have a cooking little single called "Jam Jam (If You Can)" on Capitol. The hyperactive remix was by D.J. Eddie F. & Neville... KRS-One, leader of Boogie Down Productions, is producing Sly & Robbie's next Island album, which is due for release this summer. In addition, KRS-One is completing work on B.D.P.'s next Jive album. It will be called "Ghetto

(Continued on page 82)

JAN "FERNANDO" HAMMER

Billboard POWER PLAYLISTS FOR WEEK ENDING APRIL 1, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

KACE		P.D.: Pam Wells	
1	2 James "J.T." Taylor & Regina Belle, All I Want	1	2 Desiree Coleman, To Stay Together
2	5 The Boys, Lucky Charm	2	1 Robert Brooks, Don't Tease Me
3	6 The Bar-Kays, Struck By You	3	4 Ashford & Simpson, I'll Be There For You
4	9 Vesta, 4 U	4	5 Tracie Spencer, Imagine
5	10 Today, Girl I Got My Eyes On You	5	8 Jonathan Butler, More Than Friends
6	19 Ashford & Simpson, I'll Be There For You	6	22 Bobby Brown, Every Little Step
7	11 Cherrelle, Affair	7	12 Vesta, 4 U
8	13 El DeBarge, Real Love	8	14 Ten City, That's The Way Love Is
9	12 Jonathan Butler, More Than Friends	9	16 Kid 'N Play, Rollin' With Kid 'N Play
10	14 Dino, 24/7	10	11 Cherrelle, Affair
11	15 Christopher Max, More Than Physical	11	13 Christopher Max, More Than Physical
12	18 Kenny G, We've Saved The Best For Last	12	19 Boy George, Don't Take My Mind On A Trip
13	16 Johnny Kemp, Birthday Suit (From "Sing")	13	24 Alyson Williams, Sleep Talk
14	23 Karyn White, Love Saw It	14	21 New Edition, Crucial
15	20 Loose Ends, Life	15	20 Dino, 24/7
16	1 Surface, Closer Than Friends	16	18 El DeBarge, Real Love
17	3 Milli Vanilli, Girl You Know It's True	17	17 Gerald Alston, You Laid Your Love On Me
18	4 LeVert Feat. Heavy D, Just Coolin'	18	25 Karyn White, Love Saw It
19	21 The Stop The Violence Movement, Self-Destructio	19	26 Jody Watley, Real Love
20	25 Tracie Spencer, Imagine	20	30 Guy, I Like
21	32 Simply Red, It's Only Love	21	23 Wendy And Lisa, Are You My Baby
22	37 Alyson Williams, Sleep Talk	22	31 E.U., Buck Wild
23	33 Bobby Brown, Every Little Step	23	27 Skyy, Start Of A Romance
24	35 Chaka Khan, Baby Me	24	30 Chaka Khan, Baby Me
25	31 George Duke, Guilty	25	29 Z'Looke, Lovesick
26	38 Sheena Easton, Days Like This	26	39 Neon Estus, Heaven Help Me
27	39 Z'Looke, Lovesick	27	45 Tone Loc, Funky Cold Medina
28	40 Jeffrey Osborne, All Because Of You	28	42 Blue Magic, Romeo And Juliet
29	50 Tone Loc, Funky Cold Medina	29	40 Al B. Sure!, If I'm Not Your Lover
30	41 Gerald Alston, You Laid Your Love On Me	30	41 Akeese Simmons, I Want It
31	42 Boy George, Don't Take My Mind On A Trip	31	42 Sheena Easton, Days Like This
32	54 New Edition, Crucial	32	43 Amy Keys, Love's Intuition (From "Tap")
33	57 Kid 'N Play, Rollin' With Kid 'N Play	33	44 The Pasadenas, Tribute (Right On)
34	36 Lia, True Obsession	34	36 Jackie Jackson, Stay
35	44 The Pasadenas, Tribute (Right On)	35	38 Anne G., If She Knew
36	43 Wendy And Lisa, Are You My Baby	36	37 Lalasha, Move On You
37	45 Rene Moore, Never Say Goodbye To Love	37	38 Madonna, Like A Prayer
38	46 Skyy, Start Of A Romance	38	A37 — Al Jarreau, All Or Nothing At All
39	48 Jody Watley, Real Love	A38 — Al Jarreau, All Or Nothing At All	
40	49 Gerald Albright, In The Mood	A39 — Charlie Singleton, The Good, Bad & Ugly	
41	47 Al B. Sure!, If I'm Not Your Lover	A40 — Grady Harrell, Sticks And Stones	
42	53 Guy, I Like	A41 — Natalie Cole, Miss You Like Crazy	
43	51 Attention, Let Me Push It To Ya	A42 — Atlantic Starr, My First Love	
44	52 Madonna, Like A Prayer	A43 — Rene Moore, Never Say Goodbye To Love	
45	55 Al Jarreau, All Or Nothing At All	A44 — Joyce Irby & Doug E. Fresh, Mr. DJ	
46	56 Cameo, In The Night	A45 — Robert Brooks, Don't Tease Me	
A47 — Neon Estus, Heaven Help Me			
A48 — Charlie Singleton, The Good, Bad & Ugly			
A49 — E.U., Buck Wild			
A50 — Natalie Cole, Miss You Like Crazy			

A51 — Desiree Coleman, To Stay Together
A52 — Robert Brooks, Don't Tease Me
A53 — Ten City, That's The Way Love Is
A54 — Conshina, Are You Lonely Tonight

V-103		P.D.: Roy Samson	
1	6 Today, Girl I Got My Eyes On You	1	6 Desiree Coleman, To Stay Together
2	1 James "J.T." Taylor & Regina Belle, All I Want	2	1 Robert Brooks, Don't Tease Me
3	4 Ashford & Simpson, I'll Be There For You	3	4 Ashford & Simpson, I'll Be There For You
4	5 Tracie Spencer, Imagine	4	5 Tracie Spencer, Imagine
5	8 Jonathan Butler, More Than Friends	5	8 Jonathan Butler, More Than Friends
6	22 Bobby Brown, Every Little Step	6	22 Bobby Brown, Every Little Step
7	12 Vesta, 4 U	7	12 Vesta, 4 U
8	14 Ten City, That's The Way Love Is	8	14 Ten City, That's The Way Love Is
9	16 Kid 'N Play, Rollin' With Kid 'N Play	9	16 Kid 'N Play, Rollin' With Kid 'N Play
10	11 Cherrelle, Affair	10	11 Cherrelle, Affair
11	13 Christopher Max, More Than Physical	11	13 Christopher Max, More Than Physical
12	19 Boy George, Don't Take My Mind On A Trip	12	19 Boy George, Don't Take My Mind On A Trip
13	24 Alyson Williams, Sleep Talk	13	24 Alyson Williams, Sleep Talk
14	21 New Edition, Crucial	14	21 New Edition, Crucial
15	20 Dino, 24/7	15	20 Dino, 24/7
16	18 El DeBarge, Real Love	16	18 El DeBarge, Real Love
17	17 Gerald Alston, You Laid Your Love On Me	17	17 Gerald Alston, You Laid Your Love On Me
18	25 Karyn White, Love Saw It	18	25 Karyn White, Love Saw It
19	26 Jody Watley, Real Love	19	26 Jody Watley, Real Love
20	30 Guy, I Like	20	30 Guy, I Like
21	23 Wendy And Lisa, Are You My Baby	21	23 Wendy And Lisa, Are You My Baby
22	31 E.U., Buck Wild	22	31 E.U., Buck Wild
23	27 Skyy, Start Of A Romance	23	27 Skyy, Start Of A Romance
24	30 Chaka Khan, Baby Me	24	30 Chaka Khan, Baby Me
25	29 Z'Looke, Lovesick	25	29 Z'Looke, Lovesick
26	39 Neon Estus, Heaven Help Me	26	39 Neon Estus, Heaven Help Me
27	45 Tone Loc, Funky Cold Medina	27	45 Tone Loc, Funky Cold Medina
28	42 Blue Magic, Romeo And Juliet	28	42 Blue Magic, Romeo And Juliet
29	40 Al B. Sure!, If I'm Not Your Lover	29	40 Al B. Sure!, If I'm Not Your Lover
30	41 Akeese Simmons, I Want It	30	41 Akeese Simmons, I Want It
31	42 Sheena Easton, Days Like This	31	42 Sheena Easton, Days Like This
32	43 Amy Keys, Love's Intuition (From "Tap")	32	43 Amy Keys, Love's Intuition (From "Tap")
33	44 The Pasadenas, Tribute (Right On)	33	44 The Pasadenas, Tribute (Right On)
34	36 Jackie Jackson, Stay	34	36 Jackie Jackson, Stay
35	38 Anne G., If She Knew	35	38 Anne G., If She Knew
36	37 Lalasha, Move On You	36	37 Lalasha, Move On You
37	38 Madonna, Like A Prayer	37	38 Madonna, Like A Prayer
A37 — Al Jarreau, All Or Nothing At All		A37 — Al Jarreau, All Or Nothing At All	
A38 — Al Jarreau, All Or Nothing At All		A38 — Al Jarreau, All Or Nothing At All	
A39 — Charlie Singleton, The Good, Bad & Ugly		A39 — Charlie Singleton, The Good, Bad & Ugly	
A40 — Grady Harrell, Sticks And Stones		A40 — Grady Harrell, Sticks And Stones	
A41 — Natalie Cole, Miss You Like Crazy		A41 — Natalie Cole, Miss You Like Crazy	
A42 — Atlantic Starr, My First Love		A42 — Atlantic Starr, My First Love	
A43 — Rene Moore, Never Say Goodbye To Love		A43 — Rene Moore, Never Say Goodbye To Love	
A44 — Joyce Irby & Doug E. Fresh, Mr. DJ		A44 — Joyce Irby & Doug E. Fresh, Mr. DJ	
A45 — Robert Brooks, Don't Tease Me		A45 — Robert Brooks, Don't Tease Me	

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Records

2 LIVE & TROUBLE FUNK

Bass Waves Vol. II

Remix of Drop the Bomb
The Bomb has Dropped



GR125

ANQUETTE

Respect

I Will Always



GR124

M.C. TWIST

Comin' thru Like Warriors

The House Jumps



XR106

ANGEE

Gentle

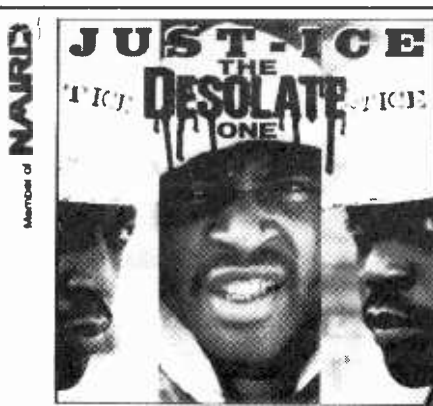
Toby



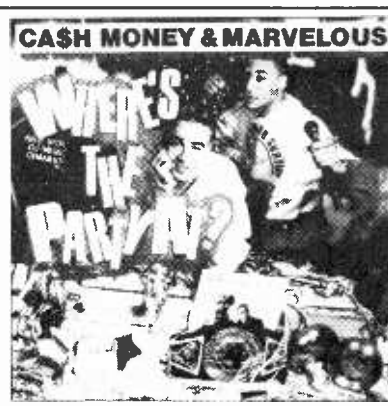
MRI-2001

Available on LP, Cass, CD and Video

SLEEPING BAG RECORDS
FRESH RECORDS



JUST-ICE
"THE DESOLATE ONE"
LPRE-82010 100,000 Units Sold!



CASH MONEY & MARVELOUS
"WHERE'S THE PARTY AT?"
TLX-42016 12 Weeks on the Chart!



TOO BADD
"TOO BADD/CUMIN' UP"
SLX-40144 ... Now Shipping!



STEZO
"TO THE MAX/IT'S MY TURN"
FRE-80129 ... Now Shipping!

1974 BROADWAY, N.Y., N.Y. 10023
PH: (212) 724-1440 • FAX (212) 769-9558

Billboard
FOR WEEK ENDING
APRIL 1, 1989

TOP BLACK ALBUMS™

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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	38	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	11 weeks at No. One DON'T BE CRUEL
2	2	4	22	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
3	3	3	38	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
4	4	2	27	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
5	7	7	13	SLICK RICK DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
6	6	6	19	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
7	5	5	23	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
8	8	9	6	TONE LOC DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
9	9	10	38	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
10	10	8	22	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
11	12	12	35	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
12	15	18	21	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
13	11	11	17	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
14	13	16	19	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
15	14	14	19	EAZY-E ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
16	21	24	5	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
17	16	13	24	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
18	19	25	6	TOO SHORT JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
19	17	15	17	AL JARREAU REPRIS 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
20	18	20	40	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
21	24	28	23	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
22	22	19	23	KENNY G ▲ ² ARISTA 8457 (9.98) (CD)	SILHOUETTE
23	20	17	26	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
24	28	26	34	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
25	23	21	17	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
26	30	45	4	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
27	25	23	28	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
28	27	27	22	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
29	29	30	12	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
30	64	—	2	MILLI VANILLI ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
31	33	33	17	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
32	26	22	11	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
33	32	39	5	K-9 POSSE ARISTA 8569 (8.98) (CD)	K-9 POSSE
34	31	34	18	RODNEY-O JOE CDOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
35	37	36	13	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
36	36	38	7	THE BAR-KAYS MERCURY 422-836-774-1/POLYGRAM (8.98) (CD)	ANIMAL
37	40	37	16	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
38	35	32	67	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
39	34	29	23	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
40	38	35	46	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
41	43	47	13	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
42	39	41	47	TONY! TON! TONE! WING 835 549/POLYGRAM (CD)	WHO?
43	62	68	3	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
44	42	40	15	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
45	44	44	18	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
46	51	46	21	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
47	49	54	9	VARIOUS ARTISTS PANDISC 8802 (8.98) (CD)	MIAMI BASS WARS
48	45	50	22	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
49	56	85	3*	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI

50	47	51	19	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
51	48	48	18	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
52	41	42	33	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
53	50	49	18	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
54	53	56	13	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
55	54	55	45	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
56	NEW ▶	1		JUST-ICE FRESH 82010/SLEEPING BAG (8.98) (CD)	THE DESOLATE ONE
57	57	69	3	BETTY WRIGHT VISION 3308 (8.98) (CD)	4 U 2 NJOY
58	46	31	25	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
59	70	—	2	M.C. TWIST & THE DEF SQUAD LUKE SKYYWALKER 106 (8.98) (CD)	COMIN' THROUGH LIKE WARRIORS
60	55	52	23	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
61	52	53	26	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
62	73	76	3	TAKE 6 REPRIS 25670/WARNER BROS. (8.98) (CD)	TAKE 6
63	65	63	5	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION
64	60	58	38	SIR MIX-A-LOT ● NASTYMIK 70123 (8.98) (CD)	SWASS
65	58	66	10	RICK KELLIS SEDONA 7502/JCI (8.98) (CD)	MANHATTAN SUITE
66	69	95	3	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
67	68	—	2	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
68	59	57	19	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
69	63	59	37	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
70	67	65	11	ALEESE SIMMONS ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
71	66	61	19	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
72	78	—	2	MARCUS LEWIS AEGIS FZ 45055/E.P.A. (CD)	SING ME A SONG
73	79	99	3	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
74	61	43	12	ROBERT BROOKINS MCA 42250 (8.98) (CD)	LET IT BE ME
75	87	98	3	BILLY MITCHELL OPTIMISM 2502 (8.98) (CD)	IN FOCUS
76	74	67	6	ALEXANDER O'NEAL TABU 44492/E.P.A. (CD)	ALL MIXED UP
77	88	81	19	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
78	NEW ▶	1		SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
79	71	75	17	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
80	81	80	44	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
81	NEW ▶	1		DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
82	RE-ENTRY	2		STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
83	91	77	19	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
84	75	92	41	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
85	77	60	15	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
86	94	84	18	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
87	93	91	4	SOUNDTRACK EPIC 45084/E.P.A. (CD)	TAP
88	NEW ▶	1		ALYSON WILLIAMS DEF JAM FC 45015/COLUMBIA (CD)	RAW
89	89	93	35	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
90	84	78	38	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
91	90	64	16	SAMANTHA FOX ● JIVE 1150/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
92	86	—	12	SHINEHEAD ELEKTRA 60802 (9.98) (CD)	UNITY
93	83	74	11	LITTLE MILTON MALACO 7448 (8.98) (CD)	BACK TO BACK
94	76	83	39	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
95	82	62	11	SOUNDTRACK ARISTA 8574 (8.98) (CD)	I'M GONNA GIT YOU SUCKA
96	72	72	11	VARIOUS ARTISTS PROFILE 1273 (9.98) (CD)	GOTTA HAVE HOUSE-BEST OF HOUSE MUSIC VOLUME 2
97	80	79	38	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
98	99	71	44	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
99	85	73	39	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
100	92	70	11	RAY, GOODMAN & BROWN EMI 90037 (9.98) (CD)	MOOD FOR LOVIN'

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

HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ No. 1 ★★					
1	2	4	6	THIS IS ACID VENDETTA VE 7016	MAURICE
1 week at No. One					
2	4	6	7	ONE MAN PROFILE PRO-7241	CHANELLE
3	1	1	9	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
4	5	11	6	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS
5	6	9	8	IT'S TOO LATE WTG 41 08182	NAYOBE
6	10	16	5	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
7	7	8	7	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
8	9	13	7	HOW FAR CAN WE GO? TVT 4058	THE GROOVE ROBBERS
9	3	3	10	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
10	13	19	5	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
11	21	35	3	IN HOUSE VOL. 1 (EP) JIVE 1185-1-JD/RCA	VARIOUS ARTISTS
12	17	20	5	GROOVE CHECK VIRGIN 0-96580	THAT PETROL EMOTION
13	14	17	6	THE MONSTER JAM (LP) NEXT PLATEAU PL1014	AMBASSADORS OF FUNK
14	47	—	2	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
15	16	23	5	INTROSPECTIVE (LP) EMI 90868	PET SHOP BOYS
16	28	—	2	REAL LOVE MCA 23928	◆ JODY WATLEY
17	29	—	2	MUSIC LOVER CAPITOL V-15454	S-EXPRESS
18	11	12	10	WALK THE DINOSAUR CHRYSALIS 4V9 43332	◆ WAS (NOT WAS)
19	20	22	5	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
20	30	—	2	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
★★★ POWER PICK ★★★					
21	32	—	2	STAND UP FOR YOUR LOVE RIGHTS ELEKTRA 0-66711	◆ YAZZ
22	19	21	6	TESTURE CAPITOL V-15439	◆ SKINNY PUPPY
23	8	2	12	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
24	18	18	6	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
25	22	28	5	MISMATCH WARNER BROS. 0-21143	APOLLONIA
26	27	31	4	THE LOVE I LOST ATLANTIC 0-86476	SEVENTH AVENUE
27	37	48	3	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
28	33	45	3	BABY BABY WTG 41 68214	◆ EIGHTH WONDER
29	31	42	3	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
30	48	—	2	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
31	41	—	2	BIRTHDAY SUIT COLUMBIA 44 68207	JOHNNY KEMP
32	45	—	2	CAT-HOUSE/COLD SWEAT SIRE 0-21128/WARNER BROS.	DANIELLE DAX
33	26	26	8	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
34	38	41	3	MAKE THE HOUSE SHAKE EPIC 49 68194/E.P.A.	THE ALMIGHTY EL-CEE
35	46	—	2	AFFAIR TABU 429 68199/E.P.A.	◆ CHERRELLE
36	15	15	7	EXCUSES TOMMY BOY TB-925	PAULA BRION
37	36	40	3	YEAH, YEAH, YEAH, YEAH ISLAND 0-96578	◆ THE POGUES
★★★ HOT SHOT DEBUT ★★★					
38	NEW	1	1	JUST GOT BACK FROM HEAVEN RHINO RNTW 70412	SPARKS
39	44	—	2	(WHAT CAN'T SAY) TO MAKE YOU LOVE ME TABU PROMO/E.P.A.	ALEXANDER O'NEAL
40	12	5	9	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA
41	34	38	5	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
42	NEW	1	1	AGENT DOUBLE O SOUL RESTLESS 7 72341-0	◆ THE UNTOUCHABLES
43	NEW	1	1	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
44	40	43	3	GRAZING IN THE GRASS EMI V-56129	C.C. DIVA
45	39	44	3	I WANNA BE THE ONE LMR 4003	STEVIE B
46	35	37	4	LOVE'S ILLUSION RTR 820	XCLU'SIVE
47	43	46	3	24/7/NIGHTIME LOVEKIND 4TH & B'WAY 471/ISLAND	◆ DINO
48	NEW	1	1	TRIBUTE (RIGHT ON) COLUMBIA 44 68203	◆ THE PASADENAS
49	NEW	1	1	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
50	49	—	2	ROLLIN' WITH KID 'N PLAY SELECT 62335	◆ KID 'N PLAY

BREAKOUTS

1. STOP ERASURE SIRE
2. SOMEBODY LIKE YOU ROBBIE NEVIL EMI
3. ME, MYSELF & I DE LA SOUL TOMMY BOY
4. NEVER STOP FRONT 242 WAX TRAX

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	1	2	10	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
2 weeks at No. One					
2	4	10	5	THIS IS ACID VENDETTA VE 7016	MAURICE
3	6	6	9	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
4	5	8	7	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
5	2	3	9	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
6	3	1	11	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
7	8	9	8	SELF DESTRUCTION JIVE 1178-1-JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
8	10	12	7	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
9	7	4	11	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
10	12	16	7	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME
11	15	22	5	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
12	14	17	5	I WANNA BE THE ONE LMR 4003	STEVIE B
13	16	23	5	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
14	9	5	12	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
15	22	31	4	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
16	17	19	8	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
17	32	—	2	REAL LOVE MCA 23928	◆ JODY WATLEY
18	21	25	6	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
19	13	11	15	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
20	26	49	3	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
21	11	7	11	SINCERELY YOURS ATCO 0-96586/ATLANTIC	◆ SWEET SENSATION (WITH ROMEO J.D.)
22	23	29	6	SAFE IN THE ARMS OF LOVE VENDETTA VE-7010	SHOOTING PARTY
★★★ POWER PICK ★★★					
23	29	30	5	LUCKY CHARM MOTOWN MOT-4625	◆ THE BOYS
24	28	28	4	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
25	34	38	4	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
26	25	27	6	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
27	38	—	2	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
28	35	35	4	ROLLIN' WITH KID 'N PLAY SELECT 62335	◆ KID 'N PLAY
29	19	14	17	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
30	20	15	11	JACK OF SPADES JIVE 1169-1-JD/RCA	◆ BOOGIE DOWN PRODUCTIONS
31	33	37	4	24/7/NIGHTIME LOVEKIND 4TH & B'WAY 471/ISLAND	◆ DINO
32	18	13	11	SEDUCTION VENDETTA VE-7014	SEDUCTION
33	47	—	2	THE LOOK EMI V-56133	◆ ROXETTE
34	49	—	2	JOY AND PAIN OCEANA 0-96575/ATLANTIC	◆ DONNA ALLAN
35	40	46	4	IT'S TOO LATE WTG 41 08182	NAYOBE
36	36	39	5	WALK THE DINOSAUR CHRYSALIS 4V9 43332	WAS (NOT WAS)
37	37	41	3	HIGH ROLLERS SIRE 0-21149/WARNER BROS.	◆ ICE-T
38	41	—	2	SUCCESS EMI V-56130	◆ SIGUE SIGUE SPUTNIK
★★★ HOT SHOT DEBUT ★★★					
39	NEW	1	1	EVERY LITTLE STEP MCA 23933	BOBBY BROWN
40	NEW	1	1	I LIKE UPTOWN 23927/MCA	GUY
41	NEW	1	1	TRIBUTE (RIGHT ON) COLUMBIA 44 68203	◆ THE PASADENAS
42	NEW	1	1	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
43	27	24	13	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
44	NEW	1	1	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
45	NEW	1	1	ENDLESS NIGHTS MICMAC 510	CYNTHIA
46	42	—	6	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
47	39	36	10	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
48	30	20	15	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
49	46	—	2	TURN UP THE BASS D.J. INTERNATIONAL DJ970	TYREE
50	NEW	1	1	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER

BREAKOUTS

1. CRUCIAL NEW EDITION MCA
2. MUSIC LOVER S-EXPRESS CAPITOL
3. BUFFALO STANCE NENEH CHERRY VIRGIN
4. STAND UP FOR YOUR LOVE RIGHTS YAZZ ELEKTRA

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.

Summer Simmers On Return To This Place & Time

ONCE UPON A TIME: We've never received as many inquiries and phone calls about any other project than we have over the last four months about "Another Place And Time" (WEA U.K.) by **Donna Summer**. The album was produced by none other than **Stock, Aitken & Waterman** and is one of Summer's most satisfying and consistent in a *very* long time.

At times we would have hoped that the production/songwriting team had been more adventurous in its production approach with Summer, but the delicious dance/pop numbers do serve as nice vehicles for the songstress' vocal charm.

The arresting first single, "This Time I Know It's For Real," has already blazed a trail to the top of the U.K. pop chart with many more candidates likely. Our faves are the European dance/pop "When Love Takes Over You," "Sentimental," "Breakaway," "Whatever Your Heart Desires," and the very disco (with shades of "Enough Is Enough") "Love's About To Change My Heart."

The **SAW Kylie Minogue & Rick Astley** familiarities are quite prevalent, but Summer's vocal elevates the material and soars way above their traditional fodder. She sounds very comfortable with the material and all of the tracks are easily program-mable for clubs and radio. Geffen has reportedly dropped Summer here in the States after commissioning this project and the album is now being shopped for a stateside label deal. If the enthusiastic European response is any indication, then '89 will undoubtedly be the place and time for Summer—again.

GAMES WITHOUT FRONTIERS: **New Order** is keeping it strong with the release of "Round & Round" (Qwest/WB). The ominous hook, coupled with the act's customary lazy guitar licks and a throbbing rhythm, cooks. Mixes were handled by **Kevin Saunderson, Stephen Hague, and Ben Grosse**. Also note the flip, "Best And Marsh" . . . PolyGram is quite hap'nin lately and new releases from

technomeisters **Yello** and **Xymox** are sure to keep it hot. The always innovative Yello lays a very tribal thread over a percolating bed of percussion and sound on "Tied Up" (Mercury). There are plenty of variations to choose from. Our favorites include the band's own "In Life" mix and **Junior Vasquez's** "In Africa" interpretation. "Obsession" (Wing) from Xymox immediately brings to mind the spacious technodance ambience of the **Danse Society's** major-label debut. Its enchanting melody is quite pleasing, and the song lures with ease. Don't miss the pumping flip, "Hitchiker's Dance Guide" . . . Dallas' very own **MC 900 Ft. Jesus With D.J. Zero** is one of the more interesting releases we've received this year. The act marries the urgency of a West Coast rap with a **Ministry-like** delivery on "Too Bad" (Gonga, 214-823-2611). The flip utilizes a fierce B-boy groove to its fullest by prominently featuring the X-rated ranting of a delirious woman on "Born With Monkey Asses." If this is a taste of what's coming, bring it on up . . . **Sarah McLachlan** (whom we originally spoke of in November) debuts state-side with new remixes of the brilliant and enchanting pop of "Vox". (Arista), lifted from the forthcoming domestic release of the album "Touch." If you're not already familiar with the 21-year-old multi-instrumentalist and her captivating voice, don't hesitate . . . The highly anticipated remix of "Bamboleo" (Elektra) from **Gipsy Kings** is finally out. The song is already a favorite album track and now with extended mixes by **Arthur Baker** and a clubber, light R&B version by **Francis Milano & Karl Siegel**, its popularity is set to endure throughout the spring.

BEATS & PIECES: EMI has phased out its dance music and video promotion departments, so former employees **Howard Holben & Rusty Garner** are reopening their **Endless Music** independent promotion company, which will be handling 12-inch and video promotion. Endless Music will also be available for remix projects as



by Bill Coleman

well. For more information contact: 201-670-4507 . . . **Ice-T's** company **Rhyme Syndicate** recently secured a label deal with Epic . . . **Omar Santana** has been working on remixes for the **Real Roxanne's** "Roxanne's

Chicago Trio Mixes Philly, Rock, & Funk Ten City Solidifies House's 'Foundation'

BY STEPHANIE SHEPHERD

NEW YORK Ten City's Atlantic debut, "Foundation," has met with lavish praise as critics project that this may be the record that legitimizes house music in the mainstream marketplace.

Ironically, lead vocalist **Byron Stingily** says, "After our first hit, 'Devotion,' we just wanted to do an album of dance music, and people told us we had to sound like Keith Sweat if we wanted to get big."

The Chicago-based group, comprising **Stingily, Byron Burke** on keyboards, and **Herb Lawson** on guitar, has its roots firmly planted in the '70s concept of musicianship, as the members began playing in bands as teenagers.

Each of the three brings a different source of inspiration to the group. **Burke**, who grew up on **Teddy Pendergrass, MFSB, and the Philadelphia International** classics, played as a club DJ in Chicago; **Lawson's** inspirations included **Jimi Hendrix's "Purple Haze," Led Zeppelin, Pink Floyd,** and other rock groups with hot guitarists; and **Stingily** cites **Bootsy's Rubber Band, Funkadelic, and Slave** as major influences.

Ten City functions as a team, with all members contributing to the writing, playing, and production. Before he met producer **Marshall Jefferson**, **Stingily** had almost quit the music business. "I decided to get out of bands after we started wearing paisley and spandex pants. The group's whole goal was to make it to **Minneapolis** and meet **Prince**. We made it as far as **Iowa**," he quips.

How does Ten City categorize its music? "We say it's just soul music," **Burke** replies. "Deep house is just another word for soulful. When house first started, people were taking bass lines from old records and putting 'jack jack jack' on it. What we try to do is capture the essence or spirit of what was happening back then [in the '70s]."

Stingily illustrates the reason for this approach. "Ask someone to quickly name the top 10 cuts of last year. They might say ' . . . uh . . . uh . . . Janet Jackson.' No pal, that was two years ago. ' . . . uh . . . Keith Sweat . . . ' And? [Silence.] Music has been weak for the past 10 years—there's something missing. No one has a sound you can identify with anymore because as soon as one person has a sound that's happening, you can be sure there's going to be a ton of songs that come out with the same bass line and drum pattern."

On A Roll" and **Information Society's** "Something In The Air."

Cynthia Cherry (formerly of **Jump Street and Select**) now resides in the U.K. and is in the process of putting together a dance compilation album overseas. If you think you have some hot material, send it to **Cynthia** at: 23 Rose Bank Ave., Sudbury Hill, Wembley, Middlesex, England HA02TL . . . **Rumor** has it that there will be a film centering around the new-jack-swing sound starring **Teddy Riley** . . . "Harry Houdini" is the next wacked-out record from **Canada's**

Kon Kan . . . **The Beloved's** "I Love You More" has been remixed by **Daniel Abraham** for **WEA U.K.** Expect a domestic release from the act soon on **Atlantic**. Also for the label, **Justin Strauss** is handling the mix for "Bring Me Edelweiss" by **Edelweiss**.

The 13th Annual 1989 National Dance Music Awards will take place April 26 at **Citi Nightclub** in **Boston**. A seminar and exhibition is planned with the awards banquet and show. Contact **Tad Bonvie** at 617-325-7178 for additional information.

Among the elements that have made Ten City stand out is its use of real instruments. The band contracted **Earl Young** of the **Trammps** to play drums on the album. Live strings were supplied by a contingent of classically trained high school students.

One of the band's long-awaited dreams is to do a live tour. The dream comes true this month, when they hit the road with a lineup including **Earl Young** on drums, and **Peter Black** and **Grant** on keyboards.

Another way Ten City puts warmth and humanity in its music lies in the threesome's approach to the studio. "We might lay our bass line down on disc at home so we won't have to waste time in the studio. But all the engineers ask how come you didn't quantize it," **Burke** explains. "Quantizing means the computer plays your instrument exactly on the beat. It's harder for them

to mix because splicing the edit on our stuff is never right on the beat. We have imperfections—it's more natural. They didn't have sequencers 10 years ago; the band had to actually play it."

As Ten City struggles to maintain its individuality, the end result seems to be working. The current single, "That's The Way Love Is," peaked at No. 1 on the **Club Play** chart, has climbed to the top 20 on the **black singles** chart, and the album is bulleted at No. 63 on the **black albums** chart.

The group's name evolved from the word "intensity" and the band's concept of utopia, a place where everyone comes to let go, to be themselves, whoever they are. As **Burke** says, "At clubs in Chicago, everybody puts on their clothes like a fashion show. With our music, we hope to tear down all those ego-type things and just let people be themselves."

NEW ON THE CHARTS

Jazz trumpeter **Don Cherry's** daughter **Neneh** has stormed onto **Billboard's Club Play** chart with her U.K. smash, "Buffalo Stance," which is a featured selection on the "Slaves Of New York" soundtrack.

The **Stockholm, Sweden-born, New York-bred** singer, who now resides in **London**, is no stranger to recording. The 25-year-old **Cherry** was involved with a number of

bands from the early '80s punk and new wave era that had cult followings. When she was 16 she joined the eccentric U.K.-based outfit **Rip Rig & Panic**, which later evolved into **Float Up CP**. **Cherry** has sung backups for cult fave the **Slits**, and prior to "Buffalo Stance" contributed vocals to **The The's "Slow Train To Dawn."**

"Buffalo Stance" snatched the No. 3 spot on the **British pop charts** and was certified silver, selling more than 200,000 copies. **Cherry** says the song "is about sexual attitude, surviving, and staying on both feet. [It's] balanced between being pretty and aggressive."

Signed to **Virgin**, **Cherry** has been putting the final touches on an album tentatively titled "Raw Like Sushi," produced by the likes of **Mark Saunders (Bomb The Bass) & Cameron McVie, Coldcut, Kevin Saunderson, Alvin Moody & Vincent Bell**, and others. It is due early this summer.

BILL COLEMAN



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| House Is Taking—G Jackmaster | Young Generation Anika |
| Love On The Run—P. Point | Wonderful City—Martika |
| Never But Always—Tonight | Crossing My Heart—Vivien Vee |
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| On My Mind—Greg Lee | One Day—Fred Ventura |
| Take Some Time—Arnold Jarvis (rm) | Wild Boy—Joe Yellow |
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NVPI Meet: Dutch Vid Rentals Losing Impact Parliament To Impose Tape Levy

AMSTERDAM A decision is expected from the Dutch Parliament before the end of April on the introduction in the Netherlands of a levy on blank audio- and videotapes. Loek Hermans, media spokesman for the governing VVD coalition party, revealed this at a symposium organized by the NVPI, the trade association for the audio and video industries in Holland.

The symposium, held recently at The Hague, was titled "Listening And Viewing In 2000," and centered on the future of audio and video carriers in Europe in general and the Netherlands in particular. The event was attended by Dutch and foreign audio-video industry leaders.

It was disclosed that the 1988 gross for rental of prerecorded videotapes in Holland dipped by 12% to

\$85 million, compared with \$100 million in 1987.

The Dutch video rental market has been losing impact since the second quarter of 1988. Although VCR penetration in the Netherlands rose by 2% to 39% in 1988, only 20% of VCR owners are renting videotapes on a regular basis.

The main reason for this waning interest in rental is attributed to the growing number of good feature movies now being screened on Dutch and foreign television programs.

Most Dutch households have access to as many as 15 different channels, comprising three Dutch national networks, programs from Belgium, West Germany, the U.K., France, Luxembourg, and Italy, and a variety of Pan-European programs.

NVPI Announces '88 Dutch Music Sales Were Up 12%

BY WILLEM HOOS

AMSTERDAM Dutch record and prerecorded-tape sales last year topped the 800-million-guilder mark for the first time. With a final total of 805 million guilders (some \$383 million), revenue was up 12% on the previous year, according to figures recently released by NVPI, the Netherlands IFPI branch.

Rob Edwards, the trade group's managing director, attributes the gross upturn to CD sales action, up 59% to \$250 million from \$157 million in 1987, taking an exchange rate of 2.10 guilders to the U.S. dollar.

Last year the CD format had a 65% share of total consumer sales, compared with 46% in 1987. Sales of 1 million CD singles (worth some \$7.1 million) are included in these statistics.

Vinyl LPs made another sharp dip last year, from a value of \$106.5 million in 1987 to \$71.4 million in 1988, the configuration's share of the sound-carrier market falling from 31% to 19%. Since 1979, the 12-inch LP has lost two-thirds of its marketplace impact. In that year, turnover was \$214 million and the LP had a 76% market share.

The Dutch year-end figures show 7-inch and 12-inch singles also in poor shape, down 30% from 1987 (\$37.6 million in value) to last year's \$26.1 million. Vinyl singles now have just a 7% share of total sound-carrier action.

Pickwick Posts \$5 Mil In Pretax Profits

LONDON The Pickwick Group, distributors of CDs, cassettes, and videos, posted pretax profits of \$5.6 million (3.3 million pounds) in the year ending Dec. 31, up 10% on the previous year. Sales grossed \$71.3 million, up 31% in 1987.

According to Ivor Schlosberg, the company's chief executive, the growth came through a substantial increase in sales of video products,

Crowded House Tops ARIA Awards Aussies Seen As More Popular Abroad?

BY GLENN A. BAKER

SYDNEY, Australia While it was not quite a clean sweep, Australian rock trio Crowded House and its creative pivot, Neil Finn, had most to smile about at the 1988 ARIA Awards, presented here on March 6 by the Australian Record Industry Assn.

Results in the 25 award categories seemed to reflect more the standing of Australian talent internationally than at home.

Crowded House took four statues: best Australian album, best Australian contemporary record, best cover artwork (all for "Temple Of Low Men"), and song of the year, "Better Be Home Soon."

INXS was honored as best Australian group, for best Australian video ("Never Tear Us Apart," directed by Richard Lowenstein) and, in recogni-

tion of 6 million global sales of the "Kick" album, with a special achievement award. Surprisingly absent from the awards list, despite a number of nominations, was Midnight Oil.

John Farnham, after dominating the ARIAs for two years, took a lower profile, winning only highest-sell-

ing album ("Age Of Reason"), while Ross Fraser and Doug Brady, respectively, took producer of the year and engineer of the year for the same LP. Farnham's mantle of best-Australian-male-artist passed on to primal rager Jimmy Barnes, while the best-

(Continued on page 28)

U.K. Plans To Drop 15% VAT On Many Future Fund-Raisers

LONDON The U.K. government is to give relief from value-added tax, previously levied at 15%, on many fund-raising events in the future, the Chancellor of the Exchequer, Nigel Lawson, has announced. A spokesperson for Band Aid, which raised millions from pop/rock-linked events, says: "It's a major boost to charities and would obviously have saved us a lot of headaches when we were fund-raising." Pressure to cut the tax was first mounted in 1984 when it was revealed that the tax man gained 18 pence from every sale at 1.35 pounds of "Do They Know It's Christmas," Britain's biggest-selling single, while the composers, artists, and producers gave their services free.

PETER JONES

German Academy Names New Director

HAMBURG, West Germany Werner Hay, 49, previously press and PR man at PolyGram in Hamburg, has been named managing director of the German Phono-Academy. The organization was set up 15 years ago by the German record industry to support the interests of the industry in artist and cultural policies, support talent in all areas of musical activity, and maintaining links with other cultural groups. Karl Faust is the academy chairman.

WOLFGANG SPAHR

Hitachi Taps Quincy Jones For Ads

TOKYO Hitachi is using Quincy Jones—composer, musician, and Michael Jackson producer—in television commercials and print media advertisements here to promote sales of its audio/visual equipment, particularly large-screen television sets and high definition Super-VHS-type VCRs. The nationwide campaign starts this month.

SHIG FUJITA

Satellite Plans Will Up U.K. Channels

LONDON Plans to bring another 32 satellite television channels to the U.K. in the next few years have been unveiled by the government. A second Astra satellite, bringing in another 16 channels, will be launched by the end of next year, and a third will follow in 1992, assuming the financial success of the second. The first Astra satellite, which carries Rupert Murdoch's Sky Television and other channels, was launched in February. Technically it will be possible for owners to receive a total of 48 channels.

PETER JONES

Sony Set For Italian Cassette Operation

MILAN, Italy Sony opens its first plant in Italy this month. Based in the Trento region, it will manufacture up to 48 million cassettes annually when it becomes fully operational in a year's time. The plant, costing \$21.5 million, complements the Sony plant in France that produces 60 million cassettes annually. About 80% of the Italian plant output will go for export mainly to Europe, but it will also export specially designed "Made In Italy" tapes to Japan.

VITTORIO CASTELLI

PolyGram France Gains Distrib Rights

PARIS PolyGram France has acquired distribution rights of more than 200 feature films from UGC, including Madonna's "Shanghai Surprise," Charles Bronson's "Death Wish," and the James Bond film "Never Say Never." They will be released monthly in batches of 10 titles, selling at \$23-\$28.50, with some in CD video format. Already a leader in the music video market here with 90 titles available and sales of \$3.18 million last year, PolyGram is the only company in France marketing CDV and has about 150 titles listed.

PHILIPPE CROCQ

Finnish Fest Fingers Top Int'l Talent

HELSINKI, Finland "Provinssirock," to be staged June 3-4 in Seinäjoki, opens up the Finnish open-air pop/rock festival season this year. International acts booked include Lou Reed, R.E.M., Sugarcubes, Transvision Vamp, and Suzanne Vega; all are guaranteed local and national radio and television exposure. The event is now rated No. 1 and attracted 20,000 fans daily last year.

KARI HELOPALTIO

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ELECTROLA

VORSPRUNG DURCH MUSIK

Australia's Albert Breaks With EMI, Joins CBS

BY GLENN A. BAKER

SYDNEY, Australia One of the longest-running associations in the Australian music business has come to an end with the severing of Albert Productions' distribution deal with EMI Records.

Since it first produced hits by Billy Thorpe & the Aztecs for the Parlophone label back in 1964, Albert has been closely aligned with Australia's first major record company.

Indeed, the two concerns staged elaborate "Albert 25" celebrations toward the end of 1988, with a double compilation album and video marking the quarter-century mark.

When Albert hit its stride in 1965 with machine-gun-hit act the Easybeats (eight consecutive top 10 hits in less than 18 months), it established the vital role of the independent label in the uncovering of Australian music.

This role was observed and to some degree imitated by such indie acts as Sunshine and Mushroom, which attached themselves to the "other" major label concerned with Australian music, Festival Records.

In the early-to-mid-'70s, the Albert/EMI machine was truly formidable, turning out hits and platinum

albums by Stevie Wright, TMC, John Paul Young, the Angeles, Rose Tattoo, Flash & the Pan, and, of course, AC/DC. So streamlined was the success that it seemed as if the union was unviable.

The decision to split from EMI and move over to 1988 market/chart leader CBS was made by label GM Peter Dawkins, whose career has included 13 years as house producer with EMI in New Zealand and Australia and six years as director of A&R for CBS Australia.

"It wasn't really that we were terribly unhappy with EMI," he explains. "It's just that the association had come to a natural end. It's been a great 25 years, but familiarity can breed complacency on both sides and I felt Albert needed new ways of selling its catalog. We have a lot of new acts and new plans, including a London office, and a change seemed necessary."

CBS was reportedly "astonished" by the viability of Albert's back catalog. As Dawkins says: "We have 13 AC/DC albums, some of which tick over 2,000 copies a month."

And the internationally admired Vanda & Young team, virtually dormant for the past three years, is now

(Continued on page 30)

CROWDED HOUSE TOPS ARIAS

(Continued from page 26)

Australian-female crown landed on sultry Kate Ceberano, who accepted it by delivering an a cappella version of "Amazing Grace" at the podium.

Ceberano was one of the two featured singers on "You've Always Got The Blues," the album derived from the ABC-TV series "Stringer," which won best original soundtrack.

Newcomer 1927 picked up two awards, best Australian debut single ("That's When I Think Of You") and best Australian debut album ("... Ish"). For the latter, they tied with the Rockmelons and "Tales Of The City," an album that entered the Sydney charts at No. 1 during 1988. The best-Australian-new-talent award went to Johnny Diesel & the Injectors, a direct Chrysalis signing which was at the center of a spectacular label bidding war last year.

The five major awards were presented at the Darling Harbour Convention Centre by legendary producer George Martin. Also helping the presentations was fellow U.K. producer Jonathan King; BPI chairman Peter Jamieson, who observed: "You have to come to Australia to see how awards are done properly"; local singer Jenny Morris; and the comedy team John & Danno. The ceremony was hosted by Mental As Anything lead singer Andrew "Greedy" Smith.

Once again, ARIA chose to reject telecasting overtures and maintain the event as a virtually private "industry-only" night. David Watts, ARIA executive, says: "We're not

really into all of that 'Australian music comes of age' chest-beating stuff. This is an evolutionary process for us and for the moment it feels right to do it without television.

"It was our night, an occasion when everybody in the industry was everybody else's friend, at least for a night."

While a beaming Kylie Minogue and three members of INXS were on hand to keep photographers happy, a significant number of major artists were unable to be present. John Farnham was in Moscow launching a Greenpeace album, Crowded House was on tour in Canada, Jimmy Barnes was vacationing in Thailand, and the Church was recording.

The event included two inductions into the ARIA Hall of Fame: the late opera singer Dame Nellie Melba and veteran rocker Ross Wilson. Since 1965, Wilson has led the bands the Pink Pinks, Sons Of A Vegetal Mother, Party Machine, Daddy Cool, Mighty Kong and Mondo Rock. He even beats John Farnham for the honor of being continually on the charts longer than any other Australian performer—24 years so far.

Other awards, all for Australian product: best single, "Under The Milky Way," the Church; jazz, "Original Soundtrack," Wizards Of Oz; highest-selling single, "I Should Be So Lucky," Kylie Minogue; children's record, "Newspaper Mama," Peter Combe; country, "Boomerang Cafe," John Williamson; indigenous record, "Roaring Days," by Weddings Parties Anything; classical, "Flederman," by Flederman; independent release, "Apathy," by This Is Serious Mum; comedy, "The Comedy Company Album," the Comedy Company.

CanCon Rocks The Record Confab Broadcasters, Others Say It's A Burden

BY KIRK LAPOINTE

TORONTO Canadian content: Broadcasters can't live without it and hate living with it.

At a panel session March 11 in Toronto, at the sixth annual conference organized by The Record, Canada's leading trade publication, three broadcasters, a leading consultant, a key regulatory official, and an academic rehearsed the age-old debate on so-called "CanCon."

The result: Complaints in some quarters, surprising praise from others, a call for optimism from one broadcaster, and a call for dissolution of the rules from the professor.

Guided by Vancouver, British Columbia, lawyer John Festinger, the six panelists seemed to agree that the rules remain a burden and that it is difficult to assess either their intent or impact.

AM radio must play 30% Canadian content, while FM licensees play between 7% and 30%, depending on their formats. Broadcasters feel the rules have handicapped their competitive drive over the years and led them to program either inferior music or old music in the absence of good, new material.

Don Shafer, VP of programming with the Westcom radio chain and GM of CILQ Toronto and CFGM Toronto, called the regulations a "tonnage requirement on a creative medium."

But he and Duff Roman, VP of industry affairs for CHUM Ltd., said the supply of Canadian music is often so good that it would be possible some weeks to exceed the current playing levels even if the quota were not there.

Those comments drew a sharp response from Gary Slight, president of Standard Broadcasting's radio division and GM and PD of CKFM Toronto.

"They wouldn't do it," he says. Broadcasters take advantage of CanCon by playing the music at odd hours, he said.

Peter Fleming, director general of radio for the Canadian Radio-television and Telecommunications Commission, agreed that there is "pretty far" to go before CanCon works smoothly.

He said the playlisting of Canadian material in the off-peak hours of 10 p.m. to midnight is "significant" and said a lot of stations fulfill programming requirements at 3 a.m. or 4 a.m.

"If the aim was to increase the number of Canadian international hits, that hasn't happened," consultant Chuck McCoy told the panel.

William Watson, an assistant professor of economics at Montreal's McGill Univ., said the regulations are industrial instead of cultural protectionism. There is nothing distinctly Canadian about Canadian-made music and Canada should not be afraid to admit that it simply is not a world-class contender in the music field, he said. "Maybe it's not what we do best," Watson noted.

Fleming acknowledged that the approach of the government on CanCon was flawed because the infrastructure of the music industry

was not also addressed—there was a pull with no push, he said.

Now, with government funding and programs to upgrade production and management, there is a better system in place.

Still, Slight defended the Canadian content rules, saying they have helped build an industry and given domestic music a foothold at home to allow it to flourish internationally.

'If the aim was to increase int'l hits, it hasn't happened'

FM broadcasters complain that they are hamstrung by a rule that prevents them from playing more than 49% hits, while AM broadcasters complain that FM does not have to play nearly as much Canadian content. The rules were devised when AM listenership far outweighed the FM audience, but now the tide has turned and a review is in order, broadcasters say.

Fleming told the seminar that FM regulations will likely be reviewed in the not-too-distant future.

Some broadcasters believe that opening the FM regulations to review is a releasing Pandora's box of

problems that will hurt protected AM stations.

"AM radio will not die," predicted McCoy. Without new rules, however, all broadcasters can expect declining listenership. Already, Canadians tune to radio 35% less often than Americans do, a situation McCoy said is due to the fact that "radio cannot address the public interest."

Roman, an ardent advocate of Canadian music but not of regulation itself, said that what is needed is "cultural projectionism, not protectionism."

Canadians need to feel proud of their music and to work aggressively to get it a wider audience, while broadcasters need to highlight such music and quit carping that it's a burden, he indicated. He says the industry must treat CanCon as a "holistic" challenge for retailers and others.

One audience member suggested that all labels operating in Canada be forced to release a certain percentage of Canadian music. Broadcasters liked that idea; it would make record firms feel the way they do.

A problem, Slight said later, is that broadcasters cannot agree on how to fix the rules. Without industry consensus, there is little likelihood of change.

MAPLE BRIEFS

AN ANONYMOUS commentary in the Montreal-based music magazine *Upfront* says U.S. booking agents are jacking up their prices for hip-hop acts to repel fly-by-night promoters, who are deluging them with calls. There are also accusations of sabotaged shows caused by promoter rivalry in the area.

CANADA'S preeminent country

group, Family Brown, will be spending a fair amount of time this year touring, of all places, the Netherlands. Minitours are scheduled there for August and November.

OUT ON VIDEO March 29 is "Raffi In Concert With The Rise & Shine Band," a 50-minute concert video, filmed last year in Toronto. It will retail with a suggested list of \$19.95. The release keeps the major children's artist in the limelight while he is on a yearlong creative sabbatical.

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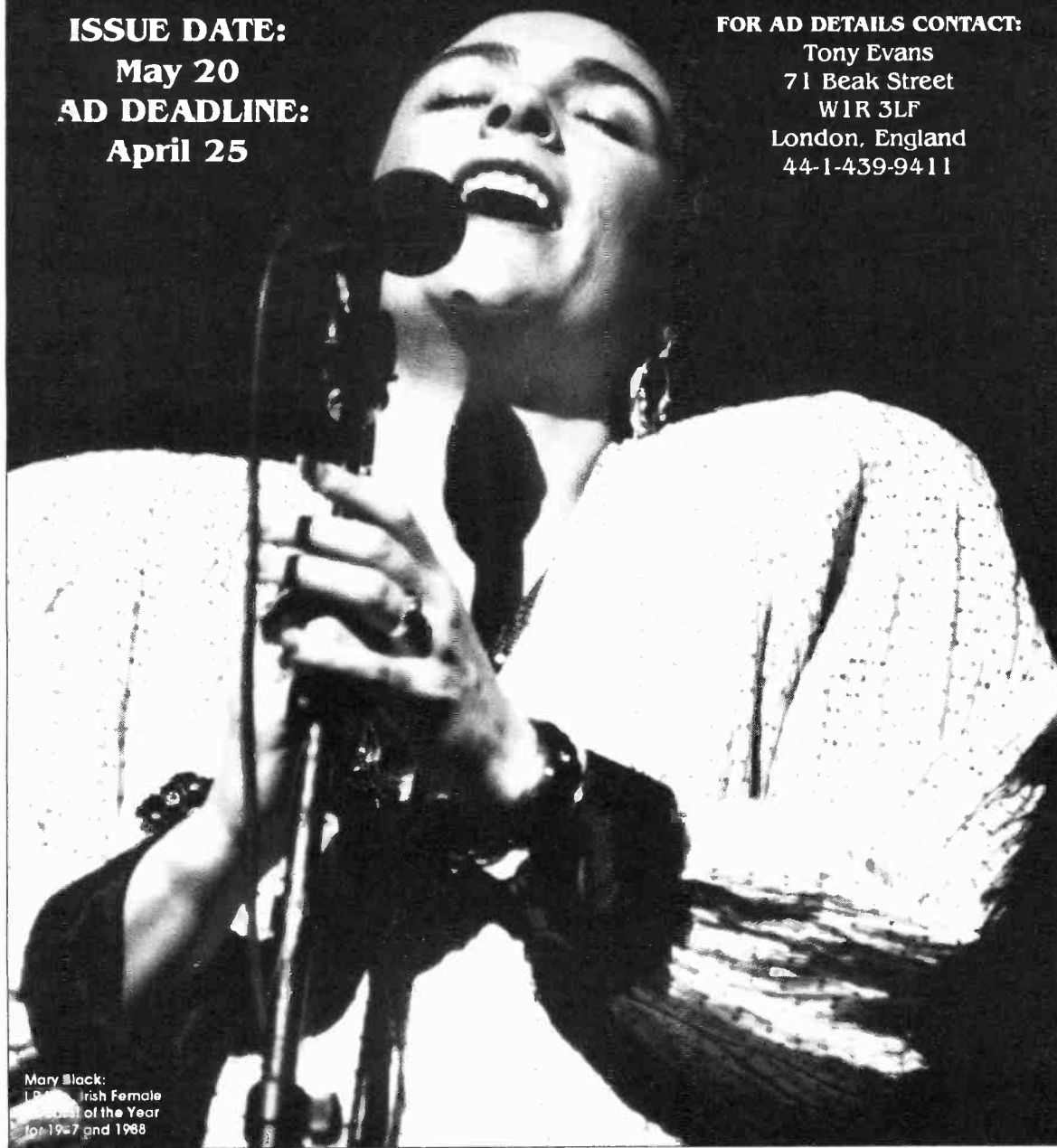
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Mary Black:
IRISH Female
of the Year
for 1987 and 1988

Soviets Launch Film Festival Music Figures In 10% Of Entries

BY VADIM YURCHENKOV

LENINGRAD A documentary movie festival was held here recently, organized by the City Soviet and the local documentary film studio, supported by the U.S.S.R. Union of Cinemaworkers and the U.S.S.R. Committee for Cinematography (Goskino).

About 100 films were submitted

About 100 films were submitted to the festival board

to the festival board for consideration, 10 of them music related. Of those 10, "No Applause, Just Throw Money," a 28-minute montage featuring American sidewalk buskers directed by Karen Goodman and distributed by the New York-based Simon & Goodman Picture Co., won the Sterling Centaurus trophy.

Other music entries included "Fan," written and directed by Wojciech Maciejewski and revealing the impact of rock music on Polish youth, and "From Russia With Rock," a survey of the Soviet rock scene directed by Finland's Marjaana Mykkanen.

"Yehudi Menuhin In The Soviet Union," a 52-minute documentary directed for Erato Films by Bruno Monsiegeon, showed the 1987 Soviet performances by the famous classical violinist, and "Sharing A New Song" is a tribute to the new spirit of friendship and goodwill between the Soviet and American peoples.

Les Blank, president of the California-based Les Blank Flower Films & Videos, proposed the idea of a special music movie and video section for the next Leningrad Non-Feature Film Festival to attract more international producers to the event and to found a specialist music film-and-video market in the U.S.S.R. The suggestion is being considered by Mikhail Litviakov, the festival director general.

If adopted, it should help to evolve a music market in Russia. The festival also served as a marketing exercise, and the first Russian music video material was on offer. Ruben Muradian, director and producer from the Videofilm Corp., screened a two-part series featuring Russia's top rock and pop acts for Robert Richter, a board member of the American Assn. of Independent Film and Video Makers, and some international film distributors.

AUSTRALIAN ALBERT LEAVES EMI

(Continued from page 28)

extremely active again. "George Young has real fire in his belly at the moment," says Dawkins about the man who has co-written songs for David Bowie, Rod Stewart, Grace Jones, and many more. The team is currently in the studio with big-voiced New Zealand singer Mark Williams, for whom Dawkins produced a No. 1 hit in 1970 (coincidentally, a Vanda & Young composition).

For CBS here, the acquisition is the second at the expense of EMI. Two years ago it was able to snap up Michael Gudinski's lucrative Liberation imprint at contract renewal time. Its

fortunes with that label have been spectacular and it looks for similar success with the Albert group.

Says CBS managing director Denis Handlin: "Albert has such terrific credibility, commanding great respect all over the world, and with an image of total professionalism.

"We're very selective about the deals we enter into, but in this case the chemistry was so right. We recognize Albert's role as a pioneer in the development of Australian music and Peter Dawkins has, from his own experience, a healthy respect for our marketing skills."

PICKWICK POSTS '88 PROFITS

(Continued from page 26)

uct lines and capital expenditure. These included building a new mechanized video warehouse; setting up a video production and sound studio complex and a new mail-order warehouse; introducing new computer hardware and software programs to provide faster response times to orders; and integrating the newly purchased Old Gold label operation into Pickwick.

Schlosberg says there was a build-up of competition for retailers' shelf space that had affected sales of children's books and cassettes in the second half of 1988. As a counter move, Pickwick has launched a Video Playpack series, which includes a video, book, and cassette, and "has produced an encouraging response."

Says Schlosberg: "We had to bite the bullet and invest in new infrastructure. We've moved from a small to a medium-size company. Once

we've consolidated our investments of last year, we can expand into new and complementary areas of business.

"Business has been very strong in the first weeks of this year."

Pickwick has finalized an exclusive licensing deal with PolyGram U.K. to issue for the first time PolyGram repertoire on low-priced CDs.

The pact covers product by a wide range of artists, including Tom Jones, Engelbert Humperdinck, Roger Whittaker, and Dusty Springfield, as well as classical material from Decca, DGG, and Philips.

The same deal includes a renewal of Pickwick's exclusive agreement for low-priced records and cassettes. Says Schlosberg: "We'll continue to exploit all repertoire from the original Musical Rendezvous deal including new pop and classical releases from the PolyGram group."

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/25/89

This Week	Last Week	SINGLES
1	2	LIKE A PRAYER MADONNA SIRE
2	1	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
3	4	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
4	6	STRAIGHT UP PAULA ABDUL SIREN
5	15	KEEP ON MOVIN' SOUL II SOUL FEATURING CARON WHEELER LO/VIRGIN
6	3	HELP! BANANARAMA/LANANEENEENONOO LONDON
7	7	CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
8	21	PARADISE CITY GUNS N' ROSES GEFLEN
9	5	STOP! SAM BROWN A&M
10	12	I'O RATHER JACK REYNOLDS GIRLS PWL
11	8	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
12	9	HEY MUSIC LOVER S'XPRESS RHYTHM KING/MUTE
13	23	INTERNATIONAL RESCUE WE'VE GOT A FUZZBOX... WEA
14	10	BLOW THE HOUSE DOWN LIVING IN A BOX CHRYSALIS
15	11	LEAVE ME ALONE MICHAEL JACKSON EPIC
16	25	ONE MAN CHANELLE COOLTEMPO/CHRYSALIS
17	32	I BEG YOUR PARDON KON KAN ATLANTIC
18	28	SLEEP TALK ALYSON WILLIAMS DEF JAM
19	14	I DON'T WANT A LOVER TEXAS MERCURY/PHONOGRAM
20	19	CELEBRATE THE WORLD WOMACK & WOMACK 4TH & B'WAY
21	22	ROUND & ROUND NEW ORDER FACTORY
22	13	BELFAST CHILD SIMPLE MINDS VIRGIN
23	16	TURN UP THE BASS TYREE FEATURING KOOL ROCK STEADY LONDON
24	NEW	PEOPLE HOLD ON COLDCUT FEATURING LISA STANSFIELD AHEAD OF OUR TIME
25	18	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
26	17	NOTHING HAS BEEN PROVED DUSTY SPRINGFIELD PARLOPHONE
27	33	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
28	20	WAGES DAY DEACON BLUE CBS
29	NEW	FAMILY MAN ROACHFORD CBS
30	38	INDESTRUCTIBLE FOUR TOPS ARISTA
31	31	VERONICA ELVIS COSTELLO WARNER BROS.
32	36	LOVE IN THE NATURAL WAY KIM WILDE MCA
33	NEW	ETERNAL FLAME BANGLES CBS
34	NEW	I HAVEN'T STOPPED DANCING YET PAT & MICK PWL
35	NEW	GOT TO GET YOU BACK KYM MAZELLE SYNCOPATE/EMI
36	26	MY PREROGATIVE BOBBY BROWN MCA
37	NEW	ONLY THE LONELY T'PAU SIREN/VIRGIN
38	24	EVERYTHING COUNTS DEPECHE MODE MUTE
39	NEW	THE RATTLER GOODYE MR. MACKENZIE CAPITOL
40	NEW	MUSICAL FREEDOM (MOVING ON UP) PAUL SIMPSON FEATURING ADEVA COOLTEMPO/CHRYSALIS
ALBUMS		
1	2	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
2	1	SIMPLY RED A NEW FLAME ELEKTRA
3	NEW	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
4	3	STYLE COUNCIL THE SINGULAR ADVENTURES OF THE STYLE COUNCIL POLYDOR
5	NEW	DEPECHE MODE 101 MUTE
6	4	SAM BROWN STOP! A&M
7	5	TANITA TIKARAM ANCIENT HEART WEA
8	6	BOBBY BROWN DON'T BE CRUEL MCA
9	7	BANANARAMA THE GREATEST HITS COLLECTION LONDON
10	11	MICHAEL JACKSON BAD EPIC
11	15	ROY ORBISON MYSTERY GIRL VIRGIN
12	10	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
13	8	BUDDY HOLLY TRUE LOVE WAYS TELSTAR
14	9	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
15	12	ELVIS COSTELLO SPIKE WARNER BROS.
16	NEW	DOGS D'AMOUR A GRAVEYARD OF EMPTY BOTTLES CHINA/POLYDOR
17	NEW	DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS./WEA
18	25	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WARNER BROS.
19	18	KYLIE MINOGUE KYLIE PWL
20	13	YAZZ WANTED BIG LIFE
21	19	ERASURE THE INNOCENTS MUTE
22	27	DEACON BLUE RAIN TOWN CBS
23	17	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
24	16	THEN JERICHO THE BIG AREA LONDON
25	NEW	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
26	14	HUE & CRY REMOTE CIRCA/VIRGIN
27	21	NEW ORDER TECHNIQUE FACTORY
28	40	ROACHFORD ROACHFORD CBS
29	34	KIM WILDE CLOSE MCA
30	22	ENYA WATERMARK WEA
31	26	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
32	35	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
33	NEW	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE/TOMMY BOY
34	23	POISON OPEN UP AND SAY... AH!! CAPITOL
35	20	JULIA FORDHAM JULIA FORDHAM CIRCA/VIRGIN
36	30	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
37	37	INXS KICK MERCURY/PHONOGRAM
38	24	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
39	33	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
40	28	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA

CANADA (Courtesy The Record) As of 3/27/89

SINGLES		
1	3	STRAIGHT UP PAULA ABDUL VIRGIN/A&M
2	1	YOU GOT IT ROY ORBISON VIRGIN/A&M
3	2	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
4	4	WILD THING TONE LOC ISLAND/MCA
5	5	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
6	7	THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
7	6	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFLEN/WEA
8	10	WHEN THE CHILDREN CRY WHITE LION ATLANTIC/WEA
9	17	STOP! SAM BROWN A&M/A&M
10	16	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
11	8	WILD WORLD MAXI PRIEST VIRGIN/A&M
12	11	BORN TO BE MY BABY BON JOVI MERCURY/POLYGRAM
13	9	TWO HEARTS PHIL COLLINS ATLANTIC/WEA
14	12	MY PREROGATIVE BOBBY BROWN MCA/MCA
15	20	ORINOCO FLOW ENYA WEA/WEA
16	NEW	THE LOOK ROXETTE EMI/CAPITOL
17	13	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
18	NEW	ETERNAL FLAME BANGLES COLUMBIA/CBS
19	NEW	WHEN I'M WITH YOU SHERIFF CAPITOL/CAPITOL
20	15	UNDER YOUR SPELL CANDI I.R.S./MCA
ALBUMS		
1	2	ROY ORBISON MYSTERY GIRL VIRGIN/A&M
2	1	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
3	3	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
4	5	ENYA WATERMARK WEA/WEA
5	11	THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
6	9	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
7	6	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS GEFLEN/WEA
8	4	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
9	8	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN/WEA
10	7	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
11	10	BOBBY BROWN DON'T BE CRUEL MCA/MCA
12	12	STEVE EARLE COPPERHEAD ROAD UNI/MCA
13	14	POISON OPEN UP AND SAY... AH!! ENIGMA/CAPITOL
14	18	MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND/MCA
15	15	NEW ORDER TECHNIQUE FACTORY/POLYGRAM
16	16	BRUCE COCKBURN BIG CIRCUMSTANCE TRUE NORTH/CBS
17	13	ROD STEWART OUT OF ORDER WARNER BROS./WEA
18	17	BON JOVI NEW JERSEY MERCURY/POLYGRAM
19	20	TONE LOC LOC-ED AFTER DARK ISLAND/MCA
20	NEW	CANDI CANDI I.R.S./MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/20/89

SINGLES		
1	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
2	2	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
3	7	BALLAD OF THE STREETS (BELFAST CHILD) SIMPLE MINDS VIRGIN
4	6	LOVE TRAIN HOLLY JOHNSON MCA
5	4	IN THE AIR TONIGHT (REMIX '88) PHIL COLLINS VIRGIN
6	5	BUFFALO STANCE NENEH CHERRY VIRGIN
7	10	THE WAY TO YOUR HEART SOULSISTER EMI
8	3	THE FIRST TIME ROBIN BECK METRONOME
9	11	YOU GOT IT ROY ORBISON VIRGIN
10	17	STRAIGHT UP PAULA ABDUL VIRGIN
11	8	ROOM WITH A VIEW TONY CAREY METRONOME
12	NEW	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
13	9	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
14	12	KOKOMO BEACH BOYS ELEKTRA
15	14	CINDERELLA GEOFFREY WILLIAMS POLYDOR
16	15	MY PREROGATIVE BOBBY BROWN MCA
17	13	GOOD LIFE INNER CITY VIRGIN
18	NEW	EVERYTHING COUNTS DEPECHE MODE MUTE
19	16	DOWNTOWN '88 PETULA CLARK PRT
20	NEW	LEAVE ME ALONE MICHAEL JACKSON EPIC
ALBUMS		
1	1	TANITA TIKARAM ANCIENT HEART WEA
2	2	SIMPLY RED A NEW FLAME WEA
3	3	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
4	6	ROY ORBISON MYSTERY GIRL VIRGIN
5	4	DIE AERZTE DIE AERZTE FRUEHER VIELKLANG
6	5	GARY MOORE AFTER THE WAR VIRGIN
7	7	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	8	SOUNDTRACK COCKTAIL ELEKTRA
9	9	MARC ALMOND THE STARS WE ARE EMI
10	16	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
11	10	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
12	13	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
13	12	CHRIS DE BURGH FLYING COLOURS A&M/DGG
14	11	DORO FORCE MAJEURE VERTIGO/PHONOGRAM
15	15	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
16	18	MICHAEL JACKSON BAD EPIC
17	14	DIE ARTZTE NACH UNS DIE SINTFLUT—LIVE CBS
18	19	SANDRA INTO A SECRET LAND VIRGIN
19	20	LOU REED NEW YORK SIRE
20	17	DIRE STRAITS MONEY FOR NOTHING POLYSTAR

FRANCE (Courtesy Europe 1) As of 3/20/89

SINGLES		
1	1	POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
2	3	LA FETE AU VILLAGE LES MUSCLES POL
3	4	DU RHUM, DES FEMMES SOLDAT LOUIS CBS
4	2	LA VIE LA NUIT DEBUT DE SOIREE CBS
5	7	THE LOCOMOTION KYLIE MINOGUE CBS
6	6	THE SOUND OF CONFETTI CONFETTI CBS
7	5	HIGH DAVID HALLYDAY PHONOGRAM
8	10	ONE MOMENT IN TIME WHITNEY HOUSTON BMG
9	16	THE FIRST TIME ROBIN BECK POLYGRAM
10	17	LE MAL DE TOI FRANCOIS FELDMAN POLYGRAM
11	11	DIS MOI BIOMAN BERNARD MINET POLYGRAM
12	NEW	MEGAMIX BONEY M BMG
13	9	TEARDROPS WOMACK & WOMACK BMG
14	8	JOUR DE NEIGE ELSA ARIOLA/BMG
15	12	SMOOTH CRIMINAL MICHAEL JACKSON CBS
16	NEW	ORINOCO FLOW ENYA WEA
17	NEW	N'A DES DONS JEANNE MAS EMI
18	NEW	ET JE DANSE LOVA MOOR EMI
19	NEW	J'AURAIS VOULU TE DIRE CAROLINE LEGRAND POL
20	NEW	BABY DON'T FORGET MY NUMBER MILLI VANILLI CAR

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/20/89

HOT 100 SINGLES		
1	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY EMI
2	3	BELFAST CHILD SIMPLE MINDS VIRGIN
3	NEW	LIKE A PRAYER MADONNA SIRE
4	4	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
5	5	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
6	6	POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
7	2	THE FIRST TIME ROBIN BECK MERCURY
8	NEW	STRAIGHT UP PAULA ABDUL VIRGIN
9	10	HELP BANANARAMA/LANANEENEENONOO LONDON
10	12	LA FETE AU VILLAGE LES MUSCLES A-B/POLYDOR
11	15	LOVE TRAIN HOLLY JOHNSON MCA
12	9	BUFFALO STANCE NENEH CHERRY CIRCA
13	7	STOP! SAM BROWN A&M
14	NEW	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
15	11	LA VIE LA NUIT DEBUT DE SOIREE CBS
16	14	IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
17	13	LEAVE ME ALONE MICHAEL JACKSON EPIC
18	16	DU RHUM, DES FEMMES SOLDAT LOUIS CBS
19	17	YOU GOT IT ROY ORBISON VIRGIN
20	NEW	THE LOCOMOTION KYLIE MINOGUE PWL
HOT 100 ALBUMS		
1	1	SIMPLY RED A NEW FLAME WEA
2	2	TANITA TIKARAM ANCIENT HEART WEA
3	3	DIRE STRAITS MONEY FOR NOTHING VERTIGO
4	4	ROY ORBISON MYSTERY GIRL VIRGIN
5	5	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
6	6	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
7	7	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
8	8	SOUNDTRACK COCKTAIL ELEKTRA
9	14	MICHAEL JACKSON BAD EPIC
10	16	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY RECORD CO.
11	9	GARY MOORE AFTER THE WAR VIRGIN
12	12	SAM BROWN STOP! A&M
13	10	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
14	13	PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR
15	11	PINK FLOYD DELICATE SOUND OF THUNDER EMI
16	19	LOU REED NEW YORK SIRE
17	17	U2 RATTLE AND HUM ISLAND
18	20	MYLENE FARMER AINSI SOIT-JE POLYDOR
19	15	ENYA WATERMARK WEA
20	NEW	THE STYLE COUNCIL THE SINGULAR ADVENTURES OF... POLYDOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/17/89

SINGLES		
1	1	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
2	2	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
3	NEW	LIKE A PRAYER MADONNA WEA
4	5	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POL
5	3	YOU GOT IT ROY ORBISON VIRGIN/EMI
6	4	TEARDROPS WOMACK & WOMACK FES
7	12	THE LIVING YEARS MIKE + THE MECHANICS WEA
8	7	KOKOMO THE BEACH BOYS WEA
9	11	SOUL REVIVAL JOHNNY DIESEL & THE INJECTORS FESTIVAL
10	8	KISS THE ART OF NOISE FEATURING TOM JONES POL
11	6	ORINOCO FLOW ENYA WEA
12	NEW	BELFAST CHILD SIMPLE MINDS VIRGIN/EMI
13	18	END OF THE LINE TRAVELING WILBURYS WEA
14	10	IF I COULD 1927 WEA
15	NEW	YOU'LL NEVER KNOW 1927 WEA
16	NEW	I'M ON MY WAY THE PROCLAIMERS FESTIVAL
17	15	ONE SUMMER DARYL BRAITHWAITE CBS
18	19	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS WEA
19	13	ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
20	16	TWO HEARTS PHIL COLLINS WEA
ALBUMS		
1	1	ROY ORBISON MYSTERY GIRL VIRGIN/EMI
2	2	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
3	NEW	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
4	3	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
5	5	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
6	4	ROBERT PALMER HEAVY NOVA EMI
7	8	1927...ISH WEA
8	7	SOUNDTRACK YOUNG EINSTEIN FES
9	9	TRACY CHAPMAN TRACY CHAPMAN WEA
10	6	SOUNDTRACK COCKTAIL WEA
11	10	ENYA WATERMARK WEA
12	11	FLEETWOOD MAC GREATEST HITS WEA
13	14	TONI CHILDS UNION FESTIVAL
14	15	SIMPLY RED A NEW FLAME WEA
15	13	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
16	12	WOMACK & WOMACK CONSCIENCE FESTIVAL
17	16	DEF LEPPARD HYSTERIA POL
18	18	TRANSVISION VAMP POP ART WEA
19	19	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
20	NEW	UB40 GREATEST HITS VOL. 1 VIRGIN/EMI

ITALY (Courtesy Musica & Dischi) As of 3/20/89

SINGLES		
1	NEW	ESATTO FRANCESCO SALVI FIVE
2	NEW	VASCO JOVANOTTI IBIZA
3	1	051/22.25.25 FABIO CONCATO POLYGRAM
4	NEW	TI LASCERO ANNE OXE & FAUSTO LEOLI CBS
5	2	BELFAST CHILD SIMPLE MINDS VIRGIN
6	9	IT'S ONLY LOVE SIMPLY RED WEA
7	3	C'E DA SPOSTARE UNA MACCHINA FRANCESCO SALVI FIVE RECORDS
8	NEW	LIKE A PRAYER MADONNA SIRE
9	NEW	COSA RESTERA DEGLI ANNI '80 RAF CGD
10	NEW	ALMENO TU NELL'UNIVERSO MIA MARTINI FONIT CETRA
11	8	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
12	NEW	BAMBINI PAOLA TURCI IT
13	4	SEX; NO DRUGS; ROCK & ROLL JOVANOTTI YO PRODUCTIONS/IBIZA
14	NEW	CANZONI MIETTE FONIT CETRE
15	NEW	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
16	5	LA NOTTE VOLA LOELLE FUCCACINI POLYGRAM
17	7	EMILIO LATE DAZINE DE EMILIO CGD
18	17	TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
19	NEW	LOVE TRAIN HOLLY JOHNSON MCA
20	6	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG



Outta The Box. Capitol artist Tanya Tucker is helped from a box where she was searching for some of her past favorites to combine for an upcoming "Greatest Hits" collection. Pictured pulling her from the predicament are, from left rear, drummer Larrie Londin; keyboardist Mitch Humphries; Jerry Crutchfield, Tucker's producer; guitarist Brent Rowan; and, in front, bassist Bob Wray.

Programmers Worry About Talent Glut, Image Confab Considers Canadian Country

BY KIRK LaPOINTE

TORONTO Country radio, "soul music for white people," is the nation's hottest format right now, says Canadian consultant Dave Charles.

But a panel of programmers told an industry conference March 12 that there are growing pains and general discomfort in the Canadian country radio scene. Some said there are too many new artists for radio to handle; some criticized FM radio regulations for hindering Canadian talent; and most agreed that Canadian country radio is insecure about its place in the music business.

The panel of four programmers, which Charles moderated, also told an industry gathering at The Record's sixth annual conference that country radio has long since shed its hillbilly traits but has not shaken its hillbilly image with nonlisteners.

But while ratings have risen and listener loyalties have solidified, the country radio programmer faces challenges every day, the panelists concluded.

Country radio "is not a fad this time, it's a trend," according to Keith James, general manager and VP of CHAM Hamilton, Ontario. "It's the most obvious direction [to go] now for making money on AM," he said. A new form of country album rock has emerged in

which stations are taking the lead in choosing cuts to play, James added.

Still, the range of music available to country stations has not always been a blessing, some noted.

"We've almost reached the limit of new acts that radio and the audience will accept," said Tom Tomkins, new program director at CFGM Toronto. "There are almost too many of them now."

Audience loyalty won't continue, he insisted, if there is too much new blood on radio. "We're going to see a lot fewer new acts being broken," agreed Vic Follitt, operations manager at CKGL Kitchener, Ontario.

Two record industry executives in the audience muttered disapproval at this assessment. "Disgusting," one responded.

James later took issue with the "overcrowding" conclusion, asserting that there is ample room for

new artists among the established. A problem, he and Tomkins noted, is that country radio is defensive about itself and often insulates its audience: "We're afraid to say who Dan Seals is," and that he was once a pop artist, James said.

"We're defending our format because everyone laughs," Tomkins agreed.

The audience was told that FM stations are handicapped by regulations that limit the number of hits they can play and that such rules

hurt emerging acts as well as stars.

For example, new Canadian artist George Fox can get wide exposure of his material. Because FM stations must play a certain percentage of Canadian content—usual-

ly 20%—and because there aren't huge numbers of top-notch Canadian acts, Fox easily gets playlisted and usually gets charted. But once one of his songs cracks the top 20 nationally on the country charts, it is designated a hit and radio stations will often back off it. This is because the stations can play only a certain number of hits and prefer to concentrate on the superstars, primarily from the U.S.

Bob Banfield, program director at CKIX St. John's, Newfoundland, said a lot of his station's energies have gone into convincing business groups and organizations that country music can be sophisticated. Banfield's station organizes regular luncheons for groups and shows them how the station can be upscale and modern. "We go in and say, 'Take a look.'"

'We've almost reached the limit of new acts radio and the audience will accept'

All The News We'd Like To See

No Fooling, Alabama's Now New Jersey

AND NOW THE NEWS: Randy Travis, having reached as high as he can go in such a short period of time, has decided to retire. He and manager Lib Hatcher will move to the Treasure Island Resort on Grand Cayman, where Central South/Sound Shop/Treasure Island mogul Randy Davidson has set them up with the wind-surfing concession on Seven Mile Beach... Elvis Presley was spotted at Maude's Courtyard restaurant, dining with Ronnie McDowell and Lee Stoller. Elvis had to pick up the tab... Alabama, trying to stretch musically, demographically, and geographically, plans to change its name to New Jersey... MCA's Tony Brown reports that Lyle Lovett has a crew cut and is three feet shorter than Brenda Lee... In efforts to minimize confusion over their names, k.d. lang and K.T. Oslin



by Gerry Wood

veiled a new chart featuring 100 songs—all No. 1 with a bullet... James Brown and Johnny Paycheck plan to record a duet of Paycheck's new song, "Take This Jail And Shove It." The Shooters will sing back-up. Session time has been booked for May—1996... The Judds are breaking up as Wynonna and Naomi pursue solo careers, both calling themselves the Judd... Skip Ewing is reportedly still undecided on whether to change his last name to Towne or School... Southern Pacific is retiring from show business to become a railroad, Shenandoah is retiring to become a mountain, and Mason Dixon has quit to become a line. And that's the Nashville Scene news report for Billboard's April 1 issue. Happy April Fools' Day.

DREAMMAKERS, scheme makers: Congratulations to DreamMakers

for its successful Celebrity Waiters Luncheon held March 15 at Nashville's Stouffer Hotel. Among the celebs hawking their photos, autographs, aprons, and Goo-Goo bars for charity were Grandpa Jones, Randy Owens, Stella Parton, Helen Cornelius, Jim Ed Brown, Donna Meade, Charlie Daniels, Brenda Lee, Canyon, Jim & Jon Hager, Barbara Fairchild, Jeanie C. Riley, Robin Lee, Dottie & Shelley West, the Girls Next Door, Joe Stampley, Tom Grant, Ronnie Stoneman, Restless Heart, Jan Howard, Lane Brody, Coyote McCloud, Ruth Ann Leach, and Tish & Kenneth Schermerhorn. Volunteers helping stage the event included Billboard's Debbie Holley and Marie Ratliff. All proceeds go to fund the dreams—Disney World, professional ball games, visits with celebrities, etc.—of children with potentially life-threatening illnesses.

NEWS NOTES: Charley Pride's chart single, "White Houses," was produced by 16th Avenue Records president Jerry Bradley. Pride is the label's first artist to have product released on both LP and CD... Tammy Wynette has been honored in Washington with an award from the President's Council on a Drug Free America... Congrats to promo (and self-promo) whiz Little Richie Johnson, celebrating 30 years in the country music industry come June... When Bon Jovi stopped in Tennessee on the Brotherhood tour, Jon Bon Jovi sought out fellow New Jerseyan Richard Sterban of the Oak Ridge Boys for a backstage chat... WhiteHeart's Gordon Kennedy signed an endorsement agreement with the Gibson Guitar Co., continuing a tradition that started with his guitarist/producer father, Jerry, more than 20 years ago.

have agreed to swap lower and upper cases. It'll now be K.D. Lang and k.t. oslin. Meanwhile, two other stars plan a Van swap: It'll be Ricky Shelton and Ricky Van Shelton. And, in a sex swap, it'll now be the Bellamy Sisters and the Forester Brothers... The Liquid Waste Management Seminar, meeting simultaneously with the Country Radio Seminar at the Opryland Hotel, took advantage of the coincidence by naming Jimmy Bowen and Nick Hunter co-winners of their man-of-the-year award. Oliver North accepted on their behalf... A package tour sponsored by Possum Sardines stars the Oak Ridge Boys, Restless Heart, the Statler Brothers, the Charlie Daniels Band, Shenandoah, the Desert Rose Band, Asleep At The Wheel, Canyon, the Nitty Gritty Dirt Band, and Highway 101. To save on exorbitant road costs, they'll all travel in the same bus. Before boarding the bus, Paulette Carlson purchased travel insurance and a suit of armor... Dwight Yoakam and Buck Owens deny they plan to marry—each other... George Strait has won the Connie B. Gay award... In an amazing technological breakthrough, Hank Williams Jr. plans to record a duet with a son who hasn't been conceived yet... A Nashville Scene exclusive reveals that John Conlee, Earl Thomas Conley, and Con Hunley are all the same person... Michael Martin Murphey has been spotted walking across Old Hickory Lake with Emmylou Harris... President Bush appointed Roy Clark as ambassador to Russia, Lee Greenwood as ambassador to Las Vegas, and George Jones as ambassador to Tammy Wynette... Patty Loveless plans to open a chain of motels named after her... In continuing efforts to improve the charts and make everyone happy, Billboard country chart director Marie Ratliff has un-



A Dealy Disney Day. Michael D. Eisner, chairman and chief executive officer of the Walt Disney Co.; Mickey Mouse; and Dick Clark, chairman and CEO of Dick Clark Productions, chat following a recent press conference, held at the Walt Disney Studios, announcing a five-year agreement between the two companies to stage the "Academy Of Country Music Awards" television special. Disney will provide venues and production facilities, while Clark's company will continue to produce the annual event as it has for some 10 years.

GMC Truck Joins Country Showdown

Viewers' Choice TNN Telecast Set

NASHVILLE Randy Travis, Alabama, K.T. Oslin, the Judds, and Ronnie Milsap will perform at the second annual TNN Viewers' Choice Awards telecast. The event will be held April 25 at the Grand Ole Opry House.

Voting for nominees in the poll's eight categories began March 7 and ends April 4. Viewers vote via a 900 telephone number.

After the show will be a reception for celebrities, industry leaders, and guests.

NASHVILLE GMC Truck has agreed to join True Value Hardware Stores as co-sponsor of the 1989 Country Showdown talent contest. The event will again be organized and produced by Special Promotions Inc. here.

According to Special Promotions president Dean Unkefer, more than 100,000 performers enter the contest each year, recruited by more than 375 participating radio stations. This is the eighth year for the project.

Unkefer says that GMC Truck dealers will work with True Value

in a series of joint and cross promotions to spotlight the Country Showdown. True Value is offering a 50-50 co-op advertising contribution to radio stations on behalf of

Acts to get more than \$150,000

14 separate manufacturers.

For its part, Unkefer adds, GMC Truck has set up a market support plan to encourage local dealer involvement in the event. The deal-

ers will display vehicles at Showdown contest sites and at True Value stores. Participating radio stations will offer listeners a special Showdown sweepstakes that has a 1990 Sierra pickup as the major prize.

During the course of the contest—which progresses from local to state to regional to national competitions—country acts will be awarded more than \$150,000, including a grand prize of \$50,000 and a new pickup truck.

Among the acts that have signed to host the 48 state-level contests

are Mickey Gilley, John Conlee, and Ronnie McDowell. The six regional face-offs will be headlined by Tammy Wynette. The national finals will be televised for airing in January 1990.

The 20th Country Radio Seminar in Nashville was a hit! See all the action ... page 37

FOR WEEK ENDING APRIL 1, 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
1	2	6	5	HANK WILLIAMS, JR. WARNER/CURB 25833/WARNER BROS. (8.98) (CD) ★ ★ NO. 1 ★ ★ 1 week at No. One	GREATEST HITS III
2	1	1	6	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
3	3	4	5	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	5	3	24	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD)	LOVING PROOF
5	4	2	35	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
6	6	5	28	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
7	7	8	46	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
8	8	7	32	DWIGHT YOAKAM REPRIS 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
9	9	9	32	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
10	10	11	7	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
11	11	10	19	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
12	12	12	97	RANDY TRAVIS WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
13	13	14	35	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
14	14	13	31	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
15	15	15	9	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
16	16	20	48	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
17	27	37	3	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
18	21	26	25	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
19	18	22	60	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
20	20	21	108	RICKY VAN SHELTON COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
21	17	17	32	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
22	25	25	29	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
23	30	39	4	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
24	64	—	2	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
25	19	16	71	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
26	26	24	41	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
27	24	23	87	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
28	22	18	31	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
29	51	—	2	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
30	35	40	6	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
31	31	29	145	RANDY TRAVIS WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
32	67	—	2	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
33	23	19	24	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
34	28	32	6	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
35	37	41	5	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
36	36	35	162	ALABAMA RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
37	33	28	24	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
38	32	30	22	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	34	45	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
40	41	50	85	PATSY CLINE MCA 12 (8.98)	GREATEST HITS
41	29	27	53	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
42	44	33	79	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	40	45	42	ALABAMA RCA 6825-R (9.98) (CD)	ALABAMA LIVE
44	45	42	7	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
45	43	43	28	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
46	38	31	38	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
47	49	47	24	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
48	42	38	45	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
49	47	48	23	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
50	39	36	88	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
51	46	44	58	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
52	56	57	229	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	50	51	9	MITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
54	NEW	—	1	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
55	61	62	3	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
56	58	61	57	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
57	52	52	46	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
58	NEW	—	1	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
59	59	56	88	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
60	54	55	16	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
61	53	54	68	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
62	57	59	19	MICKY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
63	60	49	18	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
64	48	46	24	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
65	55	53	102	THE JUDDS RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
66	66	67	51	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
67	63	63	30	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
68	65	—	55	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
69	71	69	74	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
70	RE-ENTRY	—	4	HANK WILLIAMS, JR. WARNER/CURB 535/WARNER BROS.	THE PRESSURE IS ON
71	68	73	39	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
72	RE-ENTRY	—	107	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
73	69	65	178	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
74	74	64	91	GEORGE STRAIT MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
75	73	71	174	ALABAMA RCA AHL 1-4939 (8.98) (CD)	ROLL ON

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.

Billboard® 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	11	★ ★ No. 1 ★ ★ BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN,G.STRAIT (I.MARTIN, F.MARTIN) 1 week at No. One	◆ GEORGE STRAIT MCA 53486
2	3	5	11	I'M NO STRANGER TO THE RAIN G.FUNDIS,K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
3	4	7	16	FROM THE WORD GO S.GIBSON,J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
4	7	10	13	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
5	9	12	13	BIG LOVE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
6	11	13	13	OLD COYOTE TOWN D.WILLIAMS,G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
7	13	15	10	THE CHURCH ON CUMBERLAND ROAD R.HALL,R.BYRNE (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38-68550/CBS
8	10	11	16	HEARTBREAK HILL R.BENNETT,E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
9	1	2	15	NEW FOOL AT AN OLD GAME J.BOWEN,R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
10	12	14	9	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.
11	14	17	9	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
12	6	9	15	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
13	16	20	8	HEY BOBBY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
14	5	6	16	I'M A ONE WOMAN MAN B.SHERRILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
15	17	19	10	FAIR SHAKE B.LLOYD,R.FOSTER,R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
16	18	21	9	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	◆ ROY ORBISON VIRGIN 7-99245
17	19	22	10	I'LL BE LOVIN' YOU J.BOWEN,L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
18	20	23	10	THE HEART J.BOWEN,J.STROUD,L.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
19	22	24	9	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	◆ PATTY LOVELESS MCA 53477
20	23	25	8	SETTING ME UP P.WORLEY,E.SEAY (M.KNOFFLER)	HIGHWAY 101 WARNER BROS. 7-27581
21	24	28	6	YOUNG LOVE B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
22	25	27	9	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
23	28	34	4	IS IT STILL OVER K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
24	26	31	6	BIG DREAMS IN A SMALL TOWN T.DUBOIS,S.HENRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
25	27	32	6	AFTER ALL THIS TIME T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
26	8	1	13	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
27	29	37	4	IF I HAD YOU B.BECKETT,ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
28	30	35	9	MY TRAIN OF THOUGHT T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
29	31	38	7	LOVE WILL J.STROUD,B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
30	15	4	15	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP,R.GALBRAITH,T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
31	34	41	5	WHERE DID I GO WRONG J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
32	35	42	7	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
33	21	8	17	COME AS YOU WERE R.CHANCEY (P.CRAFT)	◆ T. GRAHAM BROWN CAPITOL 44273
34	38	45	5	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
35	39	44	7	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
36	40	43	8	EXCEPTION TO THE RULE B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
37	43	51	5	THE GOSPEL ACCORDING TO LUKE J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53481
38	42	48	8	GOODBYE LONESOME, HELLO BABY DOLL B.BROMBERG,W.REESE (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
39	49	62	3	LOVE OUT LOUD E.GORDY,JR.,R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
				★★★ POWER PICK/AIRPLAY ★★★	
40	52	68	3	SHE DON'T LOVE NOBODY P.WORLEY,E.SEAY (J.HIATT)	THE DESERT ROSE BAND MCA/CURB 53616/MCA
41	47	58	5	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
42	46	56	6	MANY MANSIONS J.KENNEDY (A.RANDALL, M.D.SANDERS, C.A.ETHERIDGE)	MOE BANDY CURB 10524
43	61	—	2	I DON'T WANT TO SPOIL THE PARTY R.CASH,R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
44	56	80	3	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
45	33	26	19	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
46	36	40	7	MOON PRETTY MOON J.KENNEDY (K.PEID)	THE STATLER BROTHERS MERCURY 872 604 7
47	32	18	17	HONEY I DARE YOU SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
48	62	78	3	BACK IN THE FIRE P.WORLEY,E.SEAY,G.BROWN (R.M.BOURKE, M.REID)	GENE WATSON WARNER BROS. 7-27532
49	55	61	6	WHITE HOUSES J.BRADLEY (J.CUNNINGHAM)	◆ CHARLEY PRIDE 16TH AVENUE 70425
50	60	67	4	I NEED A WIFE J.BOWEN,J.STROUD (J.HARMS, D.TYLER)	JONI HARMS UNIVERSAL 53492

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	67	—	2	WINE ME UP R.BAKER (F.YOUNG, B.DEATON)	LARRY BOONE MERCURY 872 728-7/POLYGRAM
52	59	65	4	WAITING FOR YOU J.BOWEN,G.DAVIES (G.DAVIES)	GAIL DAVIES MCA 53505
53	37	16	18	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
54	45	49	6	BALLAD OF A TEENAGE QUEEN J.CLEMENT (J.CLEMENT)	JOHNNY CASH MERCURY 872 420-7
55	44	29	18	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
56	65	69	4	SOMEWHERE BETWEEN W.WALDMAN (M.HAGGARD)	◆ SUZY BOGUSS CAPITOL 44270
57	41	30	18	'TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
58	NEW ▶	—	1	CALL ON ME J.CRUTCHFIELD (G.E.SCRUGGS)	★★★ HOT SHOT DEBUT ★★★ TANYA TUCKER CAPITOL 44348
59	50	53	6	OLD PAIR OF SHOES R.CHANCEY (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44332/CAPITOL
60	80	—	2	I KNOW WHAT I'VE GOT J.LEO,L.MLEE (J.C.CROWLEY, J.SILBAR)	J.C. CROWLEY RCA 8822-7
61	72	85	3	I WONDER WHAT SHE'S DOING TONIGHT S.BUCKINGHAM (G.NICHOLSON, J.JARRARD)	◆ RUSSELL SMITH EPIC 34 68615/CBS
62	76	—	2	DON'T QUIT ME NOW T.BROWN (J.HOUSE, W.WALDMAN)	JAMES HOUSE MCA 53510
63	51	55	7	NEXT TO YOU N.WILSON (A.ESTES, C.HILL)	◆ TAMMY WYNETTE EPIC 34-68570/CBS
64	86	—	2	WHO BUT YOU K.LEHNING (BLACK, BOURKE, OSLIN)	ANNE MURRAY CAPITOL 44341
65	64	50	18	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
66	74	81	4	BOOGIE QUEEN B.GREEN (R.JENKINS, D.GREEN)	DOUG KERSHAW BGM 012989
67	53	39	17	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHODY)	◆ LORRIE MORGAN RCA 8638-7
68	NEW ▶	—	1	BEYOND THOSE YEARS J.BROWN (T.SEALS, E.SETSER)	THE OAK RIDGE BOYS MCA 53625
69	79	86	3	KEEP THE FAITH D.JOHNSON,M.CARMAN (K.STEGALL, J.SALES)	HEARTLAND TRA-STAR 1223
70	48	33	19	I STILL BELIEVE IN YOU P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
71	83	97	3	IT'S A NATURAL THING W.WALDMAN,J.EDWARDS (M.MCANALLY, T.BRASFIELD)	JONATHAN EDWARDS MCA/CURB 53613/MCA
72	94	—	2	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
73	NEW ▶	—	1	BLUES STAY AWAY FROM ME G.BROWN (A.DELMORE, R.DELMORE, W.RANEY, H.GLOVER)	CHRIS AUSTIN WARNER BROS. 7-27531
74	54	36	11	COWBOY HAT IN DALLAS J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
75	66	47	21	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
76	58	46	19	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
77	84	92	3	RAININ', RAININ', RAININ' R.DEA (G.STEWART, M.L.STEWART, D.SMITH)	GARY STEWART HIGHTONE 509
78	57	54	6	WHEN SHE HOLDS ME C.YOUNG (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 53501
79	63	52	8	THREADS OF GOLD R.HAFFKINE (D.KING, J.A.SHAMBLIN)	THE MARCY BROS. WARNER BROS. 7-27573
80	81	95	3	THAT NEW SONG (THEY'RE PLAYIN') M.BORCHETTA (J.L.GOLDEN)	JEFF GOLDEN SOUNDWAVES 4816
81	73	75	4	WHAT A WONDERFUL WORLD B.BURWELLS,RIPLEY (G.D.WEISS, B.THIELE)	ROY CLARK HALLMARK 0001
82	69	70	4	HOW MANY HEARTS N.LARKIN (P.WOLFE, B.BORCHERS, N.LARKIN)	LYNN ANDERSON MERCURY 872 602-7
83	NEW ▶	—	1	OLD FLAME, NEW FIRE D.JOHNSON (B.MCDILL, P.HARRISON)	BURCH SISTERS MERCURY 872 730-7
84	87	—	2	OPEN FOR SUGGESTIONS G.KENNEDY (W.HARP)	PERRY LAPOINTE DOOR KNOB 303
85	68	60	21	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
86	70	59	13	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN,W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
87	NEW ▶	—	1	SEA OF HEARTBREAK R.MCOWELL,J.MEADOR (H.DAVID, P.HAMPTON)	RONNIE MCDOWELL CURB 10525
88	96	—	2	PROMISES, PROMISES S.BUCKINGHAM (M.BERG, L.YATES)	◆ LORI YATES COLUMBIA 38-68596
89	78	74	11	MORE THAN ENOUGH J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
90	NEW ▶	—	1	THE CHANCE YOU TAKE D.MORGAN (F.MYERS, R.GILES, G.HARRISON)	ROSS LEWIS WOLF DOG 21-6
91	NEW ▶	—	1	I DON'T MISS YOU LIKE I USED TO F.JONES,S.PARTON,S.MESSER (C.STONE, J.BUCKINGHAM)	STELLA PARTON AIRBORNE 10015
92	77	64	21	DON'T WASTE IT ON THE BLUES P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
93	71	57	21	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
94	75	73	20	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
95	NEW ▶	—	1	LOVE WILL NEVER BE THE SAME R.PENNINGTON (R.RENO, W.CARSON)	RENO BROTHERS STEP ONE 398
96	92	72	21	WHAT I'D SAY E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
97	88	63	19	SONG OF THE SOUTH ALABAMA,J.LEO (B.MCDILL)	◆ ALABAMA RCA 8744-7
98	93	89	27	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
99	90	87	3	WHEN WE GET BACK TO THE FARM B.JOHNSTON,A.JOHNSTON (C.WATERS, M.GARVIN, T.SHAPIRO)	THE BAMA BAND MERCURY 872 650 7
100	99	98	22	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686

Products with the greatest airplay this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

COUNTRY CORNER



by Marie Ratliff

"BEYOND THOSE YEARS" (MCA) is a perfect showcase for the diversity of the **Oak Ridge Boys**, says MD **Wayne Elliott**, KEEY Minneapolis-St. Paul. "I was afraid the Oaks had gotten locked into the up-tempo novelty sound of songs like 'Elvira,' but this one shows how versatile the foursome really is," he says.

PD **Bob Scott**, WQBE Charleston, W.Va., is optimistic about this song's hit potential: "[**Richard**] **Sterban's** deep bass lines bring back some of the Oaks' magic and give it a great sound. It's a little long but I don't think that will hurt it at all." The Oak Ridge Boys debut at No. 68.

Scott projects hit status, too, for **Skip Ewing's** "Gospel According To Luke" (MCA), as does MD **Jim Howie**, WPCM Burlington, N.C. "Ewing delivers a real strong message here," says Howie, "but you might have to listen two or three times to really appreciate the song, and I hope music people are not too slow adding the song because of that. It's a great change of pace for him and has the potential to be a very big hit." Ewing is charted at No. 37.

PD **Joe Jackson**, WXCL Peoria, Ill., reports early action on **Larry Boone's** "Wine Me Up" (Mercury), charted this week at No. 51. "We're already getting a lot of phones for it and we've only had it on about a week."

"Boone is coming on real strong down here with this one," adds PD **David Perkins**, WMSI Jackson, Miss., "I think he's on the way to being a big hit artist." "Wine Me Up" was a high charter for the first time 20 years ago, when it peaked at No. 2 in the summer of 1969 for **Faron Young**.

Perkins goes on to cite strong feedback on the **Lonesome Strangers'** first chart single, "Goodbye Lonesome Hello Baby Doll" (Hightone), which charted at No. 38. "We're going to move it into heavier rotation, it's doing very well for us," he says.

NEW FACES: "**Clint Black** will be *the* talent of 1989," says APD **Dale Mitchell**, WTQR Winston-Salem, N.C. "I'm really high on 'Better Man' (RCA). It took awhile for me to get into it, but now I'm a believer." Black is charted at No. 32.

Favorite son **Garth Brooks** is stirring up excitement in Oklahoma City with his first Capitol single, "Much Too Young (To Feel This Damn Old)." "I've never seen this much talent in a local artist before," says MD **Joe McIntosh**, WKY. "It's just great and is already getting a lot of response." Brooks is charted at No. 72.

"I jumped on this one before anybody even called me about it," says MD **Brian Schimmel**, WDZQ Decatur, Ill., of **Heartland's** "Keep The Faith" (Tra-Star). "It's the best-produced independent record I've ever heard in my life." Heartland is at No. 69.

J.C. Crowley, whose second RCA single, "Paint The Town And Hang The Moon Tonight," cracked the top 15 on the Hot Country Singles chart, is getting instant response to the follow-up, "I Know What I've Got." "It's got a **Beatles**-sounding guitar lick that a lot of old rock'n'rollers now listening to country music can relate to," says PD **Dave Wright**, WPCV Lakeland, Fla. "I think it will go far." Crowley is charted at No. 60.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
I DON'T WANT TO SPOIL...					
ROSANNE CASH COLUMBIA	10	23	24	57	104
SHE DON'T LOVE NOBODY					
DESERT ROSE BAND MCA/CURB	5	27	12	44	113
THEY RAGE ON					
DAN SEALS CAPITOL	6	19	14	39	98
CALL ON ME					
TANYA TUCKER CAPITOL	4	14	19	37	45
BEYOND THOSE YEARS					
THE OAK RIDGE BOYS MCA	3	8	20	31	32
I KNOW WHAT I'VE GOT					
J.C. CROWLEY RCA	1	9	18	28	50
LOVE OUT LOUD					
EARL THOMAS CONLEY RCA	5	14	8	27	112
WINE ME UP					
LARRY BOONE MERCURY	2	6	19	27	72
BACK IN THE FIRE					
GENE WATSON WARNER BROS.	4	12	10	26	80
DON'T QUIT ME NOW					
JAMES HOUSE MCA	0	11	13	24	49

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

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Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations



Charlotte P.D.: Paul Johnson

- George Strait, Baby's Gotten Good At Goodbye
- Keith Whitley, I'm No Stranger To The Rain
- Vern Gosdin, Who You Gonna Blame It On This Time
- George Jones, I'm A One Woman Man
- The Bellamy Brothers, Big Love
- Billy Joe Royal, Tell It Like It Is
- Lee Greenwood, I'll Be Lovin' You
- Michael Martin Murphey, From The Word Go
- Roy Orbison, You Got It
- Don Williams, Old Coyote Town
- Tammy Wynette, Next To You
- Hank Williams, Jr., There's A Tear In My Beer
- Highway 101, Setting Me Up
- Baillie And The Boys, She Deserves You
- Patty Loveless, Don't Toss Us Away
- The Forester Sisters, Love Will
- Emmylou Harris, Heartbreak Hill
- Shenandoah, The Church On Cumberland Road
- Susan Ledford, Permanently Lonely
- Nitty Gritty Dirt Band, Down That Road Tonight
- The Statler Brothers, Moon Pretty Moon
- Restless Heart, Big Dreams In A Small Town
- The Judds, Young Love
- Randy Travis, Is It Still Over
- Alabama, If I Had You
- Earl Thomas Conley, Love Out Loud
- Gene Watson, In The Fire
- Rodney Crowell, After All This Time
- The Desert Rose Band, She Don't Love Nobody
- Skip Ewing, The Gospel According To Luke
- EX K.T. Oslin, Hey Bobby
- EX Lucy J. Dalton, The Heart
- EX Clint Black, Better Man
- EX Barbara Mandrell, My Train Of Thought
- EX Anne Murray, Who But You
- EX Rosanne Cash, I Don't Want To Spoil The Party
- EX Steve Warner, Where Did I Go Wrong



St. Paul P.D.: David Malmberg

- George Strait, Baby's Gotten Good At Goodbye
- Reba McEntire, New Fool At An Old Game
- Keith Whitley, I'm No Stranger To The Rain
- Michael Martin Murphey, From The Word Go
- Nitty Gritty Dirt Band, Down That Road Tonight
- Emmylou Harris, Heartbreak Hill
- Vern Gosdin, Who You Gonna Blame It On This Time
- K.T. Oslin, Hey Bobby
- George Jones, I'm A One Woman Man
- Ricky Van Shelton, From A Jack To A King
- Don Williams, Old Coyote Town
- Roy Orbison, You Got It
- Southern Pacific, Honey I Dare You
- Lucy J. Dalton, The Heart
- Shenandoah, The Church On Cumberland Road
- Baillie And The Boys, She Deserves You
- Johnny Cash, Ballad Of A Teenage Queen
- Mason Dixon, Exception To The Rule
- Restless Heart, Big Dreams In A Small Town
- The Judds, Young Love
- Foster And Lloyd, Fair Shake
- Alabama, If I Had You
- Skip Ewing, The Gospel According To Luke
- Rodney Crowell, After All This Time
- Steve Warner, Where Did I Go Wrong
- Dan Seals, They Rode On
- The Desert Rose Band, She Don't Love Nobody
- EX Highway 101, Setting Me Up
- EX Randy Travis, Is It Still Over
- EX Billy Joe Royal, Tell It Like It Is
- EX The Oak Ridge Boys, Beyond These Years
- EX Rosanne Cash, I Don't Want To Spoil The Party
- EX The Lonesome Strangers, Goodbye Lonesome, Hello
- EX The Shooters, If I Ever Go Crazy
- EX Hank Williams, Jr., There's A Tear In My Beer



Little Rock P.D.: Ray Randall

- George Strait, Baby's Gotten Good At Goodbye
- Reba McEntire, New Fool At An Old Game
- Keith Whitley, I'm No Stranger To The Rain
- Ricky Van Shelton, From A Jack To A King
- Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- George Jones, I'm A One Woman Man
- Sweethearts Of The Rodeo, I Feel Fine
- Michael Martin Murphey, From The Word Go
- Tanya Tucker, Highway Robbery
- Vern Gosdin, Who You Gonna Blame It On This Time
- Nitty Gritty Dirt Band, Down That Road Tonight
- T. Graham Brown, Come As You Were



Nashville P.D.: Bruce Sherman

- Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- George Jones, I'm A One Woman Man
- T. Graham Brown, Come As You Were
- Reba McEntire, New Fool At An Old Game
- Earl Thomas Conley, What I'd Say
- Eddy Raven, 'Til You Cry
- Billy Joe Royal, Tell It Like It Is
- George Strait, Baby's Gotten Good At Goodbye
- Conway Twitty, I Wish I Was Still In Your Dream
- Lee Greenwood, I'll Be Lovin' You
- Roy Orbison, You Got It
- Vern Gosdin, Who You Gonna Blame It On This Time
- Rosanne Cash, I Don't Want To Spoil The Party
- Gene Watson, Don't Waste It On The Blues
- Shenandoah, The Church On Cumberland Road
- The Oak Ridge Boys, Bridges And Walls
- Kathy Mattea, Life As We Knew It
- Keith Whitley, I'm No Stranger To The Rain
- Barbara Mandrell, My Train Of Thought
- Charley Pride, White Houses
- Patty Loveless, Don't Toss Us Away
- Hank Williams, Jr., There's A Tear In My Beer
- The Judds, Young Love
- Rodney Crowell, After All This Time
- EX The Statler Brothers, Moon Pretty Moon
- EX Lucy J. Dalton, The Heart
- EX Alabama, If I Had You
- EX Randy Travis, Is It Still Over
- EX Highway 101, Setting Me Up
- EX The Bellamy Brothers, Big Love
- EX Baillie And The Boys, She Deserves You
- EX Restless Heart, Big Dreams In A Small Town
- EX The Desert Rose Band, She Don't Love Nobody
- EX Clint Black, Better Man
- EX Emmylou Harris, Heartbreak Hill
- EX Lionel Cartwright, Like Father Like Son



Chicago P.D.: J.D. Spangler

- Reba McEntire, New Fool At An Old Game
- George Strait, Baby's Gotten Good At Goodbye
- Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- George Jones, I'm A One Woman Man
- Emmylou Harris, Heartbreak Hill
- Keith Whitley, I'm No Stranger To The Rain
- Hank Williams, Jr., There's A Tear In My Beer
- Michael Martin Murphey, From The Word Go
- Ricky Van Shelton, From A Jack To A King
- Vern Gosdin, Who You Gonna Blame It On This Time
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- Foster And Lloyd, Fair Shake
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- Shenandoah, The Church On Cumberland Road
- Highway 101, Setting Me Up
- Billy Joe Royal, Tell It Like It Is

Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
THE WORLD OF COMEDY ENTERTAINMENT	Apr 29	• Comedy '89 • Records • Video • Talent • Venues
HARD ROCK & HEAVY METAL	May 6	• Hardline '89 • Labels • Video • Radio • International
AUDIO & VIDEO FOR RADIO NAB '89	May 6	• NAB Overview • Top Stations • New Equipment • On-Air CD • Broadcast Services
FOLK & BLUES NAIRD '89	May 13	• Revival '89 • Labels • Talent • Venues • Distribution

WHY THEY ARE SPECIAL:

- **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.
- **HARD ROCK & HEAVY METAL** continue to thrive in hostile times and climes, as major and indie labels push the pedal to the metal to meet teen America's seemingly insatiable appetite for power rock. This annual spotlight is the industry's most comprehensive barometer of the business behind the boom, tracking the growth of music video and the spread of metal on radio, while chronicling the marketing magic that has made the hard stuff the right stuff at retail and on the charts.
- **AUDIO & VIDEO FOR RADIO** tunes into NAB '89 in Las Vegas with an up-to-the-minute survey on how analog and digital broadcast equipment are coexisting on-air and in production rooms at America's top stations. Technology is fast revolutionizing engineers' shopping lists for broadcast-quality analog and digital electronics, while pro-CD players are changing the way radio hears itself.
- **FOLK & BLUES** never went away, but with the pop breakthroughs of major-label contenders Suzanne Vega, Tracy Chapman and Robert Cray, more attention is being paid to indie labels that have always specialized in folk & blues as well as those improved and emerging labels reblazing the trail with new visions and voices.
- **COMING ATTRACTIONS:** MUSIC PUBLISHING, JAPAN, CES.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
25 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP)	ASCAP/Terrace, ASCAP) HL/CPP
1 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	47 HONEY I DARE YOU (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
48 BACK IN THE FIRE (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP)	82 HOW MANY HEARTS (Ensign, BMI/Blue Moon, ASCAP/Famous, ASCAP)
54 BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)	91 I DON'T MISS YOU LIKE I USED TO (Lorimar Bee, BMI/Baby Duck, BMI)
32 BETTER MAN (Howlin'/Hits, ASCAP)	43 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI)
68 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	55 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
24 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	34 I GOT YOU (Coal Dust West, BMI)
5 BIG LOVE (Bellamy Bros., ASCAP)	94 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
75 BIG WHEELS IN THE MOONLIGHT (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	60 I KNOW WHAT I'VE GOT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI)
73 BLUES STAY AWAY FROM ME (PolyGram International, ASCAP/Lionel Delmore, BMI/Vidor Publications, BMI/Fort Knox, BMI/Trio, BMI)	50 I NEED A WIFE (Back Nine, ASCAP/Mota, ASCAP)
66 BOOGIE QUEEN (Jenebek, BMI/Bill Green, BMI)	93 I SANG DIXIE (Coal Dust West, BMI) WBM
65 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	70 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL
58 CALL ON ME (Irving, BMI)	45 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
90 THE CHANCE YOU TAKE (Morganactive, ASCAP/You & I, ASCAP/Dejamus, ASCAP/Nashion, BMI)	61 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP)
7 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	41 IF I EVER GO CRAZY (Rick Hall, ASCAP)
33 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	27 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI)
74 COWBOY HAT IN DALLAS (Miss Hazel, BMI)	17 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CPP
62 DON'T QUIT ME NOW (Texascity, BMI/Ah Rollins, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	14 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
19 DON'T TOSS US AWAY (Lionrich Music)	23 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL
92 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) HL/WBM	71 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI)
30 DON'T YOU EVER GET TIRED... (Tree, BMI) HL	15 IT'S A NATURAL THING (Beginner, ASCAP/Milene, ASCAP)
12 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	69 KEEP THE FAITH (Songs Of PolyGram, BMI/SBK April, ASCAP/Keith Stegall, ASCAP) HL
36 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) HL/CPP	85 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
15 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP	35 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP
26 FROM A JACK TO A KING (Dandelion, BMI)	98 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
3 FROM THE WORD GO (Tree, BMI) HL	39 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI)
38 GOODBYE LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP	29 LOVE WILL (PolyGram, ASCAP/GID Music, ASCAP) HL
37 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	95 LOVE WILL NEVER BE THE SAME (Bucksnort, BMI/Wayne Carson, BMI)
18 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	42 MANY MANSIONS (Mid-Summer, ASCAP/AMR, ASCAP/EEG, ASCAP/Whiteheath, ASCAP)
8 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI) CPP	86 MOON PRETTY MOON (Statler Brothers, BMI) CPP
13 HEY BOBBY (Wooden Wonder, SESAC) HL	49 MORE THAN ENOUGH (White Oak, ASCAP)
53 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/PolyGram International, ASCAP/Mc Bec,	72 MUCH TOO YOUNG... (Major Bob, ASCAP)
	28 MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous, ASCAP) CPP
	9 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL
	63 NEXT TO YOU (Guy, BMI/Uncle Frit, ASCAP)
	6 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/WB, ASCAP/Make Believus,

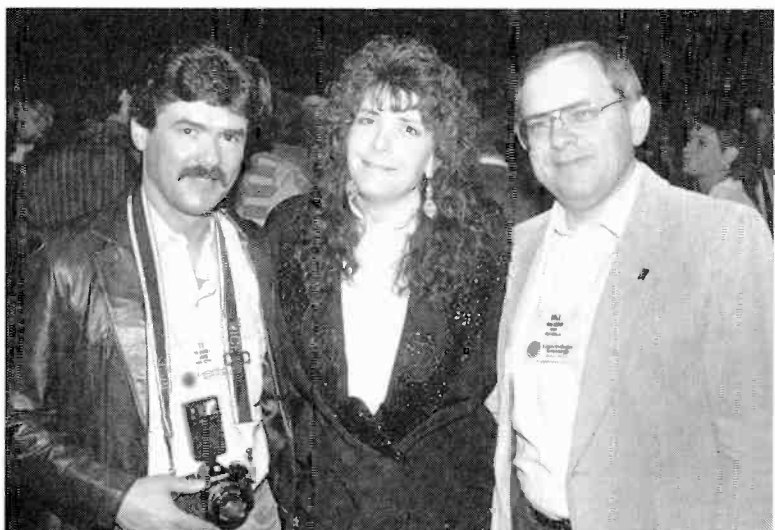
Country Radio Seminar: March 1-4, Nashville



Charlie Douglas, president of the Country Radio Seminar, and Frank Mull, executive director of the Country Radio Seminar, receive honorary plaques from ASCAP for their 20th anniversary and the success of the seminar, during the ASCAP-hosted luncheon for seminar panelists and attendees. Pictured, from left, are Merlin Littlefield, associate director, ASCAP; Douglas; Connie Bradley, executive director, ASCAP; and Mull.



Seminar attendees chat at an MCA/Nashville-hosted luncheon for Patty Loveless, where she personally thanked radio programmers for their support during the past year. Shown, from left, are Bruce Hinton, president of MCA Records, Nashville; Greg Cole, music director at WPCO Baltimore; Pat Surnegie, director of regional promotion, Northeast, MCA/Nashville; Loveless; and Shelia Shipley, VP of promotion, MCA/Nashville.



PolyGram's Kathy Mattea snags a couple of hugs from Ty Cooper, KMNS Sioux City, Iowa, left; and Dale Eichor, KWMT Fort Dodge, Iowa, during the seminar's artist/DJ reception.



Capitol/Curb artist Marie Osmand visits with Dick Whitehouse, president of the country division at Curb Records, and label mate Mark Miller of Sawyer Brown during the festivities.



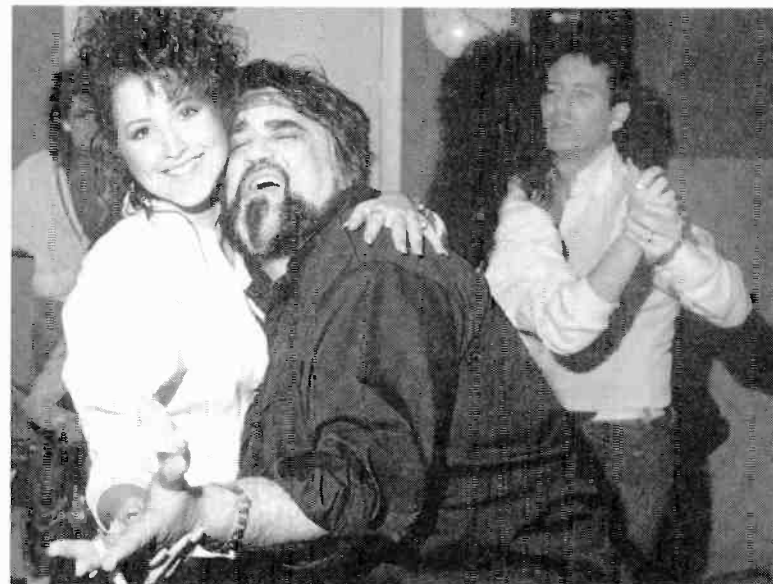
Charlie Daniels, center, is shown with, from rear left, Roy Wunsch, senior VP of Nashville operations, CBS Records; Mike Martinovich, VP of marketing, CBS/Nashville; Jack Lameier, director of promotion, Columbia Records, CBS/Nashville; Bob Montgomery, VP of A&R, CBS/Nashville; Joe Casey, VP of promotion, CBS/Nashville; and Rich Schwan, director of promotion, Epic Records, CBS/Nashville.



C.W. Metcalf, president of a Colorado-based training firm is pictured in the seminar's most enjoyable session, "Humor, Risk, And Change."



Clint Black takes a bow during RCA's show on the General Jackson showboat.



Wolfman Jack, front, and Lary Gatlin dance with two of the three McCarter Sisters during swarming activity at the 20th annual Country Radio Seminar.



Tom McEntee, founder of the Country Radio Seminar, left, is presented with a commendation of excellence for his contributions to country music by BMI VP Roger Sovine, right. On hand for the presentation and a featured performer at BMI's annual CRS luncheon was Eddie Rabbitt, center.



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Surveillance Systems Steal Spotlight At Seminar

BY BRUCE HARING

NEW ORLEANS The simmering dispute over the width between electronic article surveillance poles was the key issue emerging at a store security seminar held at the National Assn. of Recording Merchandisers' March 3-7 convention in New Orleans.



Chaired by Larry Mundorf, senior VP of retail operations for Camelot Music, the seminar panel pointed out that "no one is immune to theft," according to Mundorf. Overall, retailers last year suffered \$35 billion in losses, with \$150-\$200 million of that in record losses. Mundorf pointed out that stores operating at a 6% profit margin before taxes need \$1,666 in extra sales to

offset a shrinkage of \$100; loss of one CD requires \$283 in sales to offset the loss.

The question regarding installation of an electronic-article-surveillance system was divided along mall chain vs. small retailers lines. The question centered on the proposal, now on NARM's back burner, to develop an industrywide standard for a security tag. Current technology does not accommodate the plan because there is not yet a tag that can be read by both a wide set or narrow set of electronic posts.

Mall stores, which favor inviting open spaces at the front of the stores, desire a standard 12-foot opening; smaller outlets contend they would be happy with a 3-foot spacing between the posts.

In other security business, Keith Wanke, Musicland managing director of loss prevention and chairman of the NARM Loss Prevention Com-

mittee, revealed that the music-and-video industry now has the highest shrinkage rate of surveyed retail industries, edging out apparel for the first time. Wanke cautioned retail-

Overall, retailers last year suffered \$35 bil in losses

ers that two to three points lost to shrinkage may eliminate any profit margin.

Dale May, director of loss prevention at Albany, N.Y.-based Trans World Music Corp., says his organization suffers the majority of its losses from pro boosters, and uses security boxes, electronic surveillance, highly visible layouts, and tight inventory records to control the problem.

Musicland, RTI Multiple Winners In Store/Rack Competition Lieberman Locks Up 3 Advertising Awards

BY GEOFF MAYFIELD

NEW ORLEANS Lieberman Enterprises led all National Assn. of Recording Merchandisers member companies with three advertising awards, presented March 6 at a private reception during the trade group's annual convention at the New Orleans Marriott.

Retail chain The Musicland Group and Omaha-based one-stop RTI were the only other NARM members to win multiple awards in the ad competition.

Minneapolis-based Lieberman, one of 10 NARM firms that received ad awards, took the top rack prize in the newspaper, radio, and television categories with, respectively, a WEA ad for Federated Group; a multilabel, three-artist spot for Elder Beerman; and another three-act, multilabel commercial for ShopKo.

The other rack award, in the special media category, was won by Troy., Mich.-based The Handleman Co. for a Truckload Of Savings sale at ShopKo stores.

Minneapolis-based Musicland, the industry's largest web, took two of four awards in the retail division. Both winning ads were produced for Sam Goody stores: a radio spot for its Goody 500 campaign and a holiday TV spot that incorporates footage from the film "It's A Wonderful Life."

Philadelphia-based Wee Three Records, now owned by U.K. retail giant W.H. Smith, took home the retail newspaper award for a multiproduct ad themed "Full."

There were two special media winners in the retail division. Trans World Music Corp., based in Albany, N.Y., won a large-retailers prize for its Title Wave campaign, while the Disc Jockey chain, operated by Owensboro, Ky.-based WaxWorks, pulled in the small-retailers honor for a holiday campaign themed "On Dasher, On Prancer, On Vixen."

Troy, Mich.-based Harmony

House Records & Tapes won the small-retailers TV award for its "The Source" spot. Washington, D.C., web Waxie Maxie's earned an honorable mention for its 50th Anniversary Thank You Project, the yearlong drive that benefited four different charities.



One of RTI's awards was actually in the retail division. The company's affiliated Homer's stores

won the small-retailers radio award for its "Golden Oldies" spot. RTI also won the one-stop newspaper nod for its "Golden Oldies" spot.

Minneapolis-based Navarre Corp. picked up the one-stop special-media prize for its Now You Have This Many Gift Ideas campaign. There were no one-stop winners in the radio and TV categories.

The NARM awards are judged by an independent panel of industry executives.

Record Retailers Urged To Belly Up To The Bar Code

BY MELINDA NEWMAN

NEW ORLEANS Any record store, no matter how small, can benefit from tracking inventory by reading bar codes, according to Randy Sortor of Gentry Associates, Orlando, Fla.



That was the message during a lightly attended session here March 5 during the National Assn. of Recording Merchandisers convention. According to a recent study, if trained operators are used to input catalog numbers, a mistake is made every 250 characters. With bar coding, there is a mistake made once in every 3.5 million characters.

"It's a phenomenally reliable method," Sortor said. "It will give a no-read rather than misread a code."

Bar coding is nothing more than "a graphic representation of a number system," Sortor said. All bar codes are made up of bars and spaces and different densities are used for different applications.

"The larger the bar code, the further away you're able to scan it from," Sortor says. "That's important in terms of warehousing. A bar code can be up to 9 1/2 inches high."

Sortor also went through the different kinds of printing on codes. Laser etching is already being used in some cases and has proven to be a nearly permanent method.

As the method becomes more sophisticated, more uses are found. Some bar-code sheets have two separate bar codes on them, one for the warehouse and one for retail, thereby increasing the flexibility. Sortor cautioned against using colored sheets because often the laser can't read the coding unless there is high contrast.

Sortor stressed how important it is for users to do spot checks. "Because of grease, coffee, sunlight... you can get fading on bar codes and it's important to catch that before the material is sold."

Of course, bar codes are of little use without scanning devices. According to Sortor, all scanning devices have a blind spot called spec-

(Continued on page 41)

The chain also stresses strong awareness among employees. "Until associates see someone take 15 CDs out of the rack, they don't believe it." Trans World advises a non-confrontational approach to suspected boosters, relying on apprehension as the last resort, according to May.

Larry Marsh, director of loss prevention at Los Angeles-based Warehouse Entertainment, says Warehouse targets the everyday, casual shoplifter, believing employees won't see the pros. Warehouse also emphasizes employee awareness, calling the vigilance "good customer service." Closed-circuit monitors and keeper boxes are key pieces of the Warehouse shrinkage campaign, which stresses a "zero tolerance" for theft. Still, Marsh admits, "no one device or protection can cover the store."

Bob Deevy, director of security at the Atlanta-based Turtle's Records & Tapes, says his chain works a 365-day anti-theft program, "not only after inventory." Turtle's "zero-

shortage mentality" partially bases management reviews on shrinkage control. Turtles' goal is to provide good customer service, abort thefts before they happen, get thieves out of the stores, and take advantage of the criminal trespass laws that exist in many states.

Wanke also revealed that the NARM Loss Prevention Committee is mulling creation of an instructional video about internal theft. The committee has already produced a tape on how to thwart professional shoplifters, which has been ordered by more than 2,000 NARM-member stores.

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RETAIL TRACK



by Geoff Mayfield

CLARIFICATION: Before we go any further, Retail Track needs to set the record (pun intended) straight about circumstances regarding the LP returns dilemma that was reported in the March 25 issue of Billboard. Certain details were misstated in Retail Track but were correctly stated in a page one story in that issue. The same author wrote both.

What gives? It's a matter of "What A Difference A Day Makes," as the old song goes. The column closes on Monday, page one closes on Wednesday.

Early in the week, your humble columnist—like some officers within the major distribution companies—was laboring under the impression that some record companies had been able to make product deletions stick without offering customary price-protection mechanisms. "I've got to find out what's going on because we might be leaving some money on the table," said one distribution chief.

Last week's column implied that MCA and some of its rivals had not provided protection on deleted goods. In fact, as was stated in that issue's CBS returns story, MCA offered close to six months' grace for LPs eliminated in its February purge. Apologies for any confusion or misunderstanding that might have been caused by the mix-up.

ONE OF THE COMPLAINTS about LP terms that was heard at the March 3-7 National Assn. Of Recording Merchandisers meet in New Orleans has still not been addressed: the devaluation that accounts suffer when distributors hike their return charges.

For example, let's say that fictional account Flophouse Music buys LPs from supplier X, receiving a purchase bonus off the top of the purchase price. Before that inventory turns, X has doubled both its purchase credit and its return bonus. Thus, an LP that was bought with an implied return value of invoice price less 5% is now worth invoice less 10%—a 5% hit. Distributors have argued that raising the purchase credit addresses this issue, but merchandisers point out that units bought under previous terms had the lower credit yet are still susceptible to the higher penalty in the event of return.

Record companies heard this complaint over and over at NARM. "In the first few meetings we had, the argument startled them," said the president of one major chain. "By the end of NARM, they nodded their heads because they'd been hearing it from accounts all weekend."

Do the accounts raise a valid issue? Probably. What will happen? Probably little or nothing. Arguing with your distributor over a policy change is kind of like a baseball manager arguing a call with the umpire—it's highly unlikely the ump will reverse his call, but you argue anyway so he'll think of your point of view the next time you run into a similar play.

So, while it would be highly unusual for record com-

panies to deal with the devaluation issue this time, it's possible the case stated in New Orleans may lead to some sort of creative price protection scheme the next time distributors have reason to hike their penalties.

SAVING GRACE: The CBS grace period during which deleted LPs can be returned without penalty shows that the giant distributor is sensitive to the issue of devaluation. Unlike the other majors, which try to remove the sting of return charges by issuing purchase credits, CBS has resisted issuing buy-in bonuses, saying that such credits would require it to make up the difference with higher wholesale prices.

The penalty waiver also took into account that CBS, more than any other distributor, has really trimmed its LP offerings. In the new catalog, LPs for 840 titles have been deleted, while another 350 titles have been cut from all three configurations. If you're keeping score, that means CBS now sells 710 LPs, compared to the 1,900 offered before this pruning began.

Paul Smith, the distributor's senior VP/GM of sales and marketing, says the grace period will be a "one-time occurrence" because it's unlikely that CBS, which has been cleaning out anywhere from 100-150 albums a month for the last six or eight months, will have anywhere near this amount of deletions for some time, says Smith.

To Smith, the 700-plus LPs that remain are solid sellers with sales histories that have already been scrutinized and that are expected to sell over a period of time.

What will be interesting to see is how accounts react to the grace-period deadline of Sept. 29. Some will use that period to sell off, or process returns for, the affected titles. Others will see the glass as half empty, rather than half full, and in a panic may well use these next six months to join the ranks of chains that have virtually eliminated LPs from their product mix. If rivals of CBS sense an avalanche of vinyl rolling back their way, then look for another wave of policy revisions.

For whatever it's worth, I believe CBS when they say they want to stay in the LP game. As one chain VP observes: "Even if LPs only make up 10%, or even less, of their business, you have to realize that in a company the size of CBS, you're talking about a lot of money. I have to believe that they're not in a hurry to give up that business."

THREE FUNERALS: To Harold "What A Guy" Guilfoil, head buyer for Owensboro, Ky.-based Wax-Works, the mood at the NARM meet seemed to signal "the death of three configurations: LPs, by natural causes; [7-inch] singles, because it's a foregone conclusion, and it looks like the "3-inch CDs" are finished."

Guilfoil is also willing to go out on a limb and predict a timetable for the demise of LPs and 45s. "I don't think there'll be much vinyl past Christmas," he says.

I might agree with Guilfoil on singles, but count this columnist among those who say the LP will be more stubborn than many expect it to be. If I had a well-capitalized independent label, I'd be out there trying to sign a mess of licensing agreements with the majors to press some of the LP titles that have been deleted. The LP could end up being a premium-priced product line for a dedicated core of consumers.

(Continued on next page)

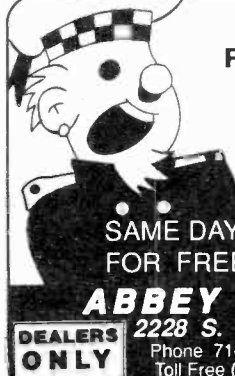
FOR WEEK ENDING APRIL 1, 1989

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	1	2	21	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	3	6	4	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
3	2	1	7	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
4	5	4	5	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
5	9	13	4	MIKE + THE MECHANICS LIVING YEARS	ATLANTIC 2-81923
6	11	20	3	XTC ORANGES AND LEMONS	GEFFEN 2-24218
7	15	10	8	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
8	4	3	20	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
9	6	5	8	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
10	7	8	9	ENYA WATERMARK	GEFFEN 2-24233
11	12	11	8	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
12	10	12	6	TONE LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
13	8	7	7	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
14	13	9	19	R.E.M. GREEN	WARNER BROS. 2-25795
15	18	22	10	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
16	14	14	25	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
17	17	16	22	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
18	19	18	24	KENNY G SILHOUETTE	ARISTA ARCD 8457
19	26	26	5	SOUNDTRACK BEACHES	ATLANTIC 2-81933
20	16	17	56	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
21	25	—	2	MELISSA ETHERIDGE MELISSA ETHERIDGE	ISLAND 2-90875/ATLANTIC
22	23	19	6	THE REPLACEMENTS DON'T TELL A SOUL	SIRE 2-25831/REPRISE
23	20	25	8	NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.
24	24	24	26	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
25	21	15	45	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
26	22	23	19	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
27	28	21	7	BOB DYLAN & THE GRATEFUL DEAD DYLAN & THE DEAD	COLUMBIA CK 45056
28	NEW ▶		1	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
29	NEW ▶		1	DEPECHE MODE 101	SIRE 2-25853/WARNER BROS.
30	RE-ENTRY		21	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC



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Boxer Enters Music Management Ring West Coast Record Execs Scope Out Dallas Talent

BY BRUCE HARING

GOLDEN BOY: Canadian boxer Donny Lalonde is branching out of boxing into the music management business. His Donny Lalonde En-

Donny Lalonde is known in boxing as 'Golden Boy'

terprises has opened an office in New York to handle business affairs for former CBS artist Chris Burke-Gaffney and Michael Tate, the latter having penned a song for the film "Thunderground."

"I have quite a few friends in the music industry, and I have a deep-rooted interest in music and marketing," Lalonde says, adding, "A lot of boxing is marketing."

Dubbed "Golden Boy" for his shocking locks, Lalonde unsuccessfully challenged Sugar Ray Leonard last year in a two-title bout. He says his new company "will stick to the kind of music I feel right about, which mainly is rock'n'roll." More information on the new company is available at 212-619-6598.

DEEP IN THE HEART Of Texas: Some 18 West Coast execs from Virgin, Island, Capitol, Epic, and Columbia records descended on the Deep Ellum section of Dallas at the end of February for a three-night showcase of local artists. The Deep Ellum scene is one of the country's hottest, with Edie Brickell & New Bohemians its most famous alumni. Among the showcase highlights were sets by folk artist Sara Hickman, the Rev. Horton Heat & Killbilly, Brave Combo, Ten Hands, About Nine Times, End Over End, The Trees, Three On A Hill, Shallow Reign, and Loco Gringos. No contracts have been tendered, but the execs left with bags full of cassettes.

THE SWEETHEART OF Phi Kappa Tau: Invasion/Profile's Kym Ryder has taken to the road with an innovative tour, performing 40 concerts in conjunction with the Phi Kappa Tau national fraternity. Ryder's shows, which are set up on various campuses by the fraternity, are benefits for the Children's



Heart Foundation, which is dedicated to lending financial aid to children in need of heart transplant operations. The monies go directly to the charity. Ryder's "Angel Arrive" album has a track featured in MTV's Museum of unNatural History, which just started a five-month tour of the country.

SEEDS AND SPROUTS: Nona Hendryx, formerly of LaBelle, is working on her debut for Private

Music in a Los Angeles recording studio. Company founder Peter Baumann is producing the album, scheduled for release this summer... Ohio's Bobby Speed & the Amenders made their first record a collector's item, issuing a rectangular-shaped picture disk featuring the band's logo. Five hundred copies of the first pressing are autographed by the band. The record is distributed by Important in the U.S. and Azra International elsewhere. More information is available from Sherri Douglas at 614-885-4500.

Assistance in preparing this column was provided by Charlene Orr in Dallas.



Dreamy. Narada pianist David Lanz, center, promotes his "Cristofori's Dream" album with an appearance at St. Louis store Music Vision. Flanking Lanz are Mike Smith, left, St. Louis branch manager for Narada distributor MCA, and Larry Desemone, MCA salesman.

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

ANUGAMA Morning Breeze

▲ CD Higher Octave NGHCD 310/NA
CA NGHC 310/NA

BOB BERG Cycles

▲ CD Denon CY-72745/NA

GARY BURTON Times Like These

▲ LP GRP GR-9569/NA
CA GRC-9569/NA

JEANNIE & JIMMY CHEATHAM Back To The Neighborhood

▲ LP Concord 373/NA
CA 373-C/NA

BILLY COBHAM Billy's Best Hits

▲ LP GRP GR-9575/NA
CA GRC-9575/NA

CRAIG T. COOPER Love Dues

▲ LP Valley Vue D1 72947/NA
CA D4 72947/NA

MARK EGAN Touch Of Light

▲ LP GRP GR-9572/NA
CA GRC-9572/NA

HERB ELLIS & RED MITCHELL Doggin' Around

▲ LP Concord 372/NA
CA 372-C/NA

DAVE GRUSIN The Collection

▲ LP GRP GR-9579/NA
CA GRC-9579/NA

DEBORAH HENSON-CONANT On The Rise

▲ LP GRP GR-9578/NA
CA GRC-9578/NA

FREDDIE HUBBARD Hub-Tones

▲ CD Blue Note B2-84115/NA

KAMAL Silhouette

▲ CD Higher Octave NGHCD 332/NA
CA NGHC 332/NA

KARUNESH Colours Of Light

▲ CD Higher Octave NGHCD 308/NA
CA NGHC 308/NA

KARUNESH Sounds Of The Heart

▲ CD Higher Octave NGHCD 307/NA
CA NGHC 307/NA

STEVE LACY The Door

▲ LP Novus 3049-1/NA
CA 3049-4/NA

ERIC MARIENTHAL Voices Of The Heart

▲ LP GRP GR-9563/NA
CA GRC-9563/NA

MARKETPLACE Marketplace

▲ LP ITI D1 72977/NA
CA D4 72977/NA

SUSANNAH McCORKLE No More Blues

▲ LP Concord 370/NA
CA 370-C/NA

HANK MOBLEY Straight No Filter

▲ CD Blue Note B2-84435/NA

LEE MORGAN The Sidewinder

▲ CD Blue Note B2-84157/NA

PRABODHI Heaven On Earth

▲ CD Higher Octave NGHCD 315/NA
CA NGHC 315/NA

JEFF RICHMAN People Like Us

▲ LP ITI D1 72974/NA
CA D4 72974/NA

LEE RITENOUR Festival

▲ LP GRP GR-9570/NA
CA GRC-9570/NA

DIANE SCHUUR Talkin' 'Bout You

▲ LP GRP GR-9567/NA
CA GRC-9567/NA

TOM SCOTT Flashpoint

▲ LP GRP GR-9571/NA
CA GRC-9571/NA

GEORGE SHEARING & HANK JONES The Spirit Of 176

▲ LP Concord 371/NA
CA 371-C/NA

SPECIAL EFX Confidential

▲ LP GRP GR-9581/NA
CA GRC-9581/NA

DARRYL STUERMER Steppin' Out

▲ LP GRP GR-9573/NA
CA GRC-9573/NA

DAVE VALENTIN Dave Valentin Live At The Blue Note

▲ LP GRP GR-9568/NA
CA GRC-9568/NA

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



Prine Time. Veteran singer/songwriter John Prine signs his autograph on a fan's guitar during an appearance at Rose Records' Ashland store in Chicago. The performer was on the stump for his Grammy-nominated concert album on Oh Boy Records, titled "John Prine Live."

RETAIL TRACK

(Continued from preceding page)

At any rate, Retail Track would like to hear *your* predictions regarding the fate of the LP and the 45.

NOT SO SEXY: At the NARM convention, Raymond Ivey, director of training and development for CBS Records, led a small group through the participatory seminar on sexual harassment, a program used by the three major television networks. He described the different kinds of harassment and detailed how companies can be held liable for an employee's actions.

An action can be considered sexual harassment if submission or rejection to the conduct is made an implicit or explicit condition of em-

ployment, or if the conduct has the purpose or effect of substantially interfering with the person's work. The two most prevalent kinds of sexual harassment are the creation of a hostile environment, which usually occurs between co-workers and includes lewd comments and suggestions repeated over a period of time, and quid pro quo, when a boss implicitly or explicitly asks for sexual favors. If a company ignores a complaint and court action is taken, the company can be held liable, said Ivey.

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BAR CODE

(Continued from page 39)

ular reflection. Because of that, a light pen scanner should be used at an angle. Though it is one of simplest methods and the least costly, it doesn't always meet every retailer's needs, Sortor said.

Laser scanning devices use a parallel light and will read bar codes that light pens cannot. Laser diodes are becoming popular because they use much less space and the electronics are in the handle. High-speed lasers are usually mounted and are for industrial usage, such as on conveyor booths.

Flap With TV Philbins Fuels Better Blockbuster Service

BY RICHARD T. RYAN

NEW YORK Image-minded Blockbuster Video, the chain that most actively seeks a national reputation and presence, found its quiet invasion of the New York market figuring prominently on a nationally syndicated daily television program. But in the end, the Fort Lauderdale, Fla.-based web was able to turn the negative attention it received from the March 8th "Live—Regis And Kathie Lee" to its favor.

Blockbuster has opened four Gotham-area units since October (Billboard, March 18). Until the March 8 edition of Regis Philbin's talk show, its New York invasion had been less publicized than its efforts to open up other markets.

It all began when Joy Philbin, wife of the television host, wanted a copy of CBS-Fox's "A Fish Called Wanda" for her daughter, who was having a slumber party. When her regular video store couldn't provide the program, Philbin contacted the local Blockbuster.

"I called to ask if they had the tape, and they told me they had lots of them. Then I asked if they delivered, and they said they didn't,"

said Joy Philbin. She then traveled to the store, but when she got there, all the copies were out. Spotting one on the return counter, she asked if she could rent it. Initially, she was told that she couldn't but her persistence paid off. She was allowed to rent the tape, but only after she became a member.

Philbin said, "I went to the desk, filled out forms, waited, gave them my credit cards, and finally received my membership card. When I was finished, I saw that my daughter had the tape, and I thought we were home free."

Unfortunately, when they arrived home and Philbin's daughter slipped the cassette into their VCR, instead of "Wanda," they were treated to National Geographic's "Secrets Of The Snow Leopard." Philbin called the Blockbuster outlet and asked if the store could send over a copy of the right tape, but she was shuffled from employee to employee. "At that point, I just lost it, and when they told me I could have a day's free rental [of the "Snow Leopard" program], I was really upset," Philbin told Billboard.

The next day, on the "Live" (Continued on next page)

Artec Plans Oscars Bash In Boston Erol's Moves Fest From Home To Hilton

NEW YORK The Oscar Awards are gaining favor as a vehicle for home video promotions.

Shelburne, Vt.-based distributor Artec is planning its second annual Academy Awards gala in Cambridge, Mass., for Wednesday (29), the night of the awards telecast. Meanwhile, the guest list for the Night At The Oscars that Springfield, Va.-based Erol's had planned for that same night at the home of area residents Ken and Barbara Oscar has grown so much, the chain had to find a new home for its party.

Video dealers from throughout the greater Boston area will be invited to the Artec soiree, which is being co-sponsored by CBS/Fox Video, Touchstone Home Video, and Warner Home Video. The formal affair will be staged at the Grand Hyatt Regency.

Guests at the Artec party will see a live satellite feed from the Oscars ceremony on a large-screen TV. The night will also include previews of upcoming CBS/Fox, Warner, and Touchstone titles.

Top prize for the night's Oscar contest will be a wine-and-dine weekend for two at the Charles Hotel in Cambridge.

The new site for the Oscars bash

being thrown by Erol's is the McLean Hilton Hotel in McLean, Va. The original ploy was to hold the party at the home of a family

Gala relocates as RSVPs pour in

named Oscar, in this case, the aforementioned Erol's customers Ken and Barbara Oscar (Billboard, Feb. 18).

Due to what the chain claims

was "overwhelming" response—at least 200 guests are expected to join such celebrities as Gloria DeHaven, June Allyson, Donald O'Connor, and "Star Trek" star James Doohan at the party—Erol's sent out a mailgram on March 13 announcing that the event had been moved to the near-by Hilton.

The Erol's party is tied to a chainwide contest designed to stimulate the rental of past Oscar-winning titles. GEOFF MAYFIELD

FOR WEEK ENDING APRIL 1, 1989

Billboard

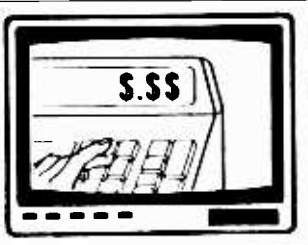
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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	24	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	76	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	183	DUMBO ▲◆ Walt Disney Home Video 24	1941	29.95
4	5	127	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
5	4	146	ALICE IN WONDERLAND ▲◆ Walt Disney Home Video 36	1951	29.95
6	9	22	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
7	6	7	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
8	7	41	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
9	13	21	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
10	10	146	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
11	8	80	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
12	16	14	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
13	15	132	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
14	12	8	TEEN STEAM J2 Communications J20029	1988	19.95
15	18	142	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
16	24	125	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	29.95
17	17	23	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
18	11	95	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
19	21	19	SING-ALONG, DANCE-ALONG, DO-ALONG Warner Home Video 572	1988	14.95
20	14	8	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988	14.95
21	19	60	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	19.95
22	20	39	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
23	NEW ▶		BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
24	NEW ▶		BUGS BUNNY IN KING ARTHUR'S COURT Warner Bros. Inc./Warner Home Video 11850	1977	14.95
25	22	41	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95

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

STORE MONITOR



by Earl Paige

SELL-THROUGH FRONT: Waldenbooks is promoting the Shirley MacLaine video like a book, with special tables in the front of stores. The big campaign marks a first for the giant book web.

CONVENIENCE STORY: Video operations servicing convenience stores continue to find that market changing. Reports have CEVAXS Corp., the Vancouver, British Columbia-based convenience-store racker, trimming staff and branches. As one source notes, "There's a transition phase. Once, it was installing 8,000 locations. Now those are up and running and it's maintenance." Meanwhile, Stars To Go in Los Angeles, another once high-flying convenience store supplier, is very quiet. The firm does show up in the most recent issue of California Business, albeit ignominiously. It ranks No. 2 in a list of 20 disappointing stocks. Authors note, however, that a second look is warranted and that opportunities abound. Some industryites think both CEVAXS and Stars expanded too quickly, but that the convenience-store video picture is still promising.

NINTENDO, NINTENDO: "I get calls all day long wanting to sell me Nintendo games for rental usually \$10-\$12 higher than what I pay at the various discount stores," says Don Jamison, owner of 5-year-old Don's Goodtime Video in Spokane, Wash. "There are distributors all over the country exploiting the shortage and problems of getting popular titles." Jamison also echoes the next rental action trend: computer software. "We have stores here doing that now."

The games rental market is changing dramatically, says Herb Wiener, co-owner of 11-store chain Home Video Plus Music, Austin, Texas, one of the first to

jump into Nintendo rental. "There are so many third-party software suppliers, and so many titles coming out that no one is familiar with. Now you have a lag time, you wait until a game is written up in one of the magazines or when enough kids have rented it, and a buzz develops. Then the shortage comes."

A number of Video Software Dealers Assn. chapters are featuring panels on game rental and exhibits. The Los Angeles VSDA chapter boasts an appearance by Randy Scott, representing Admiral Distributors. Several dealers say distributor exhibits at chapter events they've attended lately are swamped with requests and questions.

Many store operators just entering rental assume all the activity must indicate Nintendo has changed its stance and now condones rental. "That's not true," says Martin DeRoy, director of advertising at 89-outlet Applause Video, Omaha, Neb. DeRoy and others do note that some dealers are working out arrangements with certain mass merchandisers, getting around those frantic situations where all of a store's employees converge on a Target or a Toys R Us to load up on games.

DISTRIBUTOR GRAPEVINE: Are there any more wholesale operations being shopped around now that rumors surrounding Metro Video Distributors and VPD have run their course? One principal says, "When you look at the consolidation in retail, and in production, why not expect more of the same in wholesale?" ... Jim Schwartz, head of the long-established Schwartz Brothers operation, notes that newer labels "are appointing fewer distributors. We saw this pattern in [prerecorded] audio years ago, one distributor will not have a certain line, another will. It all works out eventually" ... Marty Gold, president of six-branch Artec Distributing, says the idea of putting on an in-house public relations staffer "is a step in helping us communicate better, with accounts, our sources, and the trades." Ron Redmond is Artec's new director of PR.

LEGISLATIVE FRONT: VSDA chapters around the U.S. are on special alert for bills relating to a sweep-

(Continued on page 44)

BLOCKBUSTER

(Continued from preceding page)

show, where she was filling in for the vacationing Kathie Lee Gifford, Philbin repeated the tale of her travails at the video store for the benefit of the show's national audience.

Says Tom Gruber, senior VP and chief marketing officer for Blockbuster: "I heard of the situation and subsequently heard an audiotape of the show. It was really an amusing piece knocking video stores in general. Unfortunately, her experience occurred at Blockbuster, and we were mentioned on the air."

Gruber immediately called Philbin at home to apologize and subsequently wrote her a note. In his letter he asked for permission to show his tape of "Live" to Blockbuster's management trainees "as a real-life example of what can happen." Although the tape may not become a textbook example of the dangers inherent in poor customer service, chances are pretty good that it will become required viewing at Blockbuster Univ., the firm's training facility.

Following Gruber's call, Philbin went back on the air during the show's March 9 telecast and upgraded her appraisal of Blockbuster's service, telling viewers about Gruber's effort to soothe her dissatisfaction.

Fortunately, all this has a happy ending. Philbin admitted, "I probably will go back to Blockbuster." Thus, in addition to a new customer, the chain has also gained a new weapon to demonstrate to its employees that "the customer is always right." After all, one never knows just who may be looking for that tape—it might be Mrs. Johnny Carson, or Pat Sajak's cousin, or Morton Downey Jr.'s next-door neighbor. You get the idea.

Everyone's A Critic At Blockbuster Movie Promotion

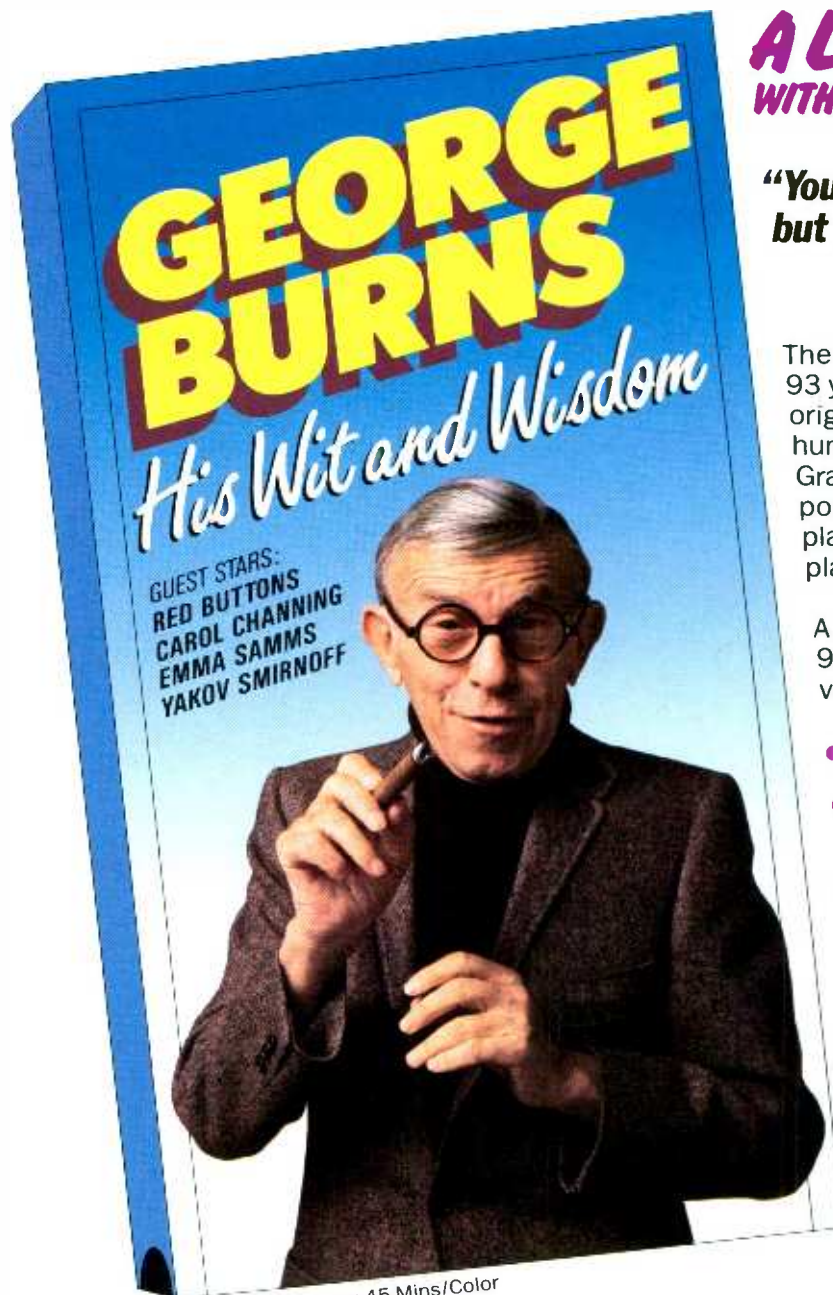
NASHVILLE Blockbuster Video Invites You To Be A Movie Critic—that was the hook of a joint promotion among the three Blockbuster video outlets here, Viacom Cablevision, AMC Theatres, and local radio station WMIX.

The March 11-15 campaign invited moviegoers to join critic Robert Osborne, of the Movie Channel and the Hollywood Reporter, at a sneak preview of "Leviathan" and then to match their ratings of the film with Osborne's. A winner, picked from those whose critiques paralleled Osborne's, was awarded free Viacom cable services for a year and a free one-year pass to AMC Theatres.

Free passes to the sneak preview—800 of them—were distributed through the Blockbuster stores, and a Blockbuster banner was displayed at the movie house on the evening of the preview.

The package was put together by Janet Gibbons, WMIX's promotions director, at Viacom's request. It was advertised through the station, as well as in a weekly shopper.

EDWARD MORRIS



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STORE MONITOR

(Continued from page 42)

ing cross-section of products most often one way or another linked to obscenity and violence. In Texas, Dawn Wiener, head of the Central Texas chapter, says that group has a report on seven different bills. Among them, H.B. 328, which defines as a Class A misdemeanor the rental or sale of a video recording that is "graphically violent."

COMBO CONNECTION: Richard Scholnick, franchisee of Applause Video in Madison, Conn., is among those store operators adding not just CD but audiocassettes, a steady but still spotty trend.

SWAPPING SWAP IDEAS: Many VSDA chapters are discovering that tape swaps draw attendance. Some are now holding their first event, as is the Spokane Area group in Washington state. "So many dealers have never been to a swap," reports Don Jamison, VP. He and chapter head Tom Daugherty, owner of North Of Hollywood Home Video, Hayden Lake, Idaho, have drawn up guidelines: no money exchanged, limit of 10-30 tapes to trade, all trades between individuals, VSDA takes no responsibility, and no damaged goods. "We checked other chapters holding swaps," says Jamison. "The main problem is dealers bring in stuff they've overbought on. So does everyone else. Also, many forget that foreign, adult, Beta, black and white, cut boxes, and other types of stock often move out quickly. It's kind of like a garage sale."

MORE CHAPTER NEWS: After a newly formatted leadership conference in San Diego in January, chapters all over the country are vigorously promoting attendance and participation. At least one group, Central Texas, holds a monthly board meeting, according to Wiener, president and co-owner with her husband of Home Video Plus Music.

VSDA regional activity was slow in getting off the ground in Texas, where there is still no chapter in Dallas (one was organized briefly). Wiener says the idea of a chapter drawing from several cities is paying off.

The Southern Ontario VSDA chapter elected directors Jan. 26 and will pick officers April 11 at its next meeting. Board members, all from Ontario; are Bill Miller, director of Central Canada, Video One, Toronto; Ted Pierrepont, director of sales and marketing, Agincourt Productions, Mississauga; and store operators Brian Parton, Video Station, Niagara Falls; Rick Walker, Video Station, Orangeville; Bob Wing, National Home Video, Bowmanville; John Miller, JKM Video, Harrow; Ernest Janzen, Circus Video, St. Catherines; James Head, Head's Video Corner, Napanee; and Arnold Broeders, Video Terminal, Chatham. Parton, incumbent president, says the chapter has finally taken off after resolution of a concern about dual membership in a Canadian trade group and VSDA affiliation.

(Continued on next page)

**Finally!
A movie package that
puts women in their place—
in the spotlight!**

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Today's Most Exciting And Respected
Leading Ladies In Their Most Powerful
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From award-winning portrayals by Meryl Streep and Sally Field to the outrageous antics of Whoopi Goldberg and Goldie Hawn, from the steamy sexiness of Kathleen Turner and Kim Basinger to the romantic comedy of Holly Hunter and Diane Keaton, this thoroughly contemporary package has everything anyone could want in a woman!

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Piracy Problem Is 'Rampant' In Germany

HAMBURG, West Germany
The German Federation Against Copyright Theft (GVU) estimates that more than 20,000 households in West Germany are engaged in the rental and sale of illegal videotapes at an annual cost to legitimate copy-right holders of more than \$54 million.

The Gvu has legal proceedings pending against 1,500 alleged domestic pirates, who face penalties of up to five years in jail if found guilty but can average a monthly profit of nearly \$3,000 through illicit activities.

"This kind of crime is rampant in Germany's living rooms," says Gvu managing director Gerhard Schulze.

A particularly distasteful and disturbing aspect of the problem is the nature of much of the specially filmed pornography, which concentrates on brutal and sadistic themes.

These are produced by small companies that then liquidate themselves soon afterward to avoid detection and penalties. Gvu chief investigator Jochen Tielke describes them as "a nonculture which is terrifying."

The domestic pirates are busily ripping off popular movies by renting them from legitimate video stores and then duplicating them in large numbers for their regular clientele.

The Gvu's efforts are paying off to the extent that last year 408 criminal cases were opened, 465 were instituted, and 404 were successfully concluded, resulting in prison terms or fines or both.

During 1988 the Gvu assisted the police in 392 raids on suspected premises and in the confiscation of 48,268 pirated videotapes.

STORE MONITOR

(Continued from preceding page)

The New Mexico VSDA chapter again held a successful convention and exhibit with 20 vendors. Among the speakers were Michale Fortino, president, Priority Management, and Holly Rosum, VSDA's enforcement programming assistant. The new directors and officers, all but one operators of New Mexico stores, are Lynn Landers, Video Plus, Albuquerque, president; Sue Baylor, sales rep, Baker & Taylor, Albuquerque, VP; Jim Costa, Pussycat Video, Albuquerque, secretary; Ray Carillo, Home Movies II, Albuquerque, treasurer; John Morelock, Family Home Video, Albuquerque; Roy Streit, Hollywood At Home, Rio Rancho; Albert Moore, Smith Center Video, Espanola; John Bockock, Edgewood Video, Edgewood; and Freda Martinez, Movietime!, Bloomfield.



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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
AFTER SCHOOL (R) Sam Bottoms, Dick Cavett Academy/\$79.95	4/6/89 (4/27/89)	NA (NA)	Poster, Flier
BLUEBERRY HILL (R) Carrie Snodgrass CBS/Fox/\$79.95	4/4/89 (4/20/89)	\$0.0316 (182)	Poster
CHILD'S PLAY (R) Catherine Hicks, Chris Sarandon MGM/UA/\$89.95	4/6/89 (4/25/89)	\$27.1 (1490)	Stande, Poster
LAST RITES (R) Tom Berenger, Daphne Zuniga CBS/Fox/\$89.98	4/4/89 (4/20/89)	\$0.2922 (58)	Poster
MEMORIES OF ME (PG-13) Billy Crystal, Alan King CBS/Fox/\$89.98	4/4/89 (4/20/89)	\$3.9 (723)	Poster
MURPHY'S FAULT (PG-13) Patrick Doolaghan Vidmark/\$89.95	4/4/89 (4/19/89)	NA (NA)	Flier, Poster, Stande

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BACH & BROCCOLI Children FHE/\$14.95 Prebook cutoff: 3/29/89; Street: 4/20/89	SGT. PRESTON OF THE YUKON: REBELLION IN THE NORTH Richard Simmons Rhino/\$19.95 Prebook cutoff: 3/17/89; Street: 3/31/89
THE BEST OF GUMBY Animated FHE/\$14.95 Prebook cutoff: 3/29/89; Street: 4/20/89	THE SHADOW KILLERS Barbara Watson, Dorothy Yip TWE/\$59.95 Prebook cutoff: 3/15/89; Street: 3/29/89
I MARRIED A CENTERFOLD Kevin Coates, Teri Copley Sony/\$79.95 Prebook cutoff: 3/30/89; Street: 4/28/89	SON OF FRANKENSTEIN Boris Karloff, Basil Rathbone, Bela Lugosi MCA/\$29.95 Prebook cutoff: 3/17/89; Street: 4/13/89
DANCE OF THE DAMNED Starr Andreoff, Cyril O'Reilly Virgin Vision/\$79.95 Prebook cutoff: 3/30/89; Street: 4/19/89	STRONG KIDS, SAFE KIDS Instructional Paramount/\$24.95 Prebook cutoff: 3/31/89; Street: 4/19/89
GUMBY'S SUPPORTING CAST Animated FHE/\$14.95 Prebook cutoff: 3/29/89; Street: 4/20/89	T-MEN Dennis O'Keefe, June Lockhart, Alfred Ryder King Bee/\$29.95 Prebook cutoff: 3/29/89; Street: 4/20/89
I, MOBSTER Steve Cochran, Robert Strauss King Bee/\$29.95 Prebook cutoff: 3/29/89; Street: 4/20/89	TEEN WOLF: ALL-AMERICAN WEREWOLF Animated FHE/\$39.95 Prebook cutoff: 3/29/89; Street: 4/20/89
THE LIFETAKER Terence Morgan, Peter Duncan Sony/\$79.95 Prebook cutoff: 3/30/89; Street: 4/28/89	WHEN MOM AND DAD BREAK UP Instructional Paramount/\$24.95 Prebook cutoff: 3/31/89; Street: 4/19/89
NECROMANCER: SATAN'S SERVANT Russ Tamblyn, Elizabeth Cotton Forum/\$79.98 Prebook cutoff: 3/31/89; Street: 4/17/89	WHEN YOUR LOVER LEAVES Valerie Perrine New World/\$59.95 Prebook cutoff: 3/17/89; Street: 4/4/89

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

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FOR WEEK ENDING APRIL 1, 1989

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ NO. 1 ★ ★							
1	1	7	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
2	3	3	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
3	2	7	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
4	6	3	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
5	7	3	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
6	4	8	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
7	9	3	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
8	5	7	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
9	8	10	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
10	10	11	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
11	11	9	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
12	13	18	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
13	12	5	THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
14	16	5	CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
15	14	4	POLTERGEIST III	MGM/UA Home Video M800940	Tom Skerritt Nancy Allen	1988	PG-13
16	18	3	HERO AND THE TERROR	Cannon Films Inc. Media Home Entertainment M012020	Chuck Norris Steve James	1988	R
17	15	11	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
18	NEW ▶		IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
19	19	5	ELVIRA MISTRESS OF THE DARK	New World Entertainment New World Video A88002	Elvira	1988	PG-13
20	32	2	FEDS	Warner Bros. Inc. Warner Home Video 11828	Rebecca DeMornay Mary Gross	1988	PG-13
21	17	6	WAXWORK	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
22	20	13	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
23	NEW ▶		BLACK EAGLE	Imperial Entertainment 1802	Sho Kosugi Jean Claude Van Damme	1988	R
24	NEW ▶		MESSENGER OF DEATH	Cannon Films Inc. Media Home Entertainment M012022	Charles Bronson	1988	R
25	NEW ▶		IMAGINE: JOHN LENNON	Warner Bros. Inc. Warner Home Video 11819	John Lennon Yoko Ono	1988	R
26	24	22	BETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
27	36	8	THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
28	NEW ▶		U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13
29	21	12	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
30	23	16	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
31	25	16	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
32	29	7	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR
33	31	17	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
34	27	13	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
35	28	5	TIGER WARSAW	Continental Film Group, Ltd. Sony Video Software K0681	Patrick Swayze	1988	R
36	22	11	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
37	26	17	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
38	35	8	HOT TO TROT	Warner Bros. Inc. Warner Home Video 11788	Bob Goldthwait Dabney Coleman	1988	PG
39	NEW ▶		MAN ON FIRE	Regency Productions Vestron Video 6018	Scott Glenn Brooke Adams	1987	R
40	33	19	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R

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

World Music Vid Awards Go Global Show To Be Seen In 50+ Countries

BY PIPPA COLLINS

LONDON Winners of the second World Music Video Awards will be revealed April 14 during a two-hour satellite broadcast originating simultaneously from London, New York, Toronto, Moscow, and Munich, West Germany.

The show is sponsored by Pepsi International and Philips International, while MuchMusic/Musique-Plus of Canada are responsible for show format and Sky Television (U.K.) for satellite link-ups.

Carried by television stations in more than 50 countries in Europe, North and South America, Southeast Asia, Australia, and the Eastern Bloc, the World Music Video Awards will reach an estimated 750 million viewers and will be broadcast live in the Soviet Union

via the Gostelradio network.

Opening live from Toronto's CN Tower, the show will feature live music from international acts who have yet to be announced, and appearances by artists who are featured in award-winning videos.

Four awards will be presented

Four awards will be presented, including one for the most popular music video, which will be decided based on results of a worldwide vote that has been going on for the past three months. The 10 best music videos will be featured in a top 10 countdown.

The three other awards to be presented are the Philips Award

for the most innovative video (selected by the International Federation of Music Television Channels), the Artists' Circle Award for best video, and the Directors' Circle Award for best video.

The New York segment of the World Music Video Awards, produced by Fox, will originate from Fulton Ferry Park, with live performances staged on a boat moored in the river.

Sky TV, responsible for the U.K. section of the show, will broadcast live from Leicester Square in London's West End, while the show will also go out on ITV here early April 16.

West Germany's Tele 5 will transmit from a castle in Neuschwanstein. In Moscow, the show will include a live party for 1,600 Soviets at the Olympic Stadium.

VIDEO TRACK

LOS ANGELES

BILL PARKER OF RENGE Films reunited with A&M artist Vesta for their second collaboration, "Vesta 4 U." Parker shot the "video within a video" at one of the label's Hollywood soundstages. In it, he mixes Kodak film stocks and switches from black-and-white to color to separate the behind-the-scenes look from the look of the music video being shot. Karolyn Ali produced.

Victor Ginsburg recently completed filming the video for Alex Bugnon's instrumental cover of Brenda Russell's "Piano In The Dark" for

Orpheus Records. The director captured a moody, dreamscape feel by combining natural sunlight with jazzy neon flashes. Liz Silver and Luke Thornton produced for N. Lee Lacy/Associates Ltd. Catherine Chambaret was art director.

Virgin Records' Roxx Gang have wrapped "No Easy Way Out," the first video from their debut album, "Things You've Never Done Before." The performance clip was shot at SIR Stages with Nigel Dick directing and Lisa Hollingshead producing for The Foundry. Dick shot the band against a white background with a blue screen for special effects. He used Fries and Arriflex cameras with 16mm and 35mm film.

Nancy Wilson was at the Hollywood Center Studios shooting "All For Love," the video from her new release on WTG Records. Nick Morris directed for MGMM and Fiona Mahoney and Karen Bellone produced.

NEW YORK

SANBORN & PERILLO'S Keith Browne produced the eclectic concept video, "Middle Of The Riddle," for Atlantic Records' Alphaville. John Sanborn directed.

Select rap act Whistle descended on a North Shore estate in Long Island to shoot the fantasy/romance piece "Right Next To Me," from its "Transformation" album. The clip, which is a radical departure for the band, was directed by Simeon Soffer and produced by Julie Pantelich for Soffer/Pantelich Productions. David Waterston was cinematographer.

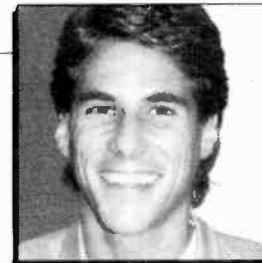
OTHER CITIES

AWGO'S GREG MASUAK was in London recently, shooting two videos with cameraman Tom Grubbs for the European chart toppers Freiheit. Masuak directed "Kissed You In The Rain," the band's next European single, as well as their first U.S. release, "Keeping The Dream Alive." Fellow Awgo director Carol Fletcher also was in London directing CBS act Darlin Buds. Steve Chivers was director of photography on the band's clip, and Phil Barnes and Phillipa Braithwaite produced.

Director Tony Vanden Ende, of Vivid Productions' London office, has wrapped "I Don't Care" for Uni Records' Transvision Vamp. In keeping with the band's "Pop Art" theme, the clip was shot against a white background, highlighted only by an oversized portrait of Elvis Presley. Roger Hunt produced.

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.

THE EYE



by Steven Dupler

ON A ROLL: The A.C. Nielsen research organization's most recent update on cable television statistics indicates that cable penetration in the U.S. continues to climb slowly but steadily. As of February 1989, almost 55% of the country was wired to receive cable TV, compared with 51% the year before. (To put this into better perspective, keep in mind that in February 1980, a mere 19.4% of the U.S. was receiving cable signals!)

Other interesting facts culled from the Nielsen report: Of the top 20 markets in the U.S. (ranked by the total number of TV households they contain) New York has by far the greatest number of cable TV households (3.4 million), but is somewhat below the national penetration figure, with 49.3% of the market receiving cable. The same goes for second-place Los Angeles, with 2.2 million cable households, but only 46.5% penetration. Tiny Pittsburgh, on the other hand, with only 810,000 cable households, boasts a whopping 68.8% cable-penetration rate—the highest in the country.

Other markets with penetration far above the national statistics include Boston (64.8%), Seattle-Tacoma, Wash. (60.5%), and Philadelphia (59.7%).

Interestingly, cable penetration is actually much greater in the secondary and tertiary television markets in the U.S. For example, there are seven smaller areas in the country that boast better than 80% penetration, a staggering figure in light of the situation in the rest of the U.S. These include Palm Springs (86%), San Angelo (83.9%), and Santa Barbara (83.9%) in California.

Incidentally, there are now roughly 90 million television households (broadcast and cable-capable) in the U.S.

FUNKY TOWN: In the upcoming PBS documentary, "The Minneapolis Sound," artist Alexander O'Neal hypothesizes that one reason the city has turned out such a vast amount of hot talent may be its excruciating winters. "It's so cold in the winter here, you spend a lot of time indoors creating music." Well, could be. To find out other possible reasons for the success of Minneapolis-based musicians, check out the program when it airs April 12 from 10 p.m.-11 p.m. on most PBS stations (in New York, it will be seen April 16, from midnight-1 a.m.).

Featured artists include Prince, Jimmy Jam & Terry Lewis, Morris Day, O'Neal, Husker Du, the Replacements, the Jets, Ipso Facto, and the Wallets. Included will be interviews with many of these players (excluding Prince, of

course), as well as clips from videos, and interviews with fans and critics. Emily Goldberg wrote and produced the special.

LIVE DEAD: The Grateful Dead are back on pay-per-view television in June (their last outing was a New Year's Eve concert back in 1987), as Showtime Event Television presents the Dead's Summer Solstice '89 concert June 18 at the Shoreline Amphitheatre in Mountain View, Calif. Showtime's PPV arm reports it has already sold the event to the Cable Video Store, Viewer's Choice, and Request Television PPV networks.

HOT STUFF: Julia Fordham's new one, for "The Comfort Of Strangers," also directed by Paula Grief, once again shows off this outstanding Virgin Records artist to the best possible effect. Reports have it that her debut album has moved about 150,000 units in the U.K. and a respectable 120,000 in the U.S.—no thanks to radio, which has continued to pay little attention to what we feel is a top-notch release.

Also check out three other hot ones: Roachford's "Cuddly Toy" from Epic; "Circle" from Geffen's Edie Brickell & New Bohemians; and a splendid Russell Mulcahy-directed clip for Phoebe Snow's new Elektra single, "If I Can Just Get Through The Night" (first recorded by Dion in the mid-'70s). Mulcahy's visuals seem to stylistically echo Zbig Rybczynski's high-definition video for John Lennon's "Imagine," but the clip still retains a great deal of originality.

AS FAMED FUNKETEER George Clinton once said, "Give the people what they want when they want it, and they want it all the time." MTV seems to be taking Dr. Funkenstein's dictum to heart: The channel says response has been so strong to its weekly rap show, "Yo! MTV Raps," that it has now spun the series off into a daily 30-minute rap program titled "Yo! MTV Raps Today." The new program, hosted by Doctor Dré and Ed Lover, augments but does not replace the weekly show. The daily show began airing March 20, and is seen Mondays-Fridays at 4:30 p.m. EST.

Heavy metal, another genre that does extremely well viewer-wise on MTV, is also being brought to the after-school time slot with the debut, also on March 20, of "Hard 30: MTV's Headbanger's Half-Hour." This new show—airing at 5 p.m. Mondays-Fridays, augments the existing "Headbanger's Ball" late-night show on the channel.

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.

AGNOSTIC FRONT
Anthem
Live At CBGB/In-Effect
3GTV
George Seminar

ALEX BUGNON
Piano In The Dark
Love Season/Orpheus
Luke Thornton, Liz Silver/N. Lee Lacy/Associates Ltd.
Victor Ginsburg

COOKIE CREW
Born This Way
Born This Way/IFRR
Anne Muller/Calhoun Productions
Fab 5 Freddy

D'MOB
We Call It Acieed

London/IFRR
Mehdi Norowzian/Pankino Productions
Marer Budzynski

FREDDIE JACKSON
You And I Got A Thang
Don't Let Love Slip Away/Capitol
Luke Thornton, Liz Silver, Michael Owen/N. Lee Lacy/Associates Ltd.
Michael Oblowitz

CAROLE KING
City Streets
City Streets/Capitol
Luke Thornton, Liz Silver, Michael Owen/N. Lee Lacy/Associates Ltd.
Michael Oblowitz

LIVING COLOUR
Open Letter (To A Landlord)
Vivid/Epic
Luke Thornton, Alan Keilman/N. Lee Lacy/Associates Ltd.
Drew Carolan

RAIANA PAIGE
Open Up Your Heart
Open Up Your Heart/Sleeping Bag
Lenny Grodin, Grodin Productions Associates
Norval Johnson

CHARLEY PRIDE
White Houses
Moody Woman/16th Avenue
Chardon Inc.
Steve Moss

TNT
Tonight I'm Falling
Intuition/Mercury
Mike Riffle
Rebecca Blake

THE WILD CARDS
Latin Thang
Cool Never Cold/Dali
Jessica Cooper/Century City Artists
C.D. Taylor

THE WILD CARDS
Too Much Too Soon
Cool Never Cold/Dali
Jessica Cooper/Century City Artists
C.D. Taylor

Due to holiday deadlines, the Clip List will not run in this issue. It will return next week.

Electronic Music Programs Are Core Of Dispute Beatles Sue U.S. Apple Computer

BY PETER JONES

LONDON The three surviving Beatles and the estate of the late John Lennon are suing Apple Computer in the U.S. over use of the name Apple on computer equipment made for electronic musicians.

Apple Corps, which still trades in London, opened the case by serving a writ in the High Court here last week, seeking a ban on Apple Computer's use of the half-eaten apple trademark on music-related products and also damages for alleged breach of contract. The case is being "strongly contested" by Apple Computer.

The full case is unlikely to be resolved for about a year, but Apple Computer has indicated it will make an initial response to the writ in the High Court here at the end of March. The suit seeks damages of between \$50 million and

\$200 million. Apple Computer sales in 1988 were in excess of \$4 billion.

The Beatles claim that Apple Computer agreed in 1981, when it started operating in the music computing business, that it would use the symbol of an orange, not an apple, on music-related products. The apple trademark was the idea of John Lennon in 1967 when Apple Corps was registered.

Nicholas Valner, a partner in Frere Cholmeley, the law firm representing Apple Corps, says that if the action succeeds, Apple Computer would have to "drop its Apple name and trademarks entirely, or retool them to take out the alleged music synthesizing capabilities, or cease production of the relevant products."

When the writ was issued here, Apple Corps lawyers stated that the Beatles were aware only last year that the trademark was used on several products manufactured

by California-based Apple Computer, though some of the company's lines date back to 1984.

Included in the products involved is the Apple MIDI interface, used by musicians to electronically program instruments for performances, as well as the Apple 11GS and 11E personal computers.

A spokesman for Apple Computer here says: "We do not believe we have violated the 1981 agreement between the two companies. We believe this suit is entirely without merit."

AUDIO TRACK

NEW YORK

RECENT ALBUM ACTIVITY at Home Base Sound (formerly Secret Sound) included Ruben Blades' "Nothing But The Truth" (Elektra); Violent Femmes' "3" (Warner Bros.); Mercy Seat (Slash); The Church for Westwood One Radio; Michelle Hendrix (Muse); Peggy Lee for Harbinger Productions; Patty Day (Starway); Arlene Simmons for Hush Productions; Virgie Williams, Kotton Kandy, & Rita Lane (Pretty Pearl); Maria Venchura (Jive/RCA); King Sun (Profile); Grandmaster Flash's "On The Strength" (Elektra); and "Lou Reed Live."

Power Station played host to producer Brian Holland, who was in mixing three songs on Cassandra's currently untitled debut album for HDH Records (distributed by Fantasy Inc.).

Prime Cuts' recent editing activity included Tuto Aquino editing Sarah McLachlan's "Trust," and Strength's "Breaking Hearts." Glen Barrapp edited Kenny G's "We've Saved The Best For Last." Shep Pettibone and Junior Vasquez edited Madonna's recent single "Like A Prayer" (Sire). Bruce Forest worked on "New Groove" by the Rock Melons (Atlantic), and Shayne Sealy and Terrence Smith edited Leotis



Hip To Be Squares. The Washington Squares are shown in Giant Sound after wrapping up their new Gold Castle Records album, "Fair And Square," which was released at the end of February.

Clyburn's "On A Mission" (PolyGram).

De La Soul worked on remixes for a new Tommy Boy album at Calliope. Shane Faber engineered. Drive, She Said, featuring Mark Mangold and Al Fritsch, completed a debut album for the CBS Associated label. Chris Julian was at the faders. And the Jungle Brothers put down tracks for a second album with Faber at the desk.

The production team, L.A. Posse, was in at Chung King producing tracks on some new rap groups: Breeze & Wise Guys (Atlantic); Mercedes Ladies; and Dynasty & Mimi. Also, a number of New York-based rock'n'roll/hardcore groups worked on album projects. The bands include American Standard, Judge, the Gorilla Biscuits, the Functional Idiots, and the Montalbans. Chuck Valle and Kevin Reynolds were at the board.

LOS ANGELES

MICHAEL MASSER PUT finishing touches on Natalie Cole's first single, titled "Miss You Like Crazy," from her upcoming EMI-Manhattan album at Oceanway Studios. Cal Harris was at the board with second engineers Steve James and Joe Schiff. The album is scheduled for release in April. Basic tracks on the project were recorded at the Motown-owned studio Hitsville.

Producer/songwriter Gary McLaughlin was in at D.M.O. Productions with Capitol artist Gavin Christopher writing and producing tracks for Christopher's upcoming project.

Tom Lord-Alge was in at Larabee mixing "Motivator," a new song by Spandau Ballet for CBS International. Sylvia Massy assisted. Angela Winbush, Ron Isley, and Jeff Lorenzen were in working on the new Isley Brothers' tune "If You Ever Need Somebody" for Angela Winbush Productions. Massy assisted. And, Keith Cohen was in mixing the 7- and 12-inch singles of Paula Abdul's "Forever Your Girl" (follow-up to "Straight Up") for Virgin.

Toni Childs was in at Genetic Music mixing tracks on her new song, "Many Rivers To Cross," for her upcoming world tour. Composer Willie Etra recorded the score for the Nickelodeon channel's pilot "On The Television." And, Jim Ervin recorded his score for the new film, "Pandora's Lair." Richard Rosing engineered on

the projects.

At Foz Sound, Barry Fasman and Dana Walden produced tracks on the rock group Random Access. Under the supervision of Budd Carr, the production team completed composing of the score for the movie "Whispers," a Distant Horizon/Anant Singh production, and for the movie "The Immortalizer," a Michael London production. Dennis Nelson, Greg Nicoloff, and Walden were in composing and producing a dance remix of "Sounds Of Silence" for the group Slick Moon.

NASHVILLE

BRUCE VAN DYKE WAS in at Aria Music Group's studio working on "It's All In The Touch," the first national record release from the new Aria label. Jim Allison and Dan Chauvin engineered and co-produced the project. Other recent studio activity included projects for Bobby Lee Springfield, Del & Kari Reeves, Susi Beatty, Buck Moore, Tony Stampley, and Norro Wilson.

Marie Osmond was in at the Music Mill working on tracks for her new Capitol album with producer Jerry Crutchfield. Jim Cotton and Paul Goldberg engineered. Also, Danielle Alexander was in working on album tracks for PolyGram with Harold Shedd producing. Cotton, Joe Scaife, and George Clinton engineered.

OTHER CITIES

THE SCHEME, A Detroit-based duo featuring Bryan Barhill and Alvin C., began work on album tracks at Proving Ground studios, Detroit. Cuts include "Passionate," "Let Me Give You My Love Tonight," and "Wrong Number." Greg Dokes produced with the Scheme co-producing.

Peabo Bryson completed his album, titled "All My Love" (Capitol), at Cheshire Sound, Atlanta. Bryson, Dean Gant, and Dwight Watkins produced with Thom Kidd at the board. Tom Pee assisted. Also, Drama Club was in with producer Keni Burke working on a debut project for PolyGram. Kidd manned the faders with Pee assisting.

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

NEW PRODUCTS & SERVICES

BIGGER SHARE: Sunkyong Magnetic, which has been among the most aggressive manufacturers vying for a bigger piece of the U.S. audio-duplicating pie, reports that in 1988, while the industry as a whole increased in revenue by 15%, Sunkyong's business was up more than 40%.

According to S.W. Park, U.S. GM for Sunkyong Magnetic, a primary reason for this success was the firm's decision to expand its plant in Korea in anticipation of a jump in the U.S. market. "We were able to deliver product to our customers where some other companies who had not predicted the increase were unable to meet the new demands."

Park says Sunkyong remains "very bullish" on the audiocassette, noting that the company believes it will be the dominant recording medium for at least the balance of the 20th century. To back up this position, Sunkyong is expanding once again, to give its plant an additional 30% growth in capacity.

SOUNDS OF THE STARS: Ensoniq's new Signature Sound Series is a line of custom-designed sounds for the company's EPS sampler created exclusively for six influential music artists, producers, and engineers, now made available to the public. The line includes samples used by Nile Rodgers, Claude Gaudette, Craig Anderton, David Henschel, Paul Jackson Jr., and John Robinson. For pricing and more information, contact Ensoniq at 215-647-3930.

FORMAT SWITCHER: Yamaha's new FMC1 digital format converter is a stereo digital audio format converter used to transform the Yamaha proprietary digital format to the three commonly used digital protocols: unbalanced SDIF-2, via three BNC converters; CD/DAT, via an RCA-type pin jack; and AES/EBU, via an XLR connector. The

FMC1 is one rack-space high and includes an onboard master clock, switchable to either 44.1 kilohertz or 48 kHz. The suggested retail price is \$595. For information, contact 714-522-9011.

WITH LONGER LENGTH audio pancakes being used more commonly, Agfa-Gevaert's technical support services division has issued the "High Speed Audio Duplication Guide," which contains specific suggestions for dealing with super-length pancake material. A copy of the guide is available free of charge from Agfa. Contact 201-440-2500.

COMPOSING BY NUMBER: Noted film composer James Horner ("Willow," "48 Hours," "Star Trek III," and "Star Trek IV") has taken delivery of a new WaveFrame AudioFrame digital audio workstation to be used both for composing original music for film and for augmenting a live orchestra on scoring sessions. For information on the AudioFrame, and the WaveFrame Digital Audio Bus, a 64-channel digital patch bay allowing the user to plug in a variety of modules that perform sampling, recording and editing, signal processing, and mixing tasks, contact the company at 303-447-1572.

SHOW TIME: Solid State Logic displayed a number of innovative products at the recent Audio Engineering Show in Hamburg, West Germany, March 7-10. On the stand was ScreenSound, a digital audio editing, mixing, and recording system for film and video postproduction and audio-for-video applications. ScreenSound is also available in a different configuration as HarrySound, designed to interface with SSL sister company Quantel's Harry digital video editing system. Contact SSL at 212-315-1111.

Edited by STEVEN DUPLER

NEW PRODUCTS



JBL Professional uses new hi-tech materials to make the new 2450J compression driver a lightweight yet very powerful professional speaker component.

Sell-Thru Settles In To Vid Scene Slate Of Promos Signals Active Quarter

LOS ANGELES Sell-through continues to gain a foothold as a bona fide year-round business as more and more suppliers now regularly drop in low-price catalog campaigns on standout theatrical product during each quarter.

For the most part, the sell-through promos are still built around big-title rental releases, but sell-through release activity appears to be at an all-time high. Also, although the majority of sell-through titles are primarily priced no lower than \$19.95, there is continuing speculation that studios are eyeing even lower price points for standout catalog product, partly as a result of pressure exerted by mass merchants and racks for low video pricing. Even lower pricing on older hits—in the \$15 range—could come from the major studios as early as summer or fall, say some observers.

Here's a sampling of second-

quarter activity:

•**Warner Home Video** is looking to make a splash with *The Wave*, a new ongoing sell-through program starting May 17 that is the studio's most ambitious sell-through stance to date. Ten titles are initially featured at \$19.98: "Full Metal Jacket," "The Witches Of Eastwick," "The Lost Boys," "Nuts," "Action Jackson," "Disorderlies," "Masters Of The Universe," "Moving," "Police Academy 5: Assignment Miami Beach," and "Surrender." These titles, says the studio, join more than 200 sell-through-priced WHV Best Of The Lot titles. Warner will also prime the pump, it says, with local co-op advertising funds available through participating distributors.

•**MGM/UA Home Video**, which enjoyed a fourth quarter that saw sell-through hit an all-time high for the company, is offering both color and black-and-white versions

of "Yankee Doodle Dandy," "White Heat," "The Philadelphia Story," and "Arsenic And Old Lace" at \$19.95. The April promotion will also feature six Jeanette MacDonald and Nelson Eddy musicals at \$29.95 each: "Bitter Sweet," "The Girl Of The Golden West," "Sweethearts," "I Married An Angel," "The Chocolate Soldier," and "The Merry Widow." In May, the studio plans a slate of action/adventure films, including "American Ninja," "Breakheart Pass," "The Defiant Ones," "A Few Dollars More," "Forced Vengeance," "Pat Garrett And Billy The Kid," "Shaft," and "Telefon," at \$19.95 each. The May schedule also includes such \$29.95 offerings as "Butterfield 8," "I Could Go On Singing," "I'll Cry Tomorrow," "Pat And Mike," "The Postman Always Rings Twice" (original version), and "Random Harvest."

(Continued on page 51)



Yo! Smothers Brothers! Dick and Tom Smothers sign autographs for showgoers at the recent Toy Fair in New York. The comedy team was on hand to promote "The Smothers Brothers YO-YO Man Instructional Video." The 30-minute how-to tape is currently available from Kodak Video Programs for \$11.95.

RCA/Columbia Mails Best-Of Tape To 20,000 Dealers

LOS ANGELES In an effort to reinvigorate its catalog—and indicative of the newer industry strategies being developed for the marketing of older titles and other-than-mega-A films—RCA/Columbia Pictures Home Video is shipping a 110-minute retrospective trailer to more than 20,000 U.S. video dealers.

Dealers will not be charged for this "Best Of RCA/Columbia Pictures Home Video." The studio wants to encourage dealers to play it in-store as a sales-incentive tool. The tape was slated to be shipped March 20, says the

company. Dealers not receiving it are encouraged to contact the studio at 1-800-RCA-CPHV.

Mass video dealer mailings have been catching on lately as a newer marketing wrinkle (Billboard, March 4), particularly by smaller independent companies. In August, for example, Virgin Vision sent full-length screening copies of "Lady In White" and more recently "Mr. North" to more than 20,000 software dealers. Forum is the latest vendor to announce a 20,000-plus dealer mailing of full-length screeners of "The Chocolate War."

FOR WEEK ENDING APRIL 1, 1989

Billboard

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TOP MUSIC VIDEOS CASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.				Year of Release	Type	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	9	MOONWALKER	★ ★ NO. 1 ★ ★ Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98	
2	2	7	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98	
3	3	35	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95	
4	4	29	FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98	
5	7	3	A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95	
6	5	65	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98	
7	9	27	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98	
8	6	23	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99	
9	10	63	SLIPPERY WHEN WET ▲	PolyGram Records Inc. PolyGram Video 440-041521-3	Bon Jovi	1987	LF	19.98	
10	NEW ▶		TO RUSSIA WITH LOVE	PolyGram Music Video 041771-3	Scorpions	1988	C	19.95	
11	15	141	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95	
12	8	93	MOTLEY CRUE UNCENSORED ▲²	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98	
13	20	3	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98	
14	16	41	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98	
15	12	11	WICKED VIDEOS	CBS Music Video Enterprises 49008	Ozzy Osbourne	1988	SF	14.98	
16	11	15	GENESIS-VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50129-3	Genesis	1988	LF	16.98	
17	14	3	LIVE... +4	Megaforce Worldwide Atlantic Video 50131-3	Frehley's Comet	1988	SF	19.98	
18	17	25	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98	
19	13	23	12 WASTED YEARS ●	MPI Home Video MP1613	Iron Maiden	1988	D	24.95	
20	NEW ▶		ONE MORE REASON	PolyGram Music Video 041772-3	L.A. Guns	1988	SF	12.95	

● 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.



The Way They Were. A unique retrospective of Michael Jackson's career will be available from Vestron Video beginning May 3 for a list price of \$15.98. "Michael Jackson... The Legend Continues" is highlighted by 25 songs, including the music of the Jackson 5. Pictured here in a publicity shot from the early '70s are, from left, Jermaine, Tito, Michael, Marlon, and Jackie.

Chief Known For Changes Raises Questions At MCA

ROB BLATTNER is just settling in at his new digs over at Universal City, Calif., so it's a little early to start pestering him with questions about what changes he'll make as president of MCA Home Video. It's hard to believe that Blattner will embrace the status quo, though. As president of RCA/Columbia Pictures Home Video, Blattner engineered a highly controversial policy aimed at streamlining the company's distribution network. With Blattner at the helm, RCA/Columbia attempted to eliminate overlapping distribution territories and cut all but 10 distributors.

The move toward fewer distributors infuriated a great many video retailers. Dealers can now buy their RCA/Columbia product only from an authorized distributor, so if a retailer's regular distributor isn't in the fold, he is forced to go somewhere else for RCA/Columbia titles. Of course, this prevents retailers from bargaining and many now must use one distributor just for RCA/Columbia product. And chances are that distributor is not going to give them the service and sales terms they routinely get from their regular distributor.

Go to any gathering of video dealers and their hostility toward the RCA/Columbia system quickly boils to the surface. Some even say they are boycotting the company's titles and are urging other dealers to do likewise. Sure MCA, along with Vestron and HBO, have cut some distributors. But the RCA/Columbia cuts were accompanied by a heavy-handed policy designed to keep one distributor from selling to another.

The big question: Will Blattner initiate the same policy at his new company? If he does, it will touch off an even greater furor among retailers as well as the distributors who are left out in the cold. If he doesn't, how can he legitimize his decision to enforce regional distribution at RCA/Columbia? And how will he address the thorny issue of price breaks for rackjobbers?

Keep in mind that the last thing MCA Home Video needs is more bad press. Yes, they set the industry on its ear with "E.T. The Extra-Terrestrial," but the price breaks they gave rackjobbers didn't sit well with distributors. (At one point, the National Assn. of Video Distributors asked that the company resign its membership.) Then came word that company president **Gene Giaquinto** would step down following allegations that he has ties to organized crime.

In hiring a replacement for Giaquinto, the top brass at the studio obviously wanted a highly recognizable figure with a squeaky-clean image.

In Blattner, that is exactly what they got. A conservative guy who dresses like a banker and speaks in careful, measured phrases, Blattner will never be caught badmouthing the competition or spreading rumors. He is a bit shy around the press and seems uptight during interviews, but the people who have worked with him give him high marks for integrity and loyalty to his staff.

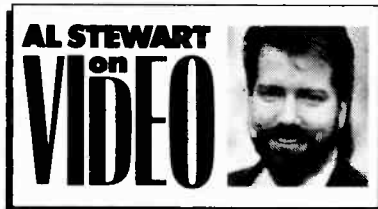
Not surprisingly, the rank and file at MCA say the jury is still out. "I have spoken to him more in two weeks than I spoke to Giaquinto in two years," says one MCA staffer, who asked not to be identified. "Most people seem to have a good impression but a lot of people seem nervous. Everyone is wondering what changes he'll make. Who is going to stay, who is going to go?"

The feeling is there will be plenty of internal changes but it's just too early to tell just what they'll be."

ITA DATA:

Just got back from my annual trek to the International Tape/Disc Assn. meeting. I don't know whether it is those fascinating slide shows on tape calibration or the lively panel discussions on high-speed video duplication, but for some reason more and more home video big shots are making the scene at ITA. (You don't think it's the prospect of a few days in the Florida sun, do you?) And it was nice to see **Reg Childs** and **Rand Bleimeister**, of Nelson Entertainment, all smiles. It seems they gambled on "Bill And Ted's Excellent Adventure," a comedy film that just about everyone else passed on. Childs said the company, which now distributes its titles through Orion, paid \$1 million for the film, re-edited it, and came up with a winner... Also making the scene was MCA Home Video's senior VP **Phil Pictaggi**, who asked about the picture quality of Super-VHS videos recorded in the extended play mode (a good question, but no one seemed to have an answer)... Meanwhile, Media Entertainment president **Peter Pirner** relaxed at pool side and wondered why all the ITA events were over at 1 p.m. "It would look better if they had stuff all day. It would look more like work."

TWO SAD NOTES: Billboard sends its condolences to Sony executive VP **J. Phillip Stack** and family. His 15-year-old son, **Matthew** died of unknown causes March 17. The elder Stack, who gave the opening remarks at the ITA meet, asks that memorials be offered to the Upper Saddle River N.J. Ambulance Corps. Also, get-well wishes to **Jane Ayer**. The head of publicity for MCA Home Video has been stricken with pneumonia.



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	10	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	2	4	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
3	4	9	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	5	5	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
5	3	7	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
6	6	21	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
7	8	62	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
8	7	24	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
9	9	115	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
10	11	21	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
11	18	128	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
12	12	19	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
13	10	35	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
14	17	16	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
15	16	13	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
16	32	2	RUSH: A SHOW OF HANOS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
17	20	76	LAOY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
18	19	5	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
19	23	22	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
20	15	10	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
21	14	67	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
22	13	28	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
23	22	19	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
24	29	191	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
25	27	9	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
26	30	106	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
27	21	173	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
28	38	33	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
29	26	124	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
30	28	23	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
31	35	3	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	NR	9.98
32	NEW ▶		PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
33	25	104	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
34	33	54	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
35	39	113	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
36	36	39	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
37	24	25	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
38	31	48	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
39	37	16	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
40	40	146	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	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.

SELL-THRU SETTLES IN

(Continued from page 49)

•**CBS/Fox Video**, in an effort to augment a second-quarter promotion that features "Halloween 4: The Return Of Michael Myers," "Alien Nation," and "Cocoon: The Return," has two May promotions set. The first is a Betty Grable collection at \$19.98 each, featuring titles such as "Pin Up Girl" and "The Farmer Takes A Wife." The dealer cutoff date is May 9; the street date is May 25. The second promotion, dubbed Hollywood Goes To War, features "The Desert Fox," "Tora! Tora! Tora!," "The Longest Day," "Twelve O'Clock High," "The Sand Pebbles," "Von Ryan's Express," and others at \$19.98 each. The dealer cutoff date is May 9; the street date is May 25. For April, the company will feature a First Ladies Of Film campaign—a 12-title selection at \$19.98 each, including "Baby Boom," "Raising Arizona," "Black Widow," "Peggy Sue Got

Warner, MGM/UA, CBS/Fox, HBO, New World, and Republic all have 2nd quarter campaigns set

Married," and others that boast highly recognizable leading ladies. The street date is April 20. April also sees an 11-title Charlie Chaplin collection at \$19.98 each, which includes such venerables as "Modern Times," "The Great Dictator," and "City Lights."

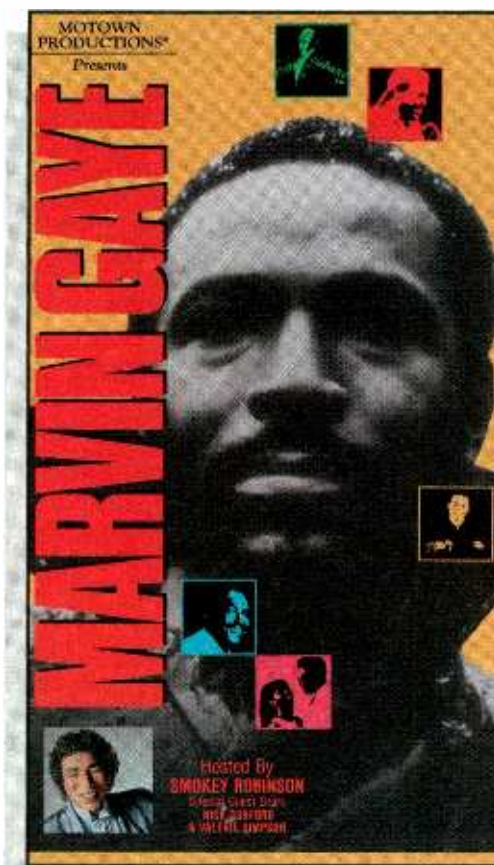
•**HBO Video** will have a Spring Fling beginning April 19 that highlights special-interest, music-based, and theatrical titles, ranging from \$14.99-\$19.99. In the mix are 10 \$19.95 science-fiction horror titles: "Dreamscape," "Highlander," "Final Mission," "The Philadelphia Experiment," "Near Dark," "The Evil Dead," "Link," "The Believers," "The Manhattan Project," and "The Terminator."

•**New World** is repricing "The Killing Time" at \$19.95 in June. In addition, the company is offering "No Retreat, No Surrender," "Knights Of The City," and "Making Contact" at \$14.95, and "Wild About Hammer" and "All Shook Up" at \$9.95.

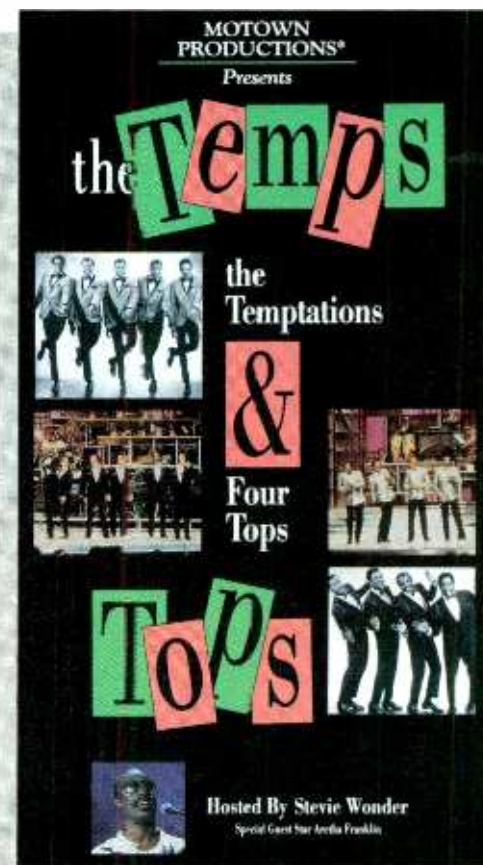
•**Republic** is releasing six classics April 19 at \$19.95 each. These include "The Pawnbroker," "The Court-Martial of Billy Mitchell," "Flying Tigers," "The Fighting Seabees," "Julius Caesar," and "Copacabana."

Indicative of the considerable activity going on at the smaller-independent-suppliers level is Vidmark's Price Chisel/Summer May promotion that features "The Unnameable," "Stagecoach," and "Adios Amigo" at \$24.95, and "Banzai Runner" and "Nightmare In Badham County" at \$19.95. The titles can be bought in a five-pack at \$99.95. The preorder date is May 13 with a street date set for May 31.

MOTOWN LEGENDS



CATALOG NO. 95600
APPROX. RUNNING TIME: 60 MINS.
COLOR/SUITABLE FOR ALL AGES



CATALOG NO. 95610
APPROX. RUNNING TIME: 60 MINS.
COLOR/SUITABLE FOR ALL AGES

Never before has there been two videos packed with so much explosive excitement. With legendary hosts Stevie Wonder and Smokey Robinson to give intimate looks at THE TEMPTATIONS and FOUR TOPS and MARVIN GAYE, these videos are perfect for collectors, fans—old and new, as gifts or to just watch and listen to over and over again.

In HI-FI stereo, at the low price of \$19.95 each, and with special guests Aretha Franklin, Nick Ashford and Valerie Simpson, these two video cassettes are perfect for everyone who has listened to the MOTOWN LEGENDS.

FRIES HOME VIDEO
a subsidiary of Fries Entertainment Inc.

ORDER DATE: APRIL 11, 1989
STREET DATE: APRIL 25, 1989

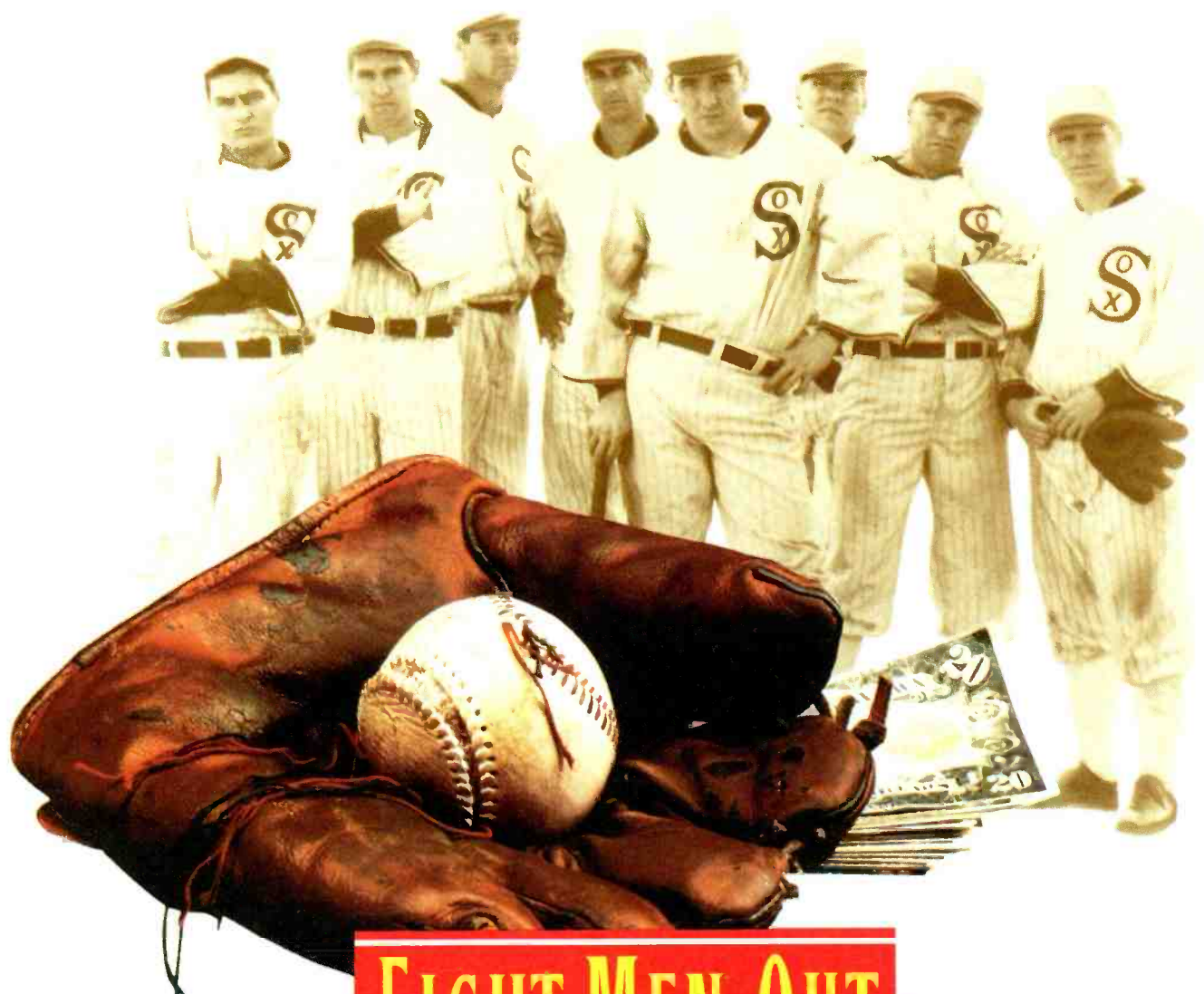
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\$19.95
SUGGESTED LIST PRICE



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EIGHT MEN OUT

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

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

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MICHAEL LERNER CHRISTOPHER LLOYD CHARLIE SHEEN DAVID STRATHAIRN D. B. SWEENEY

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

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

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Prints By Deluxe* READ THE BOOK FROM HENRY HOLT & COMPANY

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

Int'l Harmony To Unleash 1st 'Metal Monthly'

NEW YORK The first volume of a new "uncensored" monthly videocassette magazine that promises to capture "the raw energy, humor, and bone-crushing perversity of heavy metal and rock'n'roll music" is slated for release in May.

Produced by Stuart S. Shapiro, the producer of the USA Network series "Night Flight" and the cult film "Mondo New York," "The Metal Monthly" will feature concert footage, interviews with stars, cartoons from Japan, and even cooking classes from metal and rock artists.

"For the first time, this scene will be presented in all its manic authenticity," says Shapiro, president of International Harmony, the Los Angeles-based firm that plans to launch the "videozine." "Because of the groundbreaking nature of videocassette magazine releases, as a bonus, I am offering record companies the chance to have free advertising for their latest releases at the end of each edition in exchange for their support."

The company says it has set a tentative list price of \$14.95 for each monthly cassette.

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.

"Anthrax, N.F.V." Island Records, 75 minutes, \$19.95

Anthrax distinguishes itself from the speed metal pack through a sense of humor, a hardcore punk influence, and a tight, fiercely energetic stage show; the latter is well-highlighted in this concert vid filmed at London's Hammersmith Odeon in 1987. The live sequences include Anthrax's classics, "Madhouse" and "Indians," and are interspersed with the customary backstage footage.

With two gold records under their belt (the "I'm The Man" EP and the current "State of Euphoria"), the New York-based thrashers are on the Metallica-paved path to commercial success. "N.F.V." will no doubt be snapped up by many of the metalheads who made Metallica's "Cliff Em' All" compilation a platinum seller.

DAINA DARZIN

"Sports Illustrated's Boxing's
(Continued on next page)

VIDEO REVIEWS

(Continued from preceding page)

Best: Grudge Fights," HBO Video, 60 minutes, \$19.99.

Anyone who loves professional boxing will delight in this wonderful retrospective that profiles a number of legendary contests. Included in this survey are the controversial "long count" bout between Dempsey and Tunney, the Louis-Schmeling fight complete with all the political furor that surrounded it, and the Ali-Frazier "thriller in Manila." However, the best feature of this program is that it does not restrict itself to the heavyweights. As a result, viewers are treated to the Graziano-Zale wars, Willy Pep vs. Sandy Saddler, and Sugar Ray Robinson fighting Gene Fullmer and Carmen Basilio.

Although the in-studio commentary by Barry Tompkins and Larry Merchant adds little to the program, things do pick up a bit when Muhammad Ali and "Smokin'" Joe Frazier appear on the scene. From the opening bell right through the last punch, this tape is a knockout and should post championship sell-through numbers. **RICHARD T. RYAN**

"Journey Through Fairyland," Celebrity Home Entertainment, 95 minutes, \$39.95.

Easily the best portion of this program is the soundtrack consisting of more than 20 classical compositions. Included are such selections as Tchaikovsky's "Waltz Of The Flowers" and Rimsky-Korsakov's "Flight Of The Bumblebee," as well as excerpts from Beethoven's Symphony No. 5. Unfortunately, the story line about a young boy who uses the power of music to save Flowerland from certain destruction is hardly up to the score. In fact, the video seems more like an

(Continued on next page)

2-Free Offer Makes Splash For Southgate

LOS ANGELES Buy one, get two free. That's the new—and unique—initial marketing wrinkle from newly formed Southgate Entertainment.

According to Southgate president Yoram Pelman, former head of Trans World Entertainment, retailers who buy one copy of "Offerings" and/or "Violent Zone," both with \$89.95 suggested lists, will receive two free copies. Both movies will be offered in three-packs with a prebook date of May 8 and a street-date release of May 26.

Pelman says he opted for this approach to kick off his new company instead of spending a substantial amount of money on advertising to herald the Southgate arrival. The three-for-one deal will be available on Southgate's first two titles and will not be an ongoing policy.

STEVE MARTIN MICHAEL CAINE

DIRTY ROTTEN SCOUNDRELS

"...They're mean, they're nasty, they're no good, and they're awfully funny...Those Dirty Rotten Scoundrels conned me. I loved every minute of it."

—Joel Siegel, ABC-TV



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about this special promotional item.

ORDER CUT-OFF DATE: JUNE 6TH. STREET DATE: JUNE 22ND.

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"DIRTY ROTTEN SCOUNDRELS"

Starring GLENNE HEADLY with ANTON RODGERS and BARBARA HARRIS Music By MILES GOODMAN
Edited By STEPHEN A. ROTTER and WILLIAM SCHARF Production Designed By ROY WALKER Director of Photography MICHAEL BALLHAUS A.S.C.
Executive Producers DALE LAUNER and CHARLES HIRSCHHORN Written By DALE LAUNER and STANLEY SHAPIRO & PAUL HENNING
Produced By BERNARD WILLIAMS Directed By FRANK OZ An ORION PICTURES Release

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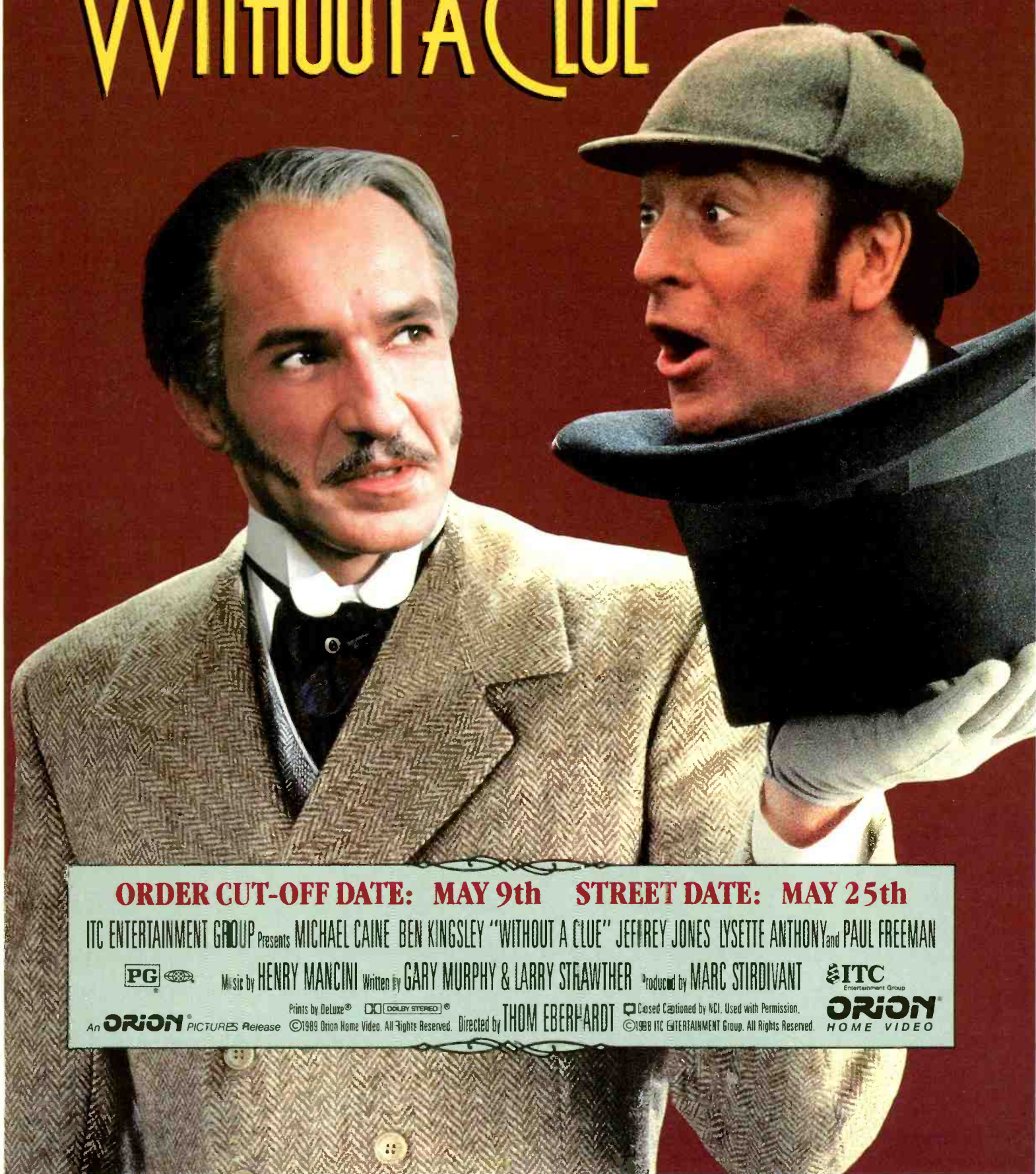
☐ Closed Captioned. In VHS and Beta. Hi-Fi-Stereo.

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

MICHAEL CAINE & BEN KINGSLEY

WITHOUT A CLUE



M.R.S. Touts Horseplay In Equestrian Vid

LOS ANGELES M.R.S. Enterprises here has released an equestrian special-interest tape, "Stefanie Powers—Introduction To Horseback Riding And Horse Care," at a \$39.95 suggested list price.

Produced by Mickey Shapiro and directed by Martin Pitts, the title focuses on the fundamentals of horseback riding, including grooming, tack, saddling and mounting, washing, feeding, and safety. Actress Powers is an accomplished horsewoman.

In addition to independent U.S. distribution and targeted distribution through equestrian industry specialty stores, distribution is set for outside the U.S. in both broadcast and home video formats, according to M.R.S. head Shapiro, a noted entertainment producer/attorney.

The Powers video is the second in a planned series of special-interest titles from M.R.S., the first being the recent "Duck Hunting With David Cory And Jerry West."

The company has also produced a number of one-hour music specials featuring artists such as Fleetwood Mac, Tammy Wynette, George Jones, and Exile, as well as "Jamboree In The Hills," a 75-minute compilation featuring a number of artists, including the Oak Ridge Boys, the Judds, the Nitty Gritty Dirt Band, and others.

VIDEO REVIEWS

(Continued from preceding page)

excuse for the music than anything else.

Although there are moments young people might enjoy, they are too few and far between. Given the rather obscure plot and the excessive length, it is difficult to imagine youngsters taking all of this in at one sitting. **R.T.R.**

"Karate Breakers," Parade Video, 30 minutes, \$9.95.

Don't be deceived by the title or the packaging. In this tedious program, viewers are treated to close-ups of martial arts students shattering a variety of objects, including boards, bricks, and baseball bats. However, all those stunts are merely a prelude to the dramatic finale in which Bob Fabrey shatters 1,000 pounds of clear ice with a single blow from his hand.

Unfortunately, none of this is half as exciting as it sounds, and at least one third of the tape is devoted to the stacking of the ice blocks—in an obvious attempt to build suspense. Despite the enormous popularity of karate and other such disciplines in the U.S., it is difficult to imagine this listless program shattering any kind of sell-through record. **R.T.R.**

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

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Directed by THOM EBERHARDT

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An ORION PICTURES Release

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
			★★ NO. 1 ★★			
1	1	117	AUTOMATIC GOLF ▲ ◇	Video Reel Simitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	5	5	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Behind-the-scenes footage of the making of the famous swimsuit issue.	19.99
3	6	61	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
4	7	25	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
5	4	17	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
6	3	89	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
7	2	95	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
8	8	13	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
9	13	23	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
10	16	3	FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	Sarcasm, slapstick and action set to music highlight this blooper video.	19.95
11	10	117	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
12	9	67	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video Warner Home Video 103	A definitive guide to the art of skiing.	24.95
13	11	59	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
14	19	19	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	14	11	THE OFFICIAL 1988 WORLD SERIES VIDEO	CBS-Fox Video 2199	Includes all the excitement of the showdown between L.A. & Oakland.	19.98
16	15	47	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
17	17	89	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
18	18	43	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
19	NEW ▶		MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Video combines biography info with career highlights of this NBA great.	19.98
20	12	63	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
HOBBIES AND CRAFTS™						
			★★ NO. 1 ★★			
1	9	3	RAND MCNALLY VIDEOTRIPS: A GUIDE TO WASHINGTON, D.C.	Best Film & Video Corp.	Willard Scott hosts this video tour of our historical monuments.	19.95
2	2	21	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
3	4	103	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
4	13	3	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	James Farentino guides you through America's tropical paradise.	19.95
5	3	117	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
6	1	39	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
7	7	3	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Leif Erickson guides you through this comprehensive look at photography.	14.95
8	6	21	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
9	14	59	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video Warner Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
10	5	117	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
11	8	67	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
12	11	95	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
13	NEW ▶		RAND MCNALLY: A GUIDE TO COLORADO SKI RESORTS	Best Film & Video Corp.	Bob Beattie hosts this detailed look at Colorado's ski resorts.	19.95
14	NEW ▶		RAND MCNALLY VIDEOTRIPS: A GUIDE TO THE SOUTH SEAS	Best Film & Video Corp.	Tricia Springer journeys to the beautiful islands of the South Seas.	19.95
15	10	15	DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	Includes installation of bathroom and light fixtures.	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.

HOME VIDEO

Hi-Tech Of The '90s Explored At ITA Meet In West Palm Beach



Some 400 representatives from firms involved in all facets of magnetic media traveled to West Palm Beach, Fla., March 8-11 for the 19th annual International Tape/Disc Assn. seminar. The meeting, dubbed New Technologies: Leading The Industry Into The '90s, featured an itinerary that explored such cutting-edge topics as recordable discs for audio and video, Super-VHS, and high-speed video duplication. Opening remarks were given by J. Phillip Stack, executive VP of Sony Corp. of America, pictured at left, who discussed his company's plans for the new 8mm high-band camcorders.



The current status and future potential of Super-VHS is discussed by five industry executives. Pictured, from left, are Harry Elias, senior VP of JVC of America; Steve Yuhas, VP of audio/video group Panasonic Industrial; Michael Capko, president of Video Marketing Services; Hugh C. Coppen, president of VTR Productions Ltd., a duplicator; and Hamilton Bryan, president of Super Source Video.



Maria Curry, VP and general manager of Agfa Corp, pictured at left, presents a study titled "EP Or SP—Can The Consumer Tell The Difference?" Mike Grubbs, director of electronics marketing at Tandy Corp., outlines his firm's strategy for a recordable compact disk.



The role of digital audiotape in the consumer and professional audio markets is examined by a panel featuring, from left, moderator Marc Finer, director of Communication Research; Jett B. Logan III, VP of sales for Nakimichi America Corp.; Ed Outwater, VP of quality assurance, Warner Bros. Records; and Richard H. Smith, marketing manager, Sony Corp. of America, government systems division.

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Hitchcock Puts Twist On Legends

'Queen Elvis' Is New Jewel In His Crown

BY EVELYN McDONNELL

NEW YORK "Queen Elvis" is a mixture of two unreal elements," says Robyn Hitchcock, explaining the title of his latest album on A&M Records. "The Queen and Elvis are both known and unknown quantities. There are pictures of them, but nobody knows anything about them.

"We've got the Queen over in England, and you've got Elvis, who's pretty much the national icon here," Hitchcock adds, between gulps of a pink borsch he dubs "Michael Stipe's blood" (named in honor of the lead singer for R.E.M., for which Hitchcock has been serving as an opening act).

"The Queen isn't as sexy as Elvis, but the Queen is British and inscrutable, and Elvis is flamboyant and groovy and dead. And between them, that sort of sums up Anglo-American relations as far as I'm concerned. Or stick 'em together and you've got a perfect Anglo-American hybrid."

"Queen Elvis" (the album) is the English singer/songwriter/guitarist's second recording for a major U.S. label, his fourth studio album with his band the Egyptians (Andy Metcalfe and Morris Windsor), and his 10th album since he

formed the Soft Boys in 1976.

'The Queen isn't as sexy as Elvis, but she's British'

Queen Elvis (the concept) is a suitable metaphor for the dilemmas the idiosyncratic performer is grappling with. How long can an artist survive in the alternative market? How does a cult figure adapt to fame? And why is a British artist worshipped in the States and scorned in the U.K.?

Hitchcock's career has been a series of seeming impossibilities. The Soft Boys' experimental psychedelia sounded curious amid the fallout of punk. As a solo performer, Hitchcock weaved parables out of kaleidoscopic imagery; Captain Beefheart and the Incredible String Band were as influential as

Bob Dylan and John Lennon.

Unlikely subject matter continued to prevail in his work with the Egyptians, with whom he teamed in 1986. By that time, however, he had cultivated a dedicated core of followers, fertilized by the alternative press and college radio. In 1988, "Globe Of Frogs," his A&M debut, sold 125,000 copies—an exceptionally strong showing for a "cult" artist.

"We haven't really changed very much what we do," Hitchcock explains, pushing aside any sellout charges. "The philosophy behind it hasn't changed. It's simply a mat-

(Continued on next page)



Four Hearts. "Two Hearts" writers Lamont Dozier, right, and Phil Collins, second from left, join Atlantic Records chairman Ahmet Ertegun, left, and Teddy Kennedy Jr. in New York to announce the naming of the tune as the official theme song of the International Very Special Arts Festival to be held in June in Washington, D.C. (Photo: Chuck Pulin)

Chapman, Aerosmith Among Nominees

Boston Sets Music Awards

BY DAVID WYKOFF

BOSTON Bobby Brown, Tracy Chapman, Treat Her Right, Aerosmith, and 'Til Tuesday were announced as the leading nominees for the third annual Boston Music Awards, to be held at the 4,200-seat Wang Center on April 25.

In all, 143 nominees in 39 categories (cutting across the genres of rock, R&B, jazz, folk, reggae, hard rock, and rap) were named at the March 9 press conference here. The nominees were culled from a vote made by local music professionals.

Brown led the way with eight nominations; Chapman scored six, Treat Her Right five, and Aerosmith and 'Til Tuesday four. Other notable nominees include New Kids On The Block, Brown's former band New Edition, Al B. Sure!, Pat Metheny, Carly Simon, Chick Corea, and Maurice Starr.

In testimony to the diversity of area talent, no one musical clique or genre dominated the major

award nominations. Aerosmith, Brown, Chapman, New Edition, and New Kids On The Block go head-to-head for the high-profile "act of the year" award. The "rising star" award, a recognition of up-and-comers, offers the choices of Extreme, Figures On A Beach, Throwing Muses, Treat Her Right, and the Zulus.

With more than 20 area acts cracking the national charts over the past six months, it has been a banner year for Boston-area talent.

"I think that people are being reminded once again that Boston's music scene is one of the country's biggest and most important," says awards co-director Candace Avery.

The awards will be decided by a vote split 50-50 between public ballots (available in the Boston Herald and at Strawberries Records and Tapes outlets between March 19-30) and an industry vote of agents, club owners, music critics, DJs, and record label personnel.

Though performers and awards

(Continued on page 62)

3rd Annual SxSW Confab: The Sounds, The Sports, The Soul Of Austin

This week's Beat was written by associate editor Chris Morris in Austin, Texas.

LONE STAR BEAT: Any music biz convention that kicks off with an invocation by Mojo Nixon and concludes with a softball-game-cum-barbecue featuring live gospel music is a little bit different. And that's precisely what the third annual South By Southwest Music & Media Conference, better known as SxSW, proved to be.

The Beat traveled to Austin, Texas, for SxSW, held March 17-19, to moderate a press panel, participate in a critics' workshop moderated by Gil Asakawa of Denver's Westword, and check out the city's still-electrifying local music scene. Some 1,500 registrants participated in SxSW III, which actually kicked off March 16 with a business open house and the Austin Music Awards, which were justly swept by Joe Ely. The event was co-sponsored by the city's excellent, music-oriented paper the Austin Chronicle, BMI, and 16 other publications from around the country.

Many thanks to SxSW execs Roland Swenson, Louis Black, Nick Barbaro, and Louis Jay Meyers for throwing the most enlightening and entertaining industry convention the Beat has ever attended.

MAKING THE ROUNDS: The most attractive element of SxSW is its evenings of talent showcases, which this year were held nightly in the city's 21 music venues. Some 250 bands from all over the country played, making pub-crawling a delectable (and somewhat hazardous) chore for the registrants. The shows were also open to the public; nonregistrants who paid \$10 could make the scene as well.

Arriving late on March 17, the Beat opted for a trip to Clifford Antone's spacious club on Guadalupe Street, which was crowded with a combination of SxSW troops and St. Patrick's Day celebrants. Antone's is also the home of a growing independent record label that just released Sir Doug Sahn's album, "Juke Box Music," a must-have item for any Texas-rock aficionado.

At Antone's that first night, the Beat was treated to an outstanding set by the incredibly underrated blues-rock vocalist Marcia Ball and an outing by local legend and nonpareil blues singer Lou Ann Barton.

SIXTH STREET INSANITY: The big music damage took place March 18, when the Beat prowled Sixth Street with Michael "Corky" Corcoran, a longtime Austin music writer who recently relocated to Chicago.

Sixth Street might be favorably compared to New Orleans' Bourbon Street, or New York's 52nd Street during the heyday of bebop. Seemingly every other storefront on this college-town main drag is a nightclub, mak-

ing quick sorties an easy proposition. Tens of thousands crammed the bars and clubs there that evening, creating a high-energy conga line that clogged the sidewalks.

The night's itinerary of club stops began with the Steamboat, where country rocker Rosie Flores held forth; next was two-storied Club Cairo, for a quick taste of Minneapolis folkie Paul Metsa; then Santi's Live, for a few welcome numbers by the fiery-picking Evan Johns & the H-Bombs; and finally the Black Cat, where this columnist chatted briefly with his favorite L.A.-based Texas transplants, the members of the hard-charging blues-rock group Red River.

While a number of outstanding acts were also performing in the Sixth Street region—among them Austin's Jimmie Dale Gilmore at the Driskill Ballroom and, Atlanta's Michelle Malone

& Drag The River, the Rev. Mojo Nixon, and Skid Roper at Liberty Lunch—the Beat wound up fleeing the area to hit the closely packed confines of the Hole In The Wall on Guadalupe.

There three unsigned acts of considerable talent performed: Austin's David Halley and Alejandro Escovedo (the latter the former leader of Austin's late, lamented True Believers, now playing a semi-acoustic set) and Madison, Wis.' Rousers, a tight blues-rock unit led by the Beat's old friend Frank Furillo.

Not satiated and still ambulatory, the Beat settled in at the close of the night at Antone's again, where Doug Sahn played a predictably rough'n'tumble set that featured guest Kim Wilson of the Fabulous Thunderbirds. It was the climax of the most singularly exhausting and exhilarating night of live-date-going this correspondent has ever indulged in.

PLAY BALL: Talent fared less well on the baseball diamond the following day, when both band teams fielded in the SxSW softball tournament were eliminated in the first round. This no doubt chagrined Loud Bands team captain Mike Hall of Austin's great (and unsigned!) Wild Seeds, who sounded vaguely like Tommy Lasorda in the early stages of the afternoon.

The press, informally known as "the Scribes," was captained by the Chronicle's Nick Barbaro and included such resolute players and good colleagues as Don McLeese of the Chicago Sun-Times and John Voland of the Houston Post. Although the team's starting battery, Corcoran and the Beat, were both nursing debilitating hangovers, the Scribes nonetheless trounced radio and record label teams. (The live music of the Gospel Echoes may have beveled a few rough edges.)

Ultimately, however, the print media sportsmen lost the finals to a team of local club managers and talent buyers, proving that the pen may be mightier than the sword, but is no match for the beer tap.



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**FOLK &
BLUES**

HOT SEAT

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

- Labels - A - Z survey of most active Folk & Blues Indies.
- Overview - State of Folk & Blues.
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**T
TALENT**

TALENT IN ACTION

(Continued from preceding page)

**CHEAP TRICK
L.A. GUNS**

Universal Amphitheatre
Universal City, Calif.

SOME THINGS NEVER change, including shows by Cheap Trick. The Rockford, Ill.-based hard rock/pop act kept a sold-out crowd on its feet all night March 3 with a highly familiar but nonetheless exhilarating set.

To longtime fans like this observer, who remembers the Tricksters when they were a barnstorming Midwestern club band in the mid-'70s, there were few new tricks to be seen.

It's a bigger show nowadays. Guitarist Rick Nielsen and bassist Tom Petersson have huge banks of amps looming behind them, the show is tarted up with computerized lighting and a backlit logo backdrop, and the band is augmented at one juncture by four curvaceous "backup singers" (who actually mime to pre-recorded tapes). But the group's show and style have altered scarcely an iota in the past 15 years.

So, who cares? Nielsen still cuts a zany figure on stage, showering the audience with handfuls of guitar picks and leaping like an electrified loon. He matches his showmanship with ear-cauterizing blasts of thunderous, high-impact solo work. Robin Zander remains rock's Dorian Gray, with tough vocal chops to match his still-boyish good looks. And the reunited original rhythm section of Petersson and drummer Bun E. Carlos can pound with the best of them.

Cheap Trick's recent hit, "The Flame," from last year's platinum album, "Lap Of Luxury," won the expected roars at the Universal, but it was the oldies that really tore things up. The band's ancient covers of Fats Domino's "Ain't That A Shame" and the Move's "California Man" and popular originals like "I Want You To Want Me" and "Surrender" brought down the house. Yes, some things never change—thank goodness.



Surprise Visit. Virgin artist Colin James, left, gets a little help from Ace Frehley during his show at New York's Cat Club. (Photo: Chuck Pulin)

The Amphitheatre lobby filled up quickly during L.A. Guns' opening set. The local bad boys clearly bored most of the young crowd with a serviceable but undistinguished set of up-to-date hard rock. **CHRIS MORRIS**

**POISON
TESLA**

Brendan Byrne Arena
East Rutherford, N.J.

Although the delivery was as generic as it gets at a rock show, Poison gave the nearly sold-out house what it came for, loading up the set with the candy-sweet pop metal that has driven them to two platinum albums in three years.

Poison's core audience was out in force for the Valentine's Day show. Prepubescent and teenage girls filled the seats, with a smattering of boyfriends and parents completing the picture. They screamed at the appropriate moments for lead vocalist Bret Michaels and guitarist C.C. DeVille, and whistled during an overly long drum solo from Ricki Rockett. Bassist Bobby Dall carried his spear with grace and dignity.

Special effects, consisting of a few flashpots and the usual computerized lights, didn't break the budget. But the focus was on the music, as the show touched every base a Poison fan could want, from the opening "Look What The Cat Dragged In" through the closing "Talk Dirty To Me."

The hits from "Open Up And Say . . . Ahh!" were the show's highlights, as the band used "Fallen Angel" and "Nothin' But A Good Time" to pump up the set. And, of course, every lighter was raised during "Every Rose Has Its Thorn," which predictably followed Rockett's drum solo.

Despite owning an album that many in the audience probably were unfamiliar with, opening act Tesla drew an enthusiastic response from the half-full house, churning up a quick and tasty set culled from "The Great Radio Controversy." **B.H.**



Sajak & Spence. Atlantic recording artist Judson Spence, right, pals with Pat Sajak after appearing on Sajak's late-night show. Spence performed his new single, "Hot & Sweaty."

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Photo: Denis Monarchy

ARTIST DEVELOPMENTS

(Continued from page 59)

answers, with a laugh.

CHRIS MORRIS

GRUSHECKY GETS REAL

"I feel like things have come full circle with this album," says Joe Grushecky of his new Rounder release, "Rock And Real." "It's right from the kitchen table to the recording studio."

During the late '70s and early '80s, Grushecky fronted the Iron City Houserockers, a ferocious sextet out of Pittsburgh's steel mills that released four critically praised but largely ignored albums for MCA before breaking up in 1984.

Since then, Grushecky and Houserockers bassist Art Nardini put together a couple of bands and released a pair of singles (one in conjunction with the United Steelworkers of America) before settling on their current quartet, "the leanest and meanest of the bunch," according to Grushecky. Joe Grushecky & the Houserockers will begin touring the East Coast in April.

Like the Houserockers albums, "Rock And Real" takes on the blue-collar life with an uncompromising honesty. "The songs are about real life and real emotions, and that can't help but come through in the music," says Grushecky.

For its part, Rounder is gearing up to break the album at rock radio. "This is a commercial rock'n-roll record, and we're looking to do with this what we did with George Thorogood in the early '80s," says Rounder national promotion director Brad Paul. "We've hired an initial group of four independent promoters to work radio."

DAVID WYKOFF

BOSTON MUSIC AWARDS

(Continued from page 58)

presenters for the show were not named, Avery plans nine live performances, including one or more of the major nominees.

Also up in the air is the number of acts that will be on hand to accept awards. Aerosmith is one of the few confirmed nonattendees (the band will be recording in Vancouver), though, like many others, the group will send a taped video to the awards. Says Avery, "I think that, as in the past, we'll have most everybody here."

Barry Nolan and Sarah Edwards of WBZ-TV's "Evening Magazine" will serve as hosts, as they did in 1988. SKC Audiotape is the main sponsor of the event, and co-sponsors include the Boston Herald, the Wang Center, Strawberries, K.I. Staff Associates, and ASCAP.

In a departure from previous years, no single radio station will be affiliated with the awards; last year, WBCN, the official radio sponsor, pulled out at the last minute due to a disagreement over the number of presenters from the station. This year, the ceremony will feature across-the-board participation from WBCN, KISS-108, WZLX, WILD, WAAF, and WZOU, as well as a number of college stations.



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Latin Notas



by Carlos Agudelo

LATIN CONCERT FEVER hits the Big Apple: Haciendo Historia, the inauguration of WSKQ-FM, the first Spanish-language FM radio station in New York, was held March 17 at Madison Square Garden. The performances by 13 artists were well received by the delirious sellout crowd of more than 22,000. Among the performers present were Las Chicas Del Can, Millie Y Los Vecinos, Jose Luis Rodriguez, El Gran Combo, Wilfrido Vargas, Yolandita Monge, Ednita Nazario, Ricardo Montaner, Jose Velez, Franco, Roberto Torres, Willie Chirino, and Manolo Escobar. The show, produced by the station, was sponsored in part by Coca-Cola, Downy fabric softener, and Juvenia watches.

Another big event was pulled off by producer **Ralph Mercado** March 18 at Avery Fisher Hall. This time **Celia Cruz** and **Angela Carrasco** teamed up before a near-full house. Both artists delivered vintage performances for the enthusiastic crowd, according to a witness, particularly Cruz, who had a new, slimmer look (approved enthusiastically by the audience) and as much or perhaps more energy than ever. The performance ended with a tandem performance of several of both singers' hits, including the tune "La Candelita," which they recorded together on Carrasco's album of the same name.

The wildest of this weekend's events was another **Ralph Mercado/S.O.B.**'s event at the Palladium March 18. This time it was the **Gipsy Kings** who packed the place completely, up to the very top levels. Seldom has

the Palladium been that full. The Kings did it again with their incredibly dynamic music, which sounds better every time they play. Under the musical guidance of Tonino Balliardo and with the vocals of Nicolas Reyes, the group sounded even more innovative and aggressive.

THIS STRING OF CONCERTS goes to show how active the Latin scene, of which New York is only a part, has become. Those who were at the Tejano Music Awards held March 17 in San Antonio, Texas, know this is true. These awards honored a type of music that has achieved true originality as a crossover of Mexican-originated genres plus touches of country/

New York, Texas vibrate with exciting music events

western music, occasional hillbilly sounds, gospel, and more. Not only was an enthusiastic crowd on hand for the event, but the sizeable number and diversity of the performers and their music points to Texas as a huge market with its own homegrown music.

The Tejano Music Awards also demonstrated the importance that corporate America is giving Latin music events as a way to reach the Spanish-speaking market. Both Coca-Cola, which has chosen longtime Tejano musician **Little Joe** as its spokesperson, and Pepsi-Cola were present at the event. Pepsi launched a Tex-Mex promotional album featuring all the major CBS Tejano acts, part of a package that includes an album of tropical music and another of pop/ballads.

By the way, CBS Mexico has signed singer **Lucia Mendez**, previously with RCA/BMG, and at press time an agreement with singer/composer **Luis Angel** seemed imminent.

Univision-Billboard Trophies Will Be Handed Out In May Latin Music Awards Nominees Named

The following is a list of the nominees for the Univision-Billboard Lo Nuestro Latin Music Awards to be held May 31 at the James L. Knight auditorium in Miami.

CATEGORIA POP BALADAS (POP/BALLADS)

Album Del Año (Album Of The Year)

"Con Todos Los Sentidos," Braulio; "Entre Lunas," Emmanuel; "Desde Andalucía," Isabel Pantoja; "Soy Asi," Jose Jose; "Señor Corazon," Jose Luis Rodriguez.

Mejor Interpreté Masculino (Best Male Artist Of The Year)

Braulio; Emmanuel; Jose Jose; Roberto Carlos.

Mejor Interpreté Feminina (Best Female Artist Of The Year)

Ana Gabriel; Isabel Pantoja; Yolandita Monge; Yuri.

Mejor Interpreté-Duo O Grupo (Best Duo Or Group Of The Year)

Alberto Vasquez/Juan Sebastian; Eydie Gorme/Roberto Carlos; Los Bukis; Miami Sound Machine.

Disco Del Año (Best Record Of The Year)

"Boca Rosa," Angela Carrasco; "Maria," Franco; "Toco Madera," Raphael; "Como Tu Mujer," Rocio Durcal; "Que Te Pasa," Yuri.

Revelacion Del Año (Best New Artist)

Carlos Vives; Hombres G; Gipsy Kings; Jose Javier Solis.

Categoria Musica Regional Mexicana (Regional Mexican Music)

Album Del Año (Album Of The Year)

"Superbonco," Bronco; "Canciones De Mi Padre," Linda Ronstadt; "Si Me Recuerdas," Los Bukis; "Idolos Del Pueblo," Los Tigres Del Norte; "El Cuatrero," Vicente Fernandez.

Mejor Interpreté Masculino (Best Male Artist Of The Year)

Fito Olivares; Joan Sebastian; Ramon Ayala; Vicente Fernandez.

Mejor Interpreté Duo O Grupo (Best Duo Or Group)

Bronco; Los Bukis; Los Tigres Del Norte; Los Yonics.

Disco Del Año (Best Record Of The Year)

"Y Ahora Te Vas," Los Bukis; "Tus Mentiras," Los Bukis; "Entre Mas Lejos Me Valla," Los Caminantes; "Tu Presa Facil," Los Yonics.

Revelacion Del Año (Best New Artist)

Eliseo Robles; Grupo Topaz; Industria Del Amor; Jose Javier Solis.

Categoria Musica Tropical (Tropical Music)

"Sigue Atrevido," Eddie Santiago; "Romantico Y Sabroso," El Gran Combo; "Un Nuevo Despertar," Lalo Rodriguez; "Amor Y Alegria," Luis Enrique; "El Original Y Unico," Willie Gonzalez.

Mejor Interpreté Masculino (Best Male Artist Of The Year)

Eddie Santiago; Frankie Ruiz; Lalo Rodriguez; Luis Enrique.

Mejor Orquesta (Best Band Of The Year)

Conjunto Chaney; El Gran Combo; Fania All Stars; La Patrulla 15.

Revelacion Del Año (Best New Artist)

Lalo Rodriguez; Luis Enrique; Max Torres; Willie Gonzalez.

Productor Del Año (Best Producer Of The Year)

Braulio & Ricardo Eddie, "Con Todos Los Sentidos" (Braulio); Ralph Cartagena, "Romantico Y Sabroso" (El Gran Combo); Enrique Franco, "Idolos Del Pueblo" (Los Tigres Del Norte); Frank Torres & Julio Cesar Delgado, "Un Nuevo Despertar" (Lalo Rodriguez); Torres & Delgado, "Sigue Atrevido" (Eddie Santiago); Marco Antonio Solis, "Si Me Recuerdas" (Los Bukis).

Compositor Del Año (Best Composer Of The Year)

J. De Flores & Difelisatti, "Que Te Pasa"; Jesus Navarrete, "Tu Presa Facil"; Luis Angel, "Luvia"; Marco Antonio Solis, "Y Ahora Te Vas"; Palmer Hernandez, "Ven Deborame Otra Vez"; Roberto Livi & Alberto Campoy, "Toco Madera."

Artista Crossover Del Año (Crossover Artist Of The Year)

Brenda K. Starr; Eydie Gorme; Gloria Estefan & Miami Sound Machine; Gipsy Kings; Linda Ronstadt.

FOR WEEK ENDING APRIL 1, 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	8	JOSE JOSE ARIOLA	★★ NO. 1 ★★	COMO TU 3 weeks at No. One
2	2	3	19	ISABEL PANTOJA RCA		◆ ASI FUE
3	3	2	13	YURI CBS	◆ HOMBRES AL BORDE DE UN ATAQUE DE CELOS	
4	4	4	11	VIKKI CARR CBS		◆ MALA SUERTE
5	5	5	9	ROCIO DURCAL ARIOLA		QUE ESPERABAS DE MI
6	8	8	11	LUIS MIGUEL WEA LATINA		UN HOMBRE BUSCA UNA MUJER
7	7	7	13	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA	
8	6	6	17	BRAULIO CBS		UN TIEMPO PARA NOSOTROS
9	9	26	2	MARISELA ARIOLA		YA NO PUEDO VOLVER CONTIGO
10	11	10	15	GIPSY KINGS ELEKTRA		◆ BAMBOLEO
11	12	9	25	ROCIO DURCAL ARIOLA		◆ COMO TU MUJER
12	13	11	18	CHAYANNE CBS		◆ TU PIRATA SOY YO
13	10	12	15	EDNITA NASARIO MELODY		APRENDERE
14	14	14	8	RICARDO MONTANER TH-RODVEN		◆ SOLO CON UN BESO
15	15	13	19	LOS YONICS LASER		TU PRESA FACIL
16	17	17	15	MIJARES EMI		◆ UNO ENTRE MIL
17	19	15	5	HANSEL Y RAUL CBS		ELLA
18	16	16	7	ROBERTO CARLOS CBS		◆ TRISTES MOMENTOS
19	21	33	4	TOMMY OLIVENCIA TH-RODVEN		DOCE ROSAS
20	31	29	3	LUCERITO MELODY	★★★ POWER PICK ★★★	VETE CON ELLA
21	22	18	9	YOLANDITA MONJE CBS		◆ DEBIL
22	18	27	5	VICENTE FERNANDEZ CBS		MUJERES DIVINAS
23	25	—	2	EDDIE SANTIAGO TH-RODVEN		ANTIDOTO Y VENENO
24	20	37	7	LAURA FLORES EMI		PARA VIVIR FELIZ
25	23	19	23	LUCERITO MELODY		NO ME HABLEN DE EL
26	29	28	28	RICARDO MONTANER TH-RODVEN		◆ TAN ENAMORADOS
27	34	23	16	NYDIA CARO SATELLITE		◆ TODOS LOS FUEGOS
28	27	35	4	LUIS ENRIQUE CBS		◆ QUE SERA DE TI
29	24	32	8	LOS SABROSOS DEL MERENGUE SONOTONE		YA VIENE EL LUNES
30	35	34	4	ROCIO DURCAL ARIOLA		EL AMOR MAS BONITO
31	RE-ENTRY		2	TONY VEGA RMM		◆ YO ME QUEDO
32	NEW ▶		1	LUIS MIGUEL WEA LATINA	★★★ HOT SHOT DEBUT ★★★	LA IMCONDICIONAL
33	32	39	5	CARLOS VIVES CBS		◆ NO PODRAS ESCAPAR DE MI
34	RE-ENTRY		6	ROBERTO CARLOS CBS		MIS AMORES
35	NEW ▶		1	YOLANDA DEL RIO LASER		VALGAME DIOS
36	28	24	15	EMMANUEL RCA		EN LA NOCHE
37	40	—	2	LUNNA CBS		SOLEDAD
38	30	22	26	ISABEL PANTOJA RCA		◆ HAZME TUYA UNA VEZ MAS
39	NEW ▶		1	DIEGO VERDAGUER WEA LATINA		NO ES TAN FACIL
40	33	36	19	EYDIE GORME CBS		◆ DE CORAZON A CORAZON

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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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	15	★★ NO. 1 ★★ MICHEL CAMILO PORTRAIT OR 44482/E.P.A. (CD)	5 weeks at No. One MICHEL CAMILO
2	2	19	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
3	3	21	CHARLIE PARKER VERVE 837 176/POLYGRAM (CD) BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER	
4	9	5	MARCUS ROBERTS NOVUS 3051/RCA (CD)	THE TRUTH IS SPOKEN HERE
5	4	27	DIANE SCHUUR GRP 9567 (CD)	TALKIN' 'BOUT YOU
6	6	7	HARRY CONNICK, JR. COLUMBIA FC 44369 (CD)	20
7	7	37	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
8	NEW		CHICK COREA AKOUSTIC BAND GRP 9582 (CD) CHICK COREA AKOUSTIC BAND	
9	5	13	LENA HORNE THREE CHERRIES 44411 (CD)	THE MEN IN MY LIFE
10	15	3	VARIOUS ARTISTS POLYDOR 837 785/POLYGRAM (CD)	TORCH SONG TRILOGY
11	10	9	MILES DAVIS COLUMBIA C5X 45000 (CD)	THE COLUMBIA YEARS 1955-1985
12	8	15	CHARLIE PARKER SAVOY JAZZ 1208 (CD) ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY	
13	14	9	JIMMY MCGRUFF MILESTONE M-9163/FANTASY (CD)	BLUE TO THE BONE
14	11	9	ETTA JONES MUSE 5351 (CD)	I'LL BE SEEING YOU
15	NEW		MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD)	REVELATIONS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	★★ NO. 1 ★★ AL JARREAU REPRISE 25778/WARNER BROS. (CD)	11 weeks at No. One HEART'S HORIZON
2	2	23	KENNY G ARISTA 8457 (CD)	SILHOUETTE
3	3	7	DAVE GRUSIN GRP 9579 (CD)	DAVE GRUSIN COLLECTION
4	8	7	KIM PENSYL OPTIMISM 3210 (CD)	PENSYL SKETCHES # 1
5	4	11	GIPSY KINGS ELEKTRA 60845 (CD)	GIPSY KINGS
6	10	5	STEPS AHEAD INTUITION 91354/CAPITOL (CD)	N.Y.C.
7	6	49	BOBBY MCFERRIN EMI 48059 (CD)	SIMPLE PLEASURES
8	12	13	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
9	NEW		HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
10	11	9	GARY HERBIG HEAD FIRST 723-1/K-TEL (CD)	GARY HERBIG
11	20	3	BOBBY LYLE ATLANTIC 81938 (CD)	IVORY DREAM
12	5	23	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
13	14	7	JONATHAN BUTLER JIVE 1136/RCA (CD)	MORE THAN FRIENDS
14	7	37	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
15	13	59	BASIA EPIC FE 40767/E.P.A. (CD)	TIME AND TIDE
16	NEW		TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
17	23	3	FREE FLIGHT CBS MK 44515/E.P.A. (CD)	SLICE OF LIFE
18	NEW		SPECIAL EFX GRP 9581 (CD)	CONFIDENTIAL
19	21	5	BIRELI LAGRENE BLUE NOTE 90967/CAPITOL (CD)	FOREIGN AFFAIRS
20	18	5	BRIAN MELVIN'S NIGHTFOOD GLOBAL PACIFIC 40733/COLUMBIA (CD)	NIGHTFOOD
21	NEW		KEIKO MATSUI MCA 6274 (CD)	UNDER NORTHERN LIGHTS
22	22	5	CHI PROJAZZ 677 (CD)	PACIFIC RIM
23	NEW		ALEX BUGNON ORPHEUS 75602/EMI (CD)	LOVE SEASON
24	9	19	TOM SCOTT GRP 9571 (CD)	FLASHPOINT
25	19	15	GERALD ALBRIGHT ATLANTIC 81919 (CD)	BERMUDA NIGHTS

Albms with the greatest sales gains during the last two weeks. (CD) Compact disk available.
 Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



by Jeff Levenson

SAXOPHONIST BRANFORD MARSALIS' appearance the evening of March 12 on "Michelob Presents Sunday Night" was a particularly rewarding example of what jazz on television can be when someone thinks enough of the music. The program (owned by NBC and distributed nationally by Fox/Lorber Associates) has always emphasized quality sounds and performance—musical director Marcus Miller and co-host David Sanborn have had much to do with that.

Marsalis' brief turn, however, took the show's level of play up a notch. It was a four-minute segment that resonated with intensity and authority—power rarely heard on the small screen—and showcased the eldest of the Marsalis progeny as a commanding instrumentalist who says what he has to without wasting notes. (One surmises that his recent tours with Sting, in which he crafted lean, pithy solos and then skimmed them across bass-groove surfaces, helped him develop skills in this department.)

Here, three of the program's house musicians—pianist George Duke, drummer Omar Hakim, and bassist Tom Varney—lent empathic support. The featured number was (waggishly) titled "Let Freedom Ring," and it was based on a left-hand vamp that served as kindling for Marsalis' modal burn. At its hottest, the music summoned the ghost of John Coltrane. When the final note was sounded, all knew they had captured a special moment.

Arguably, Marsalis is the tenorist of his generation. The debate will likely continue after his scheduled showdown May 19 at New York's Carnegie Hall. It's the battle of the titans, and Marsalis goes up against (gulp!) the saxophone colossus himself, Sonny Rollins. (Incidentally, the last time Rollins played alongside a Marsalis, it was Branford's younger brother

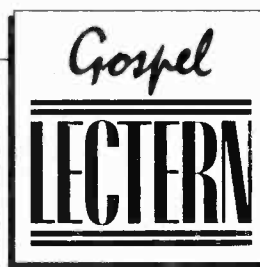
Wynton who withstood the assault.)

MORE: Marsalis has been playing with expatriate drummer Ed Thigpen, former member of pianist Oscar Peterson's famed trio in the '60s, who recently returned to the States from his home in Denmark. They're recording an album for the Japanese label Alfa. Joining the session are trumpeter Terence Blanchard, pianist Roland Hanna, bassist Rufus Reid, and percussionist Bobby Thomas... Marsalis also shows up on "Bottoms Up," Victor Bailey's debut record for Atlantic, slated for April release. The former Weather Report bassist uses an impressive cast of players, including saxophonists Wayne Shorter, Michael Brecker, and Najee; guitarist Kevin Eubanks, and "Sunday Night" players Miller and Hakim... In a reciprocal gesture, Bailey plays a supporting role on "The Searcher," Eubanks' latest for GRP... It is no surprise really that the versatile Duke made a strong

Branford Marsalis summons Coltrane's ghost on TV

showing with Marsalis on "Sunday Night." The fact is, he knows how to handle the stylistic demands of the music of every guests on the program. "Night After Night" is his new release on Elektra... Hakim says that "Rhythm Deep," his inaugural effort on GRP, reveals sides of him that few people have seen. Word is it features soulful vocals and an urban contemporary sound well suited for radio play... Interesting that another jazz drummer, Terri Lyne Carrington, flirts with similar ideas on "Real Life Directions," her first for PolyGram.

WE ALWAYS KNEW YOU WAS A RAPPER: Argotmeister Elliot Horne, who for years confined his rapping to jazz writers (and Ornette Coleman), has finally waxed poetic (sort of) by teaming with Keithy E. of the rap group Gang Star and authoring the history of jazz in rap form. The track is available on the group's Wild Pitch album, "No More Mr. Nice Guy."



by Bob Darden

This is the first part of an interview with Nikolai and Peter Pankratz. The Russian brothers are currently touring the U.S. with their group Ruscha in support of their debut album, "Come Alive."

IN AN ERA OF GLASNOST, a couple of Russian brothers only a few years removed from Siberian work camps have piqued the interest of audiences like few other acts in the past year. Their debut album, "Come Alive," on the tiny Pan-Trax label has done surprisingly well. For Nikolai & Peter Pankratz, who are currently crisscrossing the U.S. with their group Ruscha, getting there definitely was not half the fun.

"Come Alive" showed significant strength in the inspirational charts despite sometimes spotty distribution, mostly because of Ruscha's tireless touring schedule and a host of national magazine and newspaper articles. But more than just another novelty record, "Come Alive" is first-rate contemporary Christian pop music featuring some of Nashville's top session players.

"We're just scratching the surface, I can't even tell you all of the things that are happening," Nikolai says, happily. Despite only eight years in the U.S., both brothers have all but mastered colloquial English. "We've been approached by a lot of people, done some videos, even a Fourth of July concert on the old PTL Network that was replayed a dozen times. We recently signed distribution agreements in England and Australia. And we've begun work on our next album, which should be out in August. We've even opened for people like Petra and White Heart before thousands of young people."

The Pankratz brothers grew up in Siberia, where their parents were exiled for their Christian beliefs. Nikolai says that as children they were frequently ridiculed and beaten by students and teachers for their faith. The family eventually moved to Estonia, where they heard their first American music on shortwave radio.

"When I was 16, I built my own electric guitar," he says. "Russians play a seven-string guitar and there were no electric guitars in any store... Somehow I got hold of a brochure in English on how to build an electric guitar. A friend translated it and I worked on it for an entire year. Believe it or not, it actually worked."

The brothers began performing at various underground churches. More than once they were caught by the KGB and thrown off trains for trying to smuggle instruments to performances. After a concert at a secret Christian wedding, the Pankratz brothers were soon in great demand in the Christian community.

The duo began playing in underground churches

"From the beginning, our songs were Christian-related, set to music like we'd heard from the Beatles and Creedence," Nikolai says. "We write many of our own songs and some are written by friends who are still in Soviet prisons for their beliefs."

"We also write and perform songs in Russian for broadcast on the shortwave radios that beam into Russia. These are styled for Russian listeners... It's still a contemporary rock sound, it's just nothing we'd release over here. Because the Russian people have had so many heartaches, many of the songs are in minor key and are about their hurts and needs."

The brothers are recording a Russian-language album concurrently with their follow-up to "Come Alive." Pan-Trax hopes to release it next summer as well.

Classical KEEPING SCORE



by Is Horowitz

THE DEBATE CONTINUES: Brown Meggs, president of Angel Records, pulls no punches in blasting the Grammy classical awards. In a letter to Michael Greene, president of the National Academy of Recording Arts & Sciences, Meggs calls for a complete overhaul of the academy's nominating and voting procedures to correct what he charges has become a "national scandal."

Interestingly, the letter was sent to Greene even as NARAS had scheduled a meeting in New York to probe some of the criticisms of the classical Grammy categories and awards procedures.

Like others in the industry shocked or bemused by the capture of five Grammys (out of 11) by Atlanta Symphony-related recordings, Meggs believes block voting is largely to blame.

Another factor he points to in his letter is voting by academy members who lack the knowledge to make informed classical judgments. These persons, whose expertise is centered in the pop area, are likely to give their votes to artists "with instant recognition value," writes Meggs in his letter to Greene. Some may not even have heard the recordings they vote for. Others may be unqualified to assess excellence. Still, current Grammy rules give them equal voting power.

Meggs offers a number of suggestions. For one, let members and record companies continue to participate in the eligibility phase, but place the actual nominations in the hands of a committee of record reviewers and critics "who listen to classical recordings for a living."

More provocatively, the Angel prexy proposes that in the final balloting NARAS members be allowed to vote "either on pop or classical nominations, but not on both." Meggs concedes that "some few individuals genuinely

knowledgeable in both fields" might suffer. But this would be a small trade-off "compared to the grave inequities inherent" in current procedures.

MUSICAL CHAIRS: The abrupt termination of Michael Emmerson as president of BMG Classics, to be replaced April 1 by Guenter Hensler, president of PolyGram Classics, is just the latest in a series of top executive moves at labels jockeying for position in the increasingly competitive classical market.

Just a few months ago Gunther Breest caught his colleagues at Deutsche Grammophon by surprise when he resigned to take on the top international classical post at CBS/Sony. His new bosses surely expect him to help deliver a larger market share.

And with Warner Communications newly committed to a major classical effort, informed rumor has it that

NARAS sets New York meet to mull Grammy voting

Peter Andry, for many years a chief executive at Angel/EMI, is about to take over WCI's top classical post. Such an acquisition could provide instant credibility to the corporation's classical aspirations.

As for BMG, it remains to be seen how much Hensler will retune programs set in high gear by Emmerson over the past year or so. There's the major commitment to Leonard Slatkin and the St. Louis Symphony, a large program with Soviet artists, more recording in Europe, and a reshaping of the repertoire structure of BMG Classics, all well under way as Emmerson leaves the scene.

PASSING NOTES: Angel Records steals a march on the competition with a first recording of the much-talked-about young soprano Alexandra Marc. She was due to be taped live in concert March 27 at Ambassador College in Pasadena, Calif., with Stephen Eldredge at the piano... The recording of Mahler's Second Symphony led by Gilbert Kaplan and released here by MCA has hit No. 1 on the London Times classical chart.

FOR WEEK ENDING APRIL 1, 1989

Billboard

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TOP CLASSICAL ALBUMS™

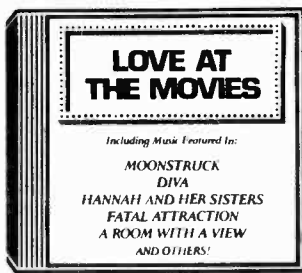
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	49	★★ NO. 1 ★★ VERDI & PUCCINI: ARIAS CBS MK-37298	1 week at No. One KIRI TE KANAWA
2	1	41	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	21	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
4	4	39	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
5	17	3	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
6	18	43	VERDI: REQUIEM TELARC CD-80152 DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
7	11	9	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
8	16	21	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
9	6	25	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 LONDON CLASSICAL PLAYERS (NORRINGTON)	
10	9	69	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
11	7	11	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
12	8	15	SCHUBERT: LIEDER DG 419-237	KATHLEEN BATTLE
13	5	25	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
14	14	21	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
15	15	9	PUCCINI: HEROINES CBS MK-39097	KIRI TE KANAWA
16	10	17	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
17	12	125	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
18	13	55	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478	WYNTON MARSALIS
19	NEW		GLASS: 1000 AIRPLANES ON THE ROOF VIRGIN 91065	VARIOUS ARTISTS
20	NEW		SCHUMANN/GRIEG: PIANO CONCERTOS CBS MK-44899	MURRAY PERAHIA
21	20	17	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
22	19	17	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
23	21	5	PUCCINI: MADAMA BUTTERFLY DG 423-567 FRENI, CARRERAS, BERGANZA, PONS (SINOPOLI)	
24	25	15	THE BAROQUE GUITAR MCA MCAD-42070	ANDRES SEGOVIA
25	22	11	BRAHMS/FRANCK: SONATAS ANGEL CDC-49410 NADJA SALERNO-SONNENBERG	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	★★ NO. 1 ★★ UTE LEMPER SINGS KURT WEILL LONDON 425-204	1 week at No. One UTE LEMPER
2	1	25	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
3	4	17	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
4	3	35	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
5	7	3	MANCINI'S GREATEST HITS TELARC CD-80183 CINCINNATI POPS (KUNZEL)	
6	5	25	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
7	6	29	THE SOUND OF MUSIC TELARC CD-80162 VON STADE, CINCINNATI POPS (KUNZEL)	
8	8	9	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
9	9	19	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
10	12	7	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
11	RE-ENTRY		IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
12	11	23	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
13	13	7	BERNSTEIN/GERSHWIN/THOMAS TELARC CD-80159	THE EMPIRE BRASS
14	14	71	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 BOSTON POPS (WILLIAMS)	
15	10	33	THE BERNSTEIN SONGBOOK CBS MK-44760	VARIOUS ARTISTS

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

CONDUCTING BUSINESS



MDK 44993

CBS MASTERWORKS TOP 10

THIS WEEK	TITLE	ARTIST
1	LOVE AT THE MOVIES Featuring music from "Moonstruck," "Hannah & Her Sisters," "A Room With A View" MDK 44993	VARIOUS ARTISTS
2	JARRE BY JARRE Film themes of Maurice Jarre including "Lawrence Of Arabia," "A Passage To India" MK 42307	ROYAL PHILHARMONIC ORCHESTRA/JARRE
3	MANDY PATINKIN The Solo Debut Album MK 44943	MANDY PATINKIN
4	SOUTH PACIFIC MK 42205 KIRI TE KANAWA, JOSÉ CARRERAS, SARAH VAUGHAN, MANDY PATINKIN	
5	MANHATTAN Original Soundtrack from the Woody Allen film MK 36020	VARIOUS ARTISTS
6	KRAMER VS. KRAMER Baroque favorites featured in the Film MK 35873	VARIOUS ARTISTS
7	VERDI & PUCCINI ARIAS Includes arias featured in "A Room With A View" MK 37298	KIRI TE KANAWA
8	STRAUSS: FOUR LAST SONGS Includes music featured in "The Year Of Living Dangerously" MK 35140	KIRI TE KANAWA
9	BARBER'S ADAGIO & OTHER ROMANTIC FAVORITES Includes music featured in "Platoon" MYK 38484	NEW YORK PHILHARMONIC/BERNSTEIN
10	THE BERNSTEIN SONGBOOK Music from "West Side Story," "On The Town" MK 44760	LEONARD BERNSTEIN

On CBS Masterworks Cassettes and Compact Discs.



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JUST a few weeks ago, Dustin Hoffman was seen looking for it—to no avail—on Wilshire Boulevard. And, on the eve of Academy Award night, millions of Americans will be joining Hoffman in his search for...love. *Love At The Movies*, that is.

A 70-minute-plus compendium of some of the most sought-after love themes from movies like *Moonstruck*, *A Room With A View*, *Manhattan* and *Crossing Delancey* (one of this year's Oscar nominees),

Oscar Falls In Love: Masterworks Breaks Box Office Records With *Love At The Movies*

Love At The Movies rates a front row seat in the retail theater this Oscar season. The release is currently featured in a full-page ad in *Premiere Magazine*, and as a feature attraction in stores, with retail displays nationwide.

True movie romantics, however, will want even more. Which is why Oscar season is also a great time to feature some of these other albums that have scored a screen romance.

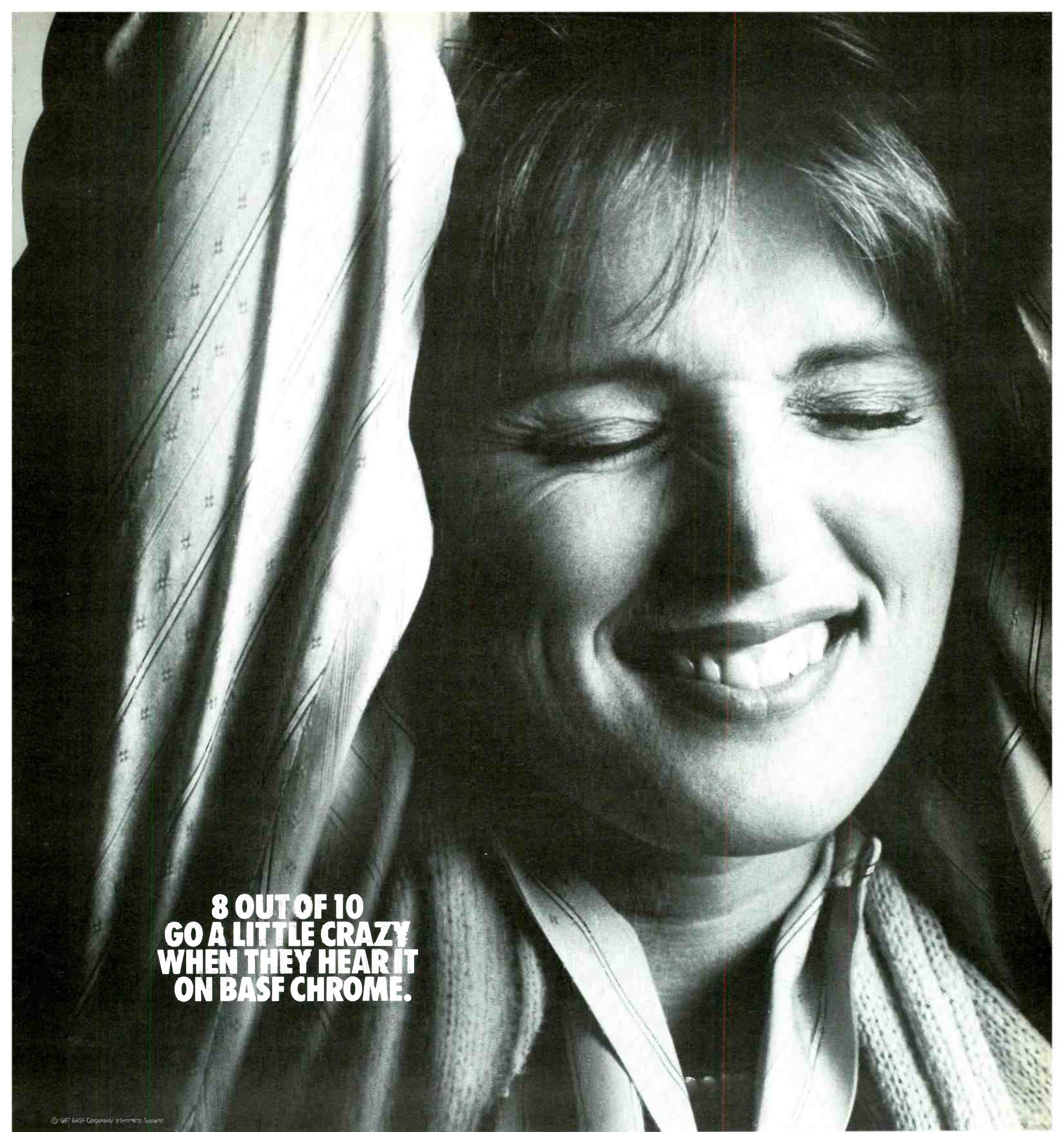
TOP POP ALBUMS™

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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	8	DEBBIE GIBSON ▲ ATLANTIC 81932 (9.98) (CD) 4 weeks at No. One	ELECTRIC YOUTH
2	2	2	37	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	5	4	21	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
4	4	5	37	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
5	3	3	84	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
6	6	6	7	ROY ORBISON VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
7	7	9	7	TONE LOC DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
8	10	14	32	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
9	9	12	31	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
10	16	32	4	FINE YOUNG CANNIBALS I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
11	11	8	16	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
12	8	7	28	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
13	14	13	26	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
14	12	10	85	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
15	13	11	22	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
16	17	19	20	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
17	15	15	19	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
18	18	18	11	SOUNDTRACK ● ATLANTIC 81933 (9.98) (CD)	BEACHES
19	19	17	24	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
20	23	23	44	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
21	22	21	25	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
22	28	33	22	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
23	21	16	46	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY . . . AHH!
24	29	34	8	SKID ROW ATLANTIC 81936 (9.98) (CD)	SKID ROW
25	20	20	7	TESLA GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
26	30	30	10	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
27	27	31	28	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	. . . AND JUSTICE FOR ALL
28	25	24	29	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
29	26	28	9	ENYA GEFEN 24233 (9.98) (CD)	WATERMARK
30	31	26	17	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
31	24	22	49	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
32	74	—	2	MILLI VANILLI ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
33	35	40	6	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
34	37	44	42	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
35	32	25	10	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
36	33	29	23	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
37	34	27	18	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
38	36	35	39	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
39	38	37	8	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
40	48	54	39	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
41	47	52	5	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
42	45	49	10	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
43	42	42	23	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
44	41	43	37	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
45	44	45	18	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
46	50	50	36	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
47	40	39	19	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
48	53	58	25	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
49	51	55	27	VIXEN ● EMI 46991 (9.98) (CD)	VIXEN
50	56	63	24	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
51	49	56	17	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
52	55	115	3	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
53	46	41	34	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
54	39	36	80	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	60	60	6	TOO SHORT JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS . . . TOO SHORT
56	43	38	72	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
57	57	74	4	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
58	58	66	11	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
59	59	65	16	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
60	72	90	5	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
61	69	84	4	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
62	64	59	44	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
63	52	47	19	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
64	66	79	6	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
65	61	57	7	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
66	70	89	4	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
67	77	77	7	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
68	75	78	18	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
69	63	51	62	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
70	67	61	21	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
71	62	62	7	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
72	80	83	8	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
73	68	53	17	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
74	73	70	26	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
75	54	46	7	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
76	82	71	59	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
77	88	94	8	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
78	83	96	4	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
79	76	67	20	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
80	71	64	18	KISS ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
81	65	48	10	RUSH ● MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
82	79	76	42	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OUB12
83	93	100	4	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
84	86	82	25	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
85	87	93	19	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
86	84	72	42	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
87	NEW ▶	1	1	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
88	81	69	19	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
89	78	68	18	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
90	95	91	17	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
91	99	106	8	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
92	97	81	22	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
93	105	132	4	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
94	90	85	73	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
95	113	126	6	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
96	94	87	39	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
97	100	95	20	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
98	85	73	50	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
99	135	178	8	SWEET SENSATION ATCO 90917/ATLANTIC (8.98) (CD)	TAKE IT WHILE IT'S HOT
100	98	98	24	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
101	92	92	5	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
102	89	80	80	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
103	112	113	29	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
104	111	116	9	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
105	106	117	26	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
106	122	170	3	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
107	129	145	5	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
108	103	111	12	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
109	107	112	28	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN

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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The Host:
KID LEO
of Columbia Records

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(The night before the
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Cocktails: 6:30 PM
Buffet Dinner and Roast:
7:30 PM

Place:
THE COLUMNS
584 Broadway
(south of Houston)
New York City

The Roasters:
RICK DEES
from KIIS Los Angeles
and DIR's "Weekly Top 40"

RICHARD BALSBAUGH
CEO Pyramid Broadcasting

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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	125	139	5	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
111	96	88	39	CHICAGO ▲ REPRIS 25714 (9.98) (CD)	19
112	119	123	81	SOUNDTRACK ▲ 10 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
113	91	75	17	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
114	118	109	16	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
115	109	102	15	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
116	101	110	41	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
117	117	134	24	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
118	127	128	16	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
119	110	104	7	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
120	148	159	24	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
121	126	135	3	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
122	102	86	21	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
123	116	99	33	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRIS (8.98) (CD)	INFORMATION SOCIETY
124	145	152	6	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
125	108	107	32	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
126	133	124	29	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
127	138	129	38	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
128	114	114	18	AL JARREAU REPRIS 25778 (9.98) (CD)	HEART'S HORIZON
129	104	105	7	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
130	163	—	4	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
131	170	196	25	QUEENSRYCHE EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
132	123	101	24	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
133	120	103	13	NEIL DIAMOND ● COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
134	124	127	32	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
135	134	118	36	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
136	121	120	47	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
137	167	—	2	GARY MOORE VIRGIN 91066 (9.98) (CD)	AFTER THE WAR
138	142	136	26	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
139	153	164	5	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
140	149	—	2	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
141	115	97	45	JOAN JETT AND THE BLACKHEARTS ▲ CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
142	141	138	83	DEBBIE GIBSON ▲ 3 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
143	139	130	94	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ 2 EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
144	159	190	3	ASHFORD & SIMPSON CAPITOL C1-46946 (9.98) (CD)	LOVE OR PHYSICAL
145	143	122	12	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
146	146	155	14	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEEZEBUBBA
147	177	—	2	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
148	164	184	26	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
149	154	174	18	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
150	131	125	72	JOE SATRIANI ● RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
151	136	131	11	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
152	162	162	4	M.O.D. MEGAFORCE MC 1360/CAROLINE (8.98) (CD)	GROSS MISCONDUCT
153	130	119	9	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
154	128	137	28	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
155	173	—	2	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	144	121	7	JON BUTCHER CAPITOL C 1-90238 (9.98) (CD)	PICTURES FROM THE FRONT
157	140	133	50	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
158	NEW	▶	1	ROBYN HITCHCOCK 'N' THE EGYPTIANS A&M 5241 (8.98) (CD)	QUEEN ELVIS
159	NEW	▶	1	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
160	132	144	13	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
161	NEW	▶	1	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
162	174	—	2	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
163	158	146	11	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
164	137	108	13	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
165	193	—	2	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
166	166	179	4	SOUNDTRACK EPIC 45084/E.P.A. (9.98) (CD)	TAP
167	NEW	▶	1	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
168	152	149	13	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
169	155	157	27	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
170	157	161	21	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
171	156	147	45	TONY! TONY! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
172	150	141	65	KEITH SWEAT ▲ 2 VENTURE 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
173	176	176	11	SOUNDTRACK WGT SP 45036/E.P.A. (CD)	TWINS
174	169	169	6	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
175	181	186	18	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
176	NEW	▶	1	DARK ANGEL COMBAT 8264/IMPORTANT (8.98) (CD)	LEAVE SCARS
177	160	153	23	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
178	179	148	44	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
179	NEW	▶	1	THE RADIATORS EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND
180	161	165	29	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
181	147	140	24	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
182	165	182	155	ANITA BAKER ▲ 4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
183	194	195	3	WAYNE TOUPS & ZYDECAJUN MERCURY 836 518-1/POLYGRAM (CD)	BLAST FROM THE BAYOU
184	184	151	37	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
185	189	154	32	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
186	151	142	37	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
187	186	156	97	RANDY TRAVIS ▲ 3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
188	171	160	69	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
189	191	187	32	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
190	198	193	22	JONATHAN BUTLER JIVE 1136 1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
191	NEW	▶	1	ROSANNE CASH COLUMBIA OC 45056 (CD)	HITS 1979-1989
192	192	—	2	LOVE AND MONEY MERCURY 836 498 1/POLYGRAM (CD)	STRANGE KIND OF LOVE
193	NEW	▶	1	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
194	178	172	18	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
195	168	177	11	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
196	NEW	▶	1	THE UNTOUCHABLES RESTLESS 72342 (8.98) (CD)	AGENT OO SOUL
197	175	143	22	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
198	172	167	10	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
199	182	200	6	BRUCE COCKBURN GOLD CASTLE 71320 (8.98) (CD)	BIG CIRCUMSTANCE
200	188	173	33	LITTLE FEAT ● WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL

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Animation 162	Cinderella 44	The Escape Club 125	Information Society 123	Metal Church 78	Joe Satriani 88, 150	Working Girl 66	Midge Ure 91
Anthrax 148	Bruce Cockburn 199	Gloria Estefan/MSM 143	INXS 94	George Michael 56	Charlie Sexton 129	Stevie B 83	Van Halen 82
Ashford & Simpson 144	Elvis Costello 33	Melissa Etheridge 34	Michael Jackson 102	Mike & The Mechanics 16	Ratt 79	Rod Stewart 20	Luther Vandross 50
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Bad Company 180	The Robert Cray Band 185	Fairground Attraction 195	Al Jarreau 128	Eddie Money 132	Lou Reed 42	Barbra Streisand 122	Vixen 49
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Bangles 22	David Crosby 119	The Fixx 72	Journey 37	N.W.A. 41	Rush 81	Surface 130	Was (Not Was) 48
Rob Base & D.J. E-Z Rock 74	D.J. Jazzy Jeff/Fresh Prince 157	Fleetwood Mac 73	The Lordsburg 134	Ivan Neville 170	Sa-Fire 105	Keith Sweat 172	The Waterboys 90
Basia 76	Dark Angel 176	Julia Fordham 149	K-9 Posse 110	Robbie Nevil 175	Sade 178	Sweet Tee 174	Karyn White 21
Bon Jovi 13	Taylor Dayne 69	Samantha Fox 63	Kid 'N Play 118	New Edition 38	Joe Satriani 88, 150	Sweet Sensation 99	White Lion 54
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Boy George 165	The Dead Milkmen 146	Debbie Gibson 1, 142	Kiss 80	New Order 39	Ricky Van Shelton 177	Take 6 93	Vanessa Williams 40
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Breathe 62	Deon Estus 161	Dave Grusin 124	Julian Lennon 159	Ozzy Osbourne 181	Michelle Shocked 103	They Might Be Giants 115	Winger 28
Eddie Brackell & New Bohemians 12	Depeche Mode 87	Guadalcanal Diary 147	LeVert 85	Gary Moore 137	Simply Red 57	Thirty Eight Special 120	Steve Winwood 96
Britny Fox 186	Neil Diamond 133	Guns N' Roses 5, 11	Little Feat 200	N.A.A. 41	Sir Mix-A-Lot 117	Tiffany 30	XTC 52
Bobby Brown 2	Dino 140	Guy 46	Living Colour 9	Ivan Neville 170	Skid Row 24	Tanita Tikaram 77	
Alex Bugnon 193	Dreams So Real 194	M.C. Hammer 68	Love And Money 192	Robbie Nevil 175	Slick Rick 58	Today 108	
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Let It Rain. Epic artists Rain People visit label staffers in New York. Pictured, from left, are Chris Hensley, manager; Dave Glew, senior VP/GM, Epic/Portrait/CBS Associated Labels; Rain People's Matthew Sigmon, Julie Anderson, and David Howie; Andy Fuhrmann, director of A&R, Epic/Portrait; and Rich Gold, manager.



Paulo's Pals. Saxophonist Michael Paulo celebrates the completion of his MCA album, "One Passion," with guest vocalists Al Jarreau and Freddie Washington. Pictured, from left, are Robert Kraft, producer; Paulo; Jarreau; and Washington.



Hull Is For Heroes. Jeff Hull, producer and co-writer of Brenda Russell's "Piano In The Dark," signs an exclusive worldwide co-publishing agreement with EMI Music Publishing. Shown, from left, are Ira Jaffe, president, EMI Music Publishing, North America; Gary Gilbert, Hull's attorney; Hull; Linda Blum-Huntington, VP, professional activities, EMI Music Publishing, North America; Joyce Lapinsky, professional manager, EMI Music Publishing, North America; and David Landau, director, motion picture and television music, EMI Music Publishing, North America.



Flipping Out. Elektra group Guadalcanal Diary meets the staff of the Album Network while promoting its new album, "Flip Flop." Shown, from left, are Del Williams, regional promotion marketing manager, top 40/album rock, Elektra; Guadalcanal Diary's Murray Attaway and Jeff Walls; Vanessa Rocki, Yvette Zir, and Rick Sherman of the Album Network; John Poe and Rhett Crowe, Guadalcanal Diary; and Diane Tameecha, Mark Cope, and Robert England, Album Network.



Leahy And The Hamp. Sen. Patrick Leahy, D-Vt., briefs BMI composers and executives on the music industry and copyright issues before Congress. Shown, from left, are Lionel Hampton, BMI composer; Leahy; and Frances Preston, president and CEO, BMI.



Horne Culture. Jazz authority Elliott Horne, left, teams up with rapper Keithy E of Gang Starr for the "Jazz Music" rap on Wild Pitch Records.



A Record Signing. Tom DeLuca signs a worldwide co-publishing deal with MCA Music Publishing. Shown, from left, are Carol Ware, director, creative services; Rick Shoemaker, senior VP; Elizabeth Anthony, manager, creative services; DeLuca; and Leeds Levy, president.

Dutch Case Sets Piracy Precedent

BY WILLEM HOOS

AMSTERDAM A significant precedent has been created by a judgment passed by the Supreme Court of the Netherlands.

Industry observers regard the decision as an anticipation of the accession of the Netherlands to the Convention of Rome. This 1961 treaty has already been signed by most European countries except the Netherlands and Belgium.

The judgment finally resolves the dispute between BMG Ariola Benelux and Boogaard Trading, a Dutch wholesale firm, which began in the summer of 1987 when BMG brought an action against Boogaard alleging breach of copyright regarding Elvis Presley repertoire imported from Denmark by Boogaard and released in LP, cassette, and CD compilation form.

The Presley product was on sale in many parts of Holland. The LPs, issued on the Platinum label, had been manufactured in West Germany; the CDs, produced in South Korea, were released on the Flash and Scana labels, and the cassettes had been duplicated by Sonortape for release on the Astan label.

Boogaard and Sonortape had not requested permission from BMG Ariola Benelux, official copyright holders of the Presley repertoire in the Netherlands, to produce and market the product because the two companies regarded their compilations as new repertoire outside BMG control.

A lawsuit brought by BMG in the Court of Utrecht June 13, 1987, resulted in a ruling that the activities of Boogaard Trading and Sonortape were "unfair competition." The two companies appealed to the Amsterdam Court, and in December 1987 this court overruled the Utrecht decision on the grounds that the Presley compilations were not infringing copyright.

BMG Ariola Benelux then appealed to the Supreme Court, whose important ruling for BMG was made public Feb. 28.

The NVPI, the Dutch branch of the IFPI, wrote to all sectors of the Dutch music industry soon after the Supreme Court judgment warning them to beware of "suspicious quantities" of LPs, CDs, and cassettes. If importers, wholesalers, or retailers detect such stock, the NVPI advises them to destroy it or return it to the suppliers if possible.

The Dutch Government has prepared a bill to facilitate the signing of the Convention of Rome. It now awaits the opinion of an advisory committee before being introduced in the Dutch Parliament, a process which might take two years.

WEA Int'l To Push Japan's Acts Abroad

BY SHIG FUJITA

TOKYO Following its recent buyout of Pioneer's share in Warner-Pioneer—a major Japanese label—WEA International plans to become more aggressive in marketing Japanese artists overseas.

In an interview here, WEA International chairman Ramon Lopez remarked, "The Japanese artistic community is interacting more with international artists and their product is becoming more acceptable in the international market. That trend will clearly continue."

"We want to bring our international experience both in the Japanese market and in exporting Japanese artists outside of Japan with a sense of reality. We're not going to be promoting internationally simply because the artists are on the Warner-Pioneer roster. They have to have the potential, the quality, and the determination to become international stars."

Concerning Warner's buyout of Warner-Pioneer, Lopez said, "Clearly, the reason why this transaction took place was be-

cause both partners came to the conclusion that the joint venture had really run its natural course, that we had reached a time when both parties felt it would be in our joint interest to go in different directions.

"As you well know," he continued, "joint ventures are imperfect animals in the long run. They are very good vehicles to achieve certain objectives in a short or medium term, but you reach a point where each partner wants to do things his own way."

"We own 100% of all of our operations everywhere in the world but in Japan. It was our view that to develop our presence in Japan fully, it was necessary to have 100% control of our destiny."

Lopez said that WEA's market share in the U.S. at the moment is between 35% and 40% and that 20% of the Japanese market is "a good intermediate target."

While pointing out that the world demand for music has never been higher, he said that if the governments of the world help fight record rental, piracy, and home taping, the industry will be much healthier, there will be much

more talent around, and the industry could afford to invest more money to develop more talent for the long term.

Lopez said that WEA is "aggressively pursuing the development of local talent" in Southeast Asia, and "this has already generated international superstars in the area who are beginning to

emerge from their own countries and sell in other countries."

He added, "The Pacific area is developing into a very exciting record market. It is going to be incredible, very prosperous, very active, very exciting, and very rewarding, not just financially but also in an artistic sense."

WEA ACQUIRES ITALIAN LABEL

(Continued from page 4)

Warner-Pioneer, a major Japanese label (see story, above).

As a WEA company, CGD will retain its commercial and marketing independence and its name. Under the direction of new GM Roberto Magrini, its objectives are enhanced competitiveness and a larger share of the Italian market.

CGD's past achievements include international licensing of product with MGM, which broke Connie Francis singing Italian versions of her hits, and with Reprise, Warner Bros., and A&M. From 1967-77, CGD was allied with CBS in the CBS Sugar joint venture.

In 1973, the company set a distri-

bution deal with Clan Celentano, the label of top Italian star Adriano Celentano. CGD has often topped the market in Italy, with a majority of the top 10 on frequent occasions.

Lately it has undergone some restructuring and has experienced some financial problems, although its gross for 1988 was about \$30 million.

The Sugar Group continues sole ownership of its electronic hardware, music instruments, and videotapes division, the Messaggerie Musicali chain of music stores, and the Suvini & Zermoni publishing enterprise.

Austrian License System Sparks Dispute Int'l Rights Groups Decry Foreign Satellite Rule

BY MIKE HENNESSEY

VIENNA, Austria The decision of the Austrian government to introduce a compulsory license system for foreign satellite transmissions received in the state has provoked a reaction of condemnation from bodies representing the international record industry, the film industry, and authors, composers, and publishers.

At a press conference here March 15, the rights owners' organizations—the International Federation of Phonogram and Videogram Producers (IFPI), the Association de Gestion Internationale Collective des Oeuvres Audiovisuelles, and the Confederation Internationale des Societes d'Auteurs et Compositeurs—issued a joint statement charging that "the attempt by Austrian cable operators to commandeer foreign satellite programs by simply changing the existing Austrian copyright

laws is without precedent in the international legal context."

The three organizations have always opposed the compulsory license concept and claim that any extension of the existing compulsory license would represent "a further intolerable diminution of the basic rights of authors and producers of creative works."

The statement continues: "It is only a few weeks since the Austrian Supreme Court ruled that foreign satellite transmissions do not fall under the existing legal license in Austria and that, consequently, separate payments have to be made for these rights."

If the new proposed law comes into force, the statement says, the Supreme Court decision would, in effect, be totally reversed, and its repercussions would certainly extend far beyond the frontiers of Austria.

The statement urges the Austrian

Parliament to consider the following questions:

1) On what internationally accepted basis are Austrian cable operators to be uniquely privileged to use foreign satellite programs by means of a cheap compulsory license?

2) Would such a law be compatible with Austria's commitments to the Berne Convention and the Brussels Satellite Convention?

3) Would such legislation, mainly affecting European Economic Community rights owners, be compatible with the Austrian government's intention to align the country more closely with the EEC, which favors contractual solutions for the licensing of satellite programs?

4) Would such legislation be compatible with the legal framework for pan-European satellite programs currently under discussion in the Council of Europe, according to which legal licenses should be expressly excluded from this type of transmission?

5) Would such legislation be compatible with the invitation of the Austrian government to have the audio-visual register, in Vienna, envisaged by the World Intellectual Property Organization, when those mainly interested in such a register—the audio-visual producers—would be the most adversely affected by a compulsory license covering their works?

Calling on the Austrian Parliament to reject the proposed compulsory license bill, the declaration points out that there is no need for legislation to ensure unhindered reception of foreign satellite programs.

"Contractual arrangements between rights owners and satellite companies have, for years, secured transfrontier reception of more than 20 satellite programs," the statement says.

Finnish Record Biz Up

BY KARI HELOPALTIO

HELSINKI, Finland Though detailed statistics are not yet being released, it appears that 1988 was a very good trading year for the Finnish record industry in both unit volume and monetary value.

According to inside sources, about 13 million units worth some \$130 million at retail value, including tax, were handled by the industry as a whole.

The Finnish group of IFPI companies, which has about 20 record company members, shipped roughly 6.5 million units, up about 6.5% from from the 1987 figure. Value

of these shipments at the wholesale level and without tax came to some \$52 million, up 10% on the previous year.

It appears that sales of compact disks nearly doubled, but with little sales damage to traditional vinyl or cassette sales.

And it is believed here that December of last year was the hottest sales month in Finnish record industry history.

More International coverage, see page 28

Deep Purple A Hit In Japan

BY SHIG FUJITA

TOKYO Sales of the Deep Purple CD collection of 10 titles here have far surpassed Warner-Pioneer launch projections. Selling at the Forever Young Series special price of \$15.30, a total of 150,000 units were sold in the first 10 days of release.

Eight of the 10 titles were listed in the Top 40 of the Japanese international repertoire chart, with two, "Live In Japan" and "Machine Head" in the Top 10.

Now Keiichi Toyama, of the Warner-Pioneer A&R division, says the aim is to top the 300,000 sales mark.

The biggest seller of the batch thus far is "Live In Japan," which sold 27,000 in 10 days. Other titles include "Shades Of Deep Purple," "The Book Of Taliesyn," and "Deep Purple In Rock."

Two other titles, "Deep Purple III" and "Deep Purple With The Royal Philharmonic," were not included in the CD release batch because of poor analog sales here. Due to customer demand, Warner-Pioneer has planned a late-June CD release for them.

The sales success is largely due to the special pricing for the series. Regular price for a CD in Japan is in the \$23-\$24.50 range, but record companies have been selling some titles at \$19.25.

Toyama says that five Prince, three Van Halen, and four Sammy Hagar titles will soon be released at the new low price, followed by five a-Ha and two Chaka Khan titles.

POP

RECOMMENDED

PHOEBE SNOW

Something Real
PRODUCERS: Rob Fraboni & Ricky Fataar, Russ Titelman, Phil Ramone
Elektra 60852

Long-inactive singer makes a welcome and very handsome return to form. No stylistic surprises here—merely the usual introspective songs, launched by Snow's throaty and ever-warm vocal style, which remains off-imitated but never duplicated. Good AC possibilities in title track, "Touch Your Soul," and a multitude of other vibrantly sung cuts.

MARTIN STEPHENSON & THE DAINTEES

Gladstone, Humour & Blue
PRODUCERS: Paul Samwell-Smith; David Brewis
Capitol 91751

This two-record set is a combination of the Daintees' previous releases, "Gladstone, Humour & Blue" and "Boat To Bolivia," available for the first time in the U.S. Stephenson often sounds like a hoarse Art Garfunkel drenched in acoustic guitars and gentle drums. The songs cover an astonishingly wide range of styles, from the Celtic "The Wait," to the breezy "I Can See," to the dreamy "I Pray," to the jangly country rock of "Running Water." Evocative lyrics and strong melodies throughout should broaden its appeal to college and album rock radio.

THE CONNELLS

Fun & Games
PRODUCERS: Gary Smith and others
TVT Records 2550

North Carolina quintet's third album (second for TVT) is its best yet, although a few of the songs sound a little too much like those on last year's college/alternative rave "Boylan Heights." Smith does an excellent job of harnessing the band's talents and giving the album a live, yet professionally polished sound. Lead vocalists Doug MacMillan and George Huntley trade off songs to give the band a depth and wonderful versatility only hinted at previously. Contact: 212-929-0570.

BERNIE SHANAHAN

PRODUCER: Brian McGee
Atlantic 81934

Straight-ahead power pop from New York singer/songwriter who comes across as a cross between Bryan Adams and Survivor with, strangely enough, an occasional nod to Lou Reed. A vibrant, live feel pervades entire album, especially on the instantly likeable "Hard Luck & Heroes" and "The Night Is Never Long Enough."

JING

PRODUCER: Bradshaw Leigh, Jing, Carter Cathcart
Three Cherries Records 33332

Jing is reminiscent of Elvis Costello and Graham Parker without ever sounding derivative. Group leader Arthur Jing has been around for more than a decade, but this is definitely the effort that could catapult him to the big time. Best cuts are "In My Heart," "Happy Endings," and "Something's Wrong." College and alternative programmers will certainly find this worth taking a chance on. Contact: 212-889-3110.

HREHOSE

"FROMOHIO"
PRODUCERS: Mike Watt & Ed Crawford
SST 235

On third album, remodeled Minutemen show off their chops with another package of short-but-sweet, rhythmically skewed rockers. Guitarist/vocalist/songwriter Crawford continues to evolve out of the shadow of the late D. Boon, while Watt and drummer George Hurley flash their precocious chops. Alternative radio and retail should grab it.

THE UNTOUCHABLES

Agent 00 Soul
PRODUCER: Arthur Barrow
Restless 72342

L.A.'s long-lived twin-tone unit steps even further away from ska and toward traditional '60s-style soul on new endeavor. Title cover of the Edwin Starr oldie is exemplary of the group's current style, which might find favor with modern rock jocks working out of a neo-R&B bag.

OUR BOYS STEEL ORCHESTRA

Pan Night And Day
PRODUCER: Andy Narell
Mango/Island 9822

Irresistible oddity features an enormous Trinidadian band working out heartily on tuned steel drums. Produced by Narell (whose own "The Hammer" tracked similar terrain) with uncommon zest, this is one of the most invigorating sets of the year so far. Sweetly percussive music is a tonic ready to be sampled by adventurous programmers and consumers.

STATUS QUO

PRODUCERS: Variods
PolyGram 836651

Venerable British outfit makes bid for stardom for the umpteenth time on U.S. shores. Sound is dated, yet endearing nonetheless. Best cuts are the Dave Edmunds-produced "Rollin' Home" and "Ain't Complaining."

SWAMP DOGG

I Called For A Rope And They Threw Me A Rock
PRODUCERS: Swamp Dogg, Yvonne Williams
S.D.E.G. 4003

Only this doggedly individualistic veteran could create a set of absorbing R&B tunes that's even more entertaining than his acerbic, take-no-prisoners liner notes. "I'd Lie To You For Your Love" is full of mendacious fun and "Myocardial Infarction (Heartbreak)" doesn't miss a beat, while the irrepressible good-time originals "Happy Dog Day" and "1958" even manage to exceed his toe-tapping cover of "Let The Good Times Roll." Contact: 404-926-3377

TONY MATHEWS

Alien In My Own Home
PRODUCER: Swamp Dogg
S.D.E.G. 4004

Ace Oklahoma guitarist steps into the spotlight with a set of infectious R&B/blues tunes—some self-penned, others by his ubiquitous label chief/producer/collaborator. Highlights of a solid set include a distinctive remake of Sam Cooke's "You Send Me" as well as clever, livin'-the-blues epics "My Life Ain't Nothing But A Blues Song," "Too Many People In My Bed," and "One Hour Ago."

IQ

Are You Sitting Comfortably?
PRODUCER: Terry Brown
Squawk/Mercury 836429

British synth-oriented quintet makes a Duranish stab at heavily produced FM pop in the Starship mold. Best from this by-the-numbers effort are the bright tones of "Drive On" and "Sold On You," which are exceeded by the catchy strains of "Falling Apart At The Seams."

TINY LIGHTS

Hazel's Wreath
PRODUCERS: John Hamilton, Tiny Lights
Gaia 9005

Eclectic, engaging debut from this Hoboken, New Jersey, acoustic five-piece brings pop, folk, jazz, and other idioms into its omnivorous embrace. Highlights from a delightfully out-of-the-ordinary set include subtle, graceful melodies "Green Instead" and "Grown-Up Fish," and sharp, hook-laden tunes "Around It Goes Around" and "The Capricious Yearnings Of King Edward."

HAPPY MONDAYS

Bummed
PRODUCER: Martin Hannett

SPOTLIGHT



MADONNA

Like A Prayer
PRODUCERS: Madonna with Patrick Leonard, Stephen Bray, Prince
Sire 25844

Built-for-radio title track and subsiding brouhaha over the video is giving Madonna's first all-new studio set in three years a high-profile send-off. At initial listen, the album is less accessible than previous efforts, but is ultimately her most satisfying, lyrically and musically. Though much-ballyhooed duet with Prince probably won't turn many heads, there's plenty here that's radio-ready, including "Express Yourself," "Cherish," and "Keep It Together."

NEW AND NOTEWORTHY

BIG BAM BOO

Fun, Faith, & Fairplay
PRODUCER: Richard Manwaring
Uni Records/MCA 8

British duo, Shark and Simon Tedd, makes a big noise stateside with their guitar-based, harmony-filled debut. The songs are distinctive enough to strike on college and alternative radio, but accessible enough to make in on top 40. Best bets are "Fell Off A Mountain," "Shooting From My Heart," and the quirky "What's Bigger Than Life?"

Elektra 60854

Echoes of various English gloomsters are heard in this mysterious new U.K. entry, produced to bizarre perfection by former Buzzcocks and Joy Division ringmaster Hannett. Skewed, slightly psychedelized tracks may strike a chord in alternative programmers who go for the darker side of things.

BLACK

PICKS

MARCUS LEWIS

Sing Me A Song
PRODUCER: Dan Serafini
Aegis/CBS 45055

Strong percolating dance tunes interspersed with gentle midtempo tunes make this album a pleasure. First single, "The Club," did well on the dance club play chart, and new tune, "Searchin' For A Good Time," should do equally well on the black charts.

RECOMMENDED

PAUL LAURENCE

Underexposed
PRODUCER: Paul Laurence
Capitol 48304

Producer/keyboardsist/singer Laurence bottles hot hit pop-funk formula on climbing "Make My Baby Happy," but loses it again, flickering on "I Ain't Wit

It" and "Ordinary Girl." His dance rhythms are tantalizing enough, but material runs thin as quest for consistency of quality goes on.

GRADY HARRELL

Come Play With Me!
PRODUCERS: Various
RCA 8341

Darryl Ross-produced "Sticks And Stones" is chugging up the charts on strength of its Sam Cooke-meets-Motown tribute to '60s rock'n'soul. Chameleon-voiced Harrell sifts styles from Dobie Gray to Michael Jackson, flashing brilliance while never really landing on a branch of his own. "You And Me," written and produced by Stevie Wonder, could fly after "Put This On Your Mind."

MARC V.

Too True
PRODUCERS: Various
Elektra 60811

Young singer makes a nice impression with light, somewhat jazz-tinged contemporary R&B on label bow. Solid helping hand is provided by large supporting cast of players that includes Hugh Masekela and the System. "Let Them Stare" could be a solid opening salvo to make listeners aware of V.'s smooth soulfulness.

RUBY TURNER

The Motown Songbook
PRODUCERS: Loris Holland, Roy Hay, Jolyon Skinner, Jon Astrop
Jive/RCA 1177

British singer serves up a collection of Motown standards, many of them turned techno-soul. The problem isn't Turner's voice, which is by turns soothing and sassy; it's in messing with perfection—virtually none of these tunes is the better for the addition of drum programming and synthesizers. Best efforts (read: least techno) are "Baby I Need Your Lovin'" and "Just My Imagination (Running Away From Me)."

JAZZ

PICKS

SHERRY WINSTON

Love Madness
PRODUCER: Sherry Winston and Kent Schuyler
Headfirst 729

Flutist is a promising young fusionist who has already earned a warm reception from radio. Her mostly light and bright album is supported nicely with cameos by experienced players like Eric Gale, Patrice Rushen, and Mark Soskin.

NEW AGE

PICKS

DON HARRISS

Vanishing Point
PRODUCER: Don Harriss
Sonic Atmospheres 80023

Somebody get this guy a soundtrack deal. Although album is best defined as new age, keyboardist/composer Harriss offers a wider variety of tempos and textures than are generally found in the genre. New age stations have jumped on board, and given even broader exposure, he'll appeal to a wider audience than that of the BMW and hot-tub persuasion.

ANDY SUMMERS

The Golden Wire
PRODUCERS: Andy Summers and David Hentschel
Private Music 2048

Police guitarist, with a surprisingly urban assist from multitalented reed man Paul McCandless, weaves another series of hypnotic tone poems. This mix of minimalism and world music probably won't attract

new fans for Summers' solo fare, but those who enjoyed his earlier projects—including those recorded with Robert Fripp—will be delighted.

COUNTRY

RECOMMENDED

SUZIE BOGGUSS

Somewhere Between
PRODUCER: Wendy Waldman
Capitol 90237

In her covers of such old hits as "I Want To Be A Cowboy's Sweetheart" and the title cut, Bogguss shows a real feel for projecting the direct and pared-down emotions of traditional country. But she is equally convincing in the newer and more ironic mode of "Handyman's Dream" and "Guilty As They Come."

CLASSICAL

RECOMMENDED

BARBER: SYMPHONY NO. 2; OVERTURE TO THE SCHOOL FOR SCANDAL; FIRST ESSAY; ADAGIO FOR STRINGS

New Zealand Symphony Orchestra, Schenck
Stradivari 8012

This CD returns the second symphony to currency, a project the composer may very well have objected to, were he still alive. Barber himself made the first recording decades ago, but later withdrew it from circulation and tore up the parts. Now his estate has authorized this revival. The piece is accessible and well-crafted and will attract interest. Heavy publicity will direct much attention its way. Performance and recording are excellent, and the accompanying Barber pieces flesh out the album attractively.

OFFENBACH: GAITE PARISIENNE/GOUNOD: FAUST BALLETT MUSIC/CHABRIER: ESPANA/THOMAS: MIGNON OVERTURE

Boston Symphony Orchestra, Ozawa
Deutsche Grammophon 423698

A bouquet of French pleasers, tuneful and bright and directed with an expert hand. Is this DG's response to sister label Philips's Boston Pops series? In any case, a long and active shelf life can be safely predicted.

BERNSTEIN: SYMPHONIC DANCES/GERSHWIN: PIANOS & PERCUSSION

Güher & Silher Pekinel, pianos
Teldec 243719

The Bernstein, in a special arrangement for the two-piano team, may win the most immediate reaction, but the Bartók, in this sparkling performance, rhythmically hip and technically impressive, should garner most plaudits long-term. Good sound, particularly in the Bartók.

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.

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JEFF BAXTER AND DIC//DAT

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"ETERNAL FLAME" by the Bangles (Columbia) rides its large airplay lead to the top. "Girl You Know It's True" by Milli Vanilli (Arista) moves up to No. 2 with a bullet, but is No. 1 in sales by a solid margin; it now has been certified gold. "The Look" by Roxette (EMI) is No. 3 with a bullet and is gaining in points so strongly that it may jump over both of the songs mentioned above to gain the top spot next week. After "The Look," look out for the unstoppable Madonna, whose "Like A Prayer" (Sire) makes by far the largest point gain of any record on the chart, with a huge jump from No. 25 to No. 11.

THE BIGGEST GAINER IN sales points below the top 20, and thus the Power Pick/Sales winner, is "After All" by Cher & Peter Cetera (Geffen). It is also strong on the radio side, with an early top 10 report from KF95 Boise, Idaho (14-9). On the airplay side, the winner is "Real Love" by Jody Watley (MCA); although the record is still only No. 37, it has an 89% chance of reaching the top five. Impressive radio jumps for "Real" include 23-14 at Power 96 Detroit and 34-19 at WKBQ St. Louis.

AS TONE LOC'S "Funky Cold Medina" (Delicious Vinyl) drives up the chart toward the top, leaping nine places to No. 17 this week, the controversy in the press over Loc's previous single continues. As steady readers of this column know, the Hot 100 is a sales and airplay chart, combining radio airplay with record store sales to compute total record popularity. The criticism directed toward the Hot 100 over the fact that "Wild Thing" peaked at No. 2 ignores the 30-year history of the Hot 100 as a sales-plus-airplay chart. The Hot 100 is not, and has never been, just a sales chart. There is a sales-only chart and an airplay-only chart, on this page this week, each with 40 positions. "Wild Thing" was unquestionably No. 1 on that sales chart, but it peaked at No. 3 in airplay. Overall, it peaked at No. 2. Those who believe the Hot 100 should be a sales-only chart, since sales represent the final votes of the consumers, should remember that the Hot 100 has never been all sales.

QUICK CUTS: There is a chart jam in the 50s this week. As a result, "Where Are You Now?" by Jimmy Harnen With Synch (WTG) moves up only three places to No. 56, despite 18 adds. Also, "Let The River Run" by Carly Simon (Arista) holds at No. 60 despite gaining points, especially on the sales side. "River" jumps 7-1 at 95XIL Parkersburg, W. Va. Also caught in the jam are "Driven Out" by the Fixx (RCA) and "It's Only Love" by Simply Red (Elektra), both of which gain in points but slip on the chart. . . . The seven new entries include two artists making their chart bows: Neneh Cherry debuts at No. 83 with her top five British hit "Buffalo Stance" (Virgin) (see New On The Charts, page 25). Early activity comes from Atlanta (23-20 on Power 99) and Sacramento, Calif. (No. 20 at FM102). U.K. band Easterhouse enters at No. 91 with "Come Out Fighting" (Columbia). . . . For those who enjoy the recent restoration of color to the Hot 100: Early deadlines this week prevent using any color on the chart, but the red highlights will be back next week.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 241 REPORTERS	TOTAL ON
ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC	12	17	70	99	105
I'LL BE LOVING YOU NEW KIDS... COLUMBIA	9	10	44	63	69
SOLDIER OF LOVE DONNY OSMOND CAPITOL	4	13	45	62	117
ROCK ON MICHAEL DAMIAN CYPRESS	5	12	40	57	127
REAL LOVE JODY WATLEY MCA	3	7	42	52	168
VOICES OF BABYLON THE OUTFIELD COLUMBIA	3	8	31	42	75
EVERLASTING LOVE HOWARD JONES ELEKTRA	5	5	27	37	156
THINKING OF YOU SA-FIRE CUTTING	3	5	24	32	170
CULT OF PERSONALITY LIVING COLOUR EPIC	2	7	16	25	147
WHEN LOVE COMES TO TOWN U2 ISLAND	1	2	22	25	33

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

FOR WEEK ENDING APRIL 1, 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	2	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	2
2	3	ETERNAL FLAME	BANGLES	1
3	4	THE LOOK	ROXETTE	3
4	1	THE LIVING YEARS	MIKE + THE MECHANICS	5
5	5	MY HEART CAN'T TELL YOU NO	ROD STEWART	4
6	7	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	6
7	6	WALK THE DINOSAUR	WAS (NOT WAS)	7
8	9	DREAMIN'	VANESSA WILLIAMS	9
9	14	STAND	R.E.M.	8
10	12	YOU GOT IT	ROY ORBISON	12
11	19	SUPERWOMAN	KARYN WHITE	13
12	—	LIKE A PRAYER	MADONNA	11
13	21	YOUR MAMA DON'T DANCE	POISON	16
14	17	JUST BECAUSE	ANITA BAKER	14
15	8	LOST IN YOUR EYES	DEBBIE GIBSON	10
16	18	CRYIN'	VIXEN	29
17	22	MORE THAN YOU KNOW	MARTIKA	18
18	13	YOU'RE NOT ALONE	CHICAGO	15
19	—	FUNKY COLD MEDINA	STONE LOC	17
20	26	HEAVEN HELP ME	DEON ESTUS	19
21	23	ONE	METALLICA	38
22	27	SINCERELY YOURS	SWEET SENSATION (WITH ROMEO J.D.)	30
23	11	PARADISE CITY	GUNS N' ROSES	21
24	10	RONI	BOBBY BROWN	23
25	16	I BEG YOUR PARDON	KON KAN	33
26	34	RADIO ROMANCE	TIFFANY	35
27	20	YOU GOT IT	NEW KIDS ON THE BLOCK	28
28	39	I'LL BE THERE FOR YOU	BON JOVI	20
29	15	DON'T TELL ME LIES	BREATHE	22
30	32	THINKING OF YOU	SA-FIRE	26
31	35	ROOM TO MOVE	ANIMOTION	25
32	30	SECOND CHANCE	THIRTY EIGHT SPECIAL	24
33	29	ORINOCO FLOW (SAIL AWAY)	ENYA	31
34	24	STRAIGHT UP	PAULA ABDUL	32
35	40	ROCKET	DEF LEPPARD	27
36	25	WILD THING	STONE LOC	48
37	38	I WANNA BE THE ONE	STEVIE B	41
38	—	AFTER ALL	CHER & PETER CETERA	34
39	—	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	40
40	—	24/7	DINO	42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	ETERNAL FLAME	BANGLES	1
2	5	THE LOOK	ROXETTE	3
3	4	MY HEART CAN'T TELL YOU NO	ROD STEWART	4
4	6	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	2
5	7	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	6
6	1	THE LIVING YEARS	MIKE + THE MECHANICS	5
7	3	LOST IN YOUR EYES	DEBBIE GIBSON	10
8	12	STAND	R.E.M.	8
9	8	YOU'RE NOT ALONE	CHICAGO	15
10	13	WALK THE DINOSAUR	WAS (NOT WAS)	7
11	17	LIKE A PRAYER	MADONNA	11
12	15	DREAMIN'	VANESSA WILLIAMS	9
13	11	JUST BECAUSE	ANITA BAKER	14
14	16	SUPERWOMAN	KARYN WHITE	13
15	20	FUNKY COLD MEDINA	STONE LOC	17
16	22	YOUR MAMA DON'T DANCE	POISON	16
17	25	I'LL BE THERE FOR YOU	BON JOVI	20
18	19	YOU GOT IT	ROY ORBISON	12
19	23	HEAVEN HELP ME	DEON ESTUS	19
20	18	MORE THAN YOU KNOW	MARTIKA	18
21	27	SECOND CHANCE	THIRTY EIGHT SPECIAL	24
22	9	DON'T TELL ME LIES	BREATHE	22
23	28	ROCKET	DEF LEPPARD	27
24	14	PARADISE CITY	GUNS N' ROSES	21
25	29	ROOM TO MOVE	ANIMOTION	25
26	10	RONI	BOBBY BROWN	23
27	31	THINKING OF YOU	SA-FIRE	26
28	21	YOU GOT IT	NEW KIDS ON THE BLOCK	28
29	40	FOREVER YOUR GIRL	PAULA ABDUL	36
30	36	ORINOCO FLOW (SAIL AWAY)	ENYA	31
31	39	AFTER ALL	CHER & PETER CETERA	34
32	38	SINCERELY YOURS	SWEET SENSATION (WITH ROMEO J.D.)	30
33	—	REAL LOVE	JODY WATLEY	37
34	24	STRAIGHT UP	PAULA ABDUL	32
35	—	CULT OF PERSONALITY	LIVING COLOUR	39
36	—	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	44
37	26	I BEG YOUR PARDON	KON KAN	33
38	—	EVERLASTING LOVE	HOWARD JONES	46
39	—	24/7	DINO	42
40	—	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	40

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP	HL
42 24/7 (Onid, BMI) CPP	ASCAP/HL	33 I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP	45 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI) HL
34 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow Songs, BMI/Pitchford, BMI/Triple Star, BMI) CPP	ASCAP/HL	78 I CAN'T FACE THE FACT (GG Loves Music, BMI/Music Corp. Of America, BMI) HL	50 A SHOULDER TO CRY ON (Page Three, BMI/Warner-Tamerlane, BMI/Doradio, BMI) WBM
93 BABY BABY (Eighth Wonder, BMI/Forte, BMI/Domingo, ASCAP)	ASCAP/HL	64 I ONLY WANNA BE WITH YOU (Chappell, ASCAP) HL	30 SINCERELY YOURS (Shaman Drum, BMI)
44 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	ASCAP/HL	41 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI)	54 SOLDIER OF LOVE (Bajun Beat/MCA, ASCAP) HL
77 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	ASCAP/HL	72 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	66 SOMEBODY LIKE YOU (MCA, ASCAP/Dresden China, ASCAP/Dal Coore, BMI/Orca, ASCAP) HL/CPP
69 BRING DOWN THE MOON (Irving, BMI/Boy Meets Girl, BMI) CPP	ASCAP/HL	40 IKO IKO (FROM "RAIN MAN") (Trio, BMI/Melder, BMI) HL/WBM	8 STAND (Night Garden, BMI/Unichappell, BMI) HL
83 BUFFALO STANCE (Virgin Music/SBK Songs)	ASCAP/HL	68 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP)	32 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP
70 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP) WBM	ASCAP/HL	20 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP) WBM	13 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
57 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	ASCAP/HL	59 IT'S ONLY LOVE (Mayplace, BMI) HL	47 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
91 COME OUT FIGHTING (Publisher Pending)	ASCAP/HL	14 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL	26 THINKING OF YOU (Cutting, ASCAP)
29 CRYIN' (Tripland, BMI/Leibaphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	ASCAP/HL	60 LET THE RIVER RUN (THEME FROM "WORKING GIRL") (TCF, ASCAP/C'est, ASCAP) CPP/WBM	53 TRIBUTE (RIGHT ON) (CRGI, BMI)
39 CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP	ASCAP/HL	11 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI) WBM	71 VOICES OF BABYLON (John Spinks, PRS/BMI)
96 DEAR GOD (Mood, ASCAP/WB, ASCAP) WBM	ASCAP/HL	92 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP) MSC	7 WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkey..., ASCAP) HL
74 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	ASCAP/HL	95 LIVIN' RIGHT (Red Cloud, ASCAP/Night River, ASCAP) WBM	100 WALKING AWAY (T-Boy, ASCAP/INSOC, ASCAP) WBM
82 THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Paradise GMBH, ASCAP/Marisma, ASCAP)	ASCAP/HL	5 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Run, BMI/Hit And Run, ASCAP) WBM	86 WALKING THROUGH WALLS (EMI, ASCAP) WBM
79 DO YOU BELIEVE IN SHAME? (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	ASCAP/HL	10 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	99 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
22 DON'T TELL ME LIES (Virgin, ASCAP) CPP	ASCAP/HL	49 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel Music) HL/WBM	88 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky Music/Chappell & Co., ASCAP/French Stuff Music) HL/WBM
76 DOWNTOWN (Irving, BMI/Dejonus Ltd., PRS) HL/CPP	ASCAP/HL	51 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	85 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
9 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	ASCAP/HL	18 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP	65 WHEN I'M WITH YOU (Bananae, BMI) HL
58 DRIVEN OUT (EMI, ASCAP) WBM	ASCAP/HL	4 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP	89 WHEN LOVE COMES TO TOWN (U2, ASCAP/Chappell & Co., ASCAP)
62 ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP)	ASCAP/HL	97 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP	84 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
90 END OF THE LINE (Zero Productions, BMI/SBK April, ASCAP/Special Rider, ASCAP/Gone Gator, ASCAP/Ganga, BMI) HL/CPP	ASCAP/HL	38 ONE (Creeping Death, ASCAP) CLM	56 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
1 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	ASCAP/HL	31 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL	48 WILD THING (Varry White, ASCAP)
46 EVERLASTING LOVE (Hojo, BMI)	ASCAP/HL	21 PARADISE CITY (Guns N' Roses, ASCAP) CLM	55 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
67 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	ASCAP/HL	35 RADIO ROMANCE (George Tobin, BMI) HL	81 WORKING ON IT (Magnet, ASCAP/Intersong-USA, ASCAP) HL
87 FADING AWAY (SBK Blackwood, BMI/Bob Rosenberg, BMI) HL	ASCAP/HL	37 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL	12 YOU GOT IT (SBK April, ASCAP/Orbisongs, ASCAP/Gone Gator, ASCAP) HL/CPP
61 FEELS SO GOOD (Yessup, ASCAP) CLM	ASCAP/HL	94 REPETITION (T-Boy, ASCAP/INSOC, ASCAP)	28 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL
36 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	ASCAP/HL	52 ROCK ON (St.Cecilia, BMI)	16 YOUR MAMA DON'T DANCE (Jasperilla, ASCAP/MCA, ASCAP) CPP
17 FUNKY COLD MEDINA (Varry White, ASCAP)	ASCAP/HL	27 ROCKET (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	15 YOU'RE NOT ALONE (Virgin, ASCAP/Trinifold, ASCAP) CPP
2 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	ASCAP/HL	23 RONI (Kear, BMI/Hip Trip, BMI) CPP	
73 GOOD LIFE (Virgin Songs, BMI/Drive On, BMI) CPP	ASCAP/HL	25 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP	
98 HALLELUJAH MAN (SBK Songs/SBK Blackwood, BMI) HL	ASCAP/HL	80 RUN TO PARADISE (Australian Mushroom, ASCAP)	
63 HEARTS ON FIRE (F.S.Limited, PRS/Freedom, BMI/Warner-Tamerlane, BMI) WBM	ASCAP/HL	24 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL	
19 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell,	ASCAP/HL	43 SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI) CPP	
		6 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP	
		75 SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP	

States And Their Agencies Cannot Be Sued Supreme Court Lets Copyright Ruling Stand

WASHINGTON The Supreme Court, for the second time this year, has refused to review the rulings of lower courts that states and their agencies cannot be sued for violating federal copyright

laws. In the March 20 decision, the court allowed to stand a 9th Circuit Court of Appeals ruling that the U.S. Copyright Act does not explicitly remove or abrogate "sovereign immunity" protection to states in such cases, as provided by the 11th Amendment.

Several members of the U.S. copyright community, including the Motion Picture Assn. of America, had filed briefs asking for a Supreme Court review.

In effect, the court, in letting the lower court decision stand, has made it the business of Congress to clarify or amend the copyright law so that states are liable.

Both the Senate and the House have recently introduced bills to make clear what lawmakers now say was the intention of Congress when the copyright law was overhauled in 1976—that copyright owners have a legal remedy against states when they illegally copy or distribute copyrighted works (Billboard, March 18).

The copyright coalition seeking the legislation includes the Recording Industry Assn. of America, the National Music Publishers Assn., computer and software trade groups, and the MPAA.

BILL HOLLAND

KVC, VIRGIN VISION TO SET DEAL

(Continued from page 3)

tributors and retailers with a deal like this, but [the deal] will also enable the company to broaden its product base," says one source close to the situation.

Another source says financial considerations in the U.K. may have stimulated the Virgin Group to sell off assets, including Virgin Vision in the U.S., which has "only been marginally profitable." U.K.-based Virgin Vision Ltd. recently went from public to private, repurchasing its stock.

Another factor, say observers, is that the independent home video company ranks are again changing as the market for B movies, art films, and films not receiving wide theatrical exposure continues to soften.

Recently, Virgin Vision, a presence in the U.S. for the past 18 months, has been the subject of numerous acquisition, merger, and distribution rumors. Virgin Vision president Steven Bickell has acknowledged that his company was having discussions with major studios about distribution. His latest public statement, however, indicated the company would maintain a status quo.

Since its arrival in the U.S., Virgin Vision has inked a number of output and acquisition deals with various production entities. The deals represent a financial commitment of some \$100 million.

One business affairs executive from a major studio says Virgin Vision has been one of the most aggressive acquirers of packages in the past year, often outbidding other companies for deals. The company has output deals with the Samuel Goldwyn Co., HandMade Films, Cinecom Entertainment, and others.

Virgin recently announced an updated 1989-90 slate of titles, including two of its biggest acquisitions to date—"The Fourth War" and "Communion." Those films and several others represent a commitment in excess of \$12 million.

KVC Video dates back to the fall, when Indianapolis-based Kartes Video Communications, one of the pioneering special-interest home video firms that was also among the first to explore alternative distribution, was purchased by an investor group headed by Australian businessman Alan Saffron.

In December, KVC agreed to buy 100% of Atlantic Releasing, a privately held independent U.S. film company that had home video output deals with other studios and home video independents.

That deal gave KVC access to a product for a proposed Atlantic Video rental-oriented label as well as catalog for sell-through.

Since then, KVC has been aggressively attacking the \$14.95 sell-through market with Atlantic catalog.

At the January Consumer Electronics Show, KVC also announced that it signed Shari Lewis for children's video product and also promised a major celebrity fitness tape, believed to feature Cher, although that deal has yet to be sealed. At that time, Saffron also indicated he was looking to make further acquisitions.

FOR WEEK ENDING APRIL 1, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	12	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI 5 weeks at No. One
2	5	10	5	FUNKY COLD MEDINA DELICIOUS VINYL 104/ISLAND	STONE LOC
3	2	2	11	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
4	4	4	11	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
5	6	7	8	24/7 4TH & B'WAY 7471/ISLAND	DINO
6	7	6	9	SINCERELY YOURS ATCO 7-99246	SWEET SENSATION (WITH ROMEO J.D.)
7	9	12	6	I WANNA BE THE ONE LMR 74003	STEVIE B
8	3	3	10	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
9	8	5	15	SUPERWOMAN WARNER BROS. 7-27783	KARYN WHITE
10	14	25	3	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	MADONNA
11	11	17	6	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
12	10	16	6	LUCKY CHARM MOTOWN 1952	THE BOYS
13	16	26	3	REAL LOVE MCA 53484	JODY WATLEY
14	22	30	3	EVERY LITTLE STEP MCA 53618	BOBBY BROWN
15	13	14	7	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	SA-FIRE
16	20	23	3	ETERNAL FLAME COLUMBIA 38-68533	BANGLES
17	17	21	3	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	DEON ESTUS
18	21	19	5	GOOD LIFE VIRGIN 7-99236	INNER CITY
19	25	—	2	FOREVER YOUR GIRL VIRGIN 7-99230	PAULA ABDUL
20	27	—	2	THE LOOK EMI 50190	ROXETTE
21	NEW	—	1	CLOSER THAN FRIENDS COLUMBIA 38-08537	SURFACE
22	23	24	7	WALK THE DINOSAUR CHRYSALIS 43331	WAS (NOT WAS)
23	15	8	16	RONI MCA 53463	BOBBY BROWN
24	26	27	4	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	J. TAYLOR/R. BELLE
25	12	9	17	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
26	19	11	12	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
27	30	22	4	JUST COOLIN' ATLANTIC 7-88959	LEVERT
28	NEW	—	1	TRIBUTE (RIGHT ON) COLUMBIA 38-68575	THE PASADENAS
29	NEW	—	1	BIRTHDAY SUIT (FROM "SING") COLUMBIA 38-68569	JOHNNY KEMP
30	28	18	9	FADING AWAY EPIC 34-68543/E.P.A.	WILL TO POWER

Products with the greatest airplay gains this week. Billboard, copyright 1989.

Capitol-EMI Music Bows A New Latin Division

LOS ANGELES Capitol-EMI Music has established a new Capitol/EMI Latin music division, CEMA president Russ Bach announced March 21. Jose Behar, former VP of A&R and West Coast operations for CBS International U.S., will head up the newly created division,

Division reflects market expansion

and will report directly to Bach.

EMI Music's Latin product was previously licensed to BMG for the U.S. and Puerto Rico. The creation of a Latin division reflects both U.S. retail chains' deepening expansion in Latin music marketing, particularly in the western and southwestern regions of the country (Billboard, Feb. 18), and a desire on CEMA's part to more effectively fill the stateside Latin pipeline.

"Recognizing the growing impor-

tance of the Latin market in the U.S., we felt we could maximize our sales efforts by employing the strength of CEMA," Capitol-EMI Music president/CEO Joe Smith said in a formal statement. "This move will allow us to become a more significant and aggressive force in the marketplace to further exploit EMI Music's Latin repertoire."

As of Saturday (1), Capitol/EMI Latin will manufacture, distribute, market, and promote EMI Music's Latin product in the U.S. The L.A.-based division will also handle A&R activities for U.S.-based Latin artists, as well as the marketing and distribution of EMI Anglo product in Puerto Rico. It will have its own sales and promotion staff.

The company's Latin American headquarters, based in Miami, will coordinate Capitol/EMI Latin's A&R and marketing activities in tandem with Behar.

Billboard POWER PLAYLISTS

FOR WEEK ENDING
APRIL 1, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97FM		P.D.: Steve Ellis	
New York	1	1	Sweet Sensation (With Romeo J.D.), Si
	2	4	Milli Vanilli, Girl You Know It's Tru
	3	5	Stevie B, I Wanna Be The One
	4	2	Debbie Gibson, Lost In Your Eyes
	5	7	Erasure, A Little Respect
	6	10	Karyn White, Superwoman
	7	11	Sandee, Notice Me
	8	9	Anita Baker, Just Because
	9	9	Was (Not Was), Walk The Dinosaur
	10	12	Cornia, Give Me Back My Heart
	11	14	Dino, 24/7
	12	15	Fine Young Cannibals, She Drives Me C
	13	3	Kon Kan, I Beg Your Pardon
	14	16	Inner City, Good Life
	15	18	Kristin Bae, Don't Turn Your Back On
	16	19	Sa-Fire, Thinking Of You
	17	22	Tone Loc, Funky Cold Medina
	18	6	Bobby Brown, Roni
	19	21	Samantha Fox, I Only Wanna Be With You
	20	23	Debbie Gibson, Electric Youth
	21	26	Jody Watley, Real Love
	22	30	Madonna, Like A Prayer
	23	24	Johnny Kemp, Birthday Suit
	24	27	Vanessa Williams, Dreamin'
	25	25	Raiana Paige, Open Up Your Heart
	26	31	Ten City, That's The Way Love Is
	27	29	Shooting Party, Safe In The Arms Of L
	28	13	New Kids On The Block, You Got It (Th
	29	33	Pajama Party, Yo No Se
	30	35	Cynthia, Endless Night
	31	17	Will To Power, Fading Away
	32	34	Eighth Wonder, Baby Baby
	33	34	Paula Abdul, Forever Your Girl
	34	39	Noel, Change
	35	38	Bobby Brown, Every Little Step
	36	40	Deon Estus, Heaven Help Me
	37	37	Latin Rascals, It Must Be You
	38	EX	The Pasadenas, Tribute (Right On)
	A39	EX	Neneh Cherry, Buffalo Stance
	40	28	Tone Loc, Wild Thing
	A	—	Madonna, Express Yourself

KMIEL 106FM		P.D.: Keith Naftaly	
San Francisco	1	2	Stevie B, I Wanna Be The One
	2	5	Tone Loc, Funky Cold Medina
	3	7	Bangles, Eternal Flame
	4	1	Dino, 24/7
	5	8	Too Short, Life Is Too Short
	6	3	Inner City, Good Life
	7	10	Sa-Fire, Thinking Of You
	8	13	New Kids On The Block, I'll Be Loving
	9	9	Vanessa Williams, Dreamin'
	10	11	Tommy Page, A Shoulder To Cry On
	11	12	Neneh Cherry, Buffalo Stance
	12	18	LeVert, Just Coolin'
	13	4	Milli Vanilli, Girl You Know It's Tru
	14	17	Jody Watley, Real Love
	15	15	The Pasadenas, Tribute (Right On)
	16	16	Fine Young Cannibals, She Drives Me C
	17	19	Eighth Wonder, Baby Baby
	18	21	Paula Abdul, Forever Your Girl
	19	22	Surface, Closer Than Friends
	20	24	Madonna, Like A Prayer
	21	23	Frances, Surrender Your Love
	22	26	Raiana Paige, Open Up Your Heart
	23	6	Sweet Sensation (With Romeo J.D.), Si
	24	27	The Boys, Lucky Charm
	25	EX	Cynthia, Endless Night
	26	28	Deon Estus, Heaven Help Me
	27	30	Sky, Start Of A Romance
	28	EX	Al B. Sure!, If I'm Not Your Lover
	29	20	Anita Baker, Just Because
	30	EX	Alexander O'Neal, What Can I Say To M
	EX	EX	Roxette, The Look
	EX	EX	Peter Schilling, The Different Story
	EX	EX	Guy, I Like
	EX	EX	Boy George, Don't Take My Mind On A T
	EX	EX	Womack & Womack, Tearsdrops
	EX	EX	Latin Rascals, It Must Be You
	EX	EX	Maurice, This Is Acid
	A	—	Milli Vanilli, Baby Don't Forget My N
	A	—	Debbie Gibson, Electric Youth
	A	—	Bobby Brown, Every Little Step
	A	—	Natale Cole, Missing You Like Crazy

Power 106FM		P.D.: Jeff Wyatt	
Los Angeles	1	4	Milli Vanilli, Girl You Know It's Tru
	2	1	Bobby Brown, Roni
	3	2	Debbie Gibson, Lost In Your Eyes
	4	5	Karyn White, Superwoman
	5	3	Sweet Sensation (With Romeo J.D.), Si
	6	6	Anita Baker, Just Because
	7	9	Dino, 24/7
	8	13	Stevie B, I Wanna Be The One
	9	10	Gina Go-Go, I Can't Face The Fact
	10	6	Cynthia, Change On Me
	11	8	Sheena Easton, The Lover In Me
	12	11	Martika, More Than You Know
	13	16	Fine Young Cannibals, She Drives Me C
	14	14	Marc Almond, Tears Run Rings
	15	12	Kon Kan, I Beg Your Pardon
	16	18	Kristin Bae, Don't Turn Your Back On
	17	19	Sa-Fire, Thinking Of You
	18	15	Erasure, A Little Respect
	19	24	Paula Abdul, Forever Your Girl
	20	20	Rob Base & D.J. E-Z Rock, Get On The
	21	25	Sandee, Notice Me
	22	31	Tone Loc, Funky Cold Medina
	23	21	Information Society, Walking Away
	24	27	Inner City, Good Life
	25	28	Eighth Wonder, Baby Baby
	26	29	Deon Estus, Heaven Help Me
	27	32	Jody Watley, Real Love
	28	30	Vanessa Williams, Dreamin'
	29	34	Madonna, Like A Prayer
	30	35	Roxette, The Look
	31	33	Sheena Easton, Days Like This
	32	36	The Boys, Lucky Charm
	33	25	"Lookie, Can U Read My Lips
	34	37	Sa-Fire, Thinking Of You
	35	38	Bobby Brown, Every Little Step
	A	—	The Belle Stars, Iko Iko
	A	—	Samantha Fox, I Only Wanna Be With You
	A	—	Neneh Cherry, Buffalo Stance

WPGC		P.D.: Bob Mitchell	
Washington	1	2	Vanessa Williams, Dreamin'
	2	4	Anita Baker, Just Because
	3	5	Milli Vanilli, Girl You Know It's Tru
	4	1	Kiara (Duet With Shance Wilson), Thi
	5	3	Paula Abdul, Straight Up
	6	6	Tracie Spencer, Imagine
	7	12	Bobby Brown, Every Little Step
	8	11	The Boys, Lucky Charm
	9	9	LeVert, Just Coolin'
	10	17	Tone Loc, Funky Cold Medina
	11	13	James "T.T." Taylor & Regina Belle, A
	12	8	New Edition, Can You Stand The Rain
	13	16	Dino, 24/7
	14	15	Sweet Sensation (With Romeo J.D.), Si
	15	19	E.U., Buck Wild
	16	23	Madonna, Like A Prayer
	17	18	Inner City, Good Life
	18	20	Sa-Fire, Thinking Of You
	19	21	Sheena Easton, Days Like This
	20	24	Jody Watley, Real Love
	21	10	New Kids On The Block, You Got It (Th
	22	22	Simply Red, Only Love
	23	28	Surface, Closer Than Friends
	24	26	The Pasadenas, Tribute (Right On)
	25	25	Deon Estus, Heaven Help Me
	26	29	Stevie B, I Wanna Be The One
	27	EX	Paula Abdul, Forever Your Girl
	28	EX	Alexander O'Neal, What Can I Say To M
	29	EX	Ten City, That's The Way Love Is
	30	EX	Def Jef, Give It To Me
	A	—	The Belle Stars, Iko Iko
	A	—	Eighth Wonder, Baby Baby
	A	—	New Kids On The Block, I'll Be Loving
	A	—	Natale Cole, Missing You Like Crazy
	A	—	Kid N' Play, Rollin' With Kid N' Play
	A	—	The Invasions, Wikka Wrap II
	EX	EX	Manniquin, I Wanna Ride

The Top Pop Albums chart appears this week on pages 66-69



Sensation Recreation. Atco group Sweet Sensation meets Virgin artist Paula Abdul during a visit to Los Angeles' KPWR "Power 106." Shown seated, from left, are Jay Thomas, KPWR; Sweet Sensation's Betty D., Sheila, and Margie; Al Tavera, music director, KPWR; and Abdul. Shown standing, from left, are Tod Parker, KPWR; Jeff Wyatt, program director, KPWR; Paul Sansone, promotion director, KPWR; Craig Lambert, VP, national promotion, Atco; Jeff Neben, West Coast regional promotion manager, Atco; Mark Gorlick, director, national promotion, Atco; and Karen Scott, musical assistant, KPWR.

LIFELINES

BIRTHS

Boy, Evan Edward, to Stanley and Sue Schneider, Feb. 10 in New York. He is an entertainment attorney and former general attorney at CBS Records. She is president of Events! Events! Inc.

Girl, Grace Elizabeth, to Jim and Jan Cahalan, Feb. 16 in Palo Alto, Calif. He is VP of operations at Windham Hill Productions.

Girl, Anika Irene, to Michael and Joyce Ostin, Feb. 21 in Los Angeles. He is senior VP of A&R at Warner Bros. Records, Burbank, Calif.

Girl, Carly Glenn, to Jack Slomnicki and Shelley Rosenbloom, March 5 in Silver Spring, Md. She is director of advertising for Waxie Maxie's 30-store record chain.

Girl, Chelsea Anna, to Steven and

Teresa Tyler, March 6 in Boston. He is lead singer of the rock group Aerosmith.

Girl, Ani, to Stuart Dill and Maral Missirian-Dill, March 6 in Nashville. He is director of SHD Management.

Boy, Samuel David, to Nick and Margie Hunter, March 8 in Nashville. He is senior VP of promotion and marketing at Warner Bros. Records there.

Boy, John Patrick, to Tim and Peggy Moore, March 10 in Ellsworth, Maine. He is program director and morning personality for WKSQ Ellsworth.

Boy, Eric Richard, to Rick and Kelly Schwanke, March 14 in Tarzana, Calif. He is associate director of

writer administration, BMI. She is with the Mary Williams music clearinghouse.

MARRIAGES

David Grove to Sandy Briner, April 8 in Indianapolis. He is senior computer operator at BMG Music Data Center there.

DEATHS

Archie Bleyer, 79, of a long illness, March 20 in Sheboygan, Wis. In the mid-'50s, Bleyer founded Cadence Records, which became a major independent with hits by the Chordettes, Andy Williams, and the Everly Brothers, among others. See story, page 6.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

NEW COMPANIES

Ponderosa Productions, formed by Peter Dills and Andy McIntyre. Services include special events and concert promotions. Suite 210, 56 E. Holly St., Pasadena, Calif. 91103; 818-577-5817.

The Hudson Co. Records (THC Records), formed by brothers Curtis, Raymond, and Wade Hudson and Lisa Stevens. Company focus is on pop and R&B. First project is "Love That Music" by Stevens. Suite 22-24, 301 Main St., Orange, N.J. 07050.

Protegee Records, formed by Roosevelt Williams Jr., Darryl Stephens, and Kevin Bass. An R&B label with emphasis on artist development and the delivery of quality music. First project is Myron Moham's debut single, "Keep Giving My Love." P.O. Box 51, Hollywood, Fla. 33022-0051; 305-480-2937.

North Coast International Records Inc., formed by Jeffrey Ronay and Thomas Ostrowski. First release is "Gimme The Beat" b/w "I Can't Remember" by The Team. 3433 Marmore Ave., Cleveland, Ohio 44134; 216-749-2132.

MLS Entertainment, formed by Michael Schweiger. Company will focus on management, development, and promotion of artists. Activities also include international concert and club promotion. First clients include Mic-

mac Records artist Tonasia and Lisa Ellis. P.O. Box 267, Bayside, N.Y. 11361; 718-279-3038.

Metrox, formed by April Watkins. Company concentration is on developing artists and their product. Services include artist development, publicity, public relations, tour sup-

port, product development, and marketing. Suite 300, 1719 West End Ave., Nashville, Tenn. 37212; 615-834-9667.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 28-30, Fourth Annual New York Home Video Show, Jacob K. Javits Convention Center, New York. 800-248-KIPI or 914-328-9157.

APRIL

April 1, Fourth Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161 or 301-937-6590.

April 1, Tamika Reggae Awards, Beacon Theatre, New York. Clinton Lindsay, 212-645-7330.

April 1, Making It As A Vocalist Seminar, Sheraton University City, Philadelphia. Dave LaForce, 215-961-01580.

April 5, epm report seminar: The Telephone In Entertainment Promotion And Marketing, New York Hilton, New York. Riva Bennett, 718-469-9330.

April 5-9, National Assn. Of Black Owned Broadcasters 13th Annual Spring Broadcast Management Conference, Saddlebrook Resort, Tampa, Fla. Ava Sanders, 202-463-8970.

April 7-8, Music And Entertainment Industry Educators Assn. annual meeting, Hollywood Roosevelt Hotel, Los Angeles. Mike Fink, 312-691-5319.

April 8, Fourth Annual New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

April 10, 24th Annual Academy Of Country Music Awards, Walt Disney Studios, Burbank, Calif. Fran Boyd, 213-462-2351.

April 20, Songwriters Guild Of America Ask-A-Pro Session, SGA offices, Hollywood. B. Aaron Meza, 213-462-1108.

April 20-22, Impact Super Summit Conference III, TropWorld Casino And Entertainment Resort, Atlantic City, N.J. 215-646-8001.

April 25, The Third Annual Boston Music Awards, Wang Center For The Performing Arts, Boston. Candace Avery, 617-424-1145.

April 29, The Garden State Music Seminar And Festival, Hyatt Regency, New Brunswick, N.J. 201-785-0015.

April 29-May 2, National Assn. Of Broadcasters 67th Annual Convention And Int'l Exposition; 43rd Annual Broadcast Engineering Conference, Las Vegas Convention Center, Las Vegas. Diane Goff, 202-429-5433.

April 30-May 4, Fourth Annual International Music & Media Conference, Amsterdam, Holland. Peggy Dold or Jolene Oldham, 212-536-5088.

MAY

May 1, Songwriters Guild Of America 16th Annual Aggie Awards, Westwood Playhouse, Los Angeles. B. Aaron Meza, 213-462-1108.

May 6-7, Bay Area Musical Equipment Expo, San Jose Convention Center, San Jose, Calif. Loni Spencer, 818-344-3441.

May 10-14, 1989 NAIRD Convention, Wyndham-Franklin Plaza Hotel, Philadelphia. 609-547-3331.

May 18-20, T.J. Martell Foundation Charity Weekend, Los Angeles. Jon Scott, 818-883-7625.

May 20, Los Angeles Vocal Registry and National Singers Network Vocal Faire '89, Pasadena Holiday Inn Conference Center, Pasadena, Calif. Owen Pahl Greene, 213-969-1652.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 3/14	Close 3/20	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	254.5	175	170 1/2	-4 1/2
Cannon Group	110	4 1/2	4	-1/2
Capital Cities Communications	133.9	380 1/2	378 1/2	-2
Carolco Pictures	96.5	8 1/2	8	-1/2
Coca-Cola	4999	50	49 1/2	-1/2
Columbia Pictures	1517.3	17 1/2	16 1/2	-1
Walt Disney	2062.7	76 1/2	75 1/2	-1 1/2
Eastman Kodak	4089.6	46 1/2	45 1/2	-1 1/2
Gulf & Western	1998.2	47 1/2	46 1/2	-1 1/2
Handleman	935.3	28 1/2	28	-1/2
MCA Inc.	1788.4	54 1/2	51	-3 1/2
MGM/UA	369.4	16 1/2	16 1/2	-1/2
Orion Pictures Corp.	105.3	15 1/2	15 1/2	-1/2
Sony Corp.	254.4	52 1/2	50 1/2	-2 1/2
TDK	2.6	63 1/2	61	-2 1/2
Vestron Inc.	89.6	5 1/2	5 1/2	-1/2
Warner Communications Inc.	4650.2	49 1/2	47 1/2	-2 1/2
Westinghouse	1440	54 1/2	52 1/2	-1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	48.3	5 1/2	5 1/2	+1/2
Electrosound Group Inc.	16.4	1 1/2	1 1/2	+1/2
Nelson Holdings Int'l	149.3	3/4	3/4	-1/2
New World Pictures	64.7	5 1/2	5 1/2	.....
Price Communications	158	6 1/2	7 1/2	+1 1/2
Prism Entertainment	22.7	3	3 1/2	+1/2
Unitel Video	19.9	12 1/2	12 1/2	+1/2
OVER THE COUNTER				
Acclaim Entertainment	3 1/2	3 1/2	.....	.....
Blockbuster Entertainment	24 1/2	24 1/2	+1/2	.....
Certron Corp.	1 1/2	1 1/2	.....	.....
Dick Clark Productions	4	4	.....	.....
LIN Broadcasting	84 1/2	84 1/2	-1/2	.....
LIVE Entertainment	26 1/2	26 1/2	-1/2	.....
Malrite Communications Group	.....	.....	.....	.....
Recoton Corp.	6 1/2	6 1/2	.....	.....
Reeves Communications	5 1/2	5 1/2	.....	.....
Satellite Music Network, Inc.	5 1/2	5 1/2	+1/2	.....
Scripps Howard Broadcasting	63 1/2	63 1/2	.....	.....
Shorewood Packaging	17	17	.....	.....
Sound Warehouse	24 1/2	24 1/2	.....	.....
Specs Music	9 1/2	9 1/2	.....	.....
Starstream Communications Group, Inc.	2 1/2	2 1/2	.....	.....
Trans World Music	25 1/2	26 1/2	+1/2	.....
Video Jukebox Network	3 1/2	3 1/2	.....	.....
Wall To Wall Sound And Video	3 1/2	3 1/2	.....	.....
Westwood One	9	9	.....	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	146	165	+19	.....
Pickwick	218	217	-1	.....
Really Useful Group	607	600	-7	.....
Thorn EMI	729	710	-19	.....

A MODEST PROPOSAL ON CD PACKAGING

(Continued from page 9)

trying to equitably spread responsibility and any sacrifice needed to make this work. From the increasing number of letters I am getting from consumers complaining about the waste of our current CD packaging, we may be eventually forced into dealing with this issue one way or another.

Ultimately, though, I think all of

us in this industry need to take a good hard look at the consequences of what hundreds of millions of disposed packages every year means to the planet. It is evident that the time has come for all of us to take more responsibility in reducing waste and to stop abusing the environment. I believe this is a fair and equitable proposal toward this end.

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TERRI ROSSI'S RHYTHM SECTION

WHO DO VOODOO: Last week two records were inadvertently switched on the Hot Black Singles chart. "Don't Take My Mind On A Trip" by Boy George (Virgin) moves up this week from No. 28. It gains strong points at radio and continues to develop an outstanding sales base. "Another Weekend" by Five Star (RCA) slips down the chart from No. 26.

JACK "THE RAPPER" GIBSON, one of black radio's on-air pioneers, makes his music video debut. Gibson is featured in "Mr. D. J.," a video for Motown's Joyce "Fenderella" Irby, formerly of Klymaxx, along with the "World's Greatest Entertainer," Reality's Doug E. Fresh.

PARLOUR GAMES: This week we introduce the Rossi Poll, which presents questions frequently asked by music industry professionals. A random sample of respondents was selected (the sampling procedure was formulated according to who would come to the phone), and were asked: "What kinds of questions would you really like to ask about how this business really works?" Credit is not given to the contributors in order to protect their jobs and professional relationships.

If you wish to respond to the following questions, send in your comments on a postcard. Include your age, sex, whether you are employed in any facet of the music industry, and the artist and title of the last album you purchased. Here are the questions:

Why do black radio stations have white consultants when top 40 radio does not employ blacks to program their stations? Has any black person you know ever received an Arbitron diary? Has any black person you know ever voted for the American Music Awards? If so, what is the criteria for voting, since no one in the industry seems to know?

IS FRANKIE CROCKER returning to New York radio, and will this signal a return to personality radio for black stations? How many strong songs in a row can you really tolerate, and does this result in an equal number of strong commercials in a row? How do A&R people get their jobs? Why do most black divisions at major record companies only have responsibility for radio promotion and not marketing or sales? Where are the black female rock'n'rollers? Why is there so little local/national news on black radio stations? Where do listeners of black radio stations get their news? If the names of Billboard's black charts were changed, what should they be?

HOW MANY TEDDY RILEY records does it take to program a radio station? And does the same production style have a negative effect on record sales? Why can't black radio play the single that record companies select, instead of always looking for that great album cut? Why is it that the same record executives and radio programmers rotate in and out of the great jobs and young talent is not developed? Have you noticed that new-style rappers are no longer wearing monster cables and dukey ropes, but instead have opted for leather African medallions? We all know what record business "hype" means, did you know that to rappers it means exciting or stupendous?

How the results of this survey will be used is totally at the discretion of this columnist.

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON
MISS YOU LIKE CRAZY NATALIE COLE EMI	6	22	31	59	64
MY FIRST LOVE ATLANTIC STARR WARNER BROS.	4	15	12	31	34
MADE TO BE TOGETHER DEJA VIRGIN	2	10	17	29	30
MR. D.J. JOYCE IRBY MOTOWN	7	8	14	29	30
CHILDREN'S STORY SLICK RICK DEF JAM	3	12	12	27	31
DON'T TEASE ME ROBERT BROOKINS MCA	5	5	16	26	48
FUNKY COLD MEDINA TONE LOC DELICIOUS VINYL	2	4	16	22	61
JOY & PAIN ROB BASE/D.J. EZ ROCK PROFILE	3	8	10	21	25
THE GOOD, BAD & UGLY CHARLIE SINGLETON EPIC	5	2	13	20	53
I'LL BE LOVING YOU NEW KIDS... COLUMBIA	1	10	8	19	19

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.

STREET



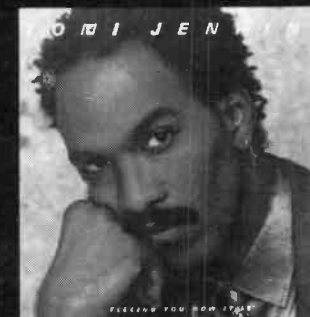
SIMPLY RED "It's Only Love" from the *NEW FLAME* album.



MARC V (pronounced VEE) "Let Them Stare" from the *TOO TRUE* album.



GEORGE DUKE "Guilty" from the *NIGHT AFTER NIGHT* album.



TOMI JENKINS "Telling You How It Is" from the forthcoming album of *ULTIMATE* jazz street funk. **TOMI**



VAZZ "Stand Up For Your Love Rights" from the *WANTED* album. Dance Activity: coming off #1.



On Elektra cassettes, compact discs and records.

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Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	LUCKY CHARM	THE BOYS	1
2	1	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	11
3	5	JOY AND PAIN	DONNA ALLEN	9
4	6	MORE THAN FRIENDS	JONATHAN BUTLER	4
5	2	CLOSER THAN FRIENDS	SURFACE	7
6	8	YOU AND I GOT A THANG	FREDDIE JACKSON	6
7	7	GIRL I GOT MY EYES ON YOU	TODAY	3
8	10	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	5
9	9	ALL I WANT IS FOREVER (FROM "TAP")	J.TAYLOR/R.BELLE	2
10	4	JUST COOLIN'	LEVERT FEAT. HEAVY D	15
11	14	THAT'S THE WAY LOVE IS	TEN CITY	17
12	19	LOVE SAW IT	KARYN WHITE	10
13	27	EVERY LITTLE STEP	BOBBY BROWN	8
14	16	4 U	VESTA	12
15	17	REAL LOVE	EL DEBARGE	13
16	13	STRUCK BY YOU	THE BAR-KAYS	26
17	22	SLEEP TALK	ALYSON WILLIAMS	16
18	24	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	19
19	12	STRAIGHT UP	PAULA ABDUL	31
20	—	SELF-DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	30
21	25	AFFAIR	CHERRELLE	14
22	29	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	22
23	21	WE'VE SAVED THE BEST FOR LAST	KENNY G	29
24	11	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	42
25	38	START OF A ROMANCE	SKYY	23
26	—	CRUCIAL	NEW EDITION	18
27	18	JUST BECAUSE	ANITA BAKER	46
28	34	24/7	DINO	20
29	15	WILD THING	STONE LOC	54
30	26	DREAMIN'	VANESSA WILLIAMS	53
31	37	MORE THAN PHYSICAL	CHRISTOPHER MAX	24
32	—	REAL LOVE	JODY WATLEY	21
33	39	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	28
34	33	LIFE	LOOSE ENDS	45
35	—	LOVESICK	Z'LOOKE	27
36	40	LIFE IS... TOO SHORT	TOO SHORT	48
37	—	FUNKY COLD MEDINA	STONE LOC	37
38	36	IMAGINE	TRACIE SPENCER	36
39	—	GIVE IT HERE	DEF JEF	59
40	32	SOMETHING'S GOT A HOLD ON ME	RADIANT	55

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ALL I WANT IS FOREVER (FROM "TAP")	J.TAYLOR/R.BELLE	2
2	5	GIRL I GOT MY EYES ON YOU	TODAY	3
3	8	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	5
4	4	LUCKY CHARM	THE BOYS	1
5	7	MORE THAN FRIENDS	JONATHAN BUTLER	4
6	10	EVERY LITTLE STEP	BOBBY BROWN	8
7	9	AFFAIR	CHERRELLE	14
8	13	LOVE SAW IT	KARYN WHITE	10
9	11	REAL LOVE	EL DEBARGE	13
10	12	4 U	VESTA	12
11	3	YOU AND I GOT A THANG	FREDDIE JACKSON	6
12	17	CRUCIAL	NEW EDITION	18
13	19	24/7	DINO	20
14	1	CLOSER THAN FRIENDS	SURFACE	7
15	21	REAL LOVE	JODY WATLEY	21
16	18	SLEEP TALK	ALYSON WILLIAMS	16
17	26	I LIKE	GUY	25
18	23	START OF A ROMANCE	SKYY	23
19	24	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	19
20	22	MORE THAN PHYSICAL	CHRISTOPHER MAX	24
21	28	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	22
22	25	THAT'S THE WAY LOVE IS	TEN CITY	17
23	37	IF I'M NOT YOUR LOVER	AL B. SURE!	35
24	6	JOY AND PAIN	DONNA ALLEN	9
25	31	LOVESICK	Z'LOOKE	27
26	38	BABY ME	CHAKA KHAN	38
27	34	NEVER SAY GOODBYE TO LOVE	RENE MOORE	32
28	—	TRIBUTE (RIGHT ON)	THE PASADENAS	34
29	36	ARE YOU MY BABY	WENDY AND LISA	39
30	39	DAYS LIKE THIS	SHEENA EASTON	40
31	33	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	28
32	35	YOU LAID YOUR LOVE ON ME	GERALD ALSTON	41
33	14	JUST COOLIN'	LEVERT FEAT. HEAVY D	15
34	32	MOVE ON YOU	LATEASHA	33
35	—	HEAVEN HELP ME	DEON ESTUS	44
36	16	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	11
37	27	IMAGINE	TRACIE SPENCER	36
38	—	FUNKY COLD MEDINA	STONE LOC	37
39	—	BUCK WILD	E.U.	47
40	—	STAY	JACKIE JACKSON	51

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
20 24/7 (Onid, BMI) CPP	ASCAP/SBK April, ASCAP/Science Lab, ASCAP
12 4 U (Captain Z, ASCAP/Black Lion, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
14 AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
58 ALL BECAUSE OF YOU (March 9, ASCAP/Aimo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
2 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
67 ALL OR NOTHING AT ALL (Sin-Drome, BMI/SBK Blackwood, BMI/Matkosky, ASCAP/Geffen, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
65 ANOTHER WEEKEND (SCS, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
66 ARE YOU LONELY TONIGHT (Lucas, BMI/Desert Girl, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
39 ARE YOU MY BABY (Girl Brothers, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
38 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
42 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
28 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
47 BUCK WILD (JU House/Syce 'M' Up, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
71 CAN WE TALK ABOUT IT? (Henstone, BMI/Musicworks, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
96 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
80 CHILDREN'S STORY (Def American, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
7 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
18 CRUCIAL (Flyte Tyme, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
40 DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
22 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
73 DON'T TEASE ME (Two Tuff-Enuff, BMI/Tom & Den, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
53 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
8 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
57 FLOAT ON (Duchess, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
37 FUNKY COLD MEDINA (Varry White, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
91 GANGSTA GANGSTA (Ruthless Attack, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
3 GIRL I GOT MY EYES ON YOU (Cal-Gene, BMI/Virgin Songs, BMI) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
11 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
59 GIVE IT HERE (Varry White, ASCAP/Word Life, ASCAP/Longitude, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
64 THE GOOD, BAD & UGLY (Wuntun, ASCAP/Aimo, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
85 HEARTBREAKER (Houston Gold, BMI/Raddio, BMI/Mark Bynum, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
88 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
44 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
25 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
72 I WANT IT (Donessa, ASCAP/Bush Burnin', ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
84 I WANT YOUR LOVE (Jay King IV, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
35 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
60 IF SHE KNEW (2560, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
5 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP) CLM	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
36 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
95 IN THE MOOD (Kear, BMI/Hiptrip, BMI/Chic, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
50 IT'S ONLY LOVE (Mayplace, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
9 JOY AND PAIN (Amazement, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
89 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
46 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'i Mama, BMI/Music.Corp. Of America, BMI/Avid One, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
15 JUST COOLIN' (Trycep, BMI/Ferricliff, BMI/Willesden, BMI/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
93 LE RESTAURANT (Ruttland Road, ASCAP/WB, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
61 LET ME PUSH IT TO YA (Harrindur, BMI/Noisnet, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
45 LIFE (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
48 LIFE IS... TOO SHORT (Willesden, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
62 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
10 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
76 LOVER'S INTUITION (FROM "TAP") (Garlic Gulch, ASCAP/Chuba, ASCAP/Bug, BMI/The Sea Songs, ASCAP/Jonathan Apple, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
27 LOVESICK (Pure Delite, BMI/Bright Light, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
1 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance Music/PSO Ltd, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
87 MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
77 MAKE MY BABY HAPPY (Bush Burnin', ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
83 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
98 ME, MYSELF AND I (Forceful, BMI/Willesden, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
63 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemia, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
4 MORE THAN FRIENDS (Zomba, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
24 MORE THAN PHYSICAL (Mike Chapman, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
33 MOVE ON YOU (Rawsome, ASCAP/Cayman, ASCAP/Beatsseekers, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
86 MR. D.J. (Divi I, ASCAP/Spectrum VII, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
79 MY FIRST LOVE (Jodaway, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
94 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
32 NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
13 REAL LOVE (Jobete, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
21 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
19 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
43 ROMEO AND JULIET (Def Jam, ASCAP/Add More, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
30 SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
78 SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
16 SLEEP TALK (Def Jam, ASCAP/Stam City, BMI/Rush Groove, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
50 SO GOOD (Chappell, ASCAP/Abacus, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
55 SOMETHING'S GOT A HOLD ON ME (Catch The Glow, ASCAP/SBK April, ASCAP/Science Lab, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
23 START OF A ROMANCE (Alligator, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
51 STAY (Sac-Boy, ASCAP/MCA, ASCAP/Do, ASCAP/WB, ASCAP/Siggy, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
49 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
31 STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
26 STRUCK BY YOU (Deronde Jay, BMI/Gale Warnings, BMI/Stam City, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
70 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
82 TEDDY'S JAM (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
69 TEENAGE LOVE (Def American, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
81 TEMPORARY LOVER (Honey Look, ASCAP/Basamp, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
17 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
74 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
34 TRIBUTE (RIGHT ON) (CRGI, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
56 TRUE OBSESSION (Two Tuff-Enuff, BMI/Kash, ASCAP/Virgin, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
52 TURN THIS MUTHA OUT (Bust-II, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
68 UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (Nick-O-Val, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
99 WE WANT EAZY (Mash-A-Mug, BMI/Island, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
29 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky Music/Chappell & Co., ASCAP/French Stuff Music)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
75 (WHAT CAN I SAY) TO MAKE YOU LOVE ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
54 WILD THING (Varry White, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
97 WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP) CPP	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
6 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
92 YOU AND ME (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Virginia G, ASCAP/Darwall, BMI/Little Buzz, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
100 YOU DECIDED TO GO (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP
41 YOU LAID YOUR LOVE ON ME (SMB, BMI/Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP



Epic Meeting. Marcus Lewis, signed to Epic-distributed Aegis Records, recently visited the offices of "Coast To Coast Top 20" in Atlanta. At the show's studios, from left, were Travis Head, "Coast To Coast Top 20" marketing director; Randy Broadus, Epic promotion manager; Lewis; Andy Williams, "Coast To Coast Top 20" assistant producer; Doug Steele, "Coast To Coast" host; and Larry Davis, Epic director of national promotion.

SLICK RICK RIDES HIGH

(Continued from page 21)

sending out mixed messages. "I'm being for real. Yeah, that other world is the wrong world, and we're not supposed to smoke marijuana or drink beer or cut school, but we do it. If you listen [to "The Moment I Feared"], at the end I land in jail, so I show the consequences of my actions."

Rick is also matter-of-fact about the album's raw material and language. "People talk regular—we're adults," he says. "I can't play 'Sesame Street.' This is real life. I don't worry about the stiff necks, I care about what will really make people laugh. Eddie Murphy is making a career out of it, and

like they say, humor is good for the soul."

Production on the album was handled by Hank Shocklee & Eric Sadler, Jason Mizell (Jam Master Jay of Run-D.M.C.), and Rick himself, and was recorded in Rick's basement studio in the Bronx, New York. A concert tour is being planned for April or May as an opener for L.L. Cool J. Rick would like to return to the studio by the end of the year, saying that he's ready for the notoriety of his first outing to die down. Says Rick: "I'm waiting for the album to go platinum. Then I'll really look at it."

RHYTHM AND BLUES

(Continued from page 21)

Music: The Blue Print Of Hip Hop" and will have a sure-to-be-controversial cover... Motown has hired Mike Mitchell as national publicity director... Delicious Vinyl's Body & Soul, a female rap duo, are working with Trouble Funk on a track called "Dance To the Drummer's Beat"... The Third World music label, Shanachie, has entered book publishing. The tome is "King Of The Delta

Blues: The Life And Times Of Charlie Patton" by Steven Calt & Gail Wardlow. Patton was a seminal figure in the Mississippi Delta blues style during the '20s and '30s. To order a copy, write Shanachie at P.O. Box 810, Newton, N.J. 07860. The book's price is \$14.95... Ex-Klymaxx lead singer Joyce Irby has gone solo with Motown. Her introduction to the marketplace is called "Mr. D.J."



Tune Pluggers. ASCAP's black music celebration in New York attracted a distinguished gathering of music makers. At the party, from left, were ASCAP's Debra Cain, Terry Lewis, Teddy Riley, Siedah Garrett, Jimmy Jam, and ASCAP staffers Jerry Davis and Leotis Clyburn.

Judge Considers Damages Award In Peaches Suit

BY GEOFF MAYFIELD

NEW YORK A New York district judge is weighing whether Hialeah Gardens, Fla.-based Peaches Entertainment Corp. is entitled to damages from Albany, N.Y.-based Trans World Music Corp. over Trans World's misuse of the Peaches name.

Meanwhile, attorneys for Peaches Entertainment say they are beginning to investigate whether the two Peaches stores being operated in the Seattle area by Neil Hyman (a survivor from Nehi, the original Peaches parent) are in violation of the Florida company's right to the trademark.

U.S. District Judge John E. Sprizzo enjoined Trans World Dec. 1 from use of the Peaches name (Billboard, March 25). The chain had held a licensing agreement with Peaches Entertainment, which allowed Trans World to use the Peaches mark in Illinois, Indiana, and Ohio. Trans World, which holds at least 21 logos besides Peaches, used the Florida chain's name at 28 locations.

Sprizzo's ruling was upheld by the Court of Appeals Feb. 22. Trans World was given 30 days to remove its Peaches signs.

According to Robert S. Churchill of New York firm Gerstein & Churchill, who argued the case for Peaches Entertainment, the Appeals Court "unanimously upheld Judge Sprizzo's [December] order, substantially for the reasons Judge Sprizzo used."

The judge did not attach damages to his original December ruling in order to avoid having the decision subject to two appeals. Churchill says the Trademark Act allows the judge to reward the plaintiff with court costs and legal fees, damages based on the defendant's profits, or damages based on a "percentage of gross revenue on the theory that if [Trans World was] not using the mark in that territory" that Peaches could have opened its own stores or licensed the name to another party for use in those three states. Churchill says that in determining damages, the judge can elect to use "all three, one, or none" of the act's criteria.

Peaches Entertainment owns 17 stores in the southeastern U.S. and, according to Churchill, holds rights to that trademark throughout all 50 states.

Key to Sprizzo's decision were two downtown Chicago Peaches stores that were 2,000 square feet in size—much smaller than the 6,000-square-

feet space required in Peaches' royalty-free license agreement. Trans World was served two notices by the plaintiff, one in June 1986 and the other in September 1987, warning that the two stores in question "bear no relationship to the distinctive con-

figuration and design of Peaches stores" and thus harmed and injured "the image and value of the Peaches name."

Aside from size, use of Peaches' logo requires a supermarket atmosphere as well as liberal use of wood

on the store interiors and exteriors.

Regarding the loss of the Peaches logo, Trans World VP of finance Jim Williamson says, "We view it as an inconvenience. It gives us an opportunity to be more consistent throughout the chain. We operate under a variety of different names, so this gives us a chance to lessen the name count by one."

"It's our belief that our existing customer base knows where the stores are at, and we'll retain and enhance that customer base with the publicity that's generated by virtue of any kind of a name change," Williamson adds. "We look at it as a marketing opportunity."

Williamson's carefree words aside, industry watchers note that Trans World invested heavily in its fight to keep the name. The defendants retained Daniel L. Carroll of the highly regarded New York firm Shea & Gould for representation in the battle, which has lasted several years.

Meanwhile, David Gerstein, Churchill's partner, contends that Hy-

man's Washington state web "in our opinion, is using the name illegally unless they execute a proper licensing agreement."

Peaches Entertainment Corp. is one of four parties that bought a portion of the bankrupt Nehi chain in 1981. Dallas-based Sound Warehouse converted its stores to its own logo. Former Nehi officers David Nestie and Vince Mauch originally owned the three-state package that Trans World later bought. Hyman's two stores represent the fourth party in the chain's reorganization.

In its prime, Peaches' network of full-catalog stores were the darling of the record industry. The company, which opened its first location in Atlanta in 1975, eventually opened 42 stores—including some in major markets—before its fast expansion led it to file for bankruptcy in 1981.

Assistance in preparing this story was provided by Bruce Haring in New York and Earl Paige in Los Angeles.

TRANS WORLD REPORTS BIG PROFITS, EXPENSES

(Continued from page 6)

ing investors to expect smaller earnings increases in the future. In Trans World's latest fiscal year, SG&A expenses shot up 56%; during the fourth quarter, they rose 54%.

The company blames the growth in SG&A primarily on store-opening costs and increased advertising costs for its licensed operations at New York chains Crazy Eddie and TSS. But industry observers also point to the decentralization of Trans World's management and the problems it has had in motivating district and store managers to keep down costs.

Says Craig Bibb, an analyst with Prudential Bache, "The company seems to be losing control of its SG&A. Each quarter is worse compared with the prior-year period." In the fourth quarter, he notes, Trans World's operating margin declined to 13.7% from 15.7% for the prior-year period.

But another analyst, Parker Barnum of Wood Gundy, notes that Trans World told the investment community upfront that its fourth-quarter margin would be down.

ARCHIE BLEYER DEAD AT 78

(Continued from page 6)

Janet Ertel, a member of Chordettes, who sang on the show and who would become one of Cadence's best-selling acts. Their hits included "Mr. Sandman" and "Lollipop."

Another early winner for Cadence was Julius LaRosa, a singer on the Godfrey show who is remembered in the annals of TV history as the performer whom Godfrey fired on the air. His big hit for the label was "Anywhere I Wander," the Frank Loesser song from the film "Hans Christian Andersen."

In addition to the Chordettes and LaRosa, Cadence signed the Everly Brothers in 1956, giving the label an early entry in the rock'n'roll sweepstakes. Before being signed away by Warner Bros. in 1960, the duo had a

"We'd been led to expect earnings of \$1.50-\$1.55, so it's within the range. Now it's a question of how much they'll be able to clamp down on SG&A's. My guess is they'll slow growth to try to work on the margins."

Even without higher margins, Barnum predicts Trans World stock will be up to \$1.85 within a year.

Bibb is downbeat about Trans World's video performance. While admitting that many of the web's outlets are in malls, where video rental is not an option, he claims, "The broad video sell-through market in the malls is there for the taking, and you'd think Trans World should be doing better in sell-through video."

Trans World notes that its 1988 interest costs as a percentage of sales were "slightly higher" than those of the previous year; but Bibb does not regard that as a major factor, since the company's interest expense of just under \$1 million represents only 5% of its operating profit. "They're not highly leveraged," he points out.

series of top 10 hits on songs mostly penned by Boudleaux & Felice Bryant. They included "Bye Bye Love," "All I Have To Do Is Dream," "Wake Up Little Susie," and "When Will I Be Loved."

Andy Williams, a singer representing a prerock vocal sensibility, was also signed in 1956 and quickly established a hitmaking pattern with such recordings as "Canadian Sunset," "Butterfly," and "Are You Sincere." Williams left Cadence in the early '60s for a similarly successful career at Columbia Records.

Another successful new act on the label was Johnny Tillotson, best remembered for "Poetry In Motion" and "It Keeps Right On Hurtin'."

Cadence's most unusual best-seller—its all-time best-seller, in fact—was the Vaughn Meader comedy album, "The First Family," a satire on President Kennedy, his family, and associates in his administration. The album sold 5 million copies after its release in 1962, and was followed by a second volume only months before Kennedy's assassination in 1963. Both albums were pulled from the market when Kennedy was mortally wounded in Dallas on Nov. 22 of that year.

Among other performers on Cadence were the Barry Sisters, who specialized in Yiddish folk songs, and Don Shirley, the jazz pianist.

Bleyer left the record scene in 1964 and the label's masters were acquired by Andy Williams for his Barnaby Records.

Bleyer's wife died last November. He is survived by a stepdaughter, Jacquelyn Everly, who is married to Phil Everly, and a grandson.

IRV LICHMAN

PERFORMANCE FEE ROW CITED IN SUIT

(Continued from page 1)

sum involved, \$3,722, is quite modest. But the suit also addresses itself to more than \$600,000 in performance royalties now being held in escrow by ASCAP.

In the years ahead, as more songwriters or their estates exercise rights to recapture their songs from publishers, millions of dollars could be at stake.

Also, even though all songs that have been retrieved so far involve ASCAP-cleared songs, copyrights cleared by BMI, formed 24 years after ASCAP, begin to come into play starting in the mid-'90s.

This is because the 1976 Copyright Act, which took effect Jan. 1, 1978, extended the life of extant copyrights from a total of 56 years under the old 1909 act with an additional 19 years, for a total life span of 75 years. The new law also gave authors or their estates the right to recapture their songs from their publishers for that 19-year period. Since BMI will be 56 years old in 1996, its repertoire, too, will begin to be subject to a 19-year extension period.

Looking even further into the future, the year 2013 is significant because the new law allows the recapture, 35 years later, of songs written on or after Jan. 1, 1978.

The current action is a performance-fee counterpart to the "Who's Sorry Now?" case of the early '80s, which concerned itself solely with the issue of mechanical royalties from the manufacture of recordings. It was settled in 1984 by the U.S. Supreme Court in a 5-4 vote. The decision established that the defendant, Mills Music, could continue to earn mechanical royalties on recordings of the song made before its publishing rights to the song reverted to authors or their estates.

The Supreme Court's majority opinion reversed an appeals court decision that gave all mechanical royalties generated by the song to the estate of Ted Snyder, one of the authors. In the Mills case, the Harry Fox Agency, which collects mechanical royalties for distribution to copyright holders, also held monies in escrow on the song before the case was

decided.

The new legal action, supported by the Songwriters Guild of America, centers on a 1925 Harry Warren/Bud Green song, "I Love My Baby (My Baby Loves Me)." Before his death late in 1981, Warren served notice of his intentions to retrieve his writer's portion of the song from his original publisher, Shapiro-Bernstein, a defendant in the new action. His estate in 1983 assigned the copyright to plaintiff Four Jays Music, which is administered by Warner Bros. Music.

At issue, from the songwriter's point of view, is whether a publisher can claim as a "derivative work" a published or "stock" arrangement of a song created prior to termination. If it is a derivative work—which, under the copyright law, is defined as a musical arrangement or other original composition based on the pre-existing piece—the publisher would be entitled to continued performance royalties.

The plaintiff, however, holds that an arrangement made by the publisher does not carry rights enabling the publisher to continue to receive royalties on a performance of a song it no longer publishes.

In a prepared statement, George David Weiss, president of the 5,000-member Songwriters Guild of America, points to a 1987 federal court decision here rejecting a claim by Bourne Music that its sheet-music arrangement on the song "Cecilia" was a derivative work and thus entitled to copyright protection. In that case, the court ruled that a "broad reading" of the copyright statute could not be supported.

The naming of ASCAP as a defendant is considered a technicality because the performing-right society is holding performance dollars earned by "I Love My Baby." ASCAP claims that in monitoring for performance royalties, it is unable to separate one arrangement from another. In the "Who's Sorry Now?" case, the Harry Fox Agency was similarly named as a defendant.

A spokesman for Shapiro-Bernstein had no comment on the legal initiative.

DAT HARDWARE, SOFTWARE FIRMS MEET IN JAPAN

(Continued from page 1)

meeting last November, when the formation of a small, joint, working party on DAT was announced. The other co-chairman of that conference was Nesuhi Ertegun, chairman of the International Federation of Phonogram & Videogram Producers (IFPI).

According to a statement issued after that meeting, the participants agreed that "any recommendation should take full account of copyright issues and the interests of all those affected" (Billboard, Dec. 10).

The Japanese hardware manufacturers' position has clearly softened during the more than two years that have elapsed since the abortive and acrimonious meeting between the two sides in Vancouver, British Co-

lumbia, in December 1986.

The software-hardware impasse has severely impeded the worldwide sales of DAT recorders and players (Billboard, Nov. 26), which are now universally seen as hardware whose sales must be driven by prerecorded software.

Participating in the Amsterdam meeting will be 12 Japanese DAT manufacturers, including Hitachi, Matsushita Electric, Toshiba, and Sony, and manufacturers from Europe, including Philips and Grundig.

The software side will be represented by members of the board and secretariat of IFPI and representatives of the Recording Industry Assn. of America.

RETAILERS, LABELS READY TO TEST 5-INCH CD SINGLES

(Continued from page 1)

appear no closer than their customers to forming a consensus on the question.

At least two vendors—PolyGram and A&M—say they are willing to give the 5-inch CD a spin, although the latter test will be conducted on a small scale. It has been rumored that Elektra also wants to test the concept, although that could not be confirmed at press time.

Meanwhile, CBS and WEA still appear to be committed to the CD-3 camp; the two large distributors are orchestrating a campaign that will place a \$25 CD-3 fixture in 2,500 stores (Billboard, March 18). Other record company executives wonder if the CD market is still too young and too small to foster a single of any size.

Jim Cawley, VP of sales for Arista, was initially intrigued by the idea of a 5-inch CD single when it was talked up at NARM but now says, "In the consumer world, I just don't feel it right now. I can't say that I'm into it."

Predictably, Cawley's concern is that attempts to develop a CD single in the current marketplace might impede progress of his pet project, the 1½-year-old cassette single.

"Right now, we've got the biggest opportunity for singles sales that we've had in a decade with the cassette single," says Cawley. He cites a recent Street Pulse Group survey that estimates that 37% of consumers are aware of the cassette single and adds: "That's great improvement over the 18% who were aware last year, but it disturbs me a little bit that the industry's acting like all the work has been done on the cassette single. There's another 63% of the market that we've got to get to."

Cawley opines that the "5-inch might sell more than the CD-3 right now," but, considering the still-small size of the CD hardware base, he adds the sales potential for any sort of CD single "just seems to me to be peanuts."

Those who favor the 5-inch CD single, including Record World president Roy Imber and Sound Warehouse president Terry Worrell, believe using the dimension of album-length CDs would make it easier for consumers to identify the CD single as a CD product. They, and other chain officers, also think the larger disk creates better opportunities for graphics and for display at retail.

Tower president Russ Solomon, one of the more avid cheerleaders for development of a 5-inch CD single, says it is important for song-driven consumers to have a CD product available to them at prices lower than those charged for album-length disks. He also thinks the 20-minute time limit hampers the CD-3's appeal and argues that the longer playing time on the 5-inch allows labels more programming flexibility.

Other merchandisers agree that the CD-3 has been a sluggish seller. Many are eager to clear the product

line from their already crowded stores but are not certain that the larger size will make a CD single any more appetizing or salesworthy in a marketplace where the most optimistic estimate for CD hardware penetration in U.S. households is said to be 15%.

Harold Guilfoil, head buyer for Owensboro, Ky.-based WaxWorks and its Disc Jockey web, says his firm would be "a little bit standoffish" about buying 5-inch CD singles if they are brought to market.

"I just don't know if the CD is a singles configuration," says Joe Bressi, senior VP at North Canton, Ohio-based Camelot Music. That reservation aside, the chain would likely be willing to test a 5-inch version if several labels seemed to be making a serious effort to establish such a line, according to Camelot VP of purchasing Lew Garrett.

Garrett says Camelot regards the labels as "our partners in name and spirit" and—citing the large number of CD-3s that Camelot has bought since that product's launch—says the chain would be amenable to trying 5-inch CD singles if it looked like the industry was ready to give the line a serious push.

At the same time, Garrett is not yet ready to throw dirt on the CD-3's grave. He notes that the audiocassette—now the market's dominant configuration—was a slow seller when it was first launched in the mid-'60s. "I don't know if we should close the door so quickly on the [CD-3]. While we've had very little success

with it, that's not to say that some years from now it won't be a hot ticket."

Russ Bach, president of CEMA, who was point man for the CD-3 at WEA when he worked there, worries that the larger-sized CD single overlooks one of the smaller disk's advantages: "If we give up on the CD-3, we give up the portability of the 3-inch [disk] player," he says.

"What was the catalyst for the increase of the cassette? It was the de-

velopment of the Walkman," says Bach, who, like other industryites, wonders if the 5-inch disk is perceived by consumers as being too large to be a portable medium.

PolyGram has been a proponent of a 5-inch CD single for two years. Jim Urie, senior VP of marketing, says the distributor is now willing to back its contention with a product launch. Within "a month or two," Urie expects PolyGram to release 5-inchers, probably in a disk-sized cardboard

sleeve.

Urie says PolyGram is still examining the economics of the 5-inch CD single but says the concept is attractive because the company already presses 5-inch promos for radio and club play. Making such CD singles available commercially not only provides profit potential, says Urie, but also allows the supplier a chance to amortize production of the promotional disks.

A&M's plan is more modest but structured similarly. Jayne Simon, director of national singles sales, says the label will simply offer a modest amount of 5-inch copies of the same songs that it now services to radio at "three or four Tower and Tower House stores in Southern and Northern California" at no cost to the accounts. "We just want to see what the consumer says and what the market will bear price-wise."

Simon says A&M plans to sell the disks in thin jewel boxes.

Tower's Solomon compares this product's evolution to that of the vinyl 12-inch single. "They started the 12-inch single as radio station and club promos, and they became a viable business," he says. He and Urie also think that selling 5-inch CD singles without the long box allows dealers to merchandise the product in singles sections, while the CD-3's 12-inch box requires that product to be placed in CD sections.

Assistance in preparing this story was provided by Ken Terry.

Indie Plans 5-Inch CD EPs Bainbridge Schedules Releases

NEW YORK Bainbridge Records is going the 5-inch route, choosing this format for its less-than-album-sized CD programming.

The series, which Harlene Marshall, president of the Van Nuys, Calif.-based company, solicited at the recent convention of the National Assn. of Record Merchandisers, is called 20/Something, with wholesale pricing designed to give it a \$6.98 list.

"We're not a singles company," says Marshall, in explaining one key reason why Bainbridge decided on a 5-inch rather than a 3-inch format. She further notes that the 5-inch format allows up to 30 minutes of playback, requires no adapters, and is housed in the familiar jewel

box.

The first two 20/Something releases are a recording of Hindemith's "Mathis Der Maler" by the San Jose Symphony under George Clive's direction, and an album by the Turk Murphy Band called "A Natural High."

Overall, 10 more releases are expected by year's end. Three due soon are "The Four Seasons Of Nature's Mystic Moods," tenor saxophonist J.R. Montrose's "In Action," and "Sleeper," a relaxation aid by Michael Lee Thomas. Thomas, a jazz/new wave artist, is to be featured in a full-length album, "Fresh Out Of Nowhere."

IRV LICHTMAN

SONGWriters SEEK TO CORRECT ID WRONGS

(Continued from page 3)

not always supplied to the Capitol or EMI production departments in a timely fashion. "We try to include the information, but we don't always have it at the time the label copy is prepared," she says.

While the Capitol representative says she is not sure who is responsible for gathering the credits, a source at another label claims that record companies are not solely to blame for leaving them out: Publishers, he says, should provide correct and complete information when an artist hands in a master tape, rather than relying on labels to fill in the gaps.

The National Academy of Songwriters hopes to increase label compliance with the creators' wishes by co-sponsoring an industry breakfast discussion group May 4 in Los Angeles. Other co-sponsors, says Odegard, include the Songwriters Guild of America, the Society of Composers and Lyricists, NARAS, ASCAP, BMI, the L.A. Songwriters' Showcase, and the National Music Publishers' Assn.

Confirmed participants, he says, include George David Weiss, president of SGA; Bruce Broughton, president of SCL; Rick Riccobono, VP, West Coast, for BMI; Todd Brabec, VP,

West Coast, for ASCAP; Mike Greene, president of NARAS; and MCA Music president Leeds Levy, who will represent the NMPA.

Label heads will also be invited, and Odegard is hoping one of them will co-host the discussion.

Odegard says he is disappointed by the lukewarm response of the Recording Industry Assn. of America to the songwriters' initiative. However, he concedes the RIAA did send out a letter more than a year ago, urging all of its member labels to include songwriter credits in its prerecorded music packages.

The RIAA publicized A&M's decision to credit songwriters on all prerecorded music and video configurations, but the organization has not

chosen to follow up with any other labels.

The SGA's Weiss, who persuaded the RIAA to send out its letter, says, "A&M seems to be the one label that has really committed itself publicly [to featuring credits]. Others say they're doing it as they can."

Weiss points out that, as cassettes and CDs took over the industry, the dropping of credits "was starting to happen a little more often, and that was worrisome. But I don't think it had ever been a habitual practice at any label."

He believes that the RIAA's letter to the labels "helped tremendously" in this regard, and he sees a rising consciousness in the industry about the songwriters' plight. "We're not

100% happy yet, but we're happy with the progress we've made," he says.

Odegard feels song creators would have more clout with the labels if his West Coast-based group were to merge with the New York-based SGA. Referring to Weiss, he says, "He's got all the old ASCAP catalogs and [songwriters'] estates under his control, and we've got all the hot young songwriters. So it makes sense to put these things together."

Weiss notes that "feelers have been put to us three or four times in the past several years" regarding a merger. But he says they have fallen through because of unreasonable demands made by NAS.

U.S. PUSHES 'MORAL RIGHTS' FOR COMPOSERS

(Continued from page 4)

material alterations to their works in motion pictures.

"This position is fundamentally at odds with the directors' argument that they should not have to rely on contractual protections in their dealings with producers," he adds. "The assertion that the motion picture represents a different medium misses the whole point of moral rights: all artists should have the right to protect the integrity of their works. We fail to see how a material alteration in a different medium that injures the author's reputation is any less worthy of protection."

Oman also states in the report that "we find support for this proposition in the way many Berne member countries, including

France and Italy, assimilate authors of preexisting works as co-authors of the motion picture."

Upcoming congressional hearings on new federal moral rights in the motion picture industry will certainly be enlivened now that copies of Oman's report have been more closely scanned by music industry officials, who say they are surprised by the report's suggestions to Congress.

"The issue is not the protection of composers or whether they get paid," says the RIAA's Rosen, "but whether publishers and record labels [will continue to] have the ability to commercialize the work they've licensed as they see fit and to control manipulation in synchronized soundtracks."

Ed Murphy, president of the National Music Publishers Assn., says he has not seen the full report but adds that it was NMPA's feeling that Oman had made it clear to Congress that current protection laws are sufficient.

"I will certainly be calling Mr. Oman's office if that is no longer the case," he says.

Currently, composers are paid for music used as movie soundtracks through a mechanical license by a publisher or a record company/publisher. "If publishers are to be limited in how they can promote the work," says Rosen, "then the return will be less all around."

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ACTS TRY FOR 2-IN-A-ROW HITS WITH APRIL RELEASES

(Continued from page 4)

ance on "2300 Jackson St.," out April 25 on Epic. Contributing siblings include Rebbie, Marlon, Janet, Tito, Jermaine, and Jackie. The first single, produced by the hotter-than-hot L.A. & Babyface, is "Nothin' That Compares 2 U."

Artists on the comeback trail include the Stray Cats and Carole King. Brian Setzer, "Slim" Jim Phantom, and Lee Rocker reunite for their first album in four years. Called "Blast Off" and due April 15, the title is a priority for EMI. The first single from the Dave Edmunds-produced effort is appropriately titled "Bring It Back Again."

Edmunds also produced Rock and Roll Hall of Famer Dion's latest effort, "Yo Frankie," due April 27 on Arista. The album features Lou Reed, Paul Simon, and Chuck Leavell.

King springs forth April 4 with her first album in five years, "City Streets," on Capitol. The release, produced by King and Rudy Guess, has a rock edge and features Eric Clapton on guitar.

On the verge of a miraculous comeback is Donny Osmond. His eponymous album, a hit in the U.K. for Virgin, has been picked up by Capitol stateside and will be released April 18. The first single, "Soldier Of Love," debuted on the Hot 100 Singles chart at No. 73.

Though Donny's sister Marie doesn't have a new release, fellow country crooner Kathy Mattea follows up her award-winning "Untasted Honey" with "Willow In The Wind" April 3 on Mercury. Produced by Allen Reynolds, the first single is "Come From The Heart."

Reynolds also produced Garth Brooks' new Capitol album, due in stores April 12. Other country pickings are rather slim, but offerings in-

April Hot Album Releases

Thirteen albums are slated for release in April by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
ATLANTIC STARR	WE'RE MOVIN' UP	WARNER BROS.	APRIL 25	DAVID LEWIS, WAYNE LEWIS
NATALIE COLE	GOOD TO BE BACK	EMI	APRIL 26	VARIOUS
THE CULT	SONIC TEMPLE	REPRISE	APRIL 11	BOB ROCK
ERASURE	CRACKERS INTERNATIONAL	SIRE	APRIL 25	ERASURE
GREAT WHITE	TWICE SHY	CAPITOL	APRIL 18	MICHAEL LARDIE, ALAN NIVEN
KINGDOM COME	IN YOUR FACE	POLYDOR	APRIL 17	LENNY WOLF, KEITH OLSON
LISA LISA & CULT JAM	STRAIGHT TO THE SKY	COLUMBIA	APRIL 21	FULL FORCE
RICHARD MARX	REPEAT OFFENDER	EMI	APRIL 26	RICHARD MARX, DAVID COLE
ROY ORBISON	THE CLASSIC ROY ORBISON 1965-68	RHINO	APRIL 28	VARIOUS
TOM PETTY	FULL MOON FEVER	MCA	APRIL 24	JEFF LYNNE, TOM PETTY, MIKE CAMPBELL
NEAL SCHON	LATE NITE	COLUMBIA	APRIL 11	BOB MARLETTE
STRAY CATS	BLAST OFF	EMI	APRIL 5	DAVE EDMUNDS
IKE & TINA TURNER	GREATEST HITS VOLUMES I-III	SAJA	APRIL 24	IKE TURNER

clude "Killin' Time," the debut album by RCA artist Clint Black (whose first single, "A Better Man," is climbing the country charts), and the Shooters' new album, due April 11 on CBS.

Several artists are striking out on their own this month. Though the Heartbreakers are still beating, MCA releases the debut solo effort by their fearless leader, Petty, on April 24. "Full Moon Fever" was produced by Petty, Heartbreaker Mike Campbell, and fellow Traveling Wilbury Jeff Lynne.

Neal Schon, former guitarist for Journey, follows Steve Perry's lead

with "Late Nite," out April 11 on Columbia. Former Husker Du guitarist Bob Mould produced and wrote all the songs on his Virgin solo debut, scheduled for release April 24.

Another interesting April debut is "So Strong" by Labi Siffre. David Kerschenbaum, noted for his work with Tracy Chapman, produced the album, due April 17 on China/Polydor. The title track was a top five hit in the U.K. and will be the first single here.

Also debuting from foreign shores is Cookie Crew, two female rappers from South London. Their debut, "Born This Way," due April 17, also

marks the U.S. premiere of the London-based FFRR dance label, distributed by PolyGram.

Another British artist who has already created a buzz here is Mica Paris. A special remix of her hit British debut album, "So Good," is being released April 10 on Island.

Several artists are represented by greatest-hits collections this month. Both Ike & Tina Turner and Barry Manilow will have repackaged best-of efforts. Arista is releasing three volumes of "Barry Manilow's Greatest Hits," on April 4. "Volume II" and "Volume III" each contain a previously unreleased track.

Though Manilow's efforts are available on all three configurations, collections by Ike & Tina Turner and Procol Harum won't be available on LP. Chrysalis is releasing "Procol Harum—The Chrysalis Years 1973-1977" on CD only, though most of the band's notable hits came prior to 1973. The Ike & Tina Turner collections, to be issued on CD and cassette April 24, are three-album sets on Saja, distributed by Atlantic. The collection includes 37 cuts.

Another Roy Orbison compilation enters the market April 28 as Rhino releases "The Classic Roy Orbison 1965-1968." The set includes such cuts as "Claudette," "Ride Away," and several of Orbison's old MGM tunes.

Assistance on this story was provided by Lee Lambert, Jim Richliano, and Deborah Russell.

to see it go. Also, there's a lot of glory hogging going on within certain production companies, where you see the owners listed as 'executive producer' on everything. Where do you draw the line?"

Mick Kleber, director of music video at Capitol Records, disagrees. "I'd be very happy to see it happen. There's no reason why these people shouldn't get credit for their work, like any other artists," he says.

Kleber says he thinks that the idea that viewers will be "distracted" by additional credit listings is "irrelevant." And as for potential director ego problems: "There's always been a cult of personality around certain top quality directors, and that won't change."

Peter Baron, director of video production at Geffen Records, says he thinks crediting directors is "a nice thing to do," but says it's unlikely that MTV viewers would care one way or the other. Far more important to him, he says, is that MTV viewers know the title of the album from which the video they're watching is culled, rather than the name of the person who directed the clip.

"At the end of the day these kids don't even know what label half the stuff they're seeing is on," says Baron. "They just want to turn on the set and see Guns N' Roses or Poison. I mean, they don't even know who directed 'Citizen Kane.'"

"There are quite a few directors who are DGA members who routinely use pseudonyms when working on videoclips," says one label executive who requests anonymity. "If a DGA member did use nonunion staff on a shoot and then put his real name on the credits, he could really be burned."

Representatives of the DGA did not return Billboard's phone calls at press time.

On the label side, Jeff Gold, VP of creative service at A&M Records, says he has not yet been contacted by MTV about the idea, but says he is ambivalent about listing additional credits at the end of each clip.

"I don't have a real problem if they want to go ahead and do it, but I'm not going to be pounding on their door about it," says Gold. "I don't really know if it's necessary to list director credit every time a video is shown—maybe it could be done once a week during the top 20 count-down," he adds, noting that one potential problem is such listings may "clutter up the credits and make it more difficult for the viewer to see the artist and label credits quickly. The industry cares about that kind of stuff, but I don't know if people watching really do."

Another potential problem director-credit listings may create, says Gold, is "the cult of personality. I think the star-director phenomenon has gone about as far as I would like

MTV MULLS CLIP-DIRECTOR CREDITS

(Continued from page 3)

would "clutter" the artist and album information, they say, and could even create a dangerous "star syndrome" among certain video makers, causing their rates to increase.

According to Abbey Konowitch, VP of programming for MTV, the channel sees the inclusion of director credits as "rewarding the creative element." He says MTV has had discussions for some time—both internally and with labels and production companies—about including the information as part of the standard postclip credits.

Should the channel do so, Konowitch sees a payoff for MTV as well in terms of better quality clips: "We feel certain that the quality of the clips we receive will improve by at least 10%-20% immediately once we start telling viewers who has made the clips they are seeing," he says.

Since the early days of music video, one hindrance to listing clip director credits on most shows has been the fact that some directors who are members of the Directors Guild of America often employ nonunion staffers to save money while working under generally tight budgetary constrictions.

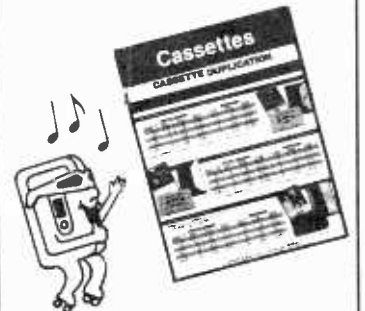
Because these directors often use pseudonyms when working on clips under these conditions, they might not wish to have any credits listed on the videos; identification could get them in trouble with the DGA.

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Thorn-EMI Buys Interest In Chrysalis For \$79 Mil

BY NIGEL HUNTER

LONDON Weeks of rumor and speculation ended March 22 with the announcement that Thorn-EMI and the Chrysalis Group have reached an agreement in principle for Thorn-EMI to acquire a 50% interest in the Chrysalis record companies, part of the Chrysalis Group.

The acquisition has an initial price tag of \$79.1 million in cash, payable upon completion, and an additional amount up to \$25 million, dependent upon profit and volume growth over the next four years. A joint board, to be composed of four EMI Music Worldwide executives and four Chrysalis Group members, will be established for periodic meetings on policy and financial matters.

The deal excludes the music publishing, recording studios, and record/video export divisions of the Chrysalis Group. Chrysalis chairman and co-founder Chris Wright and his management team will retain full creative independence in their operation of the label.

Thorn-EMI will have the option to acquire the Chrysalis Group's 50% interest in the label after March 1999. In certain unspecified circumstances, Chrysalis could require Thorn-EMI to purchase its interest after March 1996. The price in each case would be based on a multiple of profits.

The 20-year-old Chrysalis label, one of the world's major independent record companies, boasts an artist roster that includes Jethro Tull, Billy Idol, Huey Lewis & the News, Pat Benatar, Midge Ure, Milli Vanilli, Was (Not Was), Sinéad O'Connor, the Waterboys, and Icehouse.

The company's current annual gross exceeds \$100 million, but it sustained heavy losses through its U.S.

operation last year, which has had an adverse effect upon the company's whole profile, Wright admits.

"The losses in America were perhaps overpublicized," he remarks. "They were causing concern about the long-term health and viability of the company and impacting upon our ability to trade in the marketplace by creating uncertainty."

Wright says no layoffs are contemplated as a result of the deal with Thorn-EMI. He discloses that interest in Chrysalis had been expressed by all the major record companies. BMG had been widely rumored to be close to a deal with Chrysalis before news of the EMI pact leaked out.

Wright anticipates no opposition from Chrysalis stock holders with regard to ratification of the pact. He holds a 43% stake in the ordinary share capital of the Chrysalis Group.

Under the terms of the agreement, EMI Music Worldwide will enter into arrangements to manufacture and distribute Chrysalis products throughout the world in perpetuity as and when their existing licensing agreements expire. The current distribution deal Chrysalis has in the U.S. with CBS has 18 months left and will run to term, according to Wright.

Chrysalis Records will function independently in both the U.K. and the U.S., and its European subsidiaries, including its newly formed German company, will remain in operation. Chrysalis plans to open its own office in Australia later this year.

Jim Fifield, EMI Music Worldwide president, stresses that Chrysalis will retain its independence in the creative and talent acquisition spheres. He sees the deal as a useful expansion of EMI's international presence and another part of the group's aggressive acquisition policy.

Greenpeace Album Set Geffen To Release Benefit Record

BY THOM DUFFY

NEW YORK An all-star Greenpeace benefit album will be released here by Geffen Records May 23, just 10 weeks after the double set was issued in the Soviet Union.

The album, titled "Rainbow Warriors" in the U.S., will feature previously released tracks from such acts as U2, Dire Straits, INXS, Sting, John Cougar Mellencamp, and the Grateful Dead. It will be promoted gratis on VH-1 and the Westwood One Radio Networks.

In the Soviet Union, where the album is titled "Breakthrough," it was released March 6 on the state-run Melodia label and is expected to sell a record 4 million copies, according to Geffen.

The idea for a Greenpeace benefit recording for East-West release was conceived in mid-1987 by the environmental advocacy group's chairman, David McTaggart, and Ian Flocks of the London-based Wasted Talent Artists' Agency, which represents several of the artists involved. Flocks, a longtime Greenpeace supporter, began discussions last summer with Geffen A&R executive Gary Gersh, a Greenpeace member since his teens, who became personally committed to the album. It is the first benefit al-

bum released by the label. "I just went after it," says Gersh. "I thought it was a very classy collection."

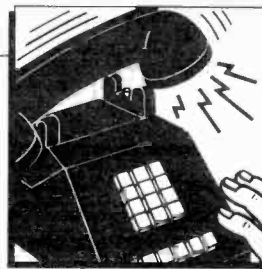
An earlier compilation album to benefit Greenpeace was released by A&M in 1985 but was distributed only in the West.

Greenpeace will receive a share of recording and publishing royalties, as well as distribution and manufacturing proceeds. Profits from the Soviet release will be divided equally between Greenpeace and the International Foundation for the Survival and Development of Humanity, an East-West think tank established in the Soviet Union in 1988 to address the environmental crisis.

Other artists contributing their performances include the Pretenders, the Eurythmics, Peter Gabriel, Bryan Ferry, Simple Minds, Bruce Hornsby & the Range, Basia, Belinda Carlisle, the Waterboys, Bryan Adams, Aswad, World Party, the Thompson Twins, John Farnham, Sade, Terence Trent D'Arby, Huey Lewis & the News, Sting, Talking Heads, R.E.M., and Martin Stephenson & the Daintees.

The CD version of the album will also contain tracks from Little Steven, the Silencers, Hothouse Flowers, and Robbie Robertson.

INSIDE TRACK



Edited by Irv Lichtman

THE ELEVATION OF Dave Glew to president of Epic/Portrait & Associated Labels (see Executive Turntable, page 4) is but the first round of new presidential slots at parent CBS Records. Don Jenner of Arista is a shoo-in, as expected, to be named president of Columbia Records, perhaps coming aboard as soon as Saturday (1). Next in line for president of a CBS unit is Paul Smith, with his responsibilities centering, as they do now, on marketing and branch distribution.

ROULETTE SPINS TO CAPITOL/RHINO? A partnership between Rhino Records and Capitol Records, Rhino's U.S. distributor, is likely to lead to a purchase of Morris Levy's Roulette label for an estimated cash payment of \$4 million-\$5 million. Sources say the deal, if finalized, would give Rhino U.S. rights to the label, while Capitol would market product overseas. Last fall, a purchase of Roulette by a New York-based sports/entertainment company was announced but never finalized.

ASCAP ELECTIONS: ASCAP's biannual board elections, with a March 17 deadline, have produced little change on the 12-member writer and publisher boards, although the writer elections were reported to be among the most intense in recent years (Billboard, March 18). The only writer change was the election of Johnny Mandel, who replaces incumbent Johnny Green. New publisher member is Dean Kay of PolyGram International, who replaces another veteran board member, Mike Stewart.

FIVE TO REPLACE BACH: No less than five WEA Corp. executives are dividing the duties of former executive VP of marketing development Russ Bach, who left WEA to become president of CEMA. Rather than placing someone in Bach's job, WEA president Henry Droz has decided to spread his duties among top execs Jack O'Connell, Larry Weiss, Paul Newnham, Fran Aliberte, and George Rossi, according to reliable sources.

ERATO DISQUES, the French classical label, has sued BMG Music, its worldwide distributor, in U.S. district court in New York, asking for nearly \$1 million plus interest on a variety of claims, plus a declaratory judgment that BMG has waived its right to exercise its distribution option in Switzerland. BMG had sued Erato in February for \$2 million over its loss of Swiss distribution. Erato is expected to switch distribution to WEA sometime in 1990.

THE FIRST SENTENCE handed out under California's tough new anti-piracy law was surprisingly lenient: Miguel Penaloza Rios of Pacoima, Calif., was sentenced to one year in prison, three years' probation, and a fine of \$5,000 for distribution of pirated cassettes. Rios, who was caught with 30,000 illegal tapes, could have received as much as five years in prison and a \$250,000 fine.

IN REPORTING improved sales and earnings for the second fiscal quarter and six months ended Feb. 28, Gary Rockhold, president/CEO of Commtron, the biggest prerecorded cassette distributor in the business, says home video sales for the quarter increased 19% due primarily to an improved new release schedule. The company also distributes consumer and business electronics goods.

THEY MET: CBS Records held a manufacturing and planning meet last week in Scottsdale, Ariz., while EMI Records brought in promo and sales staffers to Westchester, N.Y., for talks March 22-24.

NASHVILLE NEWCOMERS: Malaco Records, the indie blues and gospel label run by Tom Couch in Jackson, Miss., has set up a Nashville office under Bill Isaacs, former director of special projects for Tree International. Isaacs will be scouting R&B, blues, gospel, and country acts for sale through the label and Malaco Telemarketing. The Nashville address is 47 Music Square East; the phone is 615-321-4294.

THE BIG BUILD-UP: As part of plans to expand its public relations activities, Island Records has snagged Tom Cording as head of PR. Cording, based in New York, arrives at Island after a stint on the West Coast as director of PR for Enigma Records/Enigma Entertainment Group.

LOTS OF HEART: Singer Kym Ryder's current college tour, which ends May 7, will benefit The Children's Heart Foundation, established to help children obtain heart transplants. The tour has been set up in conjunction with Phi Kappa Tau, which has chosen the charity as its national philanthropy. Ryder's current album on the Profile-distributed Invasion label is "Angel Arrive."

RECORDABLE DISK: A \$98,000 recordable compact disk system about the size of an office copier was unveiled by Meridian Data Inc. at a private showing in New York last week. The system—obviously not intended for consumer use—utilizes a compact laser recorder developed jointly by Philips NV and Yamaha, as well as blank CDs developed by Fuji PhotoFilm USA. In keeping with the price of the hardware, the disks are also up there—\$100 apiece, if ordered in quantity. The Meridian system is intended for the rapidly growing CD-ROM industry. It allows CD-ROM publishers to make small runs of the computer data optical disks in-house. Meridian also says that a version of the recordable CD system will soon be offered to professional audio recording studios, enabling artists and producers to leave the studio with a finished CD instead of a tape master.

FOR YOUR INFORMATION: Nimbus Records Inc. has opened a new facility at its Charlottesville, Va., plant to house its CD-ROM division, Nimbus Informational Systems. Also, expansion of the existing manufacturing facility continues on schedule, with a further 35% of on-line capacity available by the end of 1989's second quarter, including an additional laser-mastering suite and replication and packaging equipment.

TO HI-DEF TV: Japan continues to flex its technological muscle in the high-definition television field. Next month, the country will begin the first regular daily HDTV broadcasts in the world. Although the high-definition programming will only be shown for one hour per day and is only receivable on a special HDTV monitor (current cost: about \$60,000), the demonstrations serve to illustrate just how far ahead of the rest of the world Japan is in terms of getting HDTV to market. In the U.S., for example, an official HDTV standard has yet to even be adopted.

ANOTHER EROL'S EXIT: Vans Stevenson, the director of public relations for the large, family-owned Erol's video chain, handed in his resignation March 17. No official word on why, but Track hears that following the departure last month of Ron Castell, VP for marketing and management, the Onaran family asked Stevenson to resign, apparently because Castell had brought him on board and there were questions over loyalty. Stevenson initially refused to hand in his resignation, but finally tossed in the towel. Stevenson is the latest in a series of surprise exits from the Springfield, Va.-based firm, including publicity staffer Michelle Abballe, who will leave Erol's shortly to pursue a career in commercial radio promotion.

MUSIC MERRY-GO-ROUND: BMG Music is set to acquire both the former MTM Music catalogs (Lawyer's Daughter, Uncle Artie, and Blu-Pal) now owned by Stark Entertainment, and the Act III catalogs once owned by Multimedia. The purchases will also include some writers' contracts.

CLARK STOPS "HOPPIN'": After 33 years as the host of "American Bandstand," Dick Clark has announced that he'll turn the reins over to 26-year-old David Hirsch when "Bandstand" moves to the cable USA Network on April 8. Hirsch was one of the producers on Clark/USA Net's prior collaboration, the "USA Camp Midnite" talk show. Before its move to the cable network—which claims 46 million households—"Bandstand" had been in syndication for the last year-and-a-half. United Stations' Ed Salamon says Clark's TV changes will have "no effect whatsoever" on the three radio programs he hosts for the radio network.

ANDREAS VOLLENWEIDER

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