

CBS Drops Returns Penalty On Deleted LPs, For Now

BY GEOFF MAYFIELD

NEW YORK The next chapter in the phase-out of vinyl configurations is already being written: In a departure from previous policy, CBS has announced that from now through Sept. 29, accounts may return deleted LPs without paying a penalty.

The policy change, announced March 14, answers the most frequent complaint heard at the National Assn. of Recording Merchandisers' March 3-7 convention in New Orleans: that record companies charge returns penalties against titles that have been deleted.

Paul Smith, senior VP/GM of sales and marketing for CBS, says the grace period was devised to compensate for the unusually high number

of LP titles that have been cut out in the last eight months. In addition to 350 items that have been deleted from all three album-length configurations, the LP versions of another 840 titles have been deleted from the new CBS catalog.

"This is a one-time occurrence," says Smith of the grace period. "We haven't changed our [returns] policy. It's just that we've deleted more than the normal amount of LPs. We don't intend in the future to delete anywhere near this amount."

Smith says CBS arrived at the decision prior to NARM, but the company declined to make an announcement at the New Orleans meet because "there was no forum to announce it there. We didn't want to include it in our product presentation."
(Continued on page 78)

Write-Offs Expected To Be Knocked Off IRS Readies Vid Depreciation Guide

This story was prepared by Bill Holland in Washington, D.C., and Earl Paige in Los Angeles.

LOS ANGELES The Internal Revenue Service is finally about to issue specific guidelines for depreciating video rental inventories—one of the most controversial home video issues since the industry's inception. The agency is expected to allow two methods of depreciation, while disallowing the straight write-offs now being used by some retailers.

An IRS spokesman in Washington says the agency cannot comment until the regulations are issued. Insiders say the IRS has been in contact with video industry officials during the last few months regarding various draft

proposals.

It is unclear whether the IRS guidelines will be approved by April 17, when 1988 taxes are due. But even if they are not, some dealers may file for an extension

of their deadline and others may file amended tax returns later.

Harry Landsburg, principal at Laventhol & Horwath and chief spokesman on inventory management
(Continued on page 81)

Studies Suggest Consumers Don't Mind Slow-Speed Vids

BY AL STEWART

WEST PALM BEACH, Fla. Much of the video trade may still scoff at cassettes duplicated in slower modes, but consumers don't seem to mind. At least not according to research released here at the International

Tape/Disc. Assn.'s 19th annual conference.

Video suppliers who are grappling with the issue of whether to ship budget-priced videos in either the extended play (EP) or long play (LP) mode are concerned that the cost-saving measure will sacrifice quality and result in consumer backlash. Yet, two separate studies presented at the conference conclude that the majority of consumers can't tell the difference between tapes recorded in standard play (SP) and the two slower modes, which require less blank-tape stock. The studies also indicate that high-speed duplication of tape renders product that is on par with tapes recorded in real time.

"It's not a question of making a perfect cassette," says William Follett, chief operating officer of Good Times Video, a New York-based supplier that duplicates all of its cassettes in the LP mode. "Our cost savings are significant since we are able to use 50% less tape. We duplicated
(Continued on page 75)

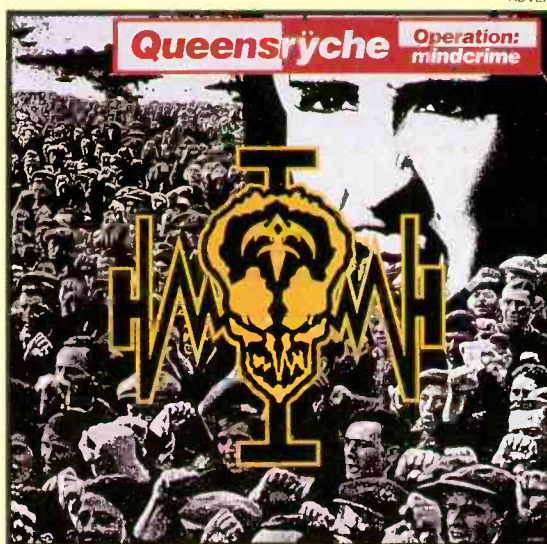
Brussels Confab Sifts Options For Post-'92 Europe

BY MIKE HENNESSEY

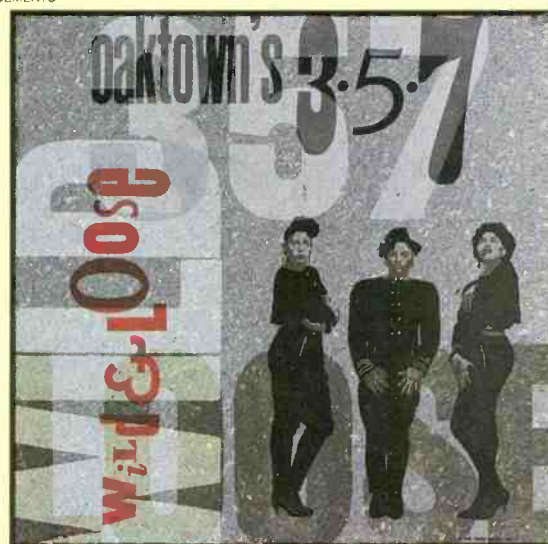
BRUSSELS, Belgium Prospects of a longer period of protection afforded to sound recordings in the European Community look distinctly more promising after the one-day Road To 1992 Conference conducted here March 8 by the International Federation of Phonogram & Videogram Producers (IFPI). Also upbeat was the prediction that by 1992, Europe is likely to be the world's biggest recording market.

Among the topics discussed at the conference were anti-piracy efforts, blank-tape royalties, broadcast deregulation, copyright harmonization, maintenance of cultural diversity,
(Continued on page 73)

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QUEENSRYPHE: "The most underrated group of the year"—Circus Magazine. "OPERATION:MINDCRIME": AOR emphasis track "Eyes Of A Stranger" launches March 27. QUEENSRYPHE: On tour with Metallica. OPERATION:MINDCRIME: "Eyes Of A Stranger" video—MTV Active rotation. QUEENSRYPHE: There's no denying this band. "OPERATION:MINDCRIME": On EMI (48640).



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TEJANO MUSIC
Follows page 60



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- Over 300,000 albums sold in only two weeks!
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Billboard CONTENTS

VOLUME 101 NO. 12

MARCH 25, 1989

Rock'N'Roll Is Broadway Bound

It may still be better known for dramas instead of drums, but Broadway is rapidly gaining ground as a rock'n'roll venue for artists such as Joan Jett. Billboard associate editor Melinda Newman reports. **Page 8**

BACK TO THE BACK-ANNOUNCING ISSUE

The issue of radio spots in exchange for back announcing took another unusual turn this week with KHYI "Y95" Dallas PD Buzz Bennett's quickly rescinded plan to sell an ad package that included several plays a day and space on his playlist. Details and commentary show up in Vox Jox, page 10, and Retail Track, page 46.

Spotlight On Tejano Music

Millions of Mexican-Americans have been enjoying Tejano music for a long time. Now is the time for the unique sounds of Tex-Mex music to join the American mainstream. **Follows page 60**

JUNOS HONOR THE B LIST

Blue Rodeo, The Band, and ex-Bandman Robbie Robertson led the list of honorees at the recent Juno awards ceremony in Canada. The audience also came away a winner, judging by the favorable review of the awards production. Billboard contributor Kirk LaPointe has the details and a complete list of winners. **Page 66**

FEATURES

68 Album & Singles Reviews	82 Inside Track
38 The Beat	29 Jazz/Blue Notes
39 Boxscore	60 Latin Notas
6 Chartbeat	74 Lifelines
60 Classical/Keeping Score	74 Market Action
53 Clip List	32 Nashville Scene
31 Dance Trax	48, 67 Newsmakers
4 Executive Turntable	22 Power Playlists
29 Gospel Lectern	46 Retail Track
45 Grass Route	24 The Rhythm & the Blues
70 Hot 100 Singles Spotlight	27 Rossi's Rhythm Section
	10 Vox Jox

SECTIONS

24 Black	52 Music Video
66 Canada	61 Pro Audio/Video
62 Classified Actionmart	10 Radio
9 Commentary	44 Retailing
32 Country	38 Talent
54 Home Video	74 Update
64 International	48A Video Retailing

MUSIC CHARTS

Top Albums		Hot Singles	
25 Black	15 Adult Contemporary	15 Adult Contemporary	26 Black
46 Compact Disks	26 Black	27 Black Singles Action	34 Country
37 Country	27 Black Singles Action	34 Country	35 Country Singles Action
65 Hits of the World	34 Country	35 Country Singles Action	73 Crossover 30
60 Latin	35 Country Singles Action	73 Crossover 30	30 Dance
16 Modern Rock Tracks	73 Crossover 30	30 Dance	65 Hits of the World
76 Pop	30 Dance	65 Hits of the World	28 Rap
16 Rock Tracks	65 Hits of the World	28 Rap	70 Hot 100
29 Spiritual	28 Rap	70 Hot 100	71 Hot 100 Singles Action
	71 Hot 100 Singles Action	71 Hot 100 Singles Action	

VIDEO CHARTS

58 Business And Education	51 Videocassette Rentals
58 Health And Fitness	57 Videocassette Sales
48A Kid Video	54 Videodisks

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New Street Date, Extra Shipping Day Announced PolyGram Unveils Policy Changes

BY GEOFF MAYFIELD

NEW ORLEANS PolyGram used its March 6 presentation at the National Assn. of Recording Merchandisers meet to unveil several new policies, including the addition of a third shipping day and a formalized new-artist program.



Jim Caparro, senior VP of national sales and branch distribution, gave a thumbnail sketch of the program revisions during the product session, although details were not offered at the public forum. None of the other major distributors used NARM as a forum to roll out as many policy changes.

Among PolyGram's revisions:
• Beginning in April, the distributor will make Tuesday its street date. With CEMA making a similar announcement at NARM, all of the majors except MCA will now have a Tuesday street date. Caparro also told Billboard that PolyGram will cease early-shipping privileges for any account that places product on the selling floor prior to street date.

• In answer to numerous customer requests, Caparro said the company is adding a third shipping day to its weekly delivery schedule. Previously, the company only shipped product twice a week.

• Caparro promised "new terms of sale for new artists." Selected titles in the multidimensional program will be dealt at a 5% discount on LPs, a 9% discount on cassettes and CDs, a 100% returns privilege without penal-

ty, a reduced CD wholesale of \$7.74 (to which the 9% discount applies), and an additional 60 days' dating. Prior to NARM, PolyGram had many of these mechanisms in place with an additional 30 days' dating; the billing period is 120 days in the new plan.

• The returns penalties for CDs and cassettes were adjusted, with the break-even point for CDs in the incentive/disincentive program rising from 12% to 17%. At the same time, PolyGram moved cassettes to the 17% break-even point. For retailers, the rate is essentially unchanged. Racks, though, had a higher cassette break-even of 21%; word is that rack

accounts are none too pleased about losing the 4% play. The 17% break-even for both cassettes and CDs is an across-the-board policy for both retail and wholesale accounts.

Aside from racks' irritation over the higher returned-cassette penalty, account reaction to PolyGram's moves has been favorable. Buyers are particularly pleased with the additional shipping date and move toward a Tuesday street date, and continue to laud revisions that PolyGram implemented in the fourth quarter, including a streamlined returns system and adoption of a customer-option packing slip (Billboard, Jan. 7).

Sony Is Set To Begin U.S. Laserdisk Production

LOS ANGELES The expanding U.S. laserdisk market is expected to get a boost from Sony's announcement that it will begin manufacturing disks at its Digital Audio Disc Corp. plant in Terre Haute, Ind.

Los Angeles-based Image Entertainment will be Sony's biggest initial customer. Production is expected to begin immediately, with disks available within two months as part of the long-term manufacturing arrangement between the two companies.

Sources say disk capacity will be 20,000 per month, expanding to 100,000 per month. Both Sony and Image say capacity should increase

to "several million disks per year domestically" in the not-too-distant future.

Image is releasing about 60 titles a month, a number that should go to 100 titles per month as a result of the arrangement.

One net benefit to the consumer, according to Martin Greenwald, Image president, is that the deal will "make more titles available and with a quicker street date." The industry has been moving toward more day-and-date releases of videocassettes and laserdisks but has been hamstrung by limited pressing capacities for the latter.

(Continued on page 81)

CBS, Philip Morris Join In CD Giveaway Cigarette Pack Will Include Hit Compilation

BY KEN TERRY

NEW YORK Philip Morris' Parliament Lights unit and CBS Records are teaming on a ground-breaking promotion that involves giveaways of hit compilation CDs and the availability of CD players at sharply discounted prices.

During the month of April, Parliament Lights will offer a free CD with the purchase of a specially designed

three-pack of cigarettes. More than 330,000 of the CDs—each of which contains six cuts by Cheap Trick, Eddie Money, Gregory Abbott, the Hooters, the Gregg Allman Band, and Tina Turner—will be available throughout the Northeast in such outlets as convenience, drug, and tobacco stores. (No record stores will be involved, since few sell cigarettes.)

Although CBS does not wish to comment on the joint promotion,

which is being handled by CBS Special Products, it appears to be aimed at increasing both hardware penetration and awareness of CDs.

CBS manufactured the promotional CDs and helped Parliament pick the tracks, five of which are by CBS artists. The sixth, by Tina Turner, was licensed from Capitol Records.

Commenting on the consumer appeal of the promotion, Parliament Lights brand manager Alex Alikhsan says, "You're talking about a \$13-\$14 value being given for a \$3-\$4 purchase."

He emphasizes that the selections are contemporary, compared with those used in most prerecorded music promotions. The tracks, including Cheap Trick's "The Flame," Abbott's "Shake You Down," and Turner's "Better Be Good To Me," have all been top 40 hits in the past two years.

Parliament Lights is also offering discounts on Magnavox CD players and Sony portable CD players to customers who buy at least 10 packs. The list price of the Magnavox player is \$229 without remote, says Alikhsan; Parliament is making it available for \$99, plus \$10 for remote control.

The Sony D-2 portable, included in the promotion to attract customers who already own CD players, normally lists for \$200; the price to those who acquire it through Parliament is

(Continued on page 81)

Book, Mag Groups Sue U.S. Over Obscenity Law

BY BILL HOLLAND

WASHINGTON A coalition of nine book and magazine trade groups and First Amendment rights organizations has filed suit in federal court here against the U.S. government, asking for declaratory and injunctive relief from the forfeiture and record-keeping provisions of the new obscenity enforcement law. Among the individual defendants are the U.S. attorney general, the secretary of the U.S. Treasury, the director of the FBI, the postmaster general, and the U.S. Postal

Service.

The suit, which has been in the works for more than a month (Billboard, Feb. 25), attacks the new Meese Commission-derived law as representing "a grave and genuine threat to the First Amendment privileges relied on by virtually the entire mainstream publishing and broadcast communications industry in the United States."

In a prepared statement, the coalition said that the "burdensome record-keeping and severe forfeiture provisions [of the law] will not

(Continued on page 75)

Koppelman, Bandier Add To Responsibilities SBK Partners To Run EMI Pub Units

BY IRV LICHTMAN

NEW YORK The creation of an "office of the chairman" has officially brought into the upcoming SBK/EMI music publishing operation SBK's two founder/partners, Charles Koppelman and Marty Bandier.

Under the arrangement, Irwin Robinson, who had held the top management position at EMI Music Publishing Worldwide for the past year, will report to Koppelman and Bandier as president and chief operating officer. He had previously held the title of president/CEO. Robinson is also a member of the office of the chairman. Koppelman and Bandier now hold the titles of chairman and vice chairman, respectively.

The executive realignment, officially reported by EMI Music Worldwide last week, was earlier the subject of intense speculation (Billboard, March 18). Rumors centered on a dramatic departure from the scenario forecast in January when Thorn-EMI made a deal, expected to be finalized in April, to acquire for \$337 million the music publishing interests of SBK from its owners, Koppelman, Bandier, and financier Stephen Swid.

At the time, Koppelman and Bandier were set to concentrate their activities on a new label, SBK Records, to be partly funded by EMI, while Robinson was to operate the combined music publishing catalogs of EMI and SBK. Robinson, formerly chief of Chappell Music in the U.S. before its sale to Warner Communications Inc., had played a key role on behalf of Thorn-EMI in working out the deal with the SBK partners.

But, according to sources, Robinson was informed of the new turn of events by Colin Southgate and Jim

Fifield, chiefs of Thorn-EMI and EMI Music respectively, while he was visiting London two weeks ago on normal corporate duties. The sources said Robinson was told that the move reflected a desire to take greater advantage of Koppelman's and Bandier's creative talents. The two men will continue to direct the fortunes of SBK Records.

Robinson, a lawyer and accountant who is respected for his knowledge of financial and contractual matters concerning music publishing activities, says he held a three-hour meeting, also in London, with Koppelman and Bandier the day after he was informed of the new executive game plan. Robinson says the three had substantially similar ideas on worldwide organizational plans and staffers best suited to re-

alize them. EMI's publishing staffers worldwide total 300, including 53 in the U.S., while SBK's staff roster totals 240, including 92 in the U.S.—some of whom work for SBK's record production and promotion units. The combined EMI/SBK staff is likely to reflect a paring of as many as 100 staffers, sources say.

The announcement from EMI Music Worldwide confirming the new relationship between Koppelman, Bandier, and Robinson omitted other possible changes or reshuffling of personnel. Among them is Ira Jaffe, president of the publishing unit's North American operations based on the West Coast. Jaffe, who has played a central creative role for Robinson in their long

(Continued on page 75)

Hensler Splits PolyGram For Top BMG Classics Post

NEW YORK BMG Classics, in the midst of a bid to increase its share of the worldwide classical market, has named as its new chief Guenter Hensler, the man who has directed the fortunes of PolyGram Classics, the world's leading classical logo.

As president of BMG Classics, Hensler replaces Michael Emmerson, who was appointed president of the division in 1986. Hensler joins BMG April 1.

The arrival of Hensler, who is being replaced at PolyGram by David Weyner (see Executive Turntable), and the departure of Emmerson surprised many in the classical community. At a Jan. 31

press conference in New York, Emmerson announced ambitious repertoire plans as part of an ongoing campaign to revive the market share of the label, especially the RCA Red Seal wing.

Emmerson, in fact, indicates that the move surprised him, too. He says he was told March 13 by his immediate superior, Rudi Gassner, president and CEO of BMG Music International, that his three year contract, set to expire July 31, would not be renewed.

While praising his A&R expertise, Gassner, Emmerson relates, also suggested that he did not function in "the Bertelsmann

(Continued on page 75)

MCA's Crutchfield Crosses To Capitol

NASHVILLE Jerry Crutchfield, producer and veteran MCA Music executive, has been hired as executive VP/GM for Capitol Records' Nashville division. Among his main duties will be to oversee A&R and artist development activities.

Prior to assuming his Capitol duties on March 15, Crutchfield had

worked at MCA Music for 27 years, the last 10 as the publisher's senior VP. He currently produces Tanya Tucker and is slated to produce Marie Osmond's next album. Both are Capitol artists.

Crutchfield's appointment is part of an overall expansion of Capitol's Nashville operation. The division

has acquired an additional 4,000 square feet of space on the second floor of the building it now occupies on Music Row and will rename the facility the Capitol Records Building. Four members are also being added to the staff.

"Jerry will be the No. 2 guy immediately and will be involved in everything," says Jim Foglesong, president of the Nashville division. "His experience, personality, integrity and, above all, talent can shoot tremendous adrenalin into our system."

Calling the appointment "a dramatic commitment to Nashville music by Capitol Records," Foglesong says he expects Crutchfield to continue to do some producing, possibly working with as many as three acts.

Besides his experience as a publisher and producer, Crutchfield has worked as a studio singer and songwriter. His songs have been cut by Eddy Arnold, Ernest Tubb, Elvis Presley, Ricky Nelson, Brenda Lee, and Tammy Wynette, among others.

Crutchfield produced Lee Greenwood's initial hits, including the Grammy-winning "I.O.U."

EDWARD MORRIS

RIAA, Capitol Team To Hunt Beatles Bootleggers

The following story was prepared by Chris Morris in Los Angeles and Melinda Newman in New York.

NEW YORK The Recording Industry Assn. of America and Capitol-EMI are making headway in chasing down bootleggers of several Beatles disks that have proliferated in the U.S.

According to Steven D'Onofrio, director of the RIAA's anti-piracy unit, several CD plants pressing the illegal records have been located,

"and we're dialoging with them right now" in an effort to discover the people behind the master tapes, he says.

D'Onofrio adds that two plants have already stopped the production of the disks.

Success has also been achieved in the U.K., where a probe by the RIAA and its English counterpart, The British Phonograph Industry Ltd., led to the arrests of two individuals who were allegedly importing and distributing "Back In The

(Continued on page 72)



E.T. At ITA President of the International Tape/Disc Assn., Al Markim, left, presents a plaque designating E.T., The Extra-Terrestrial, as ITA's 1988 man of the year. Accepting on behalf of E.T. is Phil Pictaggi, senior VP, operations and strategic planning, MCA Home Entertainment.

EXECUTIVE TURNTABLE

RECORD COMPANIES. BMG Classics in New York appoints Guenter Hensler president and Adrian Mills director, U.S. sales & marketing. They were, respectively, president of PolyGram Classics and chief classical buyer for Sound Warehouse.

David Weyner is named senior VP/GM for PolyGram Classics in New York. He was VP, marketing and sales, for the label.

CBS Records in New York appoints Tom McGuinness senior VP, marketing, and Danny Yarbrough senior VP, sales and distribution. They were, respec-



HENSLER



MILLS



WEYNER



McGUINNESS

tively, VP of marketing, branch distribution for the label, and VP of sales, for Columbia Records.

Linda Moran is promoted to senior VP for Atlantic Records in New York. She was VP for the label.

Capitol Records in Nashville names Jerry Crutchfield executive VP/GM, Nashville division. He was senior VP for MCA Music.

Arista Records in New York promotes Mitchell Cohen to VP, East Coast A&R, and appoints Jon Klein West Coast regional promotion director in the Los Angeles office. They were, respectively, director of East Coast A&R and associate regional marketing director, both for the label.

Jerry Lembo is appointed director, national singles promotion, for Colum-



YARBROUGH



MORAN



CRUTCHFIELD



COHEN

bia Records in New York. He was New York local promotion manager for the label. CBS Records Inc. in New York appoints Janice Lythcott director, project development, corporate affairs. She was associate director, divisional affairs, for the label.

Motown Records in Los Angeles appoints Michael D. Mitchell national director, publicity. He was a representative for Solters, Roskin & Friedman.

Jack Carton is promoted to director, budgets & analysis, for RCA Records in New York. He was financial planning & analysis manager for the label.

Capitol Records in Los Angeles names Nigel Harrison associate director, A&R. He was in music management and film and television music supervision, and was the bassist for Blondie.

Kelly Darr is promoted to manager, personnel/administration, for Virgin Records in Los Angeles. She was personnel administrator for the label.

WTG Records in Los Angeles appoints Robin Cecola promotion marketing manager, mid-Atlantic region. He was Boston account service representative for CBS Records.

•VIDEO PEOPLE on the move, see page 57



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Witness: Norby Walters Had Mob Ties

Chicago Racketeering Trial Under Way

BY KEN TERRY

NEW YORK Former talent agency owner Norby Walters was portrayed as a longtime associate of the Colombo organized crime family in his racketeering trial in Chicago Federal Court, according to published reports.

In testimony delivered March 14, Michael Franzese, who portrayed himself as a former *capo* in the Colombo family, said Walters had been involved with the mob for 20 years, the New York Daily News reported. Franzese said he had had a personal and business relationship with Walters since 1970, when his father, John "Sonny" Franzese, went to prison and Walters put the younger Franzese on his payroll.

When his father was released from prison, Franzese testified, it was agreed that Sonny Franzese and Walters had a 50-50 partnership. That joint ownership presumably included

Norby Walters Associates (later known as General Talent International), the largest booking agency in the black music field.

Later on, when Walters entered the sports booking field, Michael Franzese became his silent partner, Franzese testified. According to The New York Times, Franzese said he gave Walters \$50,000 in cash in 1985 in return for a 25% share of the sports agency.

Franzese also reportedly said he sometimes accompanied Walters to meetings with important show-business clients, telling them he was Walters' partner and tacitly threatening them with mob violence if they did not agree to Walters' business proposals.

Such an approach, he said, was taken with the managers of such entertainers as the Jackson Five, Dionne Warwick, and New Edition. Franzese confirmed that he had warned the Jackson Five's management—Joe

Jackson, Fred DeMann, and Ron Wiesner—that a 1981 tour might be canceled if Walters were not involved with it. He also said he had helped persuade Warwick's and New Edition's managers to keep their clients with Walters' agency.

Franzese reportedly was indicted in 1986 on 14 counts of racketeering, counterfeiting, extortion, and tax evasion, and pleaded guilty to two counts. Under cross-examination by Walters' attorney, he admitted he had been a federal informer since 1986 and that his sentencing was contingent upon his cooperation with the

(Continued on page 81)



Hello Joe. At New York's Neil's, Coyote/A&M artist Joe Henry is joined by label executives after his recent performance, which featured former Allman Brothers keyboardist Chuck Leavell. Shown, from left, are Gil Friesen, president, A&M; Henry; Anton Fier, Henry's producer; Michael Leon, senior VP, East Coast operations, A&M; and Leavell.

Promoters Tagged In Suit Over Soviet Benefit Concert

LOS ANGELES A suit filed by a West German film and television production company in U.S. District Court here claims that several well-known industry figures interfered with the production of a planned benefit concert in Moscow while attempting to put together a similar benefit of their own.

Named in the suit, filed here Feb. 9, are Roger Shepherd, president of Pacificconcerts; U.K. promoter Harvey Goldsmith; and Radiovision In-

ternational, among others.

According to the suit, in July 1988, Artas Film & TV Productions was retained by Gosconcert, the official Soviet concert agency, to produce a benefit concert in Moscow—initially called Rock Against Drugs and later changed to Vita Nova—to "promote an anti-drug consciousness" and feature Western pop and rock acts.

In December, Artas claims it made a deal with Pacificconcerts' Shepherd

(Continued on page 80)

Court Approves Island Bid To Purchase Marley Estate

BY MAUREEN SHERIDAN

KINGSTON, Jamaica The appeal by the beneficiaries of the estate of reggae singer Bob Marley to block the sale of some of the assets of the estate to Island Logic Inc., a subsidiary of Island Records, for \$8.2 million has been dismissed by Jamaica's Court of Appeal on the grounds that the amount offered by Island was "the best that could reasonably be obtained."

The beneficiaries had claimed that Island Logic's offer was below mar-

ket value and that the sale of the estate had not been publicly advertised.

Marley died intestate in 1981. Among his survivors are 11 children by eight different mothers, his widow Rita Marley (mother of four of the children), and his mother, Cedella Booker.

His estate has, since his death, been estimated at \$30 million, and has been the subject of continuous controversy and litigation, including the dismissal of Rita Marley as administrator for reasons of alleged

(Continued on page 80)

To Our Readers

Two records were inadvertently reversed on this week's Hot Black Singles chart (see page 26). "Don't Take My Mind On A Trip" by Boy George (Virgin) is correctly listed as this week's Power Pick/Sales, but is actually No. 28, up from No. 36, with a bullet. "Another Weekend" by Five Star (RCA) is actually No. 23, up from No. 26 last week, without a bullet. The error was discovered after the page went to press.

Reunion Unites Affiliates

NASHVILLE Reunion Records and its affiliated companies here have banded together into the Reunion Communications Group. The records division currently has co-distribution deals on six of its acts with Virgin, RCA, Warner/Reprise, and A&M.

In addition to the label, the new corporate umbrella will cover Reunion Books, Reunion Films, and Reunion Music Group. The companies were founded by Dan Harrell and

(Continued on page 81)

Mechanics' Fine Tune Speeds To Top; Donny Osmond Jump-Starts His Career

MIKE + THE MECHANICS' "The Living Years" jumps to No. 1 on the Hot 100, making Mike Rutherford the third past or present member of Genesis to land a No. 1 hit. He follows Phil Collins, who has collected six No. 1 hits since 1984, and Peter Gabriel, who topped the chart in 1986 with "Sledgehammer." Only one other group has generated two or more chart-topping solo artists. That is, of course, the Beatles, who spawned four. (Rutherford and Gabriel were founding members of Genesis in 1966; Collins joined the group in 1970, five years before Gabriel left for a solo career.)

This is the first No. 1 hit sung by Paul Carrack, who has reached the top 10 in a variety of configurations. He sang lead on Ace's "How Long" in 1975, on Mike + the Mechanics' "Silent Running" and "All I Need Is A Miracle" in 1986, and on his own "Don't Shed A Tear" in 1988.

"The Living Years" hits No. 1 by dethroning another Atlantic single, Debbie Gibson's "Lost In Your Eyes." David Harris and Chuck Utley of Glasgow, Ky., note that this marks the first time that Atlantic has had back-to-back No. 1 hits since 1967, when the Young Rascals' "Groovin'" displaced Aretha Franklin's "Respect."

Finally, the success of "The Living Years" is heartening proof that a quality song can rise through the pack even in an era of radio-conscious dance, rap, and funk hits. The song, by Rutherford and B.A. Robertson, is an early front-runner to land top honors at the 1989 Grammy Awards.

HERE'S A sentence we never thought we'd write: Donny Osmond has this week's highest-debuting single. The former teen idol accomplishes the feat as "Soldier Of Love" enters the Hot 100 at No. 73. It's Osmond's first solo single to make the chart since 1976, which—not coincidentally—was the year he and sister Marie launched a weekly TV variety show built around their wholesome, clean-cut family appeal. If that doesn't kill a pop-music career, nothing will.

Osmond has been cold for so long that many may not realize that he was once among the hottest stars in the business. Between 1971 and 1974 he collected nine gold singles—and that was back when a gold single represented sales of 1 million copies. Osmond also sold millions of albums, landing 14 gold albums by 1978. That's a total of 23 gold records in the U.S. alone before Osmond's 21st birthday. In the years since then, Marie has landed a series of No. 1 country hits, but Donny has been all but forgotten by the industry and the media.

Two factors may work in Osmond's favor in his current comeback attempt: Everybody loves an odds-defying comeback story, and few are as dramatic as

this. And many current pop radio programmers grew up on Osmond hits and may have fond memories of "Down By The Lazy River" and "Yo-Yo."

FAST FACTS: Living Colour's "Vivid" jumps to No. 9 on the Top Pop Albums chart, becoming the first top 10 album by a black rock act since the heyday of Jimi Hendrix and Sly & the Family Stone in the late '60s and early '70s. While such rock-influenced artists as Prince and Terence Trent D'Arby

have received substantial black radio support, Living Colour has made it almost entirely on the basis of MTV and album-rock exposure.

Chicago's "You're Not Alone" jumps to No. 10 on the Hot 100, becoming the third top 10 hit from "Chicago 19." It's the first time in the group's 20-year history

that it has landed three top 10 hits from one album... And Rod Stewart's "My Heart Can't Tell You No" jumps to No. 5, becoming his highest-charting single since "Young Turks" hit No. 5 in 1981. Stewart is managed by Arnold Stiefel and Randy Phillips, who also represent the Bangles, giving them two clients with current top five singles.

Two critically lauded alternative rock bands land their first top 10 singles. Fine Young Cannibals' "She Drives Me Crazy" leaps to No. 7, and Was (Not Was)'s "Walk The Dinosaur" jumps to No. 8. The Cannibals are the fourth I.R.S. act to land a top 10 single, following the Go-Gos, Belinda Carlisle, and R.E.M.

New Kids on the Block's "Hangin' Tough" jumps to No. 10 on the top pop albums chart, becoming the first top 10 album by a teen group since "New Edition" in 1985—unless you count the duo D.J. Jazzy Jeff & the Fresh Prince, who scored big last year... And XTC's "Oranges And Lemons" leaps to No. 55 in its second week. It's already the group's highest-charting album since 1982, and at this rate it's almost certain to become its first top 40 album.

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that Elvis Costello's "Spike" is the English rocker's eighth album to crack the top 40 in the '80s. Only one artist—Kenny Rogers—has amassed more top 40 albums in this decade. Rogers hit paydirt with 11 albums between 1980 and 1985, but has been shut out since. Tied with Costello for second place in the '80s are Pat Benatar, Rush, Barbra Streisand, and Prince.

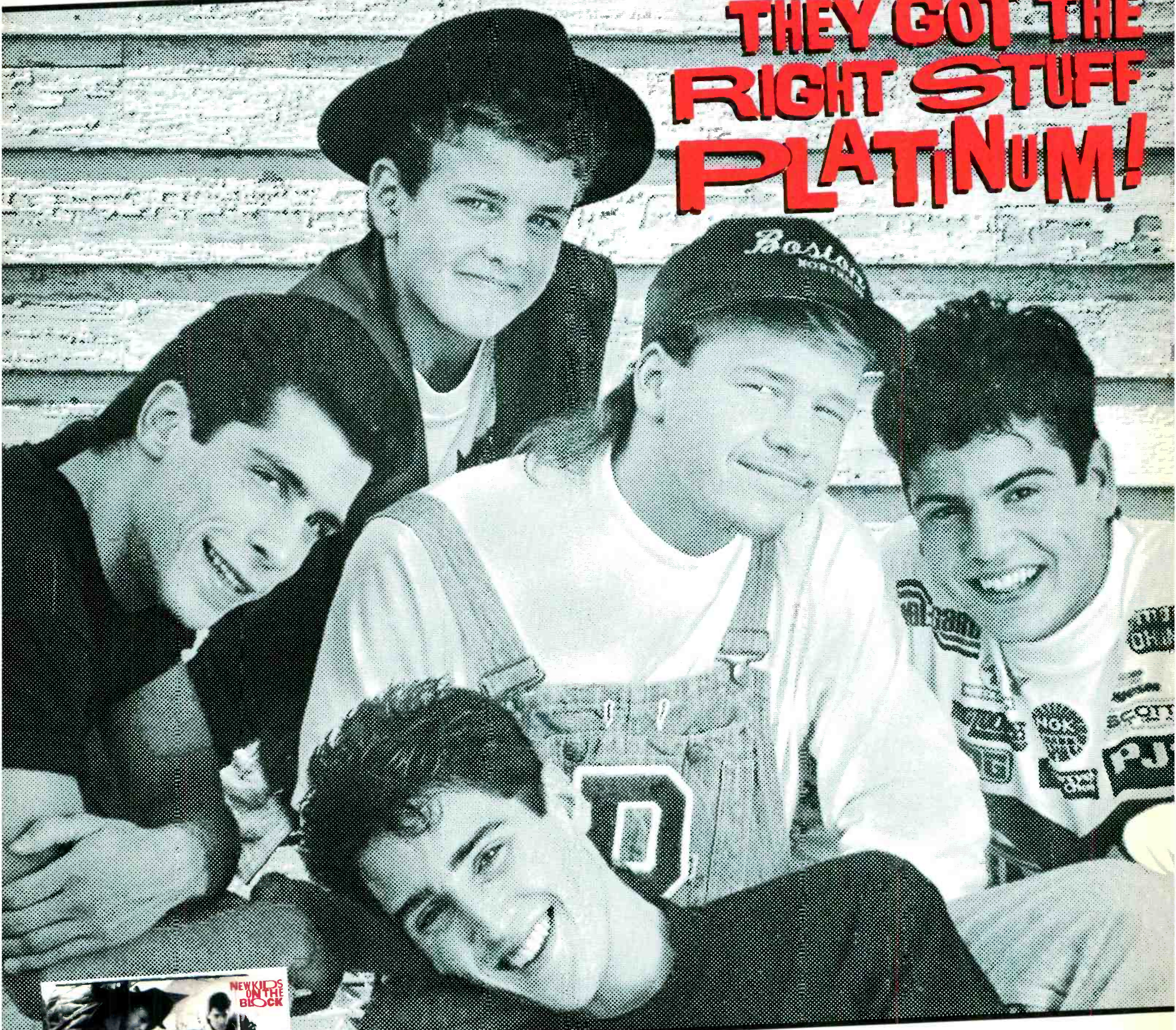
Rich Appel of CBS in New York notes that Milli Vanilli is the third act with a rhyming name to land a top five pop hit in the '80s. The duo follows Quiet Riot and U2. Other rhymers who have cracked the Hot 100 in this decade: Scritti Politti, Oingo Boingo, Mai Tai, Get Wet, and Haysi Fantayzee.



by Paul Grein

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Broadway Rocks With New Rhythm Prestige, Not Profit, Lures Musical Acts

BY MELINDA NEWMAN

NEW YORK The Great White Way is going the rock'n'roll way as more and more acts take to the Broadway stage here.

Though Broadway has long played host to such performers as Michael Feinstein, Cleo Laine, Shirley MacLaine, and others, in the last two years it has opened its doors to rockers like Jerry Garcia, Elvis Costello, Kenny Loggins, and Tom Waits. Earlier this month, Joan Jett & the Blackhearts sold out five shows at the Lunt-Fontanne Theater, and Lou Reed has already sold out six shows March 19-26 at the St.

James.

"We're starting to see a trend of artists playing Broadway," says Rob Kos, director of artist management for Monarch Entertainment Bureau, a New Jersey-based promoter. "If artists want to come in to New York and do something special for their audience, it doesn't get any better than Broadway."

"There's a legitimacy there for many artists," agrees Dave Hart, the Nederlander Organization's director of talent acquisition, East Coast. "If you want intimacy with your audience and to cause excitement in the local and national press and make a statement, it's great."

Indeed, Jett's stint garnered numerous stories in the New York press.

And as many Broadway productions continue to stumble along, theater owners will continue to pursue nontheatrical usage, according to Robert Nederlander, president of the Nederlander Organization, which owns 10 Broadway theaters.

However, most artists have found that Broadway does not come cheap and choose to play there for prestige rather than for economic reasons. Despite theaters' willingness to make concessions to contain costs, Broadway still has practices that make it difficult for bands to make a profit. The built-in space confines—the largest Broadway theater is 1,900 seats—tremendous union costs, and box-office fees are just some of the obstacles artists have to face.

"When Tom Waits played, he made a little over costs," says Waits' assistant, Ellen Smith. "If he'd played to a different house, he would have had more cash in his pocket, but we still felt the experience was definitely worthwhile."

"We make considerably less doing a show on Broadway," Kos says. "The costs are so high that some acts might decide it's prohibitive. It's mainly the union costs. They have different amounts of people that you have to use. You have 30-plus people for a job that might take 12 or 13 people at the Beacon [a 2,400-seat music hall in New York]."

"I have no problems with unions, but in compensating for their rights some of the rules that protect the workers can get a little oppressive," says Jett's manager, Kenny Laguna. "We had 37 people unload the trucks where we normally have six."

"We got a box-office charge of \$8,000 and the show sold out before the box office even opened," Laguna continues. "It would have been another \$8,000 if it had opened."

Another obstacle is the fact that
(Continued on page 80)

Radio City Productions Wins Pier 84 Contract

BY BRUCE HARING

NEW YORK Radio City Music Hall Productions has apparently won the right to stage outdoor concerts at the New York City-owned Pier 84 this summer, even as other promoters contend that nearby construction will hamper the shows.

Scott Sanders, executive VP of entertainment for Radio City Music Hall Productions, says the company and the city government are now negotiating a contract for the Pier 84 series, subject to final approval by a city review committee.

However, delays in securing Radio City as the promoter have pushed back the originally proposed start of the concert season, and the potential problems posed by construction near the concert site led one promoter to withdraw his bid.

The 8,000-seat, city-owned Pier

84, located on Manhattan's West Side, has previously been booked by New York promoter Ron Delsener. His three-year contract expired last year, and the bidding was thrown open to other competitors (Billboard, Dec. 17). Delsener has promoted outdoor concerts in New York since 1968, including every pier show since the venue's 1981 opening.

Bids for a three-year contract covering the 1989-91 seasons were submitted in January by Delsener, Radio City Music Hall Productions, and Monarch Entertainment of Montclair, N.J., headed by John Scher. At that time, the city government requested bidders to extend the concert season from April through October and provide more community and ethnic events in the schedule.

However, looming construction activity near the concert site and a series of amendments to the city's
(Continued on page 78)

QSound Encoding Process Developed In Canada

Firm Forges Ahead On '3D' Mixing System

This story was prepared by Kirk LaPointe in Ottawa and Steven Dupler in New York.

OTTAWA Archer International Developments Ltd., a small but burgeoning Canadian recording studio firm, has hired veteran engineer Shelly Yakus to oversee the development of its new, patent-pending QSound "three-dimensional" audio encoding system.

Archer is currently attempting to convince record companies to use its computer software/hardware package in the final mixing stage on some album productions.

The QSound process, claims Archer, creates a highly realistic three-dimensional effect that can be experienced in the home without any ancillary processing equipment or extra speakers.

Lawrence Ryckman, president and CEO of the Calgary-based company, says Archer will move its office to Los Angeles within the next six months. Yakus, who has

engineered recordings by the likes of U2, John Lennon, Dire Straits, Tom Petty, Don Henley, and Belinda Carlisle, will remain based in Los Angeles.

The firm, which has retained Los Angeles-based mega-agency Creative Artists Agency to exclusively represent the QSound process in the U.S. and has also placed well-known producer Jimmy Iovine on its board of directors in order to sell the system to the U.S. music community, is heavily capitalized, to the tune of \$100 million (Canadian).

While three-dimensional sound processors are not new to recording studios, most of the similar systems developed by various manufacturers—which carry such names as Ambisonics, Holophonics, Sonic Holography, and Dolby Surround—require music consumers to invest in home decoders and, in some cases, additional speakers, in order to get the full effect of the technology.

QSound, on the other hand, is said to be fully compatible with standard home hi-fi gear. It can even be incorporated in television sets and other audio/video equipment, according to Archer.

Archer's plan is to market QSound—which has been six years in development—to record companies, which would lease the computer processing gear under some form of licensing agreement. After establishing a base in the music industry, Archer reportedly plans to go after television, film, and video games.

Archer maintains that the QSound system will not add noticeably to the cost of production, but no hard figures on what those costs might be are yet available.

Reported accounts of reactions to QSound listening tests have been extremely positive, with such industry heavyweights as CBS Records president Tommy Mottola and MCA Records chief Irving
(Continued on page 80)



Breaking The Mould. Former Husker Du leader Bob Mould, shown seated, signs with Virgin Records worldwide. His debut album is titled "Workbook." Shown standing, from left, are Virgin co-managing directors Jordan Harris and Jeff Meyeroff; Mark Williams, director of A&R, Virgin; and Mould's manager, Linda Clark.



Hearts And Minds. Phil Collins and Lamont Dozier gather with some of the musicians who helped make their "Two Hearts" single a Grammy and Golden Globe award winner. Pictured, from left, are Paul Jackson Jr.; Freddy Washington; Collins; Aaron Zigman; Dozier; and David Williams.



Uptown Bound. MCA Records and Uptown Records formalize the major production agreement between the two labels. Pictured, from left, are A.D. Washington, VP of promotion, black music division, MCA; Al Teller, president MCA; Uptown's Andre Harrell; Richard Palmese, executive VP/GM, MCA; and Louil Silas Jr., senior VP of A&R/artist development, black music division, MCA.



Pro Bonham. WTG Records signs rock group Bonham to a recording contract. Shown standing, from left, are Jerry Greenberg, senior VP/GM, WTG; and Phil Carson, Bonham's manager. Shown seated, from left, are Terry Gladstone, manager, A&R, WTG; Bonham members Jason Bonham, Paul Rafferty, Ian Hatton, and John Simmonson.

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Creators' Rights Are Always In Jeopardy SONGWRTIERS NEED TO REMAIN UNITED

BY RICHARD MARX

It doesn't take a songwriter long to realize that becoming a professional involves a lot more than writing good songs. Coupled with the creative challenge is the challenge of breaking into the music business and then making the right career choices to stay in it.

That is true for writers who intend to perform their own material as well as for those who write for other recording artists. In either case, the paths to success are varied and can require as much ingenuity as songwriting itself.

Decades ago, when there was less technology, standard business practices in the music industry were less complicated than they are now and songwriters had a clearer idea of what to do to enter the field. We've all heard stories of some of America's greatest pop writers shopping their tunes to song pluggers in Tin Pan Alley or making the rounds of the Brill Building in New York.

But the industry has become more complex, and so have the larger issues affecting the rights and livelihoods of songwriters. I believe we owe it to ourselves and our profession to take an active role in managing and defending those rights.

As soon as new writers begin to attract some professional interest in their material, they are faced with several critical decisions. One of them is how to deal with music publishing. I have always been inclined to retain 100% of my publishing, both as a songwriter and a recording artist. Many writers, however, decide that a good outside publisher is the way to go.

My advice is to familiarize yourself with the business side of publishing. Don't sign any contracts without considering your long-term career plans and without seeking the advice of a good attorney. An attorney can help you weigh the risks and benefits and can help you negotiate a better deal. Ultimately, however, it's your future

that is at stake, so make the decision that you think will work best for you.

Finding an attorney you can trust and count on is another challenge. The lawyer with a client list of the biggest names might not be the best lawyer for you. You'll need someone who is well-versed in copyright and entertainment law and is a good negotiator. But that isn't enough. It is just as important to find someone who will give you the personal attention you need in developing your career.

If you become very successful as a

ers, with a board of directors made up exclusively of writers and publishers elected by their colleagues. As performing right organizations, ASCAP, BMI, and SESAC all license performances, but they are different. You should contact each and research their structures and practices before deciding which one makes the most sense for you.

As songwriters, we are all basically in business for ourselves, and that is why it's important for us to become knowledgeable about the business aspects of songwriting. But there is

In the last session of Congress alone, music creators were faced with three legislative challenges: the fight to stop source licensing legislation; the battle to restore legitimate tax deductions to individual artists, including composers and lyricists; and the struggle to pass the Berne Implementation Act, enabling the U.S. to become a party to the most important international copyright treaty.

Fortunately, the music community was victorious on all three fronts. That might not have been the case, however, without the active involvement of individual composers and lyricists working together in grassroots efforts across the country. We cannot become complacent and turn over responsibility for our future to fate. We must remain aware and ready to take action to defend and promote our rights.

Of course, the challenges involved with managing your business and protecting your rights come only after you've jumped the initial hurdle of your career—getting your first break.

During my first five years in Los Angeles, I was trying to make it primarily as a songwriter. That meant doing a lot of legwork and anything else I could do to make a living and to position myself in the right place at the right time. I worked as a background singer, arranger, and keyboardist on record projects. Ultimately, that led to my first song being cut by Kenny Rogers. Perhaps because I started as a writer, I am keenly aware of the fact that songs are the foundation upon which the entire pop music industry is built.

Like me, all professional songwriters can recount the story of their initial break in the business. What is important is that once you have that opportunity, you must be ready to take advantage of it from both the creative and business standpoints. That means educating yourself and knowing what to do when the break comes.

'Our success depends on the health of the profession itself'

Richard Marx records for EMI.



writer, artist, or both, an attorney can end up playing a significant role in your career. I believe having a great lawyer is important, even for writers whose catalogs are represented by publishing companies. It is unwise to let a publisher or anyone else be your voice. A publisher can administer and promote your copyrights, but you've got to take charge of your career, and a lawyer can help you do that most advantageously.

Another professional decision facing writers early on is whether to join ASCAP or affiliate with BMI or SESAC. I chose ASCAP for both economic and philosophical reasons. Its performing right revenues are the largest in the world; it has consistently negotiated the best royalty fees from music users for its members' music; and it is a membership organization, owned by writers and publish-

still more: The success of any of us depends upon the health of the profession itself.

Seventy-five years ago, songwriters and publishers—though somewhat protected by the copyright law of 1909—had no mechanism for collecting royalties when their music was played for profit in the venues of the day. So they banded together and formed ASCAP. Throughout its history, ASCAP has had to engage in various legal and legislative battles to establish and protect the rights of music creators and to make sure its members are fairly paid for the use of their music.

Today it is no less important than it was in the past for us to join together and mobilize ourselves to deal with issues that affect us. Performing right organizations and other music trade groups are essential in this regard.



TULL DESERVES GRAMMY

I could not let Chris Morris' 'The Beat' column in your March 11 issue go without a response. Initially, everyone was surprised that Jethro Tull's "Crest Of A Knave" won the 1989 Grammy for hard rock/heavy metal album of the year. Everyone should go back and listen to this album. The "Steel Monkey" track off "Crest Of A Knave" is clearly a hard rock song.

It is incongruent for Morris to include Iggy Pop on his list of "eminently deserving nominees" for the hard rock/heavy metal category and yet have a problem with Jethro Tull winning the award.

What worked in Jethro Tull's favor is the same thing that worked against Sinead O'Connor, Toni Childs, and Melissa Etheridge [in the best-female-rock-vocalist cate-

gory]. Jethro Tull and Tina Turner have simply been around longer and are better known to the members of the recording academy.

We at Chrysalis are elated that Jethro Tull won. For 20 years of great music, the group deserves this kind of recognition.

On a different issue, in Morris' story on Was (Not Was), he states in the second paragraph that the album "What Up, Dog?" is on Geffen Records. Please be advised that this album is indeed on Chrysalis Records.

Mike Bone
President
Chrysalis Records
New York, N.Y.

INTERLOPER ON RAP CHART

Milli Vanilli's "Girl You Know It's True" is not a rap song, although Billboard debuted the record on its Hot Rap Singles Chart in the March 11 issue. The song is good, but it's not rap! It may use the old Eric B. & Rakim "Paid In Full" beat, but it's

still nothing but a pop tune.

I think you should reconsider what you call rap and look at what the inner-city kids call rap.

Tom Phillips
Wilmington, Del.

Terri Rossi, Billboard's Hot Rap Singles chart manager, replies:

This is a subjective matter that can be argued with equal strength from both sides. The record stores on the panel for the Hot Rap Singles chart have chosen to report "Girl You Know It's True" as one of their best-selling rap singles, so Billboard feels it is best to defer to their judgment.

THE FACTS ARE THESE

The statement made by Gilbert Clercq, chairman of the Tape Manufacturers' Federation, that after the passage of a blank-tape levy, "illegal imports of cassettes almost caused the market to collapse" in West Germany (Billboard, Feb. 4) takes one's breath away in view of

the facts readily available to everyone.

Since the introduction of the combined levy on hardware and blank tapes in the Federal Republic of Germany, blank-tape sales have continued to increase steadily and have more than doubled in the video sector, while consumer prices for blank tapes have dropped to far below half the price they were before. In the interests of all copyright owners, without whose creations no tape industry could exist, such blatantly inaccurate statements of fact must not be left unchallenged.

Dr. Gabriel M. Steinschulte
GEMA public relations department
Bonn, West Germany

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.

When Black-Oriented Stations Talk, People Listen

BY MOIRA McCORMICK

CHICAGO While the number of black-oriented news/talk stations around the country is miniscule, its operators anticipate a rise in the format's popularity as its audience becomes more aware of its worth as a source of information and tool for self-expression.

"The callers don't take my lead—they tell me what's going on," says Cathy Hughes, owner of WOL/WMMJ Washington, D.C., and host of WOL's morning drive talk show.

In Chicago, black n/t has done so well that two AM stations are currently vying for its audience. WVON has been in the format since 1986; its new rival, WGCI-AM, had until January been simulcasting its urban FM. Recently promoted WVON GM Hoyett Owens took the station from blues to gospel before spotting "a niche to do talk geared to the black community, making politics a part of it."

Owens hired talk-show hosts Ty Wansley and Richard Steele, and WVON—a 1,000-watt AM that still shares its frequency nine hours a day with a Spanish-language station—went from the low one-share range to a 2.0 in winter '88 and again last fall. WGCI-AM has hired Wansley and urban/AC WVAZ "V103" has lured Steele for mornings, but Owens says, "We're holding our own."

WVON mornings are steered by Delmarie Cobb, formerly the Rev. Jesse Jackson's press secretary, and Donald Palmer, who co-hosts "Hot Line." John Day presides over "The Day Show." Night-time programming includes "On Target," hosted by different community leaders.

Chicago's recent mayoral primary provided plenty of grist for the talk mill, says Owens; other hot topics include male-female relations and the role of preachers in the black community. Recent visitors included all the mayoral candidates, Ron Brown, and

Winnie Mandela. Jackson is a frequent guest.

"Talk radio is a great way to position AM to compete," says Owens. "If you gear toward the African-American community and, in some cases, the Hispanic community, giving people more information than they get anywhere else, you can be powerful."

Owens plans to target more programming to Hispanics, saying, "I can't outspend [WGCI owner] Gannett Communications, but I can out-program them." He also has plans for his black-owned-and-operated station to form a satellite network with others in Atlanta, Memphis, and Michigan.

"The future of this format is unlimited," he says, "though a lot of programmers will adopt it without realizing the time and effort and expense it takes. You need readaholic producers, station managers who listen, a PD who can stay on top of what's going over the air, because that's what you're selling. If I had the opportunity to buy five stations, I'd format them all talk."

WGCI-AM adopted its new format on this year's Martin Luther King Jr. holiday. VP/controller and OM Darryll Green says his station is more news and less talk oriented, though talk plays a major role in the station's makeup. Wansley's heavily political a.m. drive show, "Tell Ty," is followed by Brenda Montgomery's magazine-style "Making It" in mid-days and Art Cribbs' "Talk Up Chicago" in afternoons.

"It's a predominantly black format, but we hope it's attractive to the general market," says Green. "News is news, traffic is traffic—we would like to have the same success with the general market that the FM has had." Gannett isn't so much concerned about whether the format will fly as it is about which will prove more important to the audience, news or talk, says Green.

WLIB New York's talk format has been in place since February 1981. The station, which also broadcasts Caribbean music in some dayparts,

'Talk is a great way to position AM to compete'

features a morning news block, followed by talk hosts Mark Riley, Gary Byrd, and Kae Thompson. While affiliated with ABC, Sheridan, and UPI, WLIB "doesn't feature a lot of preset programming," according to senior VP/PD David Lampel.

"For us, talk radio has been a gold mine," he says. "We have a sister FM station that programs urban contemporary music, so there's no sense

competing against yourself with music. But it's a difficult format to make work, especially in the first few years. It takes about four years to become established."

Noting that n/t is radio's most expensive format, Lampel says, "Unfortunately, a lot of stations have written off the format as too expensive. [But] black listeners love this format—they love to talk and they become engrossed in it. African-American radio tends to play a much more basic role than other formats—we tend to play a political role, whether we like it or not."

"When you have an administration that believes a government that governs best is one that governs least, people become exasperated, and feel they have nowhere else to turn for help and guidance but the station and the church. This format did not begin

until a month after Reagan took office," Lampel says. "Our success may be just an interesting coincidence."

(Timing definitely helped WLIB last year. It went from a .7 to a 1.9 last year during the heart of New York's Tawana Brawley controversy, a time during which WLIB's calls could be seen on New York TV almost every night. It's now at a 1.3, still respectable for a daytime.)

Hughes' WOL actually beat WLIB to the black n/t format, switching in 1980. Fourteen months later, the station was forced to go back to music "because we'd attracted no advertisers. Some [sponsors] thought the black audience would not respond."

What actually happened was that Hughes brought back one talk show—her own—to WOL's urban/ (Continued on page 18)

Time For Industry Standard On Music IDs; Buzz: Pay-For-Play Plan Misrepresented

AFTER A FEW MONTHS during which progress seemed to have been made between radio and record people on the back-announcing issue, the industries seem to have come to an unusual stalemate that could halt the talks by diffusing them or at least diverting everybody's attention.

While the record industry claims its wares still aren't being identified, some PDs have declared music IDs "a nonissue," because, they say, back-announcing already exists. Hand counts at three recent radio conventions have failed to turn up a single PD opposed to back-announcing, although many PDs agree with KKLQ San Diego's Garry Wall's suggestion that labels would have greater leverage on the issue if they bought record advertising.

Wall's effort to assemble qualitative data on radio's impact and put some industry muscle behind it is admirable—the lack of record advertising has been a radio sore spot for most of this decade.

Whether anything can happen through reciprocity on the back-announcing question, however, remains to be seen. By saying publicly that music IDs are good programming, many PDs have already given up their leverage. After all, would they stop giving their call letters or clustering spots just to protest a lack of advertising?

It would be nice to see the ad sales issue resolved in radio's favor, anyway. The radio side does have success stories to tell about record advertising, and recent events seem to have made some record people more amenable to hearing them. As for the back-sell question, however, the two sides need to keep talking about it, rather than designating it a nonissue or letting it bog down.

Given the agreement on music IDs that now exists in principle, the next step is for records and radio to come to some sort of agreement on what constitutes adequate song identification. While your feedback on a potential industry standard is encouraged, for now, WYZZ "Z95" Chicago's commitment to six weeks of back- or front-selling new adds seems reasonable, and, by making front-selling an option, defuses some of the issue's thornier format questions.

Having an industry standard would provide a benchmark to judge how widespread music IDs actually are. It would also let radio move on to other aspects of the ID question, such as finding a way to change the public perception that songs aren't being identified (which doesn't always change just because stations start doing it) or how to make song IDs part of their positioning.

The '80s have seen a lot of the music industry's major controversies burn out. Home taping or unreported air-

play may still be on people's minds, but they've passed as major convention topics without really being resolved. The music industry is closer than before to constructive solutions to both the advertising and music ID issues. It should not move on to other questions until answers are found; then it should move on immediately.

ONE UNUSUAL TWIST on the ad sales/back-announcing issue took place this week when word leaked out that KHYI "Y95" Dallas PD Buzz Bennett was offering a sales package in conjunction with retailer Sound Warehouse. For \$7500, the original plan reportedly allowed a label to designate an artist of the week, who would receive display space at the store, three plays a day on Y95, 15 60-second spots, and a spot on the station's published playlist—the one feature that makes it significantly different from the paid full-length record ads that have popped up sporadically for years.

Bennett now claims that the proposal was misrepresented and came not from him but from Y95's sales department. He also says that he never would have let a label choose a record that Y95 wasn't already playing or add it to his list. As the proposal now stands, Bennett says \$3,500 will now buy a label sponsored mentions of the artist-of-the-week only when it comes up in rotation.

PROGRAMMING: Stan Campbell, PD of country WBVE Cincinnati for the last year and a half, is taking over the PD/mornings slot at similarly formatted KLAC Los Angeles . . . WAVA Washington, D.C., PD Mark St. John resurfaces as PD of top 40 KWSS San Jose, Calif. . . Production director Clem Daniels is the new PD of oldies KJR Seattle . . . Bob Mitchell is gone as PD of crossover WPGC Washington, D.C.; APD/p.m. driver Dave Ferguson is now acting PD.

Ross Winters, APD/MD of album CFOX Vancouver, British Columbia, is the new PD at CITI Winnipeg, Manitoba, replacing Danny Kingsbury . . . Bill O'Brian, APD of classic rock WCXR Washington becomes PD at similarly formatted KRXO Oklahoma City. Leigh Jacobs goes from WGRX Baltimore to PD at Capitol Broadcasting's WGFN Nashville.

WTRG Raleigh, N.C., goes from AC to "Oldies 100.7," adding a.m. driver Mike Evans from KROQ Los Angeles as Jeff McKee goes to mornings at classic rock WIOI Jacksonville, Fla. . . Former WVAZ Chicago p.m. driver Maxx Myrick is now PD at urban WPLZ Richmond, Va., as Debbie Parker becomes sta-

(Continued on page 15)

Canada PDs Mull Issues Top 40 Leads List Of Concerns

This story was compiled by Sean Ross and Kirk LaPointe.

TORONTO Although Canadian broadcasters' great migration away from top 40 seems to have tapered off (Billboard, March 18), programmers at the sixth annual Music Industry Seminar, sponsored by Canadian trade paper The Record and held here March 11-12, were still critical of regulations that keep top 40 off FM, and concerned for the format's overall health.

Besides fueling a Saturday afternoon panel in which economist William Watson called for the end of radio regulations, the AM/FM situation has made for an interesting paradox that was alluded to in several different meetings here. Teens now comprise 60%-65% of the AM top 40 audience. Yet, because their music isn't available on FM, they're listening to the radio in lesser numbers than ever. That situation has contributed to a lack of national ad

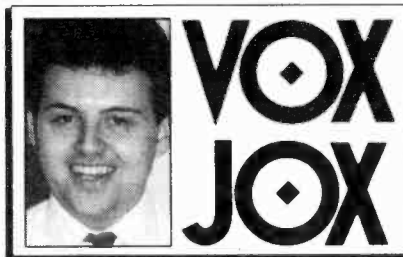
dollars, especially in western Canada.

Moffat national PD Gary Russell previously programmed that company's CKY Winnipeg, Manitoba, one of two AMs in that market to go AC. He accused Canada's broadcast regulators of "killing top 40 . . . Our teenagers will end up watching Much Music. They'll never have the top 40 experience."

(Perhaps as proof of this, when Much came up later in the session, panelists generally agreed with consultant Chuck McCoy that the video channel had "gone from being a cultural phenomenon to being radio with pictures." The one market where it appeared to be doing best with teens was, indeed, Winnipeg.)

CKFM Toronto PD Don Stevens predicted that "after raising a generation of teens who don't listen to the radio, we won't be buying TV ads to promote our morning shows. We'll be buying ads that say 'Radio is pretty good and you should try it some-

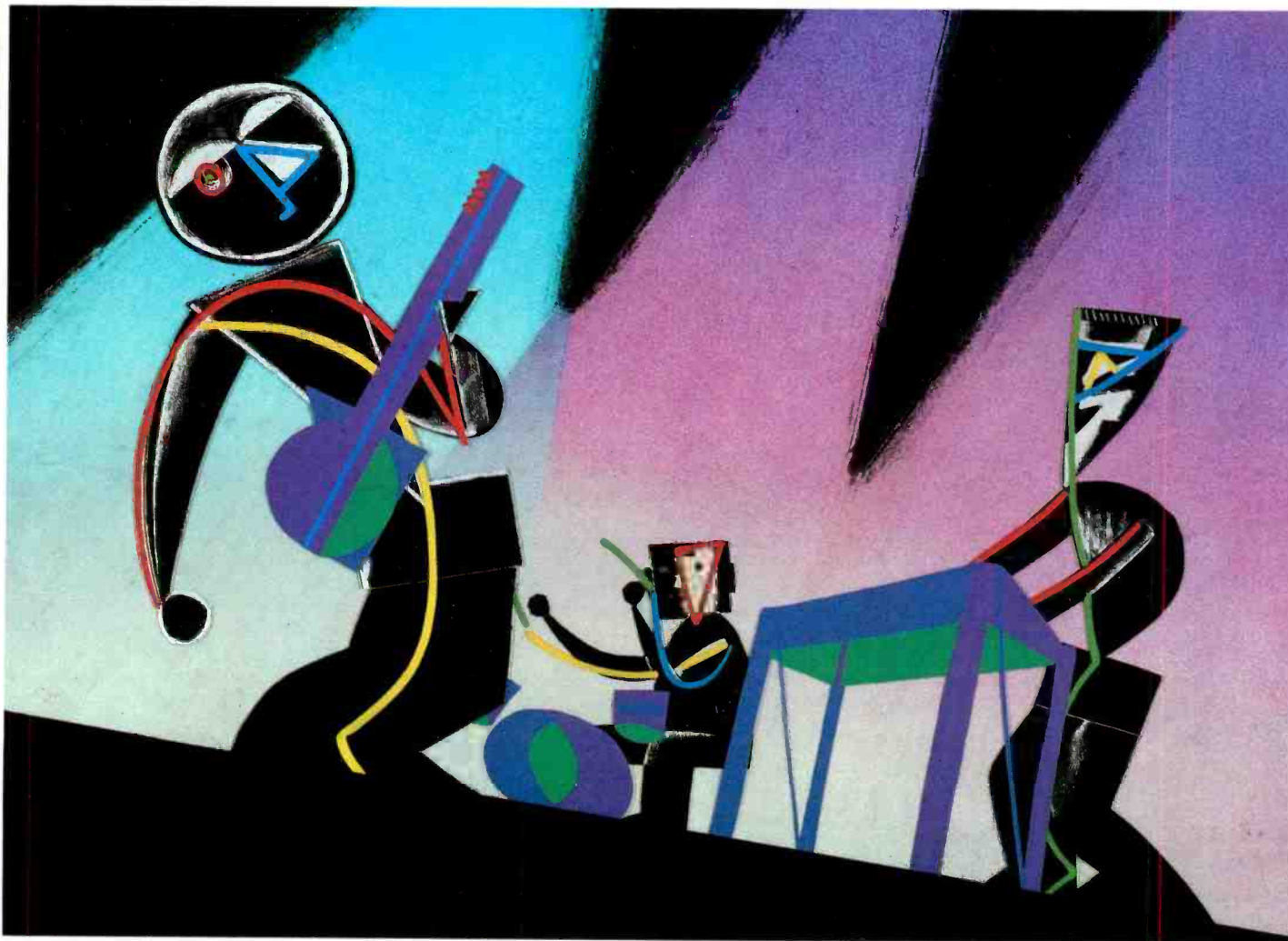
(Continued on page 20)



by Sean Ross

THE EXCITEMENT
OF
RUSH
a show of hands

HAS BEEN CAPTURED ON VIDEO
G O L D
IN ONE WEEK



IN STORE NOW
"A SHOW OF HANDS" THE VIDEO
INCLUDES BONUS SONGS NOT ON THE ALBUM

ANTHEM MUSIC VIDEO is proud to release the 90 minute full length concert video to accompany the release of Rush's album "A Show Of Hands" which has already gone Gold in the USA, Platinum in Canada and Silver in the UK.

Filmed at England's Birmingham NEC Arena, the video captures Rush at their performing peak, with all of the elements that have attracted millions of concert-goers for over a decade.

Retail sales on Rush's previous video "Exit...Stage Left" were certified Gold. Now "A Show Of Hands" is Gold in its first week of release...and the Show has just begun!

SUGGESTED LIST PRICE
USA \$24.95
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Photo by Koh Hasebe

in Japan

MusicLife READERS' POP POLL '89 *

- BEST GROUP—BON JOVI
- BEST MALE VOCALIST—Jon Bon Jovi
- BEST GUITARIST—Richie Sambora
- BEST BASSIST—Alec John Such
- BEST DRUMMER—Tico Torres
- BEST KEYBOARD PLAYER—David Bryan
- BEST ALBUM/CD—NEW JERSEY
- BEST SINGLE—BAD MEDICINE
- BEST VIDEO CLIP—BAD MEDICINE
- BEST HAIR/MAKE-UP—Jon Bon Jovi
- BEST ALBUM COVER—NEW JERSEY
- SEX SYMBOL—Jon Bon Jovi

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Billboard

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\$25,000, a Capitol Records Publishing Contract and a signed Gibson Les Paul Reissue Gold Top Guitar, picked off the assembly line in Nashville and presented at a New York press conference.

7 FIRST PRIZES

\$5,000, a Publishing Contract and a signed Gibson Les Paul Standard Guitar (one in each category).

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Gibson Les Paul Epiphone Guitars (two in each category).

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Gibson Epiphone Acoustic Guitars (three in each category).

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2nd Annual Billboard Song Contest Official Rules

- To enter, send the following items, postage prepaid, to 2nd Annual Billboard Song Contest, P.O. Box 35346, Tulsa, OK 74153-0346.
 - Completed entry form or photocopy of entry form. Be sure to indicate on the entry form the appropriate music category for which your entry has been submitted.
 - One audio cassette recording of the contestant's song per entry. Please include your name and address on each cassette.
 - One copy of the song's lyrics typed or printed legibly in English. (In Latin category lyrics must be in Spanish with an English translation. In Jazz category, lyrics not required.)
 - A nonreturnable check or money order, or approved credit card in the amount of \$15.00 (U.S.) for Song Contest entrance fee, payable to 2nd Annual Billboard Song Contest for each cassette submitted.
- Contestant's and co-authors' names (if applicable) and song title must appear on each item. By signing the entry form, each entrant agrees to accept the terms of the Song Contest.
- Songs should be no longer than 5 minutes. A contestant may enter as often as he/she wishes, but each song must have its own entry form and be recorded on a separate cassette with typed or printed lyrics included. The check or money order must reflect the total number of entries submitted. ENTRIES MUST BE RECEIVED BY JULY 31, 1989. Billboard Song Contest is not responsible for entries that are late, lost, misdirected, or mailed with insufficient postage. Billboard Song Contest is not responsible in any way for entries that are stolen or misappropriated. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Songs may be copyrighted, but copyright is not required. Contestants are responsible for placing copyright notices on their entries and are responsible for any filing under U.S. copyright laws.
- PRIZES: (1) Grand Prize of \$25,000 and a publishing contract, plus a Gibson Les Paul Reissue Gold Top Guitar. Seven (7) First Prizes (one per category) of \$5,000 and a publishing contract, plus a Gibson Les Paul Standard Guitar. Fourteen (14) Second Prizes (two per category) of Gibson Les Paul Epiphone Guitars. Twenty-one (21) Third Prizes (three per category) of Gibson Epiphone Acoustic Guitars. Up to seven thousand (7,000) Fourth Prizes of Certificates of Achievement signed by the Publisher of Billboard magazine. Capitol Records will record the winning Country and Rhythm & Blues songs. EMI Latin will record the Latin winner and Blue Note will record the winning Jazz composition. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.
- The contest is open to any person who has averaged less than \$5,000 per year in total royalties earned from music he/she has written since 1984. The song must be the original work of the contestant. Employees of Billboard magazine, Billboard Publications, Inc., J. A. Halsey and Associates, Inc., Capitol Records, Gibson Guitar Corporation, and Ventura Associates, Inc. and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families, are not eligible.

- Winners will be selected by a Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters pertaining to the contest are final. A contestant may enter his/her song in any one of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, and Country. All entries will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. Production and performance quality will not be a consideration in awarding prizes. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Blue Ribbon Panel. The Blue Ribbon Panel will be comprised of noted professional songwriters and world renowned music industry personalities who will select the major prize winners. The preliminary panels also will select alternate semi-finalists, if deemed necessary. The Song Contest reserves the right to change panelists and criteria. Each song category will be judged by specialists from the music industry. Winners will be determined by December 1, 1989. Winners will be notified by mail. No duplicate winners (in any category). No transfer and no substitution for prizes except at Billboard's sole discretion. Method of division among co-authors is the responsibility of the winners. Taxes are the responsibility of the winners. Contest void where prohibited by law.
- Winners will be required to sign and return an Affidavit of Eligibility and a Publicity Release within 14 days of the date of notification. The Affidavit will include a statement that the winner's song is his/her original work and that he/she has never published the song and retains all rights to the song. Failure to sign and return such Affidavit or the provision of false or inaccurate information thereon will result in immediate disqualification and/or return of prize. In the event of disqualification, an alternate winner will be selected at the sole discretion of the judges. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or guardian.
- For additional Entry Forms or a Winner's List, send a stamped, self-addressed envelope to: 2nd Annual Billboard Song Contest (specify Entry Forms or Winner's List), P.O. Box 35346, Tulsa, OK 74153-0346. Requests for Entry Forms must be received by June 30, 1989. Requests for Winner's List must be received by December 1, 1989.
- I certify that neither I nor any member of my immediate family is employed at Billboard magazine, Billboard Publications, Inc., J. A. Halsey and Associates, Inc., Capitol Records, Gibson Guitar Corporation, and Ventura Associates, Inc. or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the 2nd Annual Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the 2nd Annual Billboard Song Contest as stated in such official rules. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

OFFICIAL ENTRY FORM

NAME _____ (please print clearly)

ADDRESS _____

CITY _____ STATE _____

ZIP _____ PHONE NUMBER (____) _____

CHECK ONE MC VISA CARD NUMBER _____

EXP. DATE _____ SIGNATURE _____ (if paying by credit card)

SONG CATEGORIES: ROCK COUNTRY LATIN RHYTHM & BLUES
 POP JAZZ GOSPEL

SONG TITLE _____

Make \$15.00 check or money order payable to: **2nd Annual Billboard Song Contest** BB 489
P.O. Box 35346, Tulsa, OK 74153-0346

I certify that I have read the 2nd Annual Billboard Song Contest Official Rules and I accept the terms and conditions.

(SIGNATURE) _____ (DATE) _____

*Capitol Records will record the winning Country and Rhythm & Blues songs. EMI Latin will record the Latin winner and Blue Note will record the winning Jazz composition.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	★★ NO. 1 ★★ YOU GOT IT VIRGIN 7-99245	ROY ORBISON 1 week at No. One
2	1	1	10	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
3	3	3	9	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
4	4	4	11	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
5	5	8	8	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	KENNY G
6	6	10	10	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
7	7	13	7	ETERNAL FLAME COLUMBIA 38-68533	BANGLES
8	8	11	10	DON'T TELL ME LIES A&M 1267	BREATHE
9	14	17	8	YOU'RE NOT ALONE REPRISE 7-27757	CHICAGO
10	9	6	15	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	ROD STEWART
11	15	18	8	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
12	18	25	6	WIND BENEATH MY WINGS ATLANTIC 7-88972	BETTE MIDLER
13	17	24	6	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
14	10	5	14	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
15	25	43	3	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
16	16	19	8	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	SURVIVOR
17	26	41	3	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	DEON ESTUS
18	13	12	16	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
19	11	9	12	THIS TIME COLUMBIA 38-08514	NEIL DIAMOND
20	12	7	14	SHE WANTS TO DANCE WITH ME RCA 8838	RICK ASTLEY
21	19	23	7	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	LUTHER VANDROSS
22	22	29	7	LET THE RIVER RUN ARISTA 1-9793	CARLY SIMON
23	24	32	5	IT'S ONLY LOVE ELEKTRA 7-69317	SIMPLY RED
24	36	—	2	★★★ POWER PICK ★★★ LIKE A PRAYER SIRE 7-27539/WARNER BROS.	MADONNA
25	21	15	17	HOLDING ON VIRGIN 7-99261	STEVE WINWOOD
26	32	34	6	CITY LIGHTS CRITIQUE 7-99255/ATLANTIC	LIVINGSTON TAYLOR
27	20	14	19	TWO HEARTS ATLANTIC 7-88980	PHIL COLLINS
28	31	33	8	BRING DOWN THE MOON RCA 8807	BOY MEETS GIRL
29	38	38	3	SUPERWOMAN WARNER BROS. 7-27783	KARYN WHITE
30	23	16	16	ALL THIS TIME MCA 53371	TIFFANY
31	33	36	5	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
32	27	20	14	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
33	42	—	2	I'M INTO SOMETHING GOOD CYPRESS 0019/A&M	PETER NOONE
34	35	37	5	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	J.TAYLOR/R.BELLE
35	29	28	24	SILHOUETTE ARISTA 1-9751	KENNY G
36	34	21	17	SOUL SEARCHIN' MCA 53452	GLENN FREY
37	48	—	2	ROMANCE (FROM "SING") COLUMBIA 38-68580	PAUL CARRACK & TERRI NUNN
38	43	49	3	HAPPY EVER AFTER VIRGIN 7-99294	JULIA FORDHAM
39	30	22	18	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
40	44	—	2	THE LONELIEST HEART MCA 53507	BOYS CLUB
41	39	35	21	I REMEMBER HOLDING YOU MCA 53430	BOYS CLUB
42	49	48	3	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	ENYA
43	37	27	28	WAITING FOR A STAR TO FALL RCA 8691	BOY MEETS GIRL
44	46	46	7	SURRENDER TO ME CAPITOL 44288	ANN WILSON & ROBIN ZANDER
45	28	26	14	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
46	40	31	19	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	A.LENNOX/A.GREEN
47	45	47	4	THE LOVER IN ME MCA 53416	SHEENA EASTON
48	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ PROMISES EPIC 34-68608/E.P.A.	BASIA
49	NEW	1	1	HEARTS ON FIRE VIRGIN 7-99234	STEVE WINWOOD
50	47	40	26	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER

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

RADIO

VOX JOX

(Continued from page 10)

tion manager of a new, co-owned FM in Spottsylvania County, Va.

Marketing director **Tom Eshbaugh** becomes the new OM at adult alternative **KQPT** "the Point" Sacramento, Calif., following PD **Alan Mason's** departure to form a consultancy... Album **WKRR** Greensboro, N.C., PD **Bruce Wheeler** adds VP/programming stripes for parent company **Dick Broadcasting**... **Brett Dumler** goes from APD/MD to PD at top 40 **KZBS** Oklahoma City... ND **Steve Jankowski** is PD at **WKLL/KEZK** St. Louis, replacing **Neil Matthews**, who becomes PD of easy **KJQY** San Diego.

PEOPLE (MAGAZINE): After pitching numerous stations for a second full-time job in radio, **Jessica Hahn** now says she'll concentrate on the paid appearances at radio stations that she has been making in recent months. She can be reached at 602-273-9389. And oldies **KODJ** Los Angeles has signed **Michael Winslow**, best known for the "Police Academy" movies, to co-host mornings with **Dean Goss**.

Condolences to the family and friends of urban **WRXB** St. Petersburg, Fla., MD **Jim Murray**. The 13-year station veteran died March 12 of a heart attack at age 50. Services were set for March 18... **KROQ** p.m. driver **Edwin Gould**, aka **Jed The**

Fish, was arrested on March 13 for allegedly possessing and driving under the influence of heroin; he was released on \$2,500 bail the next morning and is expected back on the air Monday (20).

Although there's still no official announcement, **KIQQ** Los Angeles' new lineup is now expected to include **Whitney Allen** from **KKLQ** San Diego for middays and **Domino** from **WAPW** "Power 99" Atlanta for nights; **WAPW** had announced two weeks ago that **Domino** would remain with them... **Ron Parker** returns to Phoenix as APD/afternoons at crossover **KKFR** "Power 92"... **Richard Cano** goes from mornings at **KMGX** Fresno, Calif., to the same post at country **KKAT** Salt Lake City... **WJMO** Cleveland GM **Curtis Shaw** gets the 1989 Living Legend Award for public service from the city of East Cleveland.

Finally, **Billboard** welcomes **Craig Rosen**, radio columnist at the Los Angeles Daily News for the last 1 1/2 years, to the West Coast radio reporter position. He'll become **Billboard's** first full-time radio person based in L.A. since the radio editor position moved East three years ago.

Assistance in preparing this column was provided by **Peter Ludwig** and **Bill Holland**.

newsline...

IN AN UNUSUAL TRANSACTION, **NewCity** is trading its **WFTQ/WAAF** Worcester, Mass., to **Zapis Communications** for **WEKS** Atlanta—licensed to **LaGrange, Ga.** Because of recent Federal Communications Commission rulings and the distance between the two stations, **NewCity** will keep its **WYAY** Atlanta, licensed to **Gainesville, Ga.** (90 miles away), giving it two FM properties within the market. **WFTQ/WAAF** GM **Richard Reis** will stay with **NewCity** in his current group-VP capacity. **GSM** **John Sutherland** will succeed him.

ADAMS COMMUNICATIONS, owner of **WKLL/KEZK** St. Louis, will trade those stations to **Channel One Communications** for cross-town **KSTZ**. **Adams** will get \$14.7 million. **Channel One** will get \$6.5 million. Meanwhile, as a result of other deals among **Adams**, **Channel One**, **SRO**, and **People's Wireless**, **Tom Hoyt** becomes president of **WBZN** Milwaukee, replacing **Harvey Wittenburg**, who remains in a sales advisory capacity. **Jim Walker** becomes owner/GM of **KDKO** Denver, and **Mike Fowler** replaces **Bob Powers** as GM of **KQUL/KZOK** Seattle.

JENNY SUE RHOADES is upped from **GSM** to **VP/GM** of **Group W's** **KQZY** Dallas, following the transfer of **Ted Jordan** to **KDKA** Pittsburgh. And **Rick Green** has been promoted from **GSM** at **KODA** Houston to **VP/GM** at **KMEO-AM-FM** Phoenix, replacing **Mike Burnette**.

BRUCE BLEVINS, GM of **KNEW/KSAN** San Francisco, adds VP stripes.

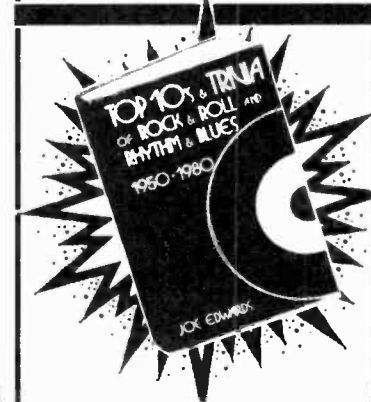
LISA FRANSEN BITTMAN is upped from **GSM** to station manager at **WLOL** Minneapolis, replacing **Tac Hammer** who leaves to form a consultancy. Additionally, PD **Gregg Swedberg** adds OM duties.

OTHER SALES: **KZKR** Dallas goes from **Galen Gilbert** to **Allison Broadcast Group Inc.** for \$3.3 million. **WAAX/WQEN** Gadsden, Ala., and **WELQ/WZLQ** Tupelo, Miss., from **Heritage Broadcasting Group Inc.** to **Phoenix Holdings** for \$9.2 million. And **Wescom Group** acquires **KRLV** Las Vegas, Nev., from **A&A Broadcasting** for \$4.1 million.

PETER DOYLE is named president of **McGavren Guild Radio**; he was previously executive/VP of the company's Eastern division.

RICH WOOD, formerly PD of **WPIX** New York (now **WQCD**), is named director of station relations for **ABC Radio Talk Programming**.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	5	8	I'LL BE YOU SIRE LP CUT/WARNER BROS.	THE REPLACEMENTS 1 week at No. One
2	1	3	10	WORKING ON IT Geffen 7-27535	CHRIS REA
3	2	2	8	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
4	8	16	6	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
5	9	12	5	ROCKET Mercury 872 614-7/POLYGRAM	DEF LEPPARD
6	3	1	10	DRIVEN OUT RCA 8837	THE FIXX
7	12	13	14	PATIENCE Geffen LP CUT	GUNS N' ROSES
8	6	8	10	DEAR GOD Chrysalis 43319	MIDGE URE
9	5	7	9	I'LL BE THERE FOR YOU Mercury 872 564-7/POLYGRAM	BON JOVI
10	11	11	7	SHAKE IT UP Atlantic 7-88939	BAD COMPANY
11	16	18	6	SIMILAR FEATURES Island 7-99251/ATLANTIC	MELISSA ETHERIDGE
12	15	20	14	GOD PART II Island LP CUT/ATLANTIC	U2
13	13	14	9	HEAVEN'S TRAIL Geffen LP CUT	TESLA
14	32	—	2	NOW YOU'RE IN HEAVEN Atlantic 7-88925	JULIAN LENNON
15	18	19	8	VERONICA Warner Bros. LP CUT	ELVIS COSTELLO
16	21	30	4	CONFIDENTIAL Epic LP CUT/E.P.A.	THE RADIATORS
17	22	24	7	COME OUT FIGHTING Columbia 38-68552	EASTERHOUSE
18	20	22	9	DIRTY BLVD. Sire LP CUT/WARNER BROS.	LOU REED
19	23	25	6	WHERE WERE YOU Geffen LP CUT	LITTLE AMERICA
20	24	26	6	ALL IS FORGIVEN Mercury LP CUT/POLYGRAM	SIREN
21	29	38	4	READY FOR LOVE Virgin LP CUT	GARY MOORE
22	14	6	10	YOU GOT IT Virgin 7-99245	ROY ORBISON
23	31	33	5	MAYOR OF SIMPLETON Geffen LP CUT	XTC
24	27	32	5	DOWN BOYS Columbia LP CUT	WARRANT
25	10	9	10	SEND ME SOMEBODY Capitol 44334	JON BUTCHER
26	25	28	9	THAT GIRL Atlantic LP CUT	CROSBY, STILLS, NASH & YOUNG
27	7	4	8	DRIVE MY CAR A&M LP CUT	DAVID CROSBY
28	19	15	10	THE LIVING YEARS Atlantic 7-88964	MIKE + THE MECHANICS
29	NEW	1	1	VOICES OF BABYLON Columbia 38-68501	THE OUTFIELD
30	17	10	10	ONE CLEAR MOMENT Warner Bros. 7-27684	LITTLE FEAT
31	37	44	3	TURN YOU INSIDE-OUT Warner Bros. LP CUT	R.E.M.
32	33	31	7	FOR THE LOVE OF MONEY Warner Bros. LP CUT	BULLETTYOYS
33	36	40	5	YOUTH GONE WILD Atlantic LP CUT	SKID ROW
34	39	—	2	THING CALLED LOVE Capitol LP CUT	BONNIE RAITT
35	38	45	3	MISSION Mercury LP CUT/POLYGRAM	RUSH
36	43	46	3	SHE'S A MYSTERY TO ME Virgin LP CUT	ROY ORBISON
37	30	21	10	PARADISE CITY Geffen 7-27570	GUNS N' ROSES
38	28	17	17	STAND Warner Bros. 7-27688	R.E.M.
39	RE-ENTRY	4	4	HEARTS ON FIRE Virgin 7-99234	STEVE WINWOOD
40	35	29	15	CULT OF PERSONALITY Epic 34-68611/E.P.A.	LIVING COLOUR
41	48	—	2	RUN TO PARADISE WTG 31-68564	CHOIRBOYS
42	26	23	8	BACK TO THE WALL Uni LP CUT/MCA	STEVE EARLE
43	40	39	4	YOUR MAMA DON'T DANCE Enigma 44293/CAPITOL	POISON
44	47	—	2	SHE DID IT EMI LP CUT	GLAMOUR CAMP
45	NEW	1	1	YOU'RE WHAT YOU WANT TO BE Columbia LP CUT	CRUEL STORY OF YOUTH
46	46	50	3	ONE Elektra 7-69329	METALLICA
47	NEW	1	1	BRING IT BACK AGAIN EMI LP CUT	STRAY CATS
48	45	—	2	NEVER HAD A LOT TO LOSE Epic 34-68563/E.P.A.	CHEAP TRICK
49	NEW	1	1	TWIST IN MY SOBRIETY Reprise 7-22995	TANITA TIKARAM
50	34	27	8	DON'T LOOK BACK MCA 53482	CHARLIE SEXTON

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

Fairness Doctrine Could Be A Stumbling Block In Congress Broadcasters Lobby For License Reform

BY BILL HOLLAND

WASHINGTON Grassroots lobbying works. Just ask broadcasters who are stumping for Congressional support for the radio-only license bill, introduced in the House of Representatives Feb. 28.

Introduced by Rep. Matthew Rinaldo, R-N.J., the bill originally had three co-sponsors (Billboard, March 11). Across town, however, 200 broadcasters were meeting for the National Assn. of Broadcasters' annual state leadership conference, and many of them made the trek to Capitol Hill to visit lawmakers.

There is certainty that the bill faces opposition because many legislators on both sides of the aisle favor codification of the fairness doctrine; some feel that no broadcast-related reform legislation will stand any chance of passage unless the doctrine becomes the law of the land. Radio broadcasters are also in hot water, some industry observers say, because so many radio talk-show hosts were critical of the recently hooted-down congressional pay raise.

Staffers on the House Telecommunications Subcommittee maintain that those factors will not taint the study of radio reform legislation. But skeptics insist it may sway votes. Nevertheless, what is apparent, and a bit surprising, is that support for the bill is growing, with 12 new co-sponsors signing on since the broadcasters first visited Capitol Hill.

The reform issues are clear and nonpartisan: license renewal expectancy, with no threat of competing applicants, if licensees have complied with FCC rules and not violated the Communications Act; and elimination of the old commission rules that make it easy for nonserious applicants to challenge a licensee just to get a cash payoff to withdraw. There would also be a section of the bill calling for an FCC review system for public complaints, which Congress might warmly embrace.

No hearing dates for H.R. 1176 have yet been scheduled, according to subcommittee staffers. Some insiders say that the NAB wants to first build greater support in the House for the bill before Communications Subcommittee hearings.

On the Senate side, Sen. Ernest Hollings, D-S.C., chairman of the Commerce Committee, held a hearing March 15 in the Communications Subcommittee on his bill to reinstate and codify the fairness doctrine. He has sworn that action on his bill must come before any broadcaster remedy legislation passes.

The challenge on the Senate side is still a formidable one for the air wavers' lobbying effort. With a more pragmatic administration now in place, broadcasters also can no longer count on a good-as-done presidential veto of the doctrine, as was the case with Ronald Reagan. From the first lobbying moves of NAB, though, it seems as if the broadcast industry isn't

WASHINGTON ROUNDUP

averse to slugging it out for awhile.

FCC SHUTDOWN POSSIBLE

Times are tough all over, even for the FCC. Chairman Dennis Patrick has told the House that his commission needs \$10.2 million more for fiscal 1990 than it did last year, and the trimmed funding for this year's budget may run out before the end of the fiscal year in October, causing a shutdown. The FCC has gone through the same scenario in years past, causing Congress to pull dollars out of a supplemental-funds hat during the mad scramble for government-agency payroll funds in the fall.

OLD COMMISSIONERS NEVER DIE . . .
Former FCC Commissioner Mimi Dawson joined the Washington law firm of Wiley, Rein & Fielding March 13. She left the FCC when President Reagan appointed her deputy secretary of transportation, but resigned March 8. Dawson's new boss, Richard Wiley, was a former FCC chairman during the Nixon years.

PREGLASNOST JAM

There was a nonstop jam in Moscow last week, but unfortunately it was the Soviets, jamming the U.S.-financed Radio Liberty and its coverage of a political demonstration and criticism of a member of the Politburo. Said Russian news man Yuri Mityunov: "They used to call this [jamming] Krushchev music . . . now we'll have to call it Gorbachev music." The Soviet president had stopped jamming foreign broadcasts back in November.

FOR WEEK ENDING MARCH 25, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	VERONICA Warner Bros. LP CUT	ELVIS COSTELLO 2 weeks at No. One
2	2	4	5	THE MAYOR OF SIMPLETON Geffen LP CUT	XTC
3	3	1	8	I'LL BE YOU Sire LP CUT/REPRISE	THE REPLACEMENTS
4	4	3	10	DIRTY BLVD. Sire LP CUT/WARNER BROS.	LOU REED
5	5	5	8	NIGHTMARES Slash LP CUT/WARNER BROS.	VIOLENT FEMMES
6	6	6	9	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
7	7	10	7	COME OUT FIGHTING Columbia 38-68552	EASTERHOUSE
8	10	18	6	DIZZY Sire LP CUT/WARNER BROS.	THROWING MUSES
9	13	—	2	THE LAST OF THE FAMOUS INT. PLAYBOYS Sire LP CUT/REPRISE	MORRISSEY
10	8	8	15	SWEET JANE RCA 8879-7	COWBOY JUNKIES
11	16	21	3	ALWAYS SATURDAY Elektra LP CUT	GUADALCANAL DIARY
12	11	12	9	DRIVEN OUT RCA 8837	THE FIXX
13	21	—	2	MADONNA OF THE WASPS A&M LP CUTS	ROBYN HITCHCOCK/EGYPTIANS
14	14	15	4	ANGEL VISIT A&M LP CUT	THRASHING DOVES
15	9	7	10	DEAR GOD Chrysalis 443319	MIDGE URE
16	22	—	2	ROUND & ROUND Qwest LP CUT/WARNER BROS.	NEW ORDER
17	18	17	6	YEAH YEAH YEAH YEAH YEAH Island LP CUT/ATLANTIC	THE POGUES
18	15	11	12	FINE TIME Qwest LP CUT/WARNER BROS.	NEW ORDER
19	17	9	16	STAND Warner Bros. 7-27688	R.E.M.
20	24	22	5	MOTORCYCLE Beggars Banquet LP CUT/RCA	LOVE AND ROCKETS
21	20	—	2	TURN YOU INSIDE-OUT Warner Bros. LP CUT	R.E.M.
22	27	—	2	THE GOOD LIFE Atlantic LP CUT	FIRE TOWN
23	29	—	2	I'M GONNA BE (500 MILES) Chrysalis LP CUT	THE PROCLAIMERS
24	12	16	12	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	ENYA
25	23	20	7	IF A TREE FALLS Gold Castle LP CUT	BRUCE COCKBURN
26	30	30	4	GIVE, GIVE, GIVE ME MORE, MORE, MORE Polydor LP CUT/POLYGRAM	THE WONDER STUFF
27	26	19	6	WORLD PARTY Ensign LP CUT/CHRYSLIS	THE WATERBOYS
28	NEW	1	1	AGENT DOUBLE O SOUL Twist LP CUT/RESTLESS	THE UNTOUCHABLES
29	NEW	1	1	GOOD THING I.R.S. LP CUT/MCA	FINE YOUNG CANNIBALS
30	RE-ENTRY	2	2	GOD PART II Island LP CUT/ATLANTIC	U2

Billboard, copyright 1989.

Premiere Packed And Ready To Go With Remote Biz

NEW YORK Premiere Radio Networks is jumping into the promotion and marketing arena by going into the multistation remote business. Operating under the umbrella of "Live From The Planet Earth," Premiere president Steve Lehman says the company's new division is planning to offer stations six Hollywood, Calif., and six

wrangle with Goldberg et al, for most of last year; that dispute has now been settled out of court. Goldberg comes away with the rights to use the "Live From L.A." name and to rebroadcast whatever is useful from the earlier joint events.

McGhan, meanwhile, has continued to create remotes, recently completing "Grammy Week . . . Live" from the Roosevelt Hotel in Los Angeles with 14 stations participating. His next event will originate from Nashville during Country Music Awards week, Oct. 9-13.

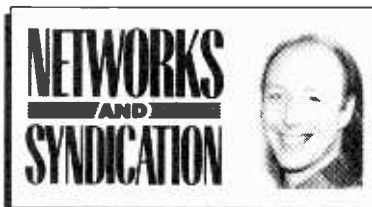
Lehman says Premiere's intention is to be able to offer stations a complete travel package as well as full event production at a substantially reduced cost. Premiere has struck a deal with the Sheraton Universal for six Hollywood remotes a year in order to be able to offer discount accommodations, and has launched its own in-house travel agency in order to offer discount travel arrangements. Stations can opt for the full package or make their own travel, lodging, and transportation arrangements.

Priced by market size, Lehman says basic production fees for the Hollywood remotes run from \$3,000-\$6,000, not counting satellite fees, which he estimates at approximately \$5,000 per 20-hour week. Included in the production package is the phone-line hookup, the artist lineup, customized celebrity liners, and a guarantee of at least one celebrity an hour during the remote. Premiere also offers stations sales presentation kits to help sell these remotes locally.

McGhan and Premiere both barter some of the cost for national spot placement in each station's remote broadcast. Lehman, however, says he is currently working on a deal that would allow him to barter as much as 75% of the stations' cost. That goal is in keeping with Premiere's focus on the bartered market; the recently launched Premiere Comedy Network is intended to function as a barter-only service.

A syndicator such as Premiere has a number of advantages in

producing station remotes. An existing affiliate-relations department is already in weekly contact with stations, and by setting up its own hosts and microphones at a remote, a network can greatly supplement its interview library. One of the key elements to a multistation remote is the artist lineup, and



by Peter Ludwig

Lehman is hoping the network's influence will help draw a solid roster for each event.

Most of the involved players point to Denny Somach as the originator of the concept. Somach began taking WNEW-FM New York to London for weeklong live remotes in May 1984. By that fall, Somach was committed to his first multistation remote from London and could not assist WNNK Harrisburg, Pa., PD Bruce Bond broadcast the station live from Hollywood, Calif. Somach turned to McGhan and the idea was off and running. Somach Productions is in its 10th year as a special programming and promotion production house.

Somach says demand for London remotes has been off for the past six months because of the English pound's current strength against the U.S. dollar, but he expects that trend to reverse by fall. The establishment of a permanent IDB Communications satellite link between New York and London in February 1988 has been the biggest factor in making London remotes feasible to more stations. Somach is currently offering a multistation "Summer At The Shore" remote to stations in July and August from Atlantic City, N.J.

Lehman says multistation remotes have been a hit because, "Network advertisers are demanding promotions as a vehicle to enhance the national advertising buy, and that carries over into local buys as well." That added incentive has brought a number of players into the field.

For the past two years, Radio Promotion Media Consultants partners Murray Schwartz and Robert Olshever have been offering remotes via their Radio Live division. RPMC has been expanding from its original base as a travel promotions company and Schwartz says they have been involved with both Somach and Premiere in the past. RPMC began offering remote packages after providing the

travel arrangements for KMET Los Angeles (now KTUV) and its listeners to a Somach-produced London remote, and Schwartz says RPMC is slated to be closely involved in a number of Premiere's new remote offerings.

RPMC did live London remotes from Abbey Road Studios and the Prince's Trust concert last year. RPMC is planning a Prince's Trust remote again this year, and the event may be the field's first head-to-head confrontation of multistation remotes.

CALENDAR

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

- March 13-26, David Crosby, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.
- March 24-26, Van Halen, On The Radio, On The Radio Broadcasting, one hour.
- March 24-26, Chuck Berry/Dave Clark/Barry Gordy, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- March 24-26, The Boys, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- March 24-26, Def Leppard, Metalshop, MJI Broadcasting, one hour.
- March 24-26, Sheena Easton, Star Beat, MJI Broadcasting, one hour.
- March 24-26, Gregory Hines/Sweet Sensation/Ted Danson, Party America, Cutler Productions, two hours.
- March 24-26, The Debbie Gibson Story, Hot Rocks, United Stations, 90 minutes.
- March 24-26, Chevy Chase/Dan Akroyd, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.
- March 25-26, Bobby Brown/Cheryl "Pepsi" Riley/Arsenio Hall, RadioScope, Lee Bailey Communications, one hour.
- March 26, Bad Company/.38 Special, Powercuts, Global Satellite Network, two hours.
- March 26, Duran Duran, Hitline U.S.A., James Paul Brown Entertainment, one hour.
- March 26, Gatlin Brothers, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- March 26, Easter Special, Nashville Live, Emerald Entertainment Group, 90 minutes.
- March 27, David Crosby, Rockline, Global Satellite Network, 90 minutes.
- March 27-April 2, Escape Club/Hothouse Flowers, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- March 27-April 2, Fine Young Cannibals, Rick Dees On The Line, DIR Broadcasting, one hour.
- March 27-April 2, Bireli Lagrene, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
- March 27-April 2, Moody Blues, Part 1, Legends Of Rock, Westwood One Radio Networks, one hour.
- March 27-April 2, Fresh Blood/Masters Of Reality, High Voltage, Westwood One Radio Networks, two hours.
- March 27-April 2, Yes/Joe Cocker, Classic Cuts, MJI Broadcasting, one hour.
- March 27-April 2, Little Feat, Rock Today, MJI Broadcasting, one hour.
- March 27-April 2, T.G. Sheppard, Country Today, MJI Broadcasting, one hour.
- March 27-April 2, Elvis Costello, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- March 27-April 2, Sawyer Brown, Live From Gilley's, Westwood One Radio Networks, one hour.
- March 27-April 2, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Each remote will accommodate 6-15 stations

international remote-broadcast packages over the next 12 months.

Station remotes have been an industry success because major-market outlets have been able to turn them into revenue producers. As marketing becomes increasingly important, a number of travel and promotion companies are jockeying for position in the field before the inevitable shake-out begins. Premiere is the first syndicator or network to offer this service, although major networks have been bringing affiliates to network studios for remote broadcasts for years.

Each Premiere remote will accommodate six to 15 stations with a broadcast site, satellite uplink, guest artists, and travel arrangements. Premiere will debut its new division with a weeklong "Live From Hollywood" remote March 27-31 to coincide with the Academy Awards ceremonies. Premiere plans to offer remotes from the Prince's Trust concert in England and from all major music award ceremonies in the U.S.

The new Premiere service goes head-to-head with the former "Live From . . ." remotes that John McGhan brought to industry prominence and still offers through his McGhan Radio productions. Interestingly, the VP of creative marketing for Premiere's project is Bruce Goldberg, who was involved with McGhan's first "Live From L.A." event in 1986.

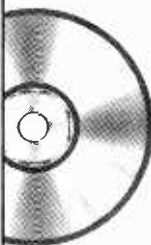
McGhan had been in a legal



Schmoozlers. WNOR Norfolk, Va.'s Mike Arlo, left, and Les Wooten, right, catch comedienne Elaine Boosler as she makes the rounds at McGhan Radio Production's "Grammy Week . . . Live." Boosler literally became the hit of the remote when her manager attacked WXRK New York morning man Howard Sterns for berating her via bullhorn (Billboard, March 4).

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- Week of Mar. 5, 1989
- 1. It's Only Love - Simple Plan
- 2. Surrender To Me - Ron Wilson & Robin Zander
- 3. Straight Up - Paula Abdul
- 4. Love In Your Eyes - Debbie Gibson
- 5. Precious Eyes - Debbie Gibson
- 6. Eternal Flame - Blue Swirl
- 7. The One In Me - Sheena Easton
- 8. I Wanna Dance With Somebody - Whitney Houston
- 9. I Wanna Dance With Somebody - Whitney Houston
- 10. I Wanna Dance With Somebody - Whitney Houston
- 11. I Wanna Dance With Somebody - Whitney Houston
- 12. I Wanna Dance With Somebody - Whitney Houston
- 13. I Wanna Dance With Somebody - Whitney Houston
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- 17. I Wanna Dance With Somebody - Whitney Houston
- 18. I Wanna Dance With Somebody - Whitney Houston
- 19. I Wanna Dance With Somebody - Whitney Houston
- 20. I Wanna Dance With Somebody - Whitney Houston

FM JAPAN 81.3 FM

35 Years In 50 Hours: K-Rock Assembles 'The Official History Of Rock & Roll'

BY PETER LUDWIG

NEW YORK "As far as I know, this is the first time a program has been produced of this magnitude by a single station." PD Pat Evans is talking about classic rock WXRK "K-Rock" New York's giant in-house production, the 50-hour "Official History Of Rock & Roll." Airing daily throughout March from 11 a.m.-1 p.m., the special is K-Rock's major winter promotion, and a week into it, station management is ecstatic over the program's reception.

"We'd talked about doing the history of rock'n'roll almost since we signed on [in July '85]," says Evans, "but [Infinity Broadcasting president] Mel Karmazin actually inspired us to go ahead and do it last December. We decided we wanted to hire the person we thought was the best [at this] in the business—Mike Harrison. So far, it's been magic. Mike happened to have time on his hands."

Pioneering album rock PD Harrison was free to join the project because his H&H Broadcasting had just sold n/t WSPR Springfield, Mass. He was also one of album radio's first special-programming producers, and says, "I had never even considered this sort of thing until it dropped out of the heavens."

The show, Harrison says, lets him "draw on elements I've been working on for years. This special incorporates every technique known to man: whole songs, montages, collages, fade-ins, and fade-outs. We play every major artist in every major rock concept that happened."

Evans says the "OHRR," as it is now affectionately known at the station, "starts in 1954 and continues to the present. We spend more time on the '60s and '70s, because after all, it's a show for [contemporary] rock radio. We don't think there has ever been a show this comprehensive to cover the 35 years of rock'n'roll."

"OHRR"—which features artist interviews throughout and a montage of news briefs to introduce each



PROMOTIONS

year—is hosted by Harrison and K-Rock air talents Meg Griffin, Jimmy Fink, and Tony Pigg. Harrison handles most of the narrative but the other voices are heard throughout in what Harrison calls "an experiment in choral reading. The technique gives the piece different dimensions as it airs and has a group feel to it."

Harrison says that the staff had a big say in what records made their way onto the final edit, while he wrote most of the narrative "with enormous input from Pat [Evans]," the project coordinator. Harrison says the show treats rock'n'roll as "the ongoing relationship between the mainstream and the underground... There has always been the pop/commercial/vanilla side and the cutting edge. Throughout the 50 hours, we are constantly dealing with that concept."

Evans says "OHRR" is running during lunch hour "so office workers can listen closely and pay attention. For people who are curious about the history of rock'n'roll, they can hear there's a lot of thought and heart in this. But the production isn't too full of chatter for people who listen casually to the radio just for the songs."

WXRK GM Tom Chiusano notes that, from the beginning, "I thought if we were able to produce a show of good quality we could get advertisers interested. As it turned out, it was easy [because] this is so different and

new to the market. In fact, we waited until the last minute to sell it so as not to tip our hand, and still got excellent response.

"This should also enhance our market credibility... Most classic rock [outlets] tend to be the newer stations in the market so you have to fight [to] let the market know you're there. Most of our promotions tend to be event oriented. We did the Show Us Your K-Rock promotion [subsequently picked up by Infinity's WBCN Boston and KROQ Los Angeles] in the fall and that worked tremendously."

K-Rock promotions director Sharon Rosenbush says that her station has supported "OHRR" with "special artwork for use in full-page newspaper ads and 500-plus three-color posters. We also launched a television campaign to get the word out." And on-air, Rosenbush says, "Not an hour goes by where we don't talk about OHRR."

Chiusano admits that it was difficult at times to keep both the station and the special production operating around the clock and out of each other's way, but he doesn't think either area suffered, because "Mike became a night dog." Harrison says he put in those hours to "make sure ["OHRR"] didn't sound like it came off the syndication/network assembly line. This is my statement against that trend. The beauty of radio is its localness, liveness, and idiosyncrasy.

"This show is being made by a radio station company. I think this marks a change in the swing of the pendulum. For quite a while, it's been the tail wagging the dog. I never thought I'd see this day again—to be able to put an uncompromised work of art on the air.

"Rock music has always been a radio phenomenon. The rock'n'roll lifestyle now affects the entire economy [but] you can't find a consciousness that understands that anymore. This special has that central spine of what rock'n'roll has been about all along."

BLACK NEWS/TALK STATIONS

(Continued from page 10)

AC format mix in 1983. Now, she says, "We frequently beat other black FMs in the morning and 70% of our revenues are derived from that time period."

Hughes has just moved her FM from AC to an urban/AC/oldies mix. She says she is now negotiating with retired talk-show host Mary Mason of WHAT Philadelphia, which features its own talk show weekday mornings, to join WOL. "Daypart by daypart, I'm changing the station back to talk," she says, although she has no specific time frame in mind.

Hughes' show has become an important force in Washington's black community, she says. "We've started protests and formed support groups on the air," she says. "We formed a 'Free James Richardson' committee [to support a man convicted of murdering his family in Florida], and got 1,400 petitions started up.

"When Washington Redskins' quarterback Doug Williams was side-

lined, with the 'Skins continually losing, we did a Doug Williams Support Scroll—we stopped counting at 57,000 messages from the fans. It took 10 men to roll the paper the scroll was printed on."

In another example of community activism, Hughes says she instigated a "recall" of the Washington Post magazine in protest of what Hughes terms biased reporting against blacks. "We recalled 250,000 copies and put them on the magazine's [office] steps," she says.

"Talk radio is boring and staid as it is," says Hughes. "It needs to be serious, but it needs to be entertaining, too. We don't screen our calls—you call in, we put you on the air to present your views unedited. I don't go by the format clock—if you're making a point, I don't want to advertise the electric company in the middle of it."

There are also black stations that do talk programming outside of the

usual weekend public affairs zone. Bev Johnson is community affairs director of WDIA Memphis, and has hosted a daily talk show in middays for three years. "I cover everything that's happening in everyday life. Recent programs have focused on such topics as interracial couples, the aftermath of divorce, and broken promises. The Friday show is about relationships, and there are two guests—a black woman psychologist and a black male sociologist—and it's very popular."

Johnson, who mixes some jazz music into her show, answers her own phone, and screens her own calls without the help of computer equipment, says, "I think we'll see more black talk radio as time goes on, on the AM stations primarily. People want to participate, to be able to listen and talk back."

Assistance in this article was provided by Karen O'Connor.



Heartbeat Country. The staff of WWLX/WLLX "WLX" Lawrenceburg, Tenn., poses with Elnora Hooper, the grand-prize winner of a Chevy S-10 truck in the Heartbeat Of America promotion. Seen, top row from left, are WLX's Beth Hunter, Jan Stutts, Sheryl Wayland, Janet Wright, and Carol Cox. From bottom left are GM Roger Wright, Hooper, Eddie Landtrou, Barry Mashburn, and PD Dan Hollander.



Are They Your Baby? Columbia's Wendy & Lisa visit new urban outlet KJMJZ "100.3 Jamz" Dallas. Shown standing, from left, are KJMJZ's Shannon Dell, PD Elroy Smith, Wendy & Lisa, MD Carolyn Robbins, and Columbia's Ruben Rodriguez. Kneeling are KJMJZ's Tom Casey and Guy Broady.



Bring Your Own Medina. On a visit to Detroit, Tone Loc stopped by top 40 WDFX. Seen, from left, are WDFX's Cadillac Jack and APD John McFadden, Tone Loc, manager Orlando Aquillon, and producer Bazooka Joe Constance.

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. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS
7. **Sultans Of Swing**, Dire Straits, WARNER BROS
8. **Fire**, Pointer Sisters, PLANET
9. **What You Won't Do For Love**, Bobby Caldwell, CLOUD
10. **A Little More Love**, Olivia Newton-John, MCA

TOP SINGLES—20 Years Ago

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

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. **Blondes Have More Fun**, Rod Stewart, WARNER BROS
5. **Love Tracks**, Gloria Gaynor, POLYDOR
6. **Cruisin'**, Village People, CASABLANCA
7. **Briefcase Full Of Blues**, Blues Brothers, ATLANTIC
8. **2-Hot**, Peaches & Herb, POLYDOR
9. **52nd Street**, Billy Joel, COLUMBIA
10. **Totally Hot**, Olivia Newton-John, MCA

TOP ALBUMS—20 Years Ago

1. **Wichita Lineman**, Glen Campbell, CAPITOL
2. **Goodbye**, The Cream, ATCO
3. **The Beatles**, the Beatles, APPLE
4. **Ball**, Iron Butterfly, ATCO
5. **Blood, Sweat & Tears**, COLUMBIA
6. **Greatest Hits Vol. 1**, The Association, WARNER BROS
7. **Yellow Submarine**, the Beatles, APPLE
8. **Crimson & Clover**, Tommy James & the Shondells, ROULETTE
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. **Golden Tears**, Dave & Sugar, RCA
3. **Send Me Down To Tucson/Charlie's Angels**, Mel Tillis, MCA
4. **It's A Cheating Situation**, Moe Bandy, COLUMBIA
5. **I Had A Lovely Time**, the Kendalls, OVATION
6. **Somebody Special**, Donna Fargo, WARNER BROS
7. **Still A Woman**, Margo Smith, WARNER BROS
8. **Words**, Sue Allanson, ELEKTRA/CURB
9. **(If Loving You Is Wrong) I Don't Want To Be Right**, Barbara Mandrell, ABC
10. **All I Ever Need Is You**, Kenny Rogers & Dottie West, UNITED ARTISTS

SOUL SINGLES—10 Years Ago

1. **I Got My Mind Made Up**, Instant Funk, SALSOU
2. **He's The Greatest Dancer**, Sister Sledge, COTILLION
3. **Bustin' Loose**, Chuck Brown & the Soul Searchers, SOURCE
4. **I Will Survive**, Gloria Gaynor, POLYDOR
5. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS
6. **Oh Honey**, Delegation, SHADYBROOK
7. **Living It Up**, Bell & James, A&M
8. **Shake Your Body**, JACKSONS, EPIC
9. **I Want Your Love**, Chic, ATLANTIC
10. **Dancin'**, Grey & Hanks, RCA

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James Brown's Guitar. Album WYNF Tampa, Fla., recently held a Free James Brown rally. The staff members were joined by Brown's half brother, Little Royal, and a guitar actually owned by the imprisoned singer. Shown, from left, are Royal and WYNF morning team Ron Bennington & Ron Diaz.

CANADIAN BROADCASTERS: THE FEWER TEENS-MORE TEENS PARADOX

(Continued from page 10)

times.'"

But Stevens, whose previous station, CFCN "AM 106" Calgary, Alberta, is one of the bigger AM success stories of the last five years, also told colleagues, "One of our problems is AM. The other is that format has been pretty damn boring. We've homogenized our personalities. We need to break some records and be more exciting, otherwise our teens will go buy cassettes."

Beyond the regulations issue, a lot of the panel topics here were fairly similar to those covered at U.S. conventions. Long music sweeps were, for example, a major topic of discussion here. The top 40 panel audience was played a montage of American sweeps promoting 10 songs in a row. There was general laughter when a promo for 22 in a row came up—until the audience was told that many American sweeps are now

much longer.

In the U.S., this month's magic programming bullet—"yes/no radio"—has somewhat diffused in-a-row mania. In Canada, however, CKXY "1040 Kicks" Vancouver, British Columbia,

Issues included FM radio formats, megasweeps, back-selling

PD Paul McKnight said he was still waiting for the megasweeps craze to play itself out; Kicks had gone to 12 songs in a row as a response to competitor CKLG "LG73"; that station had trumped CKXY's half-hour sweeps by doing 10 in a row.

Both the top 40 and album rock panels had extended discussions of the megasweeps' sister issue—back-announcing. As happens in most U.S. discussions of the ID controversy, most of the PDs in attendance claimed they are in favor of back-selling. "I'm surprised that it's even an issue," said McCoy.

And, as also happens among their U.S. counterparts, that led to a discussion of whether the back-selling issue should be linked to record-company advertising. CKFM's Stevens pointed out that top 40's lack of national revenue makes record company support that much more important in Canada. KKLQ-AM-FM "Q106" San Diego PD Garry Wall's suggestion that broadcasters join forces on the spot was brought up briefly on the panels and extensively in the halls here, seeming to generate a fair amount of record-label grumbling in the halls.

There was also a noticeable amount of grumbling in the album rock format room—most of it familiar to those who have lived through the gentrification of the format in the U.S. and have heard the attendant complaints that younger demos and harder rock were being ignored.

Although there are exceptions, Canadian album rockers have generally conformed to one of two models since the mid-'80s. Many are hybrid album/top 40 stations, going as close to the latter format as regulations allow. Others are adult rockers, similar to much of what makes up the Ameri-

can format these days.

"We've played Madonna now for three or four years. After you've played Michael Jackson, what problem is there?" asked CIRK "K97" Edmonton, Alberta, PD Neil Edwards. "K97 is not overly endeared to a lot of the record companies, so be it."

CHOM Montreal PD Ian McLean told the audience that his station would play Def Leppard—which he considered "a wonderful, power-pop album"—but not Guns N' Roses. That led CFOX Vancouver PD Jim Johnson—whose station has pulled most of its crossover material over the last year—to declare that the two groups were "lumped together by the industry" and that Guns N' Roses did generate adult phone calls at his station.

Discussing whether anybody in Canada would go beyond those artists, CHTZ St. Catharines, Ontario, PD Eric Samuels, whose station is one of the country's harder-rocking outlets, said that even he was scared to play Metallica after having seen them on the Grammy Awards show.

In the country session, PDs shared their U.S. counterparts' desire to upgrade their format's image—"We have to show it isn't hillbilly anymore," said CKIX St. Johns, Newfoundland, PD Bob Banfield—and concern about the number of new country artists. Perhaps for that reason, the oft-bemoaned lack of Canadian content country wasn't as much of an issue here, although FM PDs did say that they were forced to drop Canadian songs the minute they went top 20 to avoid violating their hit/non-hit quotas.

Attendance for this year's MIS was announced as 734—below the 800 mark that had been cracked in previous years, but including a greater than usual number of western Canadian PDs. As has been the case with most recent conventions, reviews of the panels were mixed at best, with some attendees contending that there weren't enough panels for the retail or records sides. Keynoters for the MIS were "Waging Business arfare" author David Rogers and controversial newsletter author Bob Lefsetz.

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Being With Zoo. In the first official photos from the new edition of the WHTZ "Z100" New York morning zoo, Smokey Robinson drops by to promote his autobiography, "Smokey: Inside My Life." He is flanked here by Z100's Ross Brittain and Brian Wilson.

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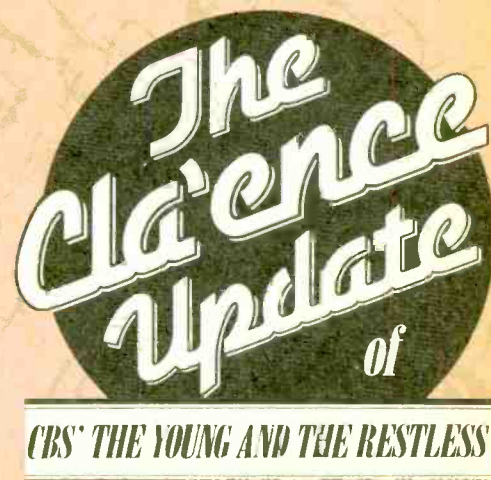
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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

Z100
New York P.D.: Steve Kingston

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

POWER 95
New York P.D.: Gary Bryan

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

B96
Chicago P.D.: Buddy Scott

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

Z95
Chicago P.D.: Brian Kelly

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Paula Abdul, Straight Up
- 3 Mike + The Mechanics, The Living Year
- 4 Bangles, Eternal Flame
- 5 Fine Young Cannibals, She Drives Me C
- 6 Kon Kan, I Beg Your Pardon
- 7 R.E.M., Stand
- 8 Was (Not Was), Walk The Dinosaur
- 9 Guns N' Roses, Paradise City
- 10 Bobby Brown, Roni
- 11 Milli Vanilli, Girl You Know It's Tru
- 12 The Belle Stars, Iko Iko (From "Rain")
- 13 Karyn White, Superwoman
- 14 Tone Loc, Funky Cold Medina
- 15 Poison, Your Mama Don't Dance
- 16 Rod Stewart, My Heart Can't Tell You
- 17 Tone Loc, Funky Cold Medina
- 18 Rozette, The Look
- 19 Eddie Brickett & New Bohemians, What I
- 20 Chicago, You're Not Alone
- 21 Sheriff, When I'm With You
- 22 Ann Wilson & Robin Zander, Surrender
- 23 The Fixx, Driven Out
- 24 Breathe, Don't Tell Me Lies
- 25 Ministry, Every Day Is Halloween
- 26 Martika, More Than You Know
- 27 Cinderella, The Last Mile For You
- 28 Bon Jovi, I'll Be There For You
- 29 Def Leppard, Rocket
- 30 Guns N' Roses, Patience
- A — Madonna, Like A Prayer

KIISFM 102.7
Los Angeles P.D.: Steve Rivers

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Milli Vanilli, Girl You Know It's Tru
- 3 Mike + The Mechanics, The Living Year
- 4 Bangles, Eternal Flame
- 5 Guns N' Roses, Paradise City
- 6 Anita Baker, Just Because
- 7 New Kids On The Block, You Got It (Th
- 8 Fine Young Cannibals, She Drives Me C
- 9 Martika, More Than You Know
- 10 Karyn White, Superwoman
- 11 Tone Loc, Funky Cold Medina
- 12 Bobby Brown, Roni
- 13 Rozette, The Look
- 14 Dino, 24/7
- 15 Rod Stewart, My Heart Can't Tell You
- 16 Paula Abdul, Straight Up
- 17 Sa-Fire, Thinking Of You
- 18 I'll Be There For You
- 19 Sweet Sensation (With Romeo J.D.), Si
- 20 Stevie B, I Wanna Be The One
- 21 Vanessa Williams, Dreamin'
- 22 R.E.M., Stand
- 23 Was (Not Was), Walk The Dinosaur
- 24 Enya, Orinoco Flow (Sail Away)
- 25 Tommy Page, A Shoulder To Cry On
- 26 Sheena Easton, The Lover In Me
- 27 R.E.M., Stand
- 28 Jody Watley, Real Love
- 29 Deon Estus, Heaven Help Me
- 30 EX Thirty Eight Special, Second Chance
- 31 EX Howard Jones, Everlasting Love
- 32 EX Paula Abdul, Forever Your Girl
- 33 EX Bon Jovi, I'll Be There For You
- 34 EX The Pasadenas, Tribute (Right On)
- 35 EX Buster Poindexter And His Banishes Of

GOLD

96.1 FM
Hartford P.D.: Dave Shakes

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

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

- 1 Mike + The Mechanics, The Living Year
- 2 Milli Vanilli, Girl You Know It's Tru
- 3 Bangles, Eternal Flame
- 4 Anita Baker, Just Because
- 5 Womack & Womack, Tearsdrops
- 6 Martika, More Than You Know
- 7 Luther Vandross, She Won't Talk To Me
- 8 Roy Orbison, You Got It
- 9 Karyn White, Superwoman
- 10 Enya, Orinoco Flow (Sail Away)
- 11 Fine Young Cannibals, She Drives Me C
- 12 Was (Not Was), Walk The Dinosaur
- 13 Chicago, You're Not Alone
- 14 Vanessa Williams, Dreamin'
- 15 Breathe, Don't Tell Me Lies
- 16 Rozette, The Look
- 17 Sam Brown, Slip
- 18 R.E.M., Stand
- 19 Carly Simon, Let The River Run (Theme
- 20 Animation, Room To Move
- 21 Simply Red, It's Only Love
- 22 Sa-Fire, Thinking Of You
- 23 Tone Loc, Funky Cold Medina
- 24 The Fixx, Driven Out
- 25 Figures On A Beach, You Ain't Seen No
- 26 The Pasadenas, Tribute (Right On)
- 27 Deon Estus, Heaven Help Me
- 28 Sweet Sensation (With Romeo J.D.), Si
- 29 Enya, Orinoco Flow (Sail Away)
- 30 EX Madonna, Like A Prayer
- 31 EX Johnny Kemp, Birthday Suit (From "Sin
- 32 EX The Belle Stars, Iko Iko (From "Rain
- 33 EX Tommy Page, A Shoulder To Cry On
- 34 EX Bette Midler, Wind Beneath My Wings (
- 35 EX Poison, Your Mama Don't Dance
- 36 EX Deon Estus, Heaven Help Me
- 37 EX Donny Osmond, Soldier Of Love
- 38 EX Boy George, Don't Take My Mind On A
- 39 EX Easter House, Come Out Fighting
- 40 EX Peter Schilling, The Different Story
- 41 EX James "T.T." Taylor & Regina Belle, A
- 42 EX LeVert, Just Coolin'
- 43 EX Cher & Peter Cetera, After All (Love
- 44 EX Chariboy's, Run To Paradise
- 45 EX Kristin Bae, Don't Turn Your Back On
- 46 EX Etta James Featuring David A. Stewart,
- 47 EX Deon Estus, Heaven Help Me
- 48 EX Bon Jovi, I'll Be There For You
- 49 EX Stevie B, I Wanna Be The One
- 50 EX Duran Duran, Do You Believe In Shame?
- 51 EX Jody Watley, Real Love
- 52 EX Love And Money, Halleluiah Man

BOSTON'S WZOU-94.3
Boston P.D.: Tom Jeffries

- 1 Mike + The Mechanics, The Living Year
- 2 Bangles, Eternal Flame
- 3 Rod Stewart, My Heart Can't Tell You
- 4 Chicago, You're Not Alone
- 5 Bobby Brown, Roni
- 6 Martika, More Than You Know
- 7 Vanessa Williams, Dreamin'
- 8 Anita Baker, Just Because
- 9 Anita Baker, Just Because
- 10 Roy Orbison, You Got It
- 11 Breathe, Don't Tell Me Lies
- 12 Rozette, The Look
- 13 Sa-Fire, Thinking Of You
- 14 Was (Not Was), Walk The Dinosaur
- 15 Thirty Eight Special, Second Chance
- 16 Luther Vandross, She Won't Talk To Me
- 17 Karyn White, Superwoman
- 18 Guns N' Roses, Paradise City
- 19 Van Halen, Feels So Good
- 20 Figures On A Beach, You Ain't Seen No
- 21 Vixen, Cryin'
- 22 Tiffany, Radio Romance
- 23 Carly Simon, Let The River Run (Theme
- 24 Poison, Your Mama Don't Dance
- 25 Ann Wilson & Robin Zander, Surrender
- 26 Def Leppard, Rocket
- 27 Johnny Kemp, Birthday Suit (From "Sin
- 28 Milli Vanilli, Girl You Know It's Tru
- 29 Enya, Orinoco Flow (Sail Away)
- 30 Madonna, Like A Prayer
- 31 The Pasadenas, Tribute (Right On)
- 32 Tommy Page, A Shoulder To Cry On
- 33 Animation, Room To Move
- 34 Bette Midler, Wind Beneath My Wings (
- 35 Love And Money, Halleluiah Man
- EX Deon Estus, Heaven Help Me
- EX Fine Young Cannibals, She Drives Me C
- EX Cher & Peter Cetera, After All (Love
- EX Glenn Frey, Livin' Right
- EX Winger, Seventeen
- EX Living Colour, Cult Of Personality
- EX Rauli & Newell, Somebody Like You
- EX The Belle Stars, Iko Iko (From "Rain
- EX Steve Winwood, Hearts On Fire

Power Hits B94 FM
Pittsburgh P.D.: Bill Cahill

- 1 Mike + The Mechanics, The Living Year
- 2 New Kids On The Block, You Got It (Th
- 3 Rod Stewart, My Heart Can't Tell You
- 4 Rozette, The Look
- 5 Bobby Brown, Roni
- 6 Bangles, Eternal Flame
- 7 Milli Vanilli, Girl You Know It's Tru
- 8 Chicago, You're Not Alone
- 9 Ann Wilson & Robin Zander, Surrender
- 10 Karyn White, Superwoman
- 11 Bon Jovi, I'll Be There For You
- 12 Guns N' Roses, Paradise City
- 13 Eddie Money, The Love In Your Eyes
- 14 Deon Estus, Heaven Help Me
- 15 New Edition, Can You Stand The Rain
- 16 The Boys, Dial My Heart
- 17 Vanessa Williams, Dreamin'
- 18 Kon Kan, I Beg Your Pardon
- 19 Poison, Your Mama Don't Dance
- 20 Thirty Eight Special, Second Chance
- 21 Roy Orbison, You Got It
- 22 Cher & Peter Cetera, After All (Love
- 23 Def Leppard, Rocket
- 24 Tommy Page, A Shoulder To Cry On
- 25 Paula Abdul, Forever Your Girl
- 26 Debbie Gibson, Lost In Your Eyes
- 27 Sheena Easton, The Lover In Me
- 28 Animation, Room To Move
- 29 Jody Watley, Real Love
- 30 Tiffany, Radio Romance
- 31 Deon Estus, Heaven Help Me
- 32 Johnny Kemp, Birthday Suit (From "Sin
- 33 Paula Abdul, Forever Your Girl
- 34 The Pasadenas, Tribute (Right On)
- 35 Bon Jovi, I'll Be There For You
- 36 Bette Midler, Wind Beneath My Wings (
- 37 Cher & Peter Cetera, After All (Love
- 38 Enya, Orinoco Flow (Sail Away)
- 39 Michael Damian, Rock On
- 40 Donny Osmond, Soldier Of Love
- 41 EX One 2 Many, Downtown

EAGLE 106
Philadelphia P.D.: Charlie Quinn

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Anita Baker, Just Because
- 3 R.E.M., Stand
- 4 Mike + The Mechanics, The Living Year
- 5 Was (Not Was), Walk The Dinosaur
- 6 Milli Vanilli, Girl You Know It's Tru
- 7 Vanessa Williams, Dreamin'
- 8 Bangles, Eternal Flame
- 9 Bobby Brown, Roni
- 10 Mike + The Mechanics, The Living Year
- 11 Guns N' Roses, Paradise City
- 12 Karyn White, Superwoman
- 13 Fine Young Cannibals, She Drives Me C
- 14 Breathe, Don't Tell Me Lies
- 15 Sweet Sensation (With Romeo J.D.), Si
- 16 Chicago, You're Not Alone
- 17 Luther Vandross, She Won't Talk To Me
- 18 Poison, Your Mama Don't Dance
- 19 Def Leppard, Rocket
- 20 Rozette, The Look
- 21 Bon Jovi, I'll Be There For You
- 22 Animation, Room To Move
- 23 Deon Estus, Heaven Help Me
- 24 Tone Loc, Funky Cold Medina
- 25 Madonna, Like A Prayer
- 26 Samantha Fox, I Only Wanna Be With Yo
- 27 Jody Watley, Real Love
- 28 Sa-Fire, Thinking Of You
- 29 Tiffany, Radio Romance
- 30 EX Martika, More Than You Know
- 31 EX The Pasadenas, Tribute (Right On)
- 32 EX R.E.M., Stand
- 33 EX Bobby Brown, Roni
- 34 EX Madonna, Like A Prayer
- 35 EX Johnny Kemp, Birthday Suit (From "Sin
- 36 EX The Belle Stars, Iko Iko (From "Rain
- 37 EX Thirty Eight Special, Second Chance
- 38 EX Duran Duran, Do You Believe In Shame?

FOX
Washington P.D.: Lorrin Palagi

- 1 Rod Stewart, My Heart Can't Tell You
- 2 Debbie Gibson, Lost In Your Eyes
- 3 Mike + The Mechanics, The Living Year
- 4 Sheena Easton, The Lover In Me
- 5 Breathe, Don't Tell Me Lies
- 6 Guns N' Roses, Paradise City
- 7 Ann Wilson & Robin Zander, Surrender
- 8 R.E.M., Stand

WAVL
Washington P.D.: Program Director

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

Q103
Tampa P.D.: Mason Dixon

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

Z95.5
Detroit P.D.: Brian Patrick

- 1 Mike + The Mechanics, The Living Year
- 2 Bangles, Eternal Flame
- 3 Bobby Brown, Roni
- 4 Debbie Gibson, Lost In Your Eyes
- 5 New Kids On The Block, You Got It (Th
- 6 Rod Stewart, My Heart Can't Tell You
- 7 Paula Abdul, Straight Up
- 8 Anita Baker, Just Because
- 9 Martika, More Than You Know
- 10 Breathe, Don't Tell Me Lies
- 11 Rozette, The Look
- 12 Chicago, You're Not Alone
- 13 Anita Baker, Just Because
- 14 Roy Orbison, You Got It
- 15 Bon Jovi, Born To Be My Baby
- 16 Living Colour, Cult Of Personality
- 17 The Boys, Dial My Heart
- 18 Jody Watley, Real Love
- 19 A — Enya, Orinoco Flow (Sail Away)
- 20 EX Tiffany, Radio Romance
- 21 EX Paula Abdul, Forever Your Girl
- 22 EX Sa-Fire, Thinking Of You

WJLB 101
Minneapolis P.D.: Brian Philips

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Jimmy Harnen With Synch, Where Are Yo
- 3 Rozette, The Look
- 4 Bangles, Eternal Flame
- 5 Paula Abdul, Straight Up
- 6 Guns N' Roses, Paradise City
- 7 Mike + The Mechanics, The Living Year
- 8 Rod Stewart, My Heart Can't Tell You
- 9 Milli Vanilli, Girl You Know It's Tru
- 10 Madonna, Like A Prayer
- 11 New Kids On The Block, You Got It (Th
- 12 Anita Baker, Just Because
- 13 Bobby Brown, Roni
- 14 Deon Estus, Heaven Help Me
- 15 Luther Vandross, She Won't Talk To Me
- 16 Was (Not Was), Walk The Dinosaur
- 17 Kon Kan, I Beg Your Pardon
- 18 Roy Orbison, You Got It
- 19 Milli Vanilli, Girl You Know It's Tru
- 20 Deon Estus, Heaven Help Me
- 21 Fine Young Cannibals, She Drives Me C
- 22 Karyn White, Superwoman
- 23 Cher & Peter Cetera, After All (Love
- 24 Madonna, Like A Prayer
- 25 R.E.M., Stand
- 26 Jimmy Harnen With Synch, Where Are Yo
- 27 Sheena Easton, The Lover In Me
- 28 The Boys, Dial My Heart
- 29 Thirty Eight Special, Second Chance
- 30 Animation, Room To Move
- 31 Enya, Orinoco Flow (Sail Away)
- 32 Carly Simon, Let The River Run (Theme

FOX
Detroit P.D.: Chuck Beck

- 1 Bangles, Eternal Flame
- 2 Debbie Gibson, Lost In Your Eyes
- 3 R.E.M., Stand

power 96
Detroit P.D.: Rick Gillette

- 1 Anita Baker, Just Because
- 2 Milli Vanilli, Girl You Know It's Tru
- 3 Bangles, Eternal Flame
- 4 Karyn White, Superwoman
- 5 Tone Loc, Funky Cold Medina
- 6 Vanessa Williams, Dreamin'
- 7 Debbie Gibson, Lost In Your Eyes
- 8 Bobby Brown, Roni
- 9 New Edition, Can You Stand The Rain
- 10 Enca Smith, Temptation Eyes
- 11 New Kids On The Block, You Got It (Th
- 12 Madonna, Like A Prayer
- 13 Luther Vandross, She Won't Talk To Me
- 14 Kiara (Duet With Shanie Wilson), Thi
- 15 Rozette, The Look
- 16 Gina Go-Go, I Can't Face The Fact
- 17 Inner City, Good Life
- 18 Was (Not Was), Walk The Dinosaur
- 19 Fine Young Cannibals, She Drives Me C
- 20 The Belle Stars, Iko Iko (From "Rain
- 21 Paula Abdul, Forever Your Girl
- 22 Johnny Kemp, Birthday Suit (From "Sin
- 23 EX Jody Watley, Real Love
- 24 EX Mike Estus, Heaven Help Me
- 25 EX Kon Kan, I Beg Your Pardon
- 26 EX The Boys, Lucky Charm
- 27 EX Surface, Closer Than Friends
- 28 EX Rod Stewart, My Heart Can't Tell You
- 29 EX Tiffany, Radio Romance
- 30 EX The Pasadenas, Tribute (Right On)
- 31 EX R.E.M., Stand

WMMR 100.7 FM
Cleveland P.D.: Rich Piombino

- 1 Rod Stewart, My Heart Can't Tell You
- 2 Van Halen, Feels So Good
- 3 R.E.M., Stand
- 4 Mike + The Mechanics, The Living Year
- 5 The Boys, Dial My Heart
- 6 Breathe, Don't Tell Me Lies
- 7 Chicago, You're Not Alone
- 8 Debbie Gibson, Lost In Your Eyes
- 9 Fine Young Cannibals, She Drives Me C
- 10 Vixen, Cryin'
- 11 Rozette, The Look
- 12 Eddie Money, The Love In Your Eyes
- 13 Enya, Orinoco Flow (Sail Away)
- 14 The Fixx, Driven Out
- 15 Guns N' Roses, Paradise City
- 16 Midge Ure, Hear No Evil
- 17 Def Leppard, Rocket
- 18 Kevin A, Moonlight on Water
- 19 Erasure, A Little Respect
- 20 Bon Jovi, I'll Be There For You
- 21 Fine Young Cannibals, She Drives Me C
- 22 New Kids On The Block, You Got It (Th
- 23 Def Leppard, Rocket
- 24 Steve Winwood, Hearts On Fire
- 25 Traveling Wilburys, End Of The Line
- 26 Was (Not Was), Walk The Dinosaur
- 27 Deon Estus, Heaven Help Me
- 28 Chris Rea, Working On It
- 29 The Outfield, Voices Of Babylon
- 30 EX The Outfield, Voices Of Babylon
- 31 EX Melissa Etheridge, Similar Features
- 32 EX Howard Jones, Everlasting Love
- 33 EX Chorbob's, Run To Paradise
- 34 EX Easter House, Come Out Fighting
- 35 EX Charlie Sexton, Don't Look Back

KDWB 101
Minneapolis P.D.: Brian Philips

- 1 Debbie Gibson, Lost In Your Eyes
- 2 Jimmy Harnen With Synch, Where Are Yo
- 3 Rozette, The Look
- 4 Bangles, Eternal Flame
- 5 Paula Abdul, Straight Up
- 6 Guns N' Roses, Paradise City
- 7 Mike + The Mechanics, The Living Year
- 8 Rod Stewart, My Heart Can't Tell You
- 9 Milli Vanilli, Girl You Know It's Tru
- 10 Madonna, Like A Prayer
- 11 New Kids On The Block, You Got It (Th
- 12 Anita Baker, Just Because
- 13 Bobby Brown, Roni
- 14 Deon Estus, Heaven Help Me
- 15 Luther Vandross, She Won't Talk To Me
- 16 Was (Not Was), Walk The Dinosaur
- 17 Kon Kan, I Beg Your Pardon
- 18 Roy Orbison, You Got It
- 19 Milli Vanilli, Girl You Know It's Tru
- 20 Deon Estus, Heaven Help Me
- 21 Fine Young Cannibals, She Drives Me C
- 22 Karyn White, Superwoman
- 23 Cher & Peter Cetera, After All (Love
- 24 Madonna, Like A Prayer
- 25 R.E.M., Stand
- 26 Jimmy Harnen With Synch, Where Are Yo
- 27 Sheena Easton, The Lover In Me
- 28 The Boys, Dial My Heart
- 29 Thirty Eight Special, Second Chance
- 30 Animation, Room To Move
- 31 Enya, Orinoco Flow (Sail Away)
- 32 Carly Simon, Let The River Run (Theme

93Q
Houston P.D.: Randy Brown

- 1 Mike + The Mechanics, The Living Year
- 2 Rozette, The Look
- 3 Bangles, Eternal Flame
- 4 Fine Young Cannibals, She Drives Me C
- 5 Milli Vanilli, Girl You Know It's Tru
- 6 Marc Almond, Tears Run Rings
- 7 Guns N' Roses, Paradise City
- 8 Was (Not Was), Walk The Dinosaur
- 9 Bobby Brown, Roni
- 10 Deon Estus, Heaven Help Me
- 11 Karyn White, Superwoman
- 12 Tone Loc, Funky Cold Medina
- 13 Was (Not Was), Walk The Dinosaur
- 14 Bon Jovi, I'll Be There For You
- 15 Vixen, Cryin'
- 16 Cher & Peter Cetera, After All (Love
- 17 Thirty Eight Special, Second Chance
- 18 Jody Watley, Real Love
- 19 EX Deon Estus, Heaven Help Me
- 20 EX Paula Abdul, Forever Your Girl
- 21 EX Tommy Page, A Shoulder To Cry On
- 22 EX Michael Damian, Rock On
- 23 EX Donny Osmond, Soldier Of Love
- 24 EX Vanessa Williams, Dreamin'
- 25 EX Tiffany, Radio Romance

WJOL 99.1
Minneapolis P.D.: Gregg Swedberg

- 1 Roxette, The Look
- 2 Bangles, Eternal Flame
- 3 Breathe, Don't Tell Me Lies
- 4 Chicago, You're Not Alone
- 5 Mike + The Mechanics, The Living Year
- 6 Martika, More Than You Know
- 7 Vixen, Cryin'
- 8 Kenny Loggins, Tell Her
- 9 Milli Vanilli, Girl You Know It's Tru
- 10 R.E.M., Stand
- 11 Thirty Eight Special, Second Chance
- 12 Guns N' Roses, Paradise City
- 13 Fine Young Cannibals, She Drives Me C
- 14 Debbie Gibson, Lost In Your Eyes
- 15 Karyn White, Superwoman
- 16 Was (Not Was), Walk The Dinosaur
- 17 Bobby Brown, Roni
- 18 Tone To Power, Fading Away
- 19 Bon Jovi, I'll Be There For You
- 20 Poison, Your Mama Don't Dance
- 21 Cher & Peter Cetera, After All (Love
- 22 New Order, Mr. Disco
- 23 Tommy Page, A Shoulder To Cry On
- 24 New Kids On The Block, You Got It (Th
- 25 Anita Baker, Just Because
- 26 Animation, Room To Move
- 27 Def Leppard, Rocket
- 28 Dino, 24/7
- 29 Tiffany, Radio Romance
- 30 Madonna, Like A Prayer
- 31 Eddie Money, The Love In Your Eyes
- 32 Jody Watley, Real Love
- 33 The Replacements, I'll Be Your
- 34 Sheena Easton, The Lover In Me
- 35 The Boys, Dial My Heart
- 36 EX Tone Loc, Funky Cold Medina
- 37 EX Paula Abdul, Straight Up
- 38 EX Howard Jones, Everlasting Love
- 39 EX Paula Abdul, Forever Your Girl
- 40 EX Johnny Kemp, Birthday Suit (From "Sin
- 41 EX One 2 Many, Downtown
- 42 EX Sa-Fire, Thinking Of You
- 43 EX Samantha Fox, I Only Wanna Be With Yo
- 44 EX Living Colour, Cult Of Personality
- 45 EX Rod Stewart, My Heart Can't Tell You

all hit 97.1 KEGL
Dallas P.D.: Joel Folger

- 1 Roxette, The Look
- 2 Bon Jovi, I'll Be There For You
- 3 Rod Stewart, My Heart Can't Tell You
- 4 Mike + The Mechanics, The Living Year
- 5 R.E.M., Stand
- 6 Fine Young Cannibals, She Drives Me C
- 7 Living Colour, Cult Of Personality
- 8 Def Leppard, Rocket
- 9 Van Halen, Feels So Good
- 10 Thirty Eight Special, Second Chance
- 11 Lita Ford (Duet With Ozzy Osbourne),
- 12 Sheriff, When I'm With You
- 13 Roy Orbison, You Got It
- 14 Eddie Money, The Love In Your Eyes
- 15 Chris Rea, Working On It
- 16 Howard Jones, Everlasting Love
- 17 Madonna, Like A Prayer
- 18 Jimmy Harnen With Synch, Where Are Yo
- 19 Michael Damian, Rock On
- 20 Winger, Seventeen
- 21 The Outfield, Voices Of Babylon
- 22 Animation, Room To Move
- 23 Peter Schilling, The Different Story
- 24 EX Poison, Your Mama Don't Dance

Y95
Dallas P.D.: Buzz Bennett

- 1 Guns N' Roses, Patience
- 2 Debbie Gibson, Lost In Your Eyes
- 3 Tone Loc, Funky Cold Medina
- 4 Guns N' Roses, Paradise City
- 5 Bangles, Eternal Flame
- 6 R.E.M., Stand
- 7 Rod Stewart, My Heart Can't Tell You
- 8 Bon Jovi, I'll Be There For You
- 9 Tommy Page, A Shoulder To Cry On
- 10 Roxette, The Look
- 11 Winger, Seventeen
- 12 Deon Estus, Heaven Help Me
- 13 Jimmy Harnen With Synch, Where Are Yo
- 14 Howard Jones, Everlasting Love
- 15 EX Madonna, Like A Prayer
- 16 Living Colour, Cult Of Personality
- 17 EX Michael Damian, Rock On
- 18 EX Chorbob's, Run To Paradise
- 19 EX Book Of Love, Lullaby
- 20 Lita Ford (Duet With Ozzy Osbourne),
- 21 Was (Not Was), Walk The Dinosaur
- 22 EX Metallica, One
- 23 EX Steve Winwood, Hearts On Fire
- 24 Paula Abdul, Straight Up
- 25 EX Easter House, Come Out Fighting
- 26 EX The Outfield, Voices Of Babylon
- 27 EX Jim Butcher, Send Me Somebody
- 28 EX Melissa Etheridge, Similar Features

93Q
Houston P.D.: Randy Brown

- 1 Mike + The Mechanics, The Living Year
- 2 Rozette, The Look
- 3 Bangles, Eternal Flame
- 4 Fine Young Cannibals, She Drives Me C
- 5 Milli Vanilli, Girl You Know It's Tru
- 6 Marc Almond, Tears Run Rings
- 7 Guns N' Roses, Paradise City
- 8 Was (Not Was), Walk The Dinosaur
- 9 Bobby Brown, Roni
- 10 Deon Estus, Heaven Help Me
- 11 Karyn White, Superwoman
- 12 Tone Loc, Funky Cold Medina
- 13 Was (Not Was), Walk The Dinosaur
- 14 Bon Jovi, I'll Be There For You
- 15 Vixen, Cryin'
- 16 Cher & Peter Cetera, After All (Love
- 17 Thirty Eight Special, Second Chance
- 18 Jody Watley, Real Love
- 19 EX Deon Estus, Heaven Help Me
- 20 EX Paula Abdul, Forever Your Girl
- 21 EX Tommy Page, A Shoulder To Cry On
- 22 EX Michael Damian, Rock On
- 23 EX Donny Osmond, Soldier Of Love
- 24

Billboard's PD of the week

Roy Sampson WXYV Baltimore



SINCE SPRING '87, urban WXYV "V103" Baltimore's 12-plus overall Arbitron shares have gone as follows: 5.7-7.4-8.7-5.7-6.8-8.0-8.7. In the fall book, that was good enough to tie it with easy WLIF (up 7.4-8.7) for No. 1 in the market.

Those are pretty unusual fluctuations for a station whose programming has been fairly consistent since the early '80s. "Look at what happened to WJHM '102 Jamz' Orlando, Fla.," says V103 PD Roy Sampson, referring to the new urban station that went 3.0-7.0-12.0-5.3 in three books. "How do you explain that, except that there may be some sampling problems?"

"The people who work at this station—announcers, sales people, and right down the line—really work hard to give something back to the community. I don't know why you'd have a wobble like that because this station has very loyal listeners all the time. The phones are always hot; community response to promotions is always great.

"There's a particular gratification in being able to program to your home town. Many people aren't able to do that," says Sampson, who grew up listening to such local legends as Maurice "Hot Rod" Hulbert and Paul "Fat Daddy" Johnson. He started at local AM WEBB in 1969, while still in high school, then became MD at WILD Boston and PD at WUFO Buffalo, N.Y.

'Nobody throws listeners away'

That is where Sampson's resumé becomes unusual reading. In 1976, he went into the Air Force for four years. Although he planned to do Armed Forces Radio, he ended up as a radiologist instead. "I'd been involved with radio all my working life, and I just wanted to do something different: Get away from it all and see some different areas, experience people on face value instead of as a radio personality," he says. "It really worked out well."

In 1980, Sampson returned to Baltimore and began working part time at V103, then—like many of its counterparts—making the transition from disco to urban. By 1984, he had worked his way up to PD. At that time, some industry people thought of Sampson as the part-timer who had somehow fallen upward. But, after five years, he is now V103's longest-running PD.

Sampson says he really doesn't think about things like that. "I enjoy what I do and that's one of the reasons why. This is a total-commitment job. If you enjoy what you're doing, there's not a problem with worrying about how long you'll do it."

Most of V103's jocks also have been doing their jobs for a while. The newcomer at the station is late-nighter LaDonna Monet, and she joined from Richmond, Va., two years ago. The others, Randy Dennis & Jean Ross (mornings), Sandy Mallory (mid-days), Tim Watts (afternoons), and Frank-Ski (nights), are either natives or have been in the area awhile. Sunday gospel host Mary C has been in town for 19 years.

One might reasonably expect V103 to have gotten a boost during the fall book from crossover rival WGHT "Hot 95.9" moving to top 40, leaving only rap-leaning AM WEBB as a direct competitor. (The other AM, WWIN, has been R&B/oldies for a year.) But Sampson says that being in ear-shot of Washington, D.C., and its four urban stations makes Baltimore "a pretty tough market to be in. It's not a two-station battle or a stand-alone situation. Nobody here is throwing listeners away."

One of those Washington, D.C., stations is WDJY "Hot 100," which, like V103, is consulted by Don Kelly. Sampson says he isn't worried about having a clone of his own station audible in parts of the market; Baltimore's tastes, he says, are "funkier. You've got a pretty good following for house music here. A song like 'I'll House You' by the Jungle Brothers can transcend into some older demos like Tone Loc did in other markets." Is that the WEBB influence? "It's the Baltimore influence," Sampson says. "This city jams and in the summer you can hear it echoing in the streets."

Although V103 does an hour of midday "slow jams," by 1 p.m. you can already hear its musical texture starting to change.

A recently monitored sample of that hour included Bobby Brown, "My Prerogative"; BeBe & CeCe Winans w/Whitney Houston, "Hold Up The Light"; Blue Magic, "Romeo & Juliet"; Dino, "24/7"; Radiant, "World Of Dreams"; Z-Looke, "Can You Read My Lips"; Today, "Girl I Got My Eye On You"; Paula Abdul, "Straight Up"; Surface, "I Missed"; and Christopher Max, "More Than Physical."

Sampson talks a lot about V103's people working to be "good role models for the youth and the community as a whole." Once heralded as a symbol of urban blight by Randy Newman, Baltimore has undergone extensive rebuilding in the last decade. Still, Sampson says, "It has a touch of everything the major metropolitan areas are experiencing these days. There's a high teenage pregnancy rate that we're addressing with an awareness program. We're dispensing information on self-help agencies and places where teens can go if they have a problem."

Other community service campaigns include the annual VIP Awards; recent honorees included a city furniture collector who found an abandoned baby in one his packages and the Baltimore Commonwealth Program, which rewards good students in the city's school system.

"We give those students things they might not have access to, like a chance to be part of our "V-TV" video show, seeing their favorite announcer on the air, or just going to a movie or concert on us," Sampson says. "With the things that are happening out there, it's important to do things to promote the positives." SEAN ROSS

94 WKTI FM

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 5 Roxette, The Look
6 6 Guns N' Roses, Paradise City
7 7 New Kids On The Block, You Got It (Th
8 8 Rod Stewart, My Heart Can't Tell You
9 9 Paula Abdul, Straight Up
10 10 R.E.M., Stand
11 11 Duran Duran, All She Wants Is
12 12 Samantha Fox, I Wanna Have Some Fun
13 13 Poison, Your Mama Don't Dance
14 14 Roy Orbison, You Got It
15 15 Steve Winwood, Holding On
16 16 Tone Loc, Funky Cold Medina
17 17 Guns N' Roses, Patience
18 18 Sheriff, When I'm With You
19 19 Cher & Peter Cetera, After All (Love
20 20 Breathe, Don't Tell Me Lies
21 21 Bon Jovi, I'll Be There For You
22 22 Bobby Brown, Roni
23 23 Madonna, Like A Prayer
24 24 Chicago, You're Not Alone
25 25 Tiffany, Radio Romance
26 26 Donny Osmond, Soldier Of Love
27 27 Thirty Eight Special, Second Chance
28 28 AlphaVile, Forever Young
29 29 Fine Young Cannibals, She Drives Me C
30 30 The Belle Stars, Iko Iko (From "Rain
EX EX Rod Stewart, My Heart Can't Tell You
EX EX Deo Leppard, Rocket
EX EX Madonna, Like A Prayer
EX EX Bon Jovi, I'll Be There For You
EX EX Ann Wilson & Robin Zander, Surrender
EX EX Poison, Your Mama Don't Dance
EX EX Samantha Fox, I Only Wanna Be With You
EX EX Roy Orbison, You Got It
EX EX Tiffany, Radio Romance
EX EX Thirty Eight Special, Second Chance
EX EX Animation, Room To Move
EX EX Jody Watley, Real Love

WNCI 97.9

Columbus P.D.: Dave Robbins

- 1 1 Mike + The Mechanics, The Living Year
2 2 Vanessa Williams, Dreamin'
3 3 Milli Vanilli, Girl You Know It's Tru
4 4 Chicago, You're Not Alone
5 5 Poison, Your Mama Don't Dance
6 6 Bangles, Eternal Flame
7 7 Guns N' Roses, Paradise City
8 8 Was (Not Was), Walk The Dinosaur
9 9 Roxette, The Look
10 10 Breathe, Don't Tell Me Lies
11 11 Donny Osmond, Soldier Of Love
12 12 Bobby Brown, Roni
13 13 Ann Wilson & Robin Zander, Surrender
14 14 New Kids On The Block, You Got It (Th
15 15 Eddie Money, The Love In Your Eyes
16 16 Rod Stewart, My Heart Can't Tell You
17 17 Tone Loc, Funky Cold Medina
18 18 Martika, More Than You Know
19 19 Sweet Sensation (With Romeo J.D.), Si
20 20 Paula Abdul, Straight Up
21 21 R.E.M., Stand
22 22 Debbie Gibson, Lost In Your Eyes
23 23 Roy Orbison, You Got It
24 24 Sheena Easton, The Lover In Me
25 25 Milli Vanilli, Girl You Know It's Tru
26 26 Fine Young Cannibals, She Drives Me C
27 27 Tone Loc, Funky Cold Medina
28 28 Bette Midler, Wind Beneath My Wings (
29 29 Deon Estus, Heaven Help Me
30 30 Bobby Brown, Roni
31 31 Anita Baker, Just Because
32 32 Cher & Peter Cetera, After All (Love
33 33 Karyn White, Superwoman
34 34 Deon Estus, Heaven Help Me
35 35 Carly Simon, Let The River Run (Theme
A34 — Fine Young Cannibals, She Drives Me C
A35 —

KZZP 104.7 FM

Phoenix P.D.: Bob Case

- 1 2 Milli Vanilli, Girl You Know It's Tru
2 1 Debbie Gibson, Lost In Your Eyes
3 3 Bangles, Eternal Flame
4 4 New Kids On The Block, You Got It (Th
5 5 Sa-Fi, Thinking Of You
6 6 Fine Young Cannibals, She Drives Me C
7 7 Martika, More Than You Know
8 8 Animation, Room To Move
9 9 Guns N' Roses, Paradise City
10 10 Vanessa Williams, Dreamin'
11 11 Bobby Brown, Every Little Step
12 12 Tone Loc, Funky Cold Medina
13 13 Madonna, Like A Prayer
14 14 New Edition, Can You Stand The Rain
15 15 Donny Osmond, Soldier Of Love
16 16 Jimmy Harnen With Synch, Where Are Yo
17 17 Roxette, The Look
18 18 Dino, 24/7
19 19 Rod Stewart, My Heart Can't Tell You
20 20 Dina, 24/7
21 21 Ann Wilson & Robin Zander, Surrender
22 22 Anita Baker, Just Because
23 23 Bobby Brown, Roni
24 24 Rod Stewart, My Heart Can't Tell You
25 25 Tone Loc, Funky Cold Medina
26 26 Vanessa Williams, Dreamin'
27 27 Guns N' Roses, Paradise City
28 28 Madonna, Like A Prayer
29 29 Karyn White, Superwoman
30 30 Animation, Room To Move
31 31 Thirty Eight Special, Second Chance
32 32 Karyn White, Superwoman
33 33 Poison, Your Mama Don't Dance
34 34 Deo Leppard, Rocket
35 35 Howard Jones, Everlasting Love
EX EX Enya, Orinoco Flow (Sail Away)
EX EX Gina Go-Go, I Can't Face The Fact
EX EX Lita Ford (Duet With Ozzy Osbourne),
EX EX Glen Medeiros, Never Get Enough Of Yo
EX EX Living Colour, Cult Of Personality
EX EX Carly Simon, Let The River Run (Theme
EX EX Information Society, Repetition

WIOG

EX EX Winger, Seventeen
EX EX Steve Winwood, Hearts On Fire
EX EX Easter House, Come Out Fighting
EX EX Bette Midler, Wind Beneath My Wings (
A — Tommy Page, A Shoulder To Cry On
A — Michael Damian, Rock On
A — Paula Abdul, Forever Your Girl

BIO 4 MEANS MUSIC

Baltimore P.D.: Chuck Morgan

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

POWER 99 FM

Atlanta P.D.: Rick Stacy

- 1 2 Roxette, The Look
2 1 Debbie Gibson, Lost In Your Eyes
3 3 Bangles, Eternal Flame
4 4 New Kids On The Block, You Got It (Th
5 5 Tommy Page, A Shoulder To Cry On
6 6 R.E.M., Stand
7 7 Rod Stewart, My Heart Can't Tell You
8 8 Roy Orbison, You Got It
9 9 Sheena Easton, The Lover In Me
10 10 Milli Vanilli, Girl You Know It's Tru
11 11 Fine Young Cannibals, She Drives Me C
12 12 Tone Loc, Funky Cold Medina
13 13 Bette Midler, Wind Beneath My Wings (
14 14 Deon Estus, Heaven Help Me
15 15 Bobby Brown, Roni
16 16 Anita Baker, Just Because
17 17 Cher & Peter Cetera, After All (Love
18 18 Tony Danza, Straight Up
19 19 Kenny G, We've Saved The Best For Las
20 20 Kon Kan, I Beg Your Pardon
21 21 The Belle Stars, Iko Iko (From "Rain
22 22 Paula Abdul, Forever Your Girl
23 23 Neenah Cherry, Buffalo Stance
24 24 Figures On A Beach, You Ain't Seen No
25 25 Peter Schilling, The Different Story
26 26 Madonna, Like A Prayer
27 27 Bon Jovi, I'll Be There For You
28 28 Robbie Nevil, Somebody Like You
29 29 Luther Vandross, She Won't Talk To Me
30 30 Martika, More Than You Know
A — Jody Watley, Real Love
A — Carly Simon, Let The River Run (Theme
A — Sa-Fi, Thinking Of You
EX EX Living Colour, Cult Of Personality
EX EX Enya, Orinoco Flow (Sail Away)

100 100.7 FM

Miami P.D.: Steve Perun

- 1 1 Paula Abdul, Straight Up
2 2 Mike + The Mechanics, The Living Year
3 3 Debbie Gibson, Lost In Your Eyes
4 4 Milli Vanilli, Girl You Know It's Tru
5 5 Samantha Fox, I Wanna Have Some Fun
6 6 New Kids On The Block, You Got It (Th
7 7 Bangles, Eternal Flame
8 8 Kon Kan, I Beg Your Pardon
9 9 Ann Wilson & Robin Zander, Surrender
10 10 Anita Baker, Just Because
11 11 Bobby Brown, Roni
12 12 Rod Stewart, My Heart Can't Tell You
13 13 Tone Loc, Funky Cold Medina
14 14 Vanessa Williams, Dreamin'
15 15 Guns N' Roses, Paradise City
16 16 Madonna, Like A Prayer
17 17 Karyn White, Superwoman
18 18 Animation, Room To Move
19 19 Steve B, I Wanna Be The One
20 20 Will To Power, Fading Away
21 21 Sa-Fi, Thinking Of You
22 22 Sweet Sensation (With Romeo J.D.), Si
23 23 The Belle Stars, Iko Iko (From "Rain
24 24 New Edition, Can You Stand The Rain
25 25 Poison, Your Mama Don't Dance
26 26 Fine Young Cannibals, She Drives Me C
27 27 Sheena Easton, The Lover In Me
28 28 Roxette, The Look
29 29 Enya, Orinoco Flow (Sail Away)
A20 — Inner City, Good Life
A30 — Bon Jovi, I'll Be There For You

- 27 33 Sweet Sensation (With Romeo J.D.), Si
28 34 Vanessa Williams, Dreamin'
29 35 Howard Jones, Everlasting Love
30 36 Breathe, Don't Tell Me Lies
31 34 Tommy Page, A Shoulder To Cry On
32 35 Luther Vandross, She Won't Talk To Me
33 EX The Escape Club, Walking Through Wall
34 EX Paula Abdul, Forever Your Girl
35 EX Vixen, Cryin'
A — Jody Watley, Real Love
A — Samantha Fox, I Only Wanna Be With Yo
A — Roy Orbison, You Got It
A — Living Colour, Cult Of Personality
A — Jimmy Harnen With Synch, Where Are Yo
A — One Z Many, Downtown
EX EX Yazz, Stand Up For Your Love Rights
EX EX Johnny Kemp, Birthday Suit (From "Sin

POWER 104 KRBE

Houston P.D.: Adam Cook

- 1 2 Bangles, Eternal Flame
2 3 Rod Stewart, My Heart Can't Tell You
3 4 Roxette, The Look
4 5 Milli Vanilli, Girl You Know It's Tru
5 6 Red Flag, Russian Radio
6 7 Fine Young Cannibals, She Drives Me C
7 8 Mike + The Mechanics, The Living Year
8 9 R.E.M., Stand
9 10 Tone Loc, Funky Cold Medina
10 11 Debbie Gibson, Lost In Your Eyes
11 12 Karyn White, Superwoman
12 13 Lita Ford (Duet With Ozzy Osbourne),
13 14 Anita Baker, Just Because
14 15 Deo Leppard, Rocket
15 16 Enya, Orinoco Flow (Sail Away)
16 17 Martika, More Than You Know
17 18 Peter Schilling, The Different Story
18 19 Deon Estus, Heaven Help Me
19 20 Bon Jovi, I'll Be There For You
20 21 Vixen, Cryin'
21 22 Animation, Room To Move
22 23 Vanessa Williams, Dreamin'
23 24 Paula Abdul, Forever Your Girl
24 25 Poison, Your Mama Don't Dance
25 26 Sa-Fi, Thinking Of You
26 27 Sweet Sensation (With Romeo J.D.), Si
27 28 Madonna, Like A Prayer
28 29 Tommy Page, A Shoulder To Cry On
29 30 EX Johnny Kemp, Birthday Suit (From "Sin
30 31 EX Robbie Nevil, Somebody Like You
32 32 Luther Vandross, She Won't Talk To Me
33 33 Dino, 24/7
34 34 Book Of Love, Lullabye
A35 — Jody Watley, Real Love
A — One Z Many, Downtown
A — Samantha Fox, I Only Wanna Be With Yo
A — Yazz, Stand Up For Your Love Rights
A — Donny Osmond, Soldier Of Love

KUBE 93 FM

Seattle P.D.: none

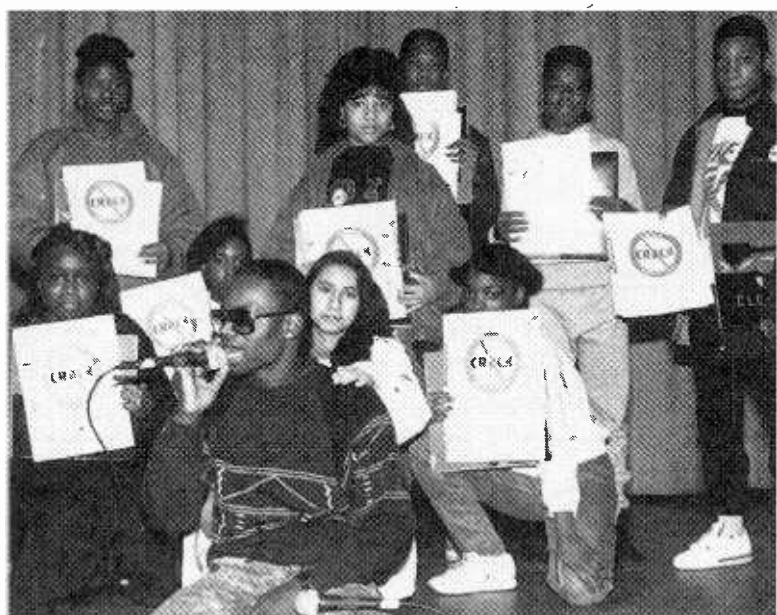
- 1 1 Debbie Gibson, Lost In Your Eyes
2 2 Mike + The Mechanics, The Living Year
3 3 Bangles, Eternal Flame
4 4 Milli Vanilli, Girl You Know It's Tru
5 5 Roxette, The Look
6 6 Chicago, You're Not Alone
7 7 Fine Young Cannibals, She Drives Me C
8 8 Rod Stewart, My Heart Can't Tell You
9 9 Bobby Brown, Roni
10 10 Was (Not Was), Walk The Dinosaur
11 11 Anita Baker, Just Because
12 12 Guns N' Roses, Paradise City
13 13 Martika, More Than You Know
14 14 Breathe, Don't Tell Me Lies
15 15 Luther Vandross, She Won't Talk To Me
16 16 Roy Orbison, You Got It
17 17 Deon Estus, Heaven Help Me
18 18 Vanessa Williams, Dreamin'
19 19 Sa-Fi, Thinking Of You
20 20 R.E.M., Stand
21 21 The Belle Stars, Iko Iko (From "Rain
22 22 Madonna, Like A Prayer
23 23 Poison, Your Mama Don't Dance
24 24 Karyn White, Superwoman
25 25 Bon Jovi, I'll Be There For You
26 26 Thirty Eight Special, Second Chance
27 27 Deo Leppard, Rocket
28 28 EX Bette Midler, Wind Beneath My Wings (
29 29 Animation, Room To Move
30 30 EX Enya, Orinoco Flow (Sail Away)
31 31 Donny Osmond, Soldier Of Love
32 32 Duran Duran, Do You Believe In Shame?
33 33 Robbie Nevil, Somebody Like You
34 34 Sweet Sensation (With Romeo J.D.), Si
35 35 Michael Damian, Rock On
EX EX Johnny Kemp, Birthday Suit (From "Sin
EX EX The Fixx, Driven Out
EX EX Dina, 24/7
EX EX Tiffany, Radio Romance
EX EX Gina Go-Go, I Can't Face The Fact
EX EX Lita Ford (Duet With Ozzy Osbourne),
EX EX Glen Medeiros, Never Get Enough Of Yo
EX EX Living Colour, Cult Of Personality
EX EX Carly Simon, Let The River Run (Theme
EX EX Information Society, Repetition

SILVER

92 PRO FM

Providence P.D.: Mike Osborne

- 1 5 Bangles, Eternal Flame
2 2 Rod Stewart, My Heart Can't Tell You
3 3 Roy Orbison, You Got It
4 4 Anita Baker, Just Because
5 5 Vanessa Williams, Dreamin'
6 6 Martika, More Than You Know
7 7 Breathe, Don't Tell Me Lies
8 8 Poison, Your Mama Don't Dance
9 9 Chicago, You're Not Alone
10 10 R.E.M., Stand
11 11 Was (Not Was), Walk The Dinosaur
12 12 Karyn White, Superwoman
13 13 Milli Vanilli, Girl You Know It's Tru
14 14 Roxette, The Look
15 15 Fine Young Cannibals, She Drives Me C
16 16 Sa-Fi, Thinking Of You
17 17 Luther Vandross, She Won't Talk To Me
18 18 Enya, Orinoco Flow (Sail Away)
19 19 Johnny Kemp, Birthday Suit (From "Sin
20 20 Tiffany, Radio Romance
21 21 Kon Kan, I Beg Your Pardon
22 22 Tone Loc, Funky Cold Medina
23 23 Carly Simon, Let The River Run (Theme
24 24 Deo Leppard, Rocket
25 25 Animation, Room To Move
26 26 Madonna, Like A Prayer
27 27 Dino, 24/7
28 28 The Padenas, Tribute (Right On)
29 29 Van Halen, Feels So Good
30 32 Bon Jovi, I'll Be There For You
31 31 EX Bon Jovi, I'll Be There For You
32 32 Vixen, Cryin'
33 33 Thirty Eight Special, Second Chance
34 34 The Belle Stars, Iko Iko (From "Rain
35 35 EX Sweet Sensation (With Romeo J.D.), Si
EX EX Boys Club, The Lonliest Heart
EX EX Love And Money, Hallelujah Man
EX EX The Fixx, Driven Out
EX EX Cheap Trick, Never Had A Lot To Lose
EX EX Sam Brown, Stop
EX EX Robbie Nevil, Somebody Like You
EX EX Living Colour, Cult Of Personality
EX EX Deon Estus, Heaven Help Me
EX EX Cher & Peter Cetera, After All (Love
EX EX Etta James Featuring David A. Stewart,



Crackbusters. Elektra rapper Shinehead has been visiting high schools to promote his anti-crack single, "Gimme No Crack." Here he is seen talking to students at Springfield High School in Queens, N.Y.

Levert: 'Just Coolin' " At The Top Atlantic Trio's 3rd Album Is The Charm

BY DAVID NATHAN

LOS ANGELES With "Just Coolin'," its all-important third album, showing every indication of eclipsing the sales success of its predecessors, Atlantic Records' Levert is riding the crest of a wave that will undoubtedly take the group to a new career plateau. In the past couple of years, the trio—Gerald and Sean Levert and Marc Gordon—has gone from strength to strength: In 1986, the group hit the No. 1 slot on the black music charts with "(Pop, Pop, Pop) Goes My Mind" from its debut album, "Bloodline." In 1987, the group achieved major across-the-board acceptance with "Casanova," from the gold-plus-selling album, "The Big Throwdown."

This past year, Levert cemented

that success with another urban contemporary chart topper, "Addicted To You" (from the "Coming To America" soundtrack), while Gerald Levert and Marc Gordon emerged as

'We are committed to taking Levert to platinum status'

hit producers for new group Troop (whose "Mamacita" debut single also hit the top spot) and for Gerald's soulful duet with fellow Atlantic artist Miki Howard on "That's What Love Is."

"This project means a lot to us," says Gerald, ensconced in the studio with father Eddie Levert and the other two members of the O'Jays to work on tracks for the legendary group's upcoming EMI album. "We had a lot of sleepless nights, worrying about whether 'Just Coolin'' would do well.

"Basically, we approached it with a particular theme—we wanted this to be a 'fun' album, one that would broaden our appeal so we could pick up a lot more young fans. As it is, with touring with artists like the O'Jays, Atlantic Starr, Freddie Jackson, and Jeffrey Osborne, we've developed a 20-40 audience: With the new album, our aim is to maintain that following and have something for a younger crowd."

The album's first single, "Pull Over," peaked at No. 2 on Billboard's black music charts and helped take the album to close-to-gold status. The title track will likely move the album

to the next sales level on its road to becoming the group's first platinum album.

According to Sylvia Rhone, Atlantic Records senior VP, black music division, "We are committed to taking Levert to platinum status with this LP. From the kind of response we're getting from black radio, the reaction to the video and the initial feedback from pop stations on the current single, we have the vehicle to do that."

Rhone says that the company has launched an all-out campaign that includes extensive advertising and major retail involvement; product endorsements are also being lined up for the group.

For the first time, Atlantic is also using an electronic press kit on Levert produced by BEAMS, a division of the publicity firm Orchid Communications, which Rhone says "gives the media a closer, more intimate view of the group as well as making it easier to visually show the total marketing aspects of a group such as Levert to a major distribution organization like WEA."

Rhone says that Atlantic has also been developing Levert's image with each record release and accompanying video: "At the very start, the group had that traditional three-piece coordinated look, and, progressively, as their music has changed, the videos we've done reflect those changes visually. With 'Just Coolin',' the group now has a youthful, contemporary, casual look."

Levert's involvement in the production of its latest album, as well as its work with Troop and Howard, will also be given strong media attention

(Continued on page 28)

U.K.'s Roachford, Dorsey Worth A Listen 2 Black Pop Acts May Be Hard To Find On Radio

ROACHFORD AND GAIL ANN DORSEY are two artists who you may, but probably won't, hear on black radio this spring. That is not to say they aren't black; they are. That is not to say their music isn't good; it is. But, unlike fellow Britain-based performers George Michael and Boy George, who work hard at sounding funky, Roachford and Dorsey sound funky and rocky and, more often than not, poppy.

In the current marketplace, that kind of musical direction means their introduction to the U.S. will come via pop radio or music video. Roachford is a keyboardist/vocalist who leads a frisky three-piece band through songs that have strong sing-along hooks and the vitality of good rock'n'roll. The Epic artist made his reputation through gigs in the U.K.; both on record and in the videos for his hits "Family Man" and "Cuddly Toy,"

there is a live-band energy that is lacking in most contemporary hi-tech black pop. Roachford has a smooth, fluid vocal that on occasion echoes that of Stevie Wonder, but probably has more in common with fellow U.K. citizen Billy Ocean. His self-titled debut hits stores next week, and hopefully Epic will be able to introduce him to the same audience that embraced Living Colour.

Dorsey was born in Philadelphia, where she learned to play bass and sing. About five years ago she moved to England, where she became an in-demand session musician. All of which would have made her just another interesting American expatriate. But with the aid of another American bassist, Nathan East, last year she made "The Corporate World," one of the most critically acclaimed U.K. albums of 1988. And quite brilliant it is. Supporting her husky, strident voice are songs of love ("No Time"), politics ("The Corporate World"), and songs that balance both themes ("Where Is The Love?"). The arrangements are crisp, elegant, and even surprising; sometimes reminiscent of Steely Dan, sometimes of David Bowie circa his "Station To Station" album. Dorsey's album was picked up for U.S. distribution by Sire and will be in stores April 9.

Dorsey's "The Corporate World," like Roachford's debut, shows that the U.K. is incubating a community of commercial yet nonstereotypable black musicians.

SHORT STUFF: Bob Jones, being honored with a Pioneers Of Excellence Award by the World Institute of Black Communications, is more than Michael Jackson's publicist, as was mentioned here recently. The ex-Mo-

town publicity head is VP of communications for Michael Jackson Productions . . . Talented but little-known blues man Leroy Carr is the subject of a tasty little reissue, "Blues Before Sunrise," on Portrait . . . The outstanding industry party of the year to date was Virgin's gathering at the Paradise in New York's Greenwich Village for E.U. What with the band's brief but spirited performance, the program directors flown in for the bash, a high number of "large" New Yorkers, and the downtown club's comfortable atmosphere, it was a winning sales environment for Virgin . . . George Benson's "Good Habit," produced and co-written by Dennis Lambert, is one of the Warner Bros. vet's best singles in some time. It has a typically sharp Benson vocal working with a snappy melody and lyric . . . Atlanta-based independent Ichiban has another traditional but



by Nelson George

lively series of releases, including two blues singles, "Strange Things Happening" by Blues Boy Willie and "Woke Up With The Blues" by the Legendary Blues Band, and two interesting records by serious soul men: Curtis Mayfield's version of the theme to "I'm Gonna Get You Sucka" and a lowdown Clarence Carter song, "Why Do I Stay Here and Take This S— From You" . . . The black-owned Starmagic Radio Theater is offering home video versions of three black musicals from the '30s and '40s: Eugene O'Neill's "The Emperor Jones" starring Paul Robeson, "Paradise In Harlem" featuring blues great Mamie Smith, and "Dirty Gertie From Harlem." Starmagic, which syndicates programming to black radio, is offering a three-video package for \$33.95. Contact Starmagic at 201-836-6569 or P.O. Box 595, New York, N.Y. 10023 . . . Run-D.M.C. will debut a tribute record to the World Wrestling Federation's Wrestlemania V, titled "Wrestlemania Rap," April 2 at Atlantic City, N.J.'s Trump Plaza Hotel and Casino . . . In a different kind of tribute, PolyGram has issued a 40-song James Brown CD that includes eight previously unreleased bonus tracks from the Godfather's tenure with King/Federal 1956-64. The CD also contains bits of studio cross talk and a 28-page booklet with liner notes by leading Brown historian Cliff White . . . Look for a so-so comedy called "Tapeheads" to open in theaters this spring. We mention it here because Sam Moore, ex-of Sam & Dave, and Junior Walker play an R&B duo called the Swanky Modes and perform six songs in the film, including a catchy neosoul record, "Ordinary Man," that deserves as much airplay as Steve Winwood's "Roll With It."

The Rhythm and the Blues

Billboard POWER PLAYLISTS FOR WEEK ENDING MARCH 25, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

WAMO

Pittsburgh P.D.: Sam Weaver

- Anita Baker, Just Because
- New Edition, Can You Stand The Rain
- Kiara (Duet With Shanice Wilson), This Time
- The Gap Band, I'm Gonna Get You Sucka
- Miki Vanelli, Girl You Know It's True
- Sweet Obsession, Being In Love Ain't Easy
- Midsight Star, Snake In The Grass
- The Boys, Lucky Charm
- The Bar-Kays, Struck By You
- Vanessa Williams, Dreamin'
- Jonathan Butler, More Than Friends
- Mike & The Mechanics, The Living Years
- Cameo, Skin I'm In
- Surface, Closer Than Friends
- Marcus Lewis, The Club
- Stevie Wonder, With Each Beat Of My Heart
- Will To Power, Fading Away
- Guy, Teddy's Jam
- Ashford & Simpson, I'll Be There For You
- James "J.T." Taylor & Regina Belle, All I Want
- Karyn White, Superwoman
- Bobby Brown, Every Little Step
- Kenny G, We've Saved The Best For Last
- El DeBarge, Real Love
- Marika, More Than You Know
- Was Not Was, Walk The Dinosaur
- Tone Loc, Wild Thing
- Cheryl "Papias" Riley, Me, Myself And I
- Sade, Turn My Back On You
- Fine Young Cannibals, She Drives Me Crazy
- Vesta, 4 U
- Christopher Max, More Than Physical
- Chanelle, One Man
- 21 Luther Vandross, She Won't Talk To Me
- Breathe, Don't Tell Me Lies
- Today, Girl I Got My Eyes On You
- Cherelle, Affair
- Slick Rick, Teenage Love
- Sweet Sensation, Sincerely Yours
- LeVert Feat. Heavy D, Just Coolin'
- Alyson Williams, Sleep Talk
- Karyn White, Love Saw It
- Dino, 24/7
- Chanelle, Something's Got A Hold On Me
- New Edition, Crucial
- Tone Loc, Funky Cold Medina
- Simply Red, It's Only Love
- Kristian Bush, Don't Turn Your Back On Love
- Chanelle, One Man
- Inner City, Good Life
- Kid 'N Play, Rollin' With Kid 'N Play
- Johnny Kemp, Birthday Suit (From "Sing")
- Paula Abdul, Forever Your Girl
- Tan City, That's The Way Love Is
- Jody Watley, Real Love
- Raiana Paige, Open Up Your Heart
- Paula Brion, Excuses
- René Moore, Never Say Goodbye To Love

104

Dallas P.D.: Michael Spears

- James "J.T." Taylor & Regina Belle, All I Want
- Bobby Brown, Every Little Step
- Tone Loc, Funky Cold Medina
- The Boys, Lucky Charm
- Al B. Sure!, If I'm Not Your Lover
- Ashford & Simpson, I'll Be There For You
- Surface, Closer Than Friends
- Sweet Obsession, Being In Love Ain't Easy
- LeVert Feat. Heavy D, Just Coolin'
- Cherelle, Affair
- Freddie Jackson, You And I Got A Thing
- Karyn White, Love Saw It
- Guy, I Like
- Kid 'N Play, Rollin' With Kid 'N Play
- Dino, 24/7
- El DeBarge, Real Love
- Shoena Easton, Days Like This
- Today, Girl I Got My Eyes On You
- E.D. Buck Wild
- Chaka Khan, Baby Me
- Boy George, Don't Take My Mind On A Trip
- Jonathan Butler, More Than Friends
- Wendy And Lisa, Are You My Baby
- Paul Laurence, Make My Baby Happy
- Jody Watley, Real Love
- Kenny G, We've Saved The Best For Last
- Christopher Max, More Than Physical
- Atensian, Let Me Push It To Ya
- Charlie Singleton, The Good, Bad & Ugly
- Lia, True Obsession
- Simply Red, It's Only Love
- Starpoint, Tough Act To Follow
- Johnny Kemp, Birthday Suit (From "Sing")
- Too Short, Life Is . . . Too Short
- New Edition, Crucial
- Sky, Start Of A Romance
- EX The Pasadenas, Tribute (Right On)
- All Access, Missing You
- Stevie Wonder, With Each Beat Of My Heart
- EX Madonna, Like A Prayer
- EX Rene Moore, Never Say Goodbye To Love
- EX Tracie Spencer, Imagine
- EX Maniquem, I Wanna Ride
- EX Nu Girls, Can We Talk About It?
- EX Anne G, If She Knew
- EX LaRue, I Want Your Love
- EX Natalie Cole, Miss You Like Crazy
- EX Jackie Jackson, Stay
- EX Loose Ends, Life
- EX Deon Estus, Heaven Help Me



TERRI ROSSI'S RHYTHM SECTION

PRIME MOVERS: Four records stand out as particularly impressive radio performers on the Hot Black Singles chart this week. "I Like" by Guy (Uptown) scores Power Pick/Airplay honors by garnering 14 new stations and making powerful upward moves at the 40 stations that are already on the record. Examples of early moves indicating the strength of this single are 48-38 at WTLC Indianapolis; 31-22 at V103 Atlanta; and 16-2 at Foxy 99 Fayetteville, N.C. "Real Love" by Jody Watley (MCA) is the runner-up for the airplay pick; it misses by less than 10 points while sprinting 14 places, 43-29.

The two other hot radio movers nab 21 new stations each: "Funky Cold Medina" by Tone Loc (Delicious Vinyl) flies 28 positions (87-57), and Deon Estus' "Heaven Help Me" (MIKA) jumps 72-55—thanks in part to co-writer/producer/background vocalist George Michael. Programmers reporting "Heaven" say its instant listener acceptance translates to large jumps on their playlists, such as 57-36 at WDKT Huntsville, Ala., where PD Jae Thomas reports, "This market tends to be strong on slow-to-midtempo grooves. Also, the Michael influence definitely has a lot to do with this record's success. His songs have traditionally done very well here, appealing to our crossover audience."

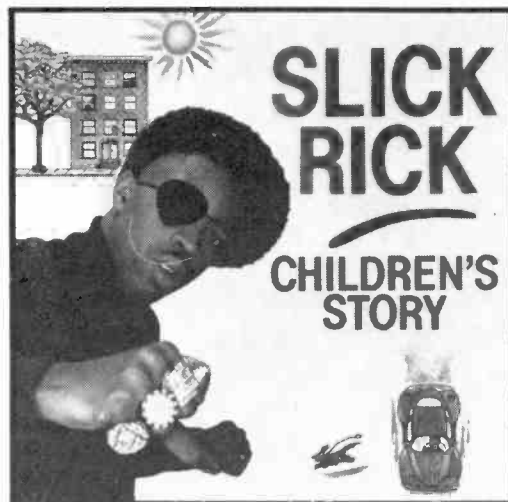
TWO NEW ARTISTS debut on the singles chart. Constina was named best female urban contemporary artist at the 4th Annual Minnesota Black Musicians Awards program in 1985. "Are You Lonely Tonight" (Columbia) is this week's Hot Shot Debut at No. 78. And Amy Keys, whose single, "Lover's Intuition," appears on the "Tap" soundtrack as well as on her upcoming Epic album, enters the chart at No. 93.

RAP ATTACK: A Billboard reader wrote to us this week questioning a title that appears on the Hot Rap Singles chart (see Letters, page 9). While every effort will be made to insure that the music on the chart will be universally considered rap, occasionally titles will appear that may be open to debate. Is a rap record a record in which the vocal performance is spoken rhythmically, or is it a record that contains a rap-style performance? Musicologists may now add this topic to their academic food for thought. From Billboard's point of view, the retail reporters on this panel are expected to know the music and to know how their customers regard the music they buy. With this and all charts, we count on retailers and radio stations to properly identify the music they report.

Incidentally, the song in question, "Girl You Know It's True" by Milli Vanilli (Arista), moves 5-2 on this week's rap chart. This may not qualify as rap to some purists, but it is tagged as rap by a majority of the chart's reporters. It trails "Self Destruction" by the Stop The Violence Movement (Jive), which is bulleted again this week at No. 1.

UNCLE SAM JAMS: Congratulations to Lee Bailey, president and founder of Lee Bailey Communications Inc., for securing a contract with Armed Forces Radio and Television Service. The Armed Forces radio network will broadcast Bailey's syndicated programs, "RadioScope" and "Inside Gospel."

Def Jam recordings



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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON CHART
ALL OR NOTHING AT ALL					
AL JARREAU REPRISE	2	3	17	22	36
HEAVEN HELP ME					
DEON ESTUS MIKA	4	5	12	21	72
I WANT IT					
ALEESE SIMMONS ORPHEUS	2	5	14	21	43
FUNKY COLD MEDINA					
TONE LOC DELICIOUS VINYL	6	6	9	21	39
GOOD, BAD & UGLY					
CHARLIE SINGLETON EPIC	2	7	9	18	35
BABY ME					
CHAKA KHAN WARNER BROS.	2	5	9	16	77
LIKE A PRAYER					
MADONNA SIRE	3	6	6	15	29
TRIBUTE (RIGHT ON)					
THE PASADENAS COLUMBIA	3	6	5	14	81
I LIKE					
GUY UPTOWN	5	1	8	14	74
IF SHE KNEW					
ANNE G. ATLANTIC	3	5	6	14	46

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

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Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	6
2	3	CLOSER THAN FRIENDS	SURFACE	1
3	5	LUCKY CHARM	THE BOYS	2
4	1	JUST COOLIN'	LEVERT FEAT. HEAVY D	9
5	6	JOY AND PAIN	DONNA ALLEN	3
6	8	MORE THAN FRIENDS	JONATHAN BUTLER	8
7	10	GIRL I GOT MY EYES ON YOU	TODAY	7
8	7	YOU AND I GOT A THANG	FREDDIE JACKSON	5
9	11	ALL I WANT IS FOREVER	JAMES TAYLOR/REGINA BELLE	4
10	15	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	10
11	12	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	17
12	4	STRAIGHT UP	PAULA ABDUL	19
13	16	STRUCK BY YOU	THE BAR-KAYS	11
14	18	THAT'S THE WAY LOVE IS	TEN CITY	18
15	13	WILD THING	TONE LOC	34
16	23	4 U	VESTA	12
17	25	REAL LOVE	EL DEBARGE	13
18	9	JUST BECAUSE	ANITA BAKER	25
19	36	LOVE SAW IT	KARYN WHITE	15
20	26	SELF-DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	31
21	21	WE'VE SAVED THE BEST FOR LAST	KENNY G	21
22	28	SLEEP TALK	ALYSON WILLIAMS	20
23	33	ANOTHER WEEKEND	FIVE STAR	27
24	30	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	22
25	34	AFFAIR	CHERRELLE	14
26	17	DREAMIN'	VANESSA WILLIAMS	42
27	—	EVERY LITTLE STEP	BOBBY BROWN	16
28	14	SKIN I'M IN	CAMEO	52
29	—	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	23
30	20	SO GOOD	AL JARREAU	61
31	24	TEENAGE LOVE	SLICK RICK	58
32	37	SOMETHING'S GOT A HOLD ON ME	RADIANT	37
33	39	LIFE	LOOSE ENDS	32
34	38	24/7	DINO	24
35	22	HEAVEN	BEBE & CECE WINANS	66
36	40	IMAGINE	TRACIE SPENCER	33
37	—	MORE THAN PHYSICAL	CHRISTOPHER MAX	27
38	—	START OF A ROMANCE	SKYY	30
39	—	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	35
40	—	LIFE IS... TOO SHORT	TOO SHORT	51

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	CLOSER THAN FRIENDS	SURFACE	1
2	4	ALL I WANT IS FOREVER (FROM "TAP")	J. TAYLOR/R. BELLE	4
3	6	YOU AND I GOT A THANG	FREDDIE JACKSON	5
4	5	LUCKY CHARM	THE BOYS	2
5	8	GIRL I GOT MY EYES ON YOU	TODAY	7
6	7	JOY AND PAIN	DONNA ALLEN	3
7	9	MORE THAN FRIENDS	JONATHAN BUTLER	8
8	10	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	10
9	12	AFFAIR	CHERRELLE	14
10	14	EVERY LITTLE STEP	BOBBY BROWN	16
11	15	REAL LOVE	EL DEBARGE	13
12	13	4 U	VESTA	12
13	16	LOVE SAW IT	KARYN WHITE	15
14	2	JUST COOLIN'	LEVERT FEAT. HEAVY D	9
15	11	STRUCK BY YOU	THE BAR-KAYS	11
16	3	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	6
17	23	CRUCIAL	NEW EDITION	26
18	21	SLEEP TALK	ALYSON WILLIAMS	20
19	24	24/7	DINO	24
20	20	WE'VE SAVED THE BEST FOR LAST	KENNY G	21
21	27	REAL LOVE	JODY WATLEY	29
22	25	MORE THAN PHYSICAL	CHRISTOPHER MAX	27
23	26	START OF A ROMANCE	SKYY	30
24	28	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	22
25	33	THAT'S THE WAY LOVE IS	TEN CITY	18
26	40	I LIKE	GUY	39
27	29	IMAGINE	TRACIE SPENCER	33
28	31	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	23
29	22	ANOTHER WEEKEND	FIVE STAR	27
30	30	LIFE	LOOSE ENDS	32
31	32	LOVESICK	Z'LOOKE	36
32	36	MOVE ON YOU	LATEASHA	38
33	37	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	35
34	39	NEVER SAY GOODBYE TO LOVE	RENE MOORE	40
35	—	YOU LAID YOUR LOVE ON ME	GERALD ALSTON	44
36	—	ARE YOU MY BABY	WENDY AND LISA	41
37	—	IF I'M NOT YOUR LOVER	AL B. SURE!	45
38	—	BABY ME	CHAKA KHAN	43
39	—	DAYS LIKE THIS	SHEENA EASTON	47
40	38	ALL BECAUSE OF YOU	JEFFREY OSBORNE	48

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
24 24/7 (Onid, BMI) CPP	110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)	30 START OF A ROMANCE (Alligator, ASCAP)	56 STAY (Sac-Boy, ASCAP/MCA, ASCAP/Do, ASCAP/WB, ASCAP/Siggy, BMI)
12 4 U (Captain Z, ASCAP/Black Lion, ASCAP)	72 IF SHE KNEW (2560, ASCAP)	50 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI)	96 STILL IN LOVE (Disguise, ASCAP/Black Lion, ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP)
14 AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	100 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP) CLM	19 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP	11 STRUCK BY YOU (Deron Jay, BMI/Gale Warnings, BMI/Slam City, BMI)
48 ALL BECAUSE OF YOU (March 9, ASCAP/Almo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP) CPP	98 I'M GONNA GIT YOU SUCKA (United Lion, BMI)	73 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	65 TEDDY'S JAM (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
4 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	33 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)	58 TEENAGE LOVE (Def American, BMI)	18 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)
90 ALL OR NOTHING AT ALL (Sin-Drome, BMI/SBK Blackwood/Matkosky, ASCAP/Geffen, ASCAP)	80 IN THE MOOD (Kear, BMI/Hiptrip, BMI/Chic, BMI)	18 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)	67 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP) CPP
28 ANOTHER WEEKEND (SCS, BMI)	57 IT'S ONLY LOVE (Mayplace, BMI)	87 TOUGH ACT TO FOLLOW (Starpoint, BMI/Warner-Tamerlane, BMI)	46 TRIBUTE (RIGHT ON) (CRGI, BMI)
78 ARE YOU LONELY TONIGHT (Lucas, BMI/Desert Girl, ASCAP)	3 JOY AND PAIN (Amazement, BMI)	49 TRUE OBSESSION (Two Tuff-Enuff, BMI/Kash, ASCAP/Virgin, ASCAP) CPP	62 TURN THIS MUTHA OUT (Bust-it, BMI)
41 ARE YOU MY BABY (Girl Brothers, ASCAP)	25 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)	74 UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (Nick-O-Val, ASCAP)	99 WALKING AWAY (Tommy Boy/INSOC, ASCAP)
43 BABY ME (Bily Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	9 JUST COOLIN' (Trycep, BMI/Fernclyff, BMI/Willesden, BMI/SBK April, ASCAP/Bug, BMI/The Sea Songs, ASCAP/Way To Go, ASCAP)	83 WE WANT EAZY (Mash-A-Mug, BMI/Island, BMI)	21 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky Music/Chappell & Co., ASCAP/French Stuff Music)
17 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	69 LET ME PUSH IT TO YA (Harrindur, BMI/Noisnet, BMI)	21 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky Music/Chappell & Co., ASCAP/French Stuff Music)	34 WILD THING (Varry White, ASCAP)
35 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	32 LIFE (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	60 WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP) CPP	5 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)
54 BUCK WILD (JU House/Syce 'M' Up, ASCAP)	51 LIFE IS... TOO SHORT (Willesden, BMI)	5 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)	76 YOU AND ME (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Virginia G, ASCAP/Darwall, BMI/Little Buzz, BMI)
71 CAN WE TALK ABOUT IT? (Hestone, BMI/Musicworks, BMI)	89 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)	34 WILD THING (Varry White, ASCAP)	94 YOU DECIDED TO GO (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
85 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	15 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	60 WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP) CPP	44 YOU LAID YOUR LOVE ON ME (SMB, BMI/Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
1 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	93 LOVER'S INTUITION (FROM "TAP") (Garlic Gulch, ASCAP/Chuba, ASCAP/Bug, BMI/The Sea Songs, ASCAP/Jonathan Apple, ASCAP)	5 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)	
26 CRUCIAL (Flyte Tyme, ASCAP)	36 LOVESICK (Pure Delite, BMI/Bright Light, BMI)		
23 DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI) CPP	2 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance Music/PSO Ltd., ASCAP) CPP		
47 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP	77 MAKE MY BABY HAPPY (Bush Burnin', ASCAP)		
42 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	70 ME, MYSELF AND I (Forcelut, BMI/Willesden, BMI)		
16 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI)	8 MORE THAN FRIENDS (Zomba, ASCAP)		
81 FIND AN UGLY WOMAN (Beach House, ASCAP/Fresh Jazz, ASCAP)	27 MORE THAN PHYSICAL (Mike Chapman, ASCAP)		
63 FLOAT ON (Duchess, BMI)	38 MOVE ON YOU (Rawsome, ASCAP/Cayman, ASCAP/Beatskeepers, ASCAP)		
75 FROM PAIN TO JOY (Miami Spice, ASCAP)	91 NAJEE'S NASTY GROOVE (Bush Burnin', ASCAP/Kahri, ASCAP/Najee, ASCAP)		
59 FUNKY COLD MEDINA (Varry White, ASCAP)	40 NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)		
92 GANGSTA GANGSTA (Ruthless Attack, ASCAP)	13 REAL LOVE (Jobete, ASCAP) CPP		
88 GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	29 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)		
7 GIRL I GOT MY EYES ON YOU (Cal Gene, BMI/Virgin Songs, BMI) CPP	22 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)		
6 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	53 ROMEO AND JULIET (Def Jam, ASCAP/Add More, ASCAP)		
64 GIVE IT HERE (Varry White, ASCAP/Word Life, ASCAP/Longitude, BMI)	31 SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)		
84 THE GOOD, BAD & UGLY (Wuntun, ASCAP/Almo, ASCAP)	97 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)		
95 HEARTBREAKER (Houston Gold, BMI/Radidio, BMI/Mark Bynum, BMI)	52 SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)		
66 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	20 SLEEP TALK (Def Jam, ASCAP/Slam City, BMI/Rush Groove, ASCAP)		
55 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood/Morrison Leahy, ASCAP/Chappell, ASCAP)	79 SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP		
82 HIGH ROLLERS (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)	61 SO GOOD (Chappell, ASCAP/Abacus, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)		
39 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI)	37 SOMETHING'S GOT A HOLD ON ME (Catch The Glow, ASCAP/SBK April, ASCAP/Science Lab, ASCAP)		
86 I WANT IT (Donesha, ASCAP/Bush Burnin', ASCAP)			
45 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across			

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

BLACK

LEVERT: 'JUST COOLIN' " AT THE TOP

(Continued from page 24)

as Atlantic continues to build the group to a new level of recognition. "It's a credit to their ability as producers that when Levert delivered this album, we accepted it immediately and that's very unusual for us. It's obvious that Levert's work in the production arena is a major factor in their growth," says Rhone.

With production chores already completed on a host of artists, including Stephanie Mills, Jennifer Holliday, and an album on the Rude Boys for Atlantic, Gerald Levert notes that working with the O'Jays has been among the most challenging projects with which he has ever been involved. "Working with my father, it's just different because it is my Dad. It's kind of funny because he taught us everything we know and you do have to watch what you do and say! There are times when I've had to tell him what I want him to do vocally, for instance, although I really don't have to say much to him or Walter Williams or Sammy Strain." Gerald an-

ticipates that he and Gordon will end up producing four tracks on the O'Jays' set, after which Levert will gear up for a major national tour.



Sweet Child. Cheryl "Pepsi" Riley performs, without child, during a recent set at New York's Bottom Line. (Photo: Chuck Pulin)

FOR WEEK ENDING MARCH 25, 1989

HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	3	SELF DESTRUCTION DELICIOUS VINYL 1002/ISLAND (T) (C) (M)	◆ STOP THE VIOLENCE MOVEMENT 3 weeks at No. One
2	5	—	3	GIRL YOU KNOW IT'S TRUE ARISTA 9780 (T) (C)	◆ MILLI VANILLI
3	2	—	3	WILD THING DELICIOUS VINYL 1002/ISLAND (T) (C) (M)	◆ TONE-LOC
4	4	—	3	ROLLIN' WITH KID 'N PLAY SELECT 62335 (T) (C)	◆ KID 'N PLAY
5	3	—	3	JACK OF SPADES JIVE 1169/RCA (T) (C)	◆ BOOGIE DOWN PRODUCTIONS
6	7	—	3	PUMP IT UP CAPITOL 15428 (T)	◆ M.C. HAMMER
7	8	—	3	LIFE IS... TOO SHORT JIVE 1163/RCA (T) (C)	TOO SHORT
8	9	—	3	TEENAGE LOVE DEF JAM 44-08139/COLUMBIA (T) (C)	◆ SLICK RICK
9	10	—	3	HIGH ROLLERS SIRE 21149/WARNER BROS. (T) (C)	◆ ICE-T
10	17	—	3	TURN THIS MUTHA OUT CAPITOL 15437 (T) (C)	◆ M.C. HAMMER
11	12	—	3	GANGSTA, GANGSTA RUTHLESS 57105/PRIORITY (T) (C) (M)	N.W.A.
12	16	—	3	WE WANT EAZY RUTHLESS 57110/PRIORITY (T) (C) (M)	◆ EAZY-E
13	11	—	3	FIND AN UGLY WOMAN SLEEPING BAG 40143 (T)	◆ CASH MONEY & MARVELOUS
14	6	—	3	GET ON THE DANCE FLOOR PROFILE 7239 (T) (C)	◆ ROB BASE & D.J. E-Z ROC
15	15	—	3	AIN'T NOTHIN' TO IT ARISTA 9763 (T) (C)	◆ K-9 POSSE
16	13	—	3	I'M YOUR WILD THING WTG 41-68225 (T) (C)	◆ MAMADO & SHE
17	19	—	3	I'LL HOUSE YOU WARLOCK 022 (T) (C)	◆ JUNGLE BROS.
18	14	—	3	THE R UNI 8012/MCA (T) (C)	ERIC B. & RAKIM
19	20	—	3	BASS CAPITOL 79560	◆ KING TEE
20	23	—	3	THE SYMPHONY COLD CHILLIN' 21124/WARNER BROS. (T) (C)	MARLEY MARL
21	NEW	1	1	THIS IS FOR THE HOMIES EGYPTIAN EMPIRE 00882 (C)	◆ RODNEY-O JOE COOLEY
22	25	—	3	POTHLES IN MY LAWN TOMMY BOY 917/WARNER BROS. (T) (C)	◆ DE LA SOUL
23	NEW	1	1	GREATEST MAN ALIVE ARISTA 9749 (C)	◆ THREE TIMES DOPE
24	29	—	3	FLOAT ON TOMMY BOY 924 (T) (M)	STETSASONIC (FEATURING FORCE M.D.'S)
25	28	—	3	MY PART OF TOWN WARLOCK 020 (T)	TUFF CREW
26	NEW	1	1	ROAD TO THE RICHES COLD CHILLIN' 0-21154/WARNER BROS. (C)	◆ KOOL G RAP & D.J. POLO
27	22	—	3	YAKETY YAK WTG 41-68168 (T) (C)	◆ 2 LIVE CREW
28	27	—	3	ALL RAPPERS GIVE UP TOMMY BOY 921 (T)	BLACK BY DEMAND
29	18	—	3	TWIST-N-SHOOT NEXT PLATEAU 50083 (T)	◆ SALT-N-PEPA
30	21	—	3	I'LL TAKE YOU THERE COLD CHILLIN' 21082/WARNER BROS. (T)	BIG DADDY KANE

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

TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
★★ NO. 1 ★★					
1	2	9	BEBE & CECE WINANS SPARROW SPR 1169	1 week at No. One HEAVEN	
2	1	17	REV. MILTON BRUNSON REJOICE WC 8418/A&M	AVAILABLE TO YOU	
3	5	9	KEITH PRINGLE SAVOY 14788	NO GREATER LOVE	
4	11	9	MYRNA SUMMERS SAVOY 14794	WE'RE GONNA MAKE IT	
5	4	21	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU	
6	3	21	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2	
7	6	53	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO	
8	13	9	COMMISSIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?	
9	7	21	THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR	
10	8	17	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ2D8510/SOUND OF GOSPEL	PRAISE 88	
11	12	17	THE GOSPEL MUSIC WORKSHOP KING JAMES KJ2D8511/SOUND OF GOSPEL	20TH ANNIV. EDIT. 1967-1987	
12	9	17	TRAMAIN HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL	
13	10	29	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!	
14	37	9	SLIM & THE SUPREME ANGELS MELENDO 2259	DEATH & THE BEAUTIFUL LADY	
15	18	41	TAKE 6 REPRIS 25670/WARNER BROS.	TAKE 6	
16	17	5	THE WINANS SELKA 7501/SPARROW	LIVE AT CARNEGIE HALL	
17	29	5	NICHOLAS COMMAND 1013	LIVE IN MEMPHIS	
18	19	5	JAMES MOORE MALACO 4429	LIVE	
19	23	5	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED	
20	14	17	THE MICHAEL FLETCHER CHORALE SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE	
21	20	5	THE GOSPEL KEYNOTES MALACO 4430	FROM THE HEART	
22	26	9	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130	LIVE	
23	22	53	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT	
24	32	5	RON WINANS SELKA 7502/SPARROW	FAMILY & FRIENDS CHOIR	
25	16	21	THE RICHARD SMALLWOOD SINGERS REJOICE WR8406/A&M	VISION	
26	31	45	KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING	
27	25	21	DARYL COLEY LIGHT 7-115-72018-5/LEXICON	I'LL BE WITH YOU	
28	28	49	THE JACKSON SOUTHERNAIRES MALACO 4426	POWER PACT	
29	NEW ▶		H. HARRIS/VOICE OF... SOUND OF GOSPEL SOG-171	H.HARRIS/VOICE OF FAITH, HOPE & LOVE	
30	NEW ▶		C. HAYES/COSMO. CHURCH OF PRAYER I AM 8423/A&M	TURN IT OVER TO JESUS	
31	24	9	RUDOLPH STANFIELD & NEW REVELATIONS SOUND OF GOSPEL SOG-170	SEE WHAT GOD HAS DONE	
32	34	53	THE GEORGIA MASS CHOIR SAVOY 7093	WE'VE GOT VICTORY	
33	15	69	YOLANDA ADAMS SOUND OF GOSPEL SOG-163	JUST AS I AM	
34	21	41	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 119	I'LL MAKE IT	
35	33	9	CHARLES FOLD & THE CHARLES FOLD SINGERS MUSCLE SHOALS SOUND 8006/MALACO	YES	
36	35	41	THE WILLIAMS BROTHERS MELENDO 2257	A NEW BEGINNING	
37	40	93	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-28160	SHOW ME THE WAY	
38	38	29	DOUGLAS MILLER REJOICE WR8395/A&M	SING UNTIL MORNING	
39	36	65	VANESSA BELL ARMSTRONG JIVE 10741J/RCA	VANESSA BELL ARMSTRONG	
40	NEW ▶		ROBERT TURNER/SILVER HEART GOSPEL SINGERS SOUND OF GOSPEL SOG-169	OLD TIME RELIGION	

(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.

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Gospel LECTERN



by Bob Darden

This is the second half of an interview with Elbertina (Twinkie) Clark. Gospel legend Mattie Moss Clark's daughters recently released "Conqueror" for Word's Rejoice label.

"CONQUEROR" is in a similar vein as the Clark Sisters' Dove Award-winning "Heart And Soul." The main difference is the inclusion of the track "Computers Rule The World (But God Is Still In Control)," featuring rapper Melle Mel.

"I wrote 'Computers Rule The World' as a rap song four years ago—it seems like I'm always a little ahead of my time," Clark says. "But the record company refused to let us use it. They said, 'Hold it a couple more years.' When I first wrote it, I wrote the rap part for myself. But our producer, Bob Sadin, liked it and said it was a grand idea. He said we ought to call up a professional rapper and update it.

"Bob asked Melle Mel to do it because we'd heard that he wanted to change his concept, to make kids on the street aware of something besides drugs and sex. When he heard my rap, he got so excited that he researched the concept of Armageddon. When we finished the track, we all just laid on the floor in the studio, we were so elated. The track was just so inspired. Melle Mel said he'd always wanted to preach!

"Funny thing is I haven't gotten much criticism on that song yet—although I've been looking for it! Perhaps they were so taken by the content that they've been too shocked to say anything."

Despite their successes in recent years, the Clark Sisters still perform exclusively in churches and auditoriums with their four-piece band. Clark says their reli-

gious beliefs prevent them from playing in clubs even if they wanted to—which they don't.

In the meantime, she says that black gospel is now more visible than ever before.

"It is rising to a new level and is about to reach its greatest peak," Clark says. "That is, if we don't continue to try and commercialize the music to sell albums. The important thing is whether or not we're doing it for the money and fame or to touch the hearts of people.

"At the same time, I believe with the new instrumentation, synthesizers, and state-of-the-art equipment and studios, gospel music will come to that level. It has been degraded so long that we've lost a lot of talent from the church. So many of today's popular artists... couldn't make a living in the church. Perhaps that will change."

Like "Heart And Soul," "Conqueror" combines both contemporary and traditional black gospel music. Clark says it feels "natural" to do both on one release.

A gospel rap? Twinkie Clark has it on her new album

"The thing I aim at doing is writing something on the album for everybody," she says. "That means young folks, middle folks, and old folks. Old folks can't stand too much of *be bop bumpity bump bump* stuff, it makes them nervous. So I give them slow and simple songs like 'Jesus Forevermore' and 'Lord Take Me Higher' and 'Pray For The USA' from 'Heart And Soul.' Mom's constantly saying to me, 'Now Twinkie, don't get too far out.'

"Sometimes, though, I'll start off with a synthesizer and a funky beat—a big brassy song—because that's what I hear. But on some I go immediately to the piano when sweetness is what's needed—for that traditional touch. It can go both ways when I'm songwriting.

"My sisters [Dorinda, Jacky, and Karen] have their input as well. Two of them play the piano and I've encouraged them to write—although they would usually rather leave that stuff to me. If they hear something and say, 'Let's do that,' I'll do it. We're a real group."

Jazz BLUE NOTES



by Jeff Levenson

AFTER OREGON SUFFERED the tragic loss of percussionist, sitarist, and founding member Colin Wolcott in 1984, the group briefly considered disbanding, thus entertaining thoughts of ending its 14-year run integrating jazz, classical, and world music forms. The group, it seemed, could not possibly continue. Much to the delight of its fans, however, the surviving members—guitarist Ralph Towner, reed master Paul McCandless, and bass man Glen Moore—had a change of heart after playing with Trilok Gurtu, Wolcott's best friend and fellow percussionist, at the grand concert memorializing the fallen musician. The moment these grieving survivors came together, Towner later recounted, "the possibilities of a new future became apparent."

The latest proof of such prescience is "45th Parallel," Oregon's first issue on Portrait. Aside from the meditative interplay and collective improvisations we've come to expect from the group (with Gurtu now an established member), the release includes a guest shot from singer Nancy King, Oregon's first vocal offering on record.

ONWARD: Gurtu has a new release of his own, "Us-fret," which features Towner, violinist Shankar, bassist Jonas Hellborg, and trumpeter Don Cherry. It's available on CMP, the German-based label that presents left-of-center music, including titles by progressive American artists who welcome Europe's embrace of experimental endeavors... Cherry has some new music that, along with the latest studio sessions by Sun Ra (who insists he is not just a Mr. Ra but a Mr. Ree—stay with it, you'll figure it out), will become the centerpiece releases on A&M's Modern Masters series. Under separate bill-

ing, the label promises reissues and new material by trumpeter Chet Baker and band leaders Thad Jones/Mel Lewis and Gil Evans... Evans' Grammy this year for "Bud And Bird," the 1986 recording by the maestro's free-wheeling Monday Night Orchestra at New York's Sweet Basil, was the first Japanese title to earn recording academy honors. Originally issued overseas by King Records on the Electric Bird label, it was released in the U.S. by Intersound and its subsidiary, Projazz... I'm not sure what it means when a compact disk has been oversampled at 128 times the normal rate (sounds painful), but such is the claim of Chesky Records, the audiophile label noted for its classical music titles. The company has just introduced a jazz division with three new releases by significant artists: violinist Johnny Frigo with guitarists Bucky and John Pizzarelli; trumpeter Clark Terry; and alto saxophonist (doubling generously on clarinet) Phil Woods. The sound quality, for

The state of Oregon is assured on '45th Parallel'

those who think that most oversamplings don't look a day over 127 (wha?), is exceptionally fine... The New Orleans Jazz & Heritage Festival, soon to be certified as the most-visited attraction on the planet, takes place April 28-May 7 with a roster of artists that can only bring out the kid (and glutton) in you. For those who fear hordes of mosquitoes, jazz critics, or striking stewardesses, summon the spirit via "Voodoo," Columbia's latest release by the Dirty Dozen Brass Band, featuring Dizzy Gillespie, Dr. John, and Branford Marsalis. Not my idea of a perfect vacation, but the groove may git ya nonetheless... Altoist John Zorn, leader of Naked City, popular music's most resourceful cover kitsch band, and the man whose sociocultural philosophy is best summed up by the precious T-shirt communique he modeled at a recent Town Hall New York concert—it read "Die Yuppie Scum"—will have a new album on Nonesuch, "Spy Vs. Spy," celebrating the music of Ornette Coleman. Look for it in April.

Billboard HOT DANCE MUSIC TM

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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	1	2	8	SHE DRIVES ME CRAZY I.R.S. 23926/MCA 2 weeks at No. One	◆ FINE YOUNG CANNIBALS
2	4	7	5	THIS IS ACID VENDETTA VE-7016	MAURICE
3	3	5	9	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
4	6	13	6	ONE MAN PROFILE PRO-7241	CHANELLE
5	11	21	5	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS
6	9	10	7	IT'S TOO LATE WTG 41 08182	NAYOBE
7	8	9	6	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
8	2	1	11	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
9	13	17	6	HOW FAR CAN WE GO? TVT 4058	THE GROOVE ROBBERS
10	16	32	4	SLEEP TALK DEF JAM 44 68193/COLUMBIA	ALYSON WILLIAMS
11	12	12	9	WALK THE DINOSAUR CHRYSALIS 4V9 43332	◆ WAS (NOT WAS)
12	5	6	8	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA
13	19	30	4	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
14	17	25	5	THE MONSTER JAM (LP) NEXT PLATEAU PL1014	AMBASSADORS OF FUNK
15	15	19	6	EXCUSES TOMMY BOY TB-925	PAULA BRION
16	23	41	4	INTROSPECTIVE (LP) EMI 90868	PET SHOP BOYS
17	20	31	4	GROOVE CHECK VIRGIN 0-96580	THAT PETROL EMOTION
18	18	24	5	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
19	21	28	5	TESTURE CAPITOL V-15439	◆ SKINNY PUPPY
20	22	33	4	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
★★★ POWER PICK ★★★					
21	35	—	2	IN HOUSE VOL.1 (EP) JIVE 1185-1-JD/RCA	VARIOUS ARTISTS
22	28	38	4	MISMATCH WARNER BROS. 0-21143	APOLLONIA
23	7	4	11	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
24	14	14	7	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME
25	10	3	9	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
26	26	26	7	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
27	31	45	3	THE LOVE I LOST ATLANTIC 0-86476	SEVENTH AVENUE
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶	1	1	REAL LOVE MCA 23928	JODY WATLEY
29	NEW ▶	1	1	MUSIC LOVER CAPITOL V-15454	S-EXPRESS
30	NEW ▶	1	1	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
31	42	—	2	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
32	NEW ▶	1	1	STAND UP FOR YOUR LOVE RIGHTS ELEKTRA 0-66711	◆ YAZZ
33	45	—	2	BABY BABY WTG 41 68214	◆ EIGHTH WONDER
34	38	43	4	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
35	37	44	3	LOVE'S ILLUSION RTR 820	XCLU'SIVE
36	40	—	2	YEAH, YEAH, YEAH, YEAH ISLAND 0-96578	◆ THE POGUES
37	48	—	2	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
38	41	—	2	MAKE THE HOUSE SHAKE EPIC 49 68194/E.P.A.	THE ALMIGHTY EL-CEE
39	44	—	2	I WANNA BE THE ONE LMR 4003	STEVIE B
40	43	—	2	GRAZING IN THE GRASS EMI V-56129	C.C. DIVA
41	NEW ▶	1	1	BIRTHDAY SUIT COLUMBIA 44 68207	JOHNNY KEMP
42	25	27	6	SUCCESS EMI V-56130	SIGUE SIGUE SPUTNIK
43	46	—	2	24/7/NIGHTIME LOVEKIND 4TH & B'WAY 471/ISLAND	◆ DINO
44	NEW ▶	1	1	(WHAT CAN I SAY) TO MAKE YOU LOVE ME TABU PROMO/E.P.A.	ALEXANDER O'NEAL
45	NEW ▶	1	1	CAT-HOUSE/COLD SWEAT SIRE 0-21128/WARNER BROS.	DANIELLE DAX
46	NEW ▶	1	1	AFFAIR TABU 429 68199/E.P.A.	CHERRELLE
47	NEW ▶	1	1	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
48	NEW ▶	1	1	WE CALL IT ACIEED/TRANCE DANCE FERR 886 517-1/POLYGRAM	◆ D.MOB
49	NEW ▶	1	1	ROLLIN' WITH KID 'N PLAY SELECT 62335	KID 'N PLAY
50	27	8	12	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
BREAKOUTS				<ol style="list-style-type: none"> 1. JUST GOT BACK FROM HEAVEN SPARKS RHINO 2. EVERY LITTLE STEP BOBBY BROWN MCA 3. TRIBUTE (RIGHT ON) THE PASADENAS COLUMBIA 4. FREEMASON BOXCAR NETWORK 	

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	2	5	9	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780 1 week at No. One	◆ MILLI VANILLI
2	3	4	8	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
3	1	1	10	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
4	10	19	4	THIS IS ACID VENDETTA VE-7016	MAURICE
5	8	11	6	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
6	6	7	8	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
7	4	2	10	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
8	9	12	7	SELF DESTRUCTION JIVE 1178-1-JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
9	5	3	11	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
10	12	14	6	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
11	7	6	10	SINCERELY YOURS ATCO 0-96586/ATLANTIC	◆ SWEET SENSATION (WITH ROMEO J.D.)
12	16	21	6	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME
13	11	8	14	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
14	17	23	4	I WANNA BE THE ONE LMR 4003	STEVIE B
15	22	28	4	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
16	23	30	4	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
17	19	22	7	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
18	13	10	10	SEDUCTION VENDETTA VE-7014	SEDUCTION
19	14	9	16	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
20	15	17	10	JACK OF SPADES JIVE 1169-1-JD/RCA	◆ BOOGIE DOWN PRODUCTIONS
21	25	29	5	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
22	31	49	3	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
23	29	37	5	SAFE IN THE ARMS OF LOVE VENDETTA VE-7010	SHOOTING PARTY
24	18	13	10	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
25	27	35	5	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
★★★ POWER PICK ★★★					
26	49	—	2	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	BOY GEORGE
27	24	20	12	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
28	28	38	3	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
29	30	44	4	LUCKY CHARM MOTOWN MOT-4625	◆ THE BOYS
30	20	15	14	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
31	21	16	12	TEDDY'S JAM UPTOWN 23922/MCA	GUY
★★★ HOT SHOT DEBUT ★★★					
32	NEW ▶	1	1	REAL LOVE MCA 23928	JODY WATLEY
33	37	43	3	24/7/NIGHTIME LOVEKIND 4TH & B'WAY 471/ISLAND	◆ DINO
34	38	45	3	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
35	35	47	3	ROLLIN' WITH KID 'N PLAY SELECT 62335	KID 'N PLAY
36	39	41	4	WALK THE DINOSAUR CHRYSALIS 4V9 43332	WAS (NOT WAS)
37	41	—	2	HIGH ROLLERS SIRE 0-21149/WARNER BROS.	ICE-T
38	NEW ▶	1	1	SLEEP TALK DEF JAM 44 68193/COLUMBIA	ALYSON WILLIAMS
39	36	34	9	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
40	46	46	3	IT'S TOO LATE WTG 41 08182	NAYOBE
41	NEW ▶	1	1	SUCCESS EMI V-56130	◆ SIGUE SIGUE SPUTNIK
42	RE-ENTRY	5	5	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
43	33	32	10	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	◆ CASH MONEY & MARVELOUS
44	26	18	12	RONI MCA 23921	◆ BOBBY BROWN
45	32	27	11	NOTICE ME FEVER 829	SANDEE
46	NEW ▶	1	1	TURN UP THE BASS D.J. INTERNATIONAL DJ970	TYREE
47	NEW ▶	1	1	THE LOOK EMI V-56133	◆ ROXETTE
48	44	50	3	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
49	NEW ▶	1	1	JOY AND PAIN OCEANA 0-96575/ATLANTIC	◆ DONNA ALLAN
50	50	40	7	NOT GONNA DO IT MOVIN' MR-0004	VICKY MARTIN
BREAKOUTS				<ol style="list-style-type: none"> 1. TRIBUTE (RIGHT ON) THE PASADENAS COLUMBIA 2. ENDLESS NIGHTS CYNTHIA MICMAC 3. I ONLY WANNA BE WITH YOU SAMANTHA FOX JIVE 4. I LIKE GUY UPTOWN 	

○ 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.

'Buffalo' Hunt Is Over At Last

FRUIT AT THE BOTTOM: Virgin artist Neneh Cherry and the highly anticipated stateside release of her single, "Buffalo Stance," have been favorite topics of this column for some time now. Finally, "Buffalo Stance" is available domestically. Big on import, this single is everything a hit should (and *will*) be: It features a memorable lyric hook, infectious instrumentation, and a distinctive delivery by its singer. "Buffalo Stance" is an enticing R&B/pop/rap/club record and its timing is perfect. We'll leave the adjectives to a minimum in the hope that you'll be inspired to get your own copy. Featured on the "Slaves Of New York" soundtrack and on Cherry's forthcoming solo album, "Buffalo Stance" has the potential to be massive in the clubs (we adore the Arthur Baker version) and at radio. This Cherry ain't no bomb.

PULLIN' UP TO BUMPERS: Another hot club track out this week is "Voodoo Ray" (Warlock, 212-979-0808) by A Guy Called Gerald. It was a huge underground club record in the U.K. last summer; the domestic release of this primarily instrumental track finds it as charming as ever. The sparse hook and wicked female chant make this one a necessity for all clubs, from R&B to alternative. The original version and mixes by Frankie Knuckles are provided, but we are taken aback most by Gerald's own pumping remix. Don't miss... It ain't over—What deserves to be a multiformat hit is "I Like" (MCA), the new and arguably the best single from Guy's debut. The sharp melody and Aaron Hall's croon are irresistible. New extended mixes and a

slammin' "Hype" mix add to the song's fervor... "One Step At A Time" (Anything Goes/Sutra, 212-779-1844) by Naisha is the label's strongest offering in some time. It's a solid club number that incorporates elements of Latin pop and house served with a strong vocal performance in four tasty mixes... One more time—Steely Dan's classic "Do It Again" has been reinterpreted for club play *again*, this time by Falco. The single release will be on Sire. Postproduced and mixed by Shep Pettibone, the hyped-up technopop



by Bill Coleman

versions pump in a Stock, Aitken & Waterman vein with a slightly harder edge.

BEATS & PIECES: An ironic twist—You already know that the Pet Shop Boys are producing five tracks for diva Liza Minnelli. But did you also know that one of the cuts is a version of Tanita Tikaram's "Twist In My Sobriety"?... Jellybean Productions will be expanding its roster to include new acts, some to be part of a new distribution deal with MCA in addition to the existing Warner Bros. pact... The busy Robert Clivilles & David Cole have been producing and mixing cuts for the forthcoming Grace Jones album. In

Jive Opens Chicago 'House' Branch

NEW YORK In an unusual move, Jive Records is solidifying its commitment to the regional dance music of Chicago with the opening of a 24-track studio with an in-house A&R office there.

Wayne Williams (formerly of Chicago's indie house music label Trax Records) will be heading the operation as manager of A&R and the studio. Jive has already signed Chicago-based artists Liz Torres,

Adonis, and Mr. Lee.

"We want our presence to serve as a magnet to attract new Chicago talent," says Barry Weiss, VP of marketing and operations for Jive. "We will start with house music initially, but we plan to branch out into other music genres as well. The talent in this region is great and hasn't been treated properly in the past."

—BILL COLEMAN



It Takes Three. Rob Base is shown putting the final touches on his new Profile single, "Joy And Pain." This is the third single from the rapper's album debut, which has reportedly sold more than 850,000 copies. Shown, from left, are DJ Pablo; Base; and William Hamilton, Base's manager. (Photo: Al Periera)

addition to preparing a new Brat Pack single, the two will also be putting together an album of club tracks under the pseudonym 28th Street Crew for Vendetta. Expect a few variations of familiar club hits. C&C are also working with Stacey Q on new material for her imminent project. Q has also inducted the U.K.'s Fon Force team (The Funky Worm) at the production helm.

"Wee Rule" from the Wee Papa Girls will be the next single sporting new mixes courtesy of D.J. Mark The 45 King, a bright new talent you should be hearing quite a bit about in the future... Yvonne Turner is in the studio tailoring the cut "Got To Share" by Yaz, while Bomb The Bass' Mark Saunders is working on the artist's "Where Has All The Love Gone" for U.K. single release.

EVEN MORE PIECES: Juan Atkins is not a member of Reese & Santonio, as we misreported a few weeks back. The duo is composed of Kevin Saunderson & Santonio Echols. Sorry guys. One of the new versions of their underground hit, "Rock To The Beat," will be surfacing soon on Jive by 16-year-old Lisa M. A remix of the original by Mike "Hitman" Wilson will be out in the U.K. on FFRR/PolyGram and state-side on KMS (313-259-1553).

T-Coy's Mike Pickering and Blaze's Kevin Hedge are apparently working with ABC in either a remix or production capacity. As we mentioned previously, ABC is scheduled to release a remix album that may contain a few new tracks. This will be the act's last project for Phonogram; the duo of Martin Fry & Mark White have now signed with EMI.

Telegenics (212-227-5966) has completed a 12-inch extended-mix video for "Tribute (Right On)" by Columbia act the Pasadenas... Rockamerica (212-475-5791) is offering a "Smiley House" ambient video for all you acid-house fans out there. Also in its March '89 Dance video compilation is the bizarre clip for "Bring Me Edelweiss" by Edelweiss. The song has been doing well on import and is expected to be released soon on Atlantic. Yello's "The Yello Video Show," which was filmed live at legendary New York venue the Roxy in 1983, is also set for home video release from the company. Rockamerica also has available a Yello "greatest hits" video package.

SOUL TALKIN': For lack of anything else better to do, the British press have unnecessarily coined the phrase "voice beat" to describe the sometimes skeletal, rhythmic sounds of the fab U.K. acts Soul II Soul and Smith & Mighty. As we keep saying over and over again, these two acts are the ones to watch in the future, not only for their own individual releases but for their use in outside productions and remixing. Smith & Mighty have unleashed singles on their own indie Three Stripe Records label and Soul II Soul is signed to Virgin with a single and album due shortly in the States. The use of voice beat as another brand name is superfluous; both groups just happen to provide an innovative and distinctive approach to R&B one can dance to. Please, we don't need any more dissection, just awareness. The March 11 issue of the U.K. publication New Musical Express offers interviews with both acts.



The Chameleon Strikes Again. Virgin recording artist Boy George is riding high with his new single, "Don't Take My Mind On A Trip," from the album "High Hat," and has been busy in London launching his new label, More Protein. George is shown here chatting with Black Entertainment Television's Belma Johnson. The exclusive interview will be aired later this month.

Cohen Claims Remix Crown Abdul, Levert, Bangles Benefit

BY DAVID NATHAN

LOS ANGELES As co-producer on "Straight Up," Paula Abdul's recent No. 1 dance and pop smash, Keith Cohen has begun a new phase in a career that has already marked him as a highly successful remixer responsible for records by a slew of artists, including the Bangles ("Walk Like An Egyptian"), the Mac Band ("Roses Are Red"), Pebbles ("Mercedes Boy"), and Levert ("Casanova").

"I'm starting to get a lot of offers now to work as a producer," says New York-born Cohen, who started his industry career as a janitor at Los Angeles' Record Plant. "I've already begun work on Paula's next album, and my manager, Sandy Robertson, is receiving requests from the U.K. as well as companies here, with an emphasis on R&B and dance music."

Cohen recalls that after studying music engineering at the Univ. of Miami, "I came to Los Angeles and went to about 10 different studios to get a job as an engineer. Then, like a lot of other people, I started at the bottom at the Record Plant. I stayed there for a year, getting food from the deli, running errands—and meeting a lot of people!"

In 1986, Cohen began working at Yamaha R&D Studios, at the time when Anita Baker was recording her milestone "Rapture" album. "I was assistant to [engineer] Barney Perkins for that project, and working there, I ran into a lot of DJs who worked in there, doing remixing."

One of the DJs Cohen met at Yamaha was Victor Flores; through that association, he got the opportunity to remix "Facts Of Love" by Jeff Lorber featuring Karyn White. An opportunity to work on the Bangles' hit through DJ Steve Beltran began Cohen's career as a remix engineer in earnest. Says Cohen: "Basically, back then, I incorporated what I heard in my head and what I heard other remixers doing—it was much more of a hit-and-miss thing."

Through MCA's senior VP of A&R/artist development, Louil Silas Jr., Cohen worked with Jesse

Johnson on projects for Sue Ann, Capitol's Da'Krash, and Johnson's own third album. The MCA executive also used Cohen to create new mixes on product by Pebbles, Guy, the Mac Band, and L.A. Dream Team.

Subsequent work has included remixes on productions by Jimmy Jam & Terry Lewis (Alexander O'Neal, Cherrelle, and Pia Zadora). "I felt totally honored to be working with guys like that, particularly because I got a chance to see how they produce and how hits are made," says Cohen. Noting that the remix field became increasingly competitive, Cohen says he considers himself fortunate, "because people have liked the mixes I've done."

It was through Gemma Corfield, director of A&R administration at Virgin, that Cohen got his first opportunity to work with Abdul. "Jesse Johnson produced a cut on Paula's LP, which I remixed, which turned out well, and then I remixed (It's Just) The Way That You Love Me," which became the second single. Gemma really took a chance on me as a producer by having me work with Elliott Wolff, who wrote 'Straight Up' and with whom I co-produced that and one other cut on the album. Producing Paula was great because she gives 100%, she's really professional, and she puts everything into what she does."

Although Cohen anticipates continuing to be actively involved in the remix arena, he is looking forward to taking on more production assignments. "The only thing about remixing," Cohen says "is that all the companies want remixes done tomorrow! That means I'm in the studio seven days a week sometimes, doing 18 hours a day around the clock, which means I don't have a social life and I don't get to go out to the clubs, apart from not having time to appreciate what's happening. That's why I'm hoping that by doing more work as a producer, I'll have a little more time."

Upcoming remix work from Cohen includes projects on the Jacksons' new Epic album and the Virgin debut by Cheryl Lynn.

Radio, DJ, Club Get 'Hats'; More ACM Honors Due

LOS ANGELES The Academy of Country Music has announced the winners of its 1988 radio station, DJ, and country nightclub awards. The California-based organization also has selected the final nominees in the instrumental categories for its 24th annual Academy of Country Music Awards.

WSIX Nashville wins the ACM's radio-station-of-the-year award, while Dandalion of WRKZ Hershey, Pa., ties with Jon Conlon of WGKX Memphis for the DJ-of-the-year honors. It's the first ACM "Hat" award for both WSIX and Conlon. Dandalion becomes the

first female ever honored by the academy as DJ of the year. The Crazy Horse Steak House & Saloon in Santa Ana, Calif., wins its third consecutive country-night-club-of-the-year award.

The following are the instrumental nominees for ACM's "Hat" awards: for guitar—Al Bruno, Jack Daniels, and John Jorgenson; drums—Eddie Bayers, Steve Duncan, and Archie Francis; band of the year (touring)—Desert Rose Band, RT & Nashville, and the Strangers; band (nontouring)—Bull Durham Band, Nashville Now Band, and

(Continued on page 36)

Restless Heart, Others, Pegged For Concert Series 'Red Man' Gives 17 The Green Light

NASHVILLE Seventeen acts have been picked so far to participate in the Red Man Golden Blend Country Concerts Series (Billboard, Jan. 7). Each show in the series will feature at least three acts and will be priced at \$10 a ticket. Promotional discounts can reduce most tickets to \$5, the series sponsors say.

To date, the talent pool for the series includes Ricky Van Shelton, Highway 101, Keith Whitley, Restless Heart, Steve Wariner, Foster & Lloyd, T. Graham Brown, Earl Thomas Conley, Rodney Crowell, Patty Loveless, Gary P. Nunn, Shenandoah, the Shooters, Darden Smith, Southern Pacific, Sweet-

hearts Of The Rodeo, and Tom Wopat.

While the exact number of concerts has not been determined, the sponsors are shooting for as many as 25. The first show will be held April 7 at Memorial Auditorium in Chattanooga, Tenn., with radio station WUSY as co-sponsor.

Other stops and co-sponsors on the schedule are the Cumberland County Civic Center, Fayetteville, N.C., April 8, WKML; Richmond County Civic Center, Augusta, Ga., April 21, WGUS-AM-FM; the Civic Center, Albany, Ga., April 22,

WKAK; Roberts Municipal Stadium and Arena, Evansville, Ind., April 28, WBKR.

Stewart Stadium, Murray, Ky., April 29, WKYQ; Barton Coliseum, Little Rock, Ark., May 5, KSSN; the Oil Palace, Tyler, Texas, May 6, KNUE; and the Coliseum, Richmond, Va., May 12, WKHK.

Talent relations for the series are being handled by Mitchell Stewart, 615-526-5858; radio relations are under the charge of Steve Greil or Kathy Hooper, 615-320-7713.

The Scene Doles Out Awards For Radio Seminar Stunts A Final Look Back At CRS '89 Highlights

PROMOTE THE '90s. That's the likely theme for the Country Radio Seminar's 1990 event. Buoyed by the record-breaking number of attendees at the March 1-4 seminar held in Nashville, seminar officials immediately began looking ahead to making next year's version bigger and better. Paul Wilensky, VP/GM of WMZQ-AM-FM, Washington, D.C., will serve as agenda chairman for the 21st annual seminar that brings together leaders from the radio, record, and trade industries. "We had a fantastic seminar this year and we'll try to make it just as fantastic next year," Wilensky told Nashville Scene. "Since we'll be moving into the '90s, we'll be promoting the '90s and looking for a strong lineup of speakers." Wilensky noted that the seminar has been changing and modernizing for the past two years and that this trend

will continue. Taking a final look at CRS '89: Registrants totaled 1,112, including 78 for the one-day Music Industry Professional Seminar sponsored by the Country Music Assn. Last year's total was 891. The artist radio tape session drew 210 radio attendees, compared with 156 stations last year, and the exhibit hall more than doubled its number of booths. Participants came from the U.S., Canada, Switzerland, England, Germany, and Australia. Charlie Douglas of TNNR was re-elected president of the Country Radio Broadcasters; Mac Allen was re-elected secretary; Jeff Walker of Aristo Music Associates was re-elected treasurer; and Jack Lameier of CBS Records was elected VP.

Nashville Scene's Best Session Award goes to C.W. Metcalf, who looks like Paul Shaffer, sounds like Richard Simmons, and makes more sense than a roomful of consultants. His topic of "Humor, Risk, And Change" could fit into any industry's seminar, but was particularly poignant and meaningful for the stress-saturated world of radio and the entertainment business. "Take yourself lightly and your work seriously" was his predominant theme throughout the lively, provocative three-hour session that drew a standing ovation. The Deja Vu Revisited Award goes to the Reporting To The Trades panel, with its annual rehashing, bashing, defending, and mending interplay between panelists and audience members. Rather than schedule this again for next year, seminar officials could do everyone a favor by just providing tapes of this year's session—or any similar sessions during the past 15 years. The Dwight Yoakam Yap Award goes to Buck Owens for his wandering, fact-skewed, often bitter opening address. Now that Yoakam has

become a nice guy again, at Owens' urging and counsel, Owens is needlessly bitter, especially considering the remarkable renaissance of his career. Maybe it's time for Yoakam to give Owens some of his own advice back. Finally, the Just-Say-It-Ain't-So Award goes to anyone who believes the rumor that Nashville Scene attended three sessions of the concurrent Liquid Waste Management seminar, also being held at the Opryland Hotel, before realizing that they were not Country Radio Seminar meetings.



by Gerry Wood

everything from faded jeans to jaded tuxes, the combination of Murphey's sensuous and sensitive country music with the lush and deep strains of the orchestra created a memorable evening of song and symphony. The mystique of Murphey's music and the drama supplied by the great musicians under the baton of western-clad maestro Kenneth Schermerhorn provided an enchanting new dimension to such selections as "Carolina In The Pines," "River Of Time," "Pilgrims On The Way," "Wildfire," "Cherokee Fiddle," and the brilliantly performed "Tonight We Ride." Guest artists John McEuen and Mark O'Connor added their instrumental genius, along with the Rio Grande Band, Indian flute players Bill Miller and Robert Mirabal, and the Red Dawn Indian Dance Troupe. This was classical country and (American) western in its finest hour delivered by the classiest performer in country music. Hopefully, Murphey and his Warner Bros. label compatriots—Jim Ed Norman, et al—will consider recording an album with the Nashville Symphony. The magic of these masters is too good to miss.

HANK AND HANK, AGAIN: VH-1, the video channel that usually snubs country music, has added the powerhouse Hank Williams Sr. and Jr. duet "There's A Tear In My Beer." The innovative video features Williams the Younger singing on the same stage with his late dad.

SIGNINGS: Richard Dobson inks deal with PT Records in Europe for distribution of his "True West" album. . . . Tony Melendez to ASCAP. . . . Members of Christian rock band Scarlet Red to BMI.

A NIGHT IN the American West. That was the title of a recent cabaret concert at the Nashville Convention Center starring Michael Martin Murphey and the Nashville Symphony Pops. Surrounded by exhibits of western art and artifacts, and attended by an eclectic audience wearing

NASHVILLE Warner/Chappell Music here has entered into a three-year co-publishing agreement with Patrick Joseph Music, a company owned by Warner's former director of creative services, Pat Higdon. Under the agreement, Higdon will sign and develop a small stable of writers. Warner, in turn, will fund the writers' advances and handle all administrative details for half the publishing rights to the songs generated.

An aim of the agreement, the principals say, is to attract writers who may be intimidated by large corporate publishers.

In a news release announcing the deal, Warner/Chappell VP and executive general manager Tim Wiperman is quoted as saying, "We recognize that recent acquisitions and mergers have created not only opportunities but problems in the way we're perceived by writers and the music community at large. No matter how capable our staff is, there are questions as to the ability of a corporate entity to be flexible and responsive to the needs of writers."

Higdon says he is permitted to develop writing deals apart from those he sets up with Warner. "[Warner/Chappell] can refuse a situation if it's a writer they have an outstanding balance on or if they don't see the same thing I do." In such instances, the result-

ing copyrights would be owned wholly by Higdon's company, he says.

Writers involved with Warner through Patrick Joseph will be paid directly by Warner, Higdon explains. "I don't handle any payroll to the writers as far as advances go, nor do I collect for the writers. Warner does all the collection for my company, and they account to [writers] just as if they were Warner/Chappell writers."

Higdon has set up offices separate from the Warner/Chappell quarters and has hired Pat Finch as professional manager. Finch earlier headed Nashville operations for Dejamus/Nashlon. Before going to Warner/Chappell, Higdon worked for MCA Music.

So far, Patrick Joseph has signed only one writer, Gary Harrison, whose credits include "Face In The Crowd," "Rolling Lonely," and "Domestic Life." Ideally, Higdon says, he will have eight writers on staff—half of them "midstream" writers such as Harrison "who have had a hit or two" and half who are "brand-new writers." From these, he says, he wants to develop at least two artist/writers.

In addition to creating a staff of writers, Higdon also represents catalogs for Jim Photoglo, Pam Rose, and Mary Ann Kennedy.

EDWARD MORRIS

The 2 Will Also Team To Co-Produce A TV Movie Group W Renews TNN Distrib Deal

NASHVILLE Group W Satellite Communications will continue to act as marketer and distributor of The Nashville Network under a recently renewed agreement. Group W would not specify how long the new agreement will be in force. The original contract between the two organizations was set to expire in 1991.

In addition to its marketing and distribution duties, Group W and TNN are co-producing a made-for-TV movie, "Nashville Beat," that is expected to air late this year. Other joint projects are TNNR, a satellite-delivered radio program

service that debuted in late 1988, and "Country America," a new consumer magazine, which will be on the stands in October.

TNN is now carried on 7,880 cable systems in the U.S. and has 43.8 million subscribers, plus nearly a million more in Canada.

Producers seek bigger budgets for country videos . . . see page 52

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	14	NEW FOOL AT AN OLD GAME J.BOWEN,R.MCINTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
2	3	6	10	BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN,G.STRAIT (T.MARTIN, T.MARTIN)	GEORGE STRAIT MCA 53486
3	5	9	10	I'M NO STRANGER TO THE RAIN G.FUNDIS,K.WHITLEY (S.CURTIS, R.HELLARD)	KEITH WHITLEY RCA 8797-7
4	7	10	15	FROM THE WORD GO S.GIBSON,J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
5	6	8	15	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
6	9	11	14	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
7	10	13	12	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
8	1	2	12	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
9	12	17	12	BIG LOVE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
10	11	16	15	HEARTBREAK HILL R.BENNETT,E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
11	13	19	12	OLD COYOTE TOWN D.WILLIAMS,G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
12	14	20	8	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.
13	15	21	9	THE CHURCH ON CUMBERLAND ROAD R.HALL,R.BYRNE (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	SHERANDOAH COLUMBIA 38-68550/CBS
14	17	22	8	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
15	4	1	14	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP,R.GALBRAITH,T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
16	20	24	7	HEY BOBBY H.SHEDDO (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
17	19	23	9	FAIR SHAKE B.LLOYD,R.FOSTER,R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
18	21	27	8	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	ROY ORBISON VIRGIN 7-99245
19	22	25	9	I'LL BE LOVIN' YOU J.BOWEN,L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
20	23	26	9	THE HEART J.BOWEN,J.STROUD,L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
21	8	7	16	COME AS YOU WERE R.CHANCEY (P.CRAFT)	T. GRAHAM BROWN CAPITOL 44273
22	24	28	8	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	PATTY LOVELESS MCA 53477
23	25	29	7	SETTING ME UP P.WORLEY,E.SEAY (M.KNOPFLER)	HIGHWAY 101 WARNER BROS. 7-27581
24	28	33	5	YOUNG LOVE B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8920-8/RCA
25	27	32	8	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
26	31	35	5	BIG DREAMS IN A SMALL TOWN T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
27	32	38	5	AFTER ALL THIS TIME T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38-68585/CBS
28	34	42	3	IS IT STILL OVER K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
29	37	45	3	IF I HAD YOU B.BECKETT,ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
30	35	39	8	MY TRAIN OF THOUGHT T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
31	38	43	6	LOVE WILL J.STROUD,B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
32	18	5	16	HONEY I DARE YOU SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
33	26	12	18	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
34	41	52	4	WHERE DID I GO WRONG J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
35	42	46	6	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8781-7
36	40	44	6	MOON PRETTY MOON J.KENNEDY (K.PEID)	THE STATLER BROTHERS MERCURY 872 604 7
37	16	3	17	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
38	45	55	4	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
39	44	50	6	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
40	43	47	7	EXCEPTION TO THE RULE B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
41	30	15	17	'TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
42	48	53	7	GOODBYE LONESOME, HELLO BABY DOLL B.BROMBERG,W.REESE (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
43	51	60	4	THE GOSPEL ACCORDING TO LUKE J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53481
44	29	18	17	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
45	49	54	5	BALLAD OF A TEENAGE QUEEN J.CLEMENT (J.CLEMENT)	JOHNNY CASH MERCURY 872 420-7
46	56	62	5	MANY MANSIONS J.KENNEDY (A.RANDALL, M.D.SANDERS, C.A.ETHERIDGE)	MOE BANDY CURB 10524
47	58	70	4	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	THE SHOOTERS EPIC 34-68587/CBS
48	33	14	20	I STILL BELIEVE IN YOU P.WORLEY,E.SEAY (CHILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
49	62	—	2	LOVE OUT LOUD E.GORDY, JR.,R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
50	53	59	5	OLD PAIR OF SHOES R.CHANCEY (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44332/CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	55	58	6	NEXT TO YOU N.WILSON (A.ESTES, C.HILL)	TAMMY WYNETTE EPIC 34-68570/CBS
52	68	—	2	SHE DON'T LOVE NOBODY P.WORLEY,E.SEAY (J.HIATT)	THE DESERT ROSE BAND MCA/CURB 53616/MCA
53	39	30	16	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHODY)	LORRIE MORGAN RCA 8638-7
54	36	36	10	COWBOY HAT IN DALLAS J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
55	61	69	5	WHITE HOUSES J.BRADLEY (J.CUNNINGHAM)	CHARLEY PRIDE 16TH AVENUE 70425
56	80	—	2	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44345
57	54	57	5	WHEN SHE HOLDS ME C.YOUNG (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 53501
58	46	31	18	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
59	65	75	3	WAITING FOR YOU J.BOWEN,G.DAVIES (G.DAVIES)	GAIL DAVIES MCA 53505
60	67	78	3	I NEED A WIFE J.BOWEN,J.STROUD (J.HARMS, D.TYLER)	JONI HARMS UNIVERSAL 53492
61	NEW	1	1	I DON'T WANT TO SPOIL THE PARTY R.CASH,R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
62	78	—	2	BACK IN THE FIRE P.WORLEY,E.SEAY,G.BROWN (R.M.BOURKE, M.REID)	GENE WATSON WARNER BROS. 7-27532
63	52	56	7	THREADS OF GOLD R.HAFFKINE (D.KING, J.A.SHAMBLIN)	THE MARCY BROS. WARNER BROS. 7-27573
64	50	34	17	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
65	69	76	3	SOMEWHERE BETWEEN W.WALDMAN (M.HAGGARD)	SUZIE BOGGOSS CAPITOL 44270
66	47	37	20	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
67	NEW	1	1	WINE ME UP R.BAKER (F.YOUNG, B.DEATON)	LARRY BOONE MERCURY 872 728-7/POLYGRAM
68	60	48	20	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
69	70	85	3	HOW MANY HEARTS N.LARKIN (P.WOLFE, B.BORCHERS, N.LARKIN)	LYNN ANDERSON MERCURY 872 602-7
70	59	41	12	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN,W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
71	57	40	20	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
72	85	—	2	I WONDER WHAT SHE'S DOING TONIGHT S.BUCKINGHAM (G.NICHOLSON, J.JARRARD)	RUSSELL SMITH EPIC 34 68615/CBS
73	75	80	3	WHAT A WONDERFUL WORLD B.BURWELL,S.RIPLEY (G.D.WEISS, B.THIELE)	ROY CLARK HALLMARK 0001
74	81	90	3	BOOGIE QUEEN B.GREEN (R.JENKINS, D.GREEN)	DOUG KERSHAW BGM 012989
75	73	66	19	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCCUIRE)	LARRY BOONE MERCURY 872 046-7
76	NEW	1	1	DON'T QUIT ME NOW T.BROWN (J.HOUSE, W.WALDMAN)	JAMES HOUSE MCA 53510
77	64	49	20	DON'T WASTE IT ON THE BLUES P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
78	74	73	10	MORE THAN ENOUGH J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
79	86	—	2	KEEP THE FAITH D.JOHNSON,M.CARMAN (K.STEGALL, J.SALES)	HEARTLAND TRA-STAR 1223
80	NEW	1	1	I KNOW WHAT I'VE GOT J.LEO,L.MLEE (J.C.CROWLEY, J.SILBAR)	J.C. CROWLEY RCA 8822-7
81	95	—	2	THAT NEW SONG (THEY'RE PLAYIN') M.BORCHETTA (J.L.GOLDEN)	JEFF GOLDEN SOUNDWAVE 4816
82	83	93	3	TWO OLD FLAMES ONE CHEATIN' FIRE B.BARTON (J.K.GULLEY, D.MILLER)	JOANN WINTERMUTE CANYON CREEK 1225
83	97	—	2	IT'S A NATURAL THING W.WALDMAN,J.EDWARDS (M.MCANALLY, T.BRASFIELD)	JONATHAN EDWARDS MCA/CURB 53613/MCA
84	92	—	2	RAININ', RAININ', RAININ' R.DEA (G.STEWART, M.L.STEWART, T.SMITH)	GARY STEWART HIGHTONE 509
85	77	77	24	HOLD ON (A LITTLE LONGER) J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
86	NEW	1	1	WHO BUT YOU K.LEHNING (BLACK, BOURKE, OSLIN)	ANNE MURRAY CAPITOL 44341
87	NEW	1	1	OPEN FOR SUGGESTIONS G.KENNEDY (W.HARP)	PERRY LAPOINTE DOOR KNOB 303
88	63	51	18	SONG OF THE SOUTH ALABAMA,J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
89	91	—	2	EVERY TIME YOU WALK IN THE ROOM COCHISE PROD.,C.PUFF (S.MYERS)	LOLITA JACKSON OAK 1069
90	87	—	2	WHEN WE GET BACK TO THE FARM B.JOHNSTON,A.JOHNSTON (C.WATERS, M.GARVIN, T.SHAPIRO)	THE BAMA BAND MERCURY 872 650 7
91	79	63	10	STAY NOVEMBER P.WORLEY,E.SEAY (J.S.SHERILL, T.CAIN)	KEVIN WELCH WARNER BROS. 7-27647
92	72	61	20	WHAT I'D SAY E.GORDY, JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
93	89	83	26	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7
94	NEW	1	1	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
95	88	71	10	HIT THE GROUND RUNNIN' B.LOGAN (B.FISCHER, R.GILES)	JOHN CONLEE 16TH AVENUE 70424
96	NEW	1	1	PROMISES, PROMISES S.BUCKINGHAM (M.BERG, L.YATES)	LORI YATES COLUMBIA 38-68596
97	96	—	2	TAKE TIME D.MITCHELL (K.BLAZY, C.HILL, A.ESTES)	DAWN SCHUTT MASTER 010
98	76	67	22	BURNIN' A HOLE IN MY HEART J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
99	98	88	21	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
100	66	64	7	GRANDMA'S OLD WOOD STOVE S.ROBERTS (B.STONE)	THE SANDERS AIRBORNE 10013

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COUNTRY CORNER



by Marie Ratliff

THE RECENT COUNTRY RADIO SEMINAR in Nashville was the 20th such get-together and easily the largest—both in number of registrants and in the volume and diversity of the activities packed into the four-day meet. Judging from hallway conversation and cocktail chatter, it was exceptionally well-received.

A lot of behind-the-scenes effort by a lot of people, mostly volunteers, went into the production of CRS-20. Our congratulations to **Frank Mull**, executive director of Country Radio Broadcasters, administrative assistant **Tricia Dubuque**, CRB president **Charlie Douglas**, agenda chairman **Johnny Biggs**, the agenda committee, the board members, and the tireless volunteers for a job well done.

I particularly enjoyed meeting a lot of radio people who have been friendly voices on the phone, as well as many new recording acts and label execs. The ideas exchanged and the myths exploded in those four days confirm an ever-important truth: Communication is the key to understanding. I look forward to meeting and talking with many more of you either in person or by phone in the coming months.

"THEY REALLY like Rodney Crowell out here," says MD **Kerry Wolfe**, who recently moved to KKCS Colorado Springs, Colo., from WBIG Greensboro, N.C., following the latter's format switch. "I thought 'After All This Time' [Columbia] might start off slow because of the tempo but the fans picked up on it the first day we put it on."

"We're getting the best response I've seen on any Rodney release," says MD **Greg Cole**, WPOC Baltimore. "It's a very strong song and the reaction was immediate." Crowell is charted at No. 27.

"DREAM ON" will be just a dream: A week after Warner Bros. shipped the new **Southern Pacific** release, it issued an unusual recall order March 13, asking all concerned to disregard the single.

Label execs learned that the **Clint Eastwood** movie "Pink Cadillac" and its accompanying soundtrack album, which includes Southern Pacific singing "Any Way The Wind Blows," is set for release in May. The decision was made to make "Any Way" the group's next single release rather than "Dream On." It will be shipped the first week in May.

AREA ACTION: The **Traveling Wilburys** are getting good response on "End Of The Line" (Wilbury) at WRNS Kinston, N.C., says MD **Mark Reid**. "There's a lot of calls coming in for it. I don't think the response is just because **Roy Orbison** is part of the group, although his solo single ["You Got It"] is doing very well here. The fans seem to be responding to the song itself. Most don't know who the Wilburys are, they just like it."

James House's "Don't Quit Me Now" (MCA) gets an enthusiastic endorsement from MD **Chris Michaels**, WDSY Pittsburgh. "I predict House will be one of the hottest new artists in 1989," says Michaels. "He has a really unique sound on a nice up-tempo song—a great combination." House debuts on the Hot Country Singles chart at No. 76.

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	5	13	27	45	47
WINE ME UP					
LARRY BOONE MERCURY	3	15	26	44	45
THEY RAGE ON					
DAN SEALS CAPITOL	4	9	27	40	59
LOVE OUT LOUD					
EARL THOMAS CONLEY RCA	5	16	17	38	85
SHE DON'T LOVE NOBODY					
DESERT ROSE BAND MCA/CLRB	7	8	20	35	69
BACK IN THE FIRE					
GENE WATSON WARNER BROS.	1	8	19	28	54
IF I HAD YOU					
ALABAMA RCA	8	13	4	25	149
BETTER MAN					
CLINT BLACK RCA	7	8	9	24	123
WHERE DID I GO WRONG					
STEVE WARINER MCA	5	11	6	22	127
I KNOW WHAT I'VE GOT					
J.C. CROWLEY RCA	0	8	14	22	22

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.

EVENT OF THE DECADE



*Thanks DJ's
- Hank & Hank*

"THERE'S A TEAR IN MY BEER"

(714-27584)

A DUET BY

HANK WILLIAMS, JR. AND HANK WILLIAMS, SR.

A Previously Unknown Hank Williams Song Newly Recorded.

CURB RECORDS

Produced by Hank Williams, Jr., Barry Beckett for Beckett Productions and by Jim Ed Norman for JEN Productions, Inc. From The Forthcoming Album "Greatest Hits III" (1-25834) 1989 Warner Bros. Records Inc.



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P.O. Box 850
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Publicity,
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Booking, Dan Wojcik
Entertainment Artists
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615-320-7041

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WPOC
FM 93.1

Baltimore P.D.: Bob Moody

- 3 Reba McEntire, New Fool At An Old Game
- 5 George Strait, Baby's Gotten Good At Goodbye
- 2 Ronnie Milsap, Don't You Ever Get Tired (Of Hurting Me)
- 7 Nitty Gritty Dirt Band, Down That Road Tonight
- 8 Lacy J. Dalton, The Heart
- 10 Michael Martin Murphey, From The Word Go
- 13 Keith Whitley, I'm No Stranger To The Rain
- 12 Vern Gosdin, Who You Gonna Blame It On This Time
- 9 Baillie And The Boys, She Deserves You
- 11 Don Williams, Old Coyote Town
- 14 Emmylou Harris, Heartbreak Hill
- 12 K.T. Oslin, Hey Bobby
- 16 Highway 101, Setting Me Up
- 19 Billy Joe Royal, Tell It Like It Is
- 18 The Bellamy Brothers, Big Love
- 21 Roy Orbison, You Got It
- 20 Foster And Lloyd, Fair Shake
- 17 Patty Loveless, Don't Toss Us Away
- 22 Clint Black, Better Man
- 24 Shenandoah, The Church On Cumberland Road
- 21 25 Alabama, If I Had You
- 26 The Judds, Young Love
- 23 Randy Travis, Is It Still Over
- 24 Lee Greenwood, I'll Be Lovin' You
- 25 29 Restless Heart, Big Dreams In A Small Town
- 31 Rodney Crowell, After All This Time
- 27 30 Barbara Mandrell, My Train Of Thought
- 28 Lionel Cartwright, Like Father Like Son
- 29 Steve Wariner, Where Did I Go Wrong
- 30 34 The Forester Sisters, Love Will
- 31 35 Dwight Yoakam, I Got You
- AS2 — The Judds, Young Love
- AS3 — The Desert Rose Band, She Don't Love Nobody
- AS4 — Dan Seals, They Raze On
- AS5 — James House, Don't Quit Me Now

WAMZ

Louisville P.D.: Coyote Calhoun

- 2 Waylon Jennings, Which Way Do I Go (Now That I'm Gonna Be A Man)
- 3 Reba McEntire, New Fool At An Old Game
- 4 George Jones, I'm A One Woman Man
- 5 George Strait, Baby's Gotten Good At Goodbye
- 6 Keith Whitley, I'm No Stranger To The Rain
- 8 Michael Martin Murphey, From The Word Go
- 7 10 Billy Joe Royal, Tell It Like It Is
- 8 11 Shenandoah, The Church On Cumberland Road
- 12 Hank Williams, Jr., There's A Tear In My Beer
- 10 14 Emmylou Harris, Heartbreak Hill
- 11 1 Rick Van Shelton, From A Jack To A King
- 12 17 Don Williams, Old Coyote Town
- 13 18 Lacy J. Dalton, The Heart
- 14 15 Nitty Gritty Dirt Band, Down That Road Tonight
- 15 16 Vern Gosdin, Who You Gonna Blame It On This Time
- 16 19 K.T. Oslin, Hey Bobby
- 17 20 Baillie And The Boys, She Deserves You
- 18 22 Patty Loveless, Don't Toss Us Away
- 19 23 Foster And Lloyd, Fair Shake
- 20 24 Rodney Crowell, After All This Time
- 21 25 Restless Heart, Big Dreams In A Small Town
- 22 26 Johnny Cash, Ballad Of A Teenage Queen
- 23 27 Highway 101, Setting Me Up
- 24 28 Roy Orbison, You Got It
- 25 29 Clint Black, Better Man
- 26 30 Dwight Yoakam, I Got You
- 27 31 The Judds, Young Love
- 28 32 Steve Wariner, Where Did I Go Wrong
- 29 33 Alabama, If I Had You
- 30 34 Randy Travis, Is It Still Over
- 31 35 Earl Thomas Conley, Love Out Loud
- 32 EX The Desert Rose Band, She Don't Love Nobody
- 33 EX Tammy Wynette, Next To You
- 34 EX The Statter Brothers, Moon Pretty Moon
- 35 EX Moe Bandy, Many Mansions
- A — Barbara Mandrell, My Train Of Thought
- A — Lionel Cartwright, Like Father Like Son
- A — Mason Dixon, Exception To The Rule
- EX EX The Lonesome Strangers, Goodbye Lonesome, Hello

KIX
106 FM

Memphis P.D.: Bill Jones

- 2 Reba McEntire, New Fool At An Old Game
- 4 George Jones, I'm A One Woman Man
- 5 Keith Whitley, I'm No Stranger To The Rain
- 6 Vern Gosdin, Who You Gonna Blame It On This Time
- 7 Foster And Lloyd, Fair Shake
- 8 George Strait, Baby's Gotten Good At Goodbye
- 9 Nitty Gritty Dirt Band, Down That Road Tonight
- 10 Michael Martin Murphey, From The Word Go
- 11 The Bellamy Brothers, Big Love
- 12 Lacy J. Dalton, The Heart
- 14 Don Williams, Old Coyote Town
- 15 Emmylou Harris, Heartbreak Hill
- 16 Hank Williams, Jr., There's A Tear In My Beer
- 17 K.T. Oslin, Hey Bobby
- 18 Shenandoah, The Church On Cumberland Road
- 19 Roy Orbison, You Got It
- 20 Highway 101, Setting Me Up
- 21 Baillie And The Boys, She Deserves You
- 22 Lee Greenwood, I'll Be Lovin' You
- 23 Restless Heart, Big Dreams In A Small Town
- 24 Billy Joe Royal, Tell It Like It Is
- 25 Larry Gatlin/Gatlin Brothers, When She Holds Me
- 26 Patty Loveless, Don't Toss Us Away
- 27 Barbara Mandrell, My Train Of Thought
- 28 Rodney Crowell, After All This Time
- 29 Mason Dixon, Exception To The Rule
- 30 The Judds, Young Love
- 31 Alabama, If I Had You
- 32 Steve Wariner, Where Did I Go Wrong
- 33 Tammy Wynette, Next To You
- 34 Johnny Cash, Ballad Of A Teenage Queen
- 35 The Statter Brothers, Moon Pretty Moon
- 36 Clint Black, Better Man
- 37 Sawyer Brown, Old Pair Of Shoes
- 38 Dwight Yoakam, I Got You
- 39 Randy Travis, Is It Still Over
- 40 The Forester Sisters, Love Will
- 41 Lionel Cartwright, Like Father Like Son
- A39 — Moe Bandy, Many Mansions
- A40 — Gene Watson, Back In The Fire

KZLA
93.9 FM

Los Angeles P.D.: Bob Guerra

- 3 Reba McEntire, New Fool At An Old Game
- 5 George Strait, Baby's Gotten Good At Goodbye
- 8 Keith Whitley, I'm No Stranger To The Rain
- 10 Michael Martin Murphey, From The Word Go
- 12 George Jones, I'm A One Woman Man
- 11 Nitty Gritty Dirt Band, Down That Road Tonight

WMM
FM 107.7

Knoxville P.D.: Mike Carta

- 3 Rick Van Shelton, From A Jack To A King
- 5 Reba McEntire, New Fool At An Old Game
- 7 George Strait, Baby's Gotten Good At Goodbye
- 4 Nitty Gritty Dirt Band, Down That Road Tonight
- 8 Lee Greenwood, I'll Be Lovin' You
- 9 Vern Gosdin, Who You Gonna Blame It On This Time
- 10 Shenandoah, The Church On Cumberland Road
- 12 Keith Whitley, I'm No Stranger To The Rain
- 9 Ronnie Milsap, Don't You Ever Get Tired (Of Hurting Me)
- 10 13 Billy Joe Royal, Tell It Like It Is
- 15 Lionel Cartwright, Like Father Like Son
- 1 T. Graham Brown, Come As You Were
- 13 17 George Jones, I'm A One Woman Man
- 14 Hank Williams, Jr., There's A Tear In My Beer
- 15 Roy Orbison, You Got It
- 16 T.G. Sheppard, You Still Do
- 21 Restless Heart, Big Dreams In A Small Town
- 20 Sawyer Brown, Old Pair Of Shoes
- 19 11 The Desert Rose Band, I Still Believe In You
- 20 23 The Forester Sisters, Love Will
- 21 25 Steve Wariner, Where Did I Go Wrong
- 22 24 Clint Black, Better Man
- 27 Randy Travis, Is It Still Over
- 24 26 Skip Ewing, The Gospel According To Luke

WPOC
FM 93.1

Baltimore P.D.: Bob Moody

- 3 Reba McEntire, New Fool At An Old Game
- 5 George Strait, Baby's Gotten Good At Goodbye
- 2 Ronnie Milsap, Don't You Ever Get Tired (Of Hurting Me)
- 7 Nitty Gritty Dirt Band, Down That Road Tonight
- 8 Lacy J. Dalton, The Heart
- 10 Michael Martin Murphey, From The Word Go
- 13 Keith Whitley, I'm No Stranger To The Rain
- 12 Vern Gosdin, Who You Gonna Blame It On This Time
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- AS2 — The Judds, Young Love
- AS3 — The Desert Rose Band, She Don't Love Nobody
- AS4 — Dan Seals, They Raze On
- AS5 — James House, Don't Quit Me Now

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106 FM

Memphis P.D.: Bill Jones

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- 4 George Jones, I'm A One Woman Man
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- 10 Michael Martin Murphey, From The Word Go
- 11 The Bellamy Brothers, Big Love
- 12 Lacy J. Dalton, The Heart
- 14 Don Williams, Old Coyote Town
- 15 Emmylou Harris, Heartbreak Hill
- 16 Hank Williams, Jr., There's A Tear In My Beer
- 17 K.T. Oslin, Hey Bobby
- 18 Shenandoah, The Church On Cumberland Road
- 19 Roy Orbison, You Got It
- 20 Highway 101, Setting Me Up
- 21 Baillie And The Boys, She Deserves You
- 22 Lee Greenwood, I'll Be Lovin' You
- 23 Restless Heart, Big Dreams In A Small Town
- 24 Billy Joe Royal, Tell It Like It Is
- 25 Larry Gatlin/Gatlin Brothers, When She Holds Me
- 26 Patty Loveless, Don't Toss Us Away
- 27 Barbara Mandrell, My Train Of Thought
- 28 Rodney Crowell, After All This Time
- 29 Mason Dixon, Exception To The Rule
- 30 The Judds, Young Love
- 31 Alabama, If I Had You
- 32 Steve Wariner, Where Did I Go Wrong
- 33 Tammy Wynette, Next To You
- 34 Johnny Cash, Ballad Of A Teenage Queen
- 35 The Statter Brothers, Moon Pretty Moon
- 36 Clint Black, Better Man
- 37 Sawyer Brown, Old Pair Of Shoes
- 38 Dwight Yoakam, I Got You
- 39 Randy Travis, Is It Still Over
- 40 The Forester Sisters, Love Will
- 41 Lionel Cartwright, Like Father Like Son
- A39 — Moe Bandy, Many Mansions
- A40 — Gene Watson, Back In The Fire

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
27 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP)	85 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP
2 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	32 HONEY I DARE YOU (Midgett's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
62 BACK IN THE FIRE (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP)	69 HOW MANY HEARTS (Ensign, BMI/Blue Moon, ASCAP/Famous, ASCAP)
45 BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)	61 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI)
35 BETTER MAN (Howlin'Hits, ASCAP)	44 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
26 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	1 I GOT YOU (Coal Dust West, BMI)
9 BIG LOVE (Bellamy Bros., ASCAP)	75 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
66 BIG WHEELS IN THE MOONLIGHT (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	80 I KNOW WHAT I'VE GOT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI)
74 BOOGIE QUEEN (Jenebek, BMI/Bill Green, BMI)	60 I NEED A WIFE (Back Nine, ASCAP/Mota, ASCAP)
64 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	71 I SANG DIXIE (Coal Dust West, BMI) WBM
98 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP	48 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL
13 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	33 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
21 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	72 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP)
54 COWBOY HAT IN DALLAS (Miss Hazel, BMI)	49 IF I EVER GO CRAZY (Rick Hall, ASCAP)
76 DONT QUIT ME NOW (Texascity, BMI/Ah Rollins, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	27 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI)
22 DONT TOSS US AWAY (Lionrich Music)	19 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/PPP
77 DONT WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	5 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
15 DONT YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	3 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL
6 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	28 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI)
89 EVERY TIME YOU WALK IN THE ROOM (SBK Unart, BMI)	83 IT'S A NATURAL THING (Beginner, ASCAP/Milene, ASCAP)
40 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) HL/PPP	79 KEEP THE FAITH (Songs Of PolyGram, BMI/Welk, BMI)
17 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/PPP	68 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
8 FROM A JACK TO A KING (Dandelion, BMI)	39 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP
4 FROM THE WORD GO (Tree, BMI) HL	93 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/PPP
42 GOODBYE LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP	49 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI)
43 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	31 LOVE WILL (PolyGram, ASCAP/GID Music, ASCAP) HL
100 GRANDMA'S OLD WOOD STOVE (Mach II, ASCAP)	46 MANY MANSIONS (Mid-Summer, ASCAP/AMR, ASCAP/EEG, ASCAP/Whiteheat, ASCAP)
20 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	36 MOON PRETTY MOON (Statter Brothers, BMI) CPP
11 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI) CPP	78 MORE THAN ENOUGH (White Oak, ASCAP)
16 HEY BOBBY (Wooden Wonder, SESAC) HL	94 MUCH TOO YOUNG (TOO FEEL THIS DAMN OLD) (Major Bob, ASCAP)
37 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/PolyGram International, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL/PPP	30 MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous, ASCAP) CPP
95 HIT THE GROUND RUNNING (EEG, ASCAP)	1 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL
	51 NEXT TO YOU (Guy, BMI/Uncle Frit, ASCAP)
	11 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Belevus Or Not, ASCAP/WB, ASCAP/Make Believe, ASCAP/Screen Gems-EMI, BMI)
	50 OLD PAIR OF SHOES (Zoo Crew, ASCAP)



Domino's Delivers. Country group Mason Dixon enjoys hot Domino's pizza with staffers of KPLX Dallas. The group, in conjunction with Domino's Pizza and Capitol Records, recently hosted the World's Largest Listening Party when country radio stations, syndicated collector companies, and various trade publications across the nation received a collector's pressing of the group's single, "Exception To The Rule," as well as hot pizza for lunch. Pictured, from left, are Rick Henderson of Mason Dixon; Dan Haliburton, KPLX GM; Frank Gilligan of Mason Dixon; Matt, the Domino's Pizza delivery man; Bobby Kraig, KPLX PD; and Jerry Dengler of Mason Dixon.

ACM HANDS OUT 3 'HATS'

(Continued from page 32)

Western Union; keyboard—Earl Ball, Skip Edwards, John Hobbs, and Matt Rollings; bass—Bill Bryson, David Hungate, Mike Leech, Curtis Stone, and Bob Wray; fiddle—Doug Atwell, Byron Berline, Johnny Gimble, Mark O'Connor; steel guitar—Bruce Bouton, Gary Carter, Paul Franklin, Sonny Garish, Norm Hamlet, J.D. Maness,

and Red Rhodes; and specialty instrument—Jerry Douglas, Bela Fleck, Archie Francis, Flaco Jimenez, Charlie McCoy, Jerry McKinney, Terry McMillan, Herb Pedersen, Ricky Skaggs, and Jo-el Sonnier. Recipients will be announced prior to the annual awards show, to be held April 10.

Master Series Slate Is Set

Booker T. Jones Will Headline

NASHVILLE Booker T. Jones and the A-Strings will headline the fourth annual Master Series Concert here to benefit the W.O. Smith Nashville Community Music School. The show will be held at the Stouffer Hotel Grand Ballroom, March 23, beginning at 8 p.m.

community Music School provides low-cost music instruction to underprivileged students in the community. Tickets for the concert are \$25 for general admission, \$50 for sponsor, and \$150 for patron. For more information, call 615-255-8375.

In addition to his work with Booker T. and the MGs, Jones was a staff musician at Stax Records in Memphis and subsequently a pop and country record producer. He produced Willie Nelson's pop/country amalgam, "Stardust," which had the longest run of any album on Billboard's country charts.

Dates Set For '90 CRS Meet

NASHVILLE Tentative dates have been set for the 1990 Country Radio Seminar in Nashville. The event will be held Feb. 28 through March 3 if the dates can be cleared with the Opryland Hotel, according to Frank Mull, executive director of the Country Radio Broadcasters.

Among his other producing credits are Bill Withers' "Ain't No Sunshine" LP and the Rita Coolidge hits, "Higher And Higher" and "We're All Alone." Jones' new Master Series album on MCA is "The Runaway."

Long studio favorites in Nashville, the A-Strings is a sextet of instrumentalists recently signed to Warner Bros.' country division. The group's first project for the label was a Christmas album, released in 1988. Comprising the A-Strings are Conni Ellisor, Laura Molyneaux, and David Davidson, violins; Jim Grosjean and Kris Wilkinson, violas; and Bob Mason, cello.

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Among the country acts the group has recorded with are Alabama, Kenny Rogers, Merle Haggard, Ray Charles, Johnny Cash, Jerry Lee Lewis, Chet Atkins, and Willie Nelson. The W.O. Smith Nashville Com-

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K.T. Oslin, Patrick Duffy, George Strait Host 24th ACM 'Hat' Awards Set

LOS ANGELES K.T. Oslin, Patrick Duffy, and George Strait have been named as hosts for the 24th annual Academy of Country Music Awards special. Duffy stars in "Dallas," while Oslin has won two ACM awards and Strait is a triple winner of the organization's "Hat" award.

The show will be telecast from the Walt Disney Studios in Burbank, Calif., April 10, 9-11 p.m. Eastern time. Portions of the NBC TV show honoring the elite

in country music will emanate from Disneyland.

The special is a Dick Clark Productions Inc. presentation, produced by Gene Weed and Al Schwartz and directed by Weed. The writer is Robert Arthur; talent executive is Bill Boyd; associate producer is Ron Weed; art director is Robert Keene; music director is Tom Bruner; and the executive in charge is Fran La-Maina.

Jenny Richards



The Girl Can Sing!

Jenny Richards has been thrilling audiences all over the southland with her unique & dynamic vocal style. Her original material has won her many fans & a large following. *Find out why! See her in person, Wednesday March 29th at 8:00 PM at the Roxy.*

FOR WEEK ENDING MARCH 25, 1989

Billboard TOP COUNTRY ALBUMS TM

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	5	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
2	6	10	4	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
3	4	9	4	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	2	3	34	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
5	3	2	23	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	5	4	27	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
7	8	6	45	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
8	7	7	31	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
9	9	5	31	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
10	11	12	6	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
11	10	8	18	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
12	12	11	96	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
13	14	14	34	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
14	13	13	30	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
15	15	16	8	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
16	20	22	47	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
17	17	17	31	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
18	22	20	59	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
19	16	15	70	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
20	21	19	107	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
21	26	26	24	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
22	18	21	30	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
23	19	18	23	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
24	23	24	86	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
25	25	28	28	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
26	24	23	40	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
27	37	—	2	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
28	32	40	5	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
29	27	25	52	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
30	39	44	3	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
31	29	31	144	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
32	30	30	21	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
33	28	27	23	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
34	34	38	44	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
35	40	49	5	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
36	35	36	161	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
37	41	39	4	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
38	31	29	37	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	34	87	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
40	45	35	41	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
41	50	50	84	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
42	38	37	44	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
43	43	43	27	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
44	33	33	78	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
45	42	48	6	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
46	44	32	98	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
47	48	45	22	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
48	46	41	23	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
49	47	42	23	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
50	51	52	8	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
51	NEW ▶	1	1	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
52	52	59	45	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
53	54	54	67	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
54	55	51	15	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
55	53	46	101	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
56	57	55	228	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	59	58	18	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
58	61	—	56	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
59	56	53	87	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
60	49	47	17	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
61	62	—	2	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
62	66	62	52	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
63	63	64	29	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
64	NEW ▶	1	1	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
65	RE-ENTRY	54	54	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
66	67	61	50	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
67	NEW ▶	1	1	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
68	73	66	38	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
69	65	63	177	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
70	58	57	24	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
71	69	73	73	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
72	68	60	11	GARY STEWART HIGHTONE 8014 (8.98) (CD)	BRAND NEW
73	71	71	173	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
74	64	—	90	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
75	70	67	64	THE JUDDS RCA/CURB MHL-1-8515/RCA (8.98) (CD)	THE JUDDS-WYNONNA & NAOMI

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.

Guns N' Roses Are Top Sellers At NARM Awards

BY BRUCE HARING

NEW ORLEANS Guns N' Roses had an appetite for trophies at the 1988 National Assn. of Recording Merchandisers Best-Seller Awards, leading the victory parade by gobbling down four category triumphs, including best-selling album.



The awards, given March 6 during separate morning and evening sessions of the NARM convention, were voted on by member retailers, rackjobbers, and one-stops, with each company receiving one vote. The members' votes are determined by actual companywide sales performance in each category.

Television gabmeister Morton Downey Jr. was the MC for the morning awards. Downey was in town plugging his new Compose/PPI album, "Morton Downey Jr. Sings," a country/rock hybrid with topical themes. Harry Anger, PolyGram executive VP of administration, and Jerry Sharell, execu-

tive VP of entertainment marketing for Westwood One, were MCs for the evening's awards dinner.

Geffen's Guns N' Roses captured the honors for best-selling album by a group, best-selling heavy metal album, best-selling album by a new artist, and best-selling album, all for its debut, "Appetite For Destruction." That album, still a top five entry on Billboard's Top Pop Albums chart after 83 weeks, was not eligible for the February Grammy Awards but did cop an American Music Award.

Michael Jackson proved who is truly "Bad," adding to his voluminous collection of awards by winning the best-selling black music album by a male artist for the second straight year and for the fifth time in 10 years.

Repeat best-seller victories were also scored by veterans Reba McEntire and Randy Travis, who celebrated their third straight country-music-category triumphs. McEntire's "Reba" brought home the bacon for MCA by winning the category of best-selling country album by a female artist, reprising her victory last year with her

greatest-hits collection. Travis' "Old 8x10" led the parade in the category of best-selling country album by a male artist; he nabbed the same award last year for "Always And Forever."

Arista's "Dirty Dancing" soundtrack also kept rolling along, reigning as the best-seller in NARM's movie and TV soundtrack category for the second straight year.

Other multiple NARM winners included Tracy Chapman, whose Elektra debut triumphed as best-selling album by a new artist and best-selling album by a female artist; and Columbia's George Michael, the victor in the categories of best-selling album by a male

artist and best-selling album by a new artist.

In the lone nod to video merchandising, Def Leppard pulled down a win in the category for the best-selling videocassette merchandised as a music video, for "Historia," its Mercury/PolyGram tape.

Also posting victories were Vladimir Horowitz (best-selling album merchandised as classical music, "Horowitz In Moscow," on Deutsche Grammophon); "Weird Al" Yankovic (best-selling comedy album, "Even Worse," on CBS); Amy Grant (best-selling gospel/spiritual album, "Lead Me On," on Myrrh); the "Phantom Of The Opera" cast album (best-selling origi-

nal cast album, on PolyGram); the Judds (best-selling country album by a group, "Greatest Hits," on RCA/Curb); Kenny G (best-selling jazz album, "Silhouette," on Arista); Anita Baker (best-selling black music album by a female artist, "Giving You The Best That I Got," on Elektra); Salt-N-Pepa (best-selling black music album by a group, "A Salt With A Deadly Pepa," on Next Plateau); D.J. Jazzy Jeff & the Fresh Prince (best-selling rap album, "He's The D.J., I'm The Rapper," on Jive/RCA Records); and Bobby McFerrin (best-selling single, "Don't Worry, Be Happy," on EMI Records).

Label To Push 'Radio Controversy' At Top 40 Geffen's Tesla Takes Charge

BY TERRY WOOD

LOS ANGELES "Our biggest break came in 1987, when David Lee Roth chose us as his opening act," recalls Tesla bassist/songwriter Brian Wheat. "Up to that point, our first album had only sold about 25,000 copies. During just those eight weeks on the road, we sold 200,000 more."

An even bigger break—an 11-month gig as Def Leppard's opening act—followed, and Tesla's 1986 album, "Mechanical Resonance," nearly went platinum. Its follow-up, "The Great Radio Controversy," is a platinum cinch; in just its first month of release, it has roared into the top 20 on Billboard's Top Pop Albums chart and has made the band the hard-rock success story of the year so far.

Appropriately, the band is already back on the road. Since January, Tesla has been opening for Poison and will continue to do so through June. "During the first tour," says Wheat, "we figured if we just got 1,000 people from the crowd to like us, we'd be doing great. It looks like we're doing

even better than that now."

Tesla's rapid ascent up the chart is even more impressive considering that the band's reception at album-rock radio and MTV has been good but not spectacular. Geffen plans to follow up the debut single, "Heaven's Trail," with the hard-driving "Hang Tough." The label's strategy also calls for an attempt to break the band at top 40 radio in June or July by giving a strong promotional push to a mid-tempo cut, "Love Song."

"This is a band that has had no top 40 success," says Geffen president Ed Rosenblatt. "Tesla has been well received at album rock radio and at MTV, and we want to build on that base, but we think we've got a huge top 40 hit on this album."

Marko Babineau, Geffen's head of promotion, says two other singles, "Hang Tough" and "The Way It Is," are scheduled to be worked before "Love Song" gets a strong push at top 40 in June or July.

"This is a hard-working band that is a people's band, not a glamour

(Continued on page 42)

Seems Everything Old Is New Again . . . And Other Tales From Bourbon Street

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

LAST WEEK THE BEAT got off the plane and went walking in New Orleans, which as music convention sites go is about as good as it ever gets. The only problem, of course, is that The Beat was there for business—and business, when it's only a few blocks from Bourbon Street, can't help but run a distant second to pleasure.

Yet, the number of top-flight artists performing at or around this year's National Assn. of Record Merchandisers convention made the pain somewhat bearable. The Neville Brothers and the Dirty Dozen Brass Band provided a taste of N.O. for many, and while Basia isn't exactly Allen Toussaint revisited, her performance with a real live band instead of backing tapes and synths made a yawn of a scholarship dinner mildly agreeable to those hankering for non-preprocessed food product.

Ironically, though, Toussaint himself apparently showed up unannounced with Paul Shaffer at the CEMA suite one night, and didn't play because "no one knew who he was, so no one asked."

Speaking of CEMA, the distributor's product presentation was one of the first The Beat viewed. And while the upcoming releases looked A-OK, groovy, and fine, there did seem to be an intriguing pattern emerging.

Check it out: New albums are due soon from Carole King, Bonnie Raitt, and the Doobie Brothers. New singles, from the label that has just released Poison's remake of Loggins & Messina's "Your Mama Don't Dance," include W.A.S.P. doing the Who's "Long Live Rock," Great White doing Ian Hunter's "Once Bitten, Twice Shy," and Peabo Bryson doing Al Wilson's "Show And Tell."

One thing's for sure: If these weren't the same guys who were bringing us the Go-Betweens, Marc Almond, and Martin Stephenson & the Daintees, The Beat would be scratching its head about the "It truly is a new Capitol" spiel heard at NARM.

OTHER HIGHLIGHTS of the product presentations occurred during CBS' show, which featured Ray "Boom Boom" Mancini, Muhammad Ali, Larry Holmes, and the arrival of Chrysalis prez Mike Bone, which was preceded by The Beat's single favorite line of the convention: "YO! BONE MAN!"

(By the by, Bone himself recently dropped The Beat a line wondering why—in a past column noting the success of hipster fave acts on Warner Bros., including Lou Reed, the Replacements, and Elvis Costello—"little Chrysalis Records" itself wasn't singled out for its great work in breaking Was (Not Was), the Waterboys, and The Pursuit Of Happiness. Frankly, it's more fun when

he does it.)

Other exciting product news included word that John Waite, Neal Schon, and Jonathan Cain have formed a new band called Bad English, undoubtedly a tribute to adjective-craving rock critics everywhere.

Other random release news:

- With rumors of his death in a December plane crash greatly exaggerated, Holly Johnson is preparing for the May 1 release of his first solo album on MCA.

- A Heartbreaker-less Tom Petty is putting finishing touches on his solo album, "Full Moon Fever." Songs previewed at the convention include "Won't Back Down" and "Running Down A Dream." Produced by Jeff Lynne, the album, due April 17, features appearances by other Traveling Wilburys.

- Nearly two decades after its widely acclaimed predecessor, the Nitty Gritty Dirt Band's "Will The Circle Be Unbroken Vol. II" will be issued on MCA's Universal label May 1. Like the original classic, the new album includes songs the band recorded with such country legends as Johnny Cash and Roy Acuff, as well as with up-and-comers Vince Gill and Foster & Lloyd.

- Guitar virtuoso Leo Kottke's new album, "My Father's Face," will mark the first time the artist has sung on a record in more than eight years. The Private Music project will be out this spring.

- Newly inducted Rock and Roll Hall of Famer Dion is working on his first release for Arista, "Yo Frankie!" due out April 18. His first rock record in more than a decade, the project was produced by Dave Edmunds and features Lou Reed, Paul Simon, and Patty Smyth.

- The first single from Aretha Franklin's new album, "Thru The Storm," is the title track, a duet with Elton John. The Queen of Soul also teams with James Brown and Whitney Houston on the May 2 Arista release.

- Guitar whiz Jeff Healey and his band are featured prominently as the house band in the upcoming Patrick Swayze movie, "Roadhouse." The picture and Arista soundtrack will be out in May.

- PolyGram will release several box sets this year, including a six-LP set on the Allman Brothers Band. The project includes an hour of previously unreleased material.

- In June, Enigma Records will release "Requiem For The Americas," a benefit project for the American Indian, featuring Simon LeBon, Jon Anderson, Susannah Hoffs, John Waite, U2's Bono, poetry from Jim Morrison, and others.

The Beat asks you: Could life itself be more exciting?

Assistance in preparing this column was provided by Melinda Newman.



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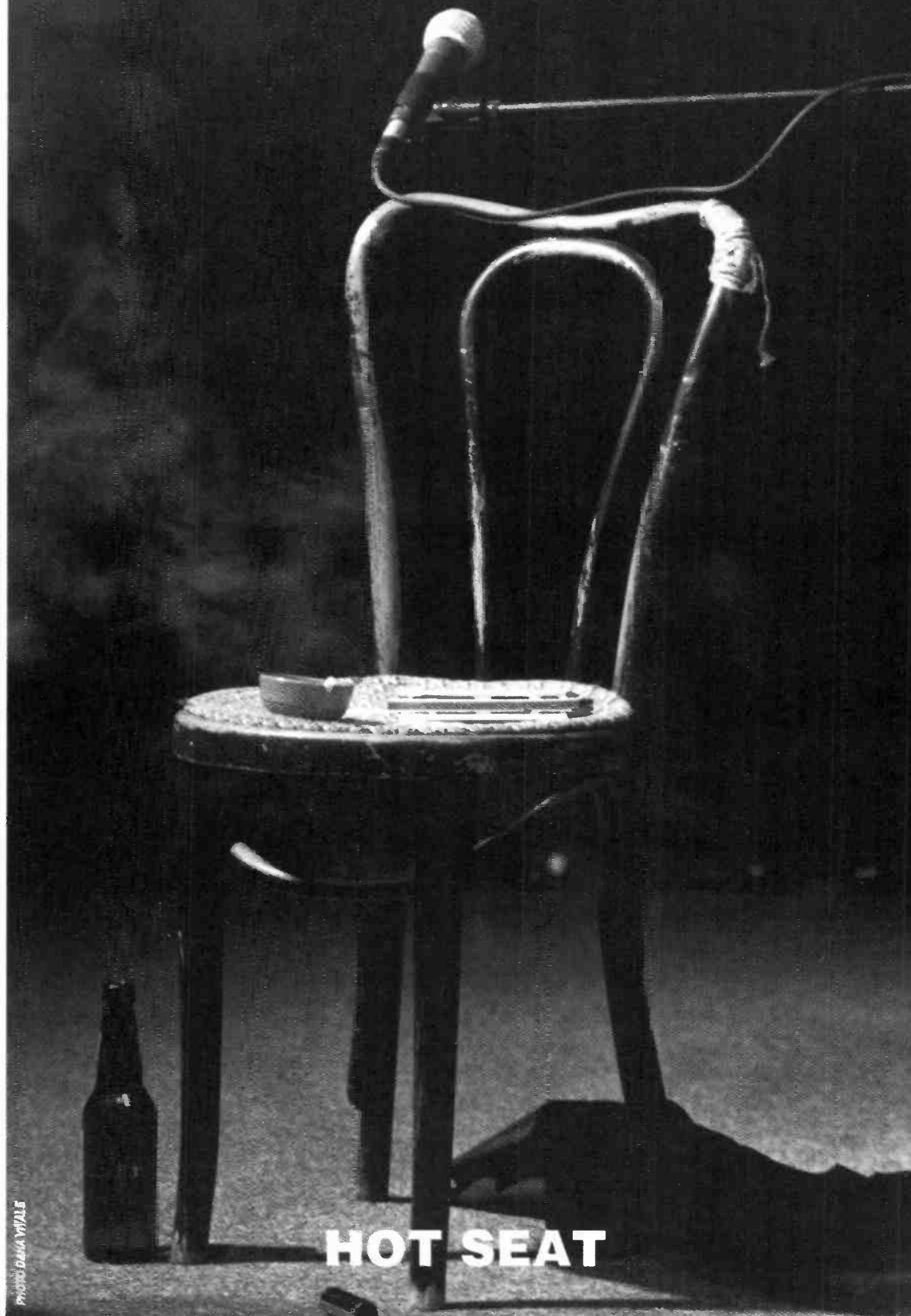
BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BON JOVI SKID ROW	Centrum Worcester, Mass.	March 12- 13	\$462,556 \$18.50	25,003 sellout	Don Law Company
STEVE LAWRENCE & EYDIE GORME CORBETT MONICA (9, 10, 12) DICK CAPRI (11)	Fox Theatre Detroit	March 9- 12	\$412,035 \$37.50/\$32.50/ \$25/\$5	19,986 23,340	Brass Ring Prods.
LUTHER VANDROSS KIM COLES	Valley Forge Music Fair Devon, Pa.	March 10- 12	\$344,585 \$27.50	14,660 sellout	Music Fair Prods.
BON JOVI SKID ROW	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 10	\$341,728 \$20/\$18.50	17,165 sellout	John Scher Presents Larry Vaughn Presents
BON JOVI SKID ROW	Spectrum Philadelphia	March 8	\$308,805 \$17.50	18,263 sellout	Electric Factory Concerts
VAN MORRISON SANDY BULL	Beacon Theatre New York	March 6-9	\$258,500 \$25/\$22.50	10,500 sellout	Ron Delsener Enterprises
METALLICA QUEENSRYCHE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 8	\$253,171 \$18.50/\$17.50	14,090 sellout	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
METALLICA QUEENSRYCHE	Spectrum Philadelphia, Pa.	March 12	\$248,770 \$16.50/\$14.50	15,765 sellout	Electric Factory Concerts
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	The Great Western Forum Inglewood, Calif.	March 2	\$228,651 \$19.50/\$16.50	12,606 13,570	Nederlander Organization
ALABAMA CHARLIE DANIELS BAND JO-EL SONNIER	Buffalo Memorial Auditorium Buffalo, N.Y.	March 10	\$192,955 \$17.50	11,026 12,755	Keith Fowler Promotions Pate & Associates
HANK WILLIAMS JR. & THE BAMA BAND TANYA TUCKER RODNEY CROWELL	Myriad Convention Center Oklahoma City	March 11	\$189,403 \$17.50	11,911 sellout	Larry Shaeffer
JOAN JETT & THE BLACKHEARTS	Lunt Fontanne Theatre New York	March 1-5	\$184,325 \$25	7,494 sellout	Monarch Entertainment Bureau John Scher Presents
RANDY TRAVIS K.T. OSLIN	Mississippi Coast Coliseum Biloxi, Miss.	March 11	\$178,448 \$16.50	10,815 sellout	Special Moments Promotions
HANK WILLIAMS JR. & THE BAMA BAND STEVE EARLE & THE DUKES	Carolina Coliseum Arena Univ. of South Carolina Columbia, S.C.	March 3	\$169,435 \$17.50	9,682 sellout	Larry Shaeffer
BILL COSBY	Redbird Arena Illinois State Univ. Normal, Ill.	March 4	\$168,378 \$18.50	9,756 11,201	Artist Consultants
REGIS PHILBIN & KATHIE LEE GIFFORD	Westbury Music Fair Westbury, N.Y.	March 10- 12	\$163,069 \$22.50	8,516 8,586 sellout	Music Fair Prods.
POISON TESLA	Roberts Municipal Stadium Evansville, Ind.	March 5	\$162,619 \$17.50/\$16.50	9,782 13,600	Sunshine Promotions
CDMWAY TWITTY MERLE HAGGARD GEORGE JONES	Pensacola Civic Center Pensacola, Fla.	March 11	\$154,473 \$17.50	9,207 10,234	Jayson Promotions
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Tarrant Co. Convention Center Ft. Worth, Texas	March 10	\$151,655 \$16.75	9,729 10,500	462 Concerts
HANK WILLIAMS JR. & THE BAMA BAND TANYA TUCKER RODNEY CROWELL	Mid-South Coliseum, Fairgrounds Memphis	March 12	\$148,925 \$17.50	8,510 sellout	Larry Shaeffer
HANK WILLIAMS JR. & THE BAMA BAND TANYA TUCKER	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	March 10	\$143,168 \$17.50	8,539 sellout	Larry Shaeffer
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	San Diego Sports Arena San Diego	March 3	\$142,002 \$18.50/\$16.50	8,242 8,611	Bill Silva Presents
POISON TESLA	Hirsch Coliseum Louisiana State Fairgrounds Shreveport, La.	March 11	\$141,715 \$17.50	8,552 9,000	Beaver Prods.
METALLICA QUEENSRYCHE	Norfolk Scope Convention & Cultural Center Norfolk, Va.	March 11	\$141,097 \$16/\$15	9,242 13,800	Cellar Door Prods.
GREAT NIGHT FOR THE IRISH: FRANK PATTERSON GERALDINE O'GRADY DES KEOGH MA CASADIGH EILY O'GRADY	Radio City Music Hall New York	March 4	\$140,757 \$25/\$22.50	5,874 sellout	Radio City Music Hall Prods.

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Billboard Spotlights 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.
- Talent - Now and Then.
- Venues - Top Clubs, Festivals, Halls, College Clubs & Concerts.
- Distribution - Survey of Indie Distributors:

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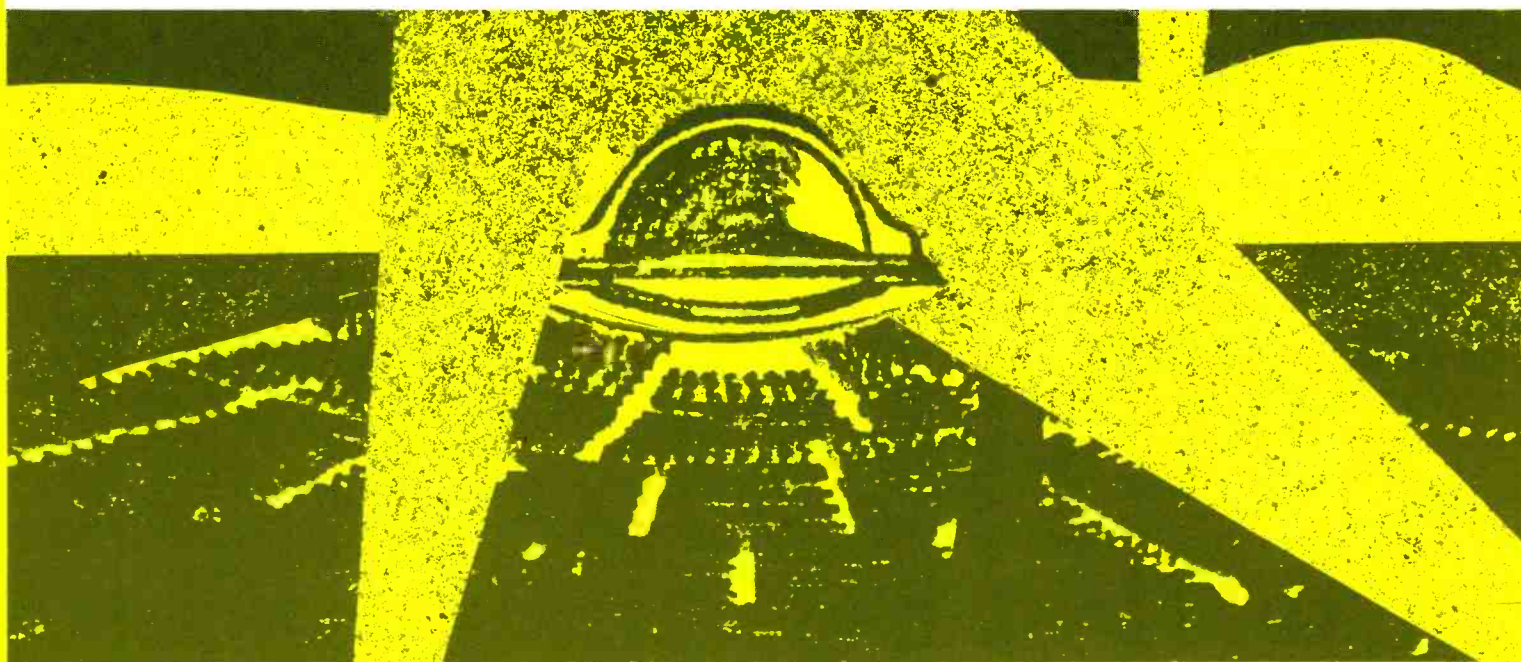
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THE SPOTLIGHT

THE HOUSE

TALENT IN ACTION

D.J. JAZZY JEFF & THE FRESH PRINCE
Livingston College Gym
Piscataway, N.J.

If YOU NEED further proof that rap has crossed over to the mainstream, you could have found your answers at this college performance.

D.J. Jazzy Jeff & the Fresh Prince rocked the college-age, racially mixed crowd here Feb. 10 with a short but effective 45-minute set culled from "He's The D.J., I'm The Rapper." It was a performance as remarkable for its elaborate wrapping as it was for its skillful rapping.

Backed by a full concert public address system and lights, with Jazzy Jeff set atop a jukeboxlike platform at center stage, the duo gave an arena-size performance at this college gym—a stark contrast to the usual men-and-mikes style that marks most rap performances.

The huge stage setup added much to the crowd's mood, as the Fresh Prince had little difficulty raising response to "Parents Just Don't Understand" and "Girls Ain't Nothin' But Trouble," the two video-driven hits that crossed the act over.

But even more impressive than the reaction to the hits was the strong response on secondary songs like "Nightmare On My Street" and "Brand New Funk," which both drew strong support from the crowd. The lack of an encore disappointed many in the house, who seemed to be just warming up when the set concluded.

BRUCE HARING

SUN RA & HIS DISNEY ODYSSEY
The Bottom Line
New York

WHEN SUN RA & His Arkestra take the stage in their sequined fezzes and satin gowns, the destination is usually outer space. For this Feb. 16 show, however, Ra and his 15-piece band were headed to an earthy otherland: the Magic Kingdom.

Inspired by "Stay Awake," Hal

Willner's A&M compilation of Disney film music on which they perform "Pink Elephants On Parade," Ra et al. eschewed their usual program of swing-era jazz and pop in favor of an all-Disney set.

The result: James Jackson's call to order on a 5-foot African drum heralded a heterophonous surge of saxes, trumpets, bass, guitar, and drums that turned out to be the "Mickey Mouse March." It was ultimate Ra: taking a song that's buried in the audience's pop-culture subconsciousness, hooking the crowd with the melody, then mutating the tune with solos that sing, squawk, and squeal.

It's a style that has put Ra in his own peculiar universe for 40 years. Earthly acceptance of the septuagenarian Saturnite seems to come in waves; right now, he's in vogue, with albums due this year from A&M and the indie Blast First label.

Sun Ra & His Arkestra are best appreciated live, where the soloists' stunning improvisations and show's celestial party spirit can be experienced in living color. Although the band seemed unsure of the new ma-

terial's arrangements at The Bottom Line, the on-the-spot performance pressured some dazzling solos.

The show ended with the customary walk through the audience; this night, the band chanted, "This is the forest of no return." In what must be the shortest Sun Ra set on record, the Arkestra didn't return, and the audience didn't demand an encore, seemingly stunned by the evening's strangeness. Sun Ra & His Disney Odyssey are a big band in a small world, after all.

EVELYN McDONNELL

THAT PETROL EMOTION
VOICE OF THE BEEHIVE
The World
New York

THE WORD "NOISE!" was painted on a keyboard occasionally manned by That Petrol Emotion's vocalist Steve Mack, while "Renegades Of Pop" could be read above guitarist Reamann O'Gormain's fretboard at the beginning of the band's current U.S. tour kickoff here Feb. 11. Both graffiti fit, though the first was un-

(Continued on next page)

ARTIST DEVELOPMENTS

CARE FOR A DANCE?

"Love Dance," Brazilian pop star Ivan Lins' American debut album on Reprise, is full of surprises: a duet with Brenda Russell, decidedly Americanized production (by Stewart Levine, of Simply Red fame, and Larry Williams), and eight songs sung by Lins in very fluent English.

"I wanted to put more of an American accent in my music, in terms of arrangement and atmosphere, without losing my chords and harmonies and Brazilian influences," Lins says.

"We tried to mix in some pop values, yet not make a straight pop album. Working with Stewart helped because his musical universe has a big range and he flows easily through many types of music."

The singer/songwriter laid the groundwork for his North American invasion with appearances on the Crusaders' MCA LP, "Life In The Modern World," and Dave Grusin and Lee Ritenour's Grammy-winning GRP album, "Harlequin." In addition, Lins' much-in-demand songs also have been covered by George Benson, Quincy Jones (who won a Grammy with "Velas"), Diane Schuur, Ella Fitzgerald, Patti Austin and the Manhattan Transfer.

Before "Love Dance," Lins' music was available here only on imports from Brazil, such as PolyGram's "Maos" and "Juntos."

Lins will tour this summer, and Tim Newman has shot a video for "You Moved Me To This," the Lins-Russell duet.

CHRIS MCGOWAN

THEY MIGHT BE KID FAVES

Though commonly perceived as a college-dorm fave, They Might Be Giants seems to have caught on with the under-12 demos as well, due to several guest-host appearances on Nickelodeon's music video showcase, "Nick Rocks."

"Sometimes when we're doing in-store appearances, 6-year-olds will come over to meet us," says guitarist John Flansburgh. "We started out with a very art-school following, but it seems lots of people are attracted to us now."

Flansburgh and accordionist John Linnell agree that exposure of their dizzying, oddity-filled videos has propelled the band to unexpected commercial heights. They Might Be Giants' album, "Lincoln," has climbed as high as No. 89 on Billboard's Top Pop Albums chart, and the group has made a label leap from indie Bar/None to Elektra.

"We don't view ourselves as any better than a lot of indie bands out there struggling," says the 28-year-old Flansburgh. "A lot of people

(Continued on next page)



THE PASADENAS. Pictured, from left, are Jeff Aaron Brown, John Andrew Banfield, Hammish Seelochar, Michael Milliner, and David Milliner.

NEW ON THE CHARTS

The Pasadenas make their first appearance on Billboard's Top Pop Albums Chart with the Columbia album "To Whom It May Concern." Members of the group include three brothers, Michael Milliner, David Milliner, and Jeff Aaron Brown. They were joined by John Andrew Banfield and Hammish Seelochar to form the U.K.-based quintet, which has sold 1 million copies of its debut album in England.

The band started out as Finesse, an R&B dance group that established a reputation playing in London nightclubs. CBS Records signed the group and brought in Pete Wingfield, who has worked with Dexy's Midnight Runners, to produce five cuts on the debut album.

Each member of the group sings, and, with the exception of one song, all of the material on "To Whom It May Concern" was written by the Pasadenas. Three singles from the album have been released in England; "Tribute (Right On)" is the first to be released in the U.S.

JIM RICHLIANO

Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

TOP CONCERTS & VENUES Apr 22 • Business Now Mar 28
• Corporate Promotion
• Top Venues
• Talent
• Summer Tours

THE WORLD OF COMEDY ENTERTAINMENT Apr 29 • Comedy '89 Apr 4
• Records
• Video
• Talent
• Venues

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- **COMEDY ENTERTAINMENT** takes a serious look at the widening, wacky world of comedy audio and video, the business behind the talent, the live circuit, and the unique marketing aspects of this favorite genre. Comedy TV and movies are virtual fountains of sales and rental profits, spilling more and more records and tapes into the marketplace, while labels conjure up original video to develop their own catalog pipelines.
- **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.
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TALENT IN ACTION

(Continued from preceding page)

fortunately most apropos.

When the political-pop Irish quintet hit "Groove Check" (second single from their Virgin Records debut, "End Of The Millennium Psychosis Blues") 20 minutes into the set, it was painfully obvious that what was really needed was a better sound check. Loud humming and buzzing wreaked havoc with the Petrol's flow, and while it didn't extinguish the zeal with which the band performed, it did make other weaknesses more noticeable.

Most obvious was timing trouble. After setting a brisk pace early on, the band began experimenting with different styles, especially ones having tricky tempo changes within songs. While the new album's straight-ahead funkier "Here It Is... Take It!" went off great with its muscular backup singing, new, unreleased material, which moved back and forth between thrashing guitar rave-ups and airy space surrounding Mack's vocals, tended to plod.

The encore, "Under The Sky," brought out Hugo Largo's Adam Peacock, Tim Sommer, and Hahn Rowe to re-enact the two groups' B-side teaming on a promo 12-inch of the Petrol's current single.

Voice Of The Beehive shared the Petrols' sound troubles during its set, which found vocalist/guitarist Tracey Bryn and fellow frontperson Melissa Brooke Belland having much in common with the B-52s' women, in terms of quirky-cute looks and out-there delivery.

Though the performers smiled sweetly during "The Beat Of Love," a song described beforehand as being about "the violence of love," the ladies, and the three men behind them had fluffy-enough tunes and girlish-enough charm to score well with the Petrol crowd.

JIM BESSMAN

TESLA TAKES CHARGE

(Continued from page 38)

band," says Babineau. "This is a bunch of straight-ahead kids who really tap into the blue-collar audience. They love to work the crowd and do a lot of hand-shaking backstage, and lots of people seem to be responding to that."

Touring, agrees Wheat, is what has supplied the five-man, Sacramento, Calif.-based group with its imposing sales momentum.

"We're the epitome of a no-make-up band," says Wheat. "We just wear our jeans and T-shirts and go out and play. We're a good live band, and people like that. People notice we don't use sequencers or drum machines. We're just an honest rock band."

ARTIST DEVELOPMENTS

(Continued from preceding page)

have been very brave to put us in the position we're in now. We were totally destined for obscurity until MTV picked us up and whirled us around."

The Brooklyn, N.Y.-based duo wrapped up a series of February performances with dates at Vassar College and a sellout at New York's Puck Building before beginning a five-week swing through northern Europe.

TERRY WOOD

A BILLBOARD SPOTLIGHT

ISSUE DATE:
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Pop! Goes P-O-P At Theater For Selling Panel Labels, Dealers Call For Survey Of Store Needs

BY DAVE DiMARTINO

NEW ORLEANS A mutual plea for greater communication between labels and retailers—and a call for the National Assn. of Recording Merchandisers to canvass its members regarding point-of-purchase material



needs—highlighted a panel discussion at the NARM convention here March 3-7. The discussion stemmed from a showing of NARM's newly completed "A Theater For Selling," a brief instructive video showcasing various means of creatively displaying music product. The video, in the same vein as NARM's "Getting Your Art And Music Together" presentation of three years ago, was unofficially dubbed "part two" of NARM's ongoing campaign to share creative marketing strategies with its membership, and is available to members for \$10.

Members of the March 5 panel, dubbed "A Theater For Selling: How To Direct Consumer Browsing And Buying In Your Store," largely spent their time answering written questions submitted by retailers prior to the convention here.

The bulk of the questions—and answers—in the session moderated by

Bob Moering, marketing services director at WEA, centered around the ongoing relationships between retailers and labels. A major topic of discussion was retailers' need for—and the general availability of—appropriate p-o-p material.

Several retailers in the audience noted that the bulk of current p-o-p material still borrows heavily from the graphic treatments of LPs, rather than CDs or cassettes; most label reps pointed out they were making an effort to head in CD's direction.

"Over the years we've gotten into this 12-by-12 [-inch] mindset," said Andy LaValle, manager of p-o-p delivery at CBS Records, "and you'll probably see soon that CBS is going to start using the CD graphic for flats, for instance. LaValle added that Epic's new Hiroshima album will have "strictly CD-specific" material accompanying it. "Generally," he said, "I think we're going to pay more attention to producing CD graphics on CD dividers."

Other dealers bemoaned the arrival time of some p-o-p material, pointing out that they sometimes received the relevant material several weeks after the general album release date. Glen Lajeski, VP of advertising and merchandising for MCA Records, said "90% of the time" such material is typically at MCA branches a week before the release date, yet added

that problems can sometimes arise when artists change cover art at the last minute.

WEA's Moering amplified the point, noting that a mistake exists in some of the promotional material in his company's Hatching The Hits new-artist program, due to one album title being changed "at least four times" by the artist. "It's just one of those things," he said.

Other retailers in the audience griped about a continuing lack of servicing on promotional cassettes and CDs—a complaint echoed repeatedly by several in attendance. "I get no radio support from anybody in the market," said one audience member, "so I basically have to create my own market with the people who come into the store."

Panelist Nancy Shames, national sales/marketing manager at CEMA, agreed that in-store play was impor-

tant to CEMA's way of thinking, noting that Orpheus recording artist Alex Bugnon had just experienced its power firsthand at a New Orleans record store.

"While he was in there unbeknownst to them, they put his cassette on," she said. "And he turned and he looked at the clerk, and the clerk finally recognized who he was. And in the span of half an hour, they sold three of his cassettes."

Panelists noted that field merchandisers and sales reps generally have promotional cassettes and CDs for retailers, but, as WEA's Moering put it, "We know they don't always get around to everybody. You always get those days when we get a hit and there are never enough to go around."

Several retailers voiced the need for either smaller or larger posters and display materials; at the same time, label representatives wondered aloud whether the material they are currently manufacturing is actually being used by retailers. The recurrent themes—interspersed with more retailer cries for servicing of promotional CDs and cassettes—were enough to make one audience member, who identified himself as having worked for "a manufacturer," voice his perception of the problem.

"The reality is that we can't make posters on everybody," he said. "We can't make big ones for the guy over here, and little ones for the guy over there. We can't supply [promotional copies] to everybody on everything—as the case was a couple of years ago, when one label that I was associated with shipped 14,000 [promotional copies] on something that only shifted 10,000."

"What occurs to me is that NARM could serve all of us very well by canvassing everybody on their own. I think we could come to a consensus that could bring us a little closer to meeting the needs of the majority."

Most in attendance—panelists and audience—seemed to concur that the idea seemed reasonable; Moering said that the panel would put forth the suggestion to NARM officials.

Aside from CBS' LaValle, MCA's Lajeski, and CEMA's Shames, Moering's panel also included Racheal Eraca, marketing coordinator at Island Records; Barry Levine, director of field marketing at BMG Distribution; and Sylvia Chanler, manager of merchandising at PolyGram Records.



To Mickey, With Love. Frank Hennessey, president of The Handleman Co. and outgoing president of the National Assn. of Recording Merchandisers, just follows orders with Mickey Granberg, NARM's retiring executive VP, on Give Mickey A Hug Day during the trade group's recent New Orleans convention.

LIVE Ent. Inc. Reports Leap In '88 Earnings

LOS ANGELES LIVE Entertainment Inc., the parent of Lieberman Enterprises Inc. and International Video Entertainment, which is set to pick up the 80-store Strawberries Records, Tapes and Compact Discs chain, reports record-setting financial performances.

According to a report dated March 6, new marks were reached in revenues, net income, and earnings per share for the fiscal year ending Dec. 31, 1988.

On a per-share basis, net income from continuing operations per fully diluted common share was \$2.67 compared with 23 cents per primary share a year ago. Excluding 47 cents per share from a gain on the sale of assets, the per-share was \$2.20, an achievement one analyst says, "helped bump up the stock \$5 in 10 days of trading."

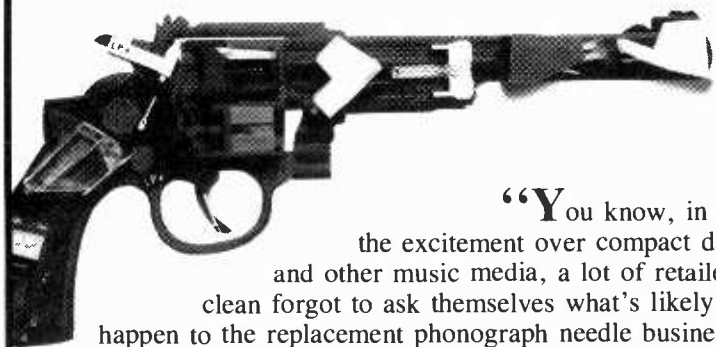
Revenues for the year are \$352 million, or up 50% over \$235 million a year ago. Operating profit rose from \$7 million to \$32 million. Pretax income from continuing operations is \$27 million vs. \$2 million. Net income is \$17 million, up from \$1 million (including an aftertax gain of \$3 million on the sale of IVE's manufacturing division).

According to Keith Benjamin, analyst at Silberberg, Rosenthal & Co., the Lieberman operation accounts for about 76% of LIVE's totals.

Jose Menendez, LIVE chairman and CEO, credits both Lieberman and IVE as each recording their best years in their respective histories.

LIVE's final quarter also shows strong achievement. Revenues were up to \$132 million, 54% more than \$85 million a year ago. Operating profit more than tripled, to \$16 million from \$4 million. Pretax income is \$14 million vs. \$4 million. Aftertax income is \$10 million from \$2 million. Net income per fully diluted common share is (Continued on next page)

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

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Well? Do ya?''

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Author Offers Retail Game Strategy

NEW ORLEANS Brooks Jensen had one simple message for retailers who attended his National Assn. of Recording Merchandisers seminar: "Be flexible."

Jensen, who is the author of "Retail To Win," spent 90 minutes

emphasizing that in order to be more profitable, to keep customers, and to attract more customers, retailers need to be more creative.

"Everybody has the same product to sell," he said. "But to be effective you have to outthink your competition. Listen to the advice others have. Don't surround yourself with people that think just like you do."

Jensen went on to explain that in order to maximize sales, retailers

need to associate with their customers.

"Customer service is not just being polite and opening the door. Don't just price product and put it in the bins. Be creative and display it. People get bored easily. Change your displays, change your appeal. If you don't, your advertising will become less effective and your customers will start looking for a new place to shop. The buzz word today in retailing is service and it's your job to provide service. That's the best way to maximize profits."

JEFF HANNUSCH

Did you miss NARM? Wondering about it? Wonder no more . . . we've got pictures! For all the sights, see pages 48 and 67



Dealers React To Independent Action Committee's Good Showing

BY BRUCE HARING

THE FINAL WORD ON NARM: Covered with kudos, the **Independent Action Committee** of the **National Assn. of Recording Merchandisers** accomplished what many said couldn't be done: It presented a coherent and informative product presentation before the people who will ultimately determine its retail destiny.

But now it's time for the presentation audience to put its money where its mouth is. And judging from a quick survey of retailers, the one-hour product showcase in New Or-

leans may translate to solid gains at the store level.

Two upper-echelon executives with midsize chains said they were impressed enough with the product presentation to talk it up to their buyers. "I realized the breadth of what we could get," says one executive. "[The presentation] will definitely affect our buying." Adds the other: "I wasn't aware that much good, hot product was available through [independents] until I saw it all put together. It really impacted my feelings on what we could get from them."

Of course, there were some complaints about the presentation, most centering on the length of the video and the number of acts to digest. But given that the showcase was the first of its kind, most of the surveyed parties acknowledged that the problems



were relatively minor and would be weeded out in future presentations.

Cathy Jacobsen, VP of independent distribution at **4th & B'Way Records** and a key member of the IAC committee that put the presentation together, calls the NARM show "a wakeup call."

"Next year won't be as retrospective as this year," Jacobsen says. "We wanted to make the point that, 'This is what we've brought you in the last few years. Don't take it as a one-only deal.'"

Despite the gains from getting a united product presentation off the ground, much work still needs to be done in getting a truly unified independent network going. On the eve of NARM in New Orleans, a March 2 afternoon meeting of the IAC was divided on several new proposals. Discussions on adding sales and marketing reps to the independent's promotional conference calls, and developing a unified method of letting manufacturers know where their records are selling, caused several flare-ups. Too often the discussions dissolved into self-interest, with many taking a stonewalling "we've never done this before" approach, pointing to the bugaboo of transshipping as reason not to disclose product information.

One point that emerged and that should be heeded by adventurous entrepreneurs was the lack of strong representation at the IAC meetings from alternative and heavy metal labels. As **Tommy Boy** chairman **Tom Silverman** points out, "There's 125 stations across the nation that have a weekend metal shop," a ripe opportu-

nity to exploit a seemingly insatiable public appetite.

SEEDS AND SPROUTS: Gregory Pittman, the front for New York band **Gregory's Funhouse**, comes from a show biz background. His mother was a palm reader in the heyday of the Brooklyn, N.Y.'s Coney Island boardwalk, while his father was a pastor. All of this is synthesized on the band's "Obey," available on **Big Chief Records**. . . . **Don Harriss**, whose "Vanishing Point" on the **Sonic Atmospheres** label is climbing the new age chart, allegedly writes his material "with a Mac computer in one hand and a grand piano in the other." Not surprising, considering Harriss' Silicon Valley connections. He programs for some of the major corps in that California tech heaven in his spare time. Harriss is an alumni of touring bands for **Pat Travers** and **Ronnie Hawkins**, who switched to new age in the '80s. . . . **Redwood Records** and the **Redwood Records Cultural and Educational Fund** have become one nonprofit organization, the **Redwood Cultural Work**. The progressive music label, founded by **Holly Near**, established the Cultural and Educational Fund in 1983. Proj-

ects on the front burner: releases of Near's 14th album, "Sky Dances," albums by Canadian folk/blues artist **Faith Nolan**, and **Inti-Ilimani's** "De Canto Y Baile"; adding several back catalog titles to CD; and the release of a concert production guide for community activists. A daylong festival in Oakland, Calif., and an outdoor summer concert are also on tap.

NEW ARRIVALS: "Jing," self-titled album by co-founder of New York punkers the **Shirts** on **Three Cherries Records**, Suite 603, 276 Fifth Ave., New York, N.Y. 10001, 212-889-3110 . . . **Agnostic Front**, "Live At CBGB," slamming hardcore from one of the godfathers of the New York scene, on **In-Effect/Relativity** . . . The **Washington Squares**, "Fair And Square," more throwback folk-rock from New York trio, on **Gold Castle Records**, 213-850-3321 . . . **Louise Candy Davis**, "Live In Birmingham," joyous gospel on **Malaco Records**, 3023 W. Northside Drive, Jackson, Miss. 39213 . . . **Ringo Starr**, "Starr Struck: The Best Of Ringo Starr, Vol. 2," career retro includes songs from Ringo's hard-to-find "Old Wave" album, on **Rhino Records**.

FOR WEEK ENDING MARCH 25, 1989

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NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
1	1	23	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
			★★ NO. 1 ★★ 23 weeks at No. One	
2	2	23	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
3	3	23	DEEP BREAKFAST MUSIC WEST MW-102	RAY LYNCH
4	4	7	WATERMARK Geffen 24233	ENYA
5	5	23	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
6	6	23	DOLPHIN SMILES GLOBAL PACIFIC 2K 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
7	7	23	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
8	8	23	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
9	NEW ▶		WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082	VARIOUS ARTISTS
10	20	3	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
11	10	7	WORLD DANCE GLOBAL PACIFIC 2K 40734/CBS ASSOCIATED	DO'AH
12	18	5	EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
13	14	19	IMAGINARY ROADS WINDHAM HILL 1078	WILLIAM ACKERMAN
14	9	19	A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077	WINDHAM HILL ARTISTS
15	11	19	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
16	15	15	PATHWAYS TO SURRENDER COLUMBIA FC-44225	CHRIS SPHEERIS
17	21	3	VANISHING POINT SONIC ATMOSPHERES 80023	DON HARRISS
18	25	3	CELESTIAL NAVIGATIONS NOUVEAU A-683/K-TEL	CELESTIAL NAVIGATIONS
19	12	23	VALLEY IN THE CLOUDS NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
20	19	9	LEGENDS NARADA LOTUS N61022/MCA	ERIC TINGSTAD & NANCY RUMBEL
21	22	5	INSIDE THE SKY SILVER WAVE SW 504/OPTIMISM	STEVE HAUN
22	17	15	DIRECT ARISTA 8545	VANGELIS
23	16	23	DECEMBER WINDHAM HILL 1025	▲ ² GEORGE WINSTON
24	13	9	DUSK MUSIC WEST MW-132	JIM CHAPPELL
25	RE-ENTRY		WINTER INTO SPRING WINDHAM HILL 1019	▲ GEORGE WINSTON

• 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.

LIVE ENTERTAINMENT

(Continued from preceding page)

\$1.54 compared with 48 cents per primary share in the final quarter of 1987.

Menendez says the impending acquisition of Strawberries, reported earlier this year (Billboard, Jan. 28), is expected to be completed in May. Strawberries had revenues of approximately \$60 million in its most recent reported 12-month period.

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RETAIL TRACK



by Geoff Mayfield

MISINFORMED: Want to know where KKLQ-AM-FM program director Garry Wall was coming from during the National Assn. of Recording Merchandisers panel discussion on back-announcing when he asked retailers and distributors why newspaper is such a frequently used medium for music advertising?

He didn't state his opinion at NARM's March 3-7 convention in New Orleans, but one week earlier, during the Gavin Seminar For Media Professionals convention in San Francisco, Wall charged that retailers steer more ad bucks toward print because their in-house agencies make more money there than on radio buys. Wall is misinformed on a couple of counts, and it's a shame the topic of ad mixes was not more thoroughly discussed when he asked for enlightenment.

The fact is, more and more retailers have been steering more and more of their co-op dollars toward radio during the '80s—especially in the last few years. As for agency commissions, it is irrelevant whether a buy is made on print or on air, because the commission is the same for both. No matter where you spend it, 15% is 15%. Furthermore, labels audit their accounts' print dollars with much more scrutiny than they do radio buys.

True, music merchandisers have opened their eyes to other avenues, including television and direct mail, but radio has emerged as an increasingly favored nation. For example, Harold Guilfoil, head music buyer for Owensboro, Ky.-based WaxWorks, says his firm's fast-growing Disc Jockey web spends 80% of its annual ad budget on radio. And for several years, major players like North Canton, Ohio-based Camelot Music and Miami-based Spec's Music & Video have chosen radio to drive their spring and summer campaigns.

Wall should also be mindful that he's playing with statistics when he compares 98% coverage for radio with the 50% share cited for newspaper readership. After all, you cannot go to a single station to reach that 98%—you have to go to many, which tends to be an expensive proposition. Thus, many labels still feel more comfortable with print.

That same cost efficiency appeals to rack accounts, which are driven by large-scale sales events, and full-catalog dealers like Tower Records and J&R Music World. In a print ad, a merchandiser can place rock and pop titles next to country and jazz titles. Taking that same type of campaign to radio would necessitate buying time on three or four different stations.

If Wall wants to use the "If You Play It, Say It" campaign to attract ad bucks to radio, that's—as Bobby Brown might say—his prerogative. But Wall shouldn't ignore the many merchandisers who are already throwing money radio's way. He should also be aware that his ad-support plea looks like a defensive and self-serving smokescreen.

LAST CAN BE BEST: "The industry is dealing with these matters with all the organization and planning of a Three Stooges movie," said Capitol-EMI topper Joe Smith, addressing the demise of vinyl configurations during his keynote address at NARM. In light of the fact that other high-ranking industry officials, including WEA president Henry Droz, have praised the industry's handling of the LP phase-out, Smith's sharp indictment surprised some attendees.

"I thought it was kind of ironic that Joe Smith said that since CEMA is charging [an LP penalty of] 15%," said the purchasing VP from one major chain. When the distributor revised its returns system, the company boasted its LP purchase bonuses were the highest in the business (Billboard, Feb. 11). That's true, but its penalty, at 15%, is also the highest—for now.

As noted last week in Retail Track, MCA is the only major that hasn't yet announced a hike on its LP penalty; the rumor mill says it, too, has settled on a 15% charge. If the distributor heard the same things we heard at NARM, MCA could use this issue as an opportunity to win goodwill from its customers.

There was a pervasive—and persuasive—argument stated by retailers at the confab that the higher percentages being charged against LPs should not be applied to LPs that have been deleted; it's unfair, their argument held, for suppliers to change the rules of the game on product that had been sold under a different set of circumstances.

When MCA goes with its higher LP charge, here's an idea that would make that pill easier to swallow. The distributor just deleted pages and pages of LP titles last month; accounts would be appreciative if MCA would provide some sort of reasonable grace period—say, 60 days—to return deleted pieces at the old rate.

GOOD SPORT: Jack Eugster, the often mischievous CEO of The Musicland Group, spoke sheepishly as he approached Camelot Music head honchos Paul David and Jim Bonk to salute them for winning the large-retailer merchandiser-of-the-year award, an honor that Musicland copped last year. "We're always congratulating you, always congratulating you," said Eugster. "You always win. I'm always congratulating gol'durn Bonk." He then tried to tiptoe away with Camelot's trophy... Camelot senior VP Larry Mundorf called Northern division VP Larry Hodgson to announce the chain had won its fifth merchandiser-of-the-year cup. "I told him we did something the Steelers never did. We got one for the thumb." Illness in the family had kept Hodgson, a die-hard fan of football's four-time champion Pittsburgh Steelers, from attending the convention.

WINNING LINES: Harold Lipsius, president of Universal Record Distributors, drew a chuckle when he accepted the wholesaler-of-the-year award for his company. In addition to acknowledging the one-stop's staff and management, he took a second to "thank UPS"... In accepting the small-retailer award, Q Records & Video VP Ned Berndt offered thanks to Hot Productions maven Henry Stone. Stone is the father of Berndt's wife, Q president Lynda Stone.

(Continued on page 49)

FOR WEEK ENDING MARCH 25, 1989

Billboard

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TOP COMPACT DISKS™

				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
				★ ★ NO. 1 ★ ★			
1	2	1	20	TRAVELING WILBURYS	TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.	
2	1	2	6	ROY ORBISON	MYSTERY GIRL	VIRGIN 2-91058	
3	6	18	3	FINE YOUNG CANNIBALS	THE RAW & THE COOKED	I.R.S. D-6273/MCA	
4	3	3	19	EDIE BRICKELL & NEW BOHEMIANS	SHOOTING RUBBERBANDS AT THE STARS	Geffen 2-24192	
5	4	6	4	ELVIS COSTELLO	SPIKE	WARNER BROS. 2-25848	
6	5	4	7	DEBBIE GIBSON	ELECTRIC YOUTH	ATLANTIC 2-81932	
7	8	9	8	ENYA	WATERMARK	Geffen 2-24233	
8	7	8	6	PAULA ABDUL	FOREVER YOUR GIRL	VIRGIN 2-90943	
9	13	19	3	MIKE + THE MECHANICS	LIVING YEARS	ATLANTIC 2-81923	
10	12	16	5	TONE-LOC	LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND	
11	20	—	2	XTC	ORANGES AND LEMONS	Geffen 2-24218	
12	11	11	7	LIVING COLOUR	VIVID	EPIC EK 44099/E.P.A.	
13	9	5	18	R.E.M.	GREEN	WARNER BROS. 2-25795	
14	14	13	24	BOBBY BROWN	DON'T BE CRUEL	MCA MCAD 42185	
15	10	10	7	COWBOY JUNKIES	THE TRINITY SESSION	RCA 8568-2-R	
16	17	12	55	GUNS N' ROSES	APPETITE FOR DESTRUCTION	Geffen 2-24148	
17	16	7	21	ANITA BAKER	GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827	
18	22	22	9	LOU REED	NEW YORK	SIRE 2-25829/WARNER BROS.	
19	18	14	23	KENNY G	SILHOUETTE	ARISTA ARCD 8457	
20	25	23	7	NEW ORDER	TECHNIQUE	QWEST 2-25845/WARNER BROS.	
21	15	24	44	TRACY CHAPMAN	TRACY CHAPMAN	ELEKTRA 2-60774	
22	23	28	18	THE JIMI HENDRIX EXPERIENCE	RADIO ONE	RYKODISC RACD-0078	
23	19	15	5	THE REPLACEMENTS	DON'T TELL A SOUL	SIRE 2-25831/REPRISE	
24	24	26	25	BON JOVI	NEW JERSEY	MERCURY 836 345-2/POLYGRAM	
25	NEW ▶	1	1	MELISSA ETHERIDGE	MELISSA ETHERIDGE	ISLAND 2-90875/ATLANTIC	
26	26	27	4	SOUNDTRACK	BEACHES	ATLANTIC 2-81933	
27	29	—	2	LYLE LOVETT	LYLE LOVETT AND HIS LARGE BAND	MCA/CURB D.42263/MCA	
28	21	17	6	BOB DYLAN & THE GRATEFUL DEAD	DYLAN & THE DEAD	COLUMBIA CK 45056	
29	NEW ▶	1	1	KARYN WHITE	KARYN WHITE	WARNER BROS. 2-25637	
30	27	25	16	JOURNEY	JOURNEY'S GREATEST HITS	COLUMBIA CK 44493	

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Drums of Passion:
The Invocation
RCD 10102
BABATUNDE OLATUNJI
Drums of Passion: The Beat
RCD 10107

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PRECISION SOUND
MARKETING
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1-800-547-7715

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SCHWARTZ BROTHERS
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1-800-638-0243

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ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ◆=Simultaneous release on CD.

POP/ROCK

AGNOSTIC FRONT Live At CBGB

◆ LP Relativity/In-Effect 3001-1/NA
CA 3001-4/NA

RICK ASTLEY Hold Me In Your Arms

◆ LP RCA 8589-1/NA
CA 8589-4/NA

BAD BRAINS Attitude—The ROIR Sessions

◆ CD Relativity/In-Effect 3002-2/NA

ELVIS COSTELLO Spike

◆ LP Warner Bros. 1-25848/NA
CA 4-25848/NA

CRACK THE SKY From The Greenhouse

◆ LP Grudge 4500-1/NA
CA 4500-4/NA

THE FALL I Am Kurious Oranj

◆ LP Beggars Banquet 9582-1/NA
CA 9582-4/NA

THE FIXX Calm Animals

◆ LP RCA 8566-1/NA
CA 8566-4/NA

GUADALCANAL DIARY Flip-Flop

◆ LP Elektra 60848-1/NA
CA 60848-4/NA

WAYLON JENNINGS Early Years

◆ LP RCA 9561-1/NA
CA 9561-4/NA

TOMMY KEENE Based On Happy Times

◆ LP Geffen GHS-24221/NA
CA M5G-24221/NA

THE KINGSNAKES 19 Lucky Strikes

◆ CD Blue Wave 111/\$15.98

LITTLE AMERICA Fairgrounds

◆ LP Geffen GHS-24200/NA
CA M5G-24200/NA

MADBALL Ball Of Destruction

EP Relativity/In-Effect 3003/NA

MURPHY'S LAW Back With A Bong!

◆ LP Profile PRO-1275/NA
CA PCT-1275/NA

ROY ORBISON All-Time Greatest Hits Of Roy Orbison

◆ CD Monument AGK-45116/NA
CA AGT-45116/NA

ROY ORBISON All-Time Greatest Hits Of Roy Orbison, Vol. 1

◆ CD Monument AGK-44348/NA
CA AGT-44348/NA

ROY ORBISON All-Time Greatest Hits Of Roy Orbison, Vol. 2

◆ CD Monument AGK-44349/NA
CA AGT-44349/NA

ROY ORBISON Mystery Girl

◆ LP Virgin 91058-1/NA
CA 91058-4/NA

ROY ORBISON The Original

◆ LP Grudge 4503-1/NA
CA 4503-4/NA

ROY ORBISON Our Love Song

◆ CD Monument AGK-45113/NA
CA AGT-45113/NA

ROY ORBISON Rare Orbison

◆ CD Monument AGK-45115/NA
CA AGT-45115/NA

ROY ORBISON RCA Days

CA RCA 9664-4/NA

ELVIS PRESLEY Elvis In Nashville

◆ LP RCA 8468-1/NA
CA 8468-4/NA

PRONG Force Fed

◆ LP Relativity/In-Effect 3004-1/NA
CA 3004-4/NA

THE PURSUIT OF HAPPINESS Love Junk

◆ LP Chrysalis FV-41675/NA
CA FVT-41675/NA

TOM RIGNEY Rigo

◆ LP Takoma D1 72707/NA
CA D4 72707/NA

SAVOY BROWN Kings Of Boogie

◆ LP Crescendo GNPS 2196/\$8.98
CA 2196/\$8.98

VARIOUS ARTISTS Hit Parade Presents "The Wild Bunch"

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VARIOUS ARTISTS Singles (The Great New York Singles Scene)

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NARM Swings In Old New Orleans

The National Assn. of Recording Merchandisers Meet: March 3-7

More photos on page 67. Photos: Dean Davidson/Ken Brignoll



Wayne Toups, leader of PolyGram's Wayne Toups & Zydecajuns, gave NARM attendees a proper Louisiana greeting at the meet's opening reception.



Following her performance at the Scholarship Foundation dinner, Epic's Basia, left, hangs with CBS Records president Tommy Mottola.



We're not sure who's paying whom, but here's Tower Records president Russ Solomon, left, and Bob Sherwood, Columbia senior VP of marketing, exchanging some green.



Universal Record Distributors picks up its second merchandiser-of-the-year award in four years. Shown, from left, are Harold Lipsius, president; Jay Perloff, manager; Sue Perloff, advertising manager; Kathy Walsh, buyer; and Eddie Gilreath, Geffen VP of sales and chairman of NARM's Manufacturers Advisory Committee.



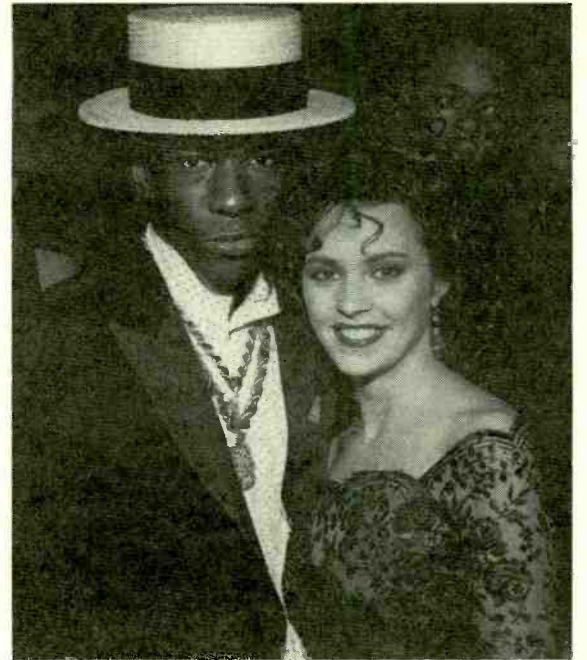
NARmites who strolled New Orleans' famous Bourbon Street were greeted with this banner from Leisure Audio/Video.



Miami-based Q Records & Video receives its merchandiser-of-the-year cup. Shown, from left, are Gerald Bain, VP of purchasing; Michael Cornette, VP of store operations; president Lynda Stone; VP Ned Berndt; and Geffen VP Eddie Gilreath, chairman of the Manufacturers Advisory Committee.



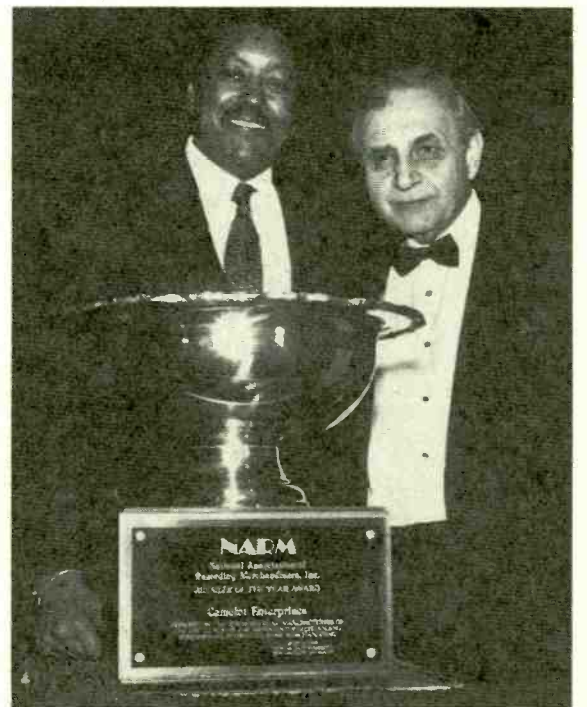
NARM's Manufacturers Advisory Committee presents a three-month vacation in Scottsdale, Ariz., to retiring executive VP Mickey Granberg. Shown, from left, are Henry Droz, WEA president; John Burns, executive VP of distribution and manufacturing, MCA; Paul Smith, senior VP/GM of sales and marketing, CBS; Granberg; Jim Caparro, PolyGram senior VP of national sales and branch distribution; Russ Bach, CEMA president; and Pete Jones, president of BMG Distribution.



Two of MCA's brighter stars, Bobby Brown and Sheena Easton, shine during the label's opening-night party at Storyville Jazz Hall.



EMI's Richard Marx rocks the meet's awards dinner.



Eddie Gilreath, chairman of the Manufacturers Committee and VP of sales for Geffen, presents Camelot Music president Paul David with Camelot's fifth merchandiser-of-the-year award, a NARM record.

Diamond

ASCAP

Jubilee

SEVENTY-FIVE YEARS OF AMERICA'S GREATEST MUSIC

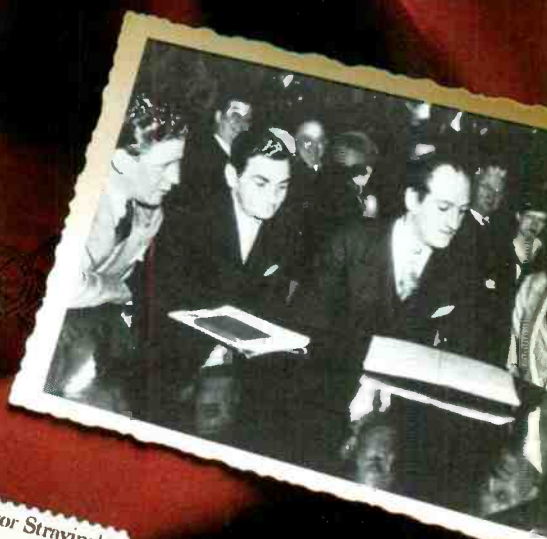
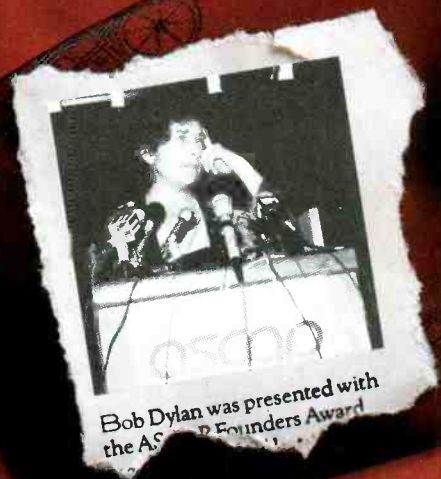
The story of ASCAP begins in 1913 with a songwriter, a publisher, and a lawyer. Raymond Hubbell was a composer from Ohio, George Maxwell, the American subpublisher of Italy's G. Ricordi, and Nathan Burkan, a New York attorney. They had the idea of establishing a society so that writers and publishers would be paid for the performance of their music.

Since the first step was to convince the important writers and publishers that such an organization was necessary, Burkan suggested they find a prominent musical figure who could drum up interest in the new society. That man was Victor Herbert, and it was he who took the dream of ASCAP and made it a reality.

He immediately went to work contacting writers and publishers to attend a meeting at Luchow's Restaurant in New York. The weather was so bad that only nine people showed up, whom we now call ASCAP's Founding Fathers. In addition to Herbert, Burkan, Maxwell, and Hubbell, they were Silvio Hein, Louis A. Hirsch, Gustav Kerker, Glenn MacDonough, and Jay Witmark.

Undaunted by the poor showing, Herbert pressed for a second meeting, which took place on February 13, 1914, at the Hotel Claridge in Manhattan. This time, more than 100 members of the music community attended, and ASCAP was officially created.


(Continued on page 3)



MAUDEVILLE
COMPOSERS
Seek More Royalties
New Organization Formed in New York City
Will Protect Composers, Writers and Publishers in Public Performances of Musical Works
Billboard, February 1914.
Chicago, Feb. 14.—The newly formed organization represents all branches of music writing and publishing and the purpose of the society will be to give protection to all of its members. Classical, musical comedy and popular compositions will be considered in the plans of the organizers of the Society of Authors, Composers and Publishers.
The Society of Authors, Composers and Publishers was formed yesterday at a meeting in the Hotel Claridge. George Maxwell was elected president, Victor Herbert, vice-president, Glenn MacDonough, secretary, and John L. Golden, treasurer. The Board of Directors will be selected from among publishers, authors and composers, six of each, forming a total of eighteen for the organization. The object of the organization is to put into effect the rights of composers of music authors and publishers in hotels, cafes and moving picture theaters. Just how these rights are to be established and royalties collected has not been made clear. The organization will be patterned after similar societies in France, Germany and Italy where it has been enacted to serve the purpose. It is said that the "performing societies" are called, yield over to the composers annually. The membership of...



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HISTORICAL HIGHLIGHTS

- **OCTOBER 1913** – Meeting at Luchow's Restaurant in Manhattan of ASCAP's "Nine Founding Fathers" to discuss the idea of forming a performing right society.
- **FEBRUARY 13, 1914** – A meeting was organized of over 100 music leaders at New York's Hotel Claridge. ASCAP was officially born on that evening; charter members include John Phillip Sousa and Irving Berlin.
- **OCTOBER 1914** – Rectors Restaurant of Manhattan becomes ASCAP's first licensee.
- **MARCH 1917** – U.S. Supreme Court unanimously rules in ASCAP's favor in *Herbert v. Shanley's* giving ASCAP the legal backing to pursue licensing of music users.
- **1920's** – New ASCAP members include George and Ira Gershwin, Richard Rodgers, Oscar Hammerstein II, W.C. Handy, Dorothy Fields and Harry Warren.
- **1921** – ASCAP makes first royalty distribution to writers and publishers.
- **1923** – ASCAP begins licensing radio stations.
- **1930's** – New ASCAP members include Cole Porter, Harold Arlen, Johnny Mercer, Frank Loesser, Duke Ellington, and Jule Styne.
- **1932** – First ASCAP member to win a Pulitzer Prize is Ira Gershwin for the Broadway musical, *Of Thee I Sing*.
- **1933** – Opening of first ASCAP licensing office: Charlotte, N.C.
- **1934** – First Oscar for "Best Song" awarded to ASCAP members Con Conrad and Herb Magidson for "The Continental" from the movie, *The Gay Divorcee*.
- **1940's** – New ASCAP members include Aaron Copland, Igor Stravinsky, Leonard Bernstein, Frederick Loewe and Jimmy Van Heusen.
- **1940** – United States postage stamps issued commemorating ASCAP members Victor Herbert, John Phillip Sousa, Edward MacDowell and Ethelbert Nevin. Stamps issued in subsequent years honor ASCAP members George Gershwin, W.C. Handy, Carl Sandburg, George M. Cohan, Igor Stravinsky, Jimmie Rodgers, Jerome Kern and Duke Ellington.
- **1940-41** – National radio boycott of ASCAP music resulting from broadcasters' refusal to pay ASCAP fees for use of members' music.
- **1941** – ASCAP begins licensing a new medium: television.
- **1949** – First Tony Award for music awarded to Cole Porter for *Kiss Me Kate*.
- **1950's** – New ASCAP members include Henry Mancini, Marvin Hamlisch, Burt Bacharach and Stephen Sondheim.
- **1954** – ASCAP member Walter Schumann receives first Emmy for music for his score for *Dragnet*.
- **1958** – First Song of the Year Grammy presented to Domenico Modugno (SIAE) for "Volare." The song is licensed in the U.S.A. through ASCAP.
- **1959** – First Gold Record Award by the Recording Industry Association of America to ASCAP members Paul Vance and Lee Pockriss for "Catch a Falling Star".
- **1960's** – New ASCAP members include Bob Dylan, Carly Simon, Jimi Hendrix, John Denver, Jerry Leiber, Mike Stoller and Jerry Herman.
- **1961** – ASCAP opens a membership office in Los Angeles.
- **1961** – Two of the first three Country Music Hall of Fame inductees are ASCAP members: Jimmie Rodgers and Fred Rose.
- **1963** – ASCAP's Nashville membership office opened.
- **1970's** – Joining ASCAP were such writers as Neil Diamond, Stevie Wonder, Smokey Robinson, Bruce Springsteen, Prince and Lionel Richie.
- **1971** – ASCAP's London membership office opened.
- **1976** – Establishment of the ASCAP Foundation to encourage and support charitable and educational programs in the field of music.
- **1977** – ASCAP successfully concludes license negotiations with HBO, later followed by agreements with other major cable channels—MTV, VH-1, Nickelodeon, Cinemax.
- **1978** – Kennedy Center Award for Achievement to ASCAP members Richard Rodgers and Fred Astaire.
- **1980's** – New ASCAP members include Madonna, Tracy Chapman, George Michael and Johnny Cash.
- **1980** – U.S. Supreme Court rules in ASCAP's favor in CBS case, upholding the ASCAP blanket license.
- **FEBRUARY 1985** – U.S. Supreme Court denies Buffalo Broadcasting Company's application for a hearing on the legality of blanket music licensing for local television stations, ending a 6-1/2 year anti-trust action by broadcasters.
- **1988** – On May 11, 1988, ASCAP and Carnegie Hall join together to present "Irving Berlin's 100th Birthday Celebration," an all-star benefit concert for the ASCAP Foundation and the Carnegie Hall Society. A televised version of the show, broadcast on the CBS network, subsequently earns an Emmy award.
- **1988** – A year of legislative challenges/victories in which ASCAP took a leading role:
 - Bill passed and signed into law enabling U.S. to join Berne Convention, assuring American creators the highest standard of international copyright protection;
 - legislation passed and signed into law restoring creators' right to deduct business expenses in the year incurred;
 - "source-licensing" bills, which threatened to deprive music creators of continuing payment for continuing use of their copyrighted works, "died" in committee.
- **1989** – ASCAP celebrates its 75th anniversary with an archival exhibit at the New York Public Library at Lincoln Center, "ASCAP—The Music of America;" and "The Songwriters: ASCAP's Diamond Jubilee," a concert featuring performances by prominent ASCAP members of their song hits.

THE CREATIVE CHALLENGE

The history of ASCAP reflects the fates and fortunes of the American community of music creators. It's a drama that has now had an uninterrupted run of 75 years—a landmark anniversary.

Mingled with our pride at ASCAP's reaching this milestone is a celebration of the meaning behind ASCAP's formation and continued existence—composers, lyricists and music publishers uniting to protect their mutual interests. And just as ASCAP's founding fathers faced the challenges and responsibilities of the creative community of 1914, the current generation of ASCAP members must confront its own set of issues in 1989.

I think that at no time have composers and lyricists had as many alternatives to choose from, as many routes to go as are available today. Today's technologies offer an almost limitless number of ways to create words and music. And all creation, basically, is a recycling of what's been done. The recycling, hopefully, is done in the image of the individual engaged in the creative process, be it a popular song or a symphony. It is wise to avoid trendiness because transient fashions go out as fast as they come in. At the same time one should feel free to use whatever of these fashions can be absorbed and transformed into an individual kind of expression.

The important thing about music, in every age, is that all those who contribute, to whatever extent, contribute to the richness of the musical experience. Whether or not they achieve the greatness of a Stravinsky, Ellington or Gershwin, they are part of a family that has many members, all of whom are productive human beings, creating works audiences respond to.

Along with the creative act comes the problem of human survival—how does one get compensated for what one contributes creatively? Today's economic climate is fraught with special problems. In recent years, challenges have multiplied and so have hazards and dangers resulting from the technological progress that has taken place. The amazing leap forward in how music is transmitted and duplicated is laudable and desirable, but new technology should not create profits for entrepreneurs at the expense of creators.

Over the years, users of music have wanted to pay less and the writers and publishers have wanted to get more. Out of necessity, the two sides have historically accommodated each other. Yet every now and then situations arise where there's an attempt to undermine the very principles on which a society such as ASCAP exists. At such junctures, it becomes very critical for writers and publishers to contribute in whatever way they can toward curtailing any effort that would erode the hard-earned value of the copyright.

There have been periods, as I am sure there will be others in the future, when ASCAP has organized grass-roots activities in all parts of the country to alert creators about some vital issue. In turn, as people who vote, they have reminded their legislators that they are concerned constituents who are also part of the world of intellectual property law.

Protecting our rights can only be accomplished through the collective strength of the creative community. This is what ASCAP is all about. On its 75th anniversary, ASCAP represents a gathering in one organization of multi-varied musical riches from the old to the current to the future. The tens of thousands of us who are ASCAP know that the creators of the past and present, as well as those of the future, must have the proper economic recognition and protection. This is not only critical to the creators' survival, but to the very survival of American music.

Morton Gould, President
ASCAP

ON THE COVER • Clipping from the February 1914 issue of *Billboard* announcing ASCAP's formation. • Composer Victor Herbert, one of ASCAP's Founding Fathers. • Testifying at a 1936 Congressional hearing on copyright are ASCAP members (left to right): Rudy Vallee, Irving Berlin, George Gershwin and former ASCAP President Gene Buck. • U.S. commemorative postage stamps issued in honor of ASCAP members George M. Cohan, Jerome Kern and Igor Stravinsky. • Duke Ellington, presented with the ASCAP Pied Piper Award in 1968. • Bob Dylan, honored with the ASCAP Founders Award in 1986. • Stevie Wonder, Barbra Streisand, ASCAP President Morton Gould and Lionel Richie at the 1986 ASCAP Pop Music Awards in Los Angeles.



FINE TUNING FOR FAIRNESS

WHY IT PAYS TO BE WITH ASCAP

The music business has grown far more complicated than it was 75 years ago when ASCAP was founded, but one aspect has not changed at all—it still is based on the music and the lyrics. And in 1989, as in 1914, ASCAP members and those of affiliated foreign societies who write and publish still want to be compensated with royalty checks. In order to illustrate how a song goes through the ASCAP system and comes out in dollars and cents, we have selected a song with which you are all familiar—"I've Had the Time of My Life," from the movie *Dirty Dancing*, the Oscar-winning hit written by John DeNicolò, Donald Markowitz and Franke Previte.



Example: ONE RADIO PERFORMANCE

Step 1
I'VE HAD THE TIME OF MY LIFE entered the survey of performances during the taping of more than 60,000 hours of local commercial radio programs in accordance with an independently and scientifically designed sampling of performances. ASCAP representatives receive taping instructions from independent consultants so that neither ASCAP nor the stations know which are being taped prior to their inclusion in the survey. The performance of I'VE HAD THE TIME OF MY LIFE which we are tracking here was included on a tape of KAER-FM in Sacramento, CA, made on January 1st, 1988 between noon and 6:00 P.M.

Step 2
The tape is sent back to ASCAP's New York office where a tape monitor plays back the tape, identifies the song, and notes, among other information, the type of performance, in this case a feature vocal, and, in this instance, the recording artists, Bill Medley and Jennifer Warnes.

(If an obscure song is heard which the monitor cannot identify, he or she refers the work to a *solfeggist*, an expert trained in taking musical dictation. The solfeggist transcribes the notes heard on the tape and then searches our files for the matching composition. These files are alphabetized by musical notes beginning with DO, from the DO-RE-MI scale. If the solfeggist is unable to find a matching composition, the work is filed for future identification.)

Step 3
The song's performance is processed through the Society's computer system and performance credits are calculated on the basis of a four-part formula: **Station Weight**—based on the license fees paid to ASCAP by the station and the depth of sampling for local radio stations; **Use Weight**—based on the kind of performance—feature, background, theme, etc.; **Feature Multiplier**—additional credits representing performances in areas not surveyed, such as hotels, bars, skating rinks, etc.; and **Strata Multiplier**—to bring total radio credits in line with radio's share of income from all surveyed media. For I'VE HAD THE TIME OF MY LIFE, the

Station Weight	Use Weight	Feature Multiplier	Strata Multiplier
(1.000)	(100%)	(1.281)	(32)

equal approximately 40 performance credits for that one performance.

Step 4
This particular performance is combined in the Society's records with all the other performances of I'VE HAD THE TIME OF MY LIFE in the performance quarter and is reflected on the writer's (in this case, Franke Previte's) performance record for the quarter, along with all the other songs written by the writer which have appeared in ASCAP's sample survey in the quarter.

Title	Share	Radio-Credits
Hungry Eyes	50%	XXX
I'VE HAD THE TIME OF MY LIFE	50%	20 + XXX
Sweet Heart	50%	XXX

Step 5
The Royalty Department translates credits into dollars. At approximately \$3.00 per credit, 40 credits come to \$120, which is shared by the writers. The publishers share approximately the same amount. (The value of a credit will vary from quarter to quarter depending on the amount of money available for distribution and the number of ASCAP performances processed.)



Example: ONE LOCAL TELEVISION PERFORMANCE

Step 1
I'VE HAD THE TIME OF MY LIFE also entered the survey of performances during the scientific sampling of 30,000 hours of local commercial TV performances. Again, ASCAP representatives receive sampling and taping instructions from our independent consultants. I'VE HAD THE TIME OF MY LIFE was picked up on a tape of station WFAA-TV in Dallas/Ft. Worth, TX on February 28, 1988. The station was sampled between the hours of 10:20 P.M. and 1:15 A.M.

Step 2
ASCAP's independent consultants identify the local TV programs listed in *TV Guide* for the date and time that WFAA-TV was surveyed. A tape monitor in ASCAP's New York office confirms that "Entertainment This Week" was broadcast from 10:45 P.M. to 11:45 P.M. The cue sheet for the program indicates a feature performance of I'VE HAD THE TIME OF MY LIFE.

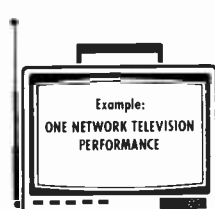
Step 3
The song's performance credits are calculated, and the

Station Weight	Use Weight	Feature Multiplier	Strata Multiplier
(1.000)	(100%)	(1.281)	(166)

equal approximately 210 performance credits for that one performance.

Step 4
Again, this particular performance is combined in the Society's records with all the other performances of I'VE HAD THE TIME OF MY LIFE in the performance quarter and is reflected on the writers' performance records for the quarter.

Step 5
At approximately \$3.00 per credit, 210 credits come to \$630, which is shared by the writers. The publishers share approximately the same amount.



Example: ONE NETWORK TELEVISION PERFORMANCE

Step 1
The song was performed on TOP OF THE POPS on the CBS television network on January 8, 1988, between 11:30 P.M. and 12:30 A.M. Unlike local radio and local TV performances, which are sampled, every performance on network TV is counted. The three networks furnish information in the form of program logs and the Society also receives cue sheets from independent producers. ASCAP both audio and video tapes the networks to check on the accuracy of the information submitted.

Step 2
When calculating performance credits, the **Hook-up Weight**—reflecting the number of network affiliates carrying the program transmitted by the network—replaces the Station Weight in the formula. In addition, a time of day-weight is applied based on the time period of the broadcast, with "prime time" being given the highest weight. The resulting formula

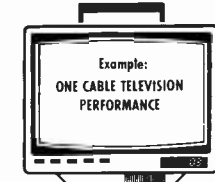
$$\text{Hook-up Weight} \times \text{Time of Day Weight} \times \text{Use Weight} \times \text{Feature Multiplier} \times \text{Strata Multiplier}$$

(0.8) (100%) (100%) (1.281) (481)

equals about 500 performance credits for that one performance. As you can see, a single TV network performance generates many more credits than a single radio performance.

Step 3
Once again, this particular performance is combined in the Society's records with all the other performances of I'VE HAD THE TIME OF MY LIFE in the performance quarter and is reflected on the writers' performance records for the quarter.

Step 4
At approximately \$3.00 per credit, 500 credits come to \$1,500, which is shared by the writers. The publishers share approximately the same amount.



Example: ONE CABLE TELEVISION PERFORMANCE

Step 1
I'VE HAD THE TIME OF MY LIFE entered the survey of performances during the scientific sampling of cable TV performances. The performance we are tracking here occurred on VH-1 which ASCAP's independent consultants selected for sampling on March 14, 1988 from 4 A.M. to 8 A.M.

Step 2
VH-1 furnishes ASCAP song titles and performance information in the form of program logs.

Step 3
The song's performance credits are calculated in accordance with the formula

Station Weight	Use Weight	Feature Multiplier	Strata Multiplier
(1.000)	(100%)	(1.281)	(10)

which equals about 15 performance credits for that one performance.

Step 4
Just as with performances in the other media, this performance is combined in the Society's records with all the other performances of I'VE HAD THE TIME OF MY LIFE in the performance quarter and is reflected on the writers' performance record for the quarter.

Step 5
At approximately \$3.00 per credit, 15 credits come to about \$45, which is shared by the writers. The publishers receive approximately the same amount.

The examples listed above tracked only one performance of I'VE HAD THE TIME OF MY LIFE in each medium. The song, which was one of last year's biggest hits, of course, received many performances.

The creative process is complex; it's a joining of technique and inspiration, of calculation and spontaneity. The work of seeing to it that those engaged in this process are fairly compensated for their efforts is also complex—making use of mathematical formulas, statistical analyses, computer technology, a balancing of competing interests, and old-fashioned hard work by many dedicated individuals.

Our step-by-step description on these pages can not possibly document every detail of the process, but we hope we have provided a glimpse of the crediting procedure and how it turns performances into dollars.

LICENSING: MARKETS FOR MUSIC

BY KEN TERRY

The licensing of music users, which accounts for most of ASCAP's revenues, is a government-regulated system that has not changed a great deal in recent decades. But some aspects of ASCAP's licensing activities—especially in the areas of cable and local TV—are in a state of flux, and others are benefiting from changes in the habits of music users.

In 1988, ASCAP's total receipts were approximately \$296,617,000. Of that amount, \$240,239,000 came from domestic sources, broken down as follows: \$714,000 from membership dues, \$4,916,000 from interest on investments, and \$234,609,000 from licensees.

ASCAP's licensees are divided into two types: broadcasting and general. On the broadcasting side are local radio and TV stations, radio and TV networks, college radio stations, and cable program suppliers. General licensees include hotels, bars, restaurants, skating rinks, airlines, professional sports teams, circuses, concert promoters, colleges (for music use outside of radio), and users of background/foreground music in sites such as retail stores, airports, and office buildings.

In the general field, where ASCAP has more than 100,000

licensees, the performing rights society cannot survey every user to determine how much is being played or performed, explains Gloria Messinger, ASCAP's managing director. "But we do take a survey of anything that pays us in excess of \$50,000 or so, where we can readily get music use information. We do therefore survey airlines, some of the ice shows, background users like Muzak, and concerts at colleges and universities, which are surveyed on a sample basis. "But your bars, grills, hotels, motels, department stores—generally it's too vast and it would be inefficient to try to survey it. So we put all of that money into a pot and pay it out based on feature performances on radio and television. It's an added-on factor to a member's royalties, pro-rata to their [broadcast] performances."

One growth area for ASCAP is in the background/foreground music area, where Muzak and other services are increasingly accenting contemporary rock and pop songs. "It's fair to say that general background revenue has gone up close to 7% from '88 over '87, and I'd say that it would do the same thing from '88 to '89," notes Messinger.

On the broadcast side, ASCAP licenses approximately 850 local commercial TV stations, 8,000 local commercial radio stations, three national TV networks, about 300 non-commercial TV broadcasters, and about 1,400 non-commercial radio broadcasters.

Performances on certain media are measured by the "census" method—i.e., ASCAP counts the number of times each song or piece of music is performed. This method is used to keep track of performances on the TV networks and on the HBO pay-TV service (as well as in classical concert performances and certain wired music services).

For all other media, ASCAP relies on a sampling of music performances conducted by its own staff under government guidelines. Although radio PDs are asked to log the songs they play for ASCAP for one month a year, the rights society has found that this is not always a reliable means of ascertaining the number of song performances.

Noting that ASCAP tapes 60,000 hours of commercial radio broadcasts yearly in its survey and employs music-knowledgeable staffers to identify the songs, Messinger points out, "Many of these logs are accurate. We've tested, and some are quite accurate, while others leave a lot to be desired." Why then ask for them all? "To assist in identification of the music," she replies.

Despite the logging problem, however, she stresses that radio has been quite cooperative with ASCAP in negotiations on license rates. "The raw material for radio is music; without it they

(Continued on page 8)

No. 1 Around The World



Congratulates ASCAP
The No. 1 Performing Rights Society
On Its 75th Anniversary

ASCAP'S FOREIGN CONNECTION



By Nigel Hunter

Music is the one international language understood by all people everywhere. It also encounters problems of copyright protection and regulation on the same universal scale, and ASCAP has been actively involved in looking after its members' best interests in the world arena since soon after its formation.

"We reached our first agreements with Britain, Italy and France back in the 1920s," says managing director Gloria Messinger. "Nowadays the foreign aspect is more important than it ever was, especially with the growth of modern technology."

She identifies the 1992 watershed in Europe when a single market becomes reality in the European Community countries and the resulting harmonization process as matters of major interest and concern for ASCAP in the foreign field.

"We have to find out what 1992 really means and what America's role will be in Europe. There are questions about mechanical rights, central accounting and licensing and what happens to performing rights when the frontiers disappear. Commissions charged by societies should be looked at, and there are matters arising from cable and retransmission."

Messinger is closely involved with the International Confederation of Societies of Authors and Composers (CISAC), for which she has been president of the executive bureau. She reports "excellent cooperation" among its constituent members in Europe, Asia and South America and a common purpose of achieving "first-class protection and supervision" of copyrights in all areas.

ASCAP foreign manager Andy Gurwitch seconds her verdict about the close and beneficial liaison at the international level.

"We deal with over 40 affiliated societies," he discloses. "we represent them here in the States and they represent us on a reciprocal basis in their various territories. There's mutual trust and it works."

Gurwitch traces a major expansion in foreign connections and activities since 1945, although ASCAP already had a European representative in the 1930s.

"There were a lot of big ASCAP songs around then, particularly in musicals. U.S. rock music has made it big overseas in more recent times."

Gurwitch says there are "amazingly few" queries and problems arising from his everyday work on the foreign front.

"You can get an occasional hiccup in administration, though," he adds. "Like when there are two writers called John Elton and Elton John!"

A key man in ASCAP's foreign affairs is James Fisher, regional director, U.K. Based in London, he works with ASCAP writers and publishers in the U.K. and in the European mainland countries, which he visits regularly.

"ASCAP has always had an international presence wherever other licensing societies exist around the world," Fisher remarks. "We like dealing with organizations which are owned by the membership in the same way as ASCAP. The links are mutually advantageous in terms of protecting and promoting the interests of members."

Fisher sees satellite broadcasting as a major challenge in Europe, particularly when a "footprint" can cover about 10 countries.

"Protecting the rights of our members is going to be much more difficult, but it's already being addressed in conjunction with other societies in various steering committees."

Part of his traveling is devoted to attendance at music festivals and tour concerts, especially when ASCAP writers are participating. He emphasizes strongly that he doesn't go out touting for new members, but he does make sure that ASCAP's services and advantages are widely known by current and potential licensors. Instant computer access to ASCAP's files in New York is just one of the benefits available in servicing the membership.

"Anglo-American repertoire is the most remunerative in the world," observes Fisher, "and we're getting busier all the time. We find that people like using music, but they don't like paying for it. They should understand that songwriting is a job like any other, and that songwriters have to be paid fairly and properly for their labor."

LICENSING (Continued from page 6)

couldn't exist. And I think the radio broadcasters recognize that. For them as an industry, it's the cheapest raw material you can buy. The product is very reasonable. We provide the raw material."

Television, on the other hand, has been a continuing problem area for ASCAP. Although its struggles with the networks seem to have been resolved, at least temporarily, local TV broadcasters are litigating over blanket and per program license fees.

When the well-known Buffalo Broadcasting case was resolved in ASCAP's favor a couple of years ago, the Society received a retroactive payment from the TV broadcasters that enabled it to make a special distribution of \$43 million to its members in 1987. But that was not the end of the story.

As an alternative to blanket licensing, the TV stations are allowed to take per-program licenses under which ASCAP fees are based on whether or not a program contains ASCAP music. As part of a rate proceeding that has been going on since the close of the Buffalo case, a federal judge has set an interim per-program fee and has temporarily placed the burden of determining the music use in these programs on ASCAP.

In the short term, ASCAP has experienced an interim reduction in fees compared to those that would have been produced by blanket licenses. Some 280 stations are experimenting with per-program licenses, and ASCAP has had to hire an extra 70 people

to keep track of the music in those programs and to process the reports received from the stations.

"The broadcasters are paying some part of that administrative cost, but by no means the total cost," notes Messinger. "The judge is setting the fee for the industry, and until he increases that fee, we're being hurt. In other words, we're not seeing the increase in the money—when their revenues were increased, our fees would increase as well—we're on hold at the moment. The longer it takes to get to trial and get a decision, the more that impacts on our bottom line."

ASCAP's managing director adds that in the long run, broadcasters may not save money by taking per-program licenses. "They thought they were going to save many millions of dollars more than they are saving. Provisionally, they're saving some money so far, but that's because they are only paying based on music in syndicated programs. That doesn't cover the commercials that have music in them, it doesn't cover locally originated programs—there's a whole world out there they're not accounting for, and when you talk about the administrative costs here, some of the stations have found it's more costly to have a per-program license."

In the realm of cable TV, ASCAP has also encountered stiff resistance to its license efforts. Although a number of cable program suppliers—including HBO, Showtime/The Movie Channel, Cinemax, The Nashville Network, The Disney Channel and MTV Networks—have taken ASCAP licenses, Messinger says the experimental fees they paid were very low. In addition, the program suppliers account for only a small portion of the cable

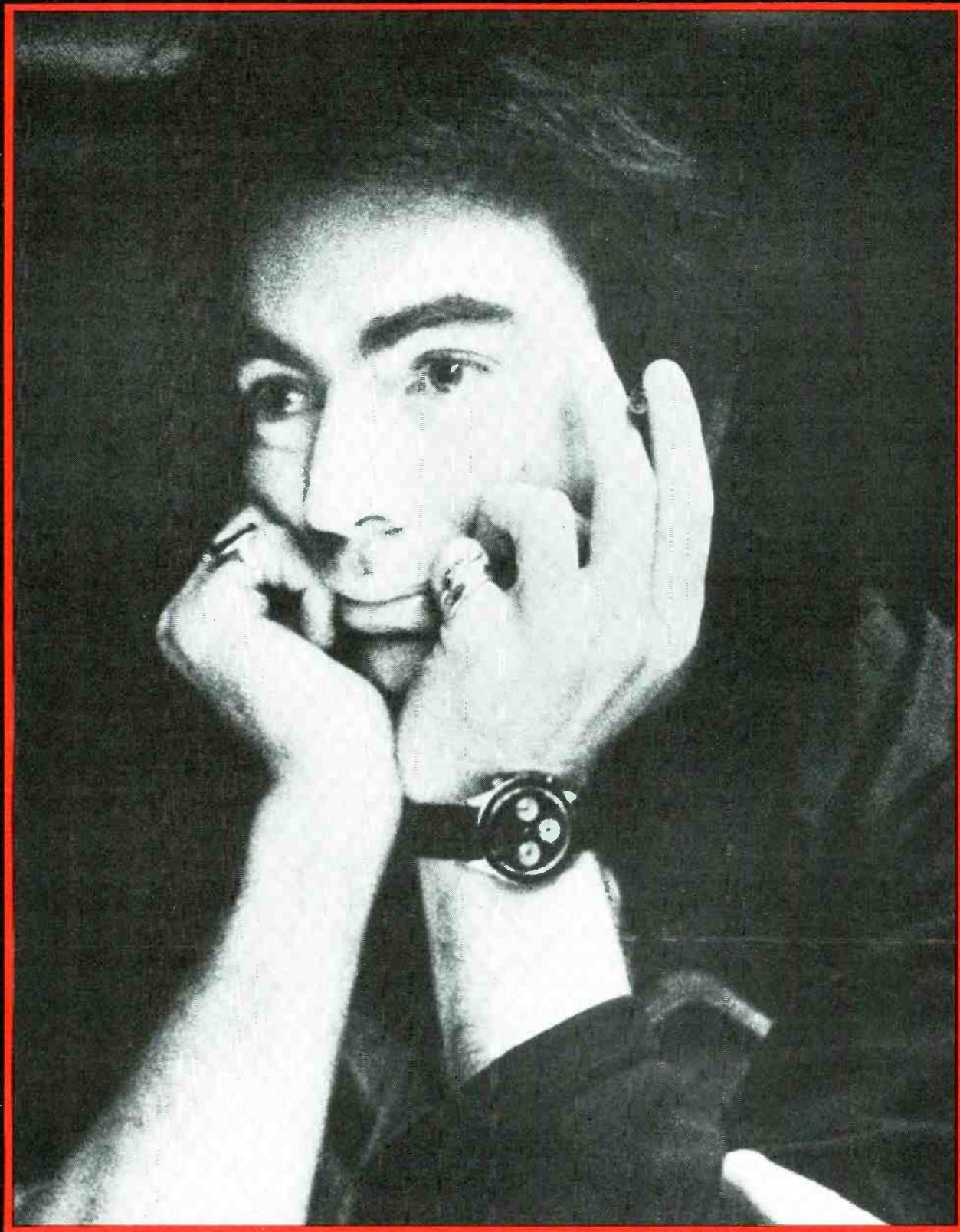
business's \$14 billion in revenues, most of which comes from subscriber fees paid to cable system operators.

Starting this year, ASCAP has begun negotiating new licenses with both the program suppliers and the cable systems. It maintains that there are two performances involved in cable TV: the original transmission of the program via satellite and its subsequent transmission over a cable system by the local operator. ASCAP's goal is to collect reasonable fees based on the benefit of the music used by the entire cable industry (*Billboard*, Jan. 7).

On January 5, ASCAP met with the National Cable Television Association, representing the cable system operators. Although the discussions were described as cordial, no outstanding progress was made. At presstime, ASCAP had not yet relicensed any of the program suppliers.

ASCAP licenses music on videoclips for showings in bars, clubs, restaurants, and department stores. Curiously, however, movie theaters are not licensed for the music in the films they show.

"The reason we don't license theatrical exhibition is simply an anomaly due to a quirk in antitrust law, and that's just the way it is," explains Messinger. "It's unlike that anywhere else in the world. So a person who writes for American films just gets a fee that's negotiated upfront. The contract says this also covers performances in U.S. motion picture theaters. We know that that means it's sort of given away. That same successful American writer for theatrical films, who in performances abroad, may earn a lot of money from theatrical exhibition, earns not a penny in the U.S. It's crazy, but that's the way it is." □



THANKS FOR THE ROYAL TREATMENT.
HAPPY 75TH!

Chif Diamond

This past February 13th, the 75th Anniversary of ASCAP's founding, more than 30 of this country's most accomplished composers and lyricists gathered to perform their greatest song hits in a benefit performance on the stage of the Shubert Theatre in Los Angeles. Proceeds from the show went to the ASCAP Foundation, which for the past 13 years has gained a national reputation as a positive force for music.

The ASCAP Foundation was set up in 1976 "to formulate, promote and support charitable and educational programs in the field of music." In its dozen years of operation it has helped train, inspire and reward scores of young aspirants, providing a measure of recognition and support that has often spelled the difference between career fulfillment and failure.

ASCAP President Morton Gould likes to think of the Foundation as a facility that "expands the cultural importance of the Society." Through its support of young composers and their works, it adds the future to the Society's more traditional concern with the past and present of music, he says. Gould, who serves as Foundation President, as well, also voices special pride that the Foundation operates primarily with funds contributed voluntarily by ASCAP members and employees. The Foundation also receives funds from additional sources such as corporations, other foundations and the general public.

THE ASCAP FOUNDATION:

A COMMITMENT TO THE FUTURE

It was seed money provided for from the estate of songwriter Jack Norworth that helped launch the Foundation. The widow of the lyricist of "Shine On, Harvest Moon" and "Take Me Out To The Ball Game," among other memorable standards, directed that ASCAP royalties earned by his estate be used for charitable works.

In practical terms the work of the Foundation falls into three basic categories: Education and School Music, Developing Talent, and Senior Programs.

Chief among the Education and School Music efforts have been the establishment of scholarship programs to assist budding talent. Based purely on excellence, the cash awards, ranging from \$250 to \$3,000, go to students in high schools, colleges and specialized institutions. In all cases the school's music faculty selects the recipients.

Schools whose students have benefited from the scholarships include the Fiorello H. La Guardia High School of Music and the Arts in New York City, City College of New York, the Eastman School of Music in Rochester, N.Y., and U.C.L.A.'s Extension Division.

The Foundation's scholarship awards are presented in honor of such notable ASCAP members as George and Ira Gershwin, Aaron Copland and music publisher Max Dreyfus. The newest, initiated last year at La Guardia High School, is the Michael Masser Scholarship Honoring Whitney Houston.

Another facet of the Education and School program funds composers-in-residence at arts institutes, aiming to make music an integral part of the classroom curriculum by bringing together composers-in-residence with classroom teachers. As Morton Gould explains, "When a teacher understands how a composition is put together he is much more able to bring a student closer to the creative process." Some of the organizations through which this program functions are the Nashville Institute for the Arts, the Lincoln Center Institute, the Los Angeles Music Center, and the Metropolitan Opera Guild.

"The Foundation's Education and School Music program is being expanded," advises Gerry Levinson, executive director of the Foundation. "New programs have been launched that will bring songwriters and other music professionals right into elementary school classrooms for an even more direct student contact with the creative experience." In January, the Foundation initiated its celebration of ASCAP's jubilee year by jointly sponsoring with the New York City School Volunteer Program an appearance by ASCAP member Peter Yarrow of Peter, Paul and Mary at P.S. 61 on New York's Lower East Side. Yarrow shared his music and the story of his career with 70 of the elementary school's students.

In addition to its educational work, the Foundation also offers a strong Developing Talent program. Foundation-sponsored workshops for songwriters, now in their 10th season, have developed into one of the organization's most popular and eagerly sought out projects. Here, experienced and successful professionals in a variety of musical fields work directly with budding composers and lyricists. Separate workshops in New York, Los Angeles and Nashville, covering such musical genres as pop, black music, film scoring, musical theater, country and gospel, provide aspirants in these fields with as many as 10 weekly sessions of expert advice and constructive criticism.

Stephen Sondheim, who has participated in the program as a panelist, characterizes the Musical Theatre Workshop, which has been led by Charles Strouse for ten years, as "the best workshop for songwriters that has ever existed." Others might wax just as enthusiastic about the Pop Music Workshop moderated by Rupert Holmes, the Film Scoring Workshop led by Fred Karlin, or the Black Music Workshop headed by Randy Muller.

While application is open to all, careful screening ensures that students have the necessary ability to profit from the workshop sessions. "Unfortunately, there are far fewer spaces in the workshops than applicants. We wish we could accommodate them all," notes Levinson. "Last year, for example, more than 500 songwriters applied for the 25 available spots in our East Coast Pop Workshop."

When does a workshop student become a professional? Ask these graduates of past workshops, all of whom have earned No. 1 hit credits, either as writer or co-writer: Andrea La Russo and Peggy Stanziale, "Dress You Up;" Marti Sharron-Humak, "Jump (For My Love);" Mike Reid, "Lost in The 50's Tonight;" Diane Warren, "Rhythm of the Night;" or John Jarrard, "There's No Way."

One of the oldest and most prestigious of the Foundation programs for developing talent remains its Grants to Young Composers. Established in 1979 with monies from the Jack and Amy Norworth Memorial Fund, this program awards grants totalling \$15,000 annually to composition students under 30 years of age. The winners are chosen by panels of prominent ASCAP composers. Recently, in recognition of the large number of submissions by very young writers, the grants program established a special contest category for composers under the age of 16, paving the way for cash grants to composers as young as 11.

The ASCAP Foundation Rudolf Nissim Award is one of the few Foundation programs that is directed specifically at ASCAP members. Each year a cash prize of \$5,000 is awarded to an ASCAP member for a new orchestral work. A panel of distinguished composers and conductors select the winning score. To encourage the performance of the winning work by orchestras and ensembles, ASCAP provides funds toward rehearsal costs.

For many, capturing the Nissim Award has provided a strong career boost. Former winner Nancy Laird Chance tags it a significant turning point in her career. "Word gets around," she says. "Doors which have been closed, open. Wonderful things happen."

The late Dr. Rudolf Nissim headed ASCAP's Foreign Department for many years. He willed a substantial portion of his estate to the Foundation.

The Foundation's Commissions Program is yet another measure of ASCAP's eclectic interests. It covers many styles of composition including works for concert orchestras, jazz orchestra, choral groups, dance, gospel, and blues—the wide musical palette that ASCAP represents."

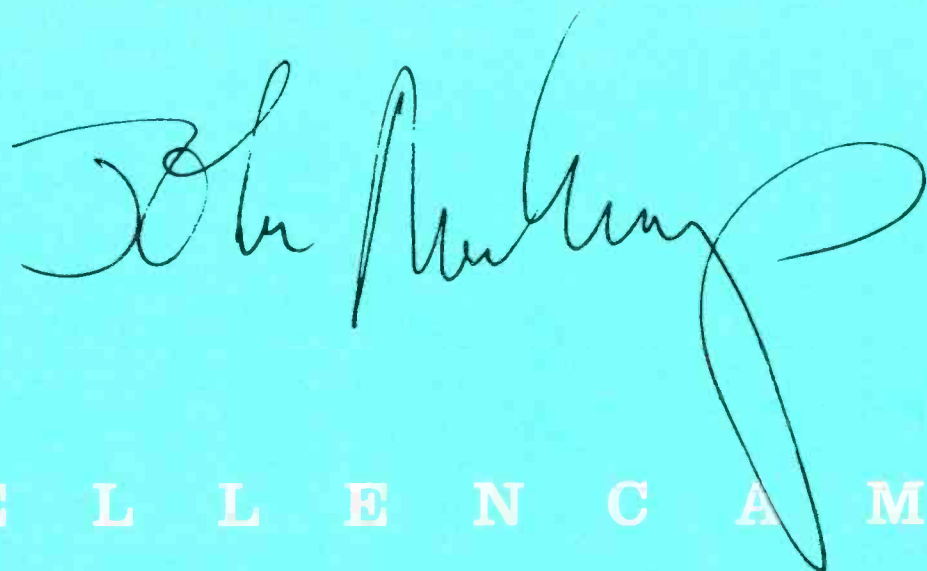
Each year, Meet the Composer, Inc., which administers the commissions program, appoints a panel of prominent composers who select the commissionees. The works are performed at Foundation-funded tributes to America's musical giants. The commissionees receive the opportunity to showcase their work for critics, colleagues and the public. Commissions have been awarded to honor Duke Ellington, Aaron Copland, Harold Arlen, and most recently, Leonard Bernstein.

(Continued on page 20)

H A P P Y

S E V E N T Y -

F I F T H

A handwritten signature in black ink, reading "John Melencamp". The signature is written in a cursive style with a large, sweeping flourish at the end.

J O H N M E L L E N C A M P

SUPER STARS and their HEROES

THE THREAD OF MUSICAL CONTINUITY

by Jim Bessman

The creation of music and lyrics never occurs in a vacuum. When asked, most songwriters will freely acknowledge their influences and idols—and the answers are often surprising. In ASCAP's early days, the craft of film scoring was in its infancy, and rock 'n' roll had yet to born. Nevertheless, a number of pre-film music and pre-rock writers are pointed to as inspirations by some of today's most important rock and film music figures. No matter what kind of music it is, there's been a thread of creative continuity across the musical generations, as this sampling of ASCAP superstar composers and lyricists demonstrates.

Ashford & Simpson

Nick: Hal David is my favorite songwriter of all time, and he's such an unassuming man.

Val: I'm a big Jimmy Webb fan. He's such a special writer with such variety. I actually wore out an album of songs he wrote for Thelma Houston, and it wasn't a big record!

Nick: On the Motown side, Holland-Dozier-Holland really captured the spirit and music of a time in my life.

Val: A big surprise for me was the Beatles, I mean, "I Wanna Hold Your Hand," so what? But when they did "Yesterday," okay, you can hold my hand anytime!

Ruben Blades

Of course, my influences are divided into two cultures. In Spanish-speaking music, I had the legacy of singers like Benny More, Jose "Cheo" Feliciano, Chico Buarque, and Elis Regina, also musicians like Tito Puente and Machito. Then there were rock artists like Frankie Lyman & the Teenagers, Bill Haley & the Comets, Jackie Wilson, the Platters, Simon & Garfunkel, Cat Stevens, and of course, the Beatles. And in the early 60's Duke Ellington brought his whole band to Panama. I must have been 18 then. It was a magical moment for me.

David Byrne

David Byrne's influences are as follows:

Andy Warhol
Joseph Campbell
Randy Newman
James Brown
Hank Williams
David Bowie
Pete Seeger
Duke Ellington
Celia Cruz

John Fogerty

Irving Berlin was an inspiration. Gershwin. Cole Porter—if he had written "Proud Mary" the river would be Fifth Avenue! But I had the privilege of meeting Jerry Leiber of Leiber & Stoller a couple years ago during their induction into the Rock 'n' Roll Hall of Fame. People call me and the Beatles and Dylan great writers, but wait a minute! How about Leiber & Stoller? They wrote an amazing array of hits for so many different artists and were involved in production. They were one of my big idols as a kid because they were current with my development. And Carl Perkins was a role model, because he wrote and performed and was self-contained.

Jerry Garcia

Irving Berlin, Cole Porter, Hoagy Carmichael, Jerome Kern. My favorite composer of them all is Irving Berlin. I even play "Russian Lullaby" with my own band. What a great tune!

Amy Grant

I'd have to say two of my favorites have to be James Taylor and more recently, John Hiatt. I like James Taylor because he writes such sensitive lyrics and music and he's been so consistent through the years. More recently, I've added John Hiatt to the list because his voice conveys such raw emotion and his lyrics reach down to the core of your being. Both of these guys are dynamic performers and songwriters: You can't beat that combination.

Bruce Hornsby

I'd have to credit my parents for always turning me on to music. They even have tapes of me singing "Hound Dog" at age three! Beyond that, though, I'd say Elton John and Leon Russell, Keith Jarrett and Bill Evans and McCoy Tyner, and Bob Dylan and Robbie Robertson. That covers all the levels: piano, singing, and songwriting.

Jimmy Jam (Jimmy Jam & Terry Lewis)

Gamble & Huff because when I was young I was into who produced records rather than who the artist was. Everybody that was hot was produced by Gamble & Huff and they wrote the songs as well as produced, which was a rarity back then. In particular, I liked the songs they did for Harold Melvin and the Blue Notes, the O'Jays, and Teddy Pendergrass.

Kenny Loggins

Bing Crosby, Elvis Presley, and Dimitri Tiomkin. My oldest son is named Crosby.

Madonna

Two of my inspirations were Karen Carpenter and Nancy Sinatra. Karen Carpenter had the clearest, purest voice. I'm completely influenced by her harmonic sensibility.

Henry Mancini

Duke Ellington. He has never stopped teaching me new things about music.

John Cougar Mellencamp

Bob Dylan, Woody Guthrie. They tried to make it real, good, bad, or indifferent.

Reba McEntire

First and foremost my hero is Dolly Parton. I was totally impressed with her album, "Blue Ridge Mountain Boy." Her writing and the trills of her voice are what inspired me so much. Loretta Lynn, Merle Haggard, Jimmie Rodgers, Connie Smith, Barbra Streisand, and Aretha Franklin are also people I admire.

Kenny Rogers

The people who have my respect in this business are not just the ones who can do it well, but the ones who can do it well for a long period of time. One of the prerequisites for being an idol is longevity. I would say my career has been most influenced by Ray Charles and Frank Sinatra, both of whom have in fact "done it well" for a long period of time.

George Strait

Bob Wills because of his swing and jazz sound. Merle Haggard because he's a great traditional country singer.

Suzanne Vega

Lou Reed, because of his attitude. Leonard Cohen, because he has the guts to be poetic. Peter Gabriel, because he's unique. Lotte Lenya, because she's unique.

GUESS WHO.... IS AN ASCAP MEMBER!

The fact that ASCAP has been the home of the greatest names in music and lyrics since 1914 will come as a surprise to no one. The real surprise is how many men and women who distinguished themselves in non-songwriting pursuits have not only tried their hand at songwriting but have become members of ASCAP, as well.

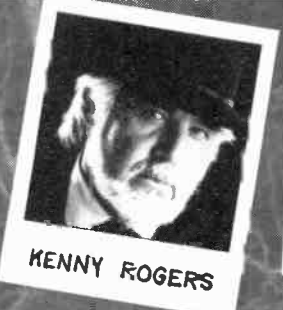
W.H. Auden	(Poet)
George Balanchine	(Choreographer)
Chuck Barris	(TV game show creator/host)
Lionel Barrymore	(Actor)
Warren Beatty	(Actor)
Milton Berle	(Comedian)
Jennie Bernstein	(Mother of Leonard)
Mel Blanc	(Voice of Bugs Bunny, etc.)
Truman Capote	(Author)
Paddy Chayefsky	(Playwright)
Glenn Close	(Actress)
Phil Crane	(Illinois Congressman)
Jimmie Davis	(Louisiana Governor)
Charles Gates Dawes	(U.S. Vice President)
Morton Downey, Jr.	(Talk show host)
Clint Eastwood	(Actor)
Theodore Geisel	(Dr Seuss)
Larry Gelbart	(Creator/writer of M*A*S*H* TV show)
Jackie Gleason	(TV star)
Arthur Godfrey	(TV/radio personality)
Jim Henson	(Creator of Muppets)
Dustin Hoffman	(Actor)
David Janssen	(TV star)
James Weldon Johnson	(Poet)
Stacy Keach	(Actor)
Ring Lardner	(Sportswriter/author)
Ira Levin	(Author)
Archibald MacLeish	(Poet)
Norman Mailer	(Novelist)
Groucho & Harpo Marx	(Comedy greats)
Elsa Maxwell	(Legendary hostess)
Chuck McDermott	(U.S. astronaut)
Edna St. Vincent Millay	(Poet)
Robert Mitchum	(Actor)
Louis Nizer	(Trial lawyer)
Richard Owen	(Federal Judge)
Dorothy Parker	(Author)
Gordon Parks	(Film director)
Kyle Rote	(Pro Football star/sportscaster)
Carl Sandburg	(Poet)
Maurice Sendak	(Writer/illustrator of children's books)
Sam Shepard	(Actor/Author)
Phil Silvers	(Comedian)
Telford Taylor	(U.S. Prosecutor at Nuremberg war trials)
Lily Tomlin	(Actress)
Melvin Van Peebles	(Film director)
Jimmy Walker	(NY City Mayor)
Cornell Wilde	(Actor/director)
Gene Wilder	(Actor)
Earl Wilson	(Syndicated Columnist)

CONGRATULATIONS
ASCAP

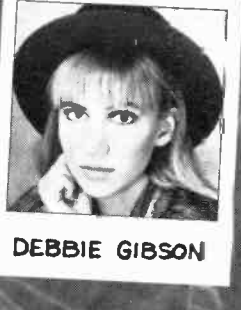
Best Wishes,
Bob Dylan



FREDERICK LOEWE
ALAN JAY LERNER



KENNY ROGERS



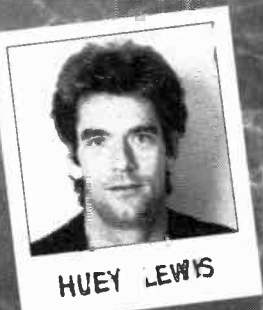
DEBBIE GIBSON



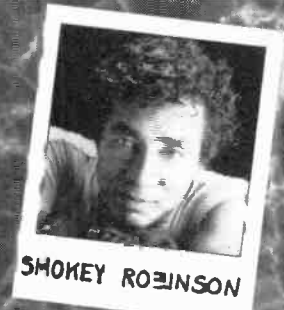
COLE PORTER



MIKE STOLLER
JERRY LEIBER



HUEY LEWIS



SMOKEY ROBINSON

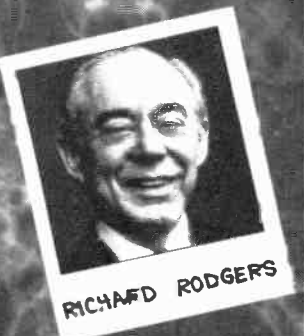
ASCAP



JOHNNY MERCER



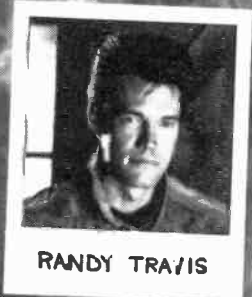
JOHN COUGAR
MELLENCCAMP



RICHARD RODGERS



IGOR STRAVINSKY



RANDY TRAVIS



STEPHEN SONNHEIM



STEVIE WONDER



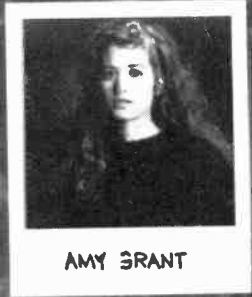
IRVING BERLIN



BRUCE SPRINGSTEEN



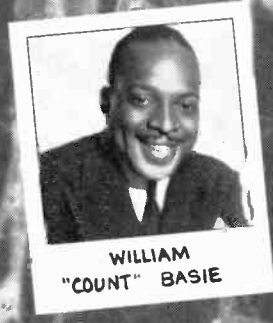
GEORGE MICHAEL



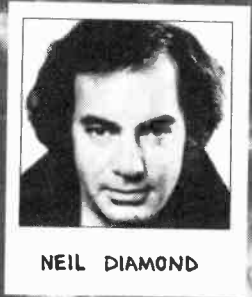
AMY GRANT



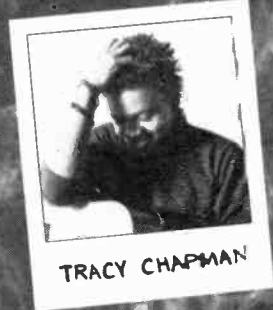
E.Y.
"YIP" HARBURG



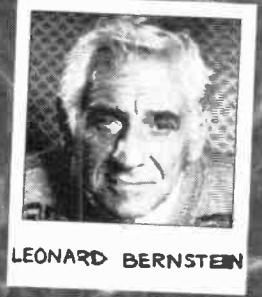
WILLIAM
"COUNT" BASIE



NEIL DIAMOND



TRACY CHAPMAN



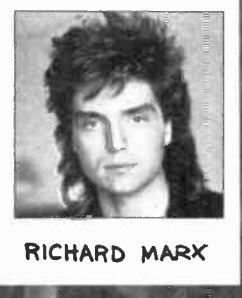
LEONARD BERNSTEIN



ORNETTE COLEMAN



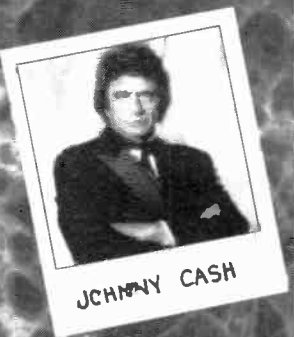
BETTY COMDEN
ADOLPH GREEN



RICHARD MARX



JULE STYNE

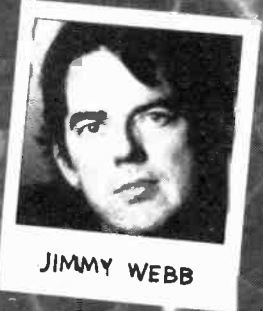


JOHNNY CASH

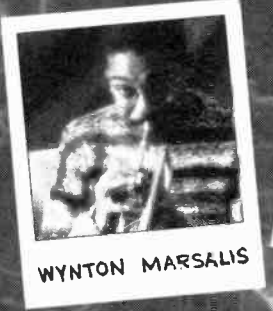
ASCAP has always had the greats. The faces that appear on these pages only begin to scratch the surface. We want to take this opportunity to applaud all of the wonderful writers who have contributed so much to the ASCAP repertory and the music of the world.



REBA McENTIRE



JIMMY WEBB



WYNTON MARSALIS



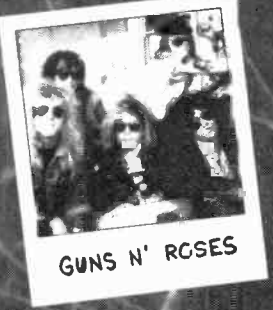
DOROTHY FIELDS



VAN HALEN



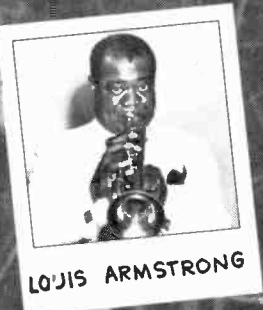
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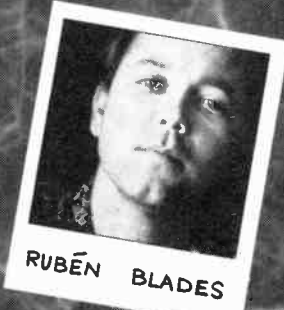
GUNS N' ROSES



HARRY WARREN



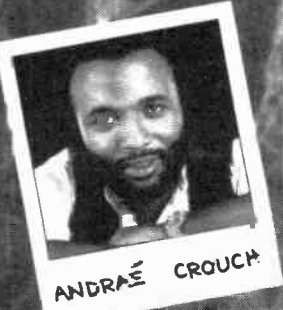
LOUIS ARMSTRONG



RUBÉN BLADES



ARTHUR SCHWARTZ



ANDRÉ CROUCH

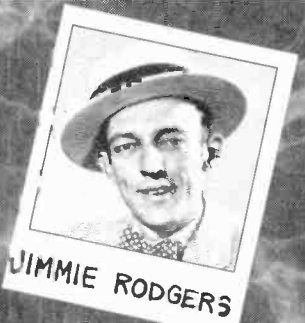
FACES



JERRY HERMAN



CARLY SIMON



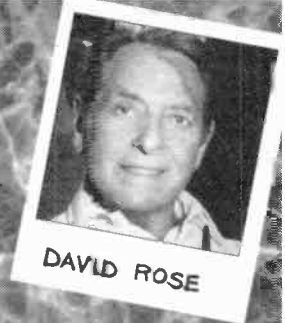
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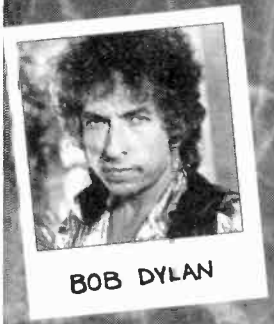
JEROME KERN



BENNY GOODMAN



DAVID ROSE



BOB DYLAN



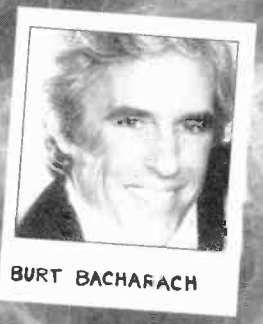
AARON COPLAND



BOY JOVI



DUKE ELLINGTON



BURT BACHARACH



IRA GERSHWIN
GEORGE GERSHWIN



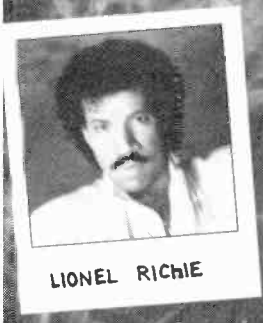
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OSCAR HAMMERSTEIN II



TITO FUENTE



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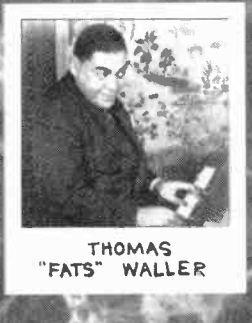
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MADONNA



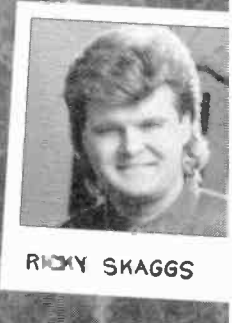
JOHN PHILIP SOUSA



THOMAS
"FATS" WALLER



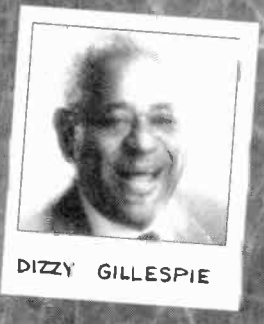
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RICKY SKAGGS



HAROLD ARLEN



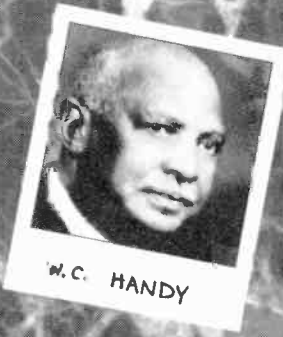
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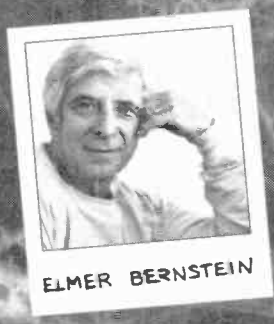
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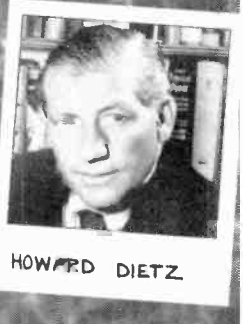
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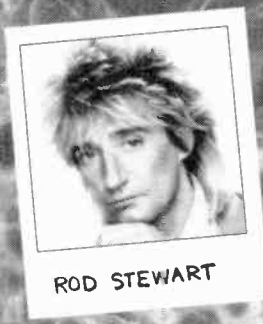
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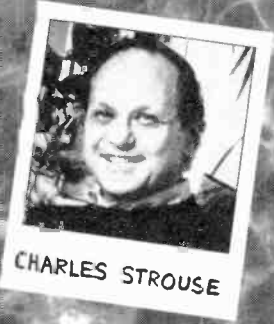
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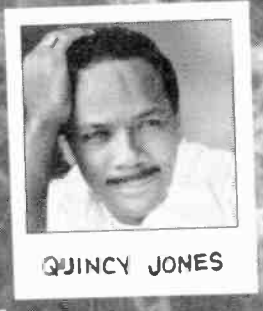
HOWARD DIETZ



ROD STEWART



CHARLES STROUSE



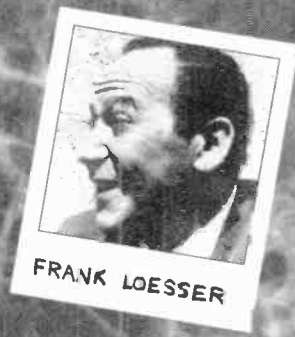
QUINCY JONES



SAMUEL BARBER



PHILIP GLASS



FRANK LOESSER



DON SCHLITZ



GEORGE STRAIT



LORENZ HART



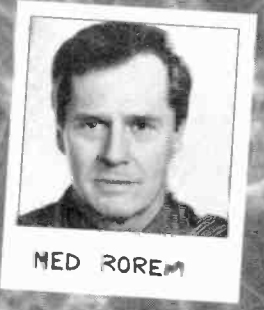
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MED ROREM

O *the ASCAP* Operation: I N N O V A T I O N & G R O W T H

Like the music in its repertory, ASCAP is as relevant in 1989 as the day it was created. It has remained true to the principles behind its founding while successfully adapting to music industry changes wrought by the past 75 years—years marked by rapid technological expansion and an evolving American copyright system. For ASCAP, these have been years of challenge and growth.

Gloria Messinger, the Society's Managing Director commented, "ASCAP is well prepared to continue its integral role as a vital and positive force for music in the 1990's and into the Twenty-First Century. A major ingredient behind both the longevity of the Society and its optimism for the future has been the ASCAP team—the staff that is dedicated to seeing that ASCAP members and those of foreign societies get the fairest possible compensation for the use of their music; that licensees are served efficiently and respectfully; and that the contributions of ASCAP members are recognized by the entertainment community, music users, legislators and the public. The work of ASCAP enables the American people to continue to enjoy easy access to the world's great music and the Society to maintain its role as a major American cultural institution."

Today, there are approximately 860 men and women who are employed by ASCAP in a wide range of departments that work to make the Society run smoothly. How they do this is an important and often unsung story.

MEMBERSHIP AND DISTRIBUTION

The staff of the Society's Membership Department plays a dual role in ASCAP, as "talent scouts" and problem solvers (from providing career guidance to aspiring writers to answering royalty crediting questions). It also handles the processing of new member applications. ASCAP maintains membership offices in New York (headed by Lisa K. Schmidt), Los Angeles (headed by Todd Brabec), and Nashville (headed by Connie Bradley), as well as in Puerto Rico (Angel Nater leads the office) and, in view of the important role that British music plays in the U.S. market, in London, too (where James Fisher heads the office).

According to ASCAP Membership and Distribution Director Paul S. Adler, "we have in recent years expanded the staff of the Membership Department in order to be able to seek out new creators more effectively, not only in the obvious major markets, but in the many secondary markets that are now producing so much interesting music. Also, in recognition of the increasing importance of providing "full service" to members outside of New York, we have brought our Nashville, Los Angeles, and London offices into direct contact with the Society's mainframe computer. We have added an executive in New York with a background in the Latin field (Emilio Garcia) to provide additional resources for this part of our repertory acquisition. Membership Department staffers are knowledgeable about the whole range of music—from mainstream pop to hip-hop, house music and zydeco, from jazz to film, to concert, country and gospel. The staff works closely with the songwriting, composing, and publishing community, hosting "rap" sessions and workshops.

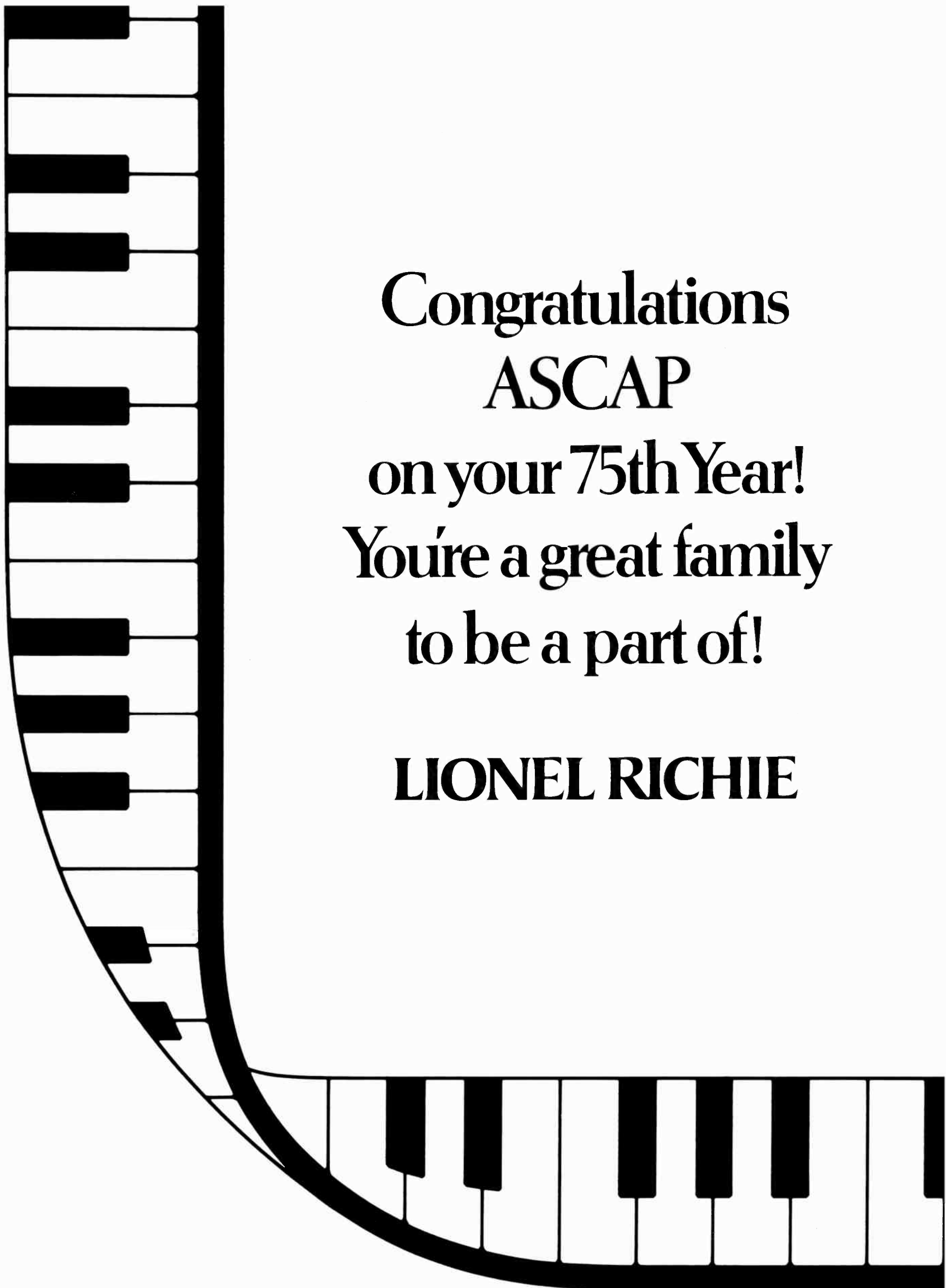
In addition, important work is conducted in the Awards/Musical Theatre Department (led by Bernice Cohen). The Society makes cash awards to members whose works are performed substantially in media not surveyed by ASCAP or whose works have prestige value not adequately reflected in their ASCAP distribution. Independent panels determine each award with the administrative assistance of this department. Cohen is also actively involved in all aspects of musical theatre, including ASCAP's long-running musical theatre workshop.

The Society's Distribution division is responsible for maintaining and processing the data that serves as the information that ultimately results in royalties to the Society's members and the members of foreign societies who license through ASCAP in the U.S. Included among the division's units are: the Index Department which maintains the information which allows the Society to connect individual writers and publishers with individual works; the Concert Crediting Department which processes the information obtained through ASCAP's survey of live symphonic concert, recital, and educational performances; the Tape Section whose staff of "monitors" listen to the on-the-air tapes that ASCAP makes of local radio (and television) performances which are used as part of the Society's crediting process; the Research Department which assists in identifying the members in interest in particular works; the Performance Analysis Department which processes much of the non-broadcast survey as well as those parts of the television survey which do not rely on tapes; the Membership Services Department which assists members with distribution-related problems and often works closely with the Membership Department; the Foreign Incoming

(Continued on page 18)

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on your 75th Year!
You're a great family
to be a part of!**

LIONEL RICHIE

OPERATION (Continued from page 16)

Department which is responsible for processing the distributions which flow into ASCAP from foreign societies for performances of ASCAP members' material in their territories; and the Royalty Department which sees to it that the royalty computations are correct and that the members' checks and statements are mailed on a timely basis.

"Of course, the staff must handle a vast amount of data and is always working against the distribution deadlines," explains Adler, "work which is assisted greatly by the use of computers. Our staffers, in consultation with outside experts where appropriate, are constantly reviewing advances in technology to see how the adoption of processes and new hardware can improve the accuracy, efficiency, and speed of processing the distributions. Our Membership and Distribution staffers work very hard to achieve the highest level of fairness and service to the members."

SYMPHONIC AND CONCERT

The Symphonic and Concert Department is one of ASCAP's smallest, but it fulfills an essential function, serving as liaison both between the Society and its estimated 4000 concert music composers and 1250 publishers, and between ASCAP and the concert world, in general.

Director Frances Richard and her staff favor a strong, hands-on approach to this department's multifaceted tasks, which include providing knowledgeable responses to member inquiries, recruitment of new members, offering career guidance and technical assistance to members, and calling upon contacts in the music world to encourage the performance, commissioning and recording of members' works. In addition, the Symphonic and Concert staff assists ASCAP's General Licensing Department to enhance revenues in the serious music area, supervises the ASCAP Foundation's annual competitions and, beyond the immediate ASCAP world, participates in serious music symposia and conferences.

According to Richard, serious music is a growth area for ASCAP, for an assortment of reasons—"For one, having a major concert composer like Morton Gould as President makes a strong statement about the Society's commitment to the field. Beyond that, our policy of not only recruiting talent, but nurturing it and advocating for it wherever appropriate, has helped ASCAP establish a strong leadership role in the concert music world. We have also worked with composers and licensees to obtain information on what works have been performed and where, resulting in more accurate concert music crediting for the members and more revenue, as well." Richard attributes a large measure of her department's success to the members and their music. "We are grateful to the gifted music creators whom we represent, and we take pride in the excellence of

their works and in their ability to communicate with audiences."

LICENSING

The license fees collected on behalf of ASCAP's members are the lifeblood of the Society, and the efforts of ASCAP's licensing staff are essential to its operation. At ASCAP, the licensing task is divided into three major departments: Radio, Television and General (non-broadcast), all of which are supervised by Barry Knittel, the Society's Director of Licensing.

The licensing area which has perhaps undergone the most explosive expansion in recent years has been in General Licensing, headed by Kenneth Gilman. Where the Society once licensed live performances almost exclusively—bars, restaurants, night clubs and hotels—changes in the Copyright Law of 1976 clarified the Society's right to license users which employ mechanical music (tapes, records and radio-over-speakers). ASCAP's representatives now must be prepared to license businesses as diverse as banks, retail stores, dance schools and lumber yards. The proliferation of licensees is the result of the work of the 24 district offices in major cities across the U.S., staffed by almost 300 dedicated managers, field representatives and clerical workers. Their job is to inform all non-broadcast music users in their territories why obtaining permission to perform ASCAP members' music is an obligation under the law, assist with the necessary paperwork, and make sure that license fees are paid.

Radio has been the most consistent user of ASCAP music since the 1920's. The Radio Department staff of 30, under the direction of David S. Hochman, works to make sure that each radio station in the United States that performs music is licensed to do so and pays the appropriate license fee. With about 9,000 commercial radio stations and more than 1,300 non-commercial stations broadcasting in the U.S. today, it became necessary in recent years to restructure the Radio Department into such specific areas of operation as licensing, customer service and collections, among others. These innovations have not only helped bring a sense of focus to this licensing area but have resulted, as well, in revenue increases—radio license fees have more than tripled in the past dozen years.

Since a substantial number of television stations opted for interim per program licenses in February 1988 (which require licensees to report and pay based on syndicated programs containing music in the ASCAP repertory), the functions of ASCAP's Television Department were reorganized to separately address the stations licensed under the blanket, (headed by Lawrence Sklover) and per program agreements (Donald Jasko).

Barry Knittel summarizes his feelings about the work of ASCAP's licensing team, "Whether it's a TV network or a local supermarket—if it's

a user of ASCAP music, we want to make sure the owners are not only licensed but clear on why they need a license. It's a philosophy that is shared by all of the men and women who make up the ASCAP licensing team, who work out of our headquarters, our district offices, or on the road in all fifty states."

OFFICE OF THE GENERAL COUNSEL

As the United States Supreme Court observed in the *CBS* case, the market for public performance rights "exists at all only because of the copyright laws." ASCAP's "product," the right to perform music publicly and nondramatically, is an intangible property right. ASCAP must operate differently from businesses which sell tangible property: if a customer does not pay for a product, the seller simply stops shipping the product to that customer. But there is no way to "turn off" the supply of music to users who refuse to pay. That requires legal action. And, because antitrust issues are raised when many owners combine to license their rights, ASCAP's licensing operations are governed by an antitrust consent decree—the 1950 Amended Final Judgment in *United States v. ASCAP*. The Society must comply with that decree at all times.

For these reasons, and many more, ASCAP's Office of General Counsel—the ASCAP Legal Department—plays a central role in the Society's daily operations, a role more vital than that of legal departments in other businesses.

ASCAP's General Counsel Bernard Korman has been with the Society for 37 years, 15 as General Counsel. Working closely with Korman are Assistant General Counsels Richard H. Reimer and I. Fred Koenigsberg, Senior Attorney Ross J. Charap, five staff attorneys, and a support staff of paralegals, legal assistants, secretaries, word processor operators, and clerks.

The wide-ranging responsibilities of the Legal Department include:

- Advising the Board of Directors, the President, the Managing Director and Department Heads on all legal matters.
- Supervision of copyright infringement litigation against unlicensed users. ASCAP brings about 800 lawsuits annually throughout the country. They are uniformly successful.
- Negotiation, drafting, counselling and litigation concerning license agreements. ASCAP's lawyers assist ASCAP management in negotiating license agreements with many different music users.
- Participation in various legal, legislative and governmental regulatory matters which affect ASCAP or the Copyright Law.
- Prosecution of claims before the Copyright Royalty Tribunal.

(Continued on page 22)

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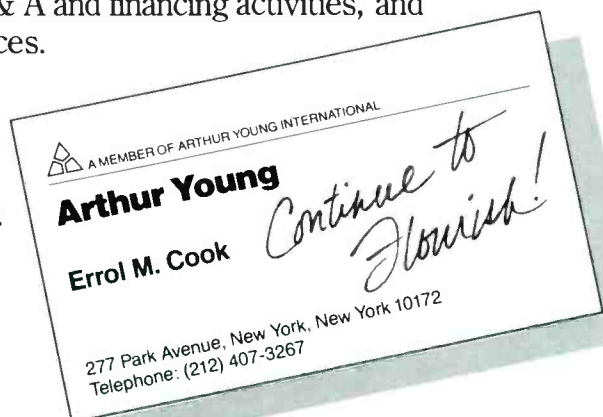
*Music is the universal language
of mankind...*

—Henry Wadsworth Longfellow

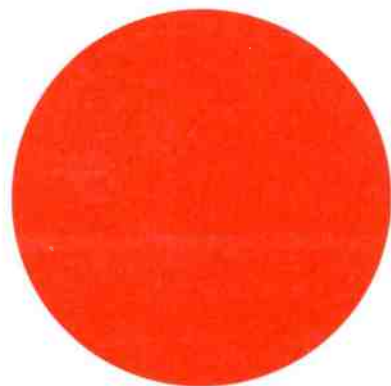
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FOUNDATION (Continued from page 10)

One of the programs that has received an unusually strong response is the Foundation's Senior Service, which was instituted to help bring live music to disadvantaged members of the community by utilizing the talents of ASCAP's senior composers and lyricists. In cooperation with such organizations as Hospital Audiences, the Veterans Bedside Network and Jazzmobile, and Horizon Concerts, older ASCAP members have been bringing their music to New York City's elderly in hospitals and senior citizen institutions, hospitalized veterans, and schoolchildren. In 1988, the Foundation embarked on an expansion of the Senior Service program to Los Angeles through that city's Cultural Affairs Department.

In a more direct way, the Foundation recognizes the contributions of veteran composers and lyricists of the musical theater with an award of their own—an annual \$5,000 grant in the name of Richard Rodgers. The award was initially funded by a \$50,000 donation from the Richard and Dorothy Rodgers Foundation that was later matched by a similar grant from the ASCAP Foundation. Recipients of the Richard Rodgers ASCAP Foundation Award have been Howard Dietz, Harold Rome, Jay Gorney, Edward Eliscu, and in 1988, Jule Styne.

The range of special programs under the Foundation umbrella are as diverse as the interests of the ASCAP members whose funding helps give them life. One of the newer programs, for instance, is directed primarily at enriching the lives of children. Endowed by Michael Masser, co-writer of several Whitney Houston hits, the fund will be used for providing opportunities for handicapped children to participate in music-making, scholarships for gifted children, as well as a commissioning program for music composed specifically for children.

Support for the Foundation is broad and growing, both among ASCAP members and, increasingly, outside organizations concerned with music. On occasion, special events have raised substantial sums for the Foundation. The most productive, which raised a six-figure sum, was last year's all-star concert at Carnegie Hall celebrating the 100th birthday of Irving Berlin. The performance, for the benefit of the ASCAP Foundation and the Carnegie Hall Society, was a joint presentation by ASCAP and Carnegie Hall. It subsequently was telecast on the CBS Television Network, earning an Emmy.

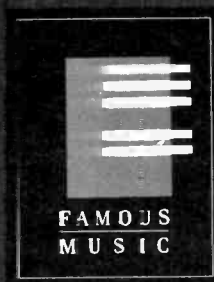
The Foundation's Board of Directors consists of Stanley Adams, Arnold Broido, Hal David, Morton Gould, Arthur Hamilton, Sidney Herman, Gerald Marks and Irwin Z. Robinson. They agree that despite all of its accomplishments, the Foundation's work has only begun. "The more we do, the more we find there is to do," says Gerald Marks, "but with the help and support of those who care deeply about music, we aim to continue our existing programs and to branch out to embrace new horizons." □



Leonard Bernstein's 70th birthday was commemorated with three new works commissioned in his honor through the ASCAP Foundation/Meet the Composer Commissions Program in 1988. Pictured with Bernstein (second from left) are the three commissionees: (left to right) Elliot Goldenthal, Kamran Ince and David John Olsen.

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OPERATION (Continued from page 18)

- Advising with respect to the legal status of possible successors to the memberships of deceased writers.

- Leadership in the legal copyright community. ASCAP's lawyers undertake a wide range of long-term activities to foster copyright law improvements. Such activities include the direction of the Nathan Burkan Memorial Competition and bar association activities. Korman is currently president of the Copyright Society of the U.S.A.

In sum, Mr. Korman observed, "The unique nature of ASCAP's business requires the active involvement of its lawyers. ASCAP's success is always a team effort. At ASCAP, a dedicated legal staff is an important part of the team."

FOREIGN DEPARTMENT

The *American* in ASCAP's name by no means precludes the Society's status as a major player on the international music scene. The Foreign Department focuses on all matters relating to ASCAP's dealings with the international music community.

Under ASCAP Foreign Manager Arnold A. Gurwitch, the department handles the negotiation and implementation of ASCAP's agreements with affiliated societies of which there are more than 40 at the present time. It also serves as the liaison for distributions made by the foreign societies for ASCAP members and ASCAP's distributions to the foreign societies.

"Our tasks are often highly detailed," explains Gurwitch. "For example, we must keep abreast of any changes in other nations' copyright laws or in the rules of the societies we deal with. And we must be prepared to answer inquiries regarding performance credits of ASCAP members for works performed outside the U.S., as well as questions about payments for foreign works performed here." One of the more interesting aspects of the Foreign Department is how it operates as ASCAP's "State Department." Coordinating ASCAP's participation in the activities of CISAC (The International Confederation of Societies of Composers and Authors), for example "certainly requires some of the diplomatic skills of an experienced foreign envoy," states Gurwitch.

The popularity of American music abroad keeps growing, which is good news for ASCAP members. Amounts paid by foreign societies to ASCAP exceeded \$56 million in 1988 and the 1989 estimate is for \$58 million.

FINANCE AND ADMINISTRATION

At ASCAP, the broad areas of finance and administration, are overseen by Chief Financial Officer John LoFrumento. The ASCAP departments which are grouped under these categories include Finance, Auditing, Information Systems and the Society's Human Resources Administration.

In the area of Finance, the staff prepares semiannual budgets and monthly forecasts, manages ASCAP's investments and bank accounts, records day-to-day receipts and disbursements, handles tax and insurance matters, and computes the gross amount of ASCAP's domestic royalties (which in 1988 involved almost \$300,000,000 in ASCAP revenues). These tasks are primarily the responsibility of Director of Budgets and Financial Analysis Susan Bauerschmidt and Director of Treasury Operations Benny DeLeon and Assistant Controller Paul Mendelsohn. LoFrumento views two innovations in the finance area as most beneficial. "In order to speed up the collections process and maximize the amount available for royalty distributions, we've implemented a lock box system at ASCAP, whereby licensees mail their payments directly to our bank. In addition, in an effort to minimize idle funds and maximize earnings on ASCAP's investments, we've established 'zero balance' bank accounts, which allow for funds in excess of our daily needs to be invested."

The goal of maximizing revenues continues to guide the Society's Auditing Department, headed by Director of Auditing Richard Redmond. Auditing's most important function is verifying that ASCAP's licensees are paying their correct fees. Staff auditors accomplish this by checking the licensees' fee reports against the licensees' financial books and records. In its other role, the Auditing Department conducts internal audits of ASCAP's branch offices and the other departments operating out of the New York headquarters.

The structure of the Information Services Department reflects its dual function—Systems Development and Computer Operations. Supervising both divisions is Director of Information Services Joseph Kelly. The Systems Development staffers labor to refine, and if necessary, redesign the various systems that other departments need in order to function optimally. A major step forward was the completion of work that placed ASCAP's Los Angeles, Nashville and London membership offices "on-line" with New York. Computer Operations maintains and upgrades the computers which are so vital to ASCAP's work.

The Human Resources Administration consists of two divisions, as well: Personnel and Benefits Management, and Office Administration, both of which report to Director Deborah Hawkes.

Employee recruitment, counseling, training and benefits are areas of concern for the Personnel and Benefits Division. LoFrumento takes pride in the expansion of career training and counseling services available to employees in recent years. "We have outside experts coming in to run seminars on many topics providing those interested with information that can improve their lives in terms of both career and health."

Office Administration includes the type of support which all business operations need to keep functioning smoothly—purchasing, maintenance, mailroom, typing pool, reproduction and telephone system. These areas are constantly being modernized for maximum efficiency.

(Continued on page 24)

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OPERATION *(Continued from page 22)*

OFFICE OF THE CHIEF ECONOMIST

The office of the Chief Economist is a small department that plays a significant role in the overall ASCAP picture. The work of this office is divided into three major concerns:

Survey-related matters—serving as liaison with outside independent experts on the design, implementation, and review of the various surveys ASCAP conducts in order to distribute its royalties; and working with the independent survey experts on: 1) a regular schedule of reviews of existing surveys, 2) the introduction of new surveys as license agreements are concluded, and 3) annual audits of various aspects of the survey.

Distribution matters—providing information on applications of and changes in the weighting formulas and rules; and

License negotiations—analyzing music usage, revenues and other characteristics of industries with which ASCAP is negotiating license agreements; suggesting reasonable rates on the basis of the findings; and participating directly in the negotiations.

Chief Economist Peter Boyle sees his department's major purpose as "ensuring that ASCAP's members receive the fairest financial return for public performance of their works. In most cases, we've been able to resolve our negotiations with various licensees in ways that provide revenue growth for ASCAP which, of course, means increased royalty payments to our members. I expect that this will continue. Concurrently, we keep an open mind about potential changes in our survey and distribution methods, changes which will permit us to keep allocating our royalty payments equitably."

PUBLIC AFFAIRS AND PUBLIC RELATIONS

The Public Affairs and Public Relations Departments both operate under the supervision of Director of Public Affairs Karen Sherry, (who also serves as Assistant to the President). The work of the two departments frequently overlaps but the functions of each are quite clear: Public Affairs, the newer department (coordinated by Lauren Iossa), is devoted to organizing and executing ASCAP's legislative efforts on behalf of music creators; Public Relations, with Ken Sunshine as Manager, aims to present to the music industry and the general public a clear understanding of ASCAP and what it does, as well as highlight the accomplishments of ASCAP's members. ASCAP's President, members of the Board of Directors and the Managing Director all play major roles in determining and implementing the Society's public affairs and public relations goals.

1988 was a banner year for ASCAP's public affairs effort—two major bills, which benefit not only ASCAP members but all American creators,

(Continued on page 26)

CONGRATULATIONS

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BEST WISHES

FROM

DAVID ROSE

AND

DAVID ROSE PUBLISHING CO.

OPERATION (Continued from page 24)

were passed by Congress and signed by President Reagan: legislation paying the way for U.S. adherence to the Berne Convention; and a law restoring the right of creators to deduct business expenses in the year incurred. In addition, "source-licensing" bills, which would deprive composers, lyricists and publishers of the right to continued payment for continued use of their music on local television, "died" in committee in both Houses of Congress despite strenuous efforts by broadcasters to enact these bills into law. All of these accomplishments were due in large measure to the Society's grass-roots campaigns to mobilize ASCAP writers and publishers and other members of the creative community to contact their Senators and Representatives in person, by letter or telephone, on these vital legislative matters.

The Public Relations area has helped generate greater media and public awareness of ASCAP over the past decade with a wide array of programs, events and publications, including awards presentations to America's most significant music figures; concerts celebrating the richness and diversity of ASCAP's catalog; and publication of the widely circulated magazine, *ASCAP In Action*, along with other informational brochures. The 75th anniversary of the Society in 1989 has presented ASCAP with an important public relations opportunity, and among the activities celebrating this jubilee year so far have been "ASCAP: The Music of America," an archive exhibit at the New York Public Library of Lincoln Center (which opened on February 3rd, and runs through April 1) and "The Songwriters: ASCAP's Diamond Jubilee," an all-star concert of ASCAP songwriting greats performing their own songs at Los Angeles' Shubert Theatre (on February 13th).

Sherry is proud of the strides made by ASCAP in public relations and public affairs: "It's very satisfying to see the tangible results of our efforts in newspaper and television accounts of ASCAP events. It's also fulfilling to educate and motivate creators to take an active role in defending their rights." Sherry feels particularly fortunate to head a group of dedicated staffers whom she characterizes as "creative, hard-working people who never seem to look at the clock."

Like the different instruments in an orchestra, ASCAP's many departments work in harmony to achieve a common goal: safeguarding the rights of its members and preserving their economic incentive. At the recent MIDEM Conference, ASCAP hosted a reception in honor of its 75th birthday and displayed a banner which read, "Relax, You're With ASCAP." These words succinctly sum up the ASCAP team's message to composers, lyricists and publishers: that creators should concentrate on creating music while the Society's staff looks after their performance rights. For over seven decades, ASCAP has prided itself on putting the interests of its songwriters and publishers first—and they deserve nothing less. □

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and



Some of our great songs

Then-Now-Tomorrow

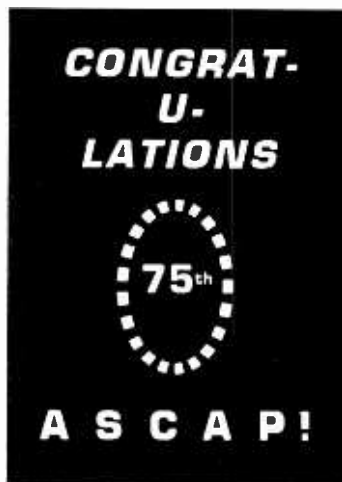
WHEN YOU WISH UPON A STAR
BLACK MAGIC WOMAN
SMILE
UNFORGETTABLE
ARE YOU LONESOME TONIGHT?
BYE BYE BLUES
ETERNALLY
IMAGINATION
LOVE LETTERS IN THE SAND
ME AND MY SHADOW
NO MAN IS AN ISLAND
DARLIN', TAKE ME BACK I'M SORRY
SAN ANTONIO ROSE
SOMEDAY MY PRINCE WILL COME
FAR AWAY PLACES
I'D CLIMB THE HIGHEST MOUNTAIN
SWINGIN' ON A STAR
PERSONALITY
POLKA DOTS AND MOONBEAMS
WHISTLE WHILE YOU WORK
WHOSE AFRAID OF THE BIG BAD WOLF
THERE'S A GOLD MINE IN THE SKY
I HADN'T ANYONE TILL YOU
THEN I'LL BE HAPPY
LULLABY OF THE LEAVES
SUNDAY, MONDAY, AND ALWAYS
YES SIR, THAT'S MY BABY
THESE FOOLISH THINGS
OH, HOW I MISS YOU TONIGHT

SUPERMAN - Theme
I'D RATHER BE BLUE OVER YOU
AMEN
LET'S FALL IN LOVE
MY MAMMY
MIDNIGHT MARY
I'M CONFESSIN' THAT I LOVE YOU
CARELESS
BACK IN YOUR OWN BACKYARD
BRING ME SUNSHINE
GIMME A LITTLE KISS, WILL YA HUH
HERE'S THAT RAINY DAY
MARY'S LITTLE BOY CHILD
STEEL GUITAR RAG
HEIGH HO!
LAST NIGHT WHEN WE WERE YOUNG
I'LL TAKE ROMANCE
FROM LOVER TO LOSER
IT'S A LONESOME OLD TOWN
INKA - DINKA - DOO
ALL OF ME
IT'S A BLUE WORLD
WHAT'S THE REASON I'm Not Pleasin' You
THEM THERE EYES
TOMORROW NIGHT
YOU AND I
MUSIC, MAESTRO, PLEASE
BUT BEAUTIFUL
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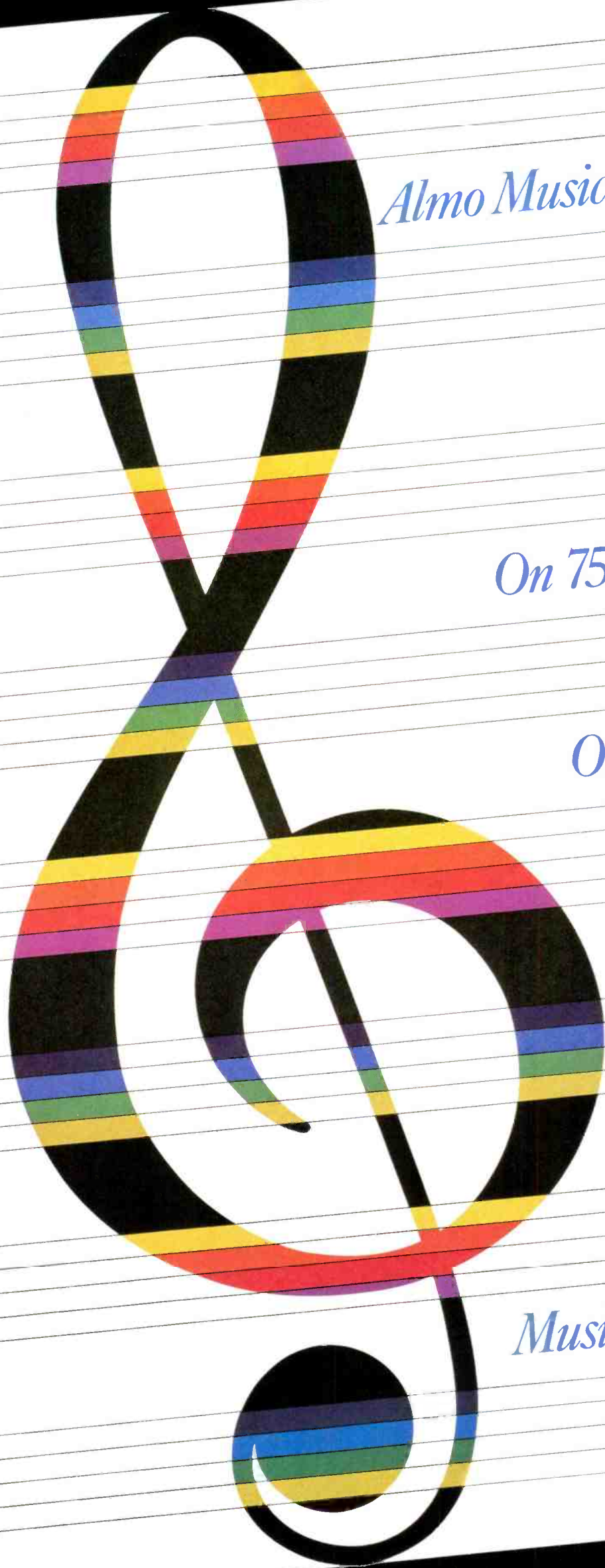
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Outstanding

Service

To The

Music Community



Terry Lewis and Jimmy Jam, at ASCAP's 1988 Pop Awards Dinner in Los Angeles, where they were named Writers of the Year. They were also honored as Writers of the Year at ASCAP's 1988 Black Music Celebration in New York.

Backstage at "The Music Makers: An ASCAP Celebration of American Music at Wolf Trap" (1987) are (left to right) Judy Collins, Peter Yarrow and Glenn Close.



Elton John (second from left) with the ASCAP Golden Note Award for 1987. ASCAP/PRS Awards Dinner. Elton John pictured with (left to right) ASCAP President Morton Gould and ASCAP/PRS Award recipients Marvian Marler, Billy Ocean and Boy George.



The achievements of Pulitzer Prize-winning composers (left to right) Stephen Albert (*River Run*) and Stephen Sondheim (*Sunday In The Park With George*) were recognized by the Society with the presentation of ASCAP's Pulitzer Prize Medallions.



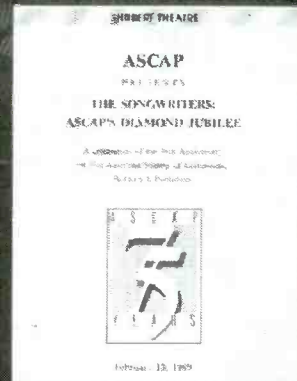
Paul McCartney (right) presented with the ASCAP Founders Award in 1985 by former ASCAP President Hal David.



Prince (center) at ASCAP's 1986 Pop Awards Dinner in Los Angeles, with ASCAP President Morton Gould and ASCAP Managing Director Gloria Messinger.



PERFORMING ARTS



Morton Gould (left) greeting Aaron Copland after awarding two scholarships established by ASCAP in honor of Copland's 80th birthday in 1980.



George Gershwin on stage at Broadway Gertrude Theatre in an ASCAP Memorial Tribute to the Gershwin in 1983.



Lena Horne (center) was honored with the ASCAP Pied Piper Award in 1985. Helping to present the award were Bennett and Dionne Warwick.



Reba McEntire and Randy Travis at ASCAP's 1988 Country Music Awards Dinner in Nashville.



Phil Collins (center), Writer of the Year at the 1988 ASCAP/PRS Awards Dinner in London, with ASCAP Managing Director Gloria Messinger.



The finale of the ASCAP Carnegie Hall salute to Irving Berlin on his 100th birthday, May 11, 1988 included (left to right) Natalie Cole, Tommy Tune, Morton Gould, Madeline Kahn, Rosemary Clooney and Frank Sinatra.

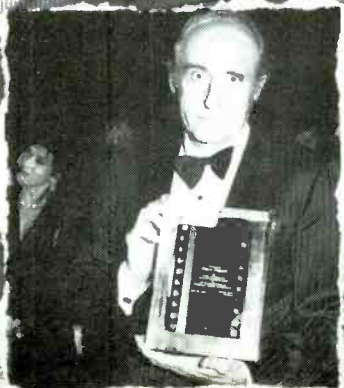


ASCAP ON STAGE

Part of the special exhibit entitled, "ASCAP: The Music of America" at The New York Public Library at Lincoln Center for the Performing Arts commemorating ASCAP's 75th anniversary.



Henry Mancini with the ASCAP Golden Soundtrack Award, presented to him in 1988.



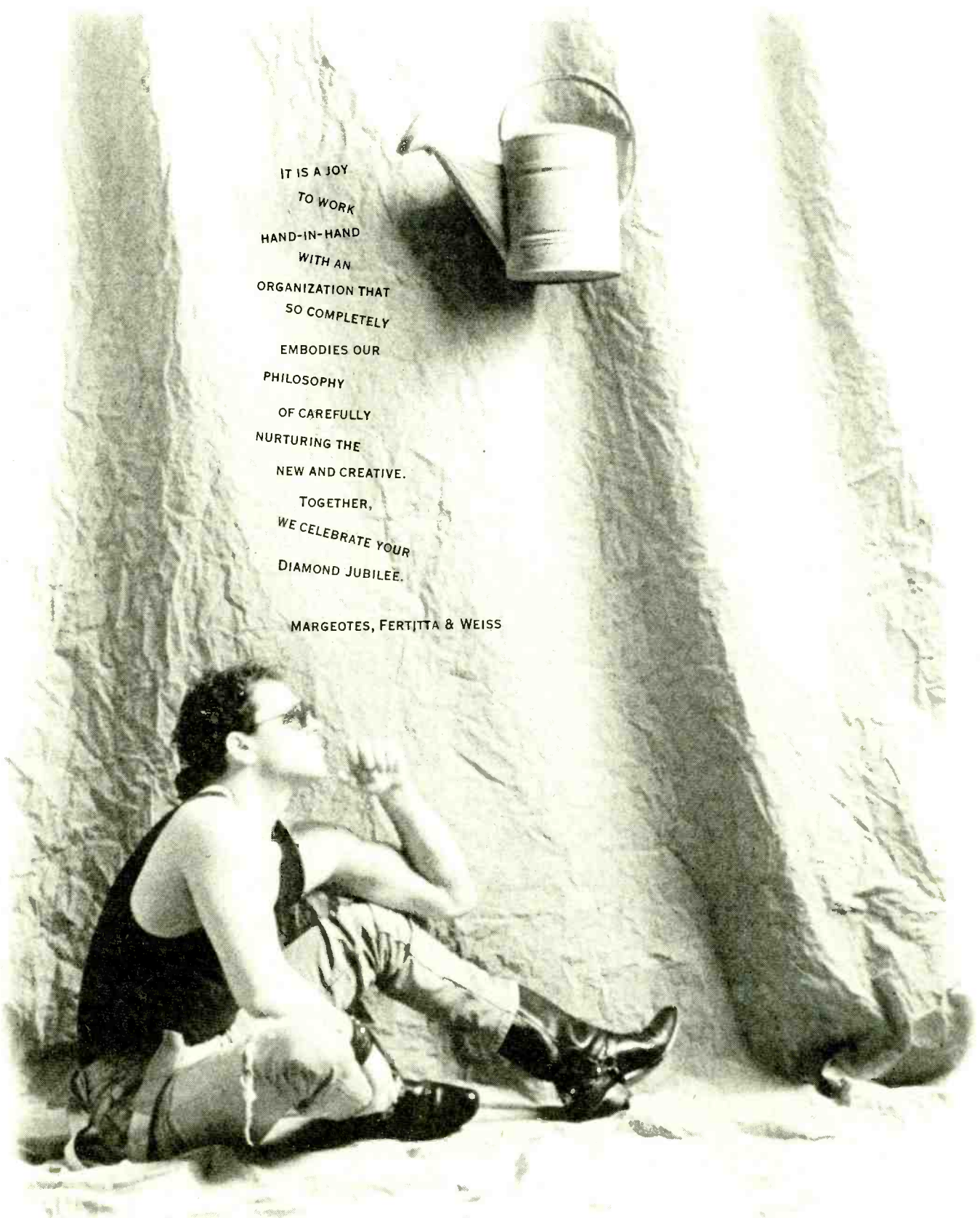
Kenny Rogers (right), the first recipient of the ASCAP Harry Chapin Humanitarian Award, with ASCAP President Morton Gould.



Former ASCAP President Sherry Ross (right) presents the ASCAP Harry Chapin Humanitarian Award to Kenny Rogers (left) in 1984.

IT IS A JOY
TO WORK
HAND-IN-HAND
WITH AN
ORGANIZATION THAT
SO COMPLETELY
EMBODIES OUR
PHILOSOPHY
OF CAREFULLY
NURTURING THE
NEW AND CREATIVE.
TOGETHER,
WE CELEBRATE YOUR
DIAMOND JUBILEE.

MARGEOTES, FERTITTA & WEISS



Vista Group, Management Purchase VPD

BY EARL PAIGE

LOS ANGELES In another distributor deal indicative of the fast-changing home video wholesale marketplace, three-branch Video Products Distributors of Sacramento, Calif., was purchased March 6 for an undisclosed sum by VPD's senior management and a venture capital firm, Vista Group of Connecticut.

The transaction is stirring com-

ment, largely because it focuses attention on regional distributors at a time when the industry seems to hold higher regard for wholesale firms that feature a far-flung branch network.

At the same time, the VPD deal and the research leading up to it had helped fuel steady gossip of still more consolidation—including the much-discussed sale of suburban New York six-branch Metro Video Distributors (Billboard,

March 11 and 18).

Whether Vista has been a player in the Metro deal, too, is a point Vista general partner Robert Cummins will not comment on.

In the VPD deal—popularly described as a leveraged buyout—financial particulars are not offered by Cummins or sole selling owner Ben Saia, who founded VPD in 1980.

Tim Shannahan, veteran distributor executive and former VPD president, now president/CEO, is the only senior management person identified among the insider purchasers.

Cummins says Vista's exhaustive research discloses that change has been, and will continue to be, the order for home video distribution. "That doesn't scare us, it excites us," he says. "Many of these changes spell opportunity."

Vista, founded in 1980, manages approximately \$350 million in investments in more than 100 companies. According to Cummins, VPD had sales of \$93 million in 1988.

Shannahan was attending the National Video Distributors Assn. board meeting and was unavailable for comment at press time. Saia did not return calls.

Champs Hit By Some Dealers 'E.T.' Didn't Meet Expectations

BY MELINDA NEWMAN

NEW YORK Roughly one-third of the 230 dealers surveyed by the American Video Assn. said the home-screen version of "E.T. The Extra Terrestrial" performed worse than they had expected. A higher number had the same complaint about another video sales champ, "Cinderella."

In addition to finding out whether the two titles fared better or worse than dealers had projected, the survey also sought information on how mass merchants affected video stores' sales, and how future buying decisions would be altered based on the performance of these two blockbusters. Stores that responded to the AVA survey carried an average stock of 136 "E.T." and an average of 39 "Cinderella" tapes. The survey related to December business.

"Basically, we found that retailers were angry that mass merchants were selling the tapes for less than they could even order them for," says Kathy Baer, spokeswoman for Mesa, Ariz.-based AVA, a 2,500-member buying and trade group that represents some 5,000 stores.

"They were also mad that their 'E.T.' orders were shorted," adds Baer. Larger than anticipated demand forced MCA Home Video to allocate the title's initial shipments.

Close to half the dealers surveyed, 47%, felt "E.T." performed as expected, and 18.7% said the title did better than they had hoped. Of the disappointed dealers, half said there was little interest in renting the title because so many people were buying it. Reasons for abnormally low rental ranged from unanticipated damage caused by the extra-low buy price

to the title's sheer market saturation.

The low buying price, especially that offered by competitors, also factored into dealers' dissatisfaction with "Cinderella." Although 58.6% felt the release did as well or better than expected, many of the remaining dealers were unhappy with both the rental and sales results.

Many dealers placed the blame for both titles' disappointing per-

Many blamed disappointment on mass merchants

formance on mass merchants offering the titles for less money. A whopping 77.4% said they were hurt by mass-merchant pricing. Close to half the dealers also thought they were impacted by competition from other alternative retailers. Most of those mentioned in this segment of the survey were grocery stores.

Lessons learned from the experience were varied. Nearly one-fifth, 19.6%, of those surveyed said they will not order as many sale copies the next time a major low-priced title is offered. Rather, they will order rental copies and enough copies to cover pre-paid orders. Another 13.9% said they will be more aggressive in selling advance copies. And 8.3% said they will buy more copies from mass merchants and fewer from regular distributors because of the price difference.

"We don't know when this situation will occur again, but we just wanted to see how it would affect future buying habits," Baer says.

RKO Video Chain Delivers The Goods

NEW YORK The 25-store RKO Warner Theatres Video chain, based here, has added delivery to its menu of services.

The service is initially being tested in Manhattan, but if it proves successful, president Steve Berns says delivery will be added to suburban outlets.

The chain is touting the option through direct mail and in-store flyers. With the first delivery to a customer, RKO will offer a free

copy of its "Top 3,000" catalog, from which future titles may be ordered. Membership fees are not required.

Delivery is not an uncommon service in Manhattan, but unlike other Gotham video stores, RKO's will be handled by Mitchell Newspaper Delivery, which also services subscriptions for The New York Times.

GEOFF MAYFIELD



Not Rattled. Paramount Home Video and Owensboro, Ky.-based distributor WaxWorks/VideoWorks hosted a special screening of U2's "U2 Rattle And Hum" for dealers at a site the band would approve—the original Sun Studio in Memphis. The legendary studio was featured in a segment of the film. Standing, from left, are Gary Hardy, owner of Sun Studio; Mona Coomes, VideoWorks' Paramount brand manager; and Bill Burton, WaxWorks/VideoWorks executive VP.

Sony Bows Hi8 Camcorders, VCR In Tokyo

TOKYO Sony Corp. staged a major press conference to unveil its high-band 8mm camcorders with replay horizontal resolution of more than 400 lines, along with a table-model 8mm VCR. The products will be launched next month in Japan.

Said Norio Ohga, Sony president, "It's only when I really like a new product that I come to the unveiling ceremony."

The Sony high-band 8mm camcorder, Hi8 CCDV900, which features shutter speeds up to one 10,000th of a second, will cost about \$1,925, and the 8mm VCR Hi8 EVS900 has a list price here of \$1,960. The units will be on sale in the U.S. by May and throughout Europe within a year.

On the following day, Fuji Photo Film and Kyocera announced that they, too, will sell high-band 8mm camcorders, made for them by Sony, at much the same prices. The next company to report marketing of a Sony-manufactured high-band 8mm camcorder was Ricoh.

Sony says it intends to produce 8,000 units of the 8mm camcorders and 4,000 of the 8mm VCRs monthly. Fuji Photo expects sales of 500 a month, while Kyocera forecasts 1,000. And Ricoh seeks monthly sales of about 2,000 units.

Six other companies, including Sanyo Electric and Canon Camera, are expected to announce sales plans soon for high-band 8mm camcorders.

FOR WEEK ENDING MARCH 25, 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
1	1	23	CINDERELLA ★★ NO. 1 ★★ Walt Disney Home Video 410	1950	26.99
2	2	75	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	182	DUMBO ▲◆ Walt Disney Home Video 24	1941	29.95
4	4	145	ALICE IN WONDERLAND ▲◆ Walt Disney Home Video 36	1951	29.95
5	5	126	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
6	9	6	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
7	6	40	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
8	7	79	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
9	11	21	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
10	10	145	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
11	17	94	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
12	12	7	TEEN STEAM J2 Communications J20029	1988	19.95
13	8	20	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
14	21	7	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988	14.95
15	14	131	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
16	13	13	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
17	15	22	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
18	16	141	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
19	RE-ENTRY		CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	19.95
20	RE-ENTRY		DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
21	19	18	SING-ALONG, DANCE-ALONG, DO-ALONG Warner Home Video 572	1988	14.95
22	23	40	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
23	25	3	THE CAT IN THE HAT Playhouse Video 6936	1971	14.98
24	18	124	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	29.95
25	24	40	BUGS! MGM/UA Home Video M201233	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.

Boston's City Video Uses Simple Approach In Mass. Suburbs

BY DAVID WYKOFF

BOSTON Taking a city-tested approach to the suburbs is the basic plan for City Video owner/president David Dudley.

"At the time I opened our first City store in Saugus [Mass.], the suburban video retailers weren't doing a great job to cater to their customers," Dudley says. "And for the most part, they're still not."

Dudley, a former co-owner of Box Office Video on Newbury Street in Boston's tony Back Bay district, differed with his partner about expansion and decided to sell his half and venture out on his own in 1986. Over the past two years, City has opened five outlets in suburban Boston (Saugus, Cambridge, and Burlington) and Cape Cod (Provincetown and Hyannis).

"What I learned at Box Office is that you really have to do everything that you can to help your customers. Our initial suburban competition wasn't doing that. They all had membership fees, variable rental rates depending on categories and days of the week, and didn't have the product out on the floor for the customer to look at," he says.

At Dudley's City chain, the keys are selection and simplicity. "We're not afraid to buy deep on new releases, which most of your traditional mom-and-pops are, and we often go as far as 50 deep per store on the bigger ones. We'll also look to go fairly deep on the second tier of new releases as well," Dudley says.

Wherever space permits, Dudley prefers to stock approximately 10,000 tapes in each unit. "With those kinds of numbers, you can be the anchor store in your area. Of course, that demands a lot of space and employee knowledge," says Dudley.

City's two largest locations, in Saugus and Burlington, run about 4,000 square feet and are of sufficient size to merchandise between 10,000 and 12,000 individual tapes. "Though things sometimes may appear to be tight, this size works well for us, both in terms of merchandising and rents. The Blockbuster and Major stores that carry the same amount of prod-

uct are at least 1,000 square feet bigger, and I think that they've got way too much wasted space," says Dudley.

Not "a fan of sell-through," Dudley uses space that might otherwise be devoted to sales to merchandising rental product. "We gave sell-through a try, but never really got anywhere with it. We get to obvious pick-up around Christmas, but other than then and the occasional special request, we do very little with it," he says.

Simplicity can be measured in many ways, notes Dudley. "We have no membership fee or credit card requirement, just proof of residence. And we have two base rates for rentals—\$2.50 per night for normal product and \$1 for children's product. It's confusing for customers to try to figure out all those different things, and your average renter gets turned off by that," says Dudley, adding that computerized check-in and check-out accentuate convenience as well.

With the inevitable coming of the superstore video chains, Dudley believes such efforts are "doubly important. It's only a matter of time before Blockbusters and Majors decide to go into direct competition with us. We've got to have a firm hold on the market and then go on to show people that we can do a better job for them and be a lot more pleasant than the big chains," he says, adding that "a smile doesn't cost you anything."

Expansion has come by acquisition. Dudley purchased a pair of Video Plus units in November and converted them into his Cambridge and Burlington locations. "They were offering their Cambridge and Framingham units, and the deal was that I had to buy both stores and their inventories," he says.

According to Dudley, the Framingham Video Plus store was "a dud all the way around. A bad location and just about everything else." He recently relocated it to the northern suburb of Burlington, and opened March 4 in a strip mall adjacent to music retailer Newbury Comics. "They seem to be doing very well there, specially with com-

pact disks, and I think that we appeal to the same kinds of customers," he says.

Dudley reports that he's very happy with the performance of the Cambridge unit, located in a mall in the up-and-coming Porter Square section. "At 1,500 square feet, it's a little smaller than I'd like, but there may be some possibilities for expansion. Rentals have been very, very strong, and we do a good business in art and foreign films," he says.

Dudley opened his Provincetown unit "pretty much as a fluke. I summer out there and thought that I should open a store," he says. According to Dudley, the 1,400-square-foot location is actually "pretty large by Provincetown standards." Winter business is surprisingly strong for a resort town, though Dudley notes "that there's not a whole lot to do artwise there in the off-season."

Dudley opened the Hyannis unit,

located in a 2,500-square-foot space in a strip mall across from the Cape Cod Mall, last Labor Day. His hopes for summer business are highly optimistic. "We've done very well in the winter there, especially with VCR rentals. We regularly have 12 machines out on weekends. The population there triples in summer," he says, noting that his other Cape outlet in Provincetown sees its revenues double during the tourist season.



by Earl Paige

CD IN VIDEO STORES: Four-store Camera Video Showplace, operating out of Howell in central New Jersey, is another chain that has run into trouble diversifying into CDs. "The problem is credibility," says owner Michael Solomon. "We put in 4,000 titles but there are CD-only stores all around us that carry everything. You have to be in music all the way to make it pay off, just like in video."

After trying for a year, Solomon says, "We're going to combine it into two stores. One of the problems was buying. It's entirely different than movies." A point of frustration for Solomon is that videodisk has not taken off enough. "We put in a decent representation, 1,000 pieces. But the player base is just now out there. Also, there's still the lag in release date. 'Die Hard' was out Jan. 25 and here five weeks later it's still not available on disk." But Solomon still believes quality performance in playback will eventually spur the business. "We have \$2,000 amp systems in all our stores."

A different story comes from American Home Theatres, the seven-unit Philadelphia web, where John DeMarzo, video and CD buyer, reports management is happy with CDs. He says four stores are carrying 4,000 titles and two stock about 3,000 titles. One store is too small for the CD addition. The merchandise is displayed in regular browsers right out in the middle of the stores. But DeMarzo says, "You have to have people on the sales floor who know music, otherwise it's not going to happen. We recently brought in some more music people." DeMarzo says the same thing about buyers and credits his own earlier experience at record/tape chain Listening Booth, the retail web of Richman Bros. Records. "The thing with music, more than video it seems, is that you have to have it right away. If you don't have it that first day, you lose too many sales."

American prices the top 30 albums at \$12.99 and finds "that we are reasonably competitive," adds DeMarzo. "Fortunately, we have a lot of competition in the malls and those stores are still selling at list." According to DeMarzo, "There is a flow from video to music. We do very well in soundtracks. And the video customer base helps—we have a lot of people who now do their music shopping with us. The whole stereo trend in video is another plus for CD." American is now looking at videodisk again, having tried it in the ultimately aborted RCA CED introduction five years ago.

DISTRIBUTORS UPBEAT: Despite all the consolidation that haunts home video distribution, several nabobs are upbeat about the VPD Inc. leveraged buyout. The Tim Shannahan-headed Sacramento, Calif., operation was purchased from low-key founder Ben Saia by insiders and Vista Group, a Connecticut venture capital firm (see story, page 48A).

The deal is a boost to several regional wholesalers, agrees Arthur Bach, VP of Star Video Enter-

tainment, Jersey City, N.J., who is happy to see the financial community put more value in localized wholesaling webs. Bach boasts that in its 10 years, Star has remained in the basic Atlantic region with two branches, one in Philadelphia and the other in Boston, and claims local concentration increases service to stores. "Ours are stocking branches, too, not sales offices. We are probably unusual in that we have outside reps working the street. We do not do a lot of telemarketing," says Bach, co-owner with Bernard Herman, president. Bach adds that Star also managed an inside leveraged buyout three years ago.

Robert Cummins, general partner at Vista in New Canaan, Conn., offers a view from the financial community: "The fact that VPD is one of few distributors headquartered in the West attracted us. We also invest in firms that have exceptionally strong management teams," Cummins says. In due-diligence research prior to the deal, Cummins says Vista looked at all the consolidation and still feels "there's a real opportunity today and in the future for a well-managed, aggressive distributor of home entertainment products." Vista was founded in 1980 and owned by Standard Oil, which "still invests in all our funds," Cummins says. He says Vista is now a limited partnership with major investors in Japan and Europe.

Of all the topics facing wholesalers at the National Assn. of Video Distributors board huddle in Chicago, selective line representation fueled a lot of talk, says Jim Schwartz, patriarch at 43-year-old distribution company Schwartz Brothers Inc., in Landham, Md. "We're waiting for Paramount Home Video to drop the other shoe," he says, referring to the reduction of distributors that other major video companies have announced in the last year and a half. Schwartz hails the RCA/Columbia Pictures Home Video restructuring that still has retailers griping. "We went through this same thing in audio distribution, and it works out," he says. The result of the RCA/Columbia approach, says Schwartz, is better concentration on fewer, select lines.

COAST TO COAST: West Coast Video has been making a flurry of announcements and is staging several promotions. The Philadelphia-based chain identifies itself under the combined logo West Coast Video/National Video, reflecting the recent merger that yields a total count of 653 outlets. One promotion, in fact, is an actual coast-to-coast event, tied to the theatrical title "Midnight Run." New England-area stores will send a prize winner and guest on a six-day odyssey from Boston to San Diego via plane, on to L.A. via train, and finally, by motorcoach to San Francisco.

Also planned is a charity drive for spina bifida organizations keyed to stores in the Philadelphia, southern New Jersey, and Delaware markets, which is tied to the Orion Home Video movie "Mac And Me," in which the lead character is stricken with the disease. A 25-cent per rental donation will be collected. In yet another promotion for "The Chocolate War," two grand-prize winners will appear in an upcoming M.C.E.G. Home Video movie in nonspeaking roles. Also part of the prize: transportation to an as-yet-identified shooting location and \$300 in spending money.

(Continued on page 51)

RETAIL TRACK

(Continued from page 46)

NAMELY: He is generally not known for bashfulness, so Retail Track was surprised to learn that although most everyone in the industry knows A&M VP of national sales as "Billy," he would much rather you call him Bill Gilbert. . . In the same vein, Marci Imber, wife of Record World VP Mitchell Imber, told me she hates the nickname "Mitch," and heretofore would like her husband's second syllable restored.

REAL LIFE: Ray Milanese, WEA's recently appointed Philadelphia branch manager, has a story that might have you checking the mirror for gray hairs. His 9-year-old son recently found an eight-track tape. "What's this?" the son asked. His followup question: "What's it do?"

CUT! Compact disk cutouts are be-

coming more plentiful, according to retailers, and some of them are decent sellers. Roy Imber, president of Roslyn, N.Y.-based Elroy Enterprises, notes that he's buying them for \$3-\$4 and selling them for about \$7 in Record World/Square Circle stores. Dave Roger, CEO of Chicago's Rose Records, says 10 of his web's stores are offering CD cutouts for \$3.99-\$5.99.

Stan Fitch of cutout wholesaler Serv-Rite, however, says he hasn't seen any great quantities of CD cutouts yet. He was offering 5 million LP cutouts at NARM for \$1.99 each. As the labels cut out their vinyl catalog titles, he observes, the quality of dumps has improved.

Assistance in preparing this column was provided by Ken Terry and Melinda Neuman in New Orleans. To reach Retail Track, call Geoff Mayfield at 212-536-5240.

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	6	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
2	2	6	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
3	11	2	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
4	3	7	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
5	4	6	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
6	9	2	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
7	15	2	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
8	5	9	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
9	35	2	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
10	6	10	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
11	7	8	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
12	10	4	THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
13	8	17	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
14	14	3	POLTERGEIST III	MGM/UA Home Video M800940	Tom Skerritt Nancy Allen	1988	PG-13
15	12	10	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
16	13	4	CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
17	17	5	WAXWORK	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
18	25	2	HERO AND THE TERROR	Cannon Films Inc. Media Home Entertainment M012020	Chuck Norris Steve James	1988	R
19	16	4	ELVIRA MISTRESS OF THE DARK	New World Entertainment New World Video A88002	Elvira	1988	PG-13
20	18	12	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
21	19	11	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
22	26	10	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
23	23	15	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
24	21	21	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
25	20	15	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
26	22	16	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
27	24	12	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
28	29	4	TIGER WARSAW	Continental Film Group, Ltd. Sony Video Software K0681	Patrick Swayze	1988	R
29	31	6	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR
30	27	8	KANSAS	Media Home Entertainment M012018	Matt Dillon Andrew McCarthy	1988	R
31	34	16	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
32	NEW		FEDS	Warner Bros. Inc. Warner Home Video 11828	Rebecca DeMornay Mary Gross	1988	PG-13
33	32	18	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
34	28	9	THE BLOB	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
35	33	7	HOT TO TROT	Warner Bros. Inc. Warner Home Video 11788	Bob Goldthwait Dabney Coleman	1988	PG
36	37	7	THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
37	30	8	PHANTASM II	Spacegate Corporation MCA Home Video 80839	James Le Gros Reggie Bannister	1988	R
38	39	12	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
39	36	12	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
40	38	17	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13

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

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
DAKOTA (PG-13) Lou Diamond Phillips HBO/\$89.99	3/27/89 (4/12/89)	\$0.0347 (49)	Poster
DEAD RINGERS (R) Jeremy Irons, Genevieve Bujold Media/\$89.95	3/30/89 (4/12/89)	\$9.1 (1048)	Poster, Counter Card, Mobile
GROUND ZERO (PG-13) Colin Friels, Jack Thompson, Donald Pleasance IVE/\$89.95	3/29/89 (4/20/89)	\$0.1758 (37)	Poster, Sell Sheet, Ad Mats
HANNA'S WAR (PG-13) Donald Pleasance, Maruschka Detmers Media/\$79.95	3/30/89 (4/12/89)	\$0.1370 (35)	None
RUNNING ON EMPTY (R) Judd Hirsch, River Phoenix, Chris tine Lahti Warner/\$89.95	3/30/89 (4/19/89)	\$2.8 (238)	Fact Sheet, Poster, Standee
SOME GIRLS (NR) Patrick Dempsey MGM/UA/\$89.95	3/30/89 (4/18/89)	\$0.0964 (4)	None
A TAXING WOMAN (NR) Nobuko Miyamoto, Tsutomu Yama- zaki Fox/Lorber/\$79.95	3/31/89 (4/15/89)	\$0.4580 (2)	Poster, Sell Sheet
TUCKER (PG) Jeff Bridges, Martin Landau Paramount/NA	3/28/89 (4/12/89)	\$19.6 (720)	Poster, Standee, Banner
WATCHERS (R) Corey Haim IVE/\$89.95	3/29/89 (4/20/89)	\$0.570 (161)	Poster, Sell Sheets, Ad Mats

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BEYOND DREAM'S DOOR Nick Baldasare, Rick Kesler VidAmerica/\$79.98 Prebook cutoff: 3/20/89; Street: 4/7/89	GOLF'S GREATEST MOMENTS Documentary Vestron/\$29.98 Prebook cutoff: 3/22/89; Street: 4/19/89
JIMMY CONNORS' TENNIS: MATCH STRATEGY Instructional Vestron/\$39.98 Prebook cutoff: 3/22/89; Street: 4/19/89	FLY FISHING SUCCESS: DRY FLY STRATEGY Instructional Vestron/\$29.98 Prebook cutoff: 3/22/89; Street: 4/19/89
JIMMY CONNORS' TENNIS: WINNING FUNDAMENTALS Instructional Vestron/\$39.98 Prebook cutoff: 3/22/89; Street: 4/19/89	FLY FISHING SUCCESS: THE FUNDAMENTALS Instructional Vestron/\$29.98 Prebook cutoff: 3/22/89; Street: 4/19/89
NICK FALDO'S GOLF COURSE Instructional Vestron/\$29.98 Prebook cutoff: 3/22/89; Street: 4/19/89	FLY FISHING SUCCESS: NYMPHING STRATEGY Instructional Vestron/\$29.98 Prebook cutoff: 3/22/89; Street: 4/19/89
THE FANTASIST Timothy Bottoms, Christopher Cazenove Republic/\$79.95 Prebook cutoff: 3/23/89; Street: 4/19/89	JOURNEY THROUGH FAIRYLAND Animated Celebrity/\$39.95 Prebook cutoff: 3/23/89; Street: 4/11/89

(Continued on next page)

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STORE MONITOR

(Continued from preceding page)

FINANCIAL WORKSHOPS: The Video Software Dealers Assn. has announced that its three remaining "Financial Planning And Inventory Management" seminars will be free to members, as was the first '89 stop Jan. 31 in Mesa, Ariz. The trade group originally said that if its Mesa trial went over well, it would repeat the free offer at the remaining sessions. Dates and places: March 30, Sheraton River House, Miami; May 18, Stouffer Nashville Hotel, Nashville; and June 15, Hyatt Regency Milwaukee.

NINTENDO INTENDED: A topic that surfaced informally but explosively last year at the American Video Assn. annual soiree in Palm Springs, Calif., the rental of Nintendo video games, gets its own seminar this year during the buying group's annual convention at New Orleans' Fairmont Hotel April 13-17. Other seminars will include a panel of store operators, a panel of suppliers, and AVA's own takeoff on "Hollywood Squares."

VIDEO RELEASES

(Continued from preceding page)

LES MISERABLES

Animated
Celebrity/\$29.95
Prebook cutoff: 3/23/89; Street: 4/11/89

THE LONE RANGER: THE FUGITIVE

Clayton Moore, Jay Silverheels
Rhino/\$19.95
Prebook cutoff: 3/14/89; Street: 3/31/89

THE LONE RANGER: MESSAGE TO FORT APACHE

Clayton Moore, Jay Silverheels
Rhino/\$19.95
Prebook cutoff: 3/14/89; Street: 3/31/89

THE LONE RANGER: SIX GUN SANCTUARY

Clayton Moore, Jay Silverheels
Rhino/\$19.95
Prebook cutoff: 3/14/89; Street: 3/31/89

LOVE AT STAKE

Barbara Carrera, Anne Ramsey
Nelson/\$89.98
Prebook cutoff: 3/9/89; Street: 3/30/89

THE MARK

Stuart Whitman, Rod Steiger
Video Treasures/\$9.95
Prebook cutoff: none; Street: none

MALTA STORY

Alec Guinness, Jack Hawkins
Video Treasures/\$9.95
Prebook cutoff: none; Street: none

MIDNIGHT WARRIOR

Kevin Bernhardt, Lilly Melgar
RaeDon/\$69.95
Prebook cutoff: 3/20/89; Street: 4/3/89

OMEGA SYNDROME

Ken Wahl, George DiCenzo
New World/\$14.95
Prebook cutoff: 3/16/89; Street: 4/4/89

SAVAGE JUSTICE

Julia Montgomery, Steven Memel
New Star/\$79.95
Prebook cutoff: 3/24/89; Street: 4/11/89

SEABERT: GOOD GUYS WEAR WHITE

Children
Celebrity/\$39.95
Prebook cutoff: 3/23/89; Street: 4/11/89

SGT. PRESTON OF THE YUKON: BAD MEDICINE

Richard Simmons
Rhino/\$19.95
Prebook cutoff: 3/17/89; Street: 3/31/89

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.

Take The Lid Off Five Great Videos!

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

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

APRIL RELEASES

The Adventures of Mark Twain	#3533	86 min.	\$14.95
GoBots®: Battle of the Rock Lords	#3527	74 min.	\$14.95
Adventures of Mark Twain	#3533	86 min.	\$14.95
Heathcliff: The Movie	#3495	73 min.	\$14.95
Garbage Pail Kids	#3509	97 min.	\$14.95

PREBOOK DATE: 3/20/89
STREET DATE: 4/5/89

KVC HOME VIDEO

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

Country Vids Grow In Style, Number Seek Better Production, Wider Exposure

BY JIM BESSMAN

NASHVILLE Based on increasing production and programming outlets, country video seems to be on an even, if not growing, keel.

But cost effectiveness—understandably the key factor in giving a clip production the green light—may be curtailing the format's promotional potential.

"I'm still making videos for the same budgets as I did five years ago," says Nashville video producer Joanne Gardner, whose year-old Acme Pictures Inc. partnership with Rosanne Cash has resulted in some 23 videos. "Eighty percent of the budgets are still in the \$20,000-\$30,000 range, which makes it very hard to offer a diverse directors roster."

Gardner proudly points to Acme directors like Ethan Russell (Hank Williams Jr.'s "There's A Tear In My Beer") and MTV Award-winning cinematographer Bill Pope as two Nashville imports who are helping change the look of country video.

"We could get more great directors, but there's not enough money being spent here to attract them,"

she notes. The "catch 22" for the record companies, she acknowledges, is that the money that is spent is often not recouped, though "90% of the artists I work with say their videos have impacted their careers and that people have bought their records after seeing them."

Warner Bros./Nashville VP/GM Eddie Reeves states the labels' problem succinctly: "Videos are great and we love making them, but successfully hooking up a video to music is like rolling the dice. And when you figure that a competitive, wonderful video that takes advantage of location, technology, and creativity costs between \$50,000 and \$60,000, that kind of money is usually better being spent on other avenues."

Reeves further questions the promotional value of country videos, considering the current reach of country video programming.

"It's nice to have [The Nashville Network] exposure, but you can't get enough rotation to justify a \$60,000 budget," he says. "And [national country video channel] Country Music Television, where you can get rotation, doesn't have enough homes

yet. But active buyer research... indicates that only a small percentage of buyers interviewed at point-of-purchase say they bought a record because of a video, and that's just for pop buyers. People who watch CMTV, who are much fewer than those watching MTV, are more passive record buyers."

However, Jeff Walker, head of Nashville's public relations and video promotion firm Aristo Music Associates Inc., claims that the viewer universe for country videos is expanding. He counts 90 outlets that currently program country clips regularly, up from 60 18 months ago. Moreover, there are now 12 video pools distributing country vid-

(Continued on next page)



Singing Heads. Paul Carrack and Terri Nunn croon their hearts out in the clip for "Romance," the love theme from the upcoming Tri-Star feature release, "Sing." The clip, which blends footage from the film with scenes like this one, was directed by Jim Yukich.

VIDEO TRACK

LOS ANGELES

IT'S A MYSTERY. What is? The kind of footage director **David Fincher** is using for the new **Roy Orbison** clip "She's A Mystery To Me." The video is the second release from the late singer's **Virgin** album, "Mystery Girl." Fincher and **Propaganda Films'** producer **Eric Liekefet** are filming in a variety of L.A. locations.

Fincher, meanwhile, wrapped the video for the title track on **Paula Abdul's** debut album, "Forever Your Girl." Abdul choreographed a team of young dancers for the clip, including three tap dancers. **Karen Livingston** produced for **Propaganda**.

The **Cowboy Junkies** have a new clip set for release: "Misguided Angel." **Geoffrey Barrish** directed and **Helen Langridge Associates.** The video comes from the band's **RCA** debut, "The Trinity Session."

For **Guadalcanal Diary's** new video, "Always Saturday," director **Nicholas Brandt** had the crew dig some 6-foot holes in the front yard of a typical suburban house. The clip features the perfect "homegrown" wife and family, who sprout before viewers' very eyes. **Bridget Blake Wilson** produced for **Limelight Productions.**

House Of Lords has wrapped two new clips for their eponymous release on **Simmons Records.** **Tom McQuade** directed "Love Doesn't Lie" and "Slip Of The Tongue" with **Steve Brandman** producing.

Dominic Orlando directed **PolyGram's** **Terri Lyne Carrington** in "Message True" for **Mark Freedman Productions.** **Joanna Stainton** produced the clip, which was shot at **S.I.R.**

MCA's **Boys Club** recently lensed "The Loneliest Heart," the newest single from the band's eponymous debut album. **Randee St. Nicholas** directed the keepers of the mall tradition, and **John Hoppood** produced for **Planet Pictures.**

Midnight Films is wrapping

production on two new clips for **Basia's** "Time And Tide" album on **Epic Records.** **Crescenzo Notarile** directed "Promises" and "Prime Time TV," with **Gregg Fienberg** producing. Both clips are performance pieces and were shot on stages at **S.I.R.** **Michael Hamlyn** was executive producer.

NEW YORK

SCORCHED EARTH Productions threw a Hawaiian luau despite a pretty nasty wind chill in order to set the scene for "Hawaiian Sophie," a video for **EMI** rapper **Jazz.** Director **Adam Bernstein** and producer **Byars Cole** transformed **Mother's Stage** into a temporary tropical paradise.

Meanwhile, out in the streets of New York, **Jane Simpson** was directing "On A Mission," the title track from the R&B/dance-oriented release from **Mercury Records'** **Leotis.** **Tina Silvey** produced the street-dance piece for **Silvey Co.**

Fellow **Mercury** act **Third World** was also in New York shooting its video, "Forbidden Love," with director **Dominic Orlando** and producer **Craig Fanning.** The concept piece was shot for **Mark Freedman Productions.**

Picture Vision's **Jon Small** directed **Sweet Sensation's** latest single, "Sincerely Yours," which was shot at the **Apollo Theater** before hundreds of cheering fans. **Michael Negrin** served as director of photography, and **Steven Saporta** was executive producer.

Rap gets religion in the new **Rob Base & D.J. E-Z Rock** video, "Joy And Pain," from the "It Takes Two" album on **Profile Records.** **Lionel Martin** of **Classic Concept Productions** shot the rappers in a spooky church attached to a landmark **Elks Club** in Harlem. **Ralph McDaniels** and **Sabrina Gray** produced.

OTHER CITIES

BON JOVI HAS YET ANOTHER video ready to hit the airwaves. "I'll Be There For You" is the latest release from the band's "New

Jersey" album, and director **Wayne Isham** combines a series of concert-related shots from shows in Europe, Hawaii, Dallas, Japan, and, of course, New Jersey. **Joseph Plewa** and **David Amphlett** co-produced for **The Company.**

Boy George's new clip, "Don't Take My Mind On A Trip," features the Boy in a raunchy, hard performance at the London club **Heaven.** **Daniel Kleinman** directed the piece for **Limelight Productions'** London office. **Siobhan Barron** produced. The clip comes from **Boy George's** new **Virgin** album, "High Hat."

Julian Lennon returns to prime-time video this month, too, with "Now You're In Heaven" from his **Atlantic** album "Here Comes Mr. Jordan." **Tony Kay** directed the clip, which features **Lennon** as a ventriloquist whose dummy does most of the singing. **Merriam Shear** produced for **Tony Kay Films.**

Phoebe Snow was in the **Albert Wharf Studios** in London recently, shooting "If I Can Just Get Through Tonight" with **MGM** director **Russell Mulcahy.** **Hilary Crozier** produced.

Critique artist **Livingston Taylor** performs a duet with brother, **James,** in his new video, "City Lights," from the album "Life Is Good!" **Robert Hannant** directed the Boston-based shoot and **Ron Sarni** produced for **New World Management.** The duet is a first for the siblings.

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.

Co. Hopes To Expand Japanese Market LaserDisc Sets Bargain Vids

BY SHIG FUJITA

TOKYO The **LaserDisc Co.** will be releasing **CIC Victor** Video titles on **LaserDisc** optical videodisks beginning April 25 at the special price of \$37, compared with the previous list cost of \$62-\$78.

The **CIC Victor** Video repertoire joins the **Warner Bros.** titles that have been retailing at the special low prices since March 1987 and the **RCA Columbia** material since July of last year.

LaserDisc advertising and publicity executive **Sumikazu Ono** says that the special-price videodisks have proven very popular. A 20,000-unit sale is considered very good, but "Rocky IV" has already achieved 80,000.

Ono says that the special price videodisks are being offered to expand the videodisk player market. About 1.6 million players are now in

Japanese homes, representing a penetration of only 4%. Of these machines, 1 million are compatible and can play videodisks, CDs, and CD video. The **Pioneer** company aims to sell 4 million videodisk players, which would mean a 10% penetration of Japanese homes.

The five **CIC Victor** titles scheduled for April 25 release are "Raiders Of The Lost Ark," "Streets Of Fire," "Flashdance," "Roman Holiday," and "The Glenn Miller Story." Five more releases will follow on May 25.

The \$37 list price applies to videodisks of less than two hours' duration. Those less than three hours cost \$45 and those less than four hours, \$53.

LaserDisc reduced prices to counter a similar move affecting videocassettes. **CIC Victor** has cut prices of movie videocassettes to \$28 (\$40 for two-cassette titles).






Ski With G. Kenny G meets with VH-1 and MTV brass at Colorado's Crested Butte Mountain Resort during American Airlines' Celebrity Ski event, held to raise money for Cystic Fibrosis research. Pictured, from left, are Jeff Rowe, VP, VH-1; Kenny G; Rosie O'Donnell, VH-1 host; and Tom Freston, president and CEO, MTV Networks.

The Eye is on vacation this week, but will return next week

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>The Shooters, If I Ever Go Crazy Amy Grant, Lead Me On Tony Perez, Oh How I Love You (Como Te Quiero)</p>	 <p>Black Entertainment Television</p> <p>14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>ADDS</p> <p>Big Bam Boo, Shooting For My Heart Edie Brickell & The New Bohemians, Circle The Escape Club, Walking Through Walls Lita Ford/Ozzy Osbourne, Close My Eyes Forever Guadalcanal Diary, Always Saturday Robyn Hitchcock/Egyptians, Madonna Of The WASPES Howard Jones, Everlasting Love Roxette, The Look Tanita Tikaram, Twist In My Sobriety Jody Watley, Real Love Nancy Wilson, All For Love</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>ADDS</p> <p>Jody Watley, Real Love Atlantic Starr, My First Love Take 6, Spread Love Coozi Crew, Born This Way Rob Base/DJ EZ Rock, Joy And Pain Mark V, Let Them Stare Inner City, Good Life</p>
<p>BUZZ BIN</p> <p>Elvis Costello, Veronica Lou Reed, Dirty Blvd. Replacements, I'll Be You XTC, The Mayor Of Simpleton</p>	<p>ADDS</p> <p>Kon Kan, City Streets Robbie Nevil, Somebody Like You Keith Richards, Make No Mistake</p>	<p>HEAVY</p> <p>James J.T. Taylor/Regina Belle, All I Want Is Forever Freddie Jackson, You And I Got A Thing Ashford And Simpson, I'll Be There For You Donna Allen, Joy And Pain Anita Baker, Just Because Jonathan Butler, More Than Friends LeVert, Just Coolin' Cherrelle, Affair Kid 'N Play, Rollin' With Kid 'N Play El DeBarge, Real Love The Pasadenas, Tribute (Right On) Wendy And Lisa, Are You My Baby? Stop The Violence Movement, Self Destruction The Boys, Lucky Charm Milli Vanilli, Girl You Know It's True Kenny G/S.Robinson, We've Saved The Best For Last Vesta, 4 U Dino, 24/7 Christopher Max, More Than Physical Paula Abdul, Straight Up Fine Young Cannibals, She Drives Me Crazy Boy George, Don't Take My Mind On A Trip E.U., Buck Wild Luther Vandross, Heaven Help Me Neville Brothers, Sister Rosa Kwame, The Man We All Know And Love Jackie Jackson, Stay</p>
<p>BREAKTHROUGH</p> <p>Michelle Shocked, When I Grow Up</p>	<p>FIVE STAR VIDEOS</p> <p>Jorge Ben, Ponta De Lancha Africano Enya, Orinoco Flow (Sail Away) Roy Orbison, You Got It Phoebe Snow, If I Can Just Get Through The Night Tanita Tikaram, Twist In My Sobriety Midge Ure, Dear God Hank Williams Jr. & Sr., There's A Tear In My Beer</p>	<p>ADDS</p> <p>Michael Damian, Rock On Roxette, The Look Poison, Your Mama Don't Dance Jody Watley, Real Love Howard Jones, Everlasting Love Tommy Page, A Shoulder To Cry On Dino, 24/7 Stray Cats, Bring It Back Again Crack The Sky, Lost In America</p>
<p>SNEAK PREVIEW</p> <p>Madonna, Like A Prayer Van Halen, Feels So Good</p>	<p>HEAVY</p> <p>Anita Baker, Just Because Bangles, Eternal Flame Breathe, Don't Tell Me Lies Chicago, You're Not Alone Deon Estus, Heaven Help Me Bette Midler, Wind Beneath My Wings Mike & The Mechanics, The Living Years The Traveling Wilburys, End Of The Line Vanessa Williams, Dreamin'</p>	<p>POWER</p> <p>Mike & The Mechanics, The Living Years Bangles, Eternal Flame Debbie Gibson, Lost In Your Eyes Was (Not Was), Walk The Dinosaur Milli Vanilli, Girl You Know It's True New Kids On The Block, You Got It (The Right Stuff) Martika, More Than You Know Fine Young Cannibals, She Drives Me Crazy Sheena Easton, The Lover In Me Breathe, Don't Tell Me Lies Anita Baker, Just Because The Boys, Dial My Heart</p>
<p>HEAVY</p> <p>Paula Abdul, Straight Up Bangles, Eternal Flame Bobby Brown, Roni Dead Milkmen, Punk Rock Girl Def Leppard, Rocket Fine Young Cannibals, She Drives Me Crazy Guns N' Roses, Paradise City Living Colour, Cult Of Personality Metallica, One Mike & The Mechanics, The Living Years Milli Vanilli, Girl You Know It's True Mei McDaniel, Real Good Feel Good Song Roy Orbison, You Got It Poison, Your Mama Don't Dance R.E.M., Stand Rod Stewart, My Heart Can't Tell You No The Traveling Wilburys, End Of The Line Vixen, Cryin' Was (Not Was), Walk The Dinosaur Winger, Seventeen</p>	<p>MEDIUM</p> <p>Thirty Eight Special, Second Chance Paul Carrack/Terry Nunn, Romance Love And Money, Hallelujah Man The Pasadenas, Tribute (Right On) Carly Simon, Let The River Run Simply Red, It's Only Love Survivor, Across The Miles Luther Vandross, She Won't Talk To Me Was (Not Was), Walk The Dinosaur</p>	<p>ADDS</p> <p>Hank Williams Jr. & Sr., There's A Tear In My Beer Billy Joe Royal, Tell It Like It Is George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Patty Loveless, Don't Toss Us Away Shenandoah, The Church On Cumberland Road T. Graham Brown, Come As You Were Alabama, Song Of The South Tammy Wynette, Next To You Dan Seals, They Rage On Lorrie Morgan, Dear Me Keith Whitley, I'm No Stranger To The Rain Clint Black, Better Man The Wagoners, Help Me Get Over You Kathy Mattea, Eighteen Wheels And A Dozen Roses Ricky Van Shelton, I'll Leave This World Loving You K.T. Oslin, Hold Me Sawyer Brown, My Baby's Gone</p>
<p>ACTIVE</p> <p>Bon Jovi, Born To Be My Baby Bullet Boys, For The Love Of Money Cowboy Junkies, Sweet Jane Steve Earle, Back To The Wall Enya, Orinoco Flow (Sail Away) The Fixx, Driven Out Debbie Gibson, Lost In Your Eyes The Pasadenas, Tribute (Right On) Queensryche, Eyes Of A Stranger Tesla, Heaven's Trail (No Way Out)</p>	<p>CURRENT</p> <p>Dead Milkmen, Punk Rock Girl Midge Ure, Dear God Pursuit Of Happiness, Hard To Laugh Too Much Joy, Making Fun Of Bums Christmas, Stupid Kids Robyn Hitchcock/Egyptians, Madonna Of The WASPES Private Life, Put Out The Fire Lou Reed, Dirty Blvd. Charlie Sexton, Don't Look Back The Go-Betweens, Streets Of Your Town Van Halen, Finish What Ya Started Bon Jovi, Born To Be My Baby Robbie Nevil, Somebody Like You New Order, Fine Time Keith Richards, Make No Mistake Siren, All Is Forgiven Skid Row, Youth Gone Wild Thirty Eight Special, Second Chance Warrant, Down Boys</p>	<p>ADDS</p> <p>Hank Williams Jr. & Sr., There's A Tear In My Beer Billy Joe Royal, Tell It Like It Is George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Patty Loveless, Don't Toss Us Away Shenandoah, The Church On Cumberland Road T. Graham Brown, Come As You Were Alabama, Song Of The South Tammy Wynette, Next To You Dan Seals, They Rage On Lorrie Morgan, Dear Me Keith Whitley, I'm No Stranger To The Rain Clint Black, Better Man The Wagoners, Help Me Get Over You Kathy Mattea, Eighteen Wheels And A Dozen Roses Ricky Van Shelton, I'll Leave This World Loving You K.T. Oslin, Hold Me Sawyer Brown, My Baby's Gone</p>
<p>BREAKTHROUGH</p> <p>Animation, Room To Move Anthrax, Anti-Social Bad Company, Shake It Up Choir Boys, Run To Paradise Craaft, Jane Easterhouse, Come Out Fighting Karel Fialka, Hey Matthew Flesh And Blood, Fate Little America, Where Were You Love And Money, Hallelujah Man Gary Moore, Ready For Love Royal Court Of China, Half The Truth That Petrol Emotion, Groove Check</p>	<p>ACTIVE</p> <p>Bon Jovi, Born To Be My Baby Bullet Boys, For The Love Of Money Cowboy Junkies, Sweet Jane Steve Earle, Back To The Wall Enya, Orinoco Flow (Sail Away) The Fixx, Driven Out Debbie Gibson, Lost In Your Eyes The Pasadenas, Tribute (Right On) Queensryche, Eyes Of A Stranger Tesla, Heaven's Trail (No Way Out)</p>	<p>ADDS</p> <p>Hank Williams Jr. & Sr., There's A Tear In My Beer Billy Joe Royal, Tell It Like It Is George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Patty Loveless, Don't Toss Us Away Shenandoah, The Church On Cumberland Road T. Graham Brown, Come As You Were Alabama, Song Of The South Tammy Wynette, Next To You Dan Seals, They Rage On Lorrie Morgan, Dear Me Keith Whitley, I'm No Stranger To The Rain Clint Black, Better Man The Wagoners, Help Me Get Over You Kathy Mattea, Eighteen Wheels And A Dozen Roses Ricky Van Shelton, I'll Leave This World Loving You K.T. Oslin, Hold Me Sawyer Brown, My Baby's Gone</p>
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CBS/Fox Scares Up Film Trio For Major Promo

NEW YORK A trio of horror/science-fiction movies will be released by CBS/Fox Home Video with the backing of a "major multi-million-dollar" TV ad campaign. The second-quarter promotion—which will feature "Halloween 4: The Return Of Michael Myers," "Alien Nation," and "Cocoon: The Return"—was unveiled at a press conference here by company president Bob DeLellis.

Although the three films in the promo are not as big as the company's previously announced blockbuster vid releases—"Big," "Die Hard," and "A Fish Called Wanda"—DeLellis emphasized that with appropriate retailer cooperative, a

similar marketing campaign could be just as effective for the horror titles.

"Halloween 4" continues the saga of psycho Michael Myers, who returns to his hometown every year around trick-or-treat time for a little slice-and-dice action. The film, which stars Donald Pleasence, has a street date of May 18 and a prebook cutoff date of May 2.

"Alien Nation," which has a June 15 street date and a prebook cutoff of May 30, stars James Caan and Mandy Patinkin in a sci-fi thriller twist on the cop/buddy movie: Patinkin plays an extraterrestrial who must put aside his problems adjusting to his new environment in order

to solve a murder with human partner James Caan.

And "Cocoon: The Return" is a sequel to the hit that sent a name cast of oldsters to a fountain-of-youth planet. Now they're back on Earth to tie up loose ends. The cast includes Don Ameche, Wilford Brimley, Steve Guttenberg, Maureen Stapleton, Hume Cronyn, Jessica Tandy, Gwen Verdon, and Jack Gilford. It has a July 6 street date and a June 20 prebook cutoff.

All three carry a suggested retail price of \$89.98.

DeLellis also announced a Hollywood Goes To War promotion to tie in with the 50th anniversary of the beginning of World War II. Ten previously released war-era titles drop in price to \$19.98; double cassettes will be priced at \$29.98. The collection will be available beginning May 25.

The CBS/Fox label Key Video is unveiling nine new-to-video titles in a Betty Grable collection, each featuring the one-time pin-up girl (May 25, \$19.98 each). Promotional material will re-create the original poster art of the era. **JAMI BERNARD**



"Cocoon: The Return" stars, from left, Don Ameche, Hume Cronyn, and Wilford Brimley. The film will be one of three second-quarter titles from CBS/Fox Home Video to be backed by a full slate of TV advertising before and after street date. The "Cocoon" sequel will hit stores July 6 for a list price of \$89.95. The prebook cutoff is June 20.

Promo Includes Contest, Sweepstakes Media Pushes 'Bat,' 'Moon'

NEW YORK Media Home Entertainment says it will mount its biggest television advertising campaign ever for the release of "Bat 21" and "Full Moon In Blue Water."

In addition to a TV effort expected to generate some 100 million impressions, the promotional effort for the two spring titles will

game card scratch-off panel will offer consumers a chance to be an instant winner, and if the card is not a winner, it can be entered in a sweepstakes drawing. Prizes include a 1989 Suzuki car, Tiger Shark golf clubs, Minolta Weathermatic camera outfits, and 500 sports chronograph watches.

The company will also offer a retailer drawing for a seven-day Caribbean cruise. To qualify, dealers submit the official entry form included in their display package.

Distributor sales reps will receive Double Feature cards based on the number of "Bat 21" or "Full Moon" orders they place. They will also be included in the second-chance drawing.

The display contest invites retailers to send Media a photograph of the display they create for "Bat 21." Six grand-prize winners, two from each region, will win a vacation package at Stouffer's Pine Isle in Georgia, Nordic Hills in Illinois, or Grand Champions in Palm Springs, Calif.

Media says it will offer a variety of p-o-p material centering around the Double Feature theme.

Game cards come in a p-o-p display

include a Double Feature national sweepstakes and a display contest that will award six retailers a three-day vacation at one of three golf resorts.

"Bat 21," starring Gene Hackman and Danny Glover, will be released April 5, and "Full Moon In Blue Water" will be available beginning May 3. Each has a suggested list price of \$89.95.

The sweepstakes will give consumers two chances to win with a game card that will be offered in a point-of-purchase display for the two films. The Double Feature

Orion-RCA Pact Sends Pix Packing

NEW YORK Fifteen films from Orion Pictures, including a number of forthcoming theatrical releases that boast major stars, will be distributed in many overseas markets by RCA/Columbia Pictures World Wide Video under a new licensing pact inked by the

two companies.

Among the titles included in the deal is "Dirty Rotten Scoundrels," starring Steve Martin and Michael Caine, which has already made a successful theatrical debut. Titles that have not yet debuted in theaters include "Mer-

maids," starring Cher; "The Package," starring Gene Hackman; "Life And Loves Of A She Devil," from the director of "Desperately Seeking Susan" and "The Making Of Mr. Right," Susan Seidelman; and "Great (Continued on page 56)

FOR WEEK ENDING MARCH 25, 1989

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	11	E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Doe Wallace	1982	PG	39.98
2	4	7	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	49.95
3	5	3	YOUNG GUNS	Morgan Creek Productions Image Entertainment 6245	Emilio Estevez Kiefer Sutherland	1988	R	39.95
4	3	7	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	49.95
5	6	7	THE WIZARD OF OZ	Criterion Collection	Judy Garland Ray Bolger	1939	G	99.95
6	NEW ▶		THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R	24.98
7	NEW ▶		THE BLOB	Tri-Star Pictures Image Entertainment 62670	Kevin Dillon Shawnee Smith	1988	R	36.95
8	2	5	RED HEAT	IVE Image Entertainment 6244	A. Schwarzenegger James Belushi	1988	R	39.95
9	9	19	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	24.98
10	7	9	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG	39.98

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



Shooting Fore Murphy's Law. Actor Tom Poston stars in the forthcoming Fries Home Video comedy release, "Murphy's Laws On Golf." Poston, who plays George Utley on "Newhart," stars as the victim of every golf mishap imaginable. The video, which also stars David Doyle ("Charlie Angels"), is slated for release sometime this summer. No price has been announced. Pictured on location at the Vista Valencia Golf Course in Valencia, Calif., from left, are Len Levy, executive VP and chief operating officer of Fries; Doyle; Dave Wechter, writer/director; Poston; and Larry Klingman, VP of special markets for Fries.

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.

"Stand-Up Reagan." J2 Communications, 40 minutes, \$19.95.

Whether you agree with his political philosophy or not, no one can debate the fact that Ronald Reagan left the White House as one of our most beloved presidents. A natural storyteller, Reagan often resorted to anecdotes and one-liners to drive home a point. In this program, viewers are treated to a sampling of Reagan's wit and wisdom that highlights his fine comic sense and excellent timing. Whether he's joking with Congress, taking potshots at the press, or indulging in a bit of self-deprecating humor regarding his age, Reagan is always warm and affable.

Although it's difficult to picture Jimmy Carter, Walter Mondale, or any other dyed-in-the-wool Democrat rushing out to buy this program, it's easy to envision the many Reagan fans turning out to push this program over the top.

RICHARD T. RYAN

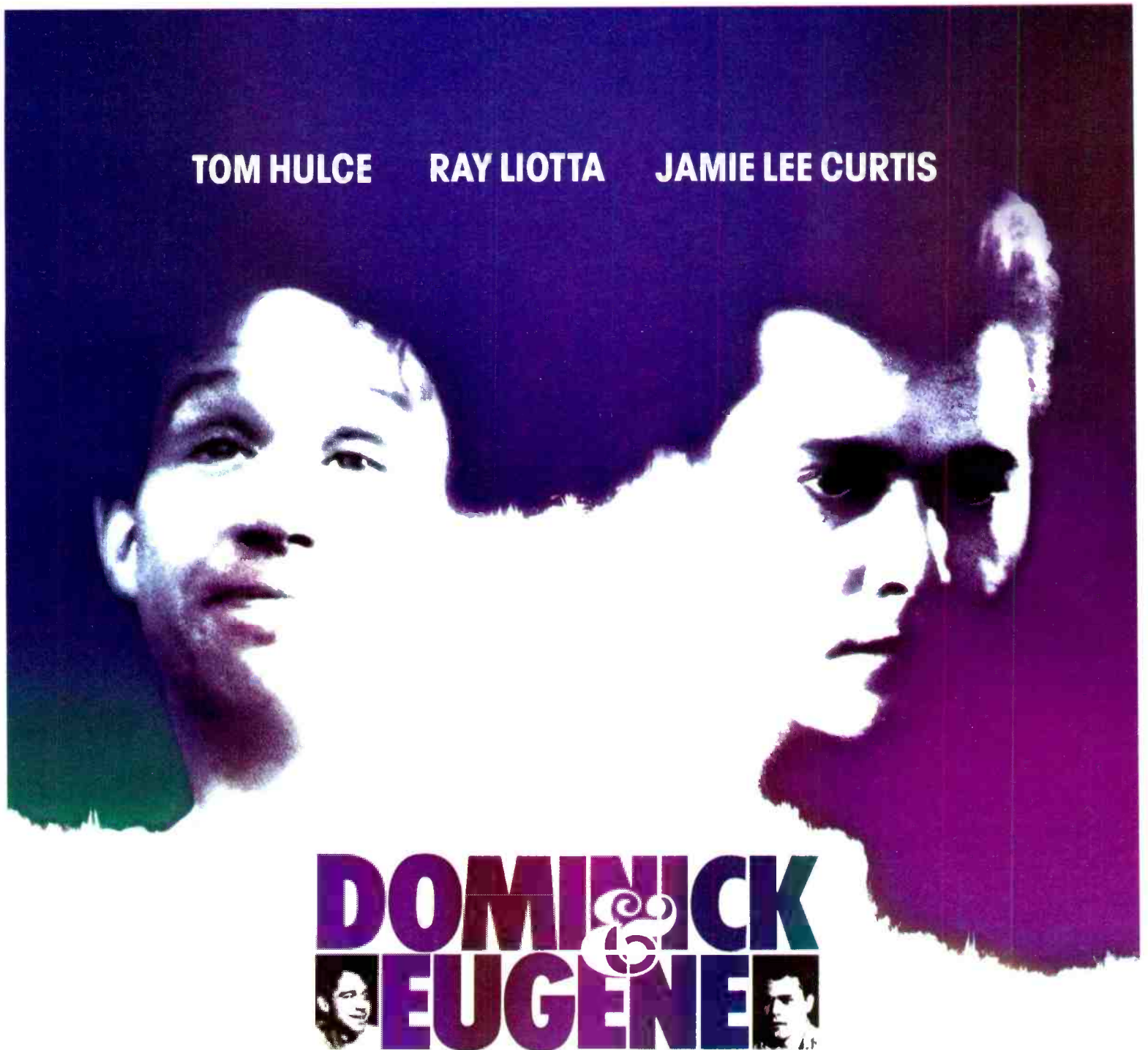
"Almonds And Raisins: A History Of The Yiddish Cinema," Ergo Media, 90 minutes, \$59.95; **"The Jews Of Poland (Five Cities),"** Ergo Media, 50 minutes, \$49.95.

As part of its video documentation of Jewish culture, Ergo Media of Teaneck, N.J., offers two contrasting aspects of Jewish life in the '30s. In "Almonds And Raisins," the late Orson Welles narrates a history of Yiddish cinema after the advent of talkies, using wonderful footage from the films

(Continued on page 57)



Captain Outrageous. Dennis Hopper portrays the captain of a ragtag group of Vietnam veterans who run a covert TV station in the outrageous anti-war film "Riders Of The Storm." The video will be available from Nelson Entertainment for a list price of \$19.98 beginning May 25.



TOM HULCE RAY LIOTTA JAMIE LEE CURTIS

DOMINICK & EUGENE

They're twin brothers on their own. Eugene is a medical student. Dominick is a little slow, the result of a childhood accident. It's Dominick's job as a garbage collector that's putting Eugene through school. But there's something in their past that could bring them closer together...or tear them both apart.

**"It's a winner! It's a winner!
This movie made me laugh, it made me cry,
it made me feel good about people."**

—Bill Harris/Rex Reed, AT THE MOVIES

ORDER CUT-OFF DATE: APRIL 11th. STREET DATE: APRIL 27th.

A FARRELL/MINOFF Production A ROBERT M. YOUNG FILM "DOMINICK AND EUGENE"
TOM HULCE RAY LIOTTA and JAMIE LEE CURTIS Music Composed and Conducted by TREVOR JONES Costumes by HILARY ROSENFELD
Production Designer DOUG KRANER Associate Producer LEE R. MAYES Director of Photography CURTIS CLARK Editor ARTHUR COBURN
Screenplay by ALVIN SARGENT and COREY BLECHMAN Story by DANNY PORFIRIO Produced by MARVIN MINOFF and MIKE FARRELL

PG-13 PARENTS STRONGLY CAUTIONED -85P
Some Material May Be Inappropriate for Children Under 13

DOLBY STEREO
Prints by Deluxe

Directed by ROBERT M. YOUNG

Original Motion Picture Soundtrack Available on CineTrac Records' Cassettes and Compact Discs

An ORION PICTURES Release

© 1989 Orion Home Video. All Rights Reserved.
Closed Captioned by NCI. Used with Permission.

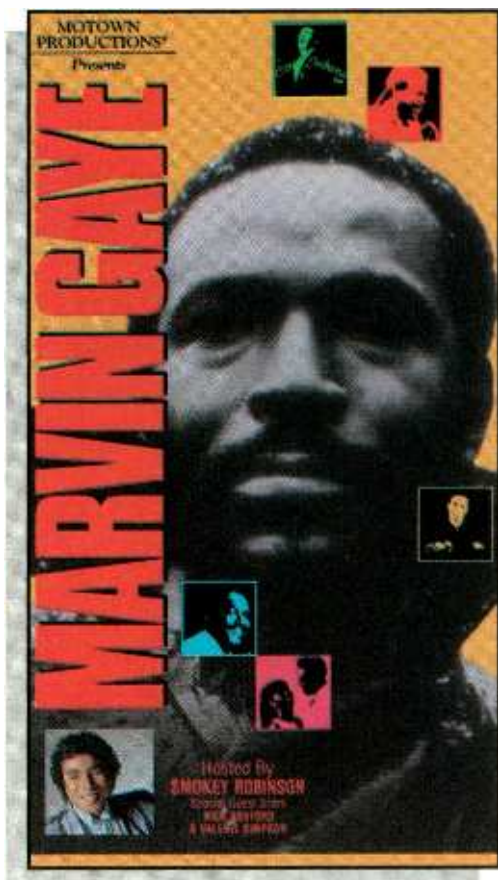
ORION
HOME VIDEO

Closed Captioned. In VHS and Beta. Hi-Fi Stereo.

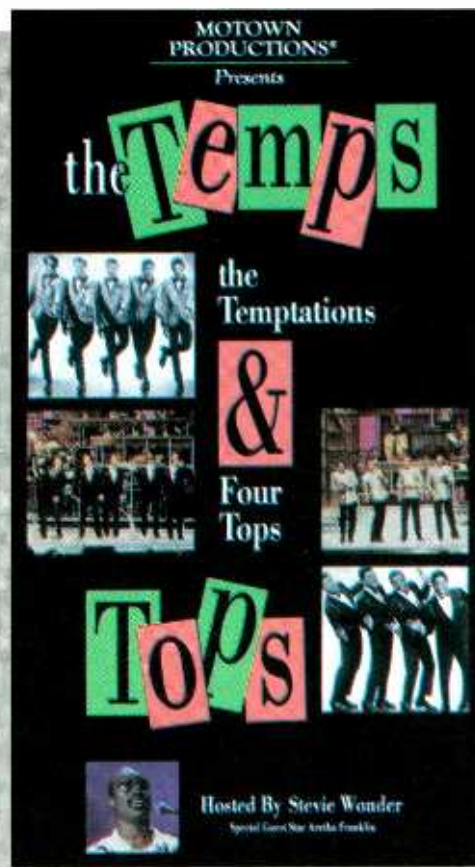
MOTOWN LEGENDS



Very Hip. Vestron Video has prepared a 30-minute sampler of its National Geographic Video series that will be issued to dealers who stock the series. The company is hoping stores will offer the sampler as a free rental to interested consumers. In addition to the sampler, three new titles in the series will be released May 24: "Africa's Stolen River" (pictured above), a documentary that follows the transformation of a vast lake into a wasteland; "Mysteries Of Mankind," which traces the origin of man; and a behind-the-scenes look at "The Soviet Circus." Each tape runs 60 minutes and is \$29.98.



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

A Motown Productions Presentation Produced by MSS, Inc. © 1988 MSS, Inc.

\$19.95
SUGGESTED LIST PRICE



MOTOWN PRODUCTIONS®
HOME VIDEO
A Division of West Grand Entertainment

ORION-RCA/COLUMBIA

(Continued from page 54)

Balls Of Fire," a film based on the life of Jerry Lee Lewis and starring Dennis Quaid.

The films will be released on video by RCA/Columbia in all overseas territories, with the exception of the U.K., Australia, New Zealand, Singapore, and Israel. The deal does not affect distribution of the titles in the U.S. and Canada.

The move comes on the heels of RCA/Columbia's announcement that it will expand its international operations. Toward that end, the company plans to distribute 100 ti-

Distribution deal includes 15 titles

titles in the U.S.S.R., becoming the first U.S. supplier to ship prerecorded video to Russia on a continuous basis (Billboard, March 18). The new agreement also marks the third international video pact between RCA/Columbia and Orion.

"Orion has consistently provided us with films that have performed well in all our international markets, such as the Oscar-winning 'Platoon,' 'RoboCop,' 'Colors,' and 'Mississippi Burning,'" says James Tauber, executive VP of business, legal affairs, and acquisitions for RCA/Columbia.

Diane Keating, VP of Orion International Video, says the deal "allows Orion to bring quality entertainment to home video consumers in many countries of the world."

Financial terms were not disclosed.

AL STEWART

TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
1	1	9	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
★ ★ NO. 1 ★ ★								
2	3	3	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
3	4	6	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
4	2	8	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
5	5	4	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
6	6	20	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
7	8	23	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
8	7	61	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
9	9	114	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
10	17	34	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
11	10	20	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
12	11	18	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
13	21	27	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
14	24	66	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
15	12	9	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
16	14	12	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
17	15	15	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
18	13	127	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
19	20	4	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
20	19	75	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
21	31	172	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
22	18	18	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
23	16	21	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
24	26	24	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
25	25	103	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
26	38	123	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
27	22	8	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
28	23	22	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
29	28	190	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
30	30	105	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
31	35	47	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
32	NEW ▶		RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
33	29	53	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
34	34	9	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	19.98
35	39	2	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	NR	9.98
36	27	38	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
37	32	15	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
38	36	32	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
39	33	112	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
40	37	145	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.

HOME VIDEO



Two-Step Distribution. In honor of the "Sports Illustrated 25th Anniversary Swimsuit Video," Schwartz Brothers distributors teamed with three-store Virginia chain King Video to sponsor their own swimsuit competition. Proceeds from the charity event, which was held in Blacksburg, Va., and attended by some 400 college students, were donated to the United Way. Pictured with the contestants, from left, are Jake Lamb, Schwartz Bros.' sales director, and Jeff Hyatt, manager of King Video. The Sports Illustrated video is currently available from HBO Video for a list price of \$19.95.

VIDEO PEOPLE

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

Media Home Entertainment announces the following: **Joe Wiemeyer** is named VP of marketing, **Alan Randal** becomes VP of premium and special market sales, and **David Cline** becomes VP of sell-through sales. Previously, Wiemeyer was VP of marketing for Producer's Video; Randal was a



WIEMEYER RANDAL CLINE STAGG

sales manager for Sport magazine, and Cline was VP of sales for Nelson Entertainment.

Jackie Stagg is named advertising/marketing coordinator for Academy Entertainment.

KVC Home Video appoints three new staffers: **Tim Ackerman** is named to a key accounts marketing role, **Jeff Fink** is named key accounts manager, and **Bruce Stickle** is named marketing manager. Previously, Ackerman worked in the marketing department of Artec Distributors, Fink served as national account manager for New Star Video, and Stickle worked for The Pearsonm, Crahan & Fletcher Group advertising agency.

Vicent DiGiulio is named director of market development at Magnum Entertainment. He was national sales and marketing manager for Lorimar Home Video.

Barry Lyons is named Eastern regional sales manager for Fries Home Video. Previously he was Northeast regional sales director for United Entertainment.

Stuart L. Kallman is named VP of hardware sales & service at the Erol's retail chain. Formerly he was VP/GM of Lusk's Inc., the 46-store consumer electronics and appliance chain.

VIDEO REVIEWS

(Continued from page 55)

themselves (more than 100 features were made between 1928 and 1939) and interviews with actors and producers. If "Almonds And Raisins" shows with insight and charm how sentimental fiction reflected the fears and aspirations of first- and second-generation Jews who immigrated to the U.S. in the early 20th century, "The Jews Of Poland" is the real thing, with footage depicting daily, mundane

Jewish business and social life in five Polish towns on the eve of World War II. Although "Jews Of Poland" suffers from amateurish cinematography, there is still devastating hindsight as one watches the scenes with the knowledge that 1,000 years of Jewish life would soon be obliterated by the Holocaust that the Nazis would soon visit on Poland and other (Continued on page 59)

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.						
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	2	7	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Her first all-around regimen designed to accommodate all fitness levels.	29.98
2	1	115	CALLANETICS ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
3	3	21	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
4	5	115	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
5	4	115	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
6	6	9	RAQUEL: LOSE 10LBS. IN 3 WEEKS	Total Video, Inc. HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
7	7	53	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
8	8	19	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
9	11	3	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Celebrity Angela Lansbury gives tips on becoming a success.	29.95
10	9	115	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
11	13	115	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
12	10	101	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video 9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	19.99
13	15	101	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
14	12	97	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
15	14	57	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
16	16	111	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.99
17	17	115	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video Warner Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
18	18	115	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
19	NEW▶		THE FIRM AEROBIC WORKOUT WITH WEIGHTS VOL. TWO	Meridian Films	This advanced workout for men & women combines exercise with weights.	39.95
20	20	47	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Warner Home Video 076	Exercise techniques are performed employing the use of basic weights.	29.98
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	1	115	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	2	37	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Warner Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
3	4	73	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
4	5	111	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
5	3	111	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
6	10	3	INTRODUCTION TO LOTUS 1-2-3	The Video Professor	Design & print spreadsheets, Lotus screen format, cells and rows.	19.95
7	6	103	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
8	8	19	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
9	15	111	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
10	13	33	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
11	7	71	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
12	9	5	LOTUS 1-2-3 LEVEL II	The Video Professor	Learn advanced commands, creating and saving data plus basic graphs.	19.95
13	NEW▶		LEARNING DOS	The Video Professor	Learn basic DOS commands and techniques plus avoid common errors.	19.95
14	12	113	CONSUMER REPORTS: CARS	Lorimar Home Video Warner Home Video 074	Information on shopping for and selecting a new or used car.	19.85
15	NEW▶		INTRODUCTION TO WORDPERFECT	The Video Professor	Learn use of boldface and under-line modes, space settings, etc.	19.95

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

Takeovers & Acquisitions Blur Home Video Picture

HOLLYWOOD MERRY-GO-ROUND: It practically takes a J.D., an MBA, and a scorecard to keep up with the flurry of activity going on at entertainment conglomerates, film studios, and independents these days.

Consider just a few of the recent events making headlines:

- **Time Inc.** and **Warner Communications** plan a merger.

- Italian financier **Giancarlo Piretti** creates a series of holding companies that take control of the **Cannon Group Inc.** and France's legendary **Pathe Cinema**. Then he forms a new U.S. studio called **Pathe Entertainment Inc.** and picks up financially ailing **New World Entertainment Ltd.**

- **Carolco Pictures**, known for its "Rambo" pictures and "Red Heat," says it intends to buy the **De Laurentiis Entertainment Group**. Both Piretti and **Trans World Entertainment** had expressed prior interest in that financially strapped movie studio.



by Jim McCullough

- **Columbia Pictures** and **Tri-Star Pictures**, previously separate entities, have merged into the Motion Picture Group of **Columbia Pictures Entertainment**.

- Meanwhile, rumors continue to circulate about **Sony** wanting to buy a film studio, possibly **Columbia** or **MGM/UA**. Piretti is also said to still be in the **MGM/UA** hunt. Continuing rumblings see money mogul **Donald Trump** seeking to acquire **MCA**.

Is all this just part of the merger/takeover mania permeating U.S. business? Does it underscore an increasing freneticism in Hollywood, where stakes are getting higher and business getting riskier? And in the final analysis, is there a common thread that has bearing on home video distribution?

Says Los Angeles analyst **Tim Baskerville**: "It's more and more a game for the big boys and not the faint of heart. The smaller players don't have the critical mass anymore to survive a string of poorly performing films. Because of the demands of the marketplace now, if you don't have either a major distribution organization in place or a regular, reliable supply of major product, you've got to align yourself with some entity that has either one or both to survive."

The reality, according to many observers, is that when the home video wave began to crest four or five years ago, there was an insatiable demand for product, no matter what the quality. But as the consumer became more sophisticated, as the specialty video distribution/retailing pipeline filled, and as demand for nonhit product lessened, those companies that were making low-budget films suddenly discov-

ered that the value of nonhit product was vastly overstated. In addition, home video began to dilute theatrical demand—and recoupability—for nonhit product overseas.

It's more likely than ever that the **Pacman** scenario will continue. Look for conglomerations, acquisitions, and distribution deals during the balance of '89 to have a dramatic effect on home video. Also possible is a major studio acquiring one of the larger independent video wholesalers. And look for bigger companies to make more custom distributor deals with smaller software vendors.

CHART BUZZ: Anyone who still believes that nontheatrical video isn't growing should take a gander this week at

Billboard's Top Videocassette Sales chart. A staggering 23 of 40 titles, or 58%—the highest it has ever been—can be characterized as special interest, including music video programs. In fact, four of the first five titles on the chart are all nontheatrical—"Moonwalker," "Bruce Springsteen Anthology: 1978-1988," "Jane Fonda's Complete Workout," and "Sports Illustrated's 25th Anniversary Swimsuit Video." True, there's a healthy sprinkling of fitness tapes, but notice how strong sports titles are becoming, as evidenced by "Michael Jordan: Come Fly With Me" and "The Not-So-Great Moments In Sports." In the music video area, "Rush: A Show Of Hands" debuts at No. 32.

SPRING BREAKS: Underscoring just how much of a year-round sell-through business home video has become, any number of companies are dropping in a slate of campaigns. A sampling of activity:

- **Warner Home Video** uncurling *The Wave*, a new, ongoing sell-through program starting May 17 featuring 10 titles, including "Full Metal Jacket," "The Witches Of Eastwick," and "Nuts," at \$19.98.

- **HBO Video** creating *Spring Fling*, beginning April 19, highlighting special-interest, music-based, and theatrical titles ranging from \$14.99 to \$19.99.

- **MGM/UA Home Video** offering a slate of such action/adventure films as "American Ninja," "A Few Dollars More," and "The Defiant Ones" for \$19.95.

- **Republic** releasing six classics April 19 at \$19.95 each, including "The Pawnbroker" and "The Court-Martial Of Billy Mitchell."

Just about all the other major suppliers have programs of their own in development.

VIDEO REVIEWS

(Continued from page 57)

countries in Europe. The scenes from Joseph Green-produced films made in Poland have a similar impact in "Almonds And Raisins."

IRV LICHMAN

"Golf's Greatest Moments—100 Years Of American Golf," Vestron Video, 77 minutes, \$29.98.

Last year marked the 100th anniversary of golf in the U.S., and this program is a celebration of the past century. Broken down into chronological segments, this retrospective begins by examining the first courses in America and the origin of the modern PGA. However, the thrust of the program is toward the players, and all the legends are here, including Francis Ouimet, Bobby Jones, Gene Sarazen, and Ben Hogan. At the same time, the moderns—Snead, Palmer, Player, and Nicklaus, to name just a few—are given their due. In addition to the men, there are profiles of some of the great women players, including Patty Berg, Babe Didrikson Zaharias, and Nancy Lopez.

Golfers who take the game seriously—whether they play to a three or a 33—are certain to enjoy this nostalgic look at the game they love. Priced to move, this program may soon find itself perched near the top of the leader board—at least in terms of golf program sales.

R.T.R.

"Ball Talk—Baseball's Voices Of Summer," J2 Communications, 50 minutes, \$29.95.

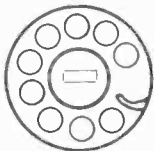
An all-star lineup of announcers from the golden days of "the grand old game" reminisce about their greatest thrills and most unforgettable moments behind the mike. Hosted by Larry King, the program features "voice of the Yankees" Mel Allen, the legendary Red Barber, Jack Buck, Curt Gowdy, Ernie Harwell, and Jack Brickhouse. Included are calls of such events as Bobby Thompson's "shot heard 'round the world," Cookie Lavagetto's smash that broke up Yankee pitcher Bill Beven's bid for a no-hitter in the 1947 World Series, and Mickey Owen's dropped third strike in the 1941 Series, which led to a Yankee comeback. Best of all, there is a great deal of archival footage that is certain to delight anyone who really loves the game.

Given the ever-growing number of baseball fans, the increased interest in nostalgia and collectibles, and the attractive price, this program looks like a top prospect that may be around for some time to come.

R.T.R.

TOUCH That DIAL!

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Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

A BRILLIANT PROFESSOR COMES FACE-TO-FACE WITH HERSELF AND DISCOVERS... ANOTHER WOMAN.

Superb performances by an all-star cast highlight this moving tale of Marion, an accomplished philosophy professor who, upon turning fifty feels compelled to take emotional stock of her life. Suddenly her quest for truth turns into a powerful, personal odyssey of self-examination, discovery and acceptance.

IN COLOR

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

Two thumbs up!

"I was mesmerized from beginning to end."

—Roger Ebert, SISKEL & EBERT

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

—Steve Chagollan, THE HOLLYWOOD REPORTER

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

—Fredrick A. Brussat, ECUMEDIA NEWS SERVICE

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

—Steve Chagollan, THE HOLLYWOOD REPORTER

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

—David Ansen, NEWSWEEK

"Great dialogue. Great acting. Great filmmaking."

—Joel Siegel, WABC-TV

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

—Richard Schickel, TIME MAGAZINE

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

—Gene Shalit, THE TODAY SHOW

ANOTHER WOMAN



PHILIP BOSCO BETTY BUCKLEY BLYTHE DANNER
SANDY DENNIS MIA FARROW GENE HACKMAN
IAN HOLM JOHN HOUSEMAN MARTHA PLIMPTON
GENA ROWLANDS DAVID OGDEN STIERS HARRIS YULIN

COSTUME DESIGNER JACK ROLLINS AND CHARLES H. JOFFE "ANOTHER WOMAN" EDITOR JEFFREY KURLAND SUSAN E. MORSE A.C.E.
PRODUCTION DESIGNER SANTO LOQUASTO DIRECTOR OF PHOTOGRAPHY SVEN NYKVIST A.S.C. EXECUTIVE PRODUCERS JACK ROLLINS AND CHARLES H. JOFFE PRODUCED BY ROBERT GREENHUT
WRITTEN AND DIRECTED BY WOODY ALLEN PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN Prints by DeLuxe® AN ORION PICTURES PRESENTATION Photography by Brian Hamill

ORION
HOME VIDEO

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☐ Closed Captioned, In VHS and Beta.

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	49	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	2	3	9	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	3	2	19	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	4	6	11	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISSA 8811
	5	8	11	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	6	5	47	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	7	7	5	VIARIOS ARTISTAS	DON FRANCISCO PRESENTA	CBS 80033
	8	14	3	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	9	4	29	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	10	13	5	JOSE FELICIANO	LOS 15 ESPECIALES DE J. FELICIANO	GLOBO 8671
	11	9	25	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	12	16	7	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	13	10	31	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	14	11	29	YOLANDITA MONJE	VIVENCIAS	CBS 10552
	15	20	3	VIKKI CARR	ESOS HOMBRES	CBS 80057
	16	12	11	ISABEL PANTOJA	GENIO Y FIGURA	GLOBO 8598
	17	15	23	EMMANUEL	10 ANOS DE EXITOS	GLOBO 8521
	18	18	59	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISSA
	19	17	43	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
	20	—	1	MARISELA	YA NO	ARIOLA 9577
	21	19	11	CHAYANNE	CHAYANNE	CBS 80051
	22	22	17	GLENN MONROIG	APASIONADO	WEA LATINA 506025-1/WEA
	23	24	7	MENUDO	SOMBRA Y FIGURAS	MELODY 007
	24	—	43	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
	25	21	5	CARLOS VIVES	NO PODRA ESCAPAR DE MI	CBS 80042
TROPICAL/SALSA	1	1	19	BRONCO	UN GOLPE MAS	FONOVISSA 8808
	2	5	11	VIARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES	FONOVISSA 8813
	3	2	17	LOS YONICS	SIEMPRE TE AMARE	FONOVISSA 8809
	4	3	61	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISSA
	5	11	3	LOS TIGRES DEL NORTE	CORRIDOS PROHIBIDOS	FONOVISSA 8815
	6	4	21	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	7	12	7	ALBERTO VASQUEZ	ALBERTO VASQUEZ	MUSART 1870
	8	6	7	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	9	9	7	LA MAFIA	EXPLOSIVO	CBS 80072
	10	15	65	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	11	13	5	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISSA 8815
	12	7	27	FITO OLIVARES	EL CABALLITO	GIL 2012
	13	17	21	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	14	14	45	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVISSA 8800
	15	20	3	JUAN VALENTIN	ARBOLES DE LA BARRANCA	CBS 80081
	16	21	3	JOAN SEBASTIAN	NORTENO	MUSART 90041
	17	8	17	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVISSA 8810
	18	18	33	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	19	16	47	SONORA DINAMITA	16 SUPERCUMBIA	FUENTES 1615/SONOTONE
	20	24	59	BRONCO	SUPERBRONCO	ARIOLA 6618/RCA
	21	—	1	VICENTE FERNANDEZ	LO MEJOR DE LA BARAJA	CBS 80056
	22	10	19	LITTLE JOE BLUE	AUNQUE PASEN LOS ANOS	CBS 80004
	23	—	107	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025/FONOVISSA
	24	—	1	CIELO AZUL	SI TUS CELOS	WEA LATINA 55163/WEA
	25	19	11	ELISEO ROBLES	EL TEJANO	RAMEX 1214
REGIONAL MEXICAN	1	1	11	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	2	2	37	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	3	3	27	MAX TORRES	SENSUALMENTE TROPICAL	EMI 8463
	4	5	17	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	5	6	17	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	6	4	15	VIARIOS ARTISTAS	JUNTOS PA' GOZA	TH-RODVEN 2549
	7	7	11	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
	8	12	47	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	9	11	11	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	10	9	11	WILFRIDO VARGAS	MAS QUE UN LOCO	SONOTONE 1423
	11	8	21	JOHNNY VENTURA	EL CABALLO UNA LEYENDA	CBS 80012
	12	10	23	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	13	17	21	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON	FANIA 651/SONIDO
	14	18	7	LOS SABROSOS DEL MERENGUE	ROMANTICO Y SABROSO	SONOTONE 1167
	15	13	23	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	16	19	3	TONY VEGA	YO NO ME QUEDO	RMM 1677
	17	—	1	LAS CHICAS DEL CLAN	LAS PIONERAS	EVR 1001
	18	16	19	BONNY CEPEDA	A NIVEL INTERNACIONAL	COMBO 2056
	19	24	15	SERGIO VARGAS	SERGIO VARGAS	CBS 80041
	20	15	9	PEDRO CONGA	EN ACCION	SONOTONE 1165
	21	14	35	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	22	25	33	FANIA ALL STARS	BAMBOLEO	FANIA 650/SONIDO
	23	—	1	LOS HERMANOS ROSARIO	OTRA VEZ	KAREN 118
	24	21	3	VITIN RUIZ	SEDUCEME	COMBO 2058
	25	—	1	GRUPO TAMBO	EL PINTALABIOS	TAMBO 001

(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.

Latin Notas



by Carlos Agudelo

IN TODAY'S LATIN MUSIC WORLD, VIKKI CARR, who is celebrating a 25-year singing career, 17 of them in Spanish, has set a tone of professionalism and commitment to her own roots that stands as an example to other performers. Born Florence Bisenta De Casillas Martinez Cardona in El Paso, Texas, Carr made a name for herself as a singer early in life, long before she began to record in Spanish. Besides starring in many movies and television specials, she performed all over the world, including for the U.S. president and the Queen of England. Her first album in Spanish was recorded in 1972, the same year of her first performance in Mexico. Since then, her artistic contributions to Latin music have succeeded, one after another. She has won numerous awards, including a Grammy in 1985 for her "Simplemente Mujer" album. Her commitment, however, goes beyond the gift of music. In 1971, she established the Vikki Carr Scholarship Foundation to provide higher education scholarships to Mexican-American youth. The foundation has awarded more than a quarter-million dollars in scholarships, enabling 170 young people to attend colleges and universities throughout the country. Carr's latest album, "Esos Hombres," written and arranged by Roberto Livi and Bebu Silveti, is a prime example of her wonderful performing talent and versatility, undoubtedly the main reason why she has gone this far in her illustrious career.

CBS RECORDS INTERNATIONAL has acquired exclusive Latin American distribution of the **Gipsy Kings'** recordings. The company is planning an aggressive pro-

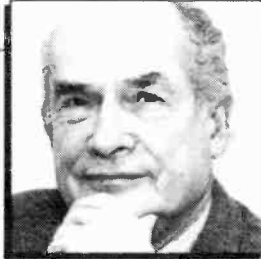
motional campaign, including an extensive Latin American tour, to promote the group's latest record, now being distributed in the U.S. by Elektra . . . Two good compilations of tropical and traditional Colombian music are being released. One of them is "Nuestras Mejores Cumbias," on the Globo label. It includes tunes by **Alfredo Gutierrez, Lisandro Mesa, and Gabriel Romero**. The album also has "Aguita De Coco," last year's biggest Colombia hit, by the group **Tamborito**, and "Recordando," which marks the reunion of the legendary group **Los Corraleros Del Majagual**. The other is a PolyGram release, "Clasicos De Colombia," with a greater variety of music, including many of the best-known Colombian singers, such as **Mario Garena, Leonor Gonzalez Mina, Silva Y Villalba**, and others, performing popular Colombian songs . . . Guess who celebrated her birthday in New York? **Sara Montiel**, the Spanish sing-

Carr's commitment to her roots stands as an example

er whose career goes as far back as this columnist can recall. No official word on how old she is, but somebody at the reunion ventured 61 as a likely age. Montiel, who recently released her first recording in several years, "Purissima Sara," won the ACE award as 1988's female recording figure of the year.

About the only Latin company with a boot in this year's National Assn. of Record Merchandisers conference in New Orleans was **BMG's Latin division**. "The main question was, 'How can we know what we have to buy?'" says **Maximo Aguirre**, the division's director. "We established invaluable contacts with the largest distribution chains," Aguirre says, noting their enormous interest in the Latin market. **Notas** highly recommends that next year Latin labels attend not only this but other industrywide events that offer many opportunities to widen the scope of the business.

Classical KEEPING SCORE



by Is Horowitz

SHEDDING VINYL TEARS: It may no longer be good form to mourn the passing of the LP, but for some specialty labels the format's gallop toward obsolescence is an unhappy market reality. One of the more outspoken mourners is **Peter Christ**, president of **Crystal Records**.

The indie label claims more than 250 LPs in its catalog, but finds that a dwindling number of retailers are willing even to stock a representative sampling. Two years ago, says Christ, more than 500 stores carried his line. Today the number has faded to about 20.

The Crystal boss agrees that statements from dealers that less than 5% of their sales are of LPs are probably correct. But he charges they themselves are largely at fault.

"Of course sales are down," argues Christ. "How can they expect to sell something they don't even have in the store?" He says mail-order sales have "more than tripled" during the past year, a measure of the demand no longer fulfilled by retailers. Most consumers do not yet have CD players, he adds.

PASSING NOTES: Late February saw **Emanuel Ax** in Budapest, Hungary, recording two Haydn piano concertos with the **Franz Liszt Chamber Orchestra** as well as several solo works for **CBS Masterworks**. At about the same time, **Murray Perahia** was in Israel recording the two Chopin Piano Concertos with the **Israel Philharmonic** under **Zubin Mehta**. **Steve Epstein** produced. Meanwhile at **CBS**, conductor **Essa-Pekka Salonin** has extended his exclusive pact with the label.

A new album of American music with **Kenneth Klein** as conductor is planned by **Angel**. Works by **Morton Gould**, including his "Spirituals For Orches-

tra," will be programmed. The orchestra is the **Royal Philharmonic**. Also in the planning stage is a CD by guitarist **Christopher Parkening**, to be billed as a tribute to **Andrés Segovia**. And next fall **Angel** will be recording **Nadja Salerno-Sonnenberg** in the **Tchaikovsky Violin Concerto**. Her most recent recording for the label was a pairing of the **Brahms and Bruch (No. 1) Concertos** with **Edo de Waart** and the **Minnesota Orchestra**, due for release next fall.

Musicmasters is mulling the elimination of cassettes from its classical product mix. Sales of the configuration are just too small, says **Jeffrey Nissim**, president. Cassette duplication, however, will be continued on new jazz titles.

Among recent **Musicmaster** recordings planned for release later this year is a package of works by **Alan Hovhaness** and **Lou Harrison**. **Dennis Russell Davies** conducts the **American Composers Orchestra**, with **Keith Jarrett** the soloist in the **Hovhaness Piano Concerto**. Another new set will group the **Brahms so-**

Crystal Records chief Christ decries the demise of vinyl

natas for violin and viola, featuring **Oscar Shumsky** on strings and **Leonid Hambro** at the piano.

Hugh Wolff has extended his contract as music director of the **New Jersey Symphony Orchestra** for another three years. Since he came to the orchestra in 1985, the budget of the **NJSO** has grown from \$3.7 million to more than \$6 million.

The **Philadelphia Orchestra** has become the 10th major U.S. orchestra to participate in the **Meet The Composer Orchestra Residency Program**. The first composer-in-residence for the Philadelphia is **Bernard Rands** . . . The **Beethoven Foundation**, a national organization to promote the career development of American classical pianists, has changed its name to the **American Pianists Assn.** and broadened its scope to include jazz and pop performers. The **APA** is headquartered in **Indianapolis**.

THE 9th ANNUAL TEJANO MUSIC AWARDS

There are many organizations and radio stations that have initiated various forms of Tejano music awards. The first awards ceremony of this type was the Mike Chavez Music Awards in 1974. They were held in Corpus Christi where they continue to thrive under the dedication and direction of Chavez, the singer-DJ-turned-TV-personality and Tejano music kingpin promoter.

Later, the Texas Assn. of Spanish Broadcasters (TASA) became sponsors of "El Zenzontli," their own music awards, in Austin.

Texas radio stations such as KIWW in Harlingen, KFLZ in Bishop, KUNO in Corpus Christi, and KEPS in Eagle Pass have also sponsored their own music awards. Other awards shows that have sprung up in this decade are the Houston Tejano Music Awards, the West Texas Hispanic Music Awards in Lubbock, the Abel Chavarria Awards in Houston, and Simon the Diamond's People Choice Awards in Dallas.

Then there were the Johnny Canales Music Awards where the winners such as Mazz, Laura Canales, and Selena were selected by Tejano TV viewers. The TV poll was held from 1981 to 1983.

As with Canales' awards, many only lasted two, three, sometimes only one year. After all is said and done, the Tejano Music Awards produced by the Texas Talent Musicians Assn. (TTMA), now in its ninth year, are the most prestigious. But to say the Tejano Music Awards have gotten bigger and better with each passing year is common knowledge.

The Tejano Music Awards were initiated March 1, 1981, the brainchild of Rudy Trevino and Gibby Escobedo of the Texas Talent Musicians Assn.

The TTMA is a non-profit state-chartered organization whose main objective is to recognize singers, songwriters, composers, and musicians for personal excellence in their respective fields.

Chartered with the Secretary of State on Oct. 31, 1980, the TTMA's goals include promoting better understanding and appreciation of music from diversified segments of the Hispanic community. It also provides a forum for a better understanding of cultural differences by attracting new audiences.

As an organization, one of its first projects was raising funds to send band members from a San Antonio high school to represent the U.S. on an "Ambassadors of Friendship" trip to Guadalajara, Mexico, to participate in "Fiestas de Octubre," Escobedo says.

That same year, TTMA instituted a student scholarship program for outstanding music students. To date, according to Escobedo, approximately 10 recipients have been able to obtain a higher education thanks to scholarships from TTMA.

Another interesting note is the construction of the actual awards. The TTMA has involved the woodshop students at Lanier High School in the production of these awards as part of their curriculum, thus saving the organization more money which can be delegated for scholarships.

Profits from special projects such as the annual program book, T-shirts, jackets, and a 30-minute music documentary are also earmarked for scholarships for students enrolled in fine arts and related fields. This year, 100% of the profits from sales of the Tejano Music Awards video alone has been committed toward these scholarships.

Other money goes toward researching new TV/radio markets to help underwrite the Texas Talent Radio Network, and to help Tejano artists.

Escobedo says one of the artists who has been aided by TTMA's kindness and generosity is Bobby Solis and his family, and others. However, he clarifies that when they state "help Tejano artists," it means helping by promoting Tejano music and its artists.

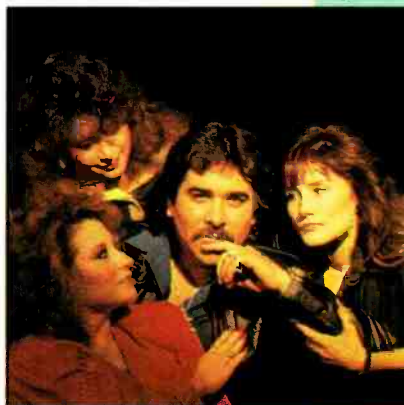
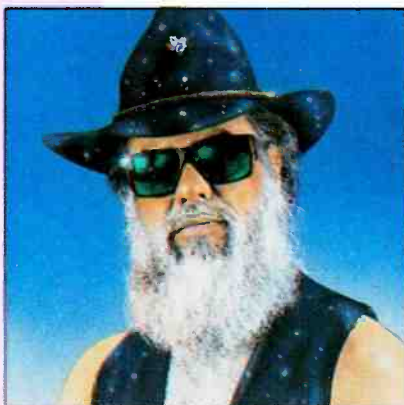
The function TTMA is best known for is the Tejano Music Awards. Divided into 12 categories, the categories are Male Vocalist, Male Entertainer, Female Vocalist, Female Entertainer, Vocal Duo, Tejano Gospel Music Artist, Most Promising Band, Songwriter, Song, Single, Orchestra Album, and Conjunto Album of the Year.

According to Trevino, names on the ballot are determined
(Continued on page T-6)

Spotlight

TEJANO MUSIC

Millions of Mexican Americans Have Been Enjoying Tejano Music for a Long Time. Now it's Time for the Unique Sounds of the Onda Chicana to Break Barriers, Emerge and Merge into the American Mainstream



TOP ROW (L-R): Selena, Oscar and Leonard of La Mafia, Patsy Torres, Mazz (Photo: Cary Whitenon); MIDDLE ROW: Ram Herrera, Little Joe (Photo: Bruce Shockett); BOTTOM: La Sombra.

TEJANO MUSIC: THE FIRST 50 YEARS

By RAMON HERNANDEZ

Before one can fully appreciate the uniqueness of Tejano music, one must define this controversial branch of Hispanic music.

What is Tejano (te'-ha-no) music? There is no accepted written definition. It does not have any specific meaning. No two people can agree on its description. Yet it's real. Singers, songwriters, musicians and promoters devote their lives to it. Radio stations devote their entire format to this type of music. Therefore, Billboard has asked several major artists and forces in the industry to define it.

Musica Tejana, as it was initially called, originated from a small group of Americans of Mexican descent who dared to be different. The roots were planted in the mid to late '30s when Lydia Mendoza would sing and accompany herself with her guitar at what is now San Antonio's Market Square. Rosita Fernandez was performing with different groups in other parts of the Alamo City, says David Cortez, president of the Market Square Merchants Assn.

Its beginning, as we know it today, came at the time Elvis Presley, Carl Perkins, and Bill Haley were evolving from country to rockabilly to rock'n'roll. In Texas, Little Joe, Sunny Ozuna, Augustin Ramirez, and Freddie Martinez were experimenting with a new sound.

"In order to understand the evolution of Tejano music, let me go back to the 1940s," Little Joe Hernandez says.

"Following the basic influence of accordion and bajo sexto in regional music, the next phase started with the orchestras: Orquesta Falcon, Chris Sandoval, Beto Villa, etc. Then came the

Isidro Lopez era. That's when Tejano music started becoming distinctive—at about the time I came on the scene," Hernandez explains.

"Freeform jazz was also very popular in the '60s and I was greatly influenced by it. Today, no matter what I do, I have to sting my music with a little bit of jazz. That fusion of various types of sounds is what, to me, makes Tejano music."

The next innovator queried is Sunny Ozuna of Sunny & the Sunglows.

"In 1960, we experimented with tenor and baritone saxophones, trombones, flutes, electronic strings, and different arrangements. We were also the first to take the electric organ, congas, and electric piano on the road. We were making the sound, we were making noise, but it wasn't defined.

"It wasn't titled, but it was developing with each of our records. We did one, Little Joe did one, and vice versa. Tejano music did not exist yet, but unknowingly the rules were being set. Without realizing it, we [the Sunglows] and Little Joe were leading the way to La Onda Chicana. We actually opened the doors and held them open like two pillars while other groups came in and out," Ozuna says.

When referring to the grandfathers of Tejano music, two names that keep popping up in each interview are Tejano Music Hall of Fame inductees Beto Villa and Isidro Lopez. Villa, who recorded his first single in 1947, did something no one else had done before. He added an accordion to his orchestra. Promoters thought it was corny, but the people liked it and the record became a hit. The band leader was also one of the first Mexican American artists to perform outside of Texas.

Lopez went one step further. He incorporated two accordions into his orchestra, added his voice, and became the first to record with the new Texas sound. He was also the first to record with mariachi. Prior to that, in 1948, Lopez and Narciso Martinez were recording polkas combining the saxophone and accordion in conjunto music—more than 20 years before others who say they were the pioneers.

Villa's innovations were instrumental in beginning the Onda Chicana because he was the one that changed his repertoire from danzon to polkas. Later, he also used the saxophone in place of the accordion. And with the exception of an occasional featured vocalist, he had no singer.

Lopez was the first Mexican American to front an orchestra, singing in the new Tejano style—different in sound—and with a saxophone.

(Continued on page T-4)

CBS DISCOS. OUR TEX-MEX ARTISTS ARE **RED**

SONG OF THE YEAR
"Corazon Sin Nido"—Ram Herrera
"Fijate"—David Marez
"Me Quieres Tu Y Te Quiero Yo"—David Lee Garza

SONGWRITER OF THE YEAR
Joe Lopez (Mazz)
Joe Revelez (Los Dudes)

MOST PROMISING BAND OF THE YEAR
Xcelencia
La Fiebre
Los Dudes

SINGLE OF THE YEAR
"Corazon Sin Nido"—Ram Herrera
"Fijate"—David Marez
"Me Quieres Tu Y Te Quiero Yo"—David Lee Garza

MALE VOCALIST OF THE YEAR
Ram Herrera
Joe Lopez
David Marez

MALE ENTERTAINER OF THE YEAR
Ram Herrera
Joe Lopez

VOCAL DUO OF THE YEAR
Joe Lopez & Jimmy Gonzalez (Mazz)
Oscar & Leonard Gonzalez (La Mafia)

FEMALE ENTERTAINER OF THE YEAR
Jean Le Grand

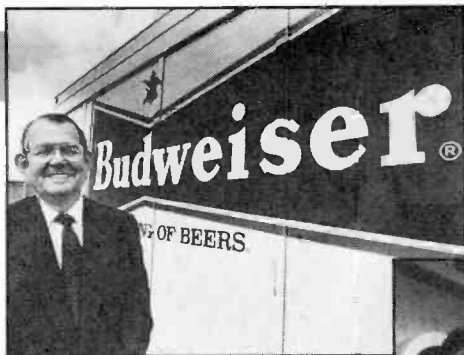
ALBUM OF THE YEAR (Orchestra Group)
"Sold Out"—David Marez
"The Talk Of The Town"—Ram Herrera

ALBUM OF THE YEAR (Conjunto)
David Lee Garza/Los Musicaires—Tour '88

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Bill Crain of Crain Distributing for Budweiser.

Coca-Cola USA has signed Little Joe as spokesperson for the Hispanic market. From left: Little Joe Hernandez and Bonnie Garcia, director, Hispanic consumer markets, Coca-Cola USA.



David Lee Garza, Emilio Navaira and Los Musicales accept Tejano Music Award for "Conjunto Album of the Year" in '88. (Photo: Oscar Martinez)

A decade ago, the nation's Hispanic population was largely ignored by the media and advertisers.

Then came a surge in Spanish-language TV, radio, newspapers and magazines, billboards and subway posters as entrepreneurs scrambled to tap a swelling market estimated at almost 20 million people today and expected to reach 55 million by the year 2020.

Nationally, one of the first major beverage companies to recognize the importance of a Hispanic spokesman was Coca-Cola. So they enlisted Julio Iglesias for their Hispanic advertising campaign.

Breweries embarked on a grass-roots regional campaign aimed at different Hispanic ethnic groups such as Mexican Americans in Texas, New Mexico, Arizona, Colorado, and California.

Breweries started signing up Tejano artists: Budweiser beer employed Patsy Torres, Coors beer took Joe Lopez y Mazz, Schlitz had Little Joe, Miller had Roberto Pulido, etc.

Shortly after Pepsi saw the success of Gloria Estefan & the Miami Sound Machine, they signed up Oscar, Leonard y La Mafia. The result was a tremendous increase in sales among the Mexican-American populace.

On Feb. 17, Coca Cola decided Little Joe was it and announced their union at a press conference in San Antonio.

In 1980, at the onset of the Tejano Music Awards, the awards were self-sponsored by the Texas Talent Musicians Assn. "Budweiser later bit for exclusive sponsorship and they got it," says Rudy Trevino, the association's executive director.

Manny Flores, U.S. Hispanic marketing director for Anheuser Busch in St. Louis, Mo., says, "First and foremost, we have a commitment to the Hispanic community. It's part of our Hispanic target concept and grass-roots program. We support and co-sponsor the Calle Ocho Festival in Miami, the Pan American Festival in New York and Cinco De Mayo in California—and Texas is important to us.

"Tejano music encompasses a broad spectrum of Spanish music—not only from Texas, but from all over

Johnny Rodriguez



THE MARKETING WAR FOR TEJANO SPOKESPERSONS

the Southwest. That's why we have David Marez, Ram Herrera, Ramon Ayala, and David Lee Garza as spokespersons," Jesse Aguirre adds.

The tour was Perez' idea and made possible with the collaboration of TTMA.

As Heberto Gutierrez of KWEX Channel 41 told a group of businessmen at a Greater San Antonio Chamber of Commerce's Downtown Business Roundtable: "The Hispanic market has been ignored for a long time and somebody needs to tap that market."

"As to the future of Tejano music, I think it's all based on money," Brian Godinez, executive producer & director of the TMA TV program says.

"You have to get Tejano record companies, producers, artists, and sponsors behind it. Tejano music has to go out and establish a market outside the state of Texas. Once the money is behind it, it will be exposed. Once you get there, it can be accomplished.

"Right now, the only national exposure Tejano music has is via the route of the migrant worker. From a marketing

Vikki Carr



Sunglows' Manny Guerra with Freddy Fender



Jesse Borrego of "Fame."

TEJANOS THAT CROSSED OVER: OPENING THE DOORS

In 1958, Ritchie Valens (Ricardo Valenzuela) became the first Mexican American to cross over into the American market with "La Bamba." Other Californians such as Bobby Rey from the Hollywood Arglies, Rosie & the Originals, and Chris Montez followed.

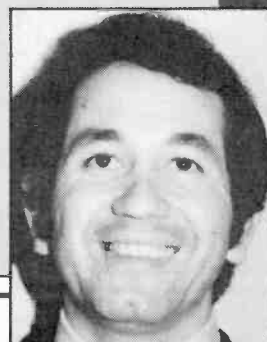
Although Valens was not a Tejano, in 1988 he was inducted into the Tejano Music Hall of Fame for opening the doors for many Mexican Americans who followed in his footsteps.

The '60s was the decade many Tejano singers achieved national and international fame and recognition. In '63, Sunny & the Sunliners (Sunglows) from San Antonio Texas became the first Tejano music artists to cross over. "Talk To Me," "Rags To Riches," and "Out Of Sight, Out Of Mind," made Billboard's charts and led to an appearance on "American Bandstand". Sunny's real name is Ildefonso Ozuna.

On Aug. 10, 1963, Trini Lopez, from Dallas, reached No. 3 on Billboard's Hot 100 Singles with "If I Had A Hammer," and he became an overnight sensation. Little did his fans know Lopez had recorded almost three dozen singles before he had a hit. Many other gold records followed.

Lopez also became the first Texan-born Mexican Ameri-

Trini Lopez



can not to change his surname. In the entertainment world, Texas-raised screen actors Anthony Quinn and Gilbert Roland had given in to Hollywood's demands to anglicize their names. Many Chicano singers also changed their last names, but Lopez stood steadfast.

A year later, Laredo, Texas natives Rene & Rene hit the charts with "Angelito." They not only performed on "American Bandstand", but also on the Ed Sullivan show. Then they became part of two Dick Clark Caravan of Stars, which also featured the Beach Boys and Jan & Dean. The duo, whose complete name is Rene Ornelas and Rene Herrera, also had a big hit with "Lo Mucho Que Te Quiero." Today, Ornelas continues to record and perform as Rene Rene. Herrera

(Continued on page T-6)

Rene Ornelas of Rene & Rene

Sunny & the Sunglows



FIRST 50 YEARS

(Continued from page T-1)

Therefore, Villa and Lopez are considered to be the two innovators who provided the transition from big bands and orchestras to what is now known as La Onda Chicana. This brings us to another confusing factor. What is the difference between the Onda Chicana and Tejano music? What is La Onda Chicana?

The terms are synonymous. There is no difference. La Onda Chicana (the Chicano music wave) is a term given to Tejano music by Johnny Gonzalez of Dallas. While it has no specific meaning, each artist and person in the Tejano music industry has their own interpretation of the term. This can be seen in comments made by numerous artists.

In the American market, music critics and experts listen to Chicano records, then attempt to describe them with jargon, terms and phrases that do not come anywhere close to what Mexican Americans feel is correct. In actuality, there is no official definition perse.

As to its effects in the industry, radio pioneer Luis Alonso Munoz says Chicano music revolutionized radio by opening radio's doors to U.S.-born Mexican Americans.

"Before, radio stations hired only DJs from Mexico because they had to speak perfect and flowery Spanish. While use of the Spanish language has contributed a lot to the Mexican American community in the U.S., not everyone understands real Spanish and its grammar.

"At first, many said *musica Chicana* was trash. But I was impressed," Munoz says. "Beto Villa and Isidro Lopez were the tie between Tex-Mex and Chicano. Their music signified the start of a new era.

"It started with a new generation that learned how to play and read music in junior high and high school. They didn't care for the accordion music their parents listened to. So they replaced the accordion with saxophones and trumpets and gave it a new identity. Chicano music, as I remember it, was Sunny Ozuna, Augustin Ramirez, and Freddie Martinez. Its sound was accordion music with *pitos* [horns]."

Then Joe Mejia from Encinal wrote "Te Traigo Estas

Fores," Freddie Martinez recorded it and opened the road for Chicano music outside Texas, he adds.

Another source of controversy is that many feel the term may hurt its growth and expansion.

"From my point of view, the word 'Tejano' makes this type of music sound regional or of the accordion type," Nelson Balido, owner of Southwest Record Distributors, says. "This makes people skeptical of playing it, especially in California and other states where it may convey another image."

Others defend it. Ray Martinez, sales promotion manager for Discos CBS, says, "The term Tejano does not limit it, I think it identifies it. It's like saying mariachi, conjunto, or regional music."

Another term that keeps popping up in national and international publications is Tex-Mex music. As Tejano music, it has hundreds of definitions and interpretations. In Italy's *l'ultimo Buscadero* magazine, it is defined as the regional music of Texas, or Texas country. Among those to be considered to be Tex-Mex artists are Doug Sahn, Ry Cooder, Augie Meyer, Joe Nick Patoski, Joe King Carrasco, Peter Rowan, Ponty Bone, and the Le Roi Brothers, to name a few. It is also defined as *musica Chicana* (Chicano music) by Lydia Mendoza, Santiago and Flaco Jimenez, Narciso Martinez plus many more.

The point is, no one has been able to pinpoint what Tex-Mex, *musica Tejana* or *Chicana* actually is because they are a melting pot of cultural influences. One culture borrows from the other, mixes in a little of this and that and presto, the combination of both, or more styles, is Tex-Mex or would you believe Mex-Tex.

Mex-Tex is a term used in El Paso and some parts of West Texas for Tex-Mex, or Tejano music, according to Arnulfo Orquiz, editor, publisher, and president of Music Lovers Review magazine in El Paso. The reason they flip "Tex" and "Mex" around is because Mexican international tunes make up at least 75% of their repertoire, he says.

Above all, don't confuse Tejano music with conjunto or musica nortena. There is a difference. Conjunto has two meanings. It means both a group and the type of music the group plays. Often termed "working class music," its roots are a mixture of Mexican and German rhythms that use the

accordion as its foundation.

In the beginning, conjunto music pioneers took traditional German polkas and traditional German accordions, mixed in Mexican tunes and rhythms, and in some cases Afro-Cuban rhythms—added the bajo sexto, guitar, and toloche—and presto—they discovered conjunto music.

The specific date of origin is open to conjecture. However, most scholars agree that conjunto music was born and bred in South Texas with sprawling roots that join the continents of Europe and North America together.

Today, its polkas, waltzes, rancheras, cumbias, boleros, schottisches, huapangos, and redovas are played by groups whose instrumentation includes the button accordion, guitar, bajo sexto, electric bass, and drums. Today conjunto music is also found in rock 'n' roll, in country music, in mariachi music, and even in orchestrated music.

Musica Nortena means music from the North. In this case, it is what is called regional music identified with the Northern part of Mexico. Because it was considered the music of the common people, or *cantina* music, it did not receive airplay. Nor was it accepted in larger cities such as Mexico City, says Luis Alonso Munoz, GM of KUNO radio in Corpus Christi.

"At the start, some of its most popular artists were Los Alegres De Teran and Los Donnenos," Munoz says. "The turning point is when a gentleman from Guadalajara purchased the entire record library and equipment from a defunct Del Rio radio station. He played the norteno music records and everyone in the industry criticized him. But the people liked the music and his station became No. 1."

Slowly norteno music reached Mexico City. Then, in the early '50s, "Fogata Nortena" became the first program consisting of 100% musica nortena to air in Mexico City.

Today, approximately 50 years later, we are entering a new era, and a new generation is again modernizing and taking Tejano music in a new direction.

• LA MAFIA • XELENCIA • LA FIEBRE • RAM HERRERA • MONTANA • LOS TEST TUBE BABES • DAVID MAREZ • PEOPLE • DAVID LEE GARZA • LOS MUSICALES • LATIN BREED • EMILIO NAVAIRA • LOS DUDES • JEAN LE GRAND • LOS TOBBYS • RAQUEL • JOE POSADA • EL QUINTO SOL • LOS MONARCAS • LA MAFIA • XELENCIA • LA FIEBRE • RAM HERRERA • MONTANA • LOS TEST TUBE BABES • DAVID MAREZ • PEOPLE • DAVID LEE GARZA • LOS MUSICALES • LATIN BREED • EMILIO NAVAIRA • LOS DUDES • JEAN LE GRAND • LOS TOBBYS • RAQUEL • JOE POSADA • EL QUINTO SOL • LOS MONARCAS • LA MAFIA • XELENCIA • LA FIEBRE • RAM HERRERA • MONTANA • LOS TEST TUBE BABES • DAVID MAREZ • PEOPLE • DAVID LEE GARZA • LOS MUSICALES •

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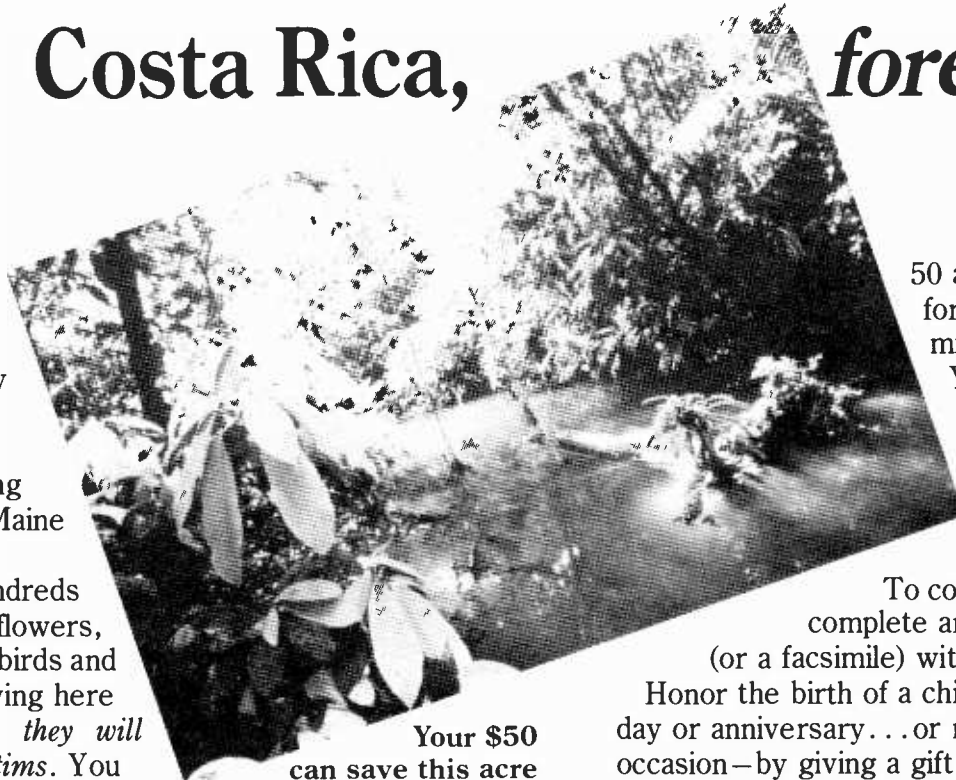
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MCF

TEJANO MUSIC AWARDS

(Continued from page T-1)

by nominations from DJs and PDs throughout the U.S.; the general public via the National Amigos of Tejano Music; and experts in the Tejano music industry.

Nominations must be postmarked no later than midnight Oct. 31. Last year the deadline was extended to Nov. 15.

"If a record was released after that date, it won't appear on the ballot and the only way it is going to receive any votes is in the 'write-in' choice blank," Trevino says.

"However, there are no guidelines as to how old the record can be," Trevino adds.

The nominations are then tabulated by an advisory board of knowledgeable people. A ballot is compiled, printed, and distributed nationally by Vista Hispanic magazine; throughout Texas through Budweiser Beer display set-ups; citywide throughout the San Antonio Express News and other participating publications starting Jan. 1.

The people of Texas then cast their votes for their favorite artists. The votes are then counted by an independent security company. This year, 10 security officers from Robert Pintor's Texas Security Patrol tabulated the votes.

Next, three finalists from each category are made public at a Nominees Dance. In an effort to make everyone feel a part of the Tejano Music Awards, each year the function is held in a different Texas city. This year, the Nominees Dance was held Feb. 17 in Lubbock.

The coveted awards ceremony is hosted by two nationally known Hispanic TV, film, or music personalities. The awards are presented by prominent personalities who have been instrumental in promoting the Tejano music industry. Prominent Onda Chicana recording artists also participate in honoring their peers.

Each year, the awards program, which draws an estimated crowd of more than 10,000 people, is taped by Brian Godinez of the Television Group in Austin. Then it is edited and aired on radio and TV to a projected audience of 12.5 million people throughout the country.

It is important that besides recognizing the people's

choice in each category, the Tejano Music Awards have proven that Americans of Mexican descent need not look any further than their own state or city for Mexican American role models.

Today's Hispanic youth needs someone to look up to, someone to inspire and influence them positively, someone to make them feel proud to be Mexican Americans and proud of their heritage. Most people agree the TTMA has accomplished this by promoting this branch of our culture.

The Texas Talent Radio Network, which is now syndicated on 52 stations, is another means of promoting the awards and Tejano music.

"That's a 63% increase from last year," Trevino says.

This year's Tejano Music Awards was held Friday, March 17 at the San Antonio Convention Arena.

Tejano Music Hall of Fame

Another TTMA production is the Tejano Music Hall of Fame. According to Sam Zuniga, the organization's researcher, it was established to recognize creative individuals who have contributed to the Tejano music field. In 1983, the group inducted six Tejano composers and three performers at the first Tejano Music Hall of Fame ceremony.

"Each year, we go through the labor of selecting two composers and two performers from among 10 to 12 names," says Zuniga. "Those selected to the Tejano Music Hall of Fame have to have contributed, to have achieved, to have been national role models, have to be a shining star."

Zuniga submits his nominations to Escobedo who reviews the names for validity. Trevino approves the list and it is presented to a board along with Zuniga and Escobedo's recommendations. Then, the board makes its decision.

"If a prospective inductee cannot attend the function due to illness or a great travel distance, we put his/her name aside and proceed with the process," Zuniga adds. "However, inductees are not eliminated. Their induction is delayed until we hold the Hall of Fame function close to their city."

Zuniga also says that the Hall of Fame will change its name to the Hispanic Music Hall of Fame next year. "This is something big. This means we'll be inducting people such as Jose Feliciano, Tito Puente, Eydie Gorme, and Vikki Carr."

OPENING THE DOORS

(Continued from page T-3)

has retired from the music business.

Next on the American music scene was the man with the hair on his chinny chin chin, Sam the Sham. On May 1, 1965, "Wooly Bully" reached No. 2 and the Dallas-based Pharoahs were on their way to international fame. Today the turbaned wild man of the '60s, who was also known for "Little Red Riding Hood," "Ju Ju Hand," "Ring Dang Do," and "Oh That's Good, No That's Bad" is a street preacher in Memphis, Tenn. Sam's real name is Domingo Samudio.

The Sunglows, originally Ozuna's group, also had a national hit with "La Cacahuata" (Peanuts).

The next Tejano, or should we say Tejana, to crossover was Vikki Carr from El Paso, Texas. "It Must Be Him" launched her career to new heights and follow-up songs "The Lesson" and "With Pen In Hand" earned her several Grammy nominations. Carr has also performed for royalty the world over.

Carr also has the distinction of becoming the first Tejana to earn a coveted Grammy Award. With record sales now close to the 20 million mark, she has recorded more than 30 best-selling albums. This includes 12 gold albums, some platinum and another on its way to becoming a diamond LP.

Proud of her Mexican heritage, Carr reminds her audiences that she was born Florencia Bisenta de Casillas Martinez Cardona. Today, with the release of "Mala Suerte," the CBS recording artist maintains her place as Mexico's No. 1 female artist.

The '70s saw a major breakthrough into the country-western field. With "Pass Me By" racing up to the No. 1 spot on the country charts in 1972, Johnny Rodriguez became the first Mexican American to achieve international stardom as a "country singer" without having to change his name.

On Feb. 26, 1973, he won a Grammy Award from the Academy of Country Music as the "Most Promising Vocalist in 1972." Today, after 14 No. 1 singles, the Grammy Award-winning Tejano continues to perform to sell-out crowds throughout the U.S.

Three years later, Freddy Fender followed suit with "Before The Next Teardrop Falls." The song reached No. 1 on Billboard's Hot 100 March 8, 1975 and stayed on the charts 15 weeks. "Wasted Nights And Wasted Days" followed, and Fender quickly became an established star. That same year, Billboard named him "Best Male Artist."

On Feb. 25, 1987, Fender was inducted into the Tejano Music Hall of Fame. Today Baldemar Huerta, his real name, continues to perform throughout the world. As an actor, he has appeared in "The Milagro Beanfield War," "Hacker's Raid," "She Came To The Valley," "Tijuana Donkey," and the "Dukes Of Hazzard."

Last month Fender returned to his roots when he recorded a single with conjunto music pioneer Valerio Longoria.

The mid '70s was also about the time La Onda Chicana or Tejano music reached its peak. Tejano artists concentrated on Spanish-language releases and they virtually disappeared from the American market.

Actor-singer-dancer Jesse Borrego, from San Antonio, was another Tejano to make a big splash. He did it on the TV series "Fame." Influenced by conjunto music—his father is the leader of Los Aces de Tejas—Borrego landed his role singing "Cuesta Abajo," a bolero. As a singer, he performs with Los Muertos each time he is in the Alamo City.

MARKETING WAR

(Continued from page T-3)

"The gala will be sponsored by the 54 members of the National Amigos of Tejano Music Assn. and the J.C. Penny Co.," says TTMA's Rose Ann Burchardt. "We look forward to this event to grow in the future and with J.C. Penny's support, it is off and running," says Trevino.

Another first and a followup to the Tejano Music Awards is a Caravan of Stars Texas Tour sponsored by R.J. Reynolds Tobacco Co. "We are taking the Tejano Music Awards one step further," says Romeo Perez, the Texas representative for R.J.R. "We are sponsoring a tour of Tejano Music Award winners and nominees. That's our claim to fame."

The tour is tentatively scheduled to run from April to July with stops at convention centers, civic centers, nightclubs, dance halls, and parks in Houston, Dallas, Austin, McAllen, Corpus Christi, and El Paso, Perez says.

"Thanks to R.J.R., it will be possible to take our Tejano music artists on the road," Trevino says. "Tejano music is regional, so if we can help in this direction, we feel we have contributed to its expansion," Perez adds.

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WOMEN IN TEJANO MUSIC: TODAY'S TOP CONTENDERS

While other female vocalists are accumulating nominations, Patsy Torres and Selena are collecting an armful of awards.

It's a close race between the two because whether in record sales, radio airplay or drawing power—both are neck-in-neck. Another thing they have in common is the fact they both started their careers with Bob Grever's Caralabel and did a short stint with Freddie Records.

Selena, the lead singer for Los Dinos, is the daughter of Abraham Quintanilla of the Dinos. Therefore, the group which includes brother Abe III and Suzette, her sister, is second generation of Dinos.

At 9, she made her first recording. Then before her public's eyes, she grew *de niña a mujer*. She went from bobby socks to stockings and mushroomed into a sultry looking young lady.

The 5-foot-5-inch powerhouse of energy is developing a loyal following throughout the nation. Besides Texas, she has performed in California, Florida, Arizona, New Mexico, Indiana, Illinois, Oregon, and Washington—by popular demand.

No stranger to radio listeners, according to a January poll of Texas' top Tejano music radio stations, she is the most requested female artist in 9 out of 10 stations.

One of Selena's major accomplishments was breaking into Billboard's Hot Latin 50 with a Power Pick. Unfortunately, her salsa version of "La Bamba" was overshadowed by the release of the same tune by Los Lobos from the movie soundtrack by the same name.

Physically, they're both beautiful, dynamic, and talented. Therefore, there is no doubt in the industry, that Selena and Torres could become the next Lisa Lisa and Gloria Estefan.

Saleswise, according to computer readouts from Manuel Rangel at Rangel Record Distributors; Nelson Balido at Southwest Record Distributors; and Johnny Zaragosa at Handleman Co., Selena and Torres hold the lead in record sales by a landslide. The same almost holds true in radio play.

From there on, the similarities end. Torres, whose band plays Latin music with a touch of rock, has the distinction of being the first Tejano artist to produce a music video which has aired on MTV and VH-1. Critics who have witnessed the SG International recording artist in action consistently give her reviews using the highest superlatives to describe her stage act.

Last year, Torres made Tejano music history when she introduced an Onda Chicana polka on Sea World's All-Star, Lone Star Celebration on CBS-TV. The TV special was transmitted in all 50 states, Canada and Asia. Since then, she has also appeared on "Star Search" and "Nashville Now." Those two appearances drew 30 million and 20 million viewers, respectively.

TEJANO MUSIC

CHOOSING TODAY'S HITMAKERS

In order to determine who today's Tejano music hit-makers are, program and music directors, plus DJs at the following 15 Texas-based Spanish-language radio stations were polled: Austin, Marcelo Tafoya at KRGT and Joe Trevino at KTXZ; Corpus Christi, Manuel Davila Jr. at KCCT; Dallas, Simon Molina at KESS and Mary Barrera at KNON; El Paso, Jose Luis Garcia at KBNA and Rene De La Fuente at KAMA; Houston, Sunny Ozuna at KYST and Gordy Rodriguez at KQQK; Lubbock, Ben Gonzales at KXTQ and Bobby Benavides at KTLK; Rio Grande Valley, Raul Hernandez at KITM in McAllen; San Antonio, Roy Paniagua and Hector Martinez at KEDA and Santiago Nieto and Jesse Rios at KXTN; and West Texas, Pete Almanza at KJJT in Odessa.

Their "Top 5 Most Requested Artists" were then tabulated and the results follow:

- 1) **Mazz** placed first in five of the 15 stations and placed in the top 5 in seven other stations.
- 2) **La Mafia** and **Little Joe** tied for second place by being in the No. 1 spot in three radio stations each.
- 3) **Ram Herrera** occupied the No. 1 spot in two radio stations and placed in the top 5 of eight others.
- 4) **La Sombra** and **Xelencia** tied for fourth place by placing first in two radio stations.
- 5) **David Marez** followed by being among the top 5 most requested artists at five stations.

Then it was Gary Hobbs, David Lee Garzas y Los Musicales and Joe Posada.

Artists in the top 5 in at least one radio station were Roberto Pulido, Xelencia, Sunny Ozuna, Rene Rene, Ruben Ramos, Topacio, Nick Villarreal.

The same was done to determine today's Tejano music top female vocalists with the following results:

- 1) **Selena** was the most requested female artist in 10 out of 15 radio stations.

(Continued on page T-10)

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1988 Tejano Music Awards: Female Entertainer of the Year
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1987 KUNO People's Choice Awards: Female Vocalist of the Year
1986 & 1987 KFLZ 'Que Pasa' Music Awards: Female Vocalist of the Year
1988 Simon the Diamond's People Choice Awards: Female Artist of the Year
1987 & 1989 Mke Chavez Chicano Music Awards: Female Vocalist of the Year
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TODAY'S HITMAKERS

(Continued from opposite page)

- 2) Patsy Torres came in second by placing at two stations.
- 3) Linda V and Laura Canales tied for third place by being on the No. 1 at one radio station each.
- 4) Jean Le Grand
- 5) Elsa Garcia and Cathy Chavez

NOTE: Some radio stations only named three instead of five vocalists, and PDs at two stations said they play so few female artists they could not give us a true listing.

Next, Billboard asked three major Texas-based record distributors to compile a list of their top 5 best selling artists according to numbers of units sold based on their computer readout. Johnny Zaragosa at Handleman Co. and Ma-

nuel Rangel of Rangel Record Distributors based their input on sales of each artist's last two albums. Nelson Balido of Southwest Record Distributors based his figures on sales of the last album. An average of the three lists shows Tejano music's top selling artists are:

- 1) Mazz
- 2) Little Joe
- 3) Ram Herrera
- 4) La Mafia
- 5) David Marez, David Lee Garza y Los Musicales and La Sombra's total sales figures were within 500 units of each other.

On the female side, the winner by a landslide was Selena y Los Dinos followed by Patsy Torres and Laura Canales. Then it was Elsa Garcia and Jean Le Grand.

Therefore excluding Little Joe's name (he gracefully

stepped aside to allow others to gain the spotlight he has long dominated), today's "top dozen" Tejano music hit-makers are:

MALE:

- 1) Mazz, CBS
- 2) Ram Herrera, Cara/CBS
- 3) La Mafia, Cara/CBS
- 4) La Sombra, Freddie
- 5) David Marez, Cara/CBS
- 6) David Lee Garza y Musicales featuring Emilio Navaira, Cara/CBS

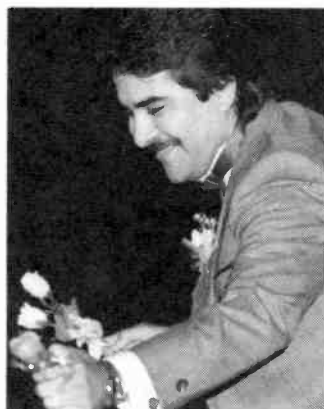
FEMALE:

- 1) Selena, RP
- 2) Patsy Torres, SG Int'l
- 3) Laura Canales, CBS
- 4) Jean Le Grand, Cara/CBS
- 5) Elsa Garcia, Puma
- 6) Linda V, SG Int'l

CREDITS: Editorial by Ramon Hernandez, Tejano historian, freelance photographer/writer and owner of Texas-Hollywood Celebrity Connection, based in San Antonio; Photos courtesy of Ramon Hernandez; Design, Steve Stewart; Produced for Billboard by Marv Fisher.

CJ Talent Agency

RAM HERRERA



Herrera was named Male Vocalist of the Year in the first Houston Tejano Music Awards and he is still riding the crest of popularity of his latest hit. Ramiro Burr, *Laredo Morning Times*, Nov. 21, 1985

Industry observers say Herrera has the right combination of talent and management to succeed . . . in the often mercurial Tejano music market. Ramiro Burr, *Fort Worth Star-Telegram*, March 29, 1986

The Capricorn, as Elvis Presley, stirs up the audience with his looks and sexy voice. When he steps up to the mike and women swoon, shriek, scream, or run up to the stage for a closer look, a hug, or in hopes of a kiss.

Ramon Hernandez, *San Antonio Express-News*, Aug. 21, 1987

Grabbing the lion's share of nominations is the vocalist that promised to be the next industry powerhouse - Ram Herrera. This year's observers are anticipating an awards sweep.

Ramiro Burr, *San Antonio Light*, March 7, 1988

EMILIO NAVAIRA



In the short time Navaira fronted the group, Los Musicales was nominated for four and won two Conjunto Album of the Year awards. They were also nominated in nine other categories.

Ramon Hernandez, *San Antonio Express-News*, Feb. 3, 1989

Navaira is now on the way to becoming the reigning prince of the Onda Chicana for one very simple reason - talent. Add showmanship, presence, charisma, youth, brooding good looks and you have a winning combination.

El Sol de Texas, Feb. 9, 1989

Physically, his boyish looks and refined shy mannerisms drive little girls, teenagers, middle-aged women and grandmothers crazy with joy as they ooh and aah his every move onstage.

Pleasanton Express, Feb. 17, 1989

JOE POSADA



The jazz improvisation on at least three selections in each album help make Posada's music distinctive.

Ramon Hernandez, *San Antonio Express-News*, April 18, 1986

Talented, vibrant, intense and determined are but a handful of adjectives people use to describe Joe Posada. He is a hard-driving Tejano music vocalist and saxophone player, a visually exciting entertainer and a business-savvy group leader.

Ramon Hernandez, *San Antonio Express-News*, Jan. 30, 1988

Los TEST TUBE Babes



The brothers who range in age from 18 to 23, tease the women in their audience with a wink and a smile. Then Mike and Lee strip as they sing while playing the accordion and bajo sexto . . . Could this be the start of Tejano A-Go-Go music? Could the two 5-foot-9-inch tall brother who both boast 16-inch arms, 42-inch chests and 29-inch waists start a Tejano music fitness craze? Who knows.

Ramon Hernandez, *San Antonio Express-News*, Dec. 31, 1988

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GML Systems Make It Easier To Make Music

BY STEVEN DUPLER

NEW YORK What does an internationally acclaimed engineer and producer do in his off hours? If he is George Massenburg, he oversees the research, development, and general direction of GML, the multi-million-dollar hi-tech studio electronics firm that bears his name.

Founded in 1982, GML rapidly became known among studio cognoscenti for its high-quality, computer-based recording console automation systems—the kind that remember complex series of commands and actually physically move the board's faders, allowing the engineer to focus on the music rather than the controls. The firm's longtime client list reads like a who's who of world-class facilities, including Lucasfilm, both Record Plant L.A. and N.Y., the Hit Factory, and other top studios around the world.

"I formed GML because no other company was doing quite the same things we were, and there

was demand out there for the kind of systems we were developing," says Massenburg. "Ultimately, my whole reason for doing this is to allow people working in studios to hear better—to make the process of making music more accessible and uncomplicated, and to make the audio signal more transparent and less distorted."

Although there already had been several such systems that incorporated moving-fader designs, GML was the first manufacturer to incorporate the superfast 68000 computer chip into its design (the company has since advanced to the 68020). Also, the GML system was the first to be designed exclusively as a moving-fader system from the ground up, says C.J. Flynn, GM of GML.

"Other companies designing moving-fader automation systems had simply modified some existing type of machine," he says, noting one such firm's system was actually a modified machinist's punching tool in its previous incarnation.

One GML design innovation that

strongly appealed to engineers already beleaguered with enough buttons, dials, and switches to watch over, was the elimination of various redundant computer control commands, says Flynn. "On some systems, you have to hit a whole bunch of buttons before you even get to the point where you can tell the control computer what it is you actually want it to do. We managed to cut a lot of those time-wasting commands away," he says.

With its use of plus/minus half-decibel Penny & Giles faders and ultrafast gold contact relays, the various GML automation systems do not come cheap. Depending upon the configuration desired and the type of board the system is being fitted to, GML automation systems can cost up to \$185,000, with none going for less than \$85,000.

But in the extremely competitive high-end recording market, such stratospheric prices are not blinked at—provided the technology helps draw clients and aids in completing projects faster once the clients are booked.

And, says Cary Fischer, who recently departed Sony Corp. to join GML as VP of marketing and sales, with the cost of new high-end consoles already equipped with their own automation systems moving into the \$300,000 range, it can often be more cost-effective for such a facility to buy a less expensive—but still sonically excellent—board like an Amek, Sony, or Studer, and add on the GML automation.

"Facilities are expanding and midline consoles have sonically gotten much better," says Fischer. "But midline companies haven't been able to deliver technology like SSL or Neve, particularly in the form of computer automation."

GML prides itself on having closer links to the real-world engineering and production community than other firms with a more "white-coat, laboratory-oriented approach," Fischer says.

"We're very different from a lot of audio companies, in that our owner is an active engineer and producer," he says. "We get constant pressure from George and his friends to keep our products innovative and practical in real-world applications. Listen, they all have our home phone numbers, and we have to make ourselves available when a question needs answering during a session."

In addition to the console automation systems, GML offers several signal processors, including a microphone preamp and an equalizer, as well as a new compressor/limiter. Business is booming on these products, says Flynn, noting that "we double our deliveries every nine months or so."

As for the near future, GML may begin manufacturing these signal processing units as 1¹/₂-inch-wide console modules, able to fit into various manufacturers' mainframes as postpurchase add-ons, he says. Such modules might even be automated, Massenburg adds, noting that any such design

would be constructed without the use of VCAs, which offer unacceptable noise levels.

Will GML ever build its own console? "The technology is certainly here, but it's kind of an open question at this point," says Flynn.

Massenburg says he is looking ahead at a number of new possibilities for GML's future direction. "We're developing a new automation environment that will take us into the next generation of digital equipment," he says. "It will be a tremendously capable front-end automation system with full recall, reset—everything. We're also talking about some extremely high-resolution real-time graph-

ics," adds Massenburg, noting that "a lot of manufacturers are coming up with screens that look like something out of 'Donkey Kong.'"

In between developing these and other new products, Massenburg says he will always remain open for engineering and production work for a handful of longtime associates, including Peter Asher, Linda Ronstadt, and Little Feat. And he still manages to find the time to work with John Hall ("Orleans") on developing a new Nashville-based artist named Jonel Mosser.

AUDIO TRACK

NEW YORK

PRODUCER NILE RODGERS was in at **Skyline Studios** working on production of the new **Diana Ross** album for **Warner Bros.** He also collaborated with producer **Greg Smith** on the soundtrack for the **Vestron** film "Earth Girls Are Easy" with **Hall & Oates** and the **B-52's**. **Tom Durak** and **Keith Freedman** were at the board. **Smith** and **Freedman** also remixed a project for **Little Steven**. **Carole King** put finishing touches on her **Capitol** album, which was recorded and mixed by **James Farber** on one of **Skyline's** recently purchased **Mitsubishi** 32-track digital recorders. **Buster Poindexter** was in with producer **Hank Medress** and engineer **Bill Scheniman** to record and mix a new album for **RCA** and cut tracks for the **Imagine Films** project titled "Dreamtime."

At **Axis**, newly signed **Chrysalis** artist **Kevin Paige** completed four sides for his upcoming project. **Fred Maher** co-produced with **Paige**.

LOS ANGELES

At **LION SHARE** studios, **Humberto Gatica** remixed **Martika's** upcoming single, "Toy Soldiers," for **Columbia**. The track, a follow-up to "More Than You Know," was produced by **Michael Jay**.

Joe Ericksen was in at **Cherokee Studios** producing tracks on **Bianca** for **Warner Bros.** **David Brown** engineered with **Rick Clifford** assisting. The project is scheduled for a spring release.

Slash act the **BoDeans** were in at **Skip Saylor** overdubbing and mixing its upcoming album. **Jim Scott** ran the board with **Pat MacDougall** assisting. Also, **Nancy Wilson** was in for **20th Century Fox** to work on the song "All For Love." **Ritchie Zito** produced with **Chris Lord Alge** at the controls. Also, **MCA** artist **Stephanie Mills** was in mixing a song with producer **Angela Winbush**. **Jeff Lorenzen** was at the desk, assisted by **Chris Puram**.

NASHVILLE

DONNA MEADE WAS IN AT the **Soundshop** working on a new album for **PolyGram**. **Mike Bradley** engineered the project. **Buddy Killen** produced. The **Kingsnakes** worked

on the soundtrack for the movie "Heart Of Dixie" with producer **Kenny Vance**. **Bradley** engineered. **Ed Bruce** was in doing a promo for **HBO** with producer **Che Che Mata**. **Travis Turk** was at the desk.

At **Lawrence Welk's Champagne Studio**, **Lee Roy Parnell** cut tracks for a **Universal Records** project. **James Stroud** produced with **Cynn Peterzell** at the board.

Wolves In Cheap Clothing were in at **16th Avenue Sound** mixing tracks for a **Warner Bros.** project. **Chris Hammond** engineered. **Kenny Rogers** was in with producer **Jim Ed Norman** tracking for **Warner Bros.** **Eric Prestige** ran the board.

Conway Twitty recorded tracks with producer **Jimmy Bowen** at **Sound Stage**. **Ron Treat** and **Russ Martin** engineered. Also, the **Bellamy Brothers** were in with producer **Tony Brown** working on new cuts. **Steve Marcantonio** engineered with **Martin** assisting. And **Lee Greenwood** worked with **James Stroud** on tracks and mixes. **Chuck Ainley** and **Bob Bullock** were at the board, assisted by **Julian King** and **Tim Kish**. **Roger Nichols** mixed.

OTHER CITIES

CBS act **Bridge 2 Far** put finishing touches on an album project at **41-B**, **Westlake Village**, Calif., with **Alan Shacklock** producing. **Darin Klein** ran the board. **Paul Young** started his album with **Peter Wolf** producing and **Bino Esponosa** at the console.

Roger Probert (**Loudness**) was in at **Quantum Sound's** **Neve** room in **Jersey City**, N.J., producing **Shatter Records** act **E-X-E**. **Mark Pawlowski** engineered with **Kevin Farley** assisting. Producer/engineer **Ron St. Germain** was in studio **A** mixing the **Princess Pang** album for **Metal Blade**. The project is scheduled for release in the spring. **Rodney Whitehead** assisted. **Greg Smith** was in to overdub and mix the new **Little Steven** release on **BMG**. **Smith** used the **Synclavier** and a number of other keyboards provided in the room. **Mark Pawlowski** assisted on the **Synclavier** session and **Steve Sisco** assisted on the mix.

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

MUSIC EXPO '89 is set for May 12-14 at the **Pasadena Center** in **Pasadena**, Calif. The three-day event will feature exhibits by more than 200 manufacturers of everything from band instruments to digital studio gear and **MIDI** equipment. Also included is a seminar series featuring clinics hosted by a number of well-known audio/musical instrument trade writers and manufacturers. The number to call for information is 213-964-1673.

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MADONNA'S NEW SINGLE, "Like A Prayer," was recently remixed at **Sound Works Digital Studios** in **New York** using some of the most cutting-edge technology around. For the three-day sessions, two 32-track **Mitsubishi X-850** digital recorders were locked up via **TimeLine Lynx** modules, with mix-down to **DAT**. On the synthesizer and outboard-gear side, **New York** rental house the **Toy Specialists** provided a wealth of support, including **Oberheim**, **Yamaha**, and **Roland** keyboards, an **Eventide H3000 Harmonizer**, and four pairs of **Drawer** noise gates. "Like A Prayer" is the third **Madonna** mix to be done at **Sound Works**.

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IFPI Meet Studies Single Market

Kuehn Cites New Rules For Music Biz

BY MIKE HENNESSEY

BRUSSELS, Belgium The advent of the European single market will make it necessary for record companies to effect A&R license agreements covering all the member states of the European Common Market. At the same time, territorial restrictions will become increasingly obsolete.

This was the prediction made by Dr. Manfred Kuehn, senior VP/general counsel of BMG, who spoke on licensing at the Road To 1992 Conference presented here March 8 by the International Federation of Phonogram & Videogram Producers (IFPI).

Kuehn said the new situation could create problems for smaller, more nationally active record companies, which might be forced to cooperate with other companies to cover the whole European market.

"The present practice of royalty payments will have to be reviewed," he said. "To apply different rates for domestic distribution and for exports might be questionable. Also open to question is how long we can apply the country-of-sale principle in our royalty accounting."

It is only the application of the country-of-sale principle, Kuehn said, that prevents record companies from "shopping around" to find the most favorable rates and conditions.

"But the European Commission has already expressed doubts as to whether the country-of-sale principle is compatible with [European Economic Community] regulation—and it is clear that EEC law will not require the record companies to stick to this principle after 1992."

Kuehn said that already three of the five major multinational record groups—CBS, PolyGram, and BMG—had initiated central licensing deals in Europe, "and Warner, EMI, and others may follow."

He said that central licensing would inevitably change the organization of the European collection societies. "It would be quite a logical step to have pan-European licenses

granted by one European collection society representing national societies and European rights owners, as opposed to having licenses granted by individual national societies.

Said Kuehn: "Such a real, central pan-European licensing structure would solve many problems connected with the present licensing arrangements."

Kuehn said that there is nothing magical about the date 1992. The European single market has, as far as the music industry is concerned, been in existence for many years.

The industry has gone through some "painful" adjustments to meet the realities of the European market,

such as the abandonment of exclusive and territorially restrictive licenses and the need to accept that parallel exports and imports within the EEC could not be restrained.

On the subject of broadcasting and producers' and performers' rights, Kuehn expects the trend toward pan-European licensing of TV and radio satellite operations to increase.

"A central, pan-European licensing authority for our ancillary rights would be in line with the policy of the European Commission, which has as one of its objectives the creation of a common market for television and radio programs under the slogan 'TV Without Frontiers,'" Kuehn said.

Single Market Said To Offer Big Challenges, Benefits

BRUSSELS, Belgium The rewards for record retailers in the European single market, due to come into operation in 1992, will be enormous—provided they are thorough professionals, because the competition will be extremely keen.

This is the view of Stuart McAllister, chief executive of HMV Group Ltd., Thorn-EMI's worldwide retailing organization. His presentation on pan-European retailing was a feature of the Road To 1992 Conference in Brussels March 8, organized by the International Federation of Phonogram & Videogram Producers (IFPI).

McAllister predicted the creation of an "international super league" of retailers in Europe, the U.S., and Japan, whose membership would require financial muscle, dynamic management, and a thorough understanding of the needs of customers in different age groups and markets.

"The new climate of competition will inflate the cost of prime sites and put pressure on independent retailers to find new ways of competing with the chains," said McAllister.

He gave as an example the resourcefulness of an independent dealer in Young Street, Toronto, who had to compete with the branches of

three giant retail chains in his neighborhood.

"He solved the problem by specialization and by giving excellent customer service—and he called his store The Vinyl Resting Place," McAllister said.

Retailers seeking to expand their operations on a pan-European basis, said McAllister, would have to remember that customers in different territories have different tastes and expectations. They would need to invest in sound market research.

In embarking on expansion into other markets, retailers would also need to see that their own home base was protected and that they took steps to keep their top management from being recruited by the competition.

"Executive search will certainly be a growth area," McAllister said. And he argued in favor of pan-European retailers hiring their senior staff in the country of operation.

He said there is a clear need for the total industry—suppliers as well as retailers—to become more consumer focused.

Among the problems cited as confronting a retail operation seeking to open in new territories were the risk of a price war with established retail outlets and the question of whether suppliers would take a long-term view and encourage a new market entrant by offering favorable terms.

It would be essential to find locations with good pedestrian traffic flow and to understand the shopping habits of the consumers—which differ from country to country.

"The key is competitive selling in a congenial, sales-compelling environment, fashionably styled and with ease of access to product," McAllister said. "We really shouldn't dare the public to find the merchandise."

Observing that retailers are bombarded with excellent product from October to December and then have to face a relatively barren period from January through March, McAllister called upon the record industry to use this quarter for the promotion of new artists.

Retailers in the '90s would need to be fully aware of new product formats, McAllister said, and in the Personics system of custom-made cassettes for individual consumers he sees a source of substantial addition-



Record Brecker. Akai hosted a party at Tokyo's Lexington Queen Disco for saxophonist Michael Brecker during his recent Japanese tour. Shown, from left, are Jerry Worthman, Depth Of Field Management; Hiroshi Ozawa, director, musical instruments division, Akai; Brecker; and Jeff Baxter, guitarist and Akai technical adviser.

al business.

Answering a question on the decline in the number of retail outlets in Europe over the last 10 or more years (from 15,000-9,000 in West Germany; from 3,000 specialist dealers to 300 in France), McAllister said that it was not a result of increasing mail order

business, which represented 5%-7% of the market, but of the practice of hypermarkets using records as loss leaders, especially in France.

"I also believe this decline reflects the lack of professional standards on the part of some retailers," he said.

MIKE HENNESSEY

U.K.'s Food Label Lays Feast Of Pop, Rock Talent

IF MUSIC BE the food of love: The latest success for the London-based label/management firm Food Records is the controversially named **Jesus Jones**, attracting attention here with "Info-Freako." Jones' single was originally touted as a \$200 demo and charted within a week of official release on Food via its label deal with EMI here.

Food, fast becoming a major source of U.K. rock and pop talent, also boasts **Diesel Park West**, whose debut album, "Shakespeare Alabama," has drawn plaudits. DPW recently toured with **Big Country**. Other successful Food acts have included **Zodiac Mindwarp**, managed by Food but signed to Phonogram, and **Crazyhead**, inked to EMI's Parlophone. The burgeoning Food empire is run by **David Balfe**.

RECENTLY IN THE STUDIOS: The **Godfathers** have completed their second album, "More Songs About Love & Hate," produced with **Vic Maile** and delivered to CBS. The album, supported by a U.K. tour, promises to cross the band over into the album rock market. Its predecessor sold 150,000 units worldwide... **The Cult** is also ready to tour with a new **Beggars Banquet** album, "Sonic Temple"; the first single is "Fire Woman."

Johnny Marr teamed up with singer/composer **Kirsty MacColl**

(daughter of **Ewan MacColl**, of "First Time Ever I Saw Your Face" songwriting success) to record "You Haven't Earned It Yet Baby," a song Marr co-wrote with **Morrissey**. The session was produced by MacColl's producer husband **Steve Lillywhite**. Veteran singer **Eartha Kitt** has teamed with **hNRG** band **Bronski Beat** for her new single, "Cha-Cha Heel/My Discarded Men," her first for **BMG** here.



by Chris White

LAST LAUGH FOR SAW: The

Stock, Aitken, Waterman team, smarting over the absence of a best-producer category at this year's **BRITS Awards**, gain sweet revenge with current top 20 hits by chart-topper **Jason Donovan**, **Donna Summer**, the **Reynolds Girls**, and **Bananarama/Lananeeneenoonoo**, who have revived the **Beatles'** oldie "Help!" Lananeeneenoonoo is U.K. female comedy duo **French & Saunders**, who originally sent up **Bananarama** on a TV special.

ON THE ROAD: U.K. acts currently touring to rave reviews include the **House Of Love** (PolyGram), heavily tipped for 1989 success; folk/rock band the **Waterboys** (Chrysalis); and the **Kevin McDermott Orchestra** from Scotland, signed to **Island** and championed by label mate **U2**.



Really Healey. Backstage at Toronto's Maple Leaf Gardens, **BMG/Arista** act the **Jeff Healey Band** receives platinum certification for its "See The Light" album. Shown, from left, are **Jeff Healey Band** members **Tom Stephen**, **Healey**, and **Joe Rockman**.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/14/89

This Week	Last Week	SINGLES
1		TOO MANY BROKEN HEARTS JASON DONOVAN PWL
2	NEW	LIKE A PRAYER MADONNA SIRE
3		HELP! BANANARAMA/LANANEENEENOONO LONDON
4	11	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
5	4	STOP SAM BROWN A&M
6	15	STRAIGHT UP PAULA ABDUL SIREN
7	8	CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
8	2	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
9	7	HEY MUSIC LOVER S'XPRESS RHYTHM KING/MUTE
10	10	BLOW THE HOUSE DOWN LIVING IN A BOX CHRYSALIS
11	5	LEAVE ME ALONE MICHAEL JACKSON EPIC
12	17	I'D RATHER JACK REYNOLDS GIRLS PWL
13	6	BELFAST CHILD SIMPLE MINDS VIRGIN
14	9	I DON'T WANT A LOVER TEXAS MERCURY/PHONOGRAM
15	NEW	KEEP ON MOVIN' SOUL II SOUL FEATURING CARON WHEELER 10/VIRGIN
16	12	TURN UP THE BASS TYREE FEATURING KOOL ROCK STEADY LONDON
17	16	NOTHING HAS BEEN PROVED DUSTY SPRINGFIELD PARLOPHONE
18	13	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
19	24	CELEBRATE THE WORLD WOMACK & WOMACK 4TH & B'WAY
20	18	WAGES DAY DEACON BLUE CBS
21	NEW	PARADISE CITY GUNS N' ROSES GEFEN
22	32	ROUND & ROUND NEW ORDER FACTORY
23	30	INTERNATIONAL RESCUE WE'VE GOT A FUZZBOX... WEA
24	22	EVERYTHING COUNTS DEPECHE MODE MUTE
25	36	ONE MAN CHANELLE COOLTEMP/CHRYSALIS
26	14	MY PREROGATIVE BOBBY BROWN MCA
27	21	MEAN MAN W.A.S.P. CAPITOL
28	39	SLEEP TALK ALYSON WILLIAMS DEF JAM
29	28	WHO WANTS TO BE THE DISCO KING? THE WONDERSTUFF FAR OUT/POLYDOR
30	27	CRYIN' VIXEN EMIMANHATTAN
31	38	VERONICA ELVIS COSTELLO WARNER BROS.
32	NEW	I BEG YOUR PARDON KON KAN ATLANTIC
33	19	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
34	23	LOOKING FOR LINDA HUE & CRY CIRCA/VIRGIN
35	25	WILD THING/LOC'ED AFTER DARK TONE LOC 4TH & B'WAY/ISLAND
36	NEW	LOVE IN THE NATURAL WAY KIM WILDE MCA
37	40	VAGABONDS NEW MODEL ARMY EMI
38	NEW	INDESTRUCTIBLE FOUR TOPS ARISTA
39	20	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
40	26	LOVE TRAIN HOLLY JOHNSON MCA
1	1	ALBUMS
2	2	SIMPLY RED A NEW FLAME ELEKTRA
3	NEW	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
4	5	SAM BROWN STOP! A&M
5	3	TANITA TIKARAM ANCIENT HEART WEA
6	4	BOBBY BROWN DON'T BE CRUEL MCA
7	38	BANANARAMA THE GREATEST HITS COLLECTION LONDON
8	8	BUDDY HOLLY TRUE LOVE WAYS TELSTAR
9	7	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
10	12	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
11	21	MICHAEL JACKSON BAD EPIC
12	11	ELVIS COSTELLO SPIKE WARNER BROS.
13	9	YAZZ WANTED BIGLIFE
14	15	HUE & CRY REMOTE CIRCA/VIRGIN
15	6	ROY ORBISON MYSTERY GIRL VIRGIN
16	13	THEN JERICHO THE BIG AREA LONDON
17	10	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
18	26	KYLIE MINOGUE KYLIE PWL
19	16	ERASURE THE INNOCENTS MUTE
20	NEW	JULIA FORDHAM JULIA FORDHAM CIRCA/VIRGIN
21	29	NEW ORDER TECHNIQUE FACTORY
22	18	ENYA WATERMARK WEA
23	NEW	POISON OPEN UP AND SAY... AH! CAPITOL
24	14	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
25	37	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
26	35	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
27	34	DEACON BLUE RAIN TOWN CBS
28	20	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
29	25	FLEETWOOD MAC GREATEST HITS WARNER BROS.
30	24	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
31	17	CHRIS DE BURGH FLYING COLOURS A&M
32	NEW	PET SHOP BOYS INTRO SPECTIVE PARLOPHONE
33	22	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
34	27	KIM WILDE CLOSE MCA
35	39	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
36	23	MIKE & THE MECHANICS THE LIVING YEARS WEA
37	33	INXS KICK MERCURY/PHONOGRAM
38	30	JIMI HENORIX RADIO ONE CASTLE COLLECTORS
39	31	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFEN
40	36	ROACHFORD ROACHFORD CBS

CANADA (Courtesy The Record) As of 3/20/89

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

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/14/89

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

JAPAN (Courtesy Music Labo) As of 3/07/89

	SINGLES
1	TIME ZONE OTOKOGUMI BMG/VICTOR/JOHNNS
2	ROSE COLOR MIHO NAKAYAMA KING/BURNING P
3	GEKIAI TSUYOSHI NAGABUCHI TOSHIBA-EMI/YUI ONGAKU
4	AI GA TOMARANAI WINK POLYSTAR/FUJIPACIFIC
5	KOIHITOTOYU SHIZUKA KUDO PONY CANYON/FUJIPACIFIC
6	NAMIDAH OKOUE IITANO YOKO MINAMINO CBS/SONY
7	NEW RUNNER BAKUFU-SLUMP CBS/SONY/DAIKANYAMA PRO/FUJI PACIFIC/AMUSE
8	TRAIN-TRAIN THE BLUE HEARTS MELDOCK/NICHION/FIRAMENT
9	KATARITSUGUAINI HIROKO YAKUSHIMARU TOSHIBA-EMI/OFFICE MEL
10	KITSUI KOHJI TAMAKI KITTY/NICHION/KITTY M
1	ALBUMS
2	NEW HIKARU GENJI HEY SAY PONY CANYON
3	NEW YUI ASAKA MELODY FAIR HUMMING BIRD
3	EIKICHI YAZAWA STAND UP—5 YEARS REALIVE DOCUMENT TOSHIBA-EMI
4	BARBEE BOYS ROOT 5 EPIC/SONY
5	HIROKO YAKUSHIMARU LOVER'S CONCERTO TOSHIBA-EMI
6	TRAIN-TRAIN THE BLUE HEARTS MELDOCK
7	HOUD DOG GOLD MOTHER AND CHILDREN
8	AKINA NAKAMORI BEST II WARNER/PIONEER
9	YUMI MATSUOTOYA DELIGHT SLIGHT LIGHT KISS TOSHIBA-EMI
10	NEW YOSHIHIRO KAI CHAOS TOSHIBA-EMI

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/18/89

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

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/09/89

	SINGLES
1	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
2	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
3	YOU GOT IT ROY ORBISON VIRGIN/EMI
4	TEARDROPS WOMACK & WOMACK FES
5	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POL
6	ORINOCO FLOW ENYA WEA
7	KOKOMO THE BEACH BOYS WEA
8	KISS THE ART OF NOISE FEATURING TOM JONES POL
9	HANDLE WITH CARE TRAVELLING WILBURYS WEA
10	IF I COULD 1927 WEA
11	SOUL REVIVAL JOHNNY DIESEL & THE INJECTORS FESTIVAL
12	NEW THE LIVING YEARS MIKE & THE MECHANICS WEA
13	ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
14	SHE MAKES MY DAY ROBERT PALMER EMI
15	NEW ONE SUMMER DARYL BRAITHWAITE CBS
16	TWO HEARTS PHIL COLLINS WEA
17	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
18	END OF THE LINE TRAVELING WILBURYS WEA
19	WHAT I AM EDIE BRICKELL & THE NEW BOHEMIANS WEA
20	NEW BABY, I LOVE YOUR WAY WILL TO POWER CBS
1	ALBUMS
1	ROY ORBISON MYSTERY GIRL VIRGIN/EMI
2	THE TRAVELING WILBURYS THE TRAVELING WILBURYS VOL. 1 WEA
3	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
4	ROBERT PALMER HEAVY NOVA EMI
5	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
6	SOUNDTRACK COCKTAIL WEA
7	SOUNDTRACK YOUNG EINSTEIN FES
8	1927 ... ISH WEA
9	TRACY CHAPMAN TRACY CHAPMAN WEA
10	ENYA WATERMARK WEA
11	FLEETWOOD MAC GREATEST HITS WEA
12	WOMACK & WOMACK CONSCIENCE FESTIVAL
13	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
14	TONI CHILDS UNION FESTIVAL
15	NEW SIMPLY RED A NEW FLAME WEA
16	DEF LEPPARD HYSTERIA POL
17	JIMMY BARNES BARNESTORMING FESTIVAL
18	TRANSVISION VAMP POP ART WEA
19	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
20	NEW DARYL BRAITHWAITE EDGE CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/10/89

	SINGLES
1	BELFAST CHILD SIMPLE MINDS VIRGIN
2	NEW ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
3	WILD THING TONE LOC DELICIOUS VINYL
4	NEW ALLES KAN EEN MENS GELUKKIG MAKEN RENE FROGER CNR
5	NEW MY PREROGATIVE BOBBY BROWN MCA
6	NEW LEAVE ME ALONE MICHAEL JACKSON EPIC
7	BUFFALO STANCE NENEH CHERRY CIRCA
8	NEW EVERYBODY NEEDS SOMEBODY BLUES BROTHERS ATLANTIC
9	WE CHEER YOU UP BARBARELLA CORDUROY
10	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
1	ALBUMS
1	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
2	ROY ORBISON MYSTERY GIRL VIRGIN
3	NEW SIMPLY RED A NEW FLAME WEA
4	NEW THE BLUES BROTHERS ORIGINAL SOUNDTRACK WEA
5	FLEETWOOD MAC GREATEST HITS WARNER BROS.
6	TINA TURNER TINA LIVE IN EUROPE EMI
7	TANITA TIKARAM ANCIENT HEART WEA
8	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
9	DIRE STRAITS MONEY FOR NOTHING PHONOGRAM
10	KIM WILDE CLOSE MCA

Tango Music Is Hard To Find On Buenos Aires Airwaves

BUENOS AIRES, Argentina None of the privately owned FM stations in what is known as the Tango Capital of the World actually plays tango music. The fast growth of the FM market here has led to a slow but steady decline in AM audiences. Of the nine privately owned stations in this city of 12 million people, five took up easy listening or adult contemporary formats. Two are slanted to the "youth segment," one is classical, and one is crossover (local folk and international pop). Anglo-American influence is strong in the Buenos Aires FM market: Only three of nine stations play any Spanish language product.

AL KLEINMAN

British 'Requiem' Bows In Moscow

MOSCOW Andrew Lloyd Webber's "Requiem" has had its Moscow premiere via a three-night season at the prestigious Tchaikovsky Concert Hall. Lloyd Webber's name was previously known here mainly to rock fans through "Jesus Christ Superstar," which was never officially released in Russia, though widely circulated on many thousands of home-duplicated tapes. Last year a Vienna-based theater company brought his "Cats" to Moscow.

VADIM YURCHENKOV

French Music Fest Set To Spring April 1

PARIS Now in its 13th year, Le Printemps de Bourges, the leading French music festival, takes place April 1-9. Included in the international lineup are Stevie Wonder, Kool & the Gang, Womack & Womack, and the Pogues. Bomb The Bass and Neneh Cherry will star in a house-music-themed evening. French acts include Renaud, Claude Nougaro, Jacques Hilelin, and Jean-Jacques Burnel. The event is sponsored by French radio stations Europe 1 & 2, M6-TV, and Sky Rock radio and will be broadcast live every afternoon to a world audience, including North America, Europe, Africa, and Southeast Asia.

PHILIPPE CROCC

1988 VCR Exports Tallied In Japan

TOKYO Final figures from the Japanese government show 28 million VCRs were produced here last year, up 1.9% over the 1987 total, of which 21.8 million were exported (down 4.1% from '87). Of the exports, 9.49 million went to the U.S. (down 23.3% on the previous year), 3.29 million to the European Economic Community countries (up 13.9%), and 9.07 million to other areas (up 20.5%).

SHIG FUJITA

Pay-TV Service Spreads In W. Germany

HAMBURG, West Germany Cable television by subscription will be accessible in some 40 West German cities by year's end. The pay-TV Teleclub, operated by the Munich-based Leo Kirch Group, is now being cabled to Ludwigshafen and Nuremberg following test transmissions in Hanover, and is already in Hamburg, Kaiserlautern, and Munich, with Wilhelmshaven and West Berlin soon to follow. The Teleclub program, via the European EOS F-4 satellite, has 70,000 subscribers so far, who hire hardware for \$50 a month, plus a \$19 subscription fee for the movie program.

WOLFGANG SPAHR

Roger Moore Bows Out Of New Musical

LONDON Roger Moore, a former "007" in James Bond movies, has pulled out of the male lead role in Andrew Lloyd Webber's new stage show, "Aspects Of Love," after six weeks of rehearsal and just four weeks before the opening night. Moore says that after "much soul-searching," he decided the musical stage is not for him. The show, set to open with a gala performance before the Queen April 12, would have been the 61-year-old actor's musical debut.

PETER JONES

Japanese Jazz World Honors Miyaka

TOKYO Veteran singer Martha Miyaka has won this year's Japan Jazz Vocal Award here, sponsored by Jazz World magazine. Miyaka has been a professional jazz artist since 1953 and has consistently been named best in her field. Hank Jones was among the top international musicians who backed her on her 35th anniversary concert last year. She has her own Vocal House music school and has released 21 albums and an autobiography, "Swinging In The Starry Sky."

SHIG FUJITA

Ampex Gives 1st Golden Reel To Soviet

MOSCOW Alla Pugachova has become the first Soviet artist to receive an Ampex Golden Reel Award, which goes to performers who sell 1 million units in their own country of an album recorded and mixed on Ampex tape. The Soviet superstar is honored for her "Alla Pugachova In Stockholm" album, which has sold 1.2 million copies. Previous winners have included Stevie Wonder, Paul McCartney, Madonna, Elton John, and Lionel Richie.

VADIM YURCHENKOV

Junos Reward The Old And The New

The Band And Blue Rodeo Honored

BY KIRK LaPOINTE

TORONTO Celebrating one generation of rock and ringing in another, the Canadian music industry bestowed its highest honors March 12 on The Band and its still-thriving singer/guitarist and served notice that Blue Rodeo will adopt the mantle of critical acclaim.

The 1989 Juno awards, arguably the finest version ever, featured a no-frills package of prime winners, some truly moving on-stage moments, and several sizzling performances in a two-hour-plus program that didn't have a dull moment.

It will be a few weeks before the audience ratings roll in, but the production should surely win back many skeptics and retain an audience that will place high expectations on the 1990 show.

The biggest winner of all was Robbie Robertson, the expatriate who still clearly has a soft spot in his heart for his homeland. Robertson was deemed best male vocalist, his self-titled album was named best album of the year, and he shared honors with fellow Canadian Daniel Lanois for the producer's Juno.

The Band, meanwhile, was inducted into the Juno Hall of Fame; members Robertson, Rick Danko, and Garth Hudson took the stage and brought the late Richard Manuel's children up with them to accept the award in a gesture that likely stirred even the hardest cynic in the crowd.

Meanwhile, the group that later backed the three ex-Band members in "The Weight" to end the show, Blue Rodeo, captured two key Junos of its own for best single ("Try") and group of the year. Blue Rodeo's whose countrified rock has acclaim and whose traditional sound often prompts comparison to The Band, Blue Rodeo finds itself on a rocket that will see its second album released in only a few days. The video for "Try," by Michael Buckley, also picked up a Juno.

Another emerging star is k.d. lang, who snagged her second straight country-female-vocalist

award and was floored when she took the overall female vocalist award. Moved to tears, she said part of the award belonged to the late Roy Orbison, with whom she recorded in the last year and whose song, "Crying," she performed to a standing ovation.

The real stage show-stopper, however, was Rita MacNeil's "Working Man," a momentous miners' ballad (replete with dozens of members from the Cape Breton Miners' choir in full garb) that defined better than anything else what Canadian music is and what it means to be Canadian.

MacNeil didn't pick up any awards—a surprise given that she likely outsold just about every other Canadian artist in the year. The only possible exception might be Glass Tiger, which won the popular-vote Canadian-entertainer-of-the-year award but didn't garner any industry-voted Junos.

The international single of the year was "Pump Up The Volume" by M/A/R/R/S, while the international album was the "Dirty Dancing" soundtrack.

The international entertainer of the year was U2.

The program, co-produced by the Canadian Academy of Recording Arts & Sciences and the Canadian Broadcasting Corp., was televised live on the CBC and an ad hoc private radio network. Host Andre-Philippe Gagnon, a Quebec comedian/impersonator, was given just the right amount of time to wield his shtick without becoming overbearing.

Other searing performances were turned in by Colin James, the Jeff Healey Band, and Glass Tiger with guest Dalbello. Crowded House, tossing a "Free James Brown" chorus into its tightened two-song performance, was the lone foreign performer. But members of Def Leppard and INXS also showed up to present awards.

The most-promising-group-of-the-year winner was Barney Bentall & the Legendary Hearts. Sass Jordan was somewhat of a surprise winner over Candi (Candy Pennella) for

most promising female vocalist, while Colin James won what must have been a tight race with Jeff Healey as most promising male vocalist.

Tom Cochrane, who won with Red Rider for best group at the last Junos, didn't leave empty-handed this time, either. He was named composer of the year over a tough field.

David Foster's work on the score for the Calgary Olympics snagged him instrumental-artist honors.

Other Juno recipients:

Country male vocalist: Murray McLachlan.

Country group: The Family Brown.

Roots & traditional album: "The Return Of The Family Brothers," The Amos Garret, Doug Sahn, Gene Taylor Band.

Children's album: "Lullaby Berceuse," Connie Kaldor & Carmen Campagne; "Fred Penner's Place," Fred Penner (tie).

Classical album (solo or chamber ensemble): "Schubert: Arpeggione Sonata," Ofra Harnoy.

Classical album (large ensemble or soloists with large ensemble accompaniment): "Bartok: Concerto For Orchestra: Music For Strings, Percussion And Celesta," Montreal Symphony Orchestra, Charles Du-toit.

Classical composition: "Songs Of Paradise," Alexina Louie.

Jazz album: "Looking Up," The Hugh Fraser Quintet.

R&B/Soul recording: "Angel," Erroll Starr.

Reggae/calypso recording: "Conditions Critical," Lillian Allen.

Engineer: Mike Fraser for "Calling America" and "Different Drummer" by Tom Cochrane & Red Rider.

Album design: Hugh Syme for "Levity" by Ian Thomas.

CBC president Pierre Juneau, the architect of the Canadian-content system, was given the first-ever Juno achievement award. Record retailer Sam (The Record Man) Sniderman was honored for his 50 years in the business by getting the Walt Grealis Lifetime Achievement Award.

MAPLE BRIEFS

SOME STRANGE coincidences involving Canadian artists lately:

How is it that U.S. radio made Sheriff's "When I'm With You" No. 1 and Canadian radio is only now charting the song highly?

How is it that U.S. radio has embraced Kon Kan's "I Beg Your Pardon" and Canadian radio hasn't?

How is it that some U.S. radio stations are latching on to Hugh Marsh's "Purple Haze" with Robert Palmer as guest vocalist and Canadian radio didn't bother when it had the chance over a year ago?

How is it that U.S. critics and radio are lapping up Cowboy Junkies and Canadian critics and radio are indifferent?

COMINGS AND GOINGS: Les Houston, a 14-year MCA veteran, has been upped to operations VP; Gareth Hardman is PolyGram's new director of product marketing and Helena Wandowicz is the firm's new director of sales and marketing administration.

ARGUABLY THE BEST of the very good Queen St. East crowd (Blue Rodeo, Alta Moda, Parachute Club) in Toronto was a country singer named Handsome Ned, who died two years ago after a torturous time with drugs. Virgin Canada Inc., with the family's blessing, plans to issue an album of the artist's material this spring.

FORMER CHUM-FM and CKFM music director Sheila Connor died Feb. 8 in Toronto of cancer.

HEATHER WALLACE is the federal Sound Recording Development Program's new acting manager in Montreal. She replaces Michael Normandeau, who works as chief of French-language broadcast policies at the Communications Department in Ottawa.

RICHARD ZUCKERMAN, former A&R head for CBS International, has joined CBS Records in Canada as its A&R director. He replaces David Bendeth, who last year moved to BMG Music Canada. Also upped at CBS is Shan Kelley, to the job of director, national promotion and media relations. He will report directly to recent appointee Norman Miller, the firm's senior marketing director.

NARM Spells Good Times At New Orleans Confab

More photos on page 48. Photos: Dean Davidson/Ken Brignoll



Not only did teen queen Tiffany sing at MCA's Storyville bash, she also hit the dance floor as her label mates performed.



Chuck Mangione, right, talks up his new Intersound label, Feels So Good Records, with Van Vanyo, VP of purchasing for Lieberman Enterprises.



Talk-show loudmouth and Compose Records artist Morton Downey Jr. is flanked by NARM executive VP Mickey Granberg and executive director Pam Cohen. Downey hosted one of the meet's awards presentations.



The opening session got off to a rousing start, thanks to Columbia act the Dirty Dozen Brass Band.



Partygoers make the scene at MCA's showcase night at Storyville Jazz Hall, a gathering that had French Quarter locals buzzing all day.



Vixen lead vocalist Janet Gardner and guitarist Jan Kuehnmund belt out a song as the EMI act wraps up the CEMA product presentation.



Stanley Jordan, guitar star for Blue Note and EMI, delivers in his unique style.



A presidential summit is under way as Frank Hennessey, left, president of The Handleman Co. and outgoing president of the National Assn. of Recording Merchandisers, catches up with Pete Jones, president of BMG Distribution.

POP

THE NEVILLE BROTHERS

Yellow Moon
 PRODUCER: Daniel Lanois
 A&M 5240

After a tepid pop-oriented slice for EMI a couple years back, New Orleans' Neville clan heads back to A&M, scoring a splendid return to rootsy form. Album contains fine originals like rap-oriented single "Sister Rosa" and title track, as well as a handful of handsome covers, most of them handled by Aaron Neville with his usual verve. Well-timed Cinemax special and press onslaught should push this entry higher than previous Neville offerings.

DEPECHE MODE

101
 PRODUCER: Depeche Mode
 Sire/WB 25853

Brit popsters have always had a wildly strong California following, so this two-record, 17-song live set, recorded at the Rose Bowl in Pasadena, is the perfect vehicle for a greatest-hits package. The effort is also the soundtrack to the group's upcoming theatrical release, "101." Faithful and well recorded, set comes with a 16-page booklet sure to please old and new fans alike.

TIM FINN

PRODUCER: Mitchell Froom
 Capitol 48753

Quietly urgent, Finn's first album in more than two years—and his Capitol debut—is full of stunning lyrics and music. Like his brother, Crowded House leader Neil, Finn has a knack for writing perfect pop songs that softly demand, and deserve, attention. Best bets: "Crescendo," "Birds Swim, Fish Fly," and "How'm I Gonna Sleep."

SLAMMIN' WATUSIS

Kings Of Noise
 PRODUCER: Howard Benson
 Epic 44488

Stark postpunk melodies propelled by wailing guitars drive the Watusis' second major-label effort. Should go over well on college, but probably isn't strong enough to break into album rock radio. Top tunes: the anthemic "Born In Chicago" and "Livin' In Sin."

THE RADIATORS

Zig-Zaggin' Through Ghostland
 PRODUCERS: Rodney Mills, Joe Hardy
 Epic 44343

New Orleans sextet's project continues the delightfully raw, bluesy, low-key feel of its debut. While the slower, serious numbers are fine, it's the easy-timing, relaxed ones like "Love Grows On Ya" and the jaunty, toe-tapping numbers like "Squeeze Me" and the barn-burning remake of "But It's Alright" that serve the band best.

WASP

Headless Children
 PRODUCER: Blackie Lawless
 Capitol 48942

Gone are the exploding codpieces and cartoon metal; Wasp returns after a two-year absence with a mean, mean sting and a serious attitude. The band's fifth Capitol album reflects a change in its music, which takes a spin toward the cerebral with topics ranging from problem children to drug abuse. There's still plenty of bashing drums, wailing guitars, and screaming to go around.

THE SANDMEN

Western Blood
 PRODUCERS: The Sandmen & Mikael Herrstrom
 A&M 5239

Swedish rock band first on the Mistlur label makes a notable U.S. bow. Without peeking at the album credits, it would be easy to mistake the Sandmen for a stateside outfit—highly charged guitar sound and tough vocalizing of Allan Vegenefeldt are raw, convincing, and quite universal. Canny album rock programmers and some modern rock flag wavers will take the plunge.

EXTREME

PRODUCERS: Mack, Extreme
 A&M 5238

Hard rock with a distinctive difference, courtesy of four-piece Boston unit. Melodic songs may call up immediate comparisons to Ratt, but massed vocal harmonies sound quite unlike anything else on the market. Spin "Kid Ego" or "Watching, Waiting" and see what the phones do.

IVAN LINS

Love Dance
 PRODUCERS: Stewart Levine & Larry Williams
 Reprise 25850

Brazilian singer notches his first English-language release, with soothing AC/top 40-oriented results. "You Moved Me To This," track, penned and sung with Brenda Russell, stands the best chance of educating the U.S. public at large to Lins' brand of pop.

BONNIE RAITT

Nick Of Time
 PRODUCER: Don Was
 Capitol 91268

Although produced by a Was (Not Was) brother with Harry Bowens and Sweet Pea Atkinson singing backup, this is a Bonnie-fide blues-based Raitt outing, with such diverse guests as Herbie Hancock and Desert Rose Band members. She still slides a mean guitar on John Hiatt's "Thing Called Love" and likewise shines brightly on such lovely vocal showcases as "Too Soon To Tell," Bonnie Hayes' gentle dub-tinged "Have A Heart," and "Cry On My Shoulder" with David Crosby and Graham Nash on backup vocals.

NEW MODEL ARMY

Thunder And Consolation
 PRODUCER: Tom Dowd, New Model Army
 Capitol 91317

Third long-player from British postpunk trio forges further ahead into the idiosyncratic realm of tough-edged rock'n'roll and pop polemics. Highlights include the driving acoustic-flavored "The Ballad Of Bodmin Pill," the intense folk-styled "Family Life," and the powerful, anthemic "Vagabonds."

THE POSIES

Failure
 PRODUCERS: Jonathan Auer, Kenneth Stringfellow
 Poplana 2323

Seattle duo of Auer and Stringfellow (lately expanded to a quintet) wrote and performed this catchy, consistent set of psychedelic-flavored pop with an acoustic tang, peculiarly pressed on blue vinyl. Outstanding in a very strong field are the sharp hooks and impressive melodies of "Blind Eyes Open," "Compliment?," "The Longest Line," and "At Least For Now." Contact: 206-467-8656.

LIVE SKULL

Positraction
 PRODUCERS: Martin Bisi & Live Skull
 Caroline 1373

Only two months after release of EP "Snuffer," New York noise gods hit the pavement again with full-length album. While current project shows the same attention to structure as previous issue, tunes generally lack the kick to stick with anyone outside of hardcore alternative nation.

NEW AND NOTEWORTHY

SIDEWINDERS

Witchdoctor
 PRODUCERS: Rich Hopkins & Dave Slutes
 RCA 9663

Big-league bow by coed Tucson, Ariz., quartet is cause for celebration. Band offers up a sound that can only be described as modern rock Crazy Horse. Medium tempos dominate this collection of smartly written songs. Title track offers an economical summary of group's music, while wide-open formats may want to check the 9-minute-plus hard-jam opus "What She Said." Sizzling live shows will help spread the word on this feisty newcomer.

GAYE BYKERS ON ACID

Stewed To The Gills...
 PRODUCER: Jon Langford
 Caroline 1376

The name continues to be the most interesting thing about this British four-piece, with 14 tracks of by-the-numbers junk-punk-shock-rock. Standouts amid a less-than-inspired set include "M.A.D.," "Ill," "Hair Of Dog," and "Fairway To Heaven."

THE WYGALS

Honyocks In The Witherseover
 PRODUCER: Gene Holder
 Rough Trade US 60

With Wygals guitarist and ex-dB at the console, New York pop quintet makes one of the most tuneful and intriguing album debuts of the year, from the rustically rhapsodic "The Falls" to the subtle psychedelia of "Darken My Doorway." Delicious vocal harmonies and major-league hooks mark standout tracks "Eat A Horse," "Slap Me Like A Wave," and "Try."

GREEN ON RED

Here Come The Snakes
 PRODUCERS: Jim Dickinson & Joe Hardy
 Restless 72351

After a brief sojourn at Mercury, leader Dan Stuart and guitarist Chuck Prophet, with new hands in tow, return to the Enigma family. Memphis-cut album maintains the same earthy Stones/Neil Young-derived sound heard on GOR's last collaboration with Dickinson; band maintains its ability to snap the head back while touching the heart. Uniformly fine effort is worthy of modern rock spins.

ANDREW DICE CLAY

Dice
 PRODUCER: Rick Ruben
 Def American/Geffen 24214

To twist the adage, you can't fool all of the people all of the time, but the Diceman proves you can offend them—he makes Sam Kinison look tame. Despite that, and given the success of his HBO special and recent tour, this record will definitely appeal to his growing legion of fans. And for those who remember it is just a joke, some of the routines—none of which are radio safe—are hilarious.

BLACK

JACKIE JACKSON

Be The One
 PRODUCERS: Robert Brookins, Jackie Jackson
 Polydor 837766

It's hard to believe, but this is Jackson's first solo album. It's filled with fun tunes, most of which sound derivative but are punchy and catchy nonetheless. Sounding more like his

brother Jermaine than like Michael, Jackson sounds best on "Be The One," "Stay," and the ballad "Broken Heart" with former Miss America Suzette Charles.

CONSTINA

PRODUCER: Reggie Lucas
 Columbia 45007

Producer Lucas snaps off a few more crisp chart workouts, dropping in his gut-tickling bass lines between Constina's undistinguished but functional discoisms. Set takes off on rocking "Falling Like Rain" and "Heart To Heart," but who's the real star here, producer or singer?

CASH MONEY & MARVELOUS

Where's The Party At?
 PRODUCER: D.J. Cash Money
 Sleeping Bag 42016

Funsters frolicking on the teen-dreams wing of the rap rainbow, these Philly fanatics hit the charts with "Find An Ugly Woman/The Mighty Hard Rocker," a pop-rap update of the oldie "Make An Ugly Woman Your Wife." Lots of potential here, but not enough between the ears.

JAZZ

KEVIN EUBANKS

The Searcher
 PRODUCERS: Kevin Eubanks & Duke DuBois
 GRP 9580

Guitarist's last album, though shy on the sales side, was an airplay champ. This set, which shifts easily from sleek urban romps to Latin-tinged charms, is also scoring at radio—giving it exposure that might finally put the deserving Eubanks over the top.

SUPERBLUE

PRODUCER: Don Sickler
 Blue Note 91731

Sturdy octet, which has already scored big in Japan, attacks domestic market with a hard-blowing set that is paced by Sickler's no-frills, all-thrills charts. Apropos of label's 50th anniversary, this '80s title captures the flavor of a classic Blue Note session.

TISZJI MUÑOZ

Visiting This Planet
 PRODUCER: Tiszji Muñoz
 Anami 001

Guitarist's self-produced double album is evenly split between new-age-style atmospheres and freer jazz explorations, featuring contributions from such luminaries as John Hicks, Dave Liebman, Pharoah Sanders, Paul Shaffer, Idris Muhammad, Bob Moses, and Guillermo Franco. Sole covers are clamorous, polyrhythmic takes on Coltrane compositions "Equinox" and "To Be."

NEW AGE

SCOTT COSSU FEATURING VAN MANAKAS

Switchback
 PRODUCERS: Scott Cossu, Van Manakas, Dave Valentin
 Windham Hill 1081

Hourlong set features solid musicianship and beautiful sound; guest shots by Valentin and Eugene Friesen should add to sales appeal. Only criticism is that much of this admirable program seems stuck in singular, sedate groove.

COUNTRY

STEVE WARINER

I Got Dreams
 PRODUCERS: Jimmy Bowen, Steve Wariner
 MCA

Wariner could use some hard-hitting-heart songs to shade the general sunniness of this collection. This caveat aside, Wariner's singing is first-rate. Best cuts: "I Could Get Lucky Tonight," "The Flower That Shattered The Stone."

FOSTER & LLOYD

Faster & Louder
 PRODUCERS: Bill Lloyd, Rodney Foster, Rick Will
 RCA 9587

The Hardy Boys Of Hip Harmonies are back with an album that surpasses their remarkable debut effort. Inventive lyrics, surefooted picking, and spring-fed melodies. Best cuts: "Happy For Awhile," "Before The Heartache Rolls In," "Fat Lady Sings."

CHARLEY PRIDE

Moody Woman
 PRODUCERS: Jerry Bradley, Charley Pride
 16th Avenue 77054

Pride sings with his usual mellowness and empathy here, but few of the songs rise to his level. Best cuts: "Amy's Eyes," "After Me, After You," "The More I Do."

GEORGE JONES

One Woman Man
 PRODUCER: Billy Sherrill
 Epic 44078

Jones reaches into the past for most of this package, embracing such favorites as "My Baby's Gone," "Don't You Ever Get Tired (Of Hurting Me)," "Burning Bridges," "Just Out Of Reach," and the title tune. His performances are more workmanlike than inspired.

CLASSICAL

SPANISH FIREWORKS

Alicia de Larrocha, Piano
 London (Jubilee) 417795

Pickup from several albums dating back to 1973 programs 16 choice selections by Falla, Albéniz, Granados, Turina, and others. Let it be repeated: Larrocha "owns" this repertoire. She brings to it an authority no pianist active today can match. Despite the corny title, this midline entry, with some 70 minutes of superb music making, is a hands-down winner.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"THE LIVING YEARS" BY Mike + The Mechanics (Atlantic) goes to No. 1, winning in both sales and airplay points. Label mate **Debbie Gibson** relinquishes her spot after three weeks, falling to No. 6 but earning a gold certification for "Lost In Your Eyes." All of the top five singles are within striking range of the top for next week, but "Eternal Flame" by the **Bangles** (Columbia), at No. 2 overall because of its large radio point base, is most likely to take over. "Girl You Know It's True" by **Milli Vanilli** (Arista) has more sales points than "Flame," but it is encountering resistance at about 40 stations, some of which are the same radio stations that did not play **Tone Loc's** "Wild Thing."

MADONNA'S "LIKE A PRAYER" (Sire) wins the Power Pick/Airplay by a large margin. There are only 10 reporting stations out of 241 not playing the record, and it is already top 10 at KDWB Minneapolis (16-10) and at WKBQ St. Louis (26-9). The most-added record is "Real Love" by **Jody Watley** (MCA), which jumps 22 places to No. 51, the biggest jump on the chart, on the strength of 74 adds. Close behind with 65 adds is "Everlasting Love" by **Howard Jones** (Elektra). Also racking up gains: "Forever Your Girl" by **Paula Abdul** (Virgin), with 40 adds and early jumps of 21-14 at WKQB Charleston, S.C., and 20-14 at KYRK Las Vegas; "Thinking Of You" by **Sa-Fire** (Cutting), which is top five in Hartford, Conn., Denver, Phoenix, and No. 1 at KTFM San Antonio, Texas; "Rock On" by **Michael Damian** (Cypress), with 38 adds and early top 20 reports out of Dallas fueling a 20-place jump to No. 69; and "Cult Of Personality" by **Living Colour** (Epic), already No. 1 at WROQ Charlotte, N.C., and top 10 in Dallas, Oklahoma City, and Kansas City.

QUICK CUTS: The seven debuts include a surprise as **Donny Osmond** returns to the Hot 100 after more than 10 years with this week's Hot Shot Debut, "Soldier Of Love" (Capitol). Some stations have been playing the single as an import (it was top 10 in the U.K.), so it moves 17-11 at WNCI Columbus, Ohio, and 22-15 at KZZP Phoenix... With Swedish duo **Roxette's** "The Look" (EMI) charging toward No. 1, are we in for a Scandinavian invasion? Norwegian trio **One 2 Many** enters the chart at No. 88 with "Downtown" (A&M)... **Metallica** accomplishes a milestone this week as "One" (Elektra) hits No. 40 with a bullet due almost entirely to sales. The single is ranked No. 23 in sales points but only No. 89 in airplay points! Nevertheless, "One" is doing well on the two dozen stations playing it, including a No. 1 report from OK95 Tri-Cities, Wash.

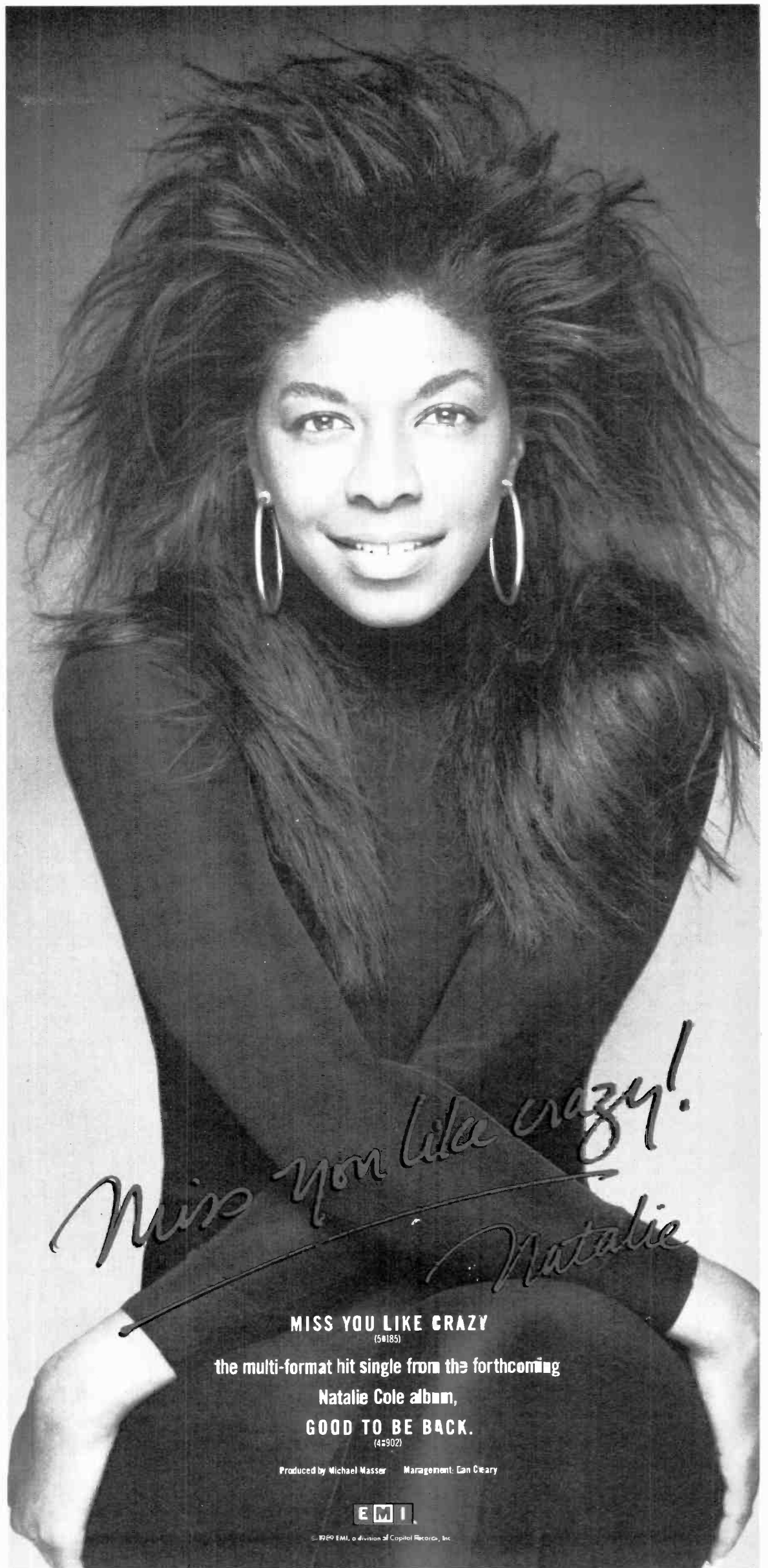
TWO RECORDS ARE DOING well despite insufficient total point gains for a bullet. "24/7" by **Dino** (4th & B'way) has eight top five radio reports, which is impressive for a record only at No. 42 overall. Strong markets include Austin, Texas (11-9 at KBTS), San Jose, Calif. (6-5 at KWSS), and Portland, Ore. (5-3 at Z100). "Good Life" by **Inner City** (Virgin) gets caught in a tight part of the chart and falls two places to No. 76 despite gaining points. The record looks good at Power 96 Miami (10-7), WNOK Columbia, S.C. (27-19), and Z104 Madison, Wis. (24-18).

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 242 REPORTERS	TOTAL ON
REAL LOVE JODY WATLEY MCA	5	20	49	74	116
EVERLASTING LOVE HOWARD JONES ELEKTRA	0	12	53	65	119
SOLDIER OF LOVE DONNY OSMOND CAPITOL	6	9	27	42	55
FOREVER YOUR GIRL PAULA ABDUL VIRGIN	2	6	32	40	155
THINKING OF YOU SA-FIRE CUTTING	3	6	30	39	139
ROCK ON MICHAEL DAMIAN CYPRESS	7	8	23	38	70
CULT OF PERSONALITY LIVING COLOUR EPIC	4	6	23	33	122
VOICES OF BABYLON THE OUTFIELD COLUMBIA	3	3	27	33	33
HEARTS ON FIRE STEVE WINWOOD VIRGIN	1	2	27	30	71
WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC	0	6	19	25	76

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.



MISS YOU LIKE CRAZY
(50185)

the multi-format hit single from the forthcoming

Natalie Cole album,

GOOD TO BE BACK.

(45902)

Produced by Michael Masser Management: Can Carey



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8 Dutch Albums Among 21 Winners WEA Leads Edison Awards

BY WILLEM HOOS

AMSTERDAM A total of 21 albums, eight of them Dutch, have been named as recipients of the annual Edison Awards. The awards were to be presented April 18 at Groeneveld Castle in Baarn, the Netherlands, hosted by Dutch TV personalities Astrid Joosten and Jaap Jongbloed, although no TV coverage has been set this year.

The awards honor records released in Holland last year. An unprecedented 360 albums were submitted by 17 Dutch labels, to be considered under 19 categories by two juries, one for MOR product and the other for pop and rock. President of both juries was Olaf Klijn, coordina-

tor of the Edison Foundation.

WEA finished best with six awards, followed by CBS (four), Polydor (three), and EMI Bovema, Phonogram, BMG Ariola Benelux, and CNR (two each).

Among the winners are "Passion" by Robert Long (Dutch vocal); "Till I Loved You" by Barbra Streisand (international vocal); "Musica De Gloria, Vol. 2" by pianist Louis van Dijk (Dutch instrumental); "Ivory Coast" by Bob James (international instrumental); "Bird" (international musical/film music); "Hat" by the Nits (Dutch pop); "Lovesexy" by Prince (international pop); and "One Fair Summer Evening" by Nanci Griffith (international country).

RIAA, CAPITOL HUNT BEATLES BOOTLEGGERS

(Continued from page 4)

U.S.S.R.," Paul McCartney's Russian-only release, as well as other unauthorized Beatles CDs and LPs.

In addition to McCartney's solo effort, other Beatles bootlegs the RIAA is tracking down include "Ultra Rare Trax," a two-CD set of stereo outtakes; "Back Track," a single-disk compilation from "Ultra Rare Trax"; four more volumes of "Ultra Rare Trax," available on LP only; and "Off White," which includes outtakes from the "White Album."

Other Beatles-related material includes the "Silver Wilburys," a recording of George Harrison, Taj Mahal, John Fogerty, and Bob Dylan at Los Angeles' Palomino Club; and another Harrison effort taken from a live set in the '70s.

Not all of the bootlegs are being manufactured here. D'Onofrio says the "Ultra Rare Trax" are coming from West Germany while other titles originated in England. The origin of some of the tracks is unknown, as is the quantity available. "But we heard that for a couple of the disks, about 30,000 of each had been pressed for worldwide distribution," he said.

At this point, the RIAA is not taking legal action against the U.S. plants that are pressing the disks. "Right now, we're just trying to trace it back to the origins. Some of the plants may be culpable, but our immediate concern is to get to the people who have the tapes," D'Onofrio says. "If you stop the plant, the person will just go to another one."

Another concern of the RIAA is to educate the manufacturers about bootlegs in general. "There are cases where CD plants are looking the other way," says D'Onofrio, "but some of the disks don't say the Beatles on them and the terms of some of the arrangements are a little bit curious, like doing business out of P.O. boxes. These are things that we want people to question."

Capitol, which owns the rights to much of the material appearing on the bootlegs, issued an official statement March 15: "Capitol Records Inc. has launched an aggressive campaign against retailers who continue to carry the unauthorized compact disks and vinyl albums of Beatles recordings titled 'Ultra Rare Trax' volumes 1-6, which are being illegally imported and sold in the U.S. and

Canada," the statement said.

"This follows Capitol Records Inc. notifying retailers suspected of carrying these illegal recordings, warning that it will aggressively pursue all legal remedies it has at its disposal, including criminal prosecution, to stop this unlawful activity."

Characterizing Capitol's investigation of the bootleg problem as "not overly slow, but not real speedy," a label spokesperson says, "You have to find the source in order to bust them, and that's difficult. There are a lot of middlemen involved, and the process can be lengthy."

Although the RIAA and Capitol-EMI, which requested the association's help, have only recently started the bootleg search, some of the product has been available in the States for more than six months.

According to Peter J. Howard, editor and publisher of International CD Exchange, a monthly CD newsletter published in Santa Monica, Calif., the two "Ultra Rare Trax" CD volumes first surfaced in late August or early September 1988. The "Ultra Rare Trax" LP followed.

"Back Track" hit stores in December. McCartney's album of covers has only recently been bootlegged on CD; unlike the Beatles compilations, the McCartney album apparently used a Melodia LP, not master tapes, as source material.

Howard notes that Capitol had planned to issue "Sessions," a compilation of unreleased Beatles material, but that the surviving members of the group squelched the idea. "The bootlegs are definitely a response to a void in the marketplace for this material," he adds. "There's so much of this stuff, and Beatles fans want it all. They could put this stuff out forever."

Given the high quality of many of the releases, prices are soaring on some of the efforts. Most of the packages are commanding between \$25-\$40 at retail stores. However, according to Howard, one CD outlet reportedly sold 10-12 sets of "Ultra Rare Trax" at \$150 per disk, while another store has sold the McCartney CD for the same price.

"The bootleg CD market really came of age with these," Howard says. "It's injected fresh blood into the underground market."

FOR WEEK ENDING MARCH 25, 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	1	THE LIVING YEARS	MIKE + THE MECHANICS	1
2	3	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	3
3	7	ETERNAL FLAME	BANGLES	2
4	9	THE LOOK	ROXETTE	4
5	8	MY HEART CAN'T TELL YOU NO	ROD STEWART	5
6	11	WALK THE DINOSAUR	WAS (NOT WAS)	8
7	14	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	7
8	2	LOST IN YOUR EYES	DEBBIE GIBSON	6
9	10	DREAMIN'	VANESSA WILLIAMS	12
10	4	RONI	BOBBY BROWN	9
11	5	PARADISE CITY	GUNS N' ROSES	11
12	16	YOU GOT IT	ROY ORBISON	16
13	17	YOU'RE NOT ALONE	CHICAGO	10
14	21	STAND	R.E.M.	14
15	13	DON'T TELL ME LIES	BREATHE	13
16	12	I BEG YOUR PARDON	KON KAN	19
17	18	JUST BECAUSE	ANITA BAKER	15
18	22	CRYIN'	VIXEN	22
19	25	SUPERWOMAN	KARYN WHITE	17
20	6	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	18
21	28	YOUR MAMA DON'T DANCE	POISON	20
22	26	MORE THAN YOU KNOW	MARTIKA	21
23	29	ONE	METALLICA	40
24	19	STRAIGHT UP	PAULA ABDUL	23
25	20	WILD THING	STONE LOC	38
26	—	HEAVEN HELP ME	DEON ESTUS	24
27	32	SINCERELY YOURS	SWEET SENSATION (WITH ROMEO J.D.)	33
28	15	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	29
29	37	ORINOCO FLOW (SAIL AWAY)	ENYA	36
30	—	SECOND CHANCE	THIRTY EIGHT SPECIAL	28
31	31	BRING DOWN THE MOON	BOY MEETS GIRL	54
32	36	THINKING OF YOU	SA-FIRE	32
33	23	THE LOVER IN ME	SHEENA EASTON	34
34	—	RADIO ROMANCE	TIFFANY	41
35	—	ROOM TO MOVE	ANIMOTION	30
36	35	SHE WON'T TALK TO ME	LUTHER VANDROSS	35
37	24	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	53
38	—	I WANNA BE THE ONE	STEVIE B	44
39	—	I'LL BE THERE FOR YOU	BON JOVI	27
40	—	ROCKET	DEF LEPPARD	31

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	THE LIVING YEARS	MIKE + THE MECHANICS	1
2	5	ETERNAL FLAME	BANGLES	2
3	1	LOST IN YOUR EYES	DEBBIE GIBSON	6
4	4	MY HEART CAN'T TELL YOU NO	ROD STEWART	5
5	8	THE LOOK	ROXETTE	4
6	7	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	3
7	16	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	7
8	10	YOU'RE NOT ALONE	CHICAGO	10
9	9	DON'T TELL ME LIES	BREATHE	13
10	3	RONI	BOBBY BROWN	9
11	12	JUST BECAUSE	ANITA BAKER	15
12	14	STAND	R.E.M.	14
13	15	WALK THE DINOSAUR	WAS (NOT WAS)	8
14	6	PARADISE CITY	GUNS N' ROSES	11
15	17	DREAMIN'	VANESSA WILLIAMS	12
16	20	SUPERWOMAN	KARYN WHITE	17
17	29	LIKE A PRAYER	MADONNA	25
18	22	MORE THAN YOU KNOW	MARTIKA	21
19	24	YOU GOT IT	ROY ORBISON	16
20	27	FUNKY COLD MEDINA	STONE LOC	26
21	11	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	18
22	25	YOUR MAMA DON'T DANCE	POISON	20
23	26	HEAVEN HELP ME	DEON ESTUS	24
24	13	STRAIGHT UP	PAULA ABDUL	23
25	28	I'LL BE THERE FOR YOU	BON JOVI	27
26	19	I BEG YOUR PARDON	KON KAN	19
27	31	SECOND CHANCE	THIRTY EIGHT SPECIAL	28
28	34	ROCKET	DEF LEPPARD	31
29	32	ROOM TO MOVE	ANIMOTION	30
30	30	CRYIN'	VIXEN	22
31	37	THINKING OF YOU	SA-FIRE	32
32	21	THE LOVER IN ME	SHEENA EASTON	34
33	33	SHE WON'T TALK TO ME	LUTHER VANDROSS	35
34	18	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	29
35	23	THE LOVE IN YOUR EYES	EDDIE MONEY	37
36	38	ORINOCO FLOW (SAIL AWAY)	ENYA	36
37	35	FEELS SO GOOD	VAN HALEN	39
38	—	SINCERELY YOURS	SWEET SENSATION (WITH ROMEO J.D.)	33
39	—	AFTER ALL	CHER & PETER CETERA	43
40	—	FOREVER YOUR GIRL	PAULA ABDUL	45

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
42 24/7 (Onid, BMI) CPP	74 I ONLY WANNA BE WITH YOU (Chappell, ASCAP) HL
43 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow Songs, BMI/Pitchford, BMI/TripStar, BMI) CPP	44 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI)
46 IKO IKO (FROM "RAIN MAN") (ARC, BMI/Trio, BMI/Melder, BMI) HL/WBM	67 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
27 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP) WBM	46
57 IT'S ONLY LOVE (Mayplace, BMI) HL	27
15 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL	57
91 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL	15
60 LET THE RIVER RUN (THEME FROM "WORKING GIRL") (TCF, ASCAP/Cest, ASCAP) CPP/WBM	91
25 LIKE A PRAYER (Webb Girl, ASCAP/WB, ASCAP/Johanny Yuma, BMI) WBM	60
68 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP) MSC	25
90 LIVIN' RIGHT (Red Cloud, ASCAP/Night River, ASCAP) WBM	68
1 THE LIVING YEARS (Michael Rutherford, BMI/R&B, BMI/Hidden Pun, BMI/Hit And Run, ASCAP) WBM	90
4 THE LOOK (Jimmy Fun, BMI)	1
6 LDST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	4
37 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel Music) HL/WBM	37
34 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	34
21 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP	21
5 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP	5
87 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/PPP	87
93 NEVER HAD A LOT TO LOSE (Consenting Adult, BMI/Bug, BMI) WBM	93
40 ONE (Creeping Death, ASCAP) CLM	40
36 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL	36
11 PARADISE CITY (Guns N' Roses, ASCAP) CLM	11
41 RADIO ROMANCE (George Tobin, BMI) HL	41
51 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL	51
69 ROCK ON (St.Cecilia, BMI)	69
31 ROCKET (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	31
9 RONI (Kear, BMI/Hip Trip, BMI) CPP	9
30 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP	30
85 RUN TO PARADISE (Australian Mushroom, ASCAP)	85
28 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL	28
48 SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI) CPP	48
7 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP	7
61 SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP	61
35 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)	35
HL	HL
52 A SHOULDER TO CRY ON (Page Three, BMI/Warner-Tamerlane, BMI/Dorfllo, BMI) WBM	52
33 SINCERELY YOURS (Shaman Drum, BMI)	33
73 SOLDIER OF LOVE (Bajun Beat/MCA, ASCAP)	73
72 SOMEBODY LIKE YOU (MCA, ASCAP/Dresden China, ASCAP/Dal Coure, BMI/Orcs, ASCAP) HL/PPP	72
14 STAND (Night Garden, BMI/Unichappell, BMI) HL	14
23 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP	23
17 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	17
29 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	29
94 TELL HER (Screen Gems-EMI, BMI) WBM	94
32 THINKING OF YOU (Cutting, ASCAP)	32
98 THIS TIME (Almo, ASCAP/Wuntun, ASCAP) CPP	98
56 TRIBUTE (RIGHT ON) (CRGI, BMI)	56
97 VOICES OF BABYLON (John Spinks (PRS/BMI))	97
8 WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkeys....., ASCAP) HL	8
77 WALKING AWAY (T-Boy, ASCAP/INOSOC, ASCAP) WBM	77
95 WALKING THROUGH WALLS (EMI, ASCAP)	95
81 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	81
71 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky Music/Chappell & Co., ASCAP/French Stuff Music) HL/WBM	71
53 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM	53
50 WHEN I'M WITH YOU (Bananaree, BMI) HL	50
75 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM	75
59 WHERE ARE YOU NOW? (Harren, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)	59
38 WILD THING (Varry White, ASCAP)	38
63 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM	63
89 WORKING ON IT (Magnet, ASCAP/Intersong-USA, ASCAP)	89
16 YOU GOT IT (SBK April, ASCAP/Orbisongs, ASCAP/Gone Gator, BMI) HL/PPP	16
18 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL	18
20 YOUR MAMA DON'T DANCE (Jasperilla, ASCAP/MCA, ASCAP) HL/PPP	20
10 YOU'RE NOT ALONE (Virgin, ASCAP/Trinfold, ASCAP) CPP	10

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

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

UNIFORM COPYRIGHT URGED FOR EUROPE AT 1992 CONFAB

(Continued from page 1)

elimination of tariffs and quotas, and the future of relations with the U.S. industry. (See stories on page 64.)

After Holland's Gijs de Vries, VP of the European Parliament's 1992 caucus, had urged a uniform 50-year period of protection for sound recordings throughout the European Community, Bernhard Posner, the principal administrator for new technologies in Directorate General III for internal market and industrial affairs, revealed that the issue of harmonization of sound recording protection had been addressed by the commission on Feb. 20, but the answer had not yet been published.

However, although the issue of protection harmonization was not included in the Commission's green paper, "Copyright & The Challenge of Technology," there is now an awareness that the variation in protection periods among the member states could lead to disruption in the functioning of the market by creating an obstacle to the free flow of goods.

There were indications, too, that the green paper's equivocal attitude toward the enactment of legislation providing for a home-taping royalty might be subject to reconsideration in the face of more intensive lobbying on the part of rights owners.

Colin Hancock, a member of the Economic & Social Committee of the European Communities, urged the record industry to lobby intensively to secure the level of protection it needed. He added: "If the matter comes up in my committee, I will certainly put the case for a levy."

In a message to the conference, Jack Lang, French minister of culture, said that a healthy recording industry, supported by anti-piracy measures and rights for artists and producers, "is the key for the promotion of European cultural objectives." And he called for the introduction in every member state of a royalty on blank tape to remunerate rights owners for home taping.

A goodwill message from Christiane Scrivener, a member of the Commission of European Communities, expressed her support for the allocation of increased resources to the fight against counterfeiting and piracy of sound recordings.

NO. 1 WORLD MARKET

Opening the conference, Wilfried Martens, the Belgian prime minister, noted that the European Community accounts for 30% of world record and tape sales, compared with the U.S. share of 33%. "The single market should achieve an overall increase of 5% and make the community the No. 1 world market," Martens said.

Contrasting the homogenous nature of the U.S. with the multicultural character of the European Community, Martens said it was important that, in achieving the single market, the European Community should not sacrifice its cultural diversity.

Dealing with the deregulation of broadcasting, Martens said that by the mid-'90s, there would be between 130 and 140 direct broadcast satellite channels and anything from 150-200 TV channels. The demand for program material will increase tenfold over the next decade, he predicted.

While echoing the concern to preserve the cultural diversity of the single market, many speakers insisted that it was not to be seen as "Fortress Europe" but as an integrated community that will bring benefits both to its members and to nonmember countries.

A MODEL OF FREEDOM

Holland's de Vries noted that there are still 1,000 tariff and quota systems in operation between Common Market countries and other states. "These will have to go," he said. "The single market will be a model of freedom, democracy, and prosperity, not just for Europe but for the world as a whole."

On the question of harmonization of copyright within the European Community, Fernard Braun, director general of the commission's directorate for internal market and industrial affairs, argued that in some cases it might be better to settle for minimum standards of protection and leave member states to decide for themselves whether to enhance their copyright legislation.

"We have to consider the interests of three stakeholders: the record producer, the artist, and the consumer, and getting the balance right can be difficult."

Braun said it was essential to protect the legitimate rights of authors and producers to control the use of their works in a world where new technology is making intellectual property more and more vulnerable.

"We hope to see technology as the servant of the creative artist, not his enemy," he said.

Bernhard Posner, speaking about the European Commission's green paper, acknowledged that one of the biggest criticisms of the commission is that it is producer oriented and has neglected artists.

But he defended the green paper's position that there is no need to harmonize tape-royalty schemes in the European Community. He supported the view that the levy solution was not appropriate for DAT copying and that a technical solution should be found. However, he added that DAT no longer seems to be regarded as a major challenge to the normal exploitation of rights.

Rob Stuyt, chairman of IFPI Europe, said that while the federation recognizes the effort that has gone into the green paper, there are some major inadequacies.

He urged the commission to support communitywide ratification of the Rome Convention on the rights of producers and performers and the introduction of a blank-tape royalty throughout the Common Market.

DAT LICENSES PROPOSED

FOR WEEK ENDING MARCH 25, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.					
LABEL & NUMBER/DISTRIBUTING LABEL					
★ ★ NO. 1 ★ ★					
1	1	1	11	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI 4 weeks at No. One
2	2	3	10	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
3	3	2	9	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
4	4	5	10	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
5	10	14	4	FUNKY COLD MEDINA DELICIOUS VINYL 104/ISLAND	STONE LOC
6	7	9	7	24/7 4TH & B'WAY 7471/ISLAND	DINO
7	6	8	8	SINCERELY YOURS ATCO 7-99246	SWEET SENSATION (WITH ROMEO J.D.)
8	5	6	14	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
9	12	15	5	I WANNA BE THE ONE LMR 74003	STEVIE B
10	16	21	5	LUCKY CHARM MOTOWN 1952	THE BOYS
11	17	19	5	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
12	9	4	16	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
13	14	17	6	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	SA-FIRE
14	25	—	2	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	MADONNA
15	8	7	15	RONI MCA 53463	BOBBY BROWN
16	26	—	2	REAL LOVE MCA 53484	JODY WATLEY
17	21	—	2	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	DEON ESTUS
18	13	12	11	CAN YOU STAND THE RAIN MCA 53464	NEW EDITION
19	11	11	11	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
20	23	—	2	ETERNAL FLAME COLUMBIA 38-68533	BANGLES
21	19	24	4	GOOD LIFE VIRGIN 7-99236	INNER CITY
22	30	—	2	EVERY LITTLE STEP MCA 53618	BOBBY BROWN
23	24	26	6	WALK THE DINOSAUR CHRYSALIS 43331	WAS (NOT WAS)
24	15	10	16	WILD THING DELICIOUS VINYL 102/ISLAND	STONE LOC
25	NEW ▶	1	1	FOREVER YOUR GIRL VIRGIN 7-99230	PAULA ABDUL
26	27	28	3	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	JAMES J.T. TAYLOR/REGINA BELLE
27	NEW ▶	1	1	THE LOOK EMI 50190	ROXETTE
28	18	18	8	FADING AWAY EPIC 34-68543/E.P.A.	WILL TO POWER
29	20	13	17	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
30	22	29	3	JUST COOLIN' ATLANTIC 7-88959	LEVERT

Products with the greatest airplay gains this week. Billboard, copyright 1989.

People using DAT recorders professionally should be required to apply for a license, said Stuyt, and copying on to recordable compact disks should not be permitted at all.

Stuyt also argued that record rental rights should not only apply to retail operations but also to public lending libraries.

Alastair Sutton, of the Commission's Directorate General for Financial Services & Company Law, said that the road to 1992 represented a program of economic recovery.

The single market represents an outstanding opportunity for the music industry, "but it is important to know how to bring it about in conditions which are good for your companies," he told the audience.

He said protectionism will not solve Europe's problems and he rejected the assumption that the single market will operate to the detriment of the U.S.

"It is ironic," said Sutton, "that for 45 years the U.S. has supported economic and political integration but now shows signs of feeling threatened by it."

He contrasted the U.S. approach with that of Japan, where business

people recognize that the single market can bring benefits to Japanese industry and are investing heavily in the Common Market countries.

"Japanese missions from all branches of industry are pouring into Europe to assess the situation," Sutton said. "They have a strong desire to be associated with the single market from the inside."

Sutton also urged the record industry to intensify its lobbying. "It is a terrible pity that the lobbying process is not nearly so well developed here as it is in the U.S.," he said. "The industry really does itself no favors in neglecting this mechanism. The commission is very much in need of expertise. You can supply it."

Jay Berman, president of the Recording Industry Assn. of America, and a VP of IFPI, told the conference that there are some apprehensions in the U.S. on the topics of "Fortress Europe" and reciprocity.

He said he hoped that the effort to protect European cultural sovereignty would not result in cultural xenophobia, but on balance felt that the single-market concept would prove to be a healthy development.

Billboard POWER PLAYLISTS

FOR WEEK ENDING MARCH 25, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97 FM

New York P.D.: Steve Ellis

- Sweet Sensation (With Romeo J.D.), Si
- Debbie Gibson, Lost In Your Eyes
- Kon Kan, I Beg Your Pardon
- Milli Vanilli, Girl You Know It's Tru
- Stevie B, I Wanna Be The One
- Bobby Brown, Roni
- Erasure, A Little Respect
- Anita Baker, Just Because
- Was (Not Was), Walk The Dinosaur
- Karyn White, Superwoman
- Sandee, Notice Me
- Give Me Back My Heart
- New Kids On The Block, You Got It (Th
- Dino, 24/7
- Fine Young Cannibals, She Drives Me C
- Inner City, Good Life
- Will To Power, Fading Away
- Kristin Bano, Don't Turn Your Back On
- SA-Fire, Thinking Of You
- SA-Fire, Love Is On Her Mind
- Samantha Fox, I Only Wanna Be With You
- Tone Loc, Funky Cold Medina
- Debbie Gibson, Electric Youth
- Johnny Kemp, Birthday Suit
- Raiana Paige, Open Up Your Heart
- Jody Watley, Real Love
- Vanessa Williams, Dreamin'
- Tone Loc, Wild Thing
- Shooting Party, Sale In The Arms Of L
- Madonna, Like A Prayer
- Madonna, Like A Prayer
- Ten City, That's The Way Love Is
- The Jungle Brothers, I'll House You
- Pajama Party, Yo No Se
- Eighth Wonder, Baby Baby
- Cynthia, Endless Night
- Paula Abdul, Forever Your Girl
- Latin Rascals, It Must Be You
- Bobby Brown, Every Little Step
- Noel, Change
- Deon Estus, Heaven Help Me
- The Pasadena, Tribute (Right On)

KMEL 106 FM

San Francisco P.D.: Keith Nafaly

- Dino, 24/7
- Stevie B, I Wanna Be The One
- Inner City, Good Life
- Milli Vanilli, Girl You Know It's Tru
- Tone Loc, Funky Cold Medina
- Sweet Sensation (With Romeo J.D.), Si
- Bangles, Eternal Flame
- Too Short, Life Is Too Short
- Vanessa Williams, Dreamin'
- SA-Fire, Thinking Of You
- Tommy Page, A Shoulder To Cry On
- Frances, Surrender Your Love
- New Kids On The Block, I'll Be Loving
- M.C. Hammer, Pump It Up
- The Pasadena, Tribute (Right On)
- Fine Young Cannibals, She Drives Me C
- Jody Watley, Real Love
- LeVert, Just Coolin'
- Eighth Wonder, Baby Baby
- Anita Baker, Just Because
- Paula Abdul, Forever Your Girl
- Surface, Closer Than Friends
- Frances, Surrender Your Love
- Madonna, Like A Prayer
- Karyn White, Superwoman
- Raiana Paige, Open Up Your Heart
- The Boys, Lucky Charm
- Deon Estus, Heaven Help Me
- Debbie Gibson, Lost In Your Eyes
- EX Skyy, Start Of A Romance
- Roxette, The Look
- Peter Schilling, The Different Story
- Guy, I Like
- Lynette, Just Coolin'
- Alexander O'Neal, What Can I Say To M
- Al B. Sure!, If I'm Not Your Lover
- Womack & Womack, Teardrops
- Latin Rascals, It Must Be You
- Maurice, This Is Acid

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

- Bobby Brown, Roni
- Debbie Gibson, Lost In Your Eyes
- Sweet Sensation (With Romeo J.D.), Si
- Milli Vanilli, Girl You Know It's Tru
- Karyn White, Superwoman
- Cynthia, Change On Me
- Anita Baker, Just Because
- Sheena Easton, The Lover In Me
- Dino, 24/7
- Gina Go-Go, I Can't Face The Fact
- Martika, More Than You Know
- Kon Kan, I Beg Your Pardon
- Stevie B, I Wanna Be The One
- Marc Almond, Tears Run Rings
- Erasure, A Little Respect
- Fine Young Cannibals, She Drives Me C
- Paula Abdul, Straight Up
- Kristin Bano, Don't Turn Your Back On
- Rob Base & DJ, E-Z Rock, Get On The
- Information Society, Walking Away
- Tone Loc, Wild Thing
- The Boys, Dial My Heart
- Paula Abdul, Forever Your Girl
- Sandee, Notice Me
- Z'Looke, Can U Read My Lips
- Inner City, Good Life
- Eighth Wonder, Baby Baby
- Deon Estus, Heaven Help Me
- Vanessa Williams, Dreamin'
- Tone Loc, Funky Cold Medina
- Stevie B, I Wanna Be The One
- Jody Watley, Real Love
- Sheena Easton, Days Like This
- Madonna, Like A Prayer
- Roxette, The Look
- The Boys, Lucky Charm
- SA-Fire, Thinking Of You
- Bobby Brown, Every Little Step

WPGC

Washington P.D.: Bob Mitchell

- Kiara (Duet With Shanice Wilson), Thi
- Vanessa Williams, Dreamin'
- Paula Abdul, Straight Up
- Anita Baker, Just Because
- Milli Vanilli, Girl You Know It's Tru
- Tracie Spencer, Imagine
- Slick Rick, Teenage Love
- New Edition, Can You Stand The Rain
- LeVert, Just Coolin'
- New Kids On The Block, You Got It (Th
- The Boys, Lucky Charm
- Bobby Brown, Every Little Step
- James "J.T." Taylor & Regina Belle, A
- Will To Power, Fading Away
- Sweet Sensation (With Romeo J.D.), Si
- Dino, 24/7
- Tone Loc, Funky Cold Medina
- Inner City, Good Life
- E.U., Buck Wild
- SA-Fire, Thinking Of You
- Sheena Easton, Days Like This
- Simply Red, It's Only Love
- Madonna, Like A Prayer
- Jody Watley, Real Love
- Deon Estus, Heaven Help Me
- The Pasadena, Tribute (Right On)
- Sak-N-Pop, Twist And Shout
- Surface, Closer Than Friends
- Stevie B, I Wanna Be The One
- Alexander O'Neal, What Can I Say To M
- Def Jet, Give It To Me
- Marriniun, I Wanna Ride
- Paula Abdul, Forever Your Girl
- Ten City, That's The Way Love Is
- Five Star, Another Weekend
- EX Johnny Kemp, Birthday Suit

LIFELINES



Safe On Third. Reggae group Third World meets with PolyGram brass for their signing to Mercury Records. Shown, from left, are Ted Green, senior VP, business affairs; William "Bunny Rugs" Clarke, Third World; Vivian Scott, manager, A&R, urban contemporary music; Third World's Michael "Ibu" Cooper and Richard Daly; Dick Asher, president and CEO; Third World's Willie "Root" Stewart and Stephen "Cat" Core; Wayman Jones, VP, promotion, urban contemporary music; and Bob Jamieson, executive VP, marketing and sales.

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 18, National Academy Of Recording Arts And Sciences Second Annual Bowling Party, Sports Center, Studio City, Calif. Billy James, 818-843-8253.
 March 23, National Assn. Of Black Owned Broadcasters Fifth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Edward McCarthy, 215-546-3838, or James L. Winston, 202-463-8970.
 March 28-30, Fourth Annual New York Home Video Show, Jacob K. Javits Convention Center, New York. 800-248-KIPI or 914-328-9157.

APRIL

April 1, Fourth Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161 or 301-937-6590.
 April 1, Tamika Reggae Awards, Beacon Theatre, New York. Clinton Lindsay, 212-645-7330.
 April 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 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 Spector, 818-344-3441.
 May 10-14, 1989 NAIRD Convention, Wyndham-Franklin Plaza Hotel, Philadelphia. 609-547-3331.
 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.

enced today's music. Suite 502, 1680 N. Vine St., Hollywood, Calif. 90028; 213-463-5742.

NEW COMPANIES

Majestic Sound Inc., a production company, formed by Vincente Grillo and Kenneth Chin. Company will focus on club, concert, artist, and 12-inch retail and club promotion and music production. 122-06 109th Ave., So. Ozone Park, N.Y. 11420; 718-843-4328 or 718-456-2589.

J&J Records And Tapes, formed by Rob Mcinnis and Rita Van. First signing is Bob's Night Off. P.O. Box 256577, Chicago, Ill. 60625; 312-631-8782.

Charlena Records, formed by Raymond Rice. Company plans to release compilations featuring many rock, R&B, and jazz acts that influ-

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 focuses on management, development, and promotion of artists. First clients include Tonasia and Lisa Ellis. P.O. Box 267, Bayside, N.Y. 11361; 718-279-3038.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

BIRTHS

Boy, Harrison William, to **Barry and Randi Weiss**, Feb. 9 in Englewood, N.J. He is VP of marketing/operations for Jive Records, and son of music industry veteran Hy Weiss (Old Town Records and Maureen Music).

Boy, Ian Arthur, to **David and Lisa Sikes**, Feb. 11 in Benicia, Calif. He is bassist with the group Boston.

Boy, Joshua Alexander, to **Douglas and Lisa Price**, Feb. 21 in Fishkill, N.Y. He is a technical writer and a DJ at WVKR Poughkeepsie, N.Y.

Boy, Julian Angel, to **Steve and Pia Vai**, March 1 in Los Angeles. He is three-time winner of Guitar Player Magazine's best-rock-guitarist-of-the-year award and former lead guitarist of the David Lee Roth band.

Boy, Christopher James, to **Bumper and Kim Morgan**, March 4 in Nashville. He is production director of WYHY "Y-107" Nashville.

Boy, Nicolas, to **Paul and Louise Levesque**, March 6 in Montreal. He is president of Paul Levesque Management Inc. and Artiste Records there.

MARRIAGES

Doc Field to Carolyn Davis, Feb. 3 in Nashville. He is a personal manager. She is a singer/songwriter.

Randy Sosin to Jillian Kalish, Feb. 11 in Los Angeles. He is co-manager at Baruck-Consolo Management. She is an executive producer for Jupiter Films.

Andrew Robert Stern to Norma Shayne Levy, Feb. 26 in Los Angeles. He is an entertainment attorney. She is VP of business affairs for Media Home Entertainment.

Charles Bibb to Kathleen Laster, March 4 in Miami. He is manager of the Spec's Music Inc. flagship store, Coral Gables, Fla. She is a sales rep for Baker/Taylor video.

DEATHS

Stuart Hamblen, 80, after lapsing into a coma following surgery to remove a malignant brain tumor, Feb. 28 in Santa Monica, Calif. The gospel/country singer also suffered from inoperable lung cancer. He wrote inspirational songs including "What God Can Do" and "This Old House," and was host of "The Cowboy Church" radio program in Los Angeles for a number of years.

Dean Stoneman, 58, of a lung ailment, Feb. 28 in Lanham, Md. He was a member of the legendary bluegrass act the Stoneman Family. At the time of his birth, Stoneman's father, Ernest V. "Pop" Stoneman, was a pioneer country music recording artist. Thirteen of the 23 Stoneman children reached adulthood and all could play and sing country music. The family act was introduced to national television and radio in the late '40s. When a number of family members scattered to California and then to Nashville to pursue music, Stoneman stayed behind with his own family and performed locally with his band Vintage Bluegrass. In 1981, he

worked on a "Reunion" album with his brothers and sisters. Sibling Roni is a comic/banjoist on "Hee Haw." Stoneman is survived by his wife, Faye; one son; four daughters; and 11 brothers and sisters.

Lloyd "Tiny" Grimes, 72, of meningitis, March 4 in New York. The electric jazz guitarist played an unusual four-string instrument and gained prominence working alongside pianist Art Tatum and saxophonist Charlie Parker. He leaves no survivors.

William Sirls Jr., 63, of heart failure, March 6 in Nashville. He was father of Mike Sirls, national director of country promotion at RCA Records, Nashville, and Mitch Sirls, road manager for Earl Thomas Conley. In addition to his sons, Sirls is survived by his wife, Jewel. In lieu of flowers, donations may be made to any charity.

Kevin Hughes, 23, in a fatal shooting on Nashville's Music Row, March 9. A former Belmont College student, Hughes was country chart director of Cashbox Magazine. He is survived by his parents and a brother.

Doc Green, 54, of cancer, March 10 at

his home in Fresh Meadows, N.Y. Green was one of the Drifters when the group was one of the major hit makers in the early '60s. Originally signed by Atco Records as the Five Crowns, the group, which included Ben E. King, was later renamed Clyde McPhatter & the Drifters and, later still, the Drifters, the name under which they had all their hits, including "There Goes My Baby." More recently, Green sang with a group called Vito & the Salutations.

Al Bennett, 62, after a long illness, March 15 in Los Angeles. In the mid-'50s, Bennett formed Liberty Records, which emerged as one of the major independent labels of its era. The label produced hit singles and albums by the Chipmunks, Julie London, the Ventures, Bobby Vee, and the Fleetwoods, among others. Bennett, who also helped pioneer the set-up of an independent branch system, sold the label to United Artists in the late '60s. He later formed Cream Records. Before his death, he was producing an album by singer Delaney Bramlett.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

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 3/7	Close 3/13	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	191.4	172 1/4	175	+2 1/4
Cannon Group	79.5	5	4 1/4	- 1/4
Capital Cities Communications	107.5	375	380 1/2	+5 1/2
Carolco Pictures	323.4	8 1/4	8 1/4	+ 1/4
Coca-Cola	3299.9	49 1/4	50	+ 1/4
Columbia Pictures	2391.4	18 1/4	17 1/4	- 1/4
Walt Disney	1519.1	77 1/4	76 1/4	- 1/4
Eastman Kodak	2668.8	46	46 1/4	+ 1/4
Gulf & Western	2967.7	45 1/4	47 1/4	+1 1/2
Handleman	614	25	28 1/4	+3 1/4
MCA Inc.	2824.6	53	54 1/4	+1 1/4
MGM/UA	192.7	17 1/4	16 1/4	- 1/4
Orion Pictures Corp.	112	16 1/4	15 1/4	-1 1/4
Sony Corp.	176.9	53 1/4	52 1/4	-1 1/4
TDK	6.6	64 1/2	63 1/2	- 1
Vestron Inc.	113.2	5 1/4	5 1/4	- 1/4
Warner Communications Inc.	10839.2	48 1/4	49 1/2	+1 1/4
Westinghouse	1290	54 1/4	54 1/4	+ 1/4
AMERICAN STOCK EXCHANGE				
Commtron	32.6	5 1/4	5 1/2	- 1/4
Electrosound Group Inc.	22.7	1 1/4	1 1/4	- 1/4
Nelson Holdings Int'l	500.4	3/4	7/8	+ 1/4
New World Pictures	79.4	5 1/4	5 1/4	- 1/4
Price Communications	33.2	7 1/4	6 1/4	- 1/4
Prism Entertainment	12.1	2 1/4	3	+ 1/4
Unitel Video	11.7	11 1/4	12 1/4	+ 1/2
OVER THE COUNTER				
Acclaim Entertainment		3 1/4	3 1/4	.....
Blockbuster Entertainment		24 1/2	25 1/4	+ 3/4
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		4 1/4	4 1/4	.....
LIN Broadcasting		86 1/4	87 1/4	+ 1/2
LIVE Entertainment		27 1/4	26 1/4	- 1/4
Malrite Communications Group				
Recoton Corp.		6	5 1/4	- 1/4
Reeves Communications		5 1/4	5 1/4	+ 1/4
Satellite Music Network, Inc.		5 1/4	5 1/4	- 1/4
Scripps Howard Broadcasting		63 1/2	63 1/2	.....
Shorewood Packaging		17	17	.....
Sound Warehouse		25	25	.....
Specs Music		8 1/4	8 1/4	.....
Starstream Communications Group, Inc.		2 1/2	2 1/2	.....
Trans World Music		27 1/4	27 1/4	- 3/4
Video Jukebox Network		3 1/4	3 1/4	.....
Wall To Wall Sound And Video		3 1/2	3 1/2	.....
Westwood One		8 1/4	8 1/4	- 1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	141		146	+5
Pickwick	219		218	-1
Really Useful Group	600		607	+7
Thorn EMI	725		729	+4

New Video Duplication System Takes Center Stage At ITA Meet

BY AL STEWART

WEST PALM BEACH, Fla. A video duplication system designed to double the output of existing real-time duplication systems grabbed the spotlight here at the 19th annual International Tape/Disc Assn. seminar.

The seminar, which was dubbed "New Technologies: Leading The Industry Into The '90s," focused primarily on existing technologies that are still trying to gain a foothold in the U.S. marketplace, such as digital audiotape and Super-VHS. The Video Dup introduced by David Rubenstein, president of Applied Acumen Inc., appeared to be the only truly new development unfurled at the three-day conference devoted to magnetic media.

The system could prove to be a most welcome development for duplicators who are already operating at peak capacity. The system is engineered to double a duplicator's output in a given time frame without forcing the company to abandon its existing system. The system appears to be a major breakthrough for duplicators who are not prepared to embrace such costly high-speed equip-

ment as the Sony Sprinter.

The Video Dup technology requires that duplicators upgrade their master unit with a specially built head that uses a laserdisk system. In addition, upgrades that enable each slave to double its recording speed are required. The upgrade for the master will cost approximately \$125,000, while the slave upgrades will be priced at about \$150 each.

"It's a very inexpensive way to double capacity," says Rubenstein, who notes that he was besieged by interested duplicators immediately after his presentation at the conference. "If you have 1,000 slaves, it is as though you now have 2,000. A Sprinter [high-speed duplicator] may offer 60 times the output of a standard duplicator, but think how many you have to buy to get 1,000 extra copies."

Rubenstein, whose 3-year-old Santa Ana, Calif., research and development firm also pioneered the limited-play videocassette, says he worked on the new system for nearly two years and waited until ITA to introduce it because he felt it was a particularly dramatic development in video duplication.

Other developments at the ITA conference:

- Nakamichi America Corp. said in the next two months the company would begin shipments of the \$10,000 digital audiotape it previously introduced. During a presentation on the Nac 1000, Jett Logan, the company's VP of sales, said the company would probably be viewed as a "sacrificial lamb" as a result of possible legal action planned by the Recording Industry Assn. of America. "In a democratic society we should have the freedom to make a choice," said Logan, who added that the "United States is the only nation of technical prowess not marketing DAT today. I believe

that's wrong."

- Ed Outwater, VP of quality assurance at Warner Bros. Records, noted that the "thorny issue" of artists rights and DAT has hurt DAT's role in professional recording because the vast majority of studio clients do not have the hardware to play a DAT tape. He also said, "DAT is too good a product to remain on the shelf."

- Super-VHS continues to gain acceptance as a lightweight and cost-effective electronic-news-gathering system, but consumer acceptance still appears extremely slow. Harry Elias, senior VP of sales and marketing for S-VHS developer JVC, said

9% of worldwide VCR sales this year are expected to be in the S-VHS format. By 1993, he said, that number is expected to climb to 60%.

- Hugh C. Coppen, president of VTR Productions, a Toronto-based duplicator, said JVC stands to be the big winner if S-VHS takes off, but software suppliers, duplicators, and retailers are likely to balk at the prospect of dual inventories. "The hardware camp will have to break the stalemate and provide the equipment—but not at an outrageous cost," said Coppen, referring to the \$1,000-plus price tag now affixed to S-VHS units.

ITA MEET MULLS VID MODES

(Continued from page 1)

20 million videos last year and we have had very few complaints.

"Maybe broadcast TV isn't good enough for the videophile, but movies on TV have long been enjoyed on broadcast TV by millions of Americans," says Follett.

Follett's comments were supported by the findings of two studies that used side-by-side comparisons to determine consumer attitudes toward the picture quality of prerecorded videos. During interviews consumers said that picture quality was an important consideration, but in practice, most could not discern the difference between a video recorded in SP and those in EP.

In a study conducted by Agfa Corp., a tape manufacturer, viewers were asked to rate the performance of tapes recorded at various modes. The study also probed the quality of tapes recorded in real time vs. the more costly process of high-speed duplication.

In the Agfa study, the performance rating of both EP and SP were virtually the same. The study also indicated that consumers prefer EP

tapes recorded with high-speed duplication while in the SP mode, high-speed and real-time duplication earned essentially the same rating.

Similar results were noted for the second study, conducted by Corporate Research Center and commissioned by the duplicator High Speed Video. Consumers uniformly rated the EP and LP modes as acceptable.

"EP is very much a reality and retailers who won't accept it won't accomplish anything by pretending otherwise," says Maria Curry, VP/GM of Agfa. Curry points out that in her company's study, 85% of the respondents said they were concerned about picture quality, but 72% did not know the difference between an SP tape and an EP.

Lou Berg, owner of the three-store Audio/Video Plus chain in Houston, is one retailer who refuses to carry any title that is not recorded in SP. He notes that consumer research in this area frequently uses made-for-video programming, where picture quality is not a chief concern. (The study conducted by CRC used a Richard Simmons workout tape; Agfa did

not reveal what tape was used in its research.) With movies, picture quality is far more important, Berg says.

"What bothers me most is that someone who rents a tape for \$2 gets the SP tape while the guy who buys it for \$15 or \$20 gets an inferior product," says Berg. "How can you build sell-through that way?"

Berg, who is president of the Video Software Dealers Assn., also says the LP and EP tapes often have tracking problems and cannot be played on some VCRs, particularly older ones. "If the technology improves, I'll consider it. But I don't think it's there yet," he says.

The research suggesting that consumers are not particularly discerning about picture quality was seen by some as bad news for two cutting-edge technologies being discussed at the conference: high-definition television and super-VHS. Some showgoers openly wondered why consumers would opt for the high-end video equipment designed to render the best picture quality possible if they are satisfied with the picture quality currently available.

BOOK, MAG GROUPS SUE U.S. OVER OBSCENITY LAW

(Continued from page 3)

eliminate child pornography and obscenity, but will constitute an effective ban on the sale of art books, photography and motion pictures that have sexual content but are not obscene."

The Recording Industry Assn. of America, the National Assn. of Recording Merchandisers, and the Video Software Dealers Assn. had been asked to join the coalition, but, since the main focus of the coalition suit is on the child-porn section of the law and its record-keeping provisions, they decided it was preferable for the print-oriented groups to take the lead.

A VSDA spokesperson has suggested that the trade group may file its own suit at a later date, and a spokesperson for the RIAA said that it may file an amicus brief addressing the obscenity sections of the law.

The law's controversial record-keeping provision requires that all persons in the creative end of a film or publication must be able to document the age of every person depicted in a pose that contains frontal nudity or sexual activity, including any reissue of material published or a movie filmed after Feb. 5, 1978. Failure to do so would make those who supply such product subject to criminal prosecution.

Critics say the record-keeping section will not stop those who sexually exploit children but would chill the market for legitimate U.S. and foreign films and books with sexual con-

tent.

The new law also imposes severe penalties on businesses found guilty of selling two obscene items; such businesses, at a judge's discretion, could be told to forfeit not only those items and profits but all other inventories and profits.

Critics are also charging that the new law has ambiguous clauses defining what constitutes a trafficker in obscene materials and allows government attorneys to seize business assets based on a presumption of trafficking without a trial or demonstration of obscenity.

Further, the law allows seizure of assets more than a week before indictment and up to three months after the filing of an indictment, even with no conviction.

Plaintiffs include the American Library Assn., the Freedom to Read Foundation, the American Booksellers Assn., the Magazine Publishers of America, the American Society of Magazine Photographers, the American Society of Magazine Editors, the Council for Periodical Distributors Assn., and the Satellite Broadcasting Communications Assn.

The Child Protection and Obscenity Enforcement Act was passed by the Congress after several other severe sections were cut from the bill, even though many members of Congress had doubts about the constitutionality of its obscenity sections. It was signed into law last November.

SBK PARTNERS RUN EMI PUBS

(Continued from page 4)

relationship, is understood to be weighing an offer to continue, as are Linda Blum-Huntington, VP of creative professional activities on the West Coast, and Steve Fret, senior VP of finance and administration, who works out of New York.

Robinson is expected to retain his positions on the boards of ASCAP and the National Music Publishers' Assn., the performance rights soci-

ety and publisher trade group, respectively.

The EMI/SBK division will shift New York headquarters from 810 Seventh Ave. to SBK's lavish offices at 1290 Ave. of the Americas. On the West Coast, EMI publishing staffers are set to move to the Kenny Rogers building in Los Angeles about April 1.

BMG CLASSICS ORCHESTRATES CHANGE IN CHIEF

(Continued from page 4)

[BMG's parent company] managerial mold."

For his part, Gassner says it is "quite a common practice in the business world not to renew contracts. I decided to hire an old friend who happens to be the best man for the job."

Emmerson, who was set to leave his post March 17 and pay a visit to his native England, expresses pride at his accomplishment over the past three years. "I resurrected the division when it was down and out for the count." He hopes to find another executive slot among classical labels rather than return to artist management. Emmerson was manager of flutist James Galway, one of BMG's best-selling performers, when he was tapped to be BMG Classics president. Galway's own contract with BMG expires June 30 and Emmerson isn't sure what impact his departure from BMG would have on Galway's future with the company.

Hensler leaves PolyGram after a 20-year stay in the organization, starting as head of international exploitation in Hamburg, West Germany, for Deutsche Grammophon. He entered the record business at age 19 as a trainee at EMI's German Electrola label.

In 1980, Hensler was named to head a new unit, PolyGram Classics, that incorporated the DGG, Philips, and London labels. From 1981-84, he was president of PolyGram Records in the U.S., a troubled pop label when he arrived. Hensler led a revival of the label's chart success with such acts as Def Leppard, John Cougar Mellencamp, and Scorpions, and such soundtracks as "Chariots Of Fire," "Flashdance," and "Breakin'." In

1984, he returned to the classical division, where he also became involved in the marketing of the then-new compact disk configuration and, later, CD video.

David Weyner, who is now senior VP/GM of PolyGram Classics, joined the classical unit in 1980 as field merchandising specialist. He was named VP of marketing and sales in 1987, a post he held until his promotion.

IRV LIGHTMAN

Songwriting Seminars Set Pop Academy Bows Schedule

NEW YORK Songwriters starting out on their careers are the focus of a series of new services to be offered here by the National Academy of Popular Music, custodian of the Songwriters Hall of Fame.

According to Bob Leone, director of membership and special projects, a three-level songwriting course, taught by veteran writer Lou Stallman, begins a 10-week run here in April. Courses are \$140

each.

Also starting in April is an advanced "intensive" course taught by Alexandra Forbes, co-writer of the Taylor Dayne hit "Don't Rush Me." The course consists of six three-hour lessons.

Leone promises other events, such as bimonthly showcases and panel discussions.

For more information, Leone can be contacted at 212-319-1444.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
★ ★ NO. 1 ★ ★					
1	1	1	7	DEBBIE GIBSON ATLANTIC 81932 (9.98) (CD) 3 weeks at No. One	ELECTRIC YOUTH
2	2	2	36	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	3	3	83	GUNS N' ROSES ▲ ⁷ GEFKEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
4	5	6	36	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
5	4	4	20	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
6	6	8	6	ROY ORBISON VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
7	9	14	6	TONE LOC DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
8	7	5	27	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFKEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
9	12	12	30	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
10	14	17	31	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
11	8	7	15	GUNS N' ROSES ▲ ² GEFKEN GHS 24198 (8.98) (CD)	G N' R LIES
12	10	9	84	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
13	11	10	21	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
14	13	11	25	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
15	15	13	18	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
16	32	61	3	FINE YOUNG CANNIBALS I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
17	19	23	19	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
18	18	22	10	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
19	17	16	23	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
20	20	18	6	TESLA GEFKEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
21	16	15	45	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AH!
22	21	19	24	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
23	23	26	43	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
24	22	27	48	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
25	24	21	28	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
26	28	31	8	ENYA GEFKEN 24233 (9.98) (CD)	WATERMARK
27	31	36	27	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
28	33	40	21	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
29	34	41	7	SKID ROW ATLANTIC 81936 (9.98) (CD)	SKID ROW
30	30	30	9	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
31	26	25	16	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
32	25	24	9	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
33	29	28	22	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
34	27	20	17	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
35	40	48	5	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
36	35	33	38	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
37	44	51	41	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
38	37	32	7	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
39	36	29	79	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
40	39	38	18	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
41	43	42	36	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
42	42	43	22	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
43	38	34	71	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
44	45	46	17	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
45	49	49	9	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
46	41	35	33	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
47	52	54	4	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
48	54	55	38	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
49	56	58	16	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
50	50	50	35	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
51	55	60	26	VIXEN EMI 46991 (9.98) (CD)	VIXEN
52	47	47	18	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
53	58	65	24	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
54	46	37	6	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
55	115	—	2	XTC GEFKEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
56	63	64	23	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
57	74	129	3	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
58	66	72	10	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
59	65	66	15	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
60	60	75	5	TOO SHORT JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
61	57	57	6	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A S... L
62	62	69	6	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
63	51	45	61	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
64	59	63	43	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
65	48	44	9	RUSH ● MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
66	79	92	5	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
67	61	62	20	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
68	53	39	16	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
69	84	116	3	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
70	89	125	3	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
71	64	52	17	KISS ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
72	90	96	4	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
73	70	73	25	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
74	NEW	►	1	MILLI VANILLI ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
75	78	80	17	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
76	67	53	19	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
77	77	82	6	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
78	68	59	17	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
79	76	74	41	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OU812
80	83	83	7	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
81	69	68	18	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
82	71	71	58	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
83	96	145	3	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
84	72	67	41	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
85	73	91	49	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
86	82	79	24	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
87	93	94	18	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
88	94	97	7	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
89	80	76	79	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
90	85	78	72	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
91	75	56	16	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
92	92	101	4	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
93	100	136	3	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
94	87	81	38	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
95	91	85	16	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
96	88	86	38	CHICAGO ▲ REPRISE 25714 (9.98) (CD)	19
97	81	77	21	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
98	98	100	23	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
99	106	108	7	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
100	95	90	19	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
101	110	110	40	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
102	86	70	20	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
103	111	98	11	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
104	105	105	6	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
105	132	179	3	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
106	117	127	25	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
107	112	143	27	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
108	107	99	31	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
109	102	93	14	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN

○ 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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CBS DROPS RETURNS PENALTY, FOR NOW

(Continued from page 1)

tion."

The press release that states the returns revision leaves the door open for CBS to issue some new pop titles without LP versions. The carefully worded statement says the vendor will "make most new releases available in the LP configuration ... for the foreseeable future."

Like other record companies, CBS has already bypassed the LP for many new classical releases, but has not yet set a precedent for titles in the pop mainstream.

The CBS grace period on returns addresses a unique situation. The other five majors say they have not deleted as many LPs as CBS has. And, when the others *do* cut out titles, they generally allow a window of at least three to six months—and sometimes longer—in which deleted items can be returned without penalty. MCA, for example, has allowed a grace period of almost six months for the pages of LPs that were deleted in February (Billboard, Feb. 11).

CBS is sensitive to the fact that it has been portrayed in some consumer media and trade reports as an agent of vinyl's demise. "It's the furthest thing from the truth. We're not

interested in bailing out of the LP business," says Smith.

The LP's fate did not create the firestorm of controversy at NARM that many industryites had anticipated. Similarly, A&M's pre-convention announcement that it has slashed the cost of vinyl 7-inch singles while eliminating returns on the product produced ripples but no tremors at the New Orleans meet (see story, this page).

"I think our customers were expecting a bombshell because of the new terms of sale on the LP," says Jim Caparro, senior VP of national sales and branch distribution. "I was really glad to see there weren't any bombshell announcements."

"The impression we got from all the record companies is that no one is going to pull the plug on it the way they did with eight-tracks, that they're going to let the LP die a natural death, and we can live with that," says Harold Guilfoil, head buyer for WaxWorks' 85-store Disc Jockey chain, based in Owensboro, Ky.

"When I ask people how to buy LPs, they say don't. When A&M makes singles a one-way sale, they're saying don't buy [vinyl] singles,"

says a VP from one regional chain.

All but one of the six major distributors have imposed a higher return rate on LPs than on the other two configurations. The sixth, MCA, is reportedly on the verge of announcing a 15% hit—the same penalty being charged by CEMA.

CBS accelerated this year's trend toward higher vinyl penalties when it doubled its LP penalty in January from the 5% rate that it still charges for other products (Billboard, Jan. 14). Shortly thereafter—amid reports that accounts were rushing to send back boxes and boxes of LPs to distributors that had not yet moved to a higher penalty—CEMA, WEA, and BMG followed suit with similar moves (Billboard, Feb. 11 and 18).

Smith vows the move by CBS to a 10% LP penalty was intended to be "just a wake-up call that we should all deal with it more intelligently, to make sure that [accounts] aren't overbuying LPs and that we're not overselling them." He characterizes

the 700 LP titles that remain in the CBS inventory as "best-sellers, ones that people ought to be buying."

Despite Smith's upbeat analysis, some merchandisers see a down side to the CBS grace period, because the plan offers no relief for LPs that are deleted after the Sept. 29 deadline. "To me, the policy means don't buy LPs," says one chain officer.

Of course, many webs—seeing a steep decline in consumer demand—have already cut way back on their LP inventories—particularly mall-oriented operators.

According to a brochure that the 321-unit Camelot Music chain distributed to suppliers at NARM, LPs account for just 1% of the company's sales. "We've simply replaced that configuration with something the customers are looking for," says VP of purchasing Lew Garrett. "Our sales have really increased dramatically since we converted that space over to cassettes, CDs, and prerecorded video."

According to Garrett and other retailers, the LP's vanishing act has not been an issue with consumers. Thus, music retailers and their suppliers have been a bit amused—and in some cases bemused—by the big play the LP's decline has gotten recently from consumer and trade press, including stories in *The Wall Street Journal*, *USA Today*, and *The Los Angeles Times*.

"We have not heard an outcry in our stores," says Garrett.

The 223-store Warehouse chain, based in Torrance, Calif., has pared vinyl from many of its locations, says president Scott Young, but complaints have been heard "just from a few" customers.

"Our system gives us a by-store sales history," says Young. "We're just cutting out things that no longer sell. At the stores where we do still sell LPs, we have a problem because vendors have had such poor fill [on vinyl] that it becomes frustrating to even try to carry it."

New 'Touch & Buy' System At London Tower Location Adds 30% To Nimbus Sales

BY PIPPA COLLINS

LONDON The installation of the Nimbus Touch & Buy CD-ROM system in the Piccadilly Circus location of Tower Records here resulted in a 30% increase in sales of Nimbus repertoire within six days of its appearance.

The Touch & Buy system previewed by Nimbus at MIDEM (Billboard, Feb. 4) is seen by Ray Duffy, classical manager at Tower, not only as an information service for customers but as a means of generating enhanced sales of the repertoire in its program.

Says Duffy: "Tower Records has been a first testing ground for the system and it makes sense for the Nimbus label because we sell more classical music than any of the other major outlets."

The original Mark I prototype, used at Tower Records last year, was upgraded to the model that uses a touch screen rather than a computer keyboard to retrieve information on CD titles from the Nimbus range, such as press reviews, music excerpts, and examples of sleeve design.

The system is located opposite a prominent display of 80 titles from the Nimbus range, making it easier for customers to request information on a particular CD and then select it from the display.

A hardware fault caused the machine to be taken out of service af-

ter only six days, but according to Roger Bateson, Nimbus record label sales and marketing manager, the Mark 2 was only suffering "teething troubles."

Says Bateson: "The system is still only a prototype and is the only one in existence. We've had such a lot of interest in the system that this fact tends to be overlooked. We have to iron out these problems before we go into mass production, and the only way to do this is to have the system running in the type of environment where subsequent models will be used. The machine will be back in operation at Tower very soon."

According to Duffy, the switch from keyboard to touch screen has not made a major difference in customer use.

"It's popular with under-40s, but the older age group seems to prefer looking at catalogs rather than using either the original or Mark 2 version of the CD-ROM system. Of course, in the case of the new model, it is difficult to tell after only six days.

"The older customer seems to feel that the system is gimmicky, but we hope this will change after the machine has been around for some time," says Duffy.

Nimbus now plans to test the system in the U.S. After a press presentation Monday (20) in Amsterdam following the relaunch of Nimbus product in Holland last year, the machine will be shipped to Anaheim, Calif., for the Microsoft Exhibition, which opens March 27. From there, it will go to one of the Tower Records outlets in New York.

Nimbus hopes eventually to have at least one Touch & Buy CD-ROM system in every major capital city worldwide.

A&M Singles Policy Raises Few Sparks Stores Plan To Only Buy Cassettes From Label

BY GEOFF MAYFIELD

NEW ORLEANS Both buyers and sellers of prerecorded music are intrigued by A&M's one-way-sale policy for 7-inch singles but doubt that any significant conclusion can be reached from the lone label's test.

In the plan, announced prior to the National Assn. Of Record Merchandisers March 3-7 convention here, A&M cut the list for 45s by more than 40% while eliminating the product's returns option.

Music stores say that with just one label trying the one-way concept, there will not be enough data for a meaningful test. Further, since A&M's chart fortunes have been cool in recent years—it only has three titles listed on Billboard's cur-

rent Hot 100 Singles chart—buyers say they will not feel pressured to take a chance on the one-way plan.

Even with the significant cost reduction, many chains do not want to risk owning a nonreturnable pile of 45s. Most accounts polled by Billboard say they plan to buy A&M singles on cassette only.

"I really think if there's a title that they think they really need us to have out on 7-inch, that it will just magically appear," said the director of purchasing from one major chain. Officers from at least two other chains stated the same opinion; at least one distribution executive agreed that A&M's trial balloon may be confounded because "the single has become a form of currency in the record business."

A bone of contention—especially for one-stops—was A&M's decision to drop the list price as well as the wholesale cost. "They should have just dropped the wholesale and not stated a list," said one NARM attendee who spoke for many. But A&M was forced to state the \$1.15 list at the time the plan was announced so that it could properly adjust its royalty payments. "You'll never see that price listed again," said one source from BMG Distribution, A&M's wholesaler.

Despite the rumblings heard on the convention floor, David Steffen, A&M senior VP of sales and distribution, said accounts aired few, if any, complaints about the 7-inch policy during the label's private meetings at the NARM meet.

RADIO CITY PRODUCTIONS WINS PIER 84 CONTRACT

(Continued from page 8)

original promoter requirements extended the bidding process, pushing back the start of this year's proposed schedule. The new city timetable is for a May-October 1989 season.

Among the city's key concessions from its original proposals was a stipulation that advance-sale ticket prices could be raised to \$15.50 from the previous \$13.50 cap. Tickets can now be priced up to \$18 on the day of the show, with an additional \$1.50-per-year increase allowed for the remaining two years of the three-year contract.

Sanders says the short time between acquiring the Pier 84 contract and the start of the concert season was not ideal but promises that RCMHP will unveil big changes in the venue's physical appearance as well as its programming. Details will be announced after the contract is approved, Sanders says.

He adds that Radio City has plans to allow easy public access to the facility, despite the pending summer demolition of the nearby elevated portion of the West Side Highway.

The other promoters who entered

into the bidding wars had expressed doubt about the feasibility of the summer season, citing construction and the short window before the season's proposed start.

In a letter dated March 10, Scher dropped out of the bidding, indicating that the construction and its concomitant reduction by 20-30 feet of the Pier 84 site would make the summer concert series not viable for his company.

"It is our position that this demolition will cause a chaotic and potentially unsafe situation, and is not at all with our efforts to make this facility a physically more attractive site in which to present entertainment. We believe the [reduction] will lower the capacity and thereby make already difficult production capabilities even worse," Scher wrote, adding, "The fact that you retain the right to unilaterally end the contract for any given season is, in our opinion, inappropriate."

Scher adds, "At this date, the successful bidder is already at a great disadvantage in regard to summer booking in what is shaping up to be a very lean booking season." How-

ever, Scher expressed interest in the possibility of doing a "select" number of shows in conjunction with the eventual city choice.

Delsener also expressed reservations about the Pier 84 season.

"I really don't think you can have shows there with the construction going on," he says. "[The construction] will take away 30 feet of show area. I don't know how you're going to build a stage around it. The sight lines will be horrible."

Marcia Reiss, spokeswoman for the city department of Ports, International Trade and Commerce, says construction near the site will pose no problems.

"We're already working with the state Department of Transportation," Reiss says. "They've created a 30-foot apron outside of the Pier, so if there's any construction work going on, it will keep the construction away from any patrons going to the shows. Most events are at night, and I think most of the work will be done during the day."

Assistance in preparing this story provided by Melinda Newman.

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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	104	104	6	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
111	116	135	8	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
112	113	115	28	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
(113)	126	126	5	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
114	114	107	17	AL JARREAU REPRIS 25778 (9.98) (CD)	HEART'S HORIZON
115	97	87	44	JOAN JETT AND THE BLACKHEARTS ▲ CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
116	99	89	32	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRIS (8.98) (CD)	INFORMATION SOCIETY
(117)	134	133	23	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
118	109	109	15	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
119	123	103	80	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
120	103	84	12	NEIL DIAMOND ● COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
121	120	112	46	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
(122)	170	—	2	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
123	101	95	23	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
124	127	117	31	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
(125)	139	153	4	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
(126)	135	—	2	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
127	128	122	15	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
(128)	137	134	27	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
(129)	145	164	4	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
130	119	102	8	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
131	125	114	71	JOE SATRIANI ● RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
(132)	144	130	12	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
133	124	106	28	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
134	118	118	35	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
(135)	178	—	7	SWEET SENSATION ATCO 90917/ATLANTIC (8.98) (CD)	TAKE IT WHILE IT'S HOT
136	131	124	10	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
137	108	88	12	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
138	129	111	37	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
139	130	132	93	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
140	133	138	49	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
141	138	120	82	DEBBIE GIBSON ▲ ³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
142	136	119	25	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
143	122	123	11	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
144	121	121	6	JON BUTCHER CAPITOL C 1-90238 (9.98) (CD)	PICTURES FROM THE FRONT
(145)	152	166	5	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
(146)	155	172	13	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEEZEBUBBA
147	140	113	23	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
(148)	159	180	23	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
(149)	NEW	1	1	DINO 4TH & 8'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
150	141	137	64	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
151	142	128	36	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
152	149	140	12	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
(153)	164	174	4	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
(154)	174	162	17	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
155	157	160	26	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	147	152	44	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
(157)	161	146	20	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
158	146	141	10	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
(159)	190	—	2	ASHFORD & SIMPSON CAPITOL C1-46946 (9.98) (CD)	LOVE OR PHYSICAL
160	153	139	22	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
(161)	165	165	28	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
162	162	182	3	METHOD OF DESTRUCTION MEGA FORCE MC 1360/CAROLINE (8.98) (CD)	GROSS MISCONDUCT
(163)	RE-ENTRY	3	3	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
(164)	184	191	25	ANTHRAX ● MEGA FORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
(165)	182	150	154	ANITA BAKER ▲ ⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
(166)	179	181	3	SOUNDTRACK EPIC 45084/E.P.A. (9.98) (CD)	TAP
(167)	NEW	1	1	GARY MOORE VIRGIN 91066 (9.98) (CD)	AFTER THE WAR
(168)	177	163	10	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
(169)	169	169	5	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
(170)	196	—	24	QUEENSRYCHE EMI 48640 (9.98) (CD)	OPERATION MINDCRIME
171	160	155	68	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
172	167	156	9	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
(173)	NEW	1	1	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
(174)	NEW	1	1	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
175	143	131	21	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
176	176	189	10	SOUNDTRACK WTG SP 45036/E.P.A. (CD)	TWINS
(177)	NEW	1	1	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
178	172	151	17	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
179	148	142	43	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
180	181	148	17	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
(181)	186	—	17	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
(182)	200	192	5	BRUCE COCKBURN GOLD CASTLE 71320 (8.98) (CD)	BIG CIRCUMSTANCE
183	166	171	23	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
184	151	161	36	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
185	185	186	5	ALEXANDER O'NEAL TABU OZ 44492/E.P.A. (CD)	ALL MIXED UP
186	156	157	96	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
187	158	149	18	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
188	173	184	32	LITTLE FEAT ● WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
189	154	159	31	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
190	168	154	47	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
191	187	193	31	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
(192)	NEW	1	1	LOVE AND MONEY MERCURY 836 498 1/POLYGRAM (CD)	STRANGE KIND OF LOVE
(193)	NEW	1	1	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
(194)	195	—	2	WAYNE TOUPS & ZYDECAJUN MERCURY 836-518-1/POLYGRAM (CD)	BLAST FROM THE BAYOU
195	189	188	19	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
196	171	167	29	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
197	197	173	17	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
198	193	177	21	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
199	180	170	24	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
200	150	147	17	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|---------------------------------|---------------------------------------|---------------------------------|-----------------------------------|---------------------------|-----------------------------|------------------------|------------------------|
| Paula Abdul 4 | Chicago 96 | The Escape Club 108 | Ice-T 155 | Method Of Destruction 162 | Queensryche 170 | Tequila Sunrise 136 | Randy Travis 186, 134 |
| Alabama 62 | Toni Childs 101 | Gloria Estefan/MSM 139 | Information Society 116 | George Michael 43 | Twins 176 | U2 33 | U2 33 |
| Marc Almond 172 | Cinderella 41 | Melissa Etheridge 37 | INXS 90 | Mike + The Mechanics 17 | Working Girl 70 | Midge Ure 99 | Midge Ure 99 |
| Animotion 174 | Bruce Cockburn 182 | Exodus 113 | Michael Jackson 89 | Milli Vanilli 74 | Stevie B 93 | Van Halen 79 | Van Halen 79 |
| Anthrax 164 | Elvis Costello 35 | Fairground Attraction 168 | Jane's Addiction 133 | Eddie Money 123 | Rod Stewart 23 | Luther Vandross 56 | Luther Vandross 56 |
| Ashford & Simpson 159 | Cowboy Junkies 30 | Fine Young Cannibals 16 | Al Jarreau 114 | Gary Moore 167 | George Strait 92 | Violent Femmes 130 | Violent Femmes 130 |
| Rick Astley 32 | The Robert Cray Band 189 | The Fixx 80 | Joan Jett And The Blackhearts 115 | N.W.A. 47 | Barbra Streisand 102 | Vixen 51 | Vixen 51 |
| Bad Company 161 | Crosby, Stills, Nash & Young 78 | Fleetwood Mac 68 | Joan Jett And The Blackhearts 115 | Ivan Neville 157 | Al B. Sure! 121 | Warrant 72 | Warrant 72 |
| Anita Baker 13, 165 | David Crosby 110 | Julia Fordham 154 | Robbie Nevil 181 | Robbie Nevil 181 | Surface 163 | Was (Not Was) 53 | Was (Not Was) 53 |
| Bangles 28 | D.J. Jazzy Jeff/Fresh Prince 140, 187 | Samantha Fox 52 | New Edition 36 | New Edition 36 | Keith Sweat 150 | The Waterboys 95 | The Waterboys 95 |
| Rob Base & D.J. E-Z Rock 73 | Taylor Dayne 63 | Kenny G 19 | New Kids On The Block 10 | New Kids On The Block 10 | Sweet Tee 169 | When In Rome 199 | When In Rome 199 |
| Basia 82 | Debbie Gibson 1, 141 | Gipsy Kings 59 | New Order 38 | New Order 38 | Sweet Sensation 135 | Karyn White 22 | Karyn White 22 |
| Bon Jovi 14 | The Dead Milkmen 146 | Dave Grusin 145 | Alexander O'Neal 185 | Alexander O'Neal 185 | TNT 126 | White Lion 39 | White Lion 39 |
| Boy Meets Girl 98 | Def Leppard 12 | Neil Diamond 120 | Roy Orbison 152, 132, 6 | Roy Orbison 152, 132, 6 | Take 6 105 | Will To Power 196 | Will To Power 196 |
| Boy George 193 | Neil Diamond 120 | Dino 149 | Original London Cast 171 | Original London Cast 171 | Tesla 20 | Hank Williams, Jr. 66 | Hank Williams, Jr. 66 |
| The Boys 40 | Dino 149 | Dokken 200 | Ozzy Osbourne 147 | Ozzy Osbourne 147 | They Might Be Giants 109 | Vanessa Williams 48 | Vanessa Williams 48 |
| Breathe 64 | Dokken 200 | Dreams So Real 178 | K.T. Osin 107 | K.T. Osin 107 | Thirty Eight Special 148 | BeBe & CeCe Winans 153 | BeBe & CeCe Winans 153 |
| Edie Brickell & New Bohemians 8 | Dreams So Real 178 | M.C. Hammer 75 | Robert Palmer 138 | Robert Palmer 138 | Tiffany 31 | Winger 25 | Winger 25 |
| Britny Fox 151 | Duran Duran 97 | The Jeff Healey Band 142 | The Pasadenas 122 | The Pasadenas 122 | Tanita Tikaram 88 | Steve Winwood 94 | Steve Winwood 94 |
| Bobby Brown 2 | Bob Dylan & The Grateful Dead 54 | The Jimi Hendrix Experience 197 | Pet Shop Boys 175 | Pet Shop Boys 175 | 'Til Tuesday 195 | XTC 55 | XTC 55 |
| Bulletboys 42 | Steve Earle 67 | John Hiatt 128 | Pink Floyd 91 | Pink Floyd 91 | Today 103 | | |
| Jon Butcher 144 | Sheena Easton 44 | Hiroshima 173 | Simply Red 57 | Simply Red 57 | Tone Loc 7 | | |
| Jonathan Butler 198 | Eazy-E 49 | Hothouse Flowers 191 | Skid Row 29 | Skid Row 29 | Tony! Toni! Tone! 156 | | |
| Camouflage 143 | Enya 26 | House Of Lords 100 | Slick Rick 58 | Slick Rick 58 | Too Short 60 | | |
| Tracy Chapman 24 | Erasure 84 | | SOUNDTRACKS | SOUNDTRACKS | Wayne Toups & Zydecajun 194 | | |
| Cheap Trick 190 | | | Beaches 18 | Beaches 18 | Traveling Wilburys 5 | | |
| | | | Cocktail 46 | Cocktail 46 | | | |
| | | | Dirty Dancing 119 | Dirty Dancing 119 | | | |
| | | | Rain Man 69 | Rain Man 69 | | | |
| | | | Tap 166 | Tap 166 | | | |

ROCK ACTS ADD NEW RHYTHM TO BROADWAY'S THEATER DISTRICT

(Continued from page 8)

artists must rent a Broadway theater for a week and pay the unions for the standard eight theatrical performances, regardless of how many shows the act does.

"When Tom [Waits] played the Eugene O'Neill Theater in October 1987, he did seven shows in six days and they wanted him to do more," recalls Smith. Jett did only five

'If artists want to come to N.Y. to do something special, it doesn't get any better than B'way'

shows, causing the promoter to pay union workers for three nonperformances.

Some of the increased costs are offset by higher ticket prices. The average cost of a rock-concert ticket in New York is \$20. For Broadway, that rises substantially. The top price for Jett was \$26, and for Reed, \$28.50. However, with the buzz such shows create, they almost always sell out. Garcia set a record for single-day ticket sales on Broadway for his 1987 stint, later broken by "Phantom Of The Opera."

Another area where artists are able to defray some costs is through lucrative merchandise deals. Arenas in primary markets usually take about 40% of the merchandise gross, but on Broadway, "we got a much better deal," Laguna says. "We definitely got more than 60%, and I've heard that some theaters will cut a deal where they get none of the merchandise."

Despite the theater costs, Laguna maintains that it is possible for an act to make money on Broadway, even though Jett didn't. "We had a lot of costs associated with the date. We had to use a limo, we had a big party, Joan stayed in an expensive hotel, she got new outfits and we had new sets. We asked ourselves what Liza would do and what would Led Zeppelin do. But I think some artists could make money."

The profit prospects are looking brighter as Broadway theaters adapt to rock'n'roll ways. "My feeling was that the unions were very, very open to making adjustments to rock shows," Laguna says. "We were one of the first shows in, so John Scher and I took it on the chin. I think they have to change a few rules, like the box office and the amount of people unloading the trucks."

Kos concurs. "[The theaters] really want to make this work; they're so anxious to promote this kind of thing."

Because of its experience in running outdoor amphitheaters, Nederlander is often willing to serve as the promoter of the shows, while other theater owners rely on traditional promoters who are used to working such productions.

Nederlander promoted its fall Loggins shows, but used Bill Graham for Garcia and John Scher for the Jett performances.

"It really depends on the situation as to whether we promote or rely on someone from the outside," Hart says. "Money is first and foremost, but it's really a show-by-show decision."

When Waits played the O'Neill Theater, owned by Jujamacyn Theaters, Ron Delsener promoted the

shows. "Jujamacyn requested that because they felt they didn't have the knowledge to promote," Smith recalls. "All they wanted to do was rent the theater."

Though more theaters and artists are considering the idea, Kos doesn't think acts coming to the Big Apple will automatically head for the bright lights. "For special

events it will really be a great thing," he says, "but I don't think it will evolve to where there are rock'n'roll shows every week."

Guns N' Roses Cut From AIDS Benefit

BY MELINDA NEWMAN

NEW YORK Though the dismissal of Guns N' Roses as the headliner for the June 8 AIDS benefit at Radio City Music Hall here threw the event into a tailspin, organizers believe the concert will still happen.

After being asked several weeks ago by the Gay Men's Health Crisis selection committee, the band had agreed to play the fund-raiser, called Rock And A Hard Place. However, the invitation was rescinded March 8, after several people voiced objections to a Guns N' Roses song, "One In A Million."

"The song conveys the notion that gay men are responsible for spreading AIDS and that's not acceptable as a viewpoint," says GMHC executive director Richard Dunne.

At press time, feelers were out

to several artists as possible replacements, including Madonna, Whitney Houston, Talking Heads, Steve Winwood, Prince, George Michael, R.E.M., and Bon Jovi. An announcement regarding the final lineup is expected in the next two weeks.

If no suitable replacement can appear June 8, the benefit could be postponed, or even cancelled, Dunne says. "Clearly, there is the sense that the event might not happen on June 8," he says. "It might get pushed back."

He adds that the selection committee is now working with artists it feels comfortable with and that such an incident will not happen again. "We need to make sure that who we get isn't going to miseducate or misinform, but it isn't like there's some political purity test."

Originally, the committee extended the invitation to Guns N'

Roses because it wanted to appeal to a new audience. "We sought out groups who were different than what you'd expect at an AIDS benefit," Dunne says. "We thought we'd try to get a new audience in terms of educating people."

The change also could affect TV coverage of the event. According to an event spokesperson, MTV wants to be involved, but the extent of their involvement depends upon the lineup.

Guns N' Roses had no comment on the matter other than a terse release issued by their record company, Geffen, that read: "Unfortunately, GMHC has since rejected the band's offer to appear because of the organization's negative reaction to the lyrical content of one of the band's songs. Guns N' Roses still wish the GMHC every success with the event."

ARCHER HIRES YAKUS TO OVERSEE Q SOUND

(Continued from page 8)

Azoff quoted in the national media as highly impressed by QSound's ability to create a three-dimensional sound field.

Still, no label has yet committed itself to using QSound on a recording, although Archer says negotiations are taking place with several performers and the company intends to roll out the system in all major markets this year.

The Ambisonics three-dimensional system, developed by Audio+Design of Seattle, has been used on several album productions as well as syndicated public radio broadcasts, but that system never truly caught on with labels, mostly due to the fact that an in-home decoder was required for consumers to experience the effect, and the system added considerable cost to the mixing process.

"From what I've heard about [QSound], it's amazing," says Brian Chater, head of the Canadian

Independent Record Production Assn. "All that remains to be seen is how economical it will be in the production of recordings."

Others in the industry—particularly on the recording studio side—have a more cautious attitude.

"I have heard of QSound, but I have not yet heard it," says Chris Stone, owner of Los Angeles-based Record Plant, one of the nation's leading music and film audio recording facilities. "All I can say is that based on the fact that there have been several people who have claimed in the past to have workable three-dimensional sound-processing technologies, and that none of these have been very successful, I have to remain skeptical until it is proved to me that this is exceptionally different than what has come in the past."

Yakus' duties include establishing a training program for the

QSound system, trouble-shooting, analyzing and testing the system, and supervision of any QSound album mixing for the first 12 months.

Part of Archer's \$100 million stake has come from an investment by U.S. firm Todd-AO Corp., a major Los Angeles-based sound-mixing and soundtrack-rerecording studio, which has reportedly acquired a 5.5% stake in the company in exchange for its \$2 million investment.

In addition, CAA holds the right to acquire at a future point some percentage of Archer as well as a share in any licensing revenues from QSound.

Archer is traded publicly on the Vancouver Stock Exchange, which has granted approval of the representation-consulting deal between Archer and CAA and the issue of share purchasing warrants.

BIGWIGS TAGGED IN SUIT OVER SOVIET CONCERT

(Continued from page 6)

to assist in the show, which, by Dec. 26, had become a benefit for Armenian earthquake victims.

Artas maintains that by early January, after Shepherd made his deal with the company, he brought in U.K. promoter Goldsmith. On Jan. 9, the suit states, Shepherd then told Artas he no longer wished to be involved with the benefit.

Thereafter, says Artas, Shepherd and Goldsmith attempted to put together a benefit concert of their own.

"Goldsmith, Shepherd, Pacific and their agents, including Radiovision, actively attempted to sabotage the Artas benefit," the suit states, "by informing or intimating to numerous third parties that the Artas benefit would not happen, that Artas was in-

competent, and that if the acts did perform at the Artas benefit they would thereafter suffer the wrath of Goldsmith and be precluded from concerts promoted by him."

The suit further alleges that although the defendants told various artists that they had contracts with the Russians for a March benefit in Moscow, they in fact had none.

Because of this conduct, the suit contends, "Artas was effectively locked out of obtaining major talent from the worldwide pool available," which made its planned benefit—set for Feb. 11-13—impossible to produce.

Defendants in the suit are charged with interference with contractual relations and prospective advantage; deceit and constructive fraud; breach of fiduciary duty; breach of the implied covenant of good faith and fair dealing; unfair competition; restraint of trade; breach of oral or implied contract and/or for delay in coming to contractual terms; and related conspiracy charges.

In response to the suit, attorneys for Shepherd have filed both an answer and a cross-complaint against Artas. These papers were unavailable at press time.

Neville L. Johnson, attorney for Artas, said that the complex suit and countersuit processes may result in a lengthy battle.

"I'd say we're six months away from settling, if at all," said Johnson.

DAVE DIMARTINO

FOR THE RECORD

In the March 11 issue of Billboard, two photos on the cover of the NARM '89 Special Edition were misidentified. The top and bottom photos were taken at Warehouse Entertainment's Colma, Calif. store.

In the March 18 issue of Billboard, the Executive Turntable column gave the wrong city for Stacy Weinberg, Island Music's newly appointed professional manager. She is located in Los Angeles.

ISLAND GETS OK TO BUY MARLEY ASSETS

(Continued from page 6)

fraud and withholding of estate funds.

There was also a lawsuit against Cedella Booker filed by the administrators, alleging illegal receipt of funds, plus a lawsuit brought against the administrators by guardians of three of the infant beneficiaries for alleged mismanagement of funds.

In granting the sale of the estate to Island Logic, the appeals court ordered that the contract of sale be amended to assure that money earned by the estate from all sources prior to the signing of the contract be the property of the estate—and that \$3 million of the sale price (representing royalties) be paid in full on clos-

ing, rather than the original offer of \$1 million on closing and the remainder over 10 years in interest-free payments of \$200,000 each.

The assets being purchased by Island Logic are the Marley song catalog, recording royalties, distribution rights, plus trademark, biographical, and image rights, as well as real estate in Jamaica that includes Marley's home (once owned by Island chief Chris Blackwell) and original recording studios, and the present Tuff Gong Studio and manufacturing facilities.

The lawsuit to try and stop Logic's purchase has received heavy media coverage here, much of it anti-Island

Logic, and mostly based more on emotion than on fact.

Says Blackwell: "I understand fully the opposition to my offer. The idea of an outsider rather than a family member owning all these rights is distasteful. But I really have no intention of actually owning them. I want more to manage the estate rather than own it and reckon I'm the best person to do this." Blackwell guided Marley to international stardom via his Island label.

Blackwell plans to create a special foundation to operate for the benefit of Marley's heirs. "The important thing is that the legacy of Bob Marley is preserved," Blackwell says.

IRS READIES VID DEPRECIATION GUIDE

(Continued from page 1)

ment for the Video Software Dealers Assn., believes that an IRS draft went to the U.S. Treasury Department "in the past month." Landsburg predicts approval by the agency within "one to four months."

Retailers who are likely to be scurrying to their tax accountants now are those who have been "expensing" rental stock, says Landsburg. VSDA surveys show that about 25% of its member firms write off rental inventories as expenses rather than depreciating them, he says.

The IRS is expected to clear up questions about this vague area of the law. "[Video retail] firms [that are] expensing are definitely in jeopardy, it's no longer a question," says Landsburg. In some cases, he adds, the impact could be

"catastrophic."

The two acceptable depreciation methods outlined in the IRS draft, known as straight line and income forecast, have long been recommended by Laventhol & Horwath at VSDA seminars.

In the straight-line method, one divides the value of an asset by the number of years for which it will be in use to determine the allowable annual depreciation. Income forecast is a method of predicting a title's actual economic performance over a period of time.

For more than a year, the depreciation issue has focused in large part on an appeal in an Oregon case involving Andy Lasky, operator of single store Lasky's Video Library in Portland. At one point, the local VSDA chapter in Portland determined as many as 65 re-

tail firms were being audited.

Lasky contested the straight-line formula and in February, the local IRS branch ruled he could use the income-forecast method. Following publicity about that decision, he says, the IRS office in Portland "was deluged with inquiries from other IRS regions" and believes this led to the new IRS draft. Beyond this, Lasky says he cannot comment because his case "is again being reviewed."

The only other local IRS review in Oregon, sources there say, involved Video 2000, also in Portland. The owner of this single store declines to comment.

While the new IRS guidelines appear to "remove a lot of uncertainties about various depreciation methods," there remain vague elements, Landsburg says.

"The IRS is still not taking a firm position on the useful life" of a rental tape or disk, he adds. The legal clause defining the straight-line method states the depreciation period can be "based on fact and circumstances." Essentially "that means you have to prove it," Landsburg says.

"If you can prove [the asset's useful life] is 18 months, chances are they will allow two years. We expect it to be between two and three years."

Regarding the income-forecast method, video dealers may breathe

a sigh of relief. Instead of having to track each individual tape or disk, the IRS "appears not to require that much detail. They're saying you only need to track each title."

A significant change for video retailers is that nowadays many sell off their expensive A titles after their rental runs (Billboard, Feb. 18). "Fewer are going into permanent rental stock and therefore being depreciated. These new guidelines will have less impact," Landsburg says.

Typical of retailers anticipating the new guidelines is Herb Wiener, operator of 11-store Home Video Plus Music, Austin, Texas. "We're using straight line, but for 12 months, not 18 months as so many retailers do," says Wiener. "From what we hear, the IRS prefers 18 months." Wiener says he also knows many retailers believe the IRS will require three-year depreciation periods.

The VSDA has sought to calm member fears, according to John English, president of the Southern California VSDA chapter and operator of single-store MultiVideo here in suburban Bellflower. English told the group at its most recent meeting, "You have no worry if you have been consistent in whatever method you use. No fine, no jail. At the very worst, you may owe some more money."

CBS, PHILIP MORRIS JOIN IN CD GIVEAWAY

(Continued from page 3)

\$139.

Parliament can offer these units at such a low price, says Aliksanyan, because its parent conglomerate, Philip Morris, does large-volume exchanges with consumer electronics companies for promotional goods.

The company is concerned, however, about whether it can fulfill all the orders it expects to receive for the low-cost CD players. "I don't know if Sony and Magnavox are going to have the supplies needed for this," states Aliksanyan. "[Orders] could be in the thousands and thousands."

Parliament is advertising the promotion only at point of sale, since it expects the three-packs-cum-CDs to

be gone in a matter of three or four days, says Aliksanyan. Titled the "Parliament Platinum Collection," the free CD offer will be supported in-store with promotional floor displays, posters, and shelf-talkers.

While Philip Morris has done similar giveaway promotions linking cassette tapes with its Benson & Hedges brand, this is the first time it has used CDs—and the company claims it is the first time CDs have been given away as part of a consumer product promotion. (Although Sony furnished CBS CD Club vouchers with purchases of CD players several years ago, the primary product was much more expensive than the promotional items.)

Aliksanyan says Parliament jumped on digital disks because they seem to project a hip image. "We saw CD penetration doubling on an annual basis for the past five years. And player prices have dropped a lot in the past year, which indicates an explosion is about to occur."

Parliament did a consumer study, Aliksanyan says, which indicated that CD hardware penetration in major metropolitan areas was about 20%. In addition, the study found that 75% of respondents who did not already own a player planned to buy one in the next year.

If the promotion elicits a high response rate, Parliament may extend it into other markets with high CD penetration, including Washington, Los Angeles, Chicago, and San Francisco.

Despite CBS Records' unwillingness to comment, Aliksanyan says: "CBS was ecstatic about this [promotion]. They couldn't believe a major consumer goods company like Philip Morris would take the first step in this direction... One of the reasons they wanted this project—and outbid other firms who wanted it—was they wanted Philip-Morris' help in increasing the CD market."

Lou Mann, VP of sales for Capitol, says his label strongly supports such promotions as the Parliament CD giveaway. "This reaches an audience of people who may not be record buyers," he points. "There are a lot of music fans out there who do not use traditional ways of buying records."

Mann adds that Capitol plans to look at other alternative routes for promoting CDs, including telemarketing, TV campaigns, and direct mail.

TESTIMONY ALLEGES AGENCY MOB TIE

(Continued from page 6)

government.

The indictment handed down Aug. 24 against Walters and two other agents charges them with using wrongful payments to induce dozens of athletes to sign management contracts while still in college. It is also claimed that the athletes were threatened with violence if they backed out of the contracts (Billboard, Sept. 3).

Walters has vigorously denied these charges, but could not be reached for comment on Franzese's testimony.

Famous Artists president Jerry Ade, who bought GTI from Walters

last month and was formerly his partner, says, "The allegation [of Franzese's partnership] is absolutely astounding. I know nothing of all this and I don't believe any of it is true."

Sal Michaels, head of Pyramid Entertainment Group and another former Walters associate who was bought out by Ade, also said he was surprised to hear about the Chicago testimony. "I was a partner in that [GTI] agency for 10 years," he said, "and I found out about things when I left that company that [made me] feel bad for Norby Walters, because I didn't know what was going on."

SONY BEGINS LASERDISK PRODUCTION

(Continued from page 3)

Pioneer Electronics Corp. is also in the process of boosting its laser-disk pressing capability to 600,000 units per month shortly to meet growing market demand.

Image has licensing and/or distribution deals with Buena Vista Home Video, CBS/Fox Video, MGM/UA Home Video, IVE, Media Home Entertainment, New World Video, Orion Home Video, RCA/Columbia Home Video, Virgin Vision,

and others.

During the past four years, the company has licensed, manufactured, and distributed on an exclusive basis approximately 1,000 feature films and alternative programs on the laser videodisk format.

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Judge Nixes Plea Bargain In Tashjian Payola Case

BY CHRIS MORRIS

LOS ANGELES At a March 15 hearing here, U.S. District Judge Pamela A. Rymer again refused to accept a guilty plea entered as part of a "package deal" plea bargaining agreement and ordered Valerie Tashjian to trial May 23 on charges of federal income tax evasion violations stemming from alleged music-industry payola practices.

As a consequence, Tashjian's husband, San Mateo, Calif.-based independent record promoter Ralph Tashjian, will also go to trial to face related charges, following his wife's day in court.

At a Feb. 14 hearing, Rymer refused to accept Valerie Tashjian's plea of guilty to one count of aiding in the preparation of a false tax return, after the defendant explained that she "didn't plan" on taking her personal expenses as business expenses (Billboard, Feb. 25).

At a March 15 hearing in U.S. District Court here, Rymer said that she had reviewed a recent statement from the U.S. attorney's office on the plea bargain but still rejected Mrs. Tashjian's plea.

"I do not find there is factual basis for the plea of Mrs. Tashjian," Rymer said. "I could not make any finding that it was voluntary and without taint."

Since Mrs. Tashjian's guilty plea was directly related to her husband's guilty pleas on three separate counts of obstruction of justice, tax evasion, and making undisclosed payments to radio station personnel, the pair will now face court dates on charges lodged in the original indictment.

In the 1988 indictments—the first to be issued by the Los Angeles federal grand jury investigating payola offenses—Ralph Tashjian was charged with three separate counts of supplying cash and cocaine to radio programmers in California and

Texas in 1984-85. He was also charged with drug conspiracy, giving false records to the grand jury, and, with Mrs. Tashjian, corporate income tax evasion during the years 1983-85.

If convicted on all counts, Ralph Tashjian faces 23 years in jail and/or \$1.5 million in fines, while Valerie Tashjian could receive 15 years in prison and fines of \$1.5 million.

In rejecting Mrs. Tashjian's guilty plea, Rymer issued a withering rebuke to government prosecutors and defense attorneys, who did not state the "package deal" nature of the plea bargain in documents filed with the court.

"If everybody involved in this case had been up-front and candid with the court . . . it is possible that many of the consequences, as they unraveled, would not have taken place," the judge said. "On ethical, professional, and on purely professional grounds, it makes no sense not to be candid with the court."

Calling the lack of candor "absolutely unacceptable in this courtroom," Rymer concluded, "I trust that that message will go back loud and clear. . . . In fact, I order that it go back loud and clear."

In the wake of the collapse of the plea bargain, Los Angeles Organized Crime Strike Force chief John Newcomer told the court that superseding indictments might be filed against the Tashjians relating to the couple's tax offenses.

In other developments relating to ongoing payola investigations, reports have surfaced that the Boston federal grand jury has issued as many as 35 new subpoenas in the Boston area, with testimony set to begin March 16. The same grand jury reportedly also subpoenaed a number of radio station personnel in Bakersfield, Calif., in recent weeks.

The Boston grand jury is one of six federal units around the country looking into music industry offenses.

'Moral Rights' Still Up In The Air U.S. Joins Berne Convention

BY BILL HOLLAND

WASHINGTON The U.S., after nearly 25 years of congressional hemming and hawing, finally became an official member of the Berne Copyright Convention March 1. This is considered a major step toward improved intellectual property protection abroad for U.S. record, music and book publishing, film, video, TV, syndication, and computer software companies.

Members of the Berne Union agree to treat nationals of other member countries like their own; therefore, U.S. copyright owners will often receive levels of protection that are higher than the guaranteed minimum under the treaty.

The event follows the signing of the implementing legislation by President Reagan in December and a 60-day procedural waiting period. The bill aligned U.S. copyright law to fit Berne adherence requirements and standards.

Except for the U.S.S.R. and China (which has no modern copyright law), the U.S. was the last developed country to join the Berne Union, which in-

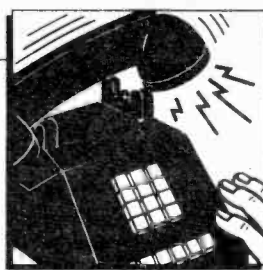
cludes 79 signatory nations.

The Berne Convention Implementation Act is not retroactive, and the notice of copyright on published works that were in place before March 1 governs those works. Placing a notice of copyright on new works, according to the Copyright Office, is still "strongly recommended," so that an infringer will not be able to claim a work was "innocently infringed."

The new Congress will still have to wrestle with a section of U.S. copyright law that has not been fully squared with Berne Union obligations: artists' "moral rights," which are supposed to protect intellectual works from being defaced through such unauthorized tampering as editing, colorization, and cropping. Some within the film industry are very concerned about this issue.

In addition to strengthening the U.S. position in combating piracy overseas, U.S. Berne adherence will also eliminate the need for securing its protection through "back door" simultaneous publication of works in a Berne-member country.

INSIDE TRACK



Edited by Irv Lichtman

WEA INTERNATIONAL has bought out Pioneer's share in Warner-Pioneer, their joint-venture company in Japan. According to a statement by WEA International chairman and CEO Ramon Lopez, the two companies, which were partnered for 19 years, "will continue to maintain our friendly corporate relations, and we have also reached agreement to collaborate in a number of areas of the business for years to come." Beyond the fact that Warner-Pioneer will retain its name, further details were unavailable at press time.

RUMOR MILL: Is the winner in a buyout of Chrysalis Records going to be EMI? Is Berry Gordy ready to spin off his vaunted Jobete Music catalog? Is Island Records available for sale? Track is told to think MCA in regard to the last two possibilities.

METRO SALE IMMINENT: Persistent rumors at week's end had a deal all but done that would see Ingram Video acquire Metro Video Distributors. Officials at both firms could not be reached at press time.

PEACHY SETTLEMENT: Albany, N.Y.-based Trans World Music Corp. has lost a longstanding battle with Hialeah Gardens, Fla.-based Peaches Entertainment Corp. over use of the Peaches name. Trans World, which has some 22 different store logos, had been using the name of the once-national Peaches chain in Illinois, Indiana, and Ohio. Whether Trans World will have to pay damages to the Florida retailer is still being decided by the courts, according to VP of finance Jim Williamson.

MOGUL ALAN SAFFRON, head of the new KVC Home Video, has reportedly been talking to Virgin Vision about an acquisition. Both sides are mum. Virgin Vision has lately been the subject of numerous rumors, ranging all the way from an outright sale or merger to a newer distribution arrangement. . . . Vestron has pushed back the national release date of its new Michael Jackson home video (Billboard, March 18) to May 3 from the previously announced April 26.

WITH A VAST HOLDING in foreign repertoire via its CBS Record unit, Sony Corp. is said to favor an extension of the record-rental law in Japan to include recordings originated outside of Japan. As it stands now, only local repertoire gets a royalty when recordings are legally rented by Japanese retailers.

NICE ROUND NUMBER: Arista hit maker Kenny G made it an even \$300,000 to aid in the battle against cystic fibrosis when he added a personal \$25,000 to the \$275,000 he helped raise through VH-1's Cystic Fibrosis/Kenny G campaign.

REPRESENTATION: Narada Michael Walden has inked an exclusive management deal with Lippman-Kahane Entertainment. . . . Julio Iglesias has been named a UNICEF special representative for the performing arts. He'll work with such personalities as Harry Belafonte, Liv Ullmann, and Audrey Hepburn to care for needy children around the world.

THE TRAMP & HIS MUSIC: Charlie Chaplin's 100th birthday April 16 will include celebrations of his music. The screen's comic genius wrote some hit songs, such as "Smile" and "Eternally," in addition to scoring films. **Bourne Music**, which publishes Chaplin's music, has a new orchestral suite, "The Reel Chaplin," that was performed at New York's Carnegie Hall March 9-10 by Skitch Henderson & the New Pops Orchestra. The suite was arranged by Eric Knight. Chaplin is said to have had serious ambitions to be a concert soloist on the violin and violincello.

SIGNS ARE GOOD: All Nations Music, the publishing firm recently established by Billy Meshel in Los Angeles, has just made a number of writer/artist deals out of Nashville. Jim Malloy, VP of Nashville operations, has made administration deals with Eddie Rabbitt and Randy Travis and co-publishing deals with Billy Joe Walk-

er via Fishin Full Music. Also, exclusive writer pacts have been made with Bill & Kimberly Nash, Jeff Knight, Frank Efland, Sharon Anderson, and Jay Taylor.

JUST PLAIN FOLKS: Rounder Records expects to begin distribution this summer of the Smithsonian Institution-owned Folkways label, with new titles to augment the venerable label's 2,200-title catalog. Rounder, which has wholesaled the line for the past 15 years, plans to sell the titles at their usual \$9.99 list price, down \$3-\$4 from the mail-order price charged by the Smithsonian. Look for new Smithsonian Folkways titles this year to include Hawaiian, French-American, Soviet, Caribbean, and American Indian music.

MOVING ON UP: The Ritz, long a mainstay on the downtown New York scene, is preparing for its uptown unveiling. Now housed in the old Studio 54 nightclub location, the Ritz will have three different configurations: an open floor with room for 1,800 people; a ballroom configuration utilizing the upper tiers for 3,000 patrons; and a theatrical mode with room for 2,000 seated patrons. The new Ritz will open April 6 with the Radiators, the Jeff Healey Band, and the Thieves. Other April performances include the Neville Brothers, the Pasadenas, Edie Brickell & New Bohemians, and Midge Ure.

HEARTBEAT: "Two Hearts," the No. 1 song by Lamont Dozier & Phil Collins, was named the official theme song of the International Very Special Arts Festival to be held in Washington, D.C., June 14-18. The announcement was made at a New York press conference March 14 with the two songwriters and Very Special Arts board member Edward Kennedy Jr. Though no royalties from the song will be donated to the festival, if an album is produced for the event (similar to the Special Olympics album) Collins says that he and Dozier will donate a new song.

DIALING FOR INFO: New 800/900-number marketing opportunities for the home entertainment industry will be explored in a seminar April 5 at the New York Hilton. The seminar will be conducted by Ira Mayer, editor and publisher of epm Report, a newsletter on entertainment promotion and marketing. For details, contact epm's Riva Bennett at 718-469-9330.

HYLAND FLING: Veteran publicist Mike Hyland is now managing rock artist Danny Blitz and will soon be in Los Angeles shopping for a label deal for him. A 20-year veteran of the music publicity wars, Hyland has served time at Atlantic, Capricorn, Elektra/Asylum, and Monument. He was also briefly a reporter in Billboard's Nashville bureau before going into indie PR.

LABEL SOLD: Gaia Records of New York has been purchased by an undisclosed entity. The label had PolyGram distribution, and had moved into pop music in the last year. Calls to the Gaia offices were not returned as of press time.

PROMOTERS MEET: The North American Concert Promoters Assn. held a membership meeting March 13-14 in Dallas. A panel of agency heads addressed the conference on live touring, trends, and the role of agents. NACPA members unanimously passed two resolutions, one asking building owners and managers for a share of the revenues derived from luxury suites, the other commissioning a committee to explore NACPA admissions requirements.

NO LITTLE STERN; NO MORE LITTLE DAHLS: Controversial New York/Washington, D.C. morning man Howard Stern wanted to do a spot for his D.C. affiliate, WJFK, in which his visual opposite, a black dwarf, would lip-sync Stern's voice. That spot didn't make it into production, and its successor—featuring similarly proportioned white actor David Steinberg ("Willow")—has been turned down by three D.C.-area TV stations and the local cable system. At press time, Stern fans were planning to join the Little People Actors Assn. on March 16 for a demonstration at D.C.'s Fox affiliate. That's the same day that Stern's Chicago counterpart, Steve Dahl, had a live vasectomy planned for broadcast on WLUP-AM. Dahl made his decision because "I'm too chicken to go through it alone, and my wife hasn't touched me since I last got her pregnant 57 months ago."

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