Fall Arb Favors WPAT, But Few Others In N.Y.

This story was prepared by Sean Ross and Phyllis Stark in New York and Craig Rosen in L.A.

NEW YORK—Easy listening WPAT-FM New York never advertised much. Its giveaways are limited to a handful of theater tickets. Its overall format has been the home of massive defections to other formats nationwide for the last year and a half. And the AM station that it usually counts on for more than a share is no longer counted as part of its 12-plus number.

So how did WPAT get to be No. 1 in the fall Arbitron? Basically, it was one of the few major New York FMs that went up (4.3-5.0). In the earliest of Arbitron’s fall returns, many major players in several key markets were level or down, often without any direct explanation for where their numbers went.

In New York, for example, trade. (Continued on page 12)

Taped-Music Use Blurs ‘Live’ Definition

Rock, pop, and R&B music has a long tradition of acts using minor taped parts or off-stage musicians to simulate their records. However, growing numbers of bands are making prerecorded vocals and other instrument enhancements an integral part of their live shows, going beyond the obvious use of prerecorded bits and synthesized samplings to the point where much of the “live” act is supported by tape.

At least two chart-topping pop groups that recently toured—New Kids On The Block and Milli Vanilli—have a portion of their live shows on tape, according to sources familiar with the tours.

In addition, many veteran bands are also using double-tracked vocals and sound-enhancing instrument enhancements that, in some cases, make a music show more staged than performed.

Many industry observers attribute (Continued on page 80)

New Acts, Singles Scored Big Sales Success In 1989

By Paul Grein

LOS ANGELES—New and developing acts dominated the action at the high end of the sales spectrum in 1989. All six of the albums to top the 3 million mark in U.S. sales last year were debut or sophomore releases. New Kids On The Block’s second (Continued on page 80)

1st track CALL OF THE WILD

(876 564-4)

From the forthcoming album COMPANY OF WOLVES

(842 184-2/4)

Produced by Jeff Glixman and Company Of Wolves

Management: Larry Mayer
JANET JACKSON.  THE SOUND OF A NEW DECADE.

JANET JACKSON'S RHYTHM NATION 1914 represents Janet's coming of age. She tackles world problems with a positive outlook—emphasizing individual concern and positive action, the fulfilling of dreams, and freedom through education. Janet Jackson has been embraced by a generation as a positive role model.

"The blockbuster of the season... she's left the Stones, Aerosmith, Billy Joel, [and] Tom Petty... in the dust. Why such Mount Olympus heights? The answer is that Janet has gone where no Jackson has gone before... She's reached far beyond dance music's fluffy image to unite even serious rockers and rappers who usually look the other way."

THE BOSTON GLOBE

"Nothing less than the most ambitious pop album released so far this year."

SAN FRANCISCO EXAMINER

"With 1986's Control... she established herself as queen of the young dance music divas... But she is now stepping beyond that bunch."

L.A. TIMES

Control was the first album to generate five #1 hits on Billboard's Black Chart, and it was the first album from a female artist to generate five Top 5 hits from one album.

With her new album Janet Jackson's Rhythm Nation, she becomes the first female artist in history to achieve back-to-back #1 Pop and Black albums. Janet Jackson is the first artist in two years, and the first female artist in history, to chart a #1 single across all 6 of the industry's leading pop/black/dance charts in the same week with the platinum "Miss You Much":

- #1 Billboard Pop single
- #1 Billboard Black single
- #1 Billboard Dance single (12" Sales chart)
- #1 Billboard Top 40/Dance Crossover single
- #1 Radio & Records CHR single
- #1 Radio & Records Urban single

The "Miss You Much" video remained at #1 for an unprecedented four issues of the CVC Report, bumped only by the debut at #1 of the "Rhythm Nation" video, giving Janet Jackson the longest continuous #1 position in the history of the CVC Report.

"Miss You Much" has been named Radio & Records' #1 CHR Record of 1989, and the gold single "Rhythm Nation" is on its way to becoming the second #1 single from Janet Jackson's Rhythm Nation. With the album already past 3.5 million units, taking her career sales past 10 million, the next single "Escapade" sets up Janet Jackson to dominate the 90's.

JANET JACKSON'S RHYTHM NATION 1990 WORLD TOUR

An exciting new facet to Janet Jackson's spectacular career is the 1990 debut of her live act. The tour begins on March 1 in Atlanta, with dates already scheduled in the United States, Canada and Japan. Markets in the first leg of the tour include New York, Montreal, Toronto, Washington DC, Boston, Philadelphia and many more.

Janet Jackson's Rhythm Nation SP/CD/CS 9200
Produced by Jimmy Jam and Terry Lewis for Flyte Time Productions, Inc.
Co-Producer: Janet Jackson
"Black Cat" Produced by Janet Jackson and Jellybean Johnson
Executive Producer: John McClain

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NEW FROM AMERICA'S FOREMOST FITNESS LEADER!

**Stretch & Stress Reduction Program** is the latest addition to Jane Fonda's best-selling roster of audio fitness programs, a collection that has sold in excess of five million units.

Adapted in part from the video *Jane Fonda's Light Aerobics And Stress Reduction Program*, it features a 20-minute full body stretchout and a 15-minute stress reduction section.

**Stretch & Stress Reduction Program** is a comprehensive regimen that really works—for you and your customers!

**Includes**
- Instructional Color Poster

Produced by Jane Fonda and Julie LaFond
Music Composed and Produced by Eddie Arkin

Available Now on Warner Bros. Cassettes and Compact Discs.
CD PLAYERS ENJOY HOT HOLIDAY

Retailers surveyed by Billboard report handsome increases in the volume of CD and laserdisk players sold this holiday season with respect to last year’s numbers. A new generation of disk changers is credited with spearheading the upswing. Susan Nunziata reports. Page 6

SCANDINAVIA INVADES THE U.S.

“There is no meaning other than it’s coincidental,” says a label executive of the recent surge of Scandinavian music in the U.S. Whatever the reasons, this trend has already left an indelible imprint on the American marketplace, with the likes of Roxette, Shogun Messiah, and their kind climbing our charts and airwaves. Page 28

‘AUSTIN CITY LIMITS’ TURNS 15

The longest-running popular music series on public television is set to kick off its 15th season Jan. 20 with a star-studded lineup featuring the cream of the country music crop. Gerry Wood reports from the Lone Star State. Page 34

DOLBY TAKES TO THE ROAD

The Dolby company, one of the pro audio field’s leading innovators, has unveiled its 5-Tone noise-reduction system, a consumer version of its 3-year-old professional SR technology. Page 58

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New Yorkshire

The Dolby company, one of the pro audio industry’s leading innovators, has unveiled its 5-Tone noise-reduction system, a consumer version of its 3-year-old professional SR technology.

Dolby Debuts

New Home Video Section . . .

In this issue, Billboard unveils a bold new Home Video section. It presents the details of all Home Video video features in a single, easy-to-find package, thus eliminating the need to search through several different sections for our video coverage.

The new section starts on page 39 with a bright, colorful spread each week will carry key articles plus an index of other video features. It continues with the usual mix of editorial columns and music charts that previously had been spread through different sections.

Come from Billboard is the old Video Retailing section; all the stories and charts that formerly ran in that section now will be part of the Home Video section.

The new section also will embrace such technical issues as duplication and blank-tape developments, formerly covered in the Old Audio/Video section.

And Facelift

For The ’90s

With the New Year comes a new look for Billboard. Throughout this issue, you will notice changes in typefaces and other elements. The changes begin on Page 1, where we have added a new feature, “No. 1 In Billboard,” which lists the top ten at key music and video charts. Page 1 also has a new layout—allowing more room for news stories—and an increased use of color.

Throughout the magazine you will see page headings (positioned at the edges of each page for easier reference), new byline and dateline styles, and easier-to-read type. More changes are planned for the coming months; all are intended to make each week’s edition of Billboard easier and more exciting to read.

The recordable CD, like its digital tape counterpart, also seems a long way off due to its price tag. “There’s just no place. ‘That’s something to come in the future,’ says Yamaha’s manager of advertising and PR, Donn Rod.

(Continued on page 79)
**Labels Seek Promoters’ Marketing Advice**

*New NACPA Committee Will Provide Expertise*

**By BRUCE HARING**

NEW YORK—In an effort to improve tour support and marketing, major record labels will, in a formal forum, seek the advice of major concert promoters on ways to better exploit their markets.

At a December meeting here between various label reps and members of the National American Concert Promoters Assn., it was agreed that NACPA will set up a three-member committee that will meet quarterly with label reps. The goal will be to offer advice to labels on ways to better market their touring acts, with emphasis on artist development for new bands.

“The committee won’t give a thumbs up, thumbs down in terms of how things can be better promoted,” says Ben Liss, NACPA executive director. “Liss says the committee would ‘offer their judgment as to what type of radio would be receptive to the act in the market’” and what other art forms might make sense in terms of packaging the act, how that particular promoter may be willing, able, or interested in helping to present the acts when they come through.

Local promotions people already conduct similar sit-downs for radio and retailers. “We bring a different dimension,” Liss says.

Labels present at the December NACPA meeting included representatives from Atlantic, CBS, A&M, and SBK. However, Liss notes, the absence of a particular label does not indicate there is no interest on their part in the program.

No members have yet been named to the new NACPA committee, which will meet quarterly with label representatives, Liss says.

Jeff Jones, MCA VP of marketing, will give the new label/promoter relationship another step toward ensuring that tour dates are effective.

“We want the promoters to know we support what they do on a local basis, and that we can learn from what they do and be more effective in putting bands on the road. Say we have Lord Tracy [a new MCA band] and we’d like them to do a tour; it’s to the record company’s advantage to make sure all the local promoters are aware of what the band is, what its personality is, what the direction of the label is.”

Jack Rovner, VP of marketing at Columbia Records, agrees with Jones. Rovner says the new relationship is “another step toward ensuring that tour dates are effective.

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**Lambada Hopes To Dance Its Way Into U.S. Market**

**By THOM DUFFY and CHRIS McGOWAN**

NEW YORK—Enthicing listeners in Brazil, then Europe, and now the U.S., the music and dance known as lambada is being touted as the world beat breakthrough of the new decade.

With its Brazilian-Caribbean rhythms seductive dance-floor moves, the lambada craze has ignited a chart-topping sensation in more than a dozen countries, brought a wave of media coverage in the U.S., and even prompted a deal for a lambada movie, due in theaters this spring.

Epic Records has spearheaded the lambada invasion in the U.S., with release of the single "Lambada" by the group Kao ma from the album "World Beat." A compilation of lambada music is also due from the label later this year. Originally released as "La Lambada" by CBS-France in June 1989, the "Lambada" single has gone to No. 1 in 15 nations and has topped Music & Media’s Pan-European chart since mid-October.

“It’s a cultural phenomenon at this point,” says Dan Beck, VP of product development at Epic. The phenomenon took root in (Continued on page 76)

for all who believe in her, the rewards are great.
on epic cassettes, compact discs and records.

in store 2/13
Kids, Milli Pick Up More Platinum
Joel, Technologic Also Hot In Dec. Certs

By PAUL GREIN

LOS ANGELES—The two best-selling albums of the first half of 1990 to date, another rung up the multiplatinum ladder in December, New Kids On The Block’s “Hangin’ Tough” was certified for U.S. sales of 7 million copies; Milli Vanilli’s “Girl You Know It’s True” topped the 5 million mark.

The Recording Industry Assn. of America had additional holiday cheer for New Kids, whose “Merry Merry Christmas” album was certified double-platinum.

Billy Joel’s “Storm Front” was December’s hottest album, going gold, platinum, and multiplatinum simultaneously. Technocratic’s “Jump Up The Jam” was the hottest single, going gold and platinum the same day.

Phil Collins’ current single, “Another Day In Paradise,” was certified gold last month and has so far surpassed previous solo albums each moved up the multiplatinum ranks. Collins’ last multiplatinum album, “No Jacket Required,” now stands at 7 million in U.S. sales.

Soul II Soul landed its second platinum single of 1990, as “Black To Life” followed “Keep On Movin’.” Tone Loc was the only other act with two platinum singles last year.

Alice Cooper and Linda Ronstadt landed their first gold singles in more than a decade. Cooper’s “Pois-son” is his first gold single since “I Never Cry” in 1976; Ronstadt’s “Don’t Know Much” is her first gold single since “Blue Bayou” in 1977.

In other December album news, Disney landed a multiplatinum album with “The Little Mermaid” soundtrack.

E.J. & Paty’s novelty single, “Grandma Got Run Over By A Reindeer,” was certified gold, as was the album of the same name. Both were first issued in 1984.

Here’s the complete list of December certifications.

MULTIPLATINUM ALBUMS
Milli Vanilli’s “Girl You Know It’s True” returns to No. 1 on the Top Pop albums chart, while the Band’s “Moondance” clings to the No. 1 slot in its second week on the Hot 100.

This is the album’s seventh week at No. 1, which makes it a platinum seller. It is one of the best selling albums of the past 10 years. Men At Work’s “Busi- ness As Usual” is first with 15 weeks on top, followed by Whitney Houston’s “The Bodyguard” (14 weeks), “As I Was” (nine weeks), and the Beastie Boys’ “Licensed To Ill” (seven weeks).

Clearly, a fast start is no guarantee of longevity. The lack of success in the music business. Houston has remained popular since her 1985 debut, but the three groups found it hard to follow their early success. Men At Work and Asia have both seen a drop in sales within a few years of their record setting debuts. The Beasties are still together, but they can’t be happy about the performance of their second album, “Paul’s Boutique,” which peaked at No. 14.

JIVE BUNNY & THE MAXIMIZERS’ “Swing Me The Mood” makes the biggest jump on the pop albums chart, vaulting from No. 40 to No. 72. The album is playing catch-up with the single of the same title, which edges up to No. 81 on the Hot 100. The success of this nostalgia novelty recalls the similar fate of the Royal Philharmonic Orchestra’s “Hooked On Classics,” a top five album and top 10 single in early 1982. RCA was the beneficiary that time; this is Aeto’s turn to laugh all the way to the bank.

“If I’m the one singing,” says Snow, “I can show renewed attention to the songs featured on the record. Among them: “In The Mood,” easily one of the most enduring songs of the 1920s. Rich Appel of CBS/TV in New York notes that the album is items associated with losing a lawsuit to Peaches and the closing of the leased departments in the defunct Crazy Ed- dlewich. “It gives me confidence that [Trans World] can have a $2 earnings per share next year,” he says. “The new items are good and it’s cheap and they are back on track.”

For the 11-month period ended Dec. 30, sales were $255 million, an in-crease of 15% over the same period in 1988. Same-store sales for that period (Continued on page 79)

It’s ‘True’! Vanilli Album Returns To No. 1;
Bunny Hops; Collins Stays In ‘Paradise’

By BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America, in an effort to free session producers of the task of a detailed federal registra-tion process every time a U.S. or foreign musician is hired for a ses-sion, has announced the creation of a computerized clearinghouse with photo identification to document a musican’s right to work.

The concept of the clearinghouse and the uncounterfeitable photo IDs with individual registration numbers has been approved by the U.S. Immigra-tion and Naturalization Service, which is responsible for supervising and approving the current form-fill-ing process.

Since 1986, when the Immigration Reform and Control Act went into ef-fect, prospective session employees have had to furnish proof of identity and right to work each time they were to be hired, and producers have had to fill out an INS 19 (Employ-ment/Identity verification) form for each employee.

Proof of identity and right-to-work verification, along with a U.S. passport, is currently the only item of U.S. citizenship, certifi-cate of naturalization, or an unex-ected (Continued on page 76)

Capitol-EMI’s New Video Arm Aims To Broaden Horizons

LOS ANGELES—While focusing ini-tially on music-based video product, Capitol-EMI Music Inc.’s Picture Mu-sic America was eventually expanded to include programming and marketing horizons.

That’s the word from Kenneth L. Ross, newly appointed president and CEO of Picture Music America, the new company that will oversee all of the record label entity’s related interests.

Ross is a veteran of both music video and made-for-home video. He joins PMA from The CBS Broadcast Group, where, as VP of video, he was responsible for overseeing CBS Inc.’s interest in the CBS/Fox Video joint venture. Prior to that, he was with Aurex/TVS/Fox Video, where he held vari-ous posts involving the acquisition and marketing of videos, including direc-tor of nontheatrical programming and certificate of U.S. citizenship, certificate of U.S. citizenship, certificate of naturalization, or an unex-

Trans World Sales Up 10%
Chain Performs Well In Nov.-Dec.

By ED CHRISTMAN

NEW YORK—Trans World Music Corp., the 442-unit entertainment software chain based in Albany, N.Y., announced sales of $91 million for the nine-week period ended Dec. 30, an increase of 10% over the same period last year. Stores open for at least a year (trans world) contributed its sales increase.

Keith E. Benjamin, an analyst with Silberberg, Rosenthal & Co., a New York-based financial concern, says, “Trans World turned in a better-than-expected performance.” Based on those figures, he estimates the company could show earnings for the year in the range of $1.55-$1.60 a share.

Trans World’s product mix items associated with losing a lawsuit to Peaches and the closing of the leased departments in the defunct Crazy Ed-dlewich. “It gives me confidence that [Trans World] can have a $2 earnings per share next year,” he says. “The new items are good and it’s cheap and they are back on track.”

For the 11-month period ended Dec. 30, sales were $255 million, an in-crease of 15% over the same period in 1988. Same-store sales for that period (Continued on page 79)

Chan performs well this January and February, according to the analyst. The company has been benefitting from the strong performance of its video games, which have been driving sales at the retail level.

The analyst expects Trans World to continue its strong performance throughout the year, driven by the success of its new video games and the continued popularity of its existing product mix.
Cema Distribution

The Distribution Company for the 80's

© 1992 Cema Distribution
"THE FIRST SOLO ARTIST TO REACH THE TOP FIVE WITH HIS FIRST SEVEN CHART SINGLES."

-BILLBOARD 12/2/89

RICHARD MARX

TOO LATE TO SAY GOODBYE

THE NEXT SINGLE AND VIDEO.

1/24 PITTSBURGH, PA - A. J. PALAMBO CTR.
1/25 AUBURN HILLS, MI - PALACE OF AUBURN HILLS
1/26 RICHFIELD, OH - RICHFIELD COLISEUM
1/27 TOLEDO, OH - JOHN F. SAVAGE HALL
1/30 ST. LOUIS, MO - ST. LOUIS ARENA
1/31 CHAMPAIGN, IL - UNIVERSITY OF ILLINOIS
2/02 CHICAGO, IL - U.I.C. PAVILLION
2/03 INDIANAPOLIS, IN - MARKET SQUARE ARENA
2/04 NOTRE DAME, IN - U. OF NOTRE DAME
2/06 INDIANAPOLIS, IN - HILTON COLISEUM
2/07 CINCINNATI, OH - RIVERFRONT COLISEUM
2/09 NEW YORK, NY - RADIO CITY MUSIC HALL
2/11 FAIRFAX, VA - PATRIOT CENTER
2/13 HARTFORD, CT - U. OF HARTFORD
2/14 WORCESTER, MA - THE CENTRUM
2/15 MONTREAL, QUE - MONTREAL FORUM

THE STORY CONTINUES.

Produced by Richard Marx and David Cole
Management: Alin Reaves, Left Bank Management
TOMMY NOONAN, one of Billboard’s all-time great leaders, has ended a combined total of 29 years with Billboard as its independent marketing firm based in Los Angeles. Among the entertainment industry’s most knowledgeable and respected figures, Noonan has also served as an executive at Motown, Cot-}


cumbia, Polydor, and other labels. His acumen is exceeded only by his warmth, humor, and love for his friends and family. Few people could comfortably sit to the right of "Mr. Billboard," but Tom-

my Noonan is one of that select group. There are too many wonderful Tom Noonan tales to start telling them here. But anyone who has had the pleasure of Tommy’s company is sure to remember his jokes, his stories, and the infec-

tuous laughter that always makes it easier to get through the day. To show Noonan’s class and character, here’s just a part of his farewell memo to the Billboard staff:

"As Billboard approaches its 100th anniversary (in 1994), it just brings it all closer to home to real-

ize that we are all ‘caretakers’ of a great public-

lication which will sustain and go on to bigger and better things in the future. So, I’ve cared for the

ship for over 29 years and it’s time to move on and let others take over the wheel and steer a

direct, and true course. There are so many memories and relation-

ships and incidents to recall that it overwhelms one . . . It’s been a distinct pleasure being here and getting to know everybody. You all are well and
continue to ride the waves of success.”

And so, a very special chapter in Billboard’s history has come to a close. Noonan and two part-

ners have formed BNW Entertainment, focusing on promotion and marketing. It is located at

Suite 407, 8883 Sunset Blvd., Los Angeles, Calif. 90069.

Woe to the faithful. Tommy. Good luck in your new ven-
ture. Keep those Irish eyes smiling, those jokes

coming, and don’t forget to visit your friends at

Billboard. We love you.

—Billboard

RADIO MUST PRESERVE ITS FREEDOM

The recent fines levied by the FCC on radio stations for “indecency” represents an attack on the broadcasting industry—move toward censorship. It is even more disturbing that the stations and companies in question have not set a precedent by quietly giving in and paying up.

FCC Commissioner Jim Quello says the commission is “simply re-

forcing public interests.” It would be more accurate to say that the FCC reflects certain political in-

terests and, in effect, subverts the public, entirely.

The FCC was created in 1934, when Congress passed the Com-

munications Act. The agency was given a mandate to regulate the broad-

cast industry in two basic areas: It was supposed to create and enforce technical standards and policies that made sure that program content was re-

spectable. And from the beginning, the airwaves were re-

garded as public property and as an essential American resource.

The FCC is a regulatory agency, not a media organization. Its recent behavior may imply that the FCC is empowered by—and limited to—government control.

The question is not whether cer-
tain broadcasts are in good taste, but rather who shall determine the public’s taste and, therefore, its in-

terest. It is an issue of free speech, an issue of the First Amendment of the day. Ironically, the FCC is attempting to insert itself as a middleman be-

tween broadcasters and the listen-

ers in order to discover their perceptions and feelings in an effort to influence their consuming habits. Rating services like Arbitron and 

The Research Group, Inc. are eager to be a part of the rating process. Jobs are 

in the offing for the FCC.

We, as broadcasters, as producers of the airwaves for the public as a funda-

mental necessity of a free society, in order to preserve our rights, we recommend the following:

—We must inform the public and enlist its support.

—We must identify the agenda of our congressional representatives.

—We must be willing to meet the FCC and others in court.

—Most importantly, we must unite as an industry—and resolve not to compromise in the face of coercive attempts.

Earlier this year, the National Assn. of Broadcasters launched a massive campaign titled Radio—

What Would Life Be Without It. Perhaps we should refocus and consider the airwaves, and what radio would be without it.

The question is... whom will decide the public’s taste?

Garry Wall is IDP of KKLQ San Diego.

Letters to the Editor

NO PLASTIC, PLEASE

OK, we’ve heard the arguments for keeping the CD box long, and they do make sense. But couldn’t we at least stop making the jewel boxes out of plastic? That’s the real environ-

mental problem. The cardboard package, at least, is biodegradable.

—Jeff K. Branson

Tower Records

Boston

GRAIN-ROOTS PROTEST

I encourage all readers to re-

quire that their retailers remove to re-

I am pleased to have learned that a car-

board card-

The point-of-purchase strategy will be the 90th version of the Boston Tea Party. On another note, Frank Hennes-

sey’s remarks (Commentary, Dec. 9) regarding album sticker ing failed to mention my favorite advisory: “Warning: This CD longbox will pol-

lute your environment.” Hennessy has graciously proposed “to eliminate any items that may be offensive to the family-oriented shoppers in the stores we service . . .” How ’bout it, Frank?

Jean-Pierre Alvarado

Lancaster, Pa.

Editor’s Note: Frank Hennessy has left the Handl eman Co., then a major record retailer, after writing the above-mentioned Commentary.

IN DEFENSE OF THE FBI

I am very much against censorship, but in the controversy over this is-

su, there’s a considerable degree of censorship and editing not only being ignored, but even being encouraged. So many letter writers have cried out that the people have the right to ex-

press themselves, then say in the same breath that it’s wrong for the FBI to state its disapproval of a cer-

tain song. They clamor for the right to freedom of speech, then damn a group of people for exercising that very same right.

The FBI is made up of Americans just like you and me. The Agitator’s-fact is that the FBI has agreed to the other, but both are allowed by law to speak out. It’s ironic that so many people defend the right to freedom of speech, but only so long as that speech supports their own beliefs. Wake up and grow up, America; it’s a two-way street. Either everybody has the right to speak out—or whether they work for the government or are private citizens—or no-
**King Holiday: Small Gains On Nonurban Radio**

By SEAN ROSS

NEW YORK—Four years after Martin Luther King Jr.'s birthday became a national holiday, some radio broadcasters are making a moderate progress toward accepting it as a day that requires recognition, but others still view it as a black holiday.

That's the upshot of a Billboard survey of nonblack stations regarding how and whether they will recognize the holiday this year. In Atlanta, one market where the MLK holiday is most likely to be a major event—about 60% of those stations contacted plan to observe the civil rights leader's holiday with some sort of special feature or programming beyond mention in their morning news. In other areas, especially those without major black populations, observances are much spottier.

For its part, WCXR (95.7), the lite, of full simulcast of WJFK (100.7) and WAXY (1370), has decided to make it the new holiday of the year.

'We'll treat the holiday with the dignity it deserves, but we're not planning anything special'
IN THE EARLY '80s, puntists used to call KKFC "the station that almost hit when it was "on""). The popular KZZU in "almost hired. Salgo Williams (ML & Wa" a full editor who has been at the station for 13 years. The station's oldies format has been "nice to have" since it was re-hired by former PDs Jerry "Bobby" Blake and David "Steve" Stairs.

Ken Merson joins oldies WQSR Baltimore for middays, Merson, the former MD/p.m. driver at crosstown AC WMYX, sends Jack Scott to afternoons as Mike Cash leaves the station. Former WERF-FM (91X) San Diego morning person Katie Moran is back at former KROQ Los Angeles.

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Followings are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (2) indicates Arbitron market rank. These symbols are used: AC—adult contemporary, adult alt—adult alternative, alt—alternative, album—album rock, cks—classic rock, easy—easy listening, morden—modern rock, n/t—news/talk. Copyright 1988, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

### FALL '89 ARBITRONS

(Continued from page 1B)

Again, there were rises in L.A. for some N/T stations, with the falls of a number of classic rockers, KSFO-FM (6.6-6.1) and KNX-FM (7.4-6.0). News/talk KKLA-FM (11.6-11.2) heard a rise, as did KTLX-FM (11.6-11.2) classical.

### EASTERN SUMMER AT WHPN NEW YORK

(Continued from page 2)

### Bakersfield, Calif. (—98)

WBCO-FM easy 8.9 8.9 8.9 8.9

### Mounmound-Ocean, N.J. (—44)

WJLS easy 1.1 1.1 1.1 1.1

### Los Angeles (—2)

### Kasar-FM

WKBW top 40/40 dance 7.4 7.4 7.4 7.4

### Wilteminig, Del. (—77)

WBBQ-FM easy 7.6 7.6 7.6 7.6

### Nassau-Suffolk, N.Y. (—13)

### RIVERSIDES, Calif. (—33)

KXCN-FM easy 7.2 7.2 7.2 7.2

### Nastyar-Suffolk, N.Y. (—13)

### WBNK-FM

WBAI-FM easy 7.4 7.4 7.4 7.4

### WSPR-FM

WNMY-FM easy 7.8 7.8 7.8 7.8

### WEXT-FM

WACS-FM top 40/40 dance 7.4 7.4 7.4 7.4

### WRK-FM

WRKX-FM easy 7.2 7.2 7.2 7.2

### WQSR-FM

WKBW-FM easy 7.2 7.2 7.2 7.2

### WGCI-FM

WABC-FM easy 7.0 7.0 7.0 7.0

### WBNK-FM

WBRF-FM easy 7.0 7.0 7.0 7.0

### WNNY-FM

WCMC-FM easy 7.0 7.0 7.0 7.0

### WFXE-FM

WICH-FM easy 7.0 7.0 7.0 7.0

### WOOL-FM

WBOB-FM easy 7.0 7.0 7.0 7.0

### WOBF-FM

WBOI-FM easy 7.0 7.0 7.0 7.0

### WOBB-FM

WBOC-FM easy 7.0 7.0 7.0 7.0

### WOBC-FM

WBOG-FM easy 7.0 7.0 7.0 7.0

### WOBI-FM

WBOH-FM easy 7.0 7.0 7.0 7.0

### WOBD-FM

WBOI-FM easy 7.0 7.0 7.0 7.0

### WOBI-FM

WBOH-FM easy 7.0 7.0 7.0 7.0

### WOBD-FM

WBOI-FM easy 7.0 7.0 7.0 7.0

### WOBI-FM

WBOH-FM easy 7.0 7.0 7.0 7.0

### WOBD-FM

WBOI-FM easy 7.0 7.0 7.0 7.0

### WOBI-FM
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<th>LAST WEEK NO.</th>
<th>WEEK NO.</th>
<th>PICTURE OR COVER</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>ARTIST</th>
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<td><strong>NO. 1</strong></td>
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<td>ICON 4347</td>
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<td>2</td>
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<td>3</td>
<td>11</td>
<td><strong>ANOTHER DAY IN PARADISE</strong></td>
<td>ATCO 4347</td>
<td><strong>PHIL COLLINS</strong></td>
<td>**</td>
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<td>3</td>
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<td>9</td>
<td><strong>SACRIFICE</strong></td>
<td>RCA 4347</td>
<td><strong>ELTON JOHN</strong></td>
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<td>8</td>
<td><strong>DOWNTOWN TRAIN</strong></td>
<td>WB 4347</td>
<td><strong>ROD STEWART</strong></td>
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<td>5</td>
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<td><strong>THE LAST WORTHLESS EVENING</strong></td>
<td>GRT 4347</td>
<td><strong>DON HENLEY</strong></td>
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<td><strong>HERE WE ARE</strong></td>
<td>LIV 4347</td>
<td><strong>Gloria Estefan</strong></td>
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<td><strong>WALK ON BY</strong></td>
<td>RCA 4347</td>
<td><strong>Melissa Manchester</strong></td>
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<td>16</td>
<td><strong>DON’T KNOW MUCH</strong></td>
<td>RCA 4347</td>
<td><strong>Linda Ronstadt/Aaron Neville</strong></td>
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<td><strong>WHAT KIND OF MAN WOULD I BE?</strong></td>
<td>MCA 4347</td>
<td><strong>Chicago</strong></td>
<td>**</td>
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<td><strong>JUST LIKE JESSE JAMES</strong></td>
<td>WB 4347</td>
<td><strong>Cheer</strong></td>
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<td><strong>EVERYTHING</strong></td>
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<td><strong>Jody Watley</strong></td>
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<td><strong>ANGLIE</strong></td>
<td>EM 4347</td>
<td><strong>Richard Marx</strong></td>
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<td><strong>THE WAY TO YOUR HEART</strong></td>
<td>RCA 4347</td>
<td><strong>Soulstir</strong></td>
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<td><strong>LEAVE A LIGHT ON</strong></td>
<td>RCA 4347</td>
<td><strong>Belinda Carlisle</strong></td>
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<td>21</td>
<td><strong>JUST BETWEEN YOU AND ME</strong></td>
<td>MCA 4347</td>
<td><strong>Lilly &amp; Lesa</strong></td>
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<td>13</td>
<td><strong>WHEN I SEE YOU SMILE</strong></td>
<td>MCA 4347</td>
<td><strong>Bad English</strong></td>
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<td>19</td>
<td><strong>BRING IT ALL BACK</strong></td>
<td>RCA 4347</td>
<td><strong>Gregory Hugh</strong></td>
<td>**</td>
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<tr>
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<td>18</td>
<td>14</td>
<td><strong>WE DIDN’T START THE FIRE</strong></td>
<td>Columbia 43702</td>
<td><strong>Billy Joel</strong></td>
<td>**</td>
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<tr>
<td>19</td>
<td>19</td>
<td>19</td>
<td>15</td>
<td><strong>THE SAME LOVE</strong></td>
<td>RCA 4370</td>
<td><strong>The Jets</strong></td>
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<tr>
<td>20</td>
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<td>20</td>
<td>16</td>
<td><strong>LISTEN TO YOUR HEART</strong></td>
<td>RCA 4370</td>
<td><strong>Roxette</strong></td>
<td>**</td>
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<tr>
<td>21</td>
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<td>27</td>
<td><strong>IF I HAD YOU</strong></td>
<td>RCA 4370</td>
<td><strong>Karen Carpenter</strong></td>
<td>**</td>
</tr>
</tbody>
</table>

Trading Places. Last month, album WBLM Portland, Maine, swapped dial positions with top 40 WTHT, thus effectively upgrading its signal to 100,000 watts and nearly doubling its primary coverage area. Filmed taping a TV spot as part of a $250,000 marketing campaign to promote the move, from left, are WBLM morning team Mark Persky and Captain Ivy.

**WASHINGTON ROUNDUP**

WNCN New York, following the conviction last month of parent company GAF Broadcasting Co., Inc. and its vice chairman on federal stock manipulation fraud charges.

An FCC source says chairman Alfred Sikes has not yet determined whether to proceed with a hearing. However, the source said that "staff is working on its recommendation now," and will report its conclusion to the chairman and the other commissioners.

There is already pressure from Capitol Hill to make sure the commission enforces its interpretative character policy. The FCC itself made clear last year that it would move against licensees convicted in drug trafficking.

Further, the New York-based Listener's Guild, which for years has been at war with WNCN management over the station's format, has also asked the commission to deny transfer of control of the license from GAF to a new group led by station management.

**SIX SOUTHERN FINES**

The FCC has slapped six stations in North Carolina, South Carolina, Virginia, and Florida with a total of $70,000 in fines, as well as short-term renewal of their licenses for what it says are "repeated failures to comply" with the commission's EEO provisions. WLVR Charlotte, N.C., got a $15,000 fine and a two-year renewal. New owner Trumpier Communications must comply with reporting conditions; seller Capitol Broadcasting must pay the fine. Southern Virginia Broadcasting and WSVS-AM-FM Crewe, Va., also got with a $15,000 fine and a short-term renewal. WOWP Pasco, Fla., must pay $18,000 but got a full term renewal. However, new licensee Sun Media must continue reporting conditions.

The same goes for Richmond Radio Limited Partnership and WQSF Richmond, Va., in that it must pay a $2,000 fine and condition new licensee KeyMark Broadcasting must continue to report EEO conditions. KeyMark got fined for $1,000 and short-term renewal for EEO problems at its WTCB Columbia, S.C. Reporting conditions will continue when that station's sale to South Carolina Radio, Inc. is completed.

Licensee Congaree Broadcasters of WSCQ Columbia also got a short-term renewal, but must pay a $10,000 fine.

**AM MEETING COMMING**

The FCC/National Assn. of Broadcasters Radio Advisory Committee will meet Jan. 31 to consider AM band improvement and expansion topics, following the recent reply comments by NAB to the commission's big bang hearing last month. Cuban interference and adjacent-channel interference for AM's will also be considered at the meeting, to be held at NAB headquarters.

**SOUL SINGLES—10 Years Ago**

1. Rock With You, Michael Jackson.
2. Do You Love What You Feel, Russell & Chaka.
4. Wanna Be Your Lover, Prince.
5. Send One Your Love, Stevie Wonder.
7. Forever Mine, O'Jays.
8. Hurry, Smokey Robinson.
10. Sparkle, Cerrone, Chocolate City.

**STREET REPORTER**

**YesterHits**

**HIT FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK**

**POP SINGLES—10 Years Ago**

1. Escape, Rupert Holmes, infinity.
2. Rock With You, Michael Jackson.
3. Do That To Me One More Time, Captain & Tennille, Casablanca.
4. Send One Your Love, Stevie Wonder, Tamla.
5. Please Don't Go, K.C. & the Sunshine Band, Taw.
7. Country Girl, Kenny Rogers, United Artists.
8. Ladies Night, Kool & the Gang, Jive.
9. We Don't Talk Anymore, Cliff Richard, EMI.
10. Babe, Styx, A&M.

**POP SINGLES—20 Years Ago**

1. Raindrops Keep Falling On My Head, B.J. Thomas, Septum.
2. Wednesday Will Be Like Sunday, Diana Ross & the Supremes, Motown.
4. I Want You Back, Jackson 5, Motown.
8. No Na Hey Hey Kiss Him Goodbye, Steam, Foolish.
9. La La La (If I Had You), Bobby Sherman, Capitol.
10. Jam Up Jety Tight, Tommy Roe, AM.

**TOP ALBUMS—10 Years Ago**

1. Greatest, Bee Gees, RCA.
2. On The Radio—Greatest Hits, Queen, Epic.
3. Willie And The Poor Boys, Creedence Clearwater Revival, Fantasy.
4. Let It Bleed, Rolling Stones, London.
5. Live In Las Vegas, Tom Jones, Cleo.
6. It's All Happening, Frank Sinatra, Reprise.

**COUNTRY SINGLES—10 Years Ago**

1. Coward Of The County, Kenny Rogers, United Artists.
2. Miss You, Charley Pride, RCA.
3. Happy Birthday Darlin', Conway Twitty, MCA.
5. Pour Me Another Tequila, Eddie Rabbitt, Elektra.
6. Oh, How I Miss You Tonight, Jim Reeves, RCA.
8. Leaving Louisiana In The Broad Daylight, Oak Ridge Boys, MCA.
9. You Know Just What I Do, The Sadness Of It All, Conway Twitty & Lorrie Lynn, RCA.
# RADIO

**N/T Stations Shun Wacky Stunt Contests**

**Formats’ Directors Opt Instead For Sponsor Promos**

**BY PHYLIS STARK**

NEW YORK—Can you promote a radio station without outrageous stunt contests? Concert ticket giveaways? "Louie Louie" parades? They may be standards in music formats, but they're not considered effective marketing tools for news or talk stations and promotion directors in those formats constantly face an unusual marketing challenge.

Most of the reluctance to do on-air contests or outrageous stunts comes from a bona fide lack of interest on the audience's part. "We don't do a lot of on-air contests because our listeners don't respond," says Jan Cromptie, marketing and promotion coordinator for KGWB Los Angeles. "People don't expect that from us."

Promotion directors at other N/T stations agree. "Our audience is made up of 25-plus white-collar executives," says KBCS San Francisco director of marketing Jim Colton. "Wacky rock 'n' roll promotions don't appeal to them." Raise Torre, promotion coordinator of all-news WMAG Chicago, says that "on-air contests... take away from the new product."

Instead, KFWB and sister WMAG stress unusual sponsor promotions that also benefit listeners. KFWB and a paint company have listeners submit locations in their area that are badly damaged by graffiti. Once a month, a crew from the station paints one of the areas. WMAG awarded a free master's degree program at a client university to the winner of an essay contest.

Although television, print, and outdoor advertising continue to be the best way to market N/T stations, some stations are trying a lighter, less traditional approach. New Year's Day, for example, saw KXN Los Angeles flying six planes in formation over the Rose Bowl Parade and game, each carrying different parts of the station's message. And despite Colton's aversion to crazy promotions, KBCS recently sponsored a pie-eating contest as part of a tie-in with a college football game. KBS has also been known to sponsor a contest winner to the Caribbean for a week while the station pays to have his house painted. But, Colton says, he has discovered that "small nickel-and-dime promotions don't appeal to our listeners." He notes a direct relationship between the value of the prize and the number of responses the station receives.

In an extremely unusual move, KGO San Francisco carried last month's Rolling Stones concert live and spent the day of the concert giving away the group's boxed single collection on the air through a trivia contest. "We've been No. 1 here for 12 years," explains promotion/community services coordinator Laura Cox. "We don't want to get involved in this about so we have to try new things—"but things that aren't going to scare our listeners," Cox admits to having received a number of negative calls about the Rolling Stones concert.

Because of what PD PJ Gary Bruce calls a "freeform talk format" N/T WIOD Miami is more open to doing "nutty, crazy promotions that other N/T stations might avoid," according to Bruce. For example, the station's Sweepstakes coordinator Steve Kane segued to WABC New York, the station expressed its dislike for the Big Apple by awarding a listener a one-way trip to New York, no expenses paid except for lodging in a cheap hotel.

Finally, in a marketing campaign aimed at trying to liven up the talk format's image, KGW Portland, Ore., has launched a provocative new print and outdoor advertising campaign. A series of cartoons are appearing on billboards and in newspapers throughout the market asking questions like "Are bald men sexy?" or "Should drugs be legal?" Positioning lines for the station include "nito meets gracie" on the new 620 KGW and "separate the facts from the fiction on 620 KGW."

**IDEA MILL: SHAKING UP**

Sixteen Cleveland radio stations participated in a three-hour simulcast to benefit the city's war (Continued on next page)
PROMOTIONS

(Continued from preceding page)

against drugs earlier this month. Top 40s WRQC and WPHH, AC WMJ, and country WGAR were among those involved in Radio For A Drug-Free Cleveland. John Walsh, host of Fox TV's "America's Most Wanted," hosted the event aimed at informing listeners about the drug abuse problem in Cleveland.

AC WJHN Anderson, Ind., host-
ed a drug- and alcohol-free New Year's Eve oldies party in conjunction with MADD, SADD, the Just say No Organization and a number of local rehabilitation services. Each group set up fund-raising concession stands at the party. Although admission to the event was free, those attending were asked to make a donation to the city's parks department.

AC CFAX Victoria, British Co-
lumbia, treated listeners to both sight and sound during the holiday season. CFAX Lights Fantastique, a display made up of hundreds of outdoor Christmas tree lights, was on display at the station and at a local mall throughout the holidays. CFAX engineers programmed the lights to go on and off in response to the audio level of the station. Listeners were encouraged to view the lights while listening to the station in their cars.

Memtek Products tied in with modern rock KROQ Los Angeles from KTXQ Dallas for the Memorex Concert Sweepstakes. The KROQ grand-prize winner saw U2 in Dublin, Ireland, and got a guided pub tour of the city and an excursion in the countryside. Two KTXQ winners saw Paul Simon in London and toured the city, complete with dinner at Rolling Stone Bill Wyman's club, Sticky Fingers. They also visited Stonebridge Park in the London countryside.

Bo Roberts & Jim White broad-
cast live from Big Ben on New Year's Day in London.

AC WNLNT Tampa, Fla., and N/T KSDO San Diego each sponsored "White Christmas" essay contests and rewarded the winners with tons of snow. Essay writers explained why they wanted a white Christmas and KSDO obliged by dumping 15 tons of snow on the home of the contest winner. WNLNT dumped a more modest nine tons on its winner but also awarded thousands of dollars worth of prizes.

Top 40 WDFX Detroit collected Christmas greetings from listeners and sent them to the American servicemen and women stationed in Panama over the holidays. The station accepted letters and cards and also taped telephone messages from listeners that were sent to the on-base radio station in Panama.

Country/AC combo KCMJ-AM-
FM Palm Springs, Calif., held its fourth annual Toys For Tots golf tournament last month, raising more than $4,000 to buy toys for needy children. Willie Nelson and his band made a surprise appear-
ance at the tournament and stayed for a round of golf.

Top 40 WCKZ (Kiss 102) Char-
lestown, N.Y., held its "Snow Skiing Shindig" last month. The station gave away copies of the B-52's album "Cosmic Thing" and a weekend ski trip to the Smoky Mountains.

Broadcast Promotion And Mar-
keting Executives is now accept-
ing entries for the International Gold Medalion Awards, which re-
ognize creative excellence in tele-
vision, radio, and promotion and marketing. Winners will be an-
ounced during the annual BPMF convention on Jan. 13. For more information, call Jay Curtis at (213) 465-3777.

PRO-MOTIONS

Joe Pogge has been appointed to the newly created position of mar-
keting director at top 40/dance

station WXRK New York, where he succeeds Gordon "Ginger One

Hargrove, who left the station earlier this year. Pogge had previously served as program director for WXRK.

MELANIE BLOMQUIST

has been named promotion director of KJYR/ KJTX Seattle. She was formerly promotion director of crosstown rocker KXRX .

DENISE MILLER

has been appointed promotions di-

rector at classic rock WRAX Balti-

more. She was formerly assistant director of marketing and promo-
tion at crosstown album WXYI .

A.J. WAXY Fort Lauderdale, Fla., has appointed Tammy Stack promotion director. She was previously WAXY's personnel di-

rector.

KING HOLIDAY GAINS ON RADIO

(Continued from page 13)

go," says WLUP-AM-FM station manager Greg Solk. "Because of PUSH being so heavily involved, the Chicago black m
times have tough going. There was a wave of sales with the not being black, and white—tend to re-
member it more than men. But mostly people who were alive at the time and are aware of King's legacy are aware. I don't think the young kids know much beyond the fact that he made a famous speech and that he was killed in.

Back in Atlanta, both Catron and Roberts cite the fact that the King Defense Committee concentrated on this year as proof that, in Roberts' words, "barriers are falling." But the recent rate of hate in-

creased after the 9/11/01 bombing, the city and Roberts says, "Young people aren't as well versed [in civil rights his-
tory] as I'd like them to be, but I think [these events] are going to cause them to open their eyes and see that the struggle is not over."
**Billboards**

**Radio**

**Todd Pettengill**

**WPTR/WFLY Albany, N.Y.**

*What DO YOU do when a competitor gives away a $150,000 house?* "Nothing," says Todd Pettengill, the 22-year-old OM/morning man of top 40 WFLY, Albany, N.Y., and N/T sister WPTR. "I'd rather give away 30 small prizes that make 30 people happy than one large prize that makes only one person happy." Since taking over the PD reins in March 1987, Pettengill has tended off both big-buck contests from stations like WQX, which gave away the house, and programming challenges, such as the much-talked about to No. 1 top 40 WGY FM under Mike Joseph. In the summer Ar- bitrage研究中, a good CHS has used the market in the behind AC WGY and easy WROW, while WPXW was off 10.2-8.3, and WQY FM went 18-4.5. WPY was also in the spring and summer with "If we're attacked, it has to come from a hybrid." Pettengill has added a lot of WPY's focal emphasis. "I'd rather do five remotes from a local mall than fly to Munich," says Pettengill, referring to WPXW, which was also its morning show to Minnesota and Paris in recent months. (While the two stations do not compete musically, they are rivals for market dominance, and WPXW's vital- istic morning man Bob Mason has attacked Pet- tengill on the attack.)

"People hear a station in some other city and then come into this market and say, 'They make my station sound like that.'" While that statement is an appar- ent reference to WPXW, it might also be aimed at suburban outlet WSHQ/WSHZ, which became the hot AC SHO FM combo. The first major-market FM simulcast, last summer, WFLY was one of the stations. GM Bruce Lyons was running for, but despite a journeyman air staff, a $500,000 promotional budget, state-of-the-art studios, and two traffic helicopters, SHO FM appears to have actually lost ground in the ratings. Pettengill grew up listening to WFLY in Haggan, N.Y., 30 miles west of Albany. He began in radio in 1980 at 14 as a part- timer at WCBS/WMiqu in nearby Amster- dam, working his way to PD/OM. In March 1985, Pettengill was hired to oversee WPTR/WFLY's news department. He moved to WP air duties in March 1986 and became PD a year later. While so little he seemed odd for a 23-year- old to be in charge of a news/sports AM, it was Pettengill who was behind the move to take WPTR from country to N/T last year. "We felt we couldn't compete musically with an FM country station. But in the state capital, I saw a hole for news," says Pettengill, who would be happy to put WPTR in the 3-4 share range. It currently has a 1.4 to format leader WQBR's 4.3 share.
J.T. Tries To Master The Solo Game
Kool & Gang's Taylor Seeks Own Identity

By LARRY FICK

NEW YORK—Although fans of platinum-selling act Kool & the Gang were surprised when front man James "J.T." Taylor flew the coop in 1987, the singer claims that his former band mates saw it coming.

"About a year before I left the group, I started mapping out a plan to go solo," he says. "Every step along the way has been part of a master plan."

Part of that plan included taking an extended pause before the LA launch into the fray of sales and chart competition with a full-length solo album. The singer chose, instead, to make a gradual transition away from his public identification with Kool & the Gang by recording individual tracks for two motion picture soundtracks ("Tap" and "Ghostbusters II") over the course of six months.

"Because my sound is different than Kool & the Gang's, it made sense to move into things slowly," he says. "There wasn't any rushing around. This new music is a total expression of myself personally and how I see the world."

Taylor's view of the world has materialized in the form of "Master Of The Game," a collection of songs that casts the singer in a decidedly different musical light. Fans of vintage pop-powered tracks like "Joanna" and "Celebrate" may be jolted by the tough new-jack punch of the album's first single, "Sister Ross."

Unfortunately, it may be that long of a wait that is keeping "Master Of The Game" from establishing a strong presence on the charts. Despite an energetic promotional push from MCA, "Sister Ross" failed to create the desired buzz, and the album appears to have already peaked within the lower regions of the Top Black Albums chart. According to A.D. Washington, MCA's senior VP of

("Continued on page 25")

A Very Biz-by Birthday. Cold Chillin'/Warner Bros. rapper Biz Markie, (center) performs his "Just A Friend" in honor of Teddy Ted, (left) and Special K of rap act the Awesome Two at the pair's recent birthday bash at New York hot spot M.K.'s. (Photo: Chris Ross)

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**Singer Brings Down The House In Powerful Broadway Show**

**Stephanie Mills Is Right At 'Home' On Stage**

FEELIN' GOOD ALL OVER: Stephanie Mills came home to Broadway Dec. 26 for a week of performances at the Brooks Atkinson Theater. And what a show! New York-born Mills was trained for the stage, thus her command of it and her apparent ease before an audience are the strengths of her performances. Other strengths Mills gained from early training: her incredible vocal range and a special ability to stand and not just sing a song, but to infuse the lyrics with real emotion and meaning. With a new short hair style and her well-toned muscles, Mills also has real physical confidence. Her performance included favorites "Putting A Rush On Me," "I Feel Good All Over," her No. 1 "Something In The Way You Make Me Feel," "If I Were Your Woman," "Never Knew Love Like This Before," and a titil- lating duet of "Feel The Fire" with opener Christopher Williams (who fell to his knees to sing to the diminutive songstress). But the high point of the show was when Mills invited her background singers Kenny Parker, Rodney Barber, and Terry Phillips and her musical director Donald Lawrence to join her center-stage for a harmonic version of "Silent Night" and "Mary Don't You Weep" that turned the theater into a gospel service and found the men vocally la la la la la. It was a comfortable, satisfying evening with a consummate performer, and Mills' show-opening invitation to imagine that we were "in my living room" was more than fulfilled, especially when Mills ended with "Home."

Christopher Williams has a way to go to reach the professional polish of Mills, but he shows much promise. The Gelfen vocalist, who is one of many young male artists competing for the Luther Vandross-Freddy Jackson love-man crown, possessed to fighting the fluff, and his usually deep, rich voice did-seem frayed at the edges. The artist performed selections from his debut album, "Adventures In Paradise," including his cover of Heatwave's "Always And Forever," and ventured into the audience for a rousing version of his hit "Talk To Myself."

RAPPING IT UP: Ms. Melodie is back with her own solo album, "Diva," on Jive/RC, produced by her husband, KRS-One, and their crew, Boogie Down Productions. Melodie, aka Ramona Parker, showcases her hard-hitting, uncompromising vocal style on an intro and 13 cuts. She really lets loose on "Remember When" which uses MFPS's "TSOP" as a base, "B.B. ...Brooklyn," a toasting dub beat, and "Sneak-
<table>
<thead>
<tr>
<th>RANK</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>44</td>
<td>JANET JACKSON</td>
<td>ANY TIME ANYWHERE (CD)</td>
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<tr>
<td>2</td>
<td>40</td>
<td>JANET JACKSON</td>
<td>RHYTHM NATION (CD)</td>
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<td>3</td>
<td>32</td>
<td>LUTHER VANDROSS</td>
<td>THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE (CD)</td>
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<td>8</td>
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<td>HEAVY D &amp; THE BOYZ</td>
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<td>AYSLON WILLIAMS</td>
<td>JET: 661 (CD)</td>
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**DE LA SOUL'S NEW REMIX 'BUDDY'**

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- **OVER 70,000 SOLD IN 4 WEEKS**
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UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION: AD DEADLINE

ART LABOE

February 17 | Art At 30 | Jan 23

30TH

January 24 | The Man | Jan 30

Johnny Cash

35TH

February 17 | The Legend | Dec 31

MUSIC

MIA MIAMI

Sound Machine

Mar 3 | MSM Today | Feb 6

Mar 17 | Overview | Feb 20

New Discography

NARM '90

- Vinyl Final
- Wall St.
- Chain Game

WHY THEY ARE SPECIAL:

- ART LABOE'S ORIGINAL SOUND ENTERTAINMENT, at 30, is as golden an olive as the timeless "Oldies But Goodies" series that first compiled the best of the '50s and '60s for America's rock 'n' roll-starved youth. Long recognized as the premier oldies package in the business, Art & Co. are not resting on their gold laurels. Not only are they bringing their matches catalog and expertise to movie soundtracks licensing, they are also once again making a strong run at the charts with their new groups.

- MIAMI SOUND MACHINE and lead singer Gloria Estefan ended the decade in platinum form, as their latest album soared up the charts in the U.S., Europe, and Japan. There's talk that the group will tour South America and Puerto Rico later this year, and with the phenomenal upswing in Latin dance/pop on the charts around the world, it's easy to see and hear why MSM is a sure-fire growth industry well on its way to becoming a global music phenomenon thanks to the '90s.

- NARM '90 returns to L.A., March 12-15, to set the stage for a new decade behind the counter of a rapidly changing industry. With consolidation sweeping the retail landscape and modernization upgrading the look and way stores do business, Billboard's NARM section previews a full slate of changes and issues that will help shape what's in store for music retailers.

COMING ATTRACTIONS: INDEPENDENT LABELS, ITA 20TH.

FOR DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE OR CALL ANY BILLBOARD OFFICE WORLDWIDE.

NEW YORK: Gene Smith, Ken Karp, Jim Beloff, David Nelson, Jon Gyuyn, Alex Kelly. (212) 764-7300 or (212) 536-5004

LOS ANGELES: Christine Matheek, Arty Simon, Anne Rehman, Marv Fisher. (213) 273-7040

NASHVILLE: Lynda Eman, Carole Edwards. (615) 321-4290

LONDON: Tony Evans 439-9411.

**RESERVE SPACE TODAY!!!
J.T. GOES SOLO
(Continued from page 20)
black music promotion, the label is untaunted and has no intention of dropping the record.
"We had a setback, but not a cancellation," he says. "We're going to continue to aggressively work this record. We feel like we have a good artist here with J.T., and we have every intention of establishing him in the superstar arena."
The next single is tentatively slated to be "Lay Awake At Night," a ballad that Washington feels is more in the vein of what radio programmers have come to expect from Taylor. "I think radio was anticipating something similar to the song he recorded with Regina Belle ('All I Want Is Forever,' from the 'Tap' soundtrack). We shipped them something altogether different."
Fighting spirit intact, Taylor and MCA are proceeding with plans for a possible spring tour, and an eye is being cast toward recording the follow-up to "Master Of The Game."
"Leaving Kool & the Gang was considered a risky move," Taylor says. "It's lots of work and commitment, I believe in what I'm doing now more than anything I've ever done. It's just a matter of time before everyone else does."

RHYTHM AND BLUES
(Continued from page 30)
305-620-9800 ... Tyler Collins jumped onto the Top Black Albums chart last week with her debut RCA album, "Girls Night Out." Her first single, "Whatcha Gonna Do?" has garnered some attention and has risen into the Hot Black Singles top 10; her next single will be the title track. Meanwhile, the young woman's little body and breathy, Marilyn Monroe-like persona has several male industry buzzes and rumor is that she is being considered for a movie deal ... Jive presents "Jive Rhythm Trax Vol. 1 and 2," containing beats 'n' samples classified by beats per minute. A must for DJs ... Mary Davis, former lead singer of the S.O.S. Band, has a new single out on Tabu "Don't Wear It Out," which was produced by L.A. & Babyface. The album, called "Separate Ways," will drop Feb. 12 ... Related congratulations to MCA's A.D. Washington, who got a boost to senior VP, promotion and marketing, black music, back in December ... The Friar's Club of New York has named Diana Ross its entertainer of the year and will host a tribute dinner at the Waldorf-Astoria June 2. For info, call Jay Remer at Soletter/Roskin/Friedman, 212/947-9651 ... Ruthless vocalist Michel'le has just signed with Famous Artists Agency ... Saxophonist Najee has a new one on EMI, titled "Tokyo Blue." The album features guest turns by drummers Omar Hakim, bassist Marcus Miller, and vocalist Audrey Wheeler and Vesta.

ACTION/MAINT
The results are last. The search is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 250-7524.
**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

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<thead>
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<tr>
<td>12</td>
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<tr>
<td>LET THE RHYTHM PUMP</td>
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<tr>
<td>NATION JAM</td>
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<tr>
<td>C'MON AND GET MY LOVE</td>
</tr>
<tr>
<td>LOVE ON TOP OF LOVE KILLER KISS</td>
</tr>
<tr>
<td>1-2-3 COLUMBIA</td>
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<tr>
<td>IT'S GONNA BE ALRIGHT</td>
</tr>
<tr>
<td>JUST KEEP ROCKIN'</td>
</tr>
<tr>
<td>BABY DON'T SAY GOODBYE</td>
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<tr>
<td>NO MORE LIES</td>
</tr>
<tr>
<td>I'M NOT THE MAN TO USE</td>
</tr>
<tr>
<td>I'LL BE GOOD TO YOU</td>
</tr>
<tr>
<td>FOR THOSE WHO LIKE TO GROOVE</td>
</tr>
<tr>
<td>STOMP MOVE</td>
</tr>
<tr>
<td>JUMP JACK YOUR BODY</td>
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</table>
| GET YOUR BODY | S.O.U.L.
S.O.U.L. |
| JAZZIE'S GROOVE | TAYLOR DAYNE |
| WITH EVERY BEAT OF MY HEART | TAYLOR DAYNE |
| RIGHT FROM THE START | INDIA |

**POWER PICK**

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<td>NOTHING CHANGES</td>
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<tr>
<td>TURN IT OUT</td>
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<tr>
<td>MOVE YOUR BODY</td>
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<td>GLOBAL ATLANTIC</td>
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<td>COLD WORLD ATLANTIC</td>
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<td>FEEL IT FOR YOU</td>
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<td>STOP THIS CRAZY THING</td>
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<td>DRAMA/SWEET BABY</td>
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<td>CAN'T TAKE IT COUNTRY SING</td>
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<td>IT'S WHAT YOU CALL LOVE</td>
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**HOT SHOT DEBUT**

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<tr>
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<td>ALTERNATIONS</td>
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<td>REDHEAD KINGPIN &amp; THE FBI.</td>
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<td>COLDCUT</td>
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<td>EM</td>
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<td>JIM D.</td>
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<td>REDHEAD KINGPIN &amp; THE FBI.</td>
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<td>COLDCUT</td>
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**NEW**

| TELL ME WHY | JAYAVINO |
| --- |
| LULLARAY COLUMBIA | THE CURE |
| IS THAT WHAT YOU CALL LOVE | JIM D. |
| FEEL IT FOR YOU | AL BANO |
| ELECTRIC DANCE | JUNGLE CREW |
| OPPONENTS ATTRACTION | PAULA ABDUL (FEATURING THE WILD PUMP) |
| PUMP IT HOTTE | REDHEAD KINGPIN & THE FBI. |
| STOP THIS CRAZY THING | COLDCUT |
| DRAMA/SWEET BABY | EM |
| CAN'T TAKE IT COUNTRY SING | ERASURE |

**NEW**

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<td>KOOL &amp; THE GANG</td>
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<tr>
<td>SHARP</td>
</tr>
<tr>
<td>وما هو أينك</td>
</tr>
<tr>
<td>نسي بدلاً من هزيمتي</td>
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<tr>
<td>SEXY DANCER</td>
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<td>LET'S FALL IN LOVE BLEEDING BABIES</td>
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<td>Turn it Out Atlantic</td>
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<td>WARRIOR HAPPY</td>
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**12-INCH SINGLES SALES**

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

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<td>TENDER LOVER</td>
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<td>YOUR SWEETNESS</td>
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<td>DON'T MAKE ME OVER</td>
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High-Impact Dance Chart ad positions available for 1990. Promote your releases to clubs, radio, and retail stores in the most effective manner possible . . .

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Call Jim Beloff (212) 536-5026
Best-Of-The Rest Rundown '89

F.Y.I.: "The revolution will not be televised."

EAT TO THE BEAT: It's a new year and we're expecting a lot to happen with club music in the upcoming months. But before we can move ever onward, a bit of house cleaning (of course the pun is intended) is in order. The following is an extensive list of releases held over from last year that are of considerable interest and merit your attention or at the very least your awareness of their existence. In no particular order to speak of:

POP (and so much more): There's just no excuse why you shouldn't already be playing the fab "Whole Wide World" (RCA) by Ame Lorain, especially the WIngang Niederlande and Bernard mix—if you're going for a Christmas: "Ya Ba Ye" (Sire) by Ofra Haza, the album "Pia Z" (CBS) by Pia Zadora; "All Roads Lead To You" (Enigma, 213-380-9069) by Red Flag; "Blue Savannah" (Vendetta) by Various; "I Want To Be" (Capitol) by Duran Duran; "Steamy Windows" (Capitol) by Tina Turner; "Lambada" (Epic) by Kaoma; "Dance To The Rhythm" (Jack Pot, 305-569-4405) by Charlotte McKinnon; "Tell Me Why" (Arista) by Expose; "Save Your Love For Me" (Vendetta) by Nancy Martinez; "Male Stripper" (ZYX, 516-569-3777) by Paul Zone & Man To Man; "Tell Me What You Love" (Capitol) by Various; "Wouldn't Change A Thing" (Geffen) by Kylie Minogue; "I Can't Get No..." (Atlantic) by Edelweiss; "Materialistic Girl" (Miac Mac, 212-675-4038) by Mic Mac; "You Are The One" (Cutting) by Samuel; What Time Is Love" (TVT) by The KLF; "Technoid" (F NeoSubCulture, 212-277-7364; "I Can't Get No Satisfacion" (Golden Head/RAS, 303-588-9041) by Rocabessa.

HOT DANCE BREAKOUTS

CLUB PLAY

1. SET ME FREE STERILIZED 0:0:00

2. HEARTBEAT OF LOVE PIA ZADORA 0:0:00

3. GOT TO HAVE YOUR LOVE PHILIPPINES/PHILIpINES 0:0:00

4. BEAT ON DE LA SOUL TOMMY JAY 0:0:00

5. WHOLE WIDE WORLD A.M. LORAIN 0:0:00

12 SINGLES SALES

1. IT'S GONNA BE ALRIGHT RUBY ROY 0:0:00

2. OJUJA BOARD OJUJA BOARD 0:0:00

3. DON'T Want YOU MY LOVE/CHANCE FAVNE GROSSE CATH 0:0:00

4. DON'T GIVE UP MAJOR WEEKS SRC

5. JUICY W R ESS-W EFFECT SOUND OF NEW WAVE 0:0:00

Breakouts: Tities with future chart potential. based on club play or sales reports this week.

DANCE TRAX

by Bill Coleman

LOUISIANA—In a climate where multinational corporations control most major record companies, the success of a new artist on an independent label and the ability to coupe with the corporate world, a new act has been born. Byerly Turner, with the release of his second album "Most Wanted," has made a splash in the industry. Known to many as the "hot track," Byerly Turner's "Most Wanted" album has been a hit on the radio and in the clubs. Turner's music is a mix of disco, funk, and soul, and he has a unique vocal style that is sure to captivate audiences around the world.

When LMNR's Heri Moebius heard a tape of the track in May of that year, he made a deal with Stevie B as a recording artist. According to Larry Moebius, director of legal and business affairs at LMNR, "the record had already begun to get significant club play in New York, San Francisco, and Los Angeles. It wasn't getting massive radio play initially, but after a while we started picking up key crossover stations in major markets and we charted it on the pop charts." With the release of his first album, Stevie B's recording career began to solidify. Subsequent singles from that project ("Dreamin' Of Love" and "Spring Love") enjoyed significant pop, dance, and crossover chart action. Says Larry Moebius, "With the second and third singles, we began to see Stevie emerge as an artist capable of a response beyond just club play." Touring through the past two and a half years with a tour of the South, the West Coast, and the Eastern seaboard, Stevie says that performing with such artists as Lisa Lisa & Cult Jam, Sweet Sensation, and an L.L. Cool J/Peabody/Kool/Heat megaconcert in front of 15,000-plus audiences helped expose his infectious, danceable music. Stevie Turner, "So far, we've been getting great responses. The area where we haven't been able to break through is the Midwest. Even without key Midwest radio support, Stevie's second album has spawned three hit singles. Besides "Girl," "I Wanna Be The One," released last January, not only cracked Billboard's Hot Crostover and dance charts but garnered significant action on the Hot 100 chart; the title track "In My Eyes" is following suit. Explains Stevie, "I do feel that we can break through in those areas that haven't yet played my music, I have a shot at becoming more established."

With plans to further develop his own Midtown label (distributed through LMR, continue work as a producer (he is presently responsible for the regional hit "If You Leave Me Now," the debut release for label mate Jaya), and tour Europe and Japan next year, Stevie says, "I really strive to be great at all I do writing, producing, and being an artist and performer. My aim is to become a real core artist across the world."
Scandinavian Artists Take U.S. Market By Storm

BY ELIANNE HALBESBERG

NEW YORK—The presence of Scandinavian artists on U.S. record labels is increasing as the industry sets its sights on the '90s. Whether or not labels recognize this as a trend, the end of the decade has seen a surge in Nordic talent on the market.

Among the players are Sweden's Roxette, Candlemass' Hexenhaus, Shotgun Messiah, Alien, Europe, Yngwie Malmsteen, John Norum and 220 Volt; Denmark's King Diamond, D.A. Sandmen, and Prettys Marshals; and Norway's One Too Many, Electric Boys, Artch, TNT, and Stage Dolls. Why this sudden wave?

"There is no meaning other than it's coincidental," says Barry Klein, president of the East Coast-based Relativity. "There have been good Scandinavian groups for ages. We didn't actively seek to find one. Shotgun Messiah's tape found its way to us and we pursued them. We're an indie company and were in Sweden with an American lawyer in California trying to get them a major deal and putting us on hold. Cliff Cullerton [Relativity's V.P. of Atlantic Records] went to Sweden, started a relationship with the group, and we moved them to Hollywood. It's an expensive proposition. Yngwie Malmsteen, King Diamond, and John Norum are all having a lot of success and it's a market that's been underutilized.

Relativity's situation is not entirely unique. Most Scandinavian signings come about through word-of-mouth within labels. Roxette, perhaps the most successful of new Scandinavian acts, came to EMI via the promotion department. "They tipped us up to the group and specifically 'The Look,'" explains Michael Baruckman, EMI's V.P. of A&R, East Coast. Roxette was signed to EMI-Sweden. An import of that track made its way to America and some radio stations started picking up on it. We got in touch with the Swedish company, heard the album, and everyone here felt the group had a very special talent in terms of musical approach: aggressive, melodic, pop/rock sensibility combined with very classically stringing in that genre. We were very interested in the group, because they were getting exposed on radio.

Jackson’s Rhythm Nation Hits The Road; Marsalis Scores; Petty Heads Home

A SUPERSTAR OFF the video age, she has sold millions of albums without setting foot on an arena stage. Now Janet Jackson will launch her Rhythm Nation World Tour 1990 on March 1 at the Miami Arena. After a two-month run of U.S. shows, including ones in L.A. and New York in late April, Jackson will head to Japan, then back to the U.S. for a summer swing.

"It’s a very big show, very much a full production," says Roger Davies, who has been tapped by Jackson as coordinator of the tour. Among those working on the outing are Mark Fischer, who designed the "Steel Wheels" set; Roy Bennett, lighting designer for Prince and others; and Benny Collins, production manager on brother Michael’s tours.

The feels that her fans have seen her videos and there are high expectations, says Davies, who has also worked on the extended "Rhythm Nation" video. Chuckie Booker will serve as musical director and his own band will open the show.

Although Jackson’s 1986 album, “Control,” helped fuel the video and dance-pop fire of the late '80s, “this is not just a Club MTV dance party,” Davies says of the Jackson show. "There’s a lot of story behind Janice, and we’re trying to meet those expectations with an expansive on-stage lineup of 17 performers, including 11 musicians and backup singers and six dancers. She’ll collaborate with choreographer Anthony Thomas, who also worked on the extended "Rhythm Nation" video. Chuckie Booker will serve as musical director and his own band will open the show.

On The Road: Who says you can’t go home again? With his "Full Moon Fever" album still riding high on the Top Pop Albums chart, Tom Petty and the Heartbreakers are back on the concert trail with a Jan. 27 date at the O’Connell Center in their hometown of Gainesville, Fla. The Beat’s Nice Guy Of The Week award goes to a man who returned to the Mid Hudson Civic Center hours after a performance at the venue to thank the hall’s over clean-up crew. "Then he yelled at us to get back to work," a crew member joked. The Poughkeepsie, N.Y., venue may have seen its last show; it’s in the process of changing hands.

The Will resume its U.S. tour Jan. 23 in Houston, supporting its Epic release, "Mind Bomb." Guitarist Johnny Marr has been replaced for three dates by a new director of operations. The Uk will also tour as an 80-date. "The will resume its U.S. tour Jan. 23 in Houston, supporting its Epic release, "Mind Bomb." Guitarist Johnny Marr has been replaced for three dates by a new director of operations. The Will will also tour as an 80-da...

Rawls Offers ‘Ear Solution’ ‘At Last,’ Singer’s 58th Album

BY STEVEN LICHMANN

NEW YORK—The way Lou Rawls sees it, it is time for recording artists to make a move “from ear pollution to ear solution.”

"People are tired of ear bombardment," he says. "They don't like listening to a song for thirty minutes a home or in a car and not knowing when the DJ changed the record. Listeners will not have trouble distinguishing the cuts on Rawls’ latest album—the 58th disk he has released in his 30-year career. "At Last," Rawls’ debut on Blue Note, is a textbook example of tight and tasty pop/ jazz craftsmanship, it reached No. 1 on the Top Contemporary Jazz Albums chart.

The record boasts an all-star lineup backing Rawls’ relaxed and resonant baritone of a star and his softly written tunes. The idea for the album came about during a conversation last January between Rawls and Blue Note president Bruce Lundvall. At the time Rawls was without a deal.

"Lou said he was thinking of going back to his roots, like his early days at Capitol," says Lundvall, who ran Columbia Records when Rawls was working with Gamble & Huff at Philadelphia/International in the ’70s and later signed the singer to a deal with Epic. "He said he’d love to be on Blue Note and we made our deal." Lundvall signed Rawls to a six-record contract and hooked him up with producers Michael Cuscuna and Billy Vera, who spent nine months gathering material for “At Last.”

The album has reached sales of 30,000 in its first week. "We’d hoped to sell 100,000," Lundvall says, "but Lou, to be honest, hadn’t sold so well." Yuppies, along with older fans and black buyers, he says, are responsible for most of the sales.

Still, Lundvall does not think this record has reached its sales peak. With Rawls’ bookings on the Arsenio Hall and Pat Sajak talk shows, as well as the broadcast of his annual "Lou Rawls Parade Of Stars Telethon" to benefit the United Negro College Fund, Lundvall sees TV appearances as "a tremendous opportunity to move, who knows, half as many again.

Rawls attributes the album’s warm reception to the public’s enthu...
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Lee's moment came when a spotlight revealed him in a cage between the ceiling and the floor. He promised he would really rock—so he played to taped of Led Zeppelin, Joe Walsh, Sweet—and mooned the audience as he clambered back on stage.

Crowd manipulation was total, the derivativeness blatant, spectacle the anti-climax. On the first two tunes, accompanied only by drums and bass, she demonstrated just how full a trio can sound. Then, she expanded it to a quintet by adding percussion and keyboard, and performed two selections from her recent Blue Note album, "So Far So Close."

Saxophonist Paquito D'Rivera's jovial, audience-friendly presence was the opposite of Elias' reserved, serene one. Promoting his latest album, "Tico Tico," D'Rivera and his next, including guest trumpeter Claudio Roditi, presented four longish tunes that intricately blended Latin rhythms and jazz expressions. D'Rivera's good-natured banter with both audience and band established a party-like mood, and the mutual respect between band and leader was apparent.

(Continued on page 32)
THANKS AMERICA!

Thank you America, it's been great getting back - I hope you've had as much fun as we've had playing here.

We'd like to leave you with a thought. On this tour we've given a platform to an environmental group, The Friends of The Earth. That's because, as a father of four children, I'm concerned about the way we're choking this Earth with our pollution. I don't want my kids - or any kids - to grow up in a world where there's a hole in the ozone layer, where the air isn't fit to breathe and the water isn't clean enough to swim in - let alone drink.

The day of leaving it to others is done. Now we've all got to work to clean up this Earth. Think about it. And the next time you get a chance to vote, tell the politicians we want a clean world. Save the planet.

"SEE YOU IN 1990!"

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FEB. 4 & 5 PITTSBURGH, ARENA
FEB. 8 & 9 BOSTON, WORCESTER CENTRUM
FEB. 11 LEXINGTON, RUPP ARENA
FEB. 12 CINCINNATI, RIVERFRONT COLISEUM
FEB. 14 & 15 INDIANAPOLIS, MARKET SQUARE ARENA
FEB. 17 & 18 ATLANTA, THE OMNI
SCANDINAVIAN ARTISTS TAKE THE U.S. MARKET BY STORM
(Continued from page 28)

ciation with a label in Sweden, Peter Yagen at Mistlur Records. We've had a long relationship and talk about different bands. The Sandmen, in Denmark, are on Garden Records. I liked the record they made on their own, went to see them, met, and decided to work with them. They recorded three or four additional tracks, which we put out on the existing album. They have the potential to become a great band. Their music is passionate...it's just a matter of time.

A SWEDISH ALIEN

Alien was signed by Virgin/Scandi- navia, and already had two No. 1 albums in Sweden. Mark Williams, director of A&R, notes, "We have relationships with all of Virginia's territories and license from them. We were under no obligation to put out this product, but we felt it was viable for the American market. I thought the songwriting was exceptional, had a good rock sound, and at the same time a lot of melodic, memorable hooks that could work with radio, top 40, and Rock 40. Alien is the epitome of that."

Stage Dolls, however, were "shopped to us by the producer," says Jeff Aldrich, senior VP of Chrysalis Records International. "He brought us a finished album. The band had no deal outside Scandinavia. We showed immediate interest and made an offer in a few days."

"We were blown away by it," says Joe Kiener, CEO, Chrysalis North America. "It sounded really strong, and what struck us most was the very strong songwriting, quality of songs, potential for a strong AOR base, and natural cross to CHR. Management works hand-in-hand with A&D departments to break for- eign bands on U.S. shores. In some cases (Shotgun Messiah, Michael Monroe, King Diamond, Yngwie Malmsteen), the actual artists have taken up U.S. residence. Others retain U.S. liaisons to guide their careers.

Larry Mazur of Entertainment Services, whose roster includes Cinderella, Tanger, and Joanna Dean, was approached to oversee the break- ing of D.A.D. "When I got involved, the deal was made through Warner Bros.," he explains. "I do the same things as with a U.S. band: touring, press, management. The plan with D.A.D. was a six-city showcase tour, and they thrust it at me to make it happen. It was very successful."

BIG PHONE BILLS

D.A.D. remains based in Denmark, which Mazur says "is not a problem. You just have big phone bills. It's just a long, arduous process to deal with immigration problems and getting visas approved. The U.S. government is tough on European bands. You have to provide information, press kits, charts. Their attitude is that a musician is a musician, so why not let American bands make the money. It's also difficult getting road crews in. We made a good case with our at- torneys that the equipment is very specialized. You need H-1 visas and you must be patient. That's a big problem with all European bands."

"The key to the whole thing is record company commitment," says Keith Baker, Stage Dolls' manager. "Without questions, Chrysalis has supported this project in a big way. They made up their minds when they signed the band to take initiative. We are very fortunate to be the right band at the right time. Chrysalis wanted a rock band and at all stages, we are working carefully. One of the initial things that helped was that, when the album was released, we had a launch party to make the band known to media in New York and Los Angeles, then traveled to 12 or 15 ma- jor markets to meet radio and distribu- tion people. There was tremendous response. It set up the record particu- larly well."

T.J. Lammers, manager of Atlan- tic's Gringos Locos, firmly believes in the need for direct U.S. management. "I relocated my office to America and divide my time between here and Eu- rope," he explains. "It is fairly impos- sible to conquer a competitive coun- try like this one without showing your face. European bands make the mistake of not touring here long and often. Ideally, bands in the harder side of music should live here. Pop markets are equally big here and in Europe, but 80% of the world's hard rock market is in the U.S."

AC/DC are in Finland, will tour here, go back to Finland for Christmas, then I will have them physically here as quickly and for as long as possi- ble."

THE KING OF COPENHAGEN

King Diamond and his manager "moved to Los Angeles a year ago for professional reasons," says Ole Bang. "In order to meet people in the business—designers, booking agents, studios—the main thing is to be where the music business is happen- ing and alive, rather than in Copen- hagen."

"This way, before we do anything, we can sit with the people in charge, talk about suggestions, what we want, don't work the previous year. Being signed to a smaller label, we talk a lot with the president of the company. It is very easy to get our in- put on what we want."

Nigel Thomas, Malmesteen's man- ager, believes U.S. relocation is "per- fectly correct. Yngwie has lived in the U.S. for some time. He broke here before he meant anything in Eu- rope, which was an odd circumstance. I'm here 50% of the time, as well as in Europe. Every artist can always go to another stage. The factor of Yng- wie as a Swedish artist is long past. He is now established in the U.S. and the rest of the world. There is always a break factor if you look at the vast number of records he is able to sell."

Equally imperative, all sources agree, is support from primary media avenues: MTV, radio, and press.

"The key is to get some exposure on AOR," says Kiener. "Stage Dolls' first single, 'Love Cries,' went top 10—for beyond what we expected. It came relatively fast and crossed over to CHR. Radio is a primary element, and we want to tour them as long as possible. We did 150,000 albums two months into the project, and it really... (Continued on page 28)

'AT LAST,' LOU RAWLS OFFERS 'EAR SOLUTION'
(Continued from page 28)

move it.

Rawls, too, he says, has made a special effort to call attention to the album. "We talk two to three times a week and Lou is always asking what he can do to help sell the record," he says. "Rawls has also done a lot of touring on behalf of the record. Rawls, Lundvall says, "dropped Ve- ga and Atlantic City and scaled his price to play jazz clubs like the Blue Note in New York," further contrib- uting to the record's success.

The album has also met with a warm reception overseas, and brought the singer to places he had not toured since the late '60s. The al- bums given him an international sheen like he's not had for a while," says David Brokaw, Rawls' manager for the last two decades. Rawls played festivals in Europe, Asia, and Australia in addition to his U.S. dates and came back impressed. "They're more into our music than we thought," Rawls says of the Europeans and Japanese.

Next month, Rawls will return to the studio to cut his second album for Blue Note. Lundvall and Brokaw won't say yet who will produce the recording, but hint that Rawls will be teamed with a big-name producer for the session. "People of stature, power hitters in the production area, people in top 40 radio" is all Brokaw would say on the record.

Rawls says "it feels great!" to be associated with Blue Note after all these years. "It's a label I've always been aware of," he says, "when I was growing up, that was the label for jazz."

It was not, however, a label that an aspiring singer growing up 35 years ago would have found welcoming at the time. The label was a haven of hard-bop, which while frequently lyr- ical and almost always melodic, was not often home to the human voice. Lundvall acknowledges that he is breaking somewhat with the Blue Note legacy by recording Rawls and other vocalists. But "it's a different time now," he says. "We have to ex- pand the label in a different direction, and while Rawls is not a jazz singer, he's perfectly appropriate for Blue Note. He's a legend even though he's not yet been declared a legend."

Rawls, for his part, says he hopes other musicians and singers will move toward the type of material he is doing, and that he himself intends to continue in a similar vein on his next release. "If they keep listening to good mu- sic," he says, "I'll keep putting it out."

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TALENT IN ACTION

(Continued from page 30)

ent in the passionate solos by each musician.

D’Rivera has often supported and encouraged his fellow artists by verbal endorsements and/or by briefly performing with them if the opportunity presented itself. It sure would have been fun to see him perform with Elias during this show.

DIANE PATRICK

THE METERS

Lon Star Roadhouse, New York

IT WAS SAID they would never play together again. But the METERS—arguably the premier instrumental rocked the posed the question, the rock and roll world—proved it.

Their fans, who packed the place, had plenty of reason to show their gratitude. The quartet—keyboardist Art Neville, bassist George Porter, guitarist Leo Nocentelli, and percussionist David Russell Batiste (who approximated the pithy, irresistible beats of original Meters drummer Zigaboo Modeliste quite well)—had its patented minimalist funk locked in tight, as if they had played every night together for the past 10 years.

The set structure was virtually a jam, with one song spilling into the next. Like the best parties, the action never faltered, it set up its own dynamic patterns: swells, ebbs, crescendos. There were familiar signposts, too. “Africa,” a motherland funk opus, and “Hey Pockey Way,” an offshoot of a Crescent City parade tune, choogled by. So did pop songs like “Love The One You’re With” and “You Can’t Always Get What You Want,” which the band bent to its own liking. Amending the original constructs of the tunes, the METERS used the choruses as nuggets of familiarity to draw people deeper into the sophisticated rhythm web they were building. By the end, it was obvious that the METERS hadn’t lost an iota of their collective personality. They are still able to churn out a steady stream of very-same styled and quite incredible funk.

JIM MACNIE

THE STONE ROSES

Alexandra Palace, London

INCREASINGLY touted as the next great British band, the Stone Roses chose the site of this London show shrewdly. Alexandra Palace is not a regular rock venue but has hosted some legendary events, notably the “14 Hour Technicolor Dream” in 1967, which featured Pink Floyd and was attended by John Lennon.

The Stone Roses were looking to make a similar impact with their new psychedelic, and the press preview party certainly succeeded: Demand for tickets exceeded the 7,000 capacity threshold.

The Manchester quartet, whose U.S. debut has been released on Silvertone/BMG, has been the link between the U.K. alternative dance movement and the rock market. As if to prove the point, they warmed up a jam session, which caused the audience to erupt in a standing ovation.

It was the perfect backdrop to their stirring, guitar-drenched anthems and strong cascading melodies held down by a ridgeline of powerhouse vocals. The sound swirled around the cavernous Victorian hall, frequently drowning out the voices. As if they had played every night together for the past 10 years.

The set structure was virtually a jam, with one song spilling into the next. Like the best parties, the action never faltered, it set up its own dynamic patterns: swells, ebbs, crescendos. There were familiar signposts, too. “Africa,” a motherland funk opus, and “Hey Pockey Way,” an offshoot of a Crescent City parade tune, choogled by. So did pop songs like “Love The One You’re With” and “You Can’t Always Get What You Want,” which the band bent to its own liking. Amending the original constructs of the tunes, the METERS used the choruses as nuggets of familiarity to draw people deeper into the sophisticated rhythm web they were building. By the end, it was obvious that the METERS hadn’t lost an iota of their collective personality. They are still able to churn out a steady stream of very-same styled and quite incredible funk.

JIM MACNIE

CECEL TAYLOR AND MAX ROACH

Town Hall, New York

On Dec. 15, 1979, jazz virtuosos Cecil Taylor and Max Roach met for a duet concert which, in its ability to mold two seemingly disparate, highly personalized styles, memorably exceeded every others’ expectations. Attempting to update their previous recordings, the two united again for the first time since 1964 to present a new series of compositions. While there were extended passages that boasted the same preferred integration of ideas as the earlier meeting, the pair was not able to sustain a gripping dialog for the whole evening.

Instrumentally, both were on their game. During the extended piece that took up most of the performance, Taylor’s trademark, keyboard flourishes provided an ecstatic energy level; his drastic shifting of registers—stunning in its ease—left room for the drummer to coalesce his own original patterns, and as they jutted in and out of a variety of moods, there were points where the communication could have been stronger. Taylor can sometimes be a foregone conclusion, and as he threw out a constant barrage of exclama-

HUGH FIELDER

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International Buyer's Guide - 1990 edition. The Worldwide Music and Video Business Directory. Listings include name, key people, address, phone number and marketing information of record and video companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassette and Video Games. $70.00

International Talent & Touring Directory - 1990 edition. The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent—promotes and manages tours. $64.00

International Recording Equipment and Studio Directory - 1990 edition. All the information you need on professional recording equipment, recording studios and recording studio equipment. $37.00

International Manufacturing & Packing Directory for the CD, Record and Audio/Video Tape Industries. 1989 edition. Professional services and supplies for record and video manufacturers, audio and video manufacturers, audio and video tape manufacturers, video program suppliers and buyers, video music producers and production facilities. $30.00


[All prices include postage & handling]


The Nashville Network Ups Its Video Ante

New Morning Program Welcomed With Enthusiasm

VIDEO RAMA 1990: Video is the watchword at the country music industry these days. The promotional use of music videos is a major marketing tool. The Nashville Network has greatly expanded its use of music with the launch of "Video Morning," a live, three-hour weekday program. Added to the weekday "Video Country" program and the Saturday show "Country Clips," the new addition will double the network's video programming. VJs Katie Kaas and Al Wynn host the 9 a.m.-noon EST show. A TNU source said the show quotes some country-music label leaders: "Both TNM and music videos have had a major positive impact on the success of not only our superstars, but in the artist development as well."—Mike Martinovich, VP of marketing, CMA Records. Since it seems that music videos are one of the best forms of artist development, we look forward to an even stronger outlet for newer artists. —Hanna Rubin, national director of press and artist development, Warner Bros. Records. "Sharing publicity beyond the airwaves, publicity and bookings before his records received radio airplay totally because of music videos and TNM, and the Kentucky Headhunters were being requested at radio stations and in the release of their record due to exposure through their music video."—Sandy Neese, director of communications, PolyGram Records, Nashville.

In other TNM programming news, the of-peek-a-boo band, known for their humorous rhymes and parodies, will be hosting their own show called "Funny Business With Charlie Chase II" on the afternoon "Video Country" segment, airing after "Video Morning." The band is known for their unique take on country music, often incorporating parody and satire into their performances.

Nashville Cere

by Gerry Wood

Milsap has been a mainstay on the Nashville music scene for many years, and his latest release is no exception. The album features a mix of traditional country and roots music, with Milsap's distinctive vocal style and storytelling ability on full display. Track highlights include "The Way I Love You," a mid-tempo country ballad, and "All the Right Reasons," a lively, upbeat tune that showcases Milsap's range and versatility.

Nashville Talent Directors' Assn. Names Award Winners

NASHVILLE—A year-end meeting of the Nashville Assn. of Talent Directors resulted in Top Billing for Jerry Rice as "Best Talent Agent of the year and Sonny Simmons of Century II Promotions being named president of the organization.

Rick is the first member to receive the honor twice—his first Lifetime Achievement Award. The year’s honor is presented annually by the 75-member trade association and is the highest award given in the field.

The NATD cited Rice for his outstanding work during the past year as co-chairman of the International Marketplace of Festivals, for the 20th anniversary of his working relationship with MCA artist Jerry Clower, and for his volunteer work for United Cerebral Palsy of Middle Tennessee, for which he is annual telethon host.

Rice’s team will be led by his fifth term as president of the NATD. In addition to Simmons, the new board of officers, serving from December 1988 through December 1990, are as follows: first VP, Tandy Rice, Top Billing Intermediaries; second VP, Lynn Kimmell, Home & Garden Intermediaries Inc.; secretary, Paul Cowan, Jim Halsey Agency; treasurer, Billie Beene, Billie Beene Talent Agency; and slate director, Ted Fuller, Music Park Talent. At large officers of the board are Tony Conway, Buddy Lee Attractions; Jim Halsey, Jim Halsey Agency; and Rick Runyon, Runyon & Runyon.

DEBBIE HOLLEY
### Billboard Top Country Albums

**No. 1**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label (SUG. List Price)*</th>
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<tbody>
<tr>
<td>1</td>
<td>Randy Travis</td>
<td>No Holdin' Back</td>
<td>RCA 83076 (8.98) (CD)</td>
</tr>
<tr>
<td>2</td>
<td>Clint Black</td>
<td>Killin' Time</td>
<td>MCA 39564-1 (8.98) (CD)</td>
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<tr>
<td>3</td>
<td>The Charlie Daniels Band</td>
<td>Simple Man</td>
<td>EPC 45314 (CD)</td>
</tr>
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<td>4</td>
<td>Dolly Parton</td>
<td>White Lightning</td>
<td>Columbia 44418/21 (CD)</td>
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<tr>
<td>5</td>
<td>Sawyer Brown</td>
<td>The Boys Are Back</td>
<td>Capitol/Curb 82356 (8.98) (CD)</td>
</tr>
<tr>
<td>6</td>
<td>Reba McEntire</td>
<td>Reba Live</td>
<td>MCA 9034 (8.98) (CD)</td>
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<tr>
<td>7</td>
<td>Ricky Van Shelton</td>
<td>Loving Proof</td>
<td>Columbia 44221/2 (CD)</td>
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<tr>
<td>8</td>
<td>Dwight Yoakam</td>
<td>Just Lookin' For A Hit</td>
<td>MCA 9038 (8.98) (CD)</td>
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<td>9</td>
<td>Shania Twain</td>
<td>The Road Not Taken</td>
<td>Columbia 44466 (CD)</td>
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<td>10</td>
<td>Lorrie Morgan</td>
<td>Leave The Light On</td>
<td>MCA 9045 (8.98) (CD)</td>
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<td>11</td>
<td>Hank Williams, Jr.</td>
<td>Greatest Hits III</td>
<td>Warner Bros. 25394/6 (8.98) (CD)</td>
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<tr>
<td>12</td>
<td>Keith Whitley</td>
<td>I Wonder Do You Think Of Me</td>
<td>MCA 9049 (8.98) (CD)</td>
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<td>13</td>
<td>Garth Brooks</td>
<td>Garth Brook's Greatest Hits</td>
<td>Capitol 30047 (8.98) (CD)</td>
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<td>14</td>
<td>Vern Gosdin</td>
<td>Alone</td>
<td>Columbia 45104 (8.98) (CD)</td>
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<td>15</td>
<td>George Strait</td>
<td>Beyond The Blue Neon</td>
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<td>16</td>
<td>Willie Nelson</td>
<td>A Horse Called Music</td>
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<td>17</td>
<td>Randy Travis</td>
<td>An Old Time Christmas</td>
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<td>18</td>
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<td>Pickin' On Nashville</td>
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<td>19</td>
<td>K.T. Oslin</td>
<td>This Woman</td>
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<td>20</td>
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<td>Something Inside So Strong</td>
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<td>River Of Time</td>
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<td>Always &amp; Forever</td>
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<td>24</td>
<td>Billy Joe Royal</td>
<td>TELL IT LIKE IT IS</td>
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<td>K.D. Lang &amp; The Reclines</td>
<td>Absolute Torch And Twang</td>
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<td>Willow In The Wind</td>
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<td>27</td>
<td>The Judds</td>
<td>Honky Tonk Angel</td>
<td>MCA 42220/3 (CD)</td>
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<td>28</td>
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<td>Greatest Hits</td>
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<td>29</td>
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<td>Old 8 X 10</td>
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<td>30</td>
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<td>Sweet Sixteen</td>
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<td>31</td>
<td>Ricky Van Shelton</td>
<td>Sings Christmas</td>
<td>Columbia 45246/8 (CD)</td>
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<td>32</td>
<td>Keith Whitley</td>
<td>Don't Close Your Eyes</td>
<td>RCA 64494 (8.98) (CD)</td>
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<td>Nitty Gritty Dirt Band</td>
<td>Will The Circle Be Unbroken, Vol. II</td>
<td>Universal 12100 (CD)</td>
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<td>Paint The Town</td>
<td>MCA 1 2284 (CD)</td>
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<td>35</td>
<td>Highway 101</td>
<td>Greatest Hits, Vol. I</td>
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<td>36</td>
<td>Anne Murray</td>
<td>Greatest Hits, Vol. II</td>
<td>Capitol 90372/9 (8.98) (CD)</td>
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<tr>
<td>37</td>
<td>Rodney Crowell</td>
<td>Diamonds &amp; Dirt</td>
<td>Columbia 44974 (CD)</td>
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**Billboard January 13, 1990**

**Until Now...**

**CHRIS HILLMAN**

HAS BEEN SYNONYMOUS
FOR CREATING CHAPITERS
IN AMERICAN MUSIC
AS A FOUNDERING MEMBER
OF THE BYRDS
AND THE FLYING BURRITO BROTHERS

**THE BAND OF THE 90'S**—L.A. TIMES

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**Now**

**CHRIS HILLMAN**

OPENS A NEW CHAPTER
WITH "PAGES OF LIFE"
THE NEW RELEASE FROM
THE DESERT ROSE BAND

AVAILABE ON
MCA RECORDS COMPACT DISC, HIG GUEST, AND ALBUM.

MCA-42337 © 1990 MCA RECORDS, INC.
Charitable Golfers. Bill Boyd, executive director of the Academy of Country Music, left, and Gene Weed, chairman of the board of the ACM, right, present Foyd Ginett, chairman of the board of the J.J. Martell Foundation, with a $35,000 check—proceeds from the seventh annual ACM Celebrity Golf Tournament. The money will be split between the Martell Foundation and its West Coast division, the Neil Bogart Memorial Laboratory, both of which are involved in leukemia, cancer, and AIDS research.

All-Stars Raise $200,000 Statlers’ Show AIDS Relief

JACKSONVILLE, Fla.—As the money continues to roll in, more than $200,000 has been raised for the Hugo Relief Fund of South Carolina by the ABC All-Stars Concert sponsored by the Statler Brothers.

The $200,000 in cash was given to the Hugo Relief Fund and will be used to hire people displaced by Hurricane Hugo, which damaged 24 South Carolina counties last September.

Platinum Is On The Move

NASHVILLE—Platinum Interna-
tional, formerly based in Se-
tile, is moving to Nashville. The company with branches in Austin, Texas, and Los Angeles is opening offices in the new Met Tillis building at 48 Music Square East.

It can get more accomplished in one week in Nashville than six months in Washington (state),’’ says Norman B. Ratner, CEO and president, who is relocating to Nashville. The Nashville office will initially be supervised by the Platinum staff in Seattle and Austin, but plans call for additional employees to be hired in the upcoming months.

A director of operations has been hired “from within the country music community,” according to Ratner, and will soon be announced. The Platinum artist Eddie Preston, known for “Rhythm Of The Rain,” recorded when he was lead singer and guitarist for the Caucasians, will soon release a new single. Preston is represented by the Nashville office of the William Morris Agency.

‘AUSTIN CITY LIMITS’ SET FOR 15TH SEASON (Continued from page 24)

the evening. “Austin City Limits” became the first PBS music series to produce programs with the Doby Surround audio process.

Lickona primed the audience before the taping of the Dirt Band extravaganza, noting, “This is going to be one of those historic nights, one of those shows that makes ‘Austin City Limits’ what it is—something special.” He describes the show as a “chronicle of country music over these 15 years” that has given the first national TV exposure to scores of rising new acts as well as showcasing mediocre performers. “It’s simple, straightforward good music,” Lickona tells Billboard, “We were a little concerned back in the early days when MTV and music videos became the rage and people were advising us to change our format. I’m glad we didn’t tink with the format because it turns out that there is definitely an audience that likes their music straight, just watching an artist come on and do thirty or sixty minutes, showing the range of songs and material.”

Lickona believes that even better days are ahead. “It’s such an exciting time right now for music in general, and especially country music with all the new people, the new generation, the new styles, and the experimentation that’s going on. I hope we can continue to capture that over the next 15 years or as long as we’re allowed to introduce this new generation of artists to the public out there that’s dying to hear it.”

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**COUNTRY CORNER**

by Marie Ratliff

**WHO WILL BE THE NEW STARS OF 1990?** Last year saw the emergence of stellar acts like Clint Black, Garth Brooks, Lorrie Morgan, and Lionel Cartwright. We asked some programmers to predict the next breakthrough act, and the name most mentioned was Alan Jackson, whose second single on Arista, "Here In The Real World," debuts this week at No. 71 on the Hot Country Singles chart.

"This record is a killer," says MD Dandilion, WRKZ Hershey, Pa. "We added it right out of the box."

"He really got my attention," says MD Bill Corey, WOW Omaha, Neb. "We got such good reception to his first single, so we added this one as soon as it came in. It's already lighting up the request line."

"Alan Jackson is destined to be a star," says MD Jerry King, KYX San Antonio, Texas. "The first time I heard it was when I played the tape in my car and it just knocked me out. The song is incredible and he does it so well."

**MARY CHAPIN CARPENTER**'s name came up frequently, too, in the informal promising-artist poll. Having watched Carpenter's career develop from a local act in his market, MD Greg Cole of WPOC Baltimore is happy about her success and her new Columbia single, "Quittin' Time." "Chapin has a great base here; the Baltimore-Washington area has been her incubator. This song is the strongest cut on her album ["State Of The Heart"] and I expect it to do very well here." Carpenter's song moves to No. 56 in its second chart week.

**AREA ACTION:** PD Ted White, WTVY Dothan, Ala., reports exceptional response to newcomer Donnie Murisco's "Hold On To The Night" on the Las Vegas-based Barn Burner label. "It's very well produced," says White. "To give you an idea of what he sounds like, everybody is calling up to request that new Tom Jones song."

The Marcy Bros. are pulling phones at KALF Red Bluff, Calif., on "Missing You" (Warner Bros.) says MD Randy Chapman. "We debuted the album in its entirety and there's some real good material in it, but this title cut is one of the best. The boys have quite a following here—they live in Oroville, which is about 35 miles away, and the local folks are really proud of them."

**VIDEO SELLS OAKS:** MD Randy Allen, WGEE Green Bay, Wis., has a better appreciation of the Oak Ridge Boys' "No Matter How High" (MCA) after seeing the video. "I thought it was about a guy singing to his wife, but in the video the individual members sing to their moms—'No matter how high I get, you'll always be No. 1'—and it makes me like it a lot more. It's a case where the video makes the song even more powerful. I use that image when I introduce the song."

"It's taking off early here," adds MD Tim Wilson, WAXX Eau Claire, Wis. "This is more the kind of stuff they need to be doing for themselves and their audience." "No Matter How High" moves to No. 30 in its fourth week on the Hot Country Singles chart.

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**HOT COUNTRY SINGLES ACTION**

<table>
<thead>
<tr>
<th>RADIO MOST ADDED</th>
<th>GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE/SECONDARY ADDS</th>
<th>TOTAL ADDS</th>
<th>TOTAL ON</th>
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<tr>
<td>CHAINS</td>
<td>4</td>
<td>23</td>
<td>33</td>
<td>60</td>
<td>74</td>
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<tr>
<td>SEEMIN' MY FATHER IN ME PAVL OVERT STREET MCA</td>
<td>6</td>
<td>12</td>
<td>21</td>
<td>39</td>
<td>78</td>
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<tr>
<td>GO DOWN SWINGIN' WILD ROSE UNIVERSAL</td>
<td>3</td>
<td>11</td>
<td>23</td>
<td>37</td>
<td>43</td>
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<tr>
<td>QUITTIN' TIME    MARY C. CARPENTER COLUMBIA</td>
<td>4</td>
<td>12</td>
<td>13</td>
<td>29</td>
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<td>SOONER OR LATER EDDY RAVEN UNIVERSAL</td>
<td>7</td>
<td>10</td>
<td>10</td>
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<td>HERE IN THE REAL WORLD ALAN JACKSON ARISTA</td>
<td>2</td>
<td>8</td>
<td>15</td>
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<td>LITTLE GIRL      REBA MCENTIRE MCA</td>
<td>7</td>
<td>8</td>
<td>5</td>
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<td>ROUTE 66         MICHAEL MURPHY WINTERBROS</td>
<td>1</td>
<td>5</td>
<td>13</td>
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<td>A BOTTLE OF WINE AND... MARSHA THORNTON MCA</td>
<td>1</td>
<td>5</td>
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<td>FAST MOVIN' TRAIN RESTLESS HEART MCA</td>
<td>7</td>
<td>4</td>
<td>4</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the 350 stations reporting to Billboard. The full panel of radio reports 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.
<table>
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<th>NEW</th>
<th>WEEKS ON</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS</th>
<th>LABEL &amp; NUMBER (DISTRIBUTING LABEL)</th>
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<tr>
<td>51</td>
<td>53</td>
<td>56</td>
<td>WHO'S GONNA KNOW</td>
<td>CONWAY Twitty</td>
<td>6</td>
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<td>52</td>
<td>48</td>
<td>48</td>
<td>SHOULD A, COULDA, WOULD A, LOVED YOU</td>
<td>FLETCHER, TAYLOR, LIVINGSTON</td>
<td>6</td>
<td>EFC 77439/CBS</td>
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<td>53</td>
<td>54</td>
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<td>RADIO ROMANCE</td>
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<td>54</td>
<td>56</td>
<td>60</td>
<td>IT'S GONNA HAVE ME</td>
<td>THE GIRLS NEXT DOOR</td>
<td>8</td>
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<td>55</td>
<td>49</td>
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<td>THE LONELINESS OF LONE BIRD</td>
<td>PATSY LOVELESS</td>
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<td>56</td>
<td>72</td>
<td>19</td>
<td>CARRYIN' TIME</td>
<td>MARY CHAPIN CARPENTER and RYER, RUSS</td>
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<td>WEA 7627/CBS</td>
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<td>58</td>
<td>64</td>
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<td>GHOST TOWN</td>
<td>ZACA CREEK</td>
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<td>BMG 51992/CBS</td>
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<td>59</td>
<td>50</td>
<td>33</td>
<td>IT'S JUST A MATTER OF TIME</td>
<td>RANDY TRAVIS and BERT, WED.</td>
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<td>WOODY GUTHRIE</td>
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<td>61</td>
<td>43</td>
<td>31</td>
<td>LUCKY MAN</td>
<td>JOHNNY WHITNEY</td>
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<td>57</td>
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**\* Power Pick/Airplay \*\***

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**\* Hot Spot Debut \*\***

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**\* No. 1 **

1 week at No. 1
Industry Ponders Saturation Point
Can Major Chains Continue Expansion?

BY EARL PAIGE and PAUL SWEETING

NEW YORK—The emergence of richly capitalized, national specialty chains such as Blockbuster and West Coast Video, and the arrival on U.S. shores of well-heeled European retailing interests has the video retailing industry seemingly poised for a new era of expansion. But with VCR sales slowing and rental demand apparently flat, some in the industry are wondering if the market can successfully absorb a substantial increase in the number of video retail locations.

Fort Lauderdale, Fla.-based Blockbuster Video recently passed the 1,000-store mark on its way to a projected 3,000 locations. Philadelphia-based West Coast Video, the other major national chain, currently has 710 stores and is growing.

Belgium-based Super Club last year acquired two regional video specialty chains, along with the record chains Turtle’s and Record Bar, infusing capital those operations can use to expand. Louisiana-based Alfalfa, for example, one of Super Club’s early acquisitions, has already doubled its expansion plans for 1990 from 12 stores to 24, according to president George Solomon. Similarly, Dublin-based Xtra-Vision last month acquired Boston’s Videosmith chain.

‘Future growth will be a process of displacement’

Other significant players in the expansion game include large combo chains, such as Wherehouse, which maintains video rental operations in all but 40 of its more than 250 locations on the West Coast. The web is currently in the midst of adding 100 new locations. Other combo chains with significant rental operations and the wherewithal for substantial expansions include Tower Records/Tower Video, with roughly 50 stores, and Music Plus with 60.

Large regional chains, such as Erol’s with some 200 stores in the Washington, D.C. area, New Jersey-based Palmer Video with 150 locations, and RKO Warner with 40 locations in New York, are beginning to feel the heat of the national chains’ efforts to encroach on their market areas and are adding locations in an attempt to shore up their dominance of their territories and discourage interlopers.

All this activity is sending industry analysts and research companies scurrying back to their computer models as they attempt to calculate the saturation point for the number of video rental outlets that can be profitably supported over the next few years. The question they seek to answer: whether the growth of the video rental industry will result in the total number of locations, or whether their growth will be accompanied at the expense of existing operations.

The research companies put the number of video specialty stores as of the end of 1989 variously between 27,000 and 29,000, representing roughly two-thirds of the 40,000-45,000 total outlets renting videocassettes, including supermarkets, combo stores, convenience stores, and others. More than half of the video specialty outlets in the U.S. can still be generally classified as mom-and-pop operations, financing inventory expenses as well as any modest expansion plans out of revenue from ongoing operations.

Those outlets are currently supported by the 65%-70% of U.S. households that currently own at least one VCR. Projections for growth in that base, however, vary greatly, from almost none to an eventual base of 85%-90% of U.S. television households.

Clouding the picture of expansion potential is the uneven distribution of retail locations across the country. Looking at the problem from a national perspective, many analysts, with some exceptions, conclude the market is already saturated and believe we have already seen the peak in the number of locations. But many retailers see niches in particular markets and believe there is still room for expansion.

‘My guess is we will not see a significant number of stores added, so that growth, in the future, will be almost exclusively a process of displacement,’” says Tom Baskerville, president of the research firm Vidmar Communications. “You will probably see the Video Library of New Hampshire and plans to expand both.

In another development related to concentrating more on just being a distributor, Media has reorganized its sales division by merging its two outside sell-through and rental sales teams. A reorganization of the marketing group is also forthcoming, according to Tom Burnett, senior VP, sales and marketing.

“Chicago is not so much a streamlining as realigning our personnel resources,” says Burnett. “We’ve had a marketing department that’s been divided up by brands and it hasn’t been the most effective use of our internal manpower. I feel more comfortable having more of a ‘brain trust,’ where you have ideas going around the table. We’re just taking the barriers down between brands and bringing the marketing department together as one brainstorming group. We’re attempting to focus our resources a little more closely.”

The company had somewhat lost sight of what we really are...a distribution entity. We’re not a manufacturer. We were the only player left with its own manufacturing facility. We started out distributing rental product. We’re getting back to the acquisition and distribution of major theatrical product.”


Burnett also says that the recent announcement that Condor Video, Media’s Spanish-language division, was the object of a leveraged buyout by management running that division is also related to getting back to the company’s core business. In addition, several outside companies have been talking to Media about acquiring Condor.

Burnett says that Media expects...
### TOP VIDEOCASSETTE SALES

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** Italics denote titles certified for sales exceeding 10,000 units. **

### COMING HOME VIDEO

** A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES *

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* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

- **The Best of Dark Shadows**
- **Maria's Day**
- **Blood Vows**
- **Maximum Security**
- **Pink Floyd: The Wall**
- **Ghost Chase**
- **High Hopes**
- **Yellow Submarine**

To get your company's new video releases listed, send the following information—title, performers, distributor (manufacturer, format), prebook cutoff date, price, suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036

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**TOP KID VIDEO SALES**

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**Look who went home for the holidays.**

Home is where we like to spend the holidays, with the kids, with the family. That is exactly where we were in December, according to *Billboard Magazine*’s “Top Kid Video” sales chart*. Five of our titles were in the top ten — eight were in the top twenty. Family Home Entertainment... home for the holidays. There is no place we’d rather be.

---

*For week ending December 23, 1989.*
ably see these chains ... buying up existing operation or forcing them out."

On the other hand, there are such retailers as Steven Rosenberg, owner of three Premiere Video outlets in Atlanta. "Perhaps the metro Atlanta area has reached some sort of saturation point," he says, "but five to ten miles out in the country we now have big residential districts that are ripe for expansion." Rosenberg is planning to expand into those areas.

The conditions influencing expansion potential in a given market include factors other than the number of stores already there. "Location and real estate costs are critical components," says Herb Weiner of the 11-store Video Plus Music chain in Austin, Texas. In Los Angeles, for example, where real estate costs are comparatively high, independent retailers tend to be cautious in their expansion plans. Steve Gabor visited five years before opening his first Odyssey Video store in Mountainside, New Jersey. When he could find the right balance between location and real estate costs. "If rent costs are too high, he says it costs $100,000 to get a site in shape, adding "you have to look long and hard at keeping your monthly rental costs down."

The differences between the national and local perspectives extend even to assumptions about the demand for prerecorded video. "Market demand is relatively flat or even declining a little bit for rentals," says Gary Gablehouse, president of Fairfield Research. "The second quarter of 1989 was the lowest period for rentals we've seen in 18 months. It bounced back somewhat in the third quarter, but not to its previous levels."

Based on flat aggregate demand, Gablehouse thinks the days of retail expansion are largely over. "Because demand is flat, you have to ask if you need more stores to service it," he says. "You have to cut other people out of the pie if you want to expand today ... Blockbuster is going to have to take an pound of flesh from someone else." According to Gablehouse, that someone else is likely to be the independent mom-and-pop.

"Over half the stores out there are mom-and-pops without deep pockets," he says. "It's pretty easy to steal share from them. If you're Blockbuster or Super Club, you can kick somebody's butt pretty easily."

But on a market-by-market basis, national trends in rental demand and the VCR base do not always translate neatly in decreased demand for stores. "Oversaturation is a myth," declares Joe Johnson, president of

Laserdisc: A Decade Of Growth Reviewed

**BY CHRIS McGOWAN**

LASERDECADE: The video laserdisk made its debut in the consumer market in December 1978. The 1980s saw its potential explored and expanded, with a number of key releases leading the way. The new age of videodiscs featuring unspooling and untapped segments of the marketplace. Here is Laser Scan's review of the software releases of the decade, cited for artistic and/or commercial importance.

1981: "The First National Kid Disc" (Optical Programming Associates). Released by OPA, a joint venture of MCA, Pioneer, and Philips, the "First National Kid Disc" is considered by most experts the first interactive laserdisk for the consumer market. It featured some 20 different games and educational activities for children, and is being released by the Voyager Company this month.

1981: "Paul Simon" (Pioneer Artists). The first U.S. release by Pioneer and the debut of the Pioneer Artists label. In the '80s, Pioneer LDCA was the most important distributor of video laserdisk. It was without a peer until Image Entertainment greatly accelerated its licensing efforts in the late '80s. Pioneer Artists was the premier music video label of the decade.

1982: "Mythical Discs" (Vidmark). A popular laserdisk with the laserdisk format, the Mythical Discs series of laserdisk were released by Vidmark. There are two titles: "Volume 1: Murder Among Friends" and "Volume 2: Many Roads To Murder"

1983: "The National Gallery of Art; The 1981 Video Art Collection." These are the first widely available museum catalogs laserdisk for collectors.

1984: "Citizen Kane" and "King Kong" (Criterion Collection). These two titles together mark the birth of deluxe laserdisk editions of classic films, with the state-of-the-art film/video transfers, electronic enhancement of image, and laserdisk format (for maximum special effects). They also were the first classic-movie laserdisk to include supplementary materials.

Criterions "Kong" also marked the first time that the second audio track was used, providing an interactive commentary on the movie by a film historian (you can listen to the original soundtrack on one track or the audio-ornery on the other).

1986: "Knowledge Disc" (Grolier Electronic Publishers). The first encyclopedic "text" laserdisk for the consumer market, the user-friendly "Knowledge Disc" comes with a 5,500-page reference library, some 9 million words of Groliers electronic encyclopedia.

Laserscans include laserdisk with digital audio, "Wings" (Paramount Home Video). The first consumer laserdisk release with digital audio, "Wings" dates from the 1950s but was released on disk with a digitally recorded and encoded Wurlitzer soundtrack performed by Gary Carter.

1985: "Brave Of Frankenstein," "Animal Crackers," "Scarface" (MCA Home Video). These three films introduced MCA's Encore Edition titles. Offering more than 30 titles, most of which have special features (such as second audio tracks with film commentary or CAV third sides) and/or supplementary materials.

1985: "Manhattan" (MGM/UA Home Video). The first letterboxed movie on laserdisk, due to the expansions of director Woody Allen. The letterboxed format (a "matted-screen format") by the same name and "Letterboxing and Videodisc" (Voyager) preserves the entire image of widescreen movies; black bands or other borders fill in the empty space below and above the image on the TV screen.

Previously, the filmic image of widescreen movies inevitably had its sizes trimmed off in order to fit it into the square-ish TV-screen format.

Letterboxing gives the home viewer the film in its entirety, as it was seen in the movie theater, and director also envisioned.

1986: "The Magnificent Ambersons" (Criterion Collection). One of the most popular laserdisk of the '80s, the Criterion "Ambersons" includes a commentary audio track by two film historians; its supplementary section includes the film's complete storyboards, entire original shooting order, and the text of an earlier radio-play version.

1986: "Bladerunner" (Criterion Collection). The first contemporary A title released on laserdisk with all the bells and whistles. Edition of the Ridley Scott's "Bladerunner" was released as a full-sized boxed, in the CAV format, equipped with digital stereo sound, and packed with supplementary materials. It is probably the best '80s LD title for showing off your laserdisk player on a big-screen TV.

1987: "Whitney "73" (MCA) (Continued on page 45)
### TOP VIDEOCASSETTES RENTALS

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

FOR WEEK ENDING JANUARY 13, 1990

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

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<td>MCA Home Video 80429</td>
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<td>7</td>
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<td>CESAR CONSANZO'S POSITIVE MOVES</td>
<td>Wind Napkin Video WK1061</td>
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<td>Fox Hills Video FH1027</td>
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</table>

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FOR WEEK ENDING JANUARY 13, 1990

BILLBOARD®
VID INDUSTRY Ponders Saturation Point in Face of Major Chain Expansion Plans

Inc., which operates several Popong Video locations throughout southern Dakota, says he's seen that "for five years," since the question was first raised, he says.

VGQ, "Bathtime in South Dakota," Johnson points out, is 13% below the national average, a fact that has not put any crimp in Midcontinent's ex-

pansion plans. "They didn't understand what we were doing," says Johnson. "But [expansion] involves much more analysis than that," he says, refer-

ring to what he describes as a "counterintuitive" model of the video industry—something lacking from the perspective of national chains. "We have learned that there are more stores. We have learned the rules of the game," he says. "But they have since reassessed their theses and found them wanting.

Even from a national perspective, gaining future demand can be a complex equation. "I'm very encour-

aged by the growth of the secondary market," says Tom Adams, video industry analyst for Paul Kagam-

ak, but the secondhand market is not only growing, those sales are creating new VCR households than I would have pro-

tected. What that says to me is we've broken the day where we have 5%-10% of the half of the population. I think you'll continue to see slow growth into the 90% penetration level.

But whatever the number for the number of stores is unclear. "The VCR base really creates demand for more tapes, which may or may not be satisfied," says Adams. "We don't necessarily strongly a swapping process," he says. "Stores grow up over time. They are not replaced through acquisition or displacement or competition. Sometimes they just get bigger themselves.

Another reason for the growth within a sta-

ble base of locations is already underway, according to John Maiorillo, president of fixture maker J.D. Store. The major labels and K mart are all heavy players in sell-through with little or no presence in the retail market. "We're not just competing against other video stores," Caplan says.

Specialists "will have to do some-

thing to capitalize on the mass mer-

chandise, which is sell-through," says Fairchild's Gablehouse. "Sell-

through is 35% to 35% of the business overall, but less than 10% of the business in specialty stores. Specialty stores continue to lose share in sell-

through. It's becoming a less important part of their business when it should be a more important part of it."

By the time all these trends work themselves out, of course, the ques-

tion may be moot. "If you start to look at six to seven years out, the boom may be over," Caplan says. "We'll be near a 25-year old technology by then. By the mid-

'90s, that's a pretty cool technology. We may not be a technology growth technology by then."

Laser scans

(Continued from page 24)

Home Video. This was the first time that a laserdisk offered a running commentary by a major star, with a copy of the video in the second audio track.

1989: "RoboCop" (Image Ent-

ertainment). A film whose visual and aural qualities made it perfect for the laserdisk medium, "Robo-

Cop" was Image's top-seller of the '80s.

1987: "The National Gallery Of Washington" and "V ger: Video-

Please enter a valid document page number.
LIFT® systems with future presents Billboard's 1990 schedule of issues and wishes the Music and Home Entertainment Industries a prosperous New Year.

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<th>TRADE EVENT</th>
<th>SPOTLIGHT</th>
<th>DEADLINE</th>
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<td>WINTER CES</td>
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<td>AUSTRALIA</td>
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<td>NAB September 12-15 Boston</td>
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<td>Holiday Video Shopping Guide</td>
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<td>NO ISSUE THIS WEEK</td>
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QUALITY IS THE LEGACY of Philips and Du Pont Optical. It is the heritage of the founding family of the CD format.

It is the continual advancement of replication technology. And the shipment to customers of reliable CDs that have been individually tested with a 5-part scan.

It is dedication to preserving the integrity of the music. And the pledge to deliver what we promise, when we promise it.

THE 90’S WILL CREATE NEW DEMANDS on recording artists, mastering labs and labels in the quest for CD quality.

PDO will address the challenges by continuing its legacy—with refinements in technology and the art of CD replication.

And PDO’s sensitivity to deliver articulate sound, product reliability and service to the music industry will become increasingly evident.

PDO CD REPLICATION. QUALITY YOU CAN HEAR. AND SEE.
Consumer Electronics in the '90s—What Could Possibly Be Next? There's Always a Rush for More...

By KEN JOY

Where do you go from up? That's the challenge facing the brightest minds in the consumer electronics industry as they brace for a new decade of sophisticated consumers who have had nearly every whim satisfied in the '80s, but are still salivating for more.

What more can you offer people than compact disks not much bigger than the average Triscuit, big-screen projection televisions that rival the screen at the local Bijou, telephones that fit into shirt pockets, VCRs that you can program over the phone and fax machines for the car? Hopefully, a lot.

At least that's the prayer of the home technology gurus whose sole bent in life is to come up with the next bell or whistle that will get Americans to part with some of that hard earned cash in order to enjoy some much deserved R&R. Better yet to come up with an entirely new product that, on its own, could add untold fortunes to the coffers and improve—albeit with implied perception—the quality of life and its leisure time.

Such is the sacred mission at this year's Winter Consumer Electronics Show where over 1,000 vendors from all over the world will be playing the most exclusive game in town. The high-rollers won't necessarily be standing at the roulette wheel, but they'll be tossing the dice into a market that is starting to creak with maturity, and is in great need of revival.

The VHS VCR has lost its glow. Unit sales are expected to drop by 1.5 million from last year. Coupled with a reduced average price of somewhere near $285, profit margins are thinner than ever, and the retail channel is desperately seeking a good solid profit horse. Ironically, there was such a horse in the consumer electronics market in the late '80s, but it wasn't a part of the overblown video market. It found its niche in the business world: the fax machine. Fax machine sales are expected to almost triple during the first quarter of the decade, with profit margins remaining relatively healthy. Of course, by the mid-'90s, the fax machine will be as ubiquitous as the VCR now is, but its star has plenty of light left before going Nova. It is, however, a star that won't shed much light on the profits of the average video specialty store. They're the ones who need another blockbuster like the VCR.

(Continued on page C-6)
On CD: There should be a more honest price decrease in the retail environment; that would give the CD one last shot in developing as a major market. The price point is not as major a factor as it was a year ago, but it is still a factor. People who have not purchased a CD player yet, or are considering one, are often under the impression that all the disks cost $18.95. While some of the price decreases we’ve had helped stop that misconception, probably one more price decrease is needed to really make the CD dominant.

On cassette: The most interesting thing to keep an eye on in the next year is the cassette and what it is or isn’t doing to cassette sales. Arista is one of the labels that, as soon as a product goes into the top 10, stops making cassette singles because they’re afraid it would start eating into cassette sales. That’s something that everyone will be watching in the next year.

On CD: We’re seeing a shift in the technology. There’s a lot of interest in the decoding sections of CD players which don’t directly interest the consumer but are important to the product development.

We’re going to see a shift from the multibit system to a single bit or slightly higher. We’ll have three or four components at the show incorporating this new technology.

Philips was the first to introduce CD technology in 1987 and we’re among the first to use this new technology. Technologically, what you get is better performance at a lower price. While the actual CD player price may not be affected—there’s not going to be a magic change in retail price points—the players that will be coming out will offer better results in the quality of sounds reproduced than you’ve had in the past at the same price point.

On recordable CD: That is something that has to be (Continued on page C-7)

EMERGING TECHNOLOGIES, LASERDISK, CAMCORDER HEAD INDUSTRY HOT LIST OF DECADE PICKS TO CLICK

Poised on the brink of what can turn into one of the most exciting decades for audio technology, manufacturers and retailers reflect on developments at WCES and in the year to come.

HAROLD GUILFOIL, senior VP/sales & marketing, JVC America.

On camcorders: The camcorder market is very strong, and 1990 will be better than 1989. We saw a 10% to 15% increase in sales in 1989 versus 1988, and in 1990 we’ll see another 10% increase.

There’s more consumer awareness about the camcorder and simplicity of operation. Also, the price has come down enough to make it a mass-market item. Both 1990 and 1991 are going to be very exciting years.

The 8mm format made inroads in 1989. We’ve started to talk about the compatibility of VHS—and we have full and compact size VHS camcorders.

There could be a turnaround in 1990 as far as the sales of VHS or VHS-C go in relation to 8mm. Once people realize the simplicity of VHS, I think it will increase in sales. The consumer is going to be much more educated in 1990.

THOMAS LAUTERBACK, staff VP/communications, consumer electronics group, Electronics Industries Assn.

On camcorders: There will be more product in compact formats like 8mm. That’s where the action is, according to a lot of people.

I still think the action is in full-size VHS. The pro features, such as wipes and titling capabilities, have not been built into the compact formats.

We recently did a study with Nashville one of the results was that even people making less than $20,000 a year are buying camcorders. The reason is, obviously, that they’re having babies and they are willing to forgo other luxuries to capture the baby’s first steps.

On HDTV: People will certainly be bringing product to the show, but you’re probably looking at the mid-’90s before you have the process available. We’re advising the FCC on

Audio Pacesetters Pause on Fast Track to Future to Project Growth of CD, DAT, Cassettes, Car Stereo

By SUSAN NUNZIATA

Pioneer’s CLD-91 Elite 18-Bit Combination Disc Player

Canon 8mm Video Camera & Recorder H680

Sharp’s MV-D1005 multi-play Laserdisc with built-in multi-disc changer.

Onkyo R1 Integra CD player

standards; we’ve joined the ATV test committee.

While some say that the anticipation of HDTV may make consumers wait before purchasing TVs, we’re setting records. Last year was the first time in history that we hit 20 million TV sets sold. We predicted just over 20 million units sold in 1989 and at one point we were at 22 million units running rate.

On laserdisk: We’re predicting a 50% increase. There were 120,000 units sold in 1988, about 180,000 units in 1989, and in 1990, we estimate 215,000 units will be sold, but I have a feeling that may rise.

We’ve lived with videotape for 10 to 12 years as an industry, and consumers have lived with it for six to seven years as a mass market. The consumer knows what’s in the keep and file and would rather have a disk. While the decoder is not as stable and it does not provide the resolution of disk.

The move toward combinations is also driving the format. If you don’t already own a CD player or a laser disc player you can kill two birds with one stone by buying one of these.

On multimedia entertainment: CDV seems to be growing. There seems to be a great deal of interest. CD+Graphics and CD-ROM will take much longer to take off. We’re mainly in the mass-oriented products business and with CD-ROM you’re dealing with someone who has some computer literacy. All we know about is people who can’t program VCRs, and now we want them to program a computer.

(Continued on page C-14)
RESHAPING CASSETTE SONICS WITH THE WORLD'S FIRST 3-D DOMED SHELL.

Last summer's prototype introduction is now in production. The Suono Project's advanced cassette technology ready, once more, to set the world on its ear. With a radical new design that makes vibrations and modulation noise a thing of the past. And Suono metal the cassette of the future.

World-class performance like this could only come from an international team like That's G. Giugiaro, acclaimed for such industrial designs as the Maserati and Lotus Esprit. Taiyo Yuden, Ltd., innovator of the world's first recordable compact disc and the first licensed Dolby® system, as well as microchips vital to everything from communications to space exploration. Together they have created That's Suono. Cassette sonics redesigned. Redefined. Realizing a perfection in tune with today's advanced digital recording. And today's advanced listener.

• First with 3-D Domed Shell Technology. Reduces modulation noise, inhibiting vibratory standing waves for outstanding output.
• First with New Composite Resin Technology. Combines the flexibility of rubber with the strength of metallic oxides. It's the stuff vibration control is made of—2.8 times higher than conventional polystyrene, with damping in 1/3 the time.
• First with The Nano Dynamic Tactoid Metal Formulation. Super-fine, densely packed, uniform magnetic particles for uniformly clear, dynamic, distortion-free sound. And all in 45-, 60-, 74- and 90-minute lengths.

There's also a double-crested IM friction sheet for reduced wow-and/flutter and a new binder system for high MOL and wide, flat frequency response. Suono keeps on sounding good, too, with durability and heat resistance beyond any conventional cassette.

That's Suono. Call your representative today and find out how That's reshaping the future of cassette sonics. And sales.

SUONO
RESHAPING THE FUTURE OF CASSETTES

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MALAYSIA: Suono Sales (603) 300-6200
JAPAN: Suono Sales (03) 5368-1111
THAILAND: First Asia Sales (662) 220-6666
SINGAPORE: First Asia Sales (65) 321-5550
MEXICO: Suono Sales (52) 552-7272
VENEZUELA: Suono Sales (582) 595-7272
SPAIN: Suono Sales (34) 782-7272
PORTUGAL: Suono Sales (35) 782-7272
ITALY: Suono Sales (39) 782-7272
FRANCE: Suono Sales (33) 782-7272
UK: Suono Sales (44) 782-7272

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BLANK AUDIOTAPE RIDES COAT-TAILS OF COMPACT DISK BOOM—AT CD LENGTH

By KEN JOY

If there were ever a time in recorded music history when consumers were home-taping music, it's now. The increasing installed base of compact disk players means consumers are copying their favorite CDs onto tape for use in car and portable stereos, and tape manufacturers are jumping on the bandwagon to make tape to faithfully reproduce that quality. This is good news in a mature industry.

More than 380 million units of audio blank tape of all lengths were sold during 1988, according to the Electronic Industries Assn. While 1990 sales are expected to grow by only 4%, the significant change will come in a shift in the types of configurations being sold. CD-length tapes—74 and 100 minute lengths—will find greater acceptance among consumers, while C-60 and C-90 sales will remain fairly static.

Despite the mature conditions of the market, That's America, a subsidiary of Taiyo Yuden Co. Ltd. of Japan, entered the U.S. market in June of 1988 with a tape line called, simply, That's Tape. The company's tape line had been an OEM item since 1979 under the Triad brand name, but the company decided to market the line under its own name, and chose the unlikely moniker of That's Tape. Says Dan Garcia, national sales & marketing manager for That's Tape America, "The challenge is making That's Tape a household word like Memorex and Maxell." Garcia, a former Maxell executive, says the key strategy in positioning That's Tape in the minds of American consumers is to become known as the company that makes compact disk recording tape. "We're going to maintain our tact as the company with the only tape formulation for today's CDs," he says. "We're appealing to dealers and customers that metal formulation is the only choice for digital recording."

Some of That's America's biggest U.S. customers are the growing number of CD-only stores. "People who own CD players are starting to realize that there has to be a tape out there that's more compatible with the CDs they record than the old analog-based tape formulation. Even though we're bringing a product to a mature industry, we're the only ones to bring a pure metal tape for the high-bias position," he claims.

Although official figures aren't available, Garcia claims (Continued on page C-18)

Sony Metal-SR Audio Cassette

That's America's "That's Tape" CD-MH Pre Metal High Bias Tape

Memorex's HBS II 100 High Bias Audiocassette 4-Pack with $3 refund on any CD

BLANK VIDEOTAPE SALES ZOOM, GIANT BRAND PROMOTIONS ABOUT TO BLOOM

It doesn't take a rocket scientist to see that the sales of blank video tape are going through the roof. Unlike their audio counterparts, videocassettes are enjoying a healthy sales climb in an otherwise mature market. More than 305 million blank video tapes were sold in the U.S. last year, according to Electronic Industries Assn., figures—that's more than $1 billion dollars in sales. This year's figures are expected to reach 400 million units, or a nearly 25% annual increase. Compared to the audio cassette industry which is crawling along with 4% annual increases, the bloom is definitively not off the rose in the blank video market.

Sales, as broken into formats, is not surprising. VHS still continues to dominate by owning roughly 95% of the market, with the remaining 5% divided between 8mm, Beta and S-VHS. With Beta was expected to be a dead issue by now, there are still a band of die-hard fans out there (the installed base of Beta machines numbers in the millions) who keep the "little format that could" alive. There are even Beta-only stores cropping up around the country, renting prerecorded and selling blank Beta videotape.

8mm still suffers from a relatively small installed base of camcorders/players. That situation will most likely reverse itself in a big way in the next 18 to 24 months in the wake of giant promotions on the drawing board by Sony, Kodak and Canon who intend to make 8mm machines the next home appliance. S-VHS and ED Beta could find themselves up the video creek without a paddle if hardware sales that support these formats don't fare better than they have to date. The two formats may only find homes in industrial niches because of their relatively high hardware price points. If that happens, S-VHS and ED Beta will probably drop from the general public's view altogether.

In the meantime, the makers of VHS blank tape are barking louder than a snake that's insatiable.

To garner attention for its new line of MGM Lion blank videocassettes, American Electronics & Entertainment is giving away a free prerecorded movie with the purchase of a two-pack of VHS blanks. The first "Triple pack" is bundled with the original "Pink Panther" film, starring David Niven and Peter Sellers as Inspector Clouseau. The suggested list is $19.95. "This is the first time prerecorded movies have been packaged with blank tapes on a promotional basis," said Ofer Kerzner, president of A&E. "The Pink Panther 'triple pack' (Continued on page C-16)

Fuji's full line of video tape

American Electronics & Entertainment's Triple Pack with original "Pink Panther" film and two MGM Lion blank videotapes

Memorex's Video Head Cleaners

Sony's updated family of video tape
At TDK, we're proud to celebrate our 25th anniversary in America. And we're proud that Americans regard our tapes as the very best.

Today, our D is America's best selling normal bias tape. Our SA is the reference standard high bias tape chosen by the majority of today's major tape deck manufacturers. MA 110 is America's best selling CD length metal tape. And HS is the first standard grade video cassette with high grade performance.

As the first Japanese tape company to produce cassettes in the U.S., our commitment to this market has also included strong dealer support. In fact, our recent tie-ins with Pepsi and Reebok typify our concept of creative sales promotion.

Now that the 90's are here, we are welcoming a future where our product innovation and unique sales promotion will deliver more retail profitability than ever before.

COME SEE US IN ROOM D106 AT WCES '90.
RUSH FOR MORE
(Continued from page C-1)

Where is the next blockbuster coming from?
Probably not in the VCR arena, but the video market is far
from dead, however. Canon has launched a major advertis-
ing campaign for its revolutionary still video camera that re-
cords pictures for instant playback on any television screen.
The Canon Xap shot is being featured in television and print
ads to introduce the camera to the mass market. Canon’s
major challenge will be convincing consumers of the bene-
fits of Xap shot over conventional photography, which is al-
ready too complicated for most consumers. Trying to ex-
plain that photographs are captured on a computer-like
floppy disk instead of film may be over the heads of most
consumers who still don’t own computers. But, Canon is
banking on the growing fanaticism surrounding the up-and-
coming laser video to break the resistance barrier between
consumers and digital video images. With a lower price
point and some intense consumer education, the Xap Shot
could prove a winner. Now if Canon could record moving
video images on a floppy disk . . .

In the variations on a theme department, Hitachi is set to
bow a hi-fi VHS portable VCR featuring a 5-inch color LCD
monitor, believed to be the first portable of its kind. With its
5-inch color LCD screen, the unit weighs about 7.5 pounds
and will carry a suggested retail price tag of nearly $1,700.
The unit plays full-size VHS cassettes, and will play/record
up to 8 hours using a T-160.

In the bigger is considered better department, Mitsubishi
is hoping consumers will stay home to watch movies during
the ’90s in their home theaters equipped with the world’s
largest rear-projection television: a whopping 70 inches.
With a suggested list of around $6,400, the 70-inch unit
boasts 700 lines of resolution and comes with a fully pro-
grammable remote control that also operates Mitsubishi
VCRs.

While TVs are getting bigger, remotes are (thankfully)
getting smaller—so small as an ordinary fountain pen.
 Designed for easy operation by all members of the family,
the “pen” remote (PRM-1) operates the basic functions of
all Mitsubishi televisions; power, volume and channel selec-
tion. It is compatible with all Mitsubishi TVs up to four gen-
erations old.

The pen remote is expected to be popular with house-
holds desiring a “second” remote control for operating ba-
sic functions, while the more fully-featured remote would be
used when other functions—such as channel lock and timer
programming—are needed. Its size offers added conve-
nience and transportability while its simplicity makes it easi-
er for “little fingers” to use. Suggested list: $24.95.

While on the big TV front, rear-projection is not the only
buzzword for the ’90s. Keep an eye on LCD technology for
the small portables as well as the giant home projection sys-
tems.

Thanks to rapid progress in the quality of LCD technology
over the last few years, JVC’s Super LCD Projector with a
single-lens system offers picture quality comparable to
many CRT projectors. As additional advantages, much larg-
er screen capability (over 100 inches as compared to maxi-
mum 60 inches with a CRT), compactness, light weight,
easy installation with virtually no adjustment required, and
immunity to the effects of terrestrial magnetism can be

cited.

Upscale AV lifestyles are expected to become increasingly
custom in the next decade. In addition to providing a dy-
namic means of viewing pre-recorded software, JVC’s Super
LCD projector will be able to provide an authentic theatrical
experience in any home even when viewing home movies
shot using a VideoMovie. JVC’s LCD projector uses three
LCD panels, each with over 210,000 pixels, and a double
density non-interface system, providing a horizontal resolu-
tion of 350 TV lines and a vertical resolution of 440 TV
lines.

For access to all high-quality video sources, this projector
features separate Y/C inputs for Super VHS VCRs and Vid-
eoMovies, RGB inputs for personal computers, and compos-
ite video inputs for all other video sources. For flexible view-
ing, screen size can be adjusted from 35 to 120 inches.
With the projector at a distance of about 10 feet from the
screen, screen size of 80 inches is possible. Unlike rear-pro-
jection TVs, no special screen is required—even a blank
white wall makes an ideal screen. Operation is easier thanks
to a zoom facility able to compensate for problems of limited
space. In addition to a projected picture with the usual
4:3 aspect ratio, by use of an anamorphic conversion lens
the Super LCD Projector can offer a wide-screen picture
with a 16:9 aspect ratio. To complement the big picture, a
3-channel amplifier with built-in Dolby Pro-Logic surround
sound circuitry delivers powerful cinematic sound. Together
with S-VHS, the Super LCD video projector will take home
video viewing to a further increase in the range of high-quality vid-
eo. Suggested list: To be announced.

The sure-fire formula for SUCCESS:

1. Open a store.
2. Stock Fuji audiocassettes.

To become rich quick, just use Fuji’s lab-tested promotional program: Free on-pack CD and pre-recorded cassette giveaways, free tape t
discussed. One of the agreements made during the DAT meetings (in Athens this summer—Billboard, Aug. 5) was that recordable CD would be discussed before introduction. But the technology's not even walking yet. That's something that's not in the near future. There may be prototypes, in the same way that Philips produced prototypes of the CD in 1975, but what's do-able in the lab isn't always do-able outside of it for a long time.

THOMAS LAUTERBACK, staff VP/communications, consumer electronics group, Electronics Industries Assn.

On recordable CD: There is incredible potential there. There are those who say that it will leapfrog DAT to become a mass market format. If it lives up to its potential and comes out at a price point that Tandy and others are saying it will, then it can go incredibly fast. We haven't seen product yet, but Tandy has announced it and next year was supposed to be their year. If not winter, certainly by summer we'll see a large number, albeit prototypes, of erasable/rewritable optical disks.

But if we're faced with another controversy like that surrounding DAT—perhaps fueled by software people—then the format will drag on as DAT has.

On DAT: SCMS in DAT players will be brought to CES. Whether that's mandated on Capitol Hill has yet to be decided, but the ones we will see at CES will, at least in large measure, have SCMS built in.

LEN SCHNEIDER, national product manager, Onkyo

On DAT: We will not have players incorporating SCMS at the show. Onkyo was the first to show a consumer DAT in the U.S. in January 1986. Our commitment has not changed; we've kept up to date on what's happening in Japan, Europe, and the U.S., but we're rather do it better than do it first.

DAT is a format that has had so many technological restrictions placed on it that it really has buckled under the weight. The technology is capable of some incredible performance, but any time you get politicians involved in what technology gets into the marketplace, you're in an indefensible situation.

On CD: The CD player market is really healthy. The growth rate in CD changers is much higher than the growth rate of single players. But now we've got a problem of bit war. Unless the industry makes a concerted effort to educate the consumer, consumers are going to take the bit war and ignore it because it's too complicated for consumers to understand. We, as an industry, have done a lousy job in preparing ourselves for introducing technological development to consumers.

On cassette hardware: Cassette hardware is doing really well, but there's a bug in the ointment. The bug is Dolby S noise reduction and how that's going to affect the design and sale of higher end cassette decks and whether it will affect sales of DAT in the U.S.

MIKE FIDLER, senior VP of home marketing, Pioneer Electronics

On DAT: We'll show a DAT unit for our Elite line which will include SCMS. We've not yet made firm plans to introduce that product in the states.

On cassette: We've got a Dolby S type prototype coming out. We're very excited about that enhancement and the compatibility it has with existing formats. The application will extend well into car and portable units. But it does require a very controlled transport mechanism and three-head design and we expect our introduction to be at the very high end of the product spectrum.

ROGER DRESSLER, technical director, Dolby Laboratories

On S-Type NR: We have one prototype machine that's "on tour" in Europe and Japan. That is the first public demonstration of S-Type, but we will not have it at CES. We're not planning to stress S-Type at the show. It's a little early—it's nothing that will be available for some time. There will probably be more at the summer show.

TOMMY FREADMAN, director of engineering, Altec Lansing

On automotive: In automotive electronics, OEs are making a strong input by incorporating the head units and electronics. It's not going to be so easy for the aftermarket.

What the aftermarket is going to have to do is start offering things like DSP (digital signal processing) and Dolby Pro Logic surround sound for the car environment. All this kind of esoteric signal processing is going to be available, and people are going to offer new features for cars so that they remain one step ahead of the OEs. The aftermarket is going to have to be more aggressive to convince, sonically, that they can do a better job.

HARRY ELIAS, senior VP of sales & marketing, JVC America

On car stereo: The improvement in car stereo technology has been great and the prices have come down. The average ticket for car stereo product now is $299 and up. We're really enjoying a good car stereo market. At one time, car stereo was not an upbeat market; now it's really an upbeat market. The CD in autosound in definitely going to increase in sales.

MIKE TOWNSEN, VP marketing for car electronics division, Pioneer Electronics

On car stereo: What the big buzz should be at CES is an affordable CD for the auto. Since the last CES, we introduced a CD player at a more affordable price. What we expect to see in the next year is manufacturers introducing another line of product that is more affordable, at an actual selling price of $499.

By breaking that $500 barrier, we get down in the range of the higher-end cassette deck sales, and next year "more affordable" will mean $399.
Like everything else, blank audio and video tape sales appear to be driven by low price points. Gone are the days, for the most part, where consumers will pay a full $5.99 to $7.99 for blank VHS T-120s, or $4.99 for high bias audio cassettes.

These days, the average price point for name-brand blank video and audio tape is $4.99 and $2.99 respectively, and they're caused by units placed at the top end of the spectrum. Lower down, the nation's mass retailers showed the average VHS T-120 sells for $2.99, whereas the average audio C-90 sells for $1.99. Not that mass merchandisers are complaining. They, along with other retailers, expect to sell more than $1.25 billion worth of blank video tape alone in 1990. The audio cassette is not faring as well, however. Next year's sales are expected to exceed 1989's $380 million units by only 15 million.

Sears, the nation's largest retailer, is reading its stores for increased blank media sales, and is pushing brand name video tape to coincide with its newly revamped "Brand Central" division geared to sell other than just Sears labeled products. "We're carrying various brands of Maxell, Scotch, TDK and Sony," says John Summers, a spokesman for the retailer, who says is not doing as much discounting as national averages might indicate. "In most stores, the high grade Sony Dynacron sells for $5.44. That's not a really a discount price, at least as much as other chains might discount it."

Summers says Sears is in the enviable position of being the largest chain of stores in the country, and benefits from the enormous traffic that flows through its audio and video departments on a daily basis. "When people are in our stores, they've come in to find quality and a fair price. They usually buy tape as an afterthought, having come into the store for something else. Because of that, we don't have to discount as deeply because we're not trying to pull someone into the store through an ad to buy a low-priced tape."

To that end, Sears is not involved in national promotions on audio and video blank media as other retailers might be, according to Summers. "Sure, we sell the specially packaged two-, three- and five-packs when they're available from the manufacturers, but we don't have blow-out sales like the large electronics chains."

Marketing efforts are fairly similar in the K mart camp, where spokesman Susan England says K mart pretty much follows industry trends in pricing, and will discount occasionally. "We carry Kodak, Maxell, Memorex, Sony and BASF," she says. "Blank tape is an enormous category for us. Consumers will find K mart's blank audio and video tape prices lower, but maybe not as deep as the electronics stores who use blank tape as a loss leader in order to sell the electronic components with bigger margins."

England says K mart has great suc-

(Continued on page C-15)

Lebo's Leather Tex Voyager soft carrying case for 30 CDs, portable CD player and accessories

Audio/Video Accessories Flex Their Collective Connective Muscle

Audio and video accessories, once the bane of retailers who couldn't be bothered with "nickel and dime" items, are now beginning to flex their collective muscles as they prove to be one of the most promising profit centers for the 1990s. Diversity is the key to profits in this category, say retailers, who are happy to offer an increasing variety of hardware and software add-ons to their customers at markups that routinely reach 100%. Dozens of new products will be rolled out at Winter CES, while many existing products will get new packaging and a new push into the channel. Here are the highlights:

Recoton (800-223-6009) is introducing a new preventive maintenance tool designed to keep CD players operating at peak performance levels. The Lasermatic Compact Disc Laser Lens Cleaner (CD25) is a CD itself which the user puts into their player. The disk then removes dust, dirt smoke and chemicals from the player's lens via a laboratory-grade brush, and turns the machine off when the cleaning cycle is complete. Suggested list: $29.95.

AudioQuest (714-498-2770) is aiming for the high-end audiophile with a batch of esoteric accessories. Big Feet and CD Feet are two products designed to improve all tube equipment, CD players sensitive to vibration, VCRs, videodisk players, TV monitors and other solid state electronics components placed near speakers. Made from a highly absorbent material called Sorbothane, the products are placed on the "feet" of the electronic component (much like a rubber furniture protector), and help reduce either internal vibrations generated from the spindle bearings or servo motors, or external vibrations caused by units placed too close to speakers. Suggested list: Big Feet $39.95 set of four; CD Feet $24.95 set of four.

Also in the stabilization business is a new product from Monster Cable (415-871-6000) called the CD SoundRing. The CD SoundRing is a narrow vinyl strip which adheres to the "label" side of CDs to provide additional weight and reduce vibration. The added weight is intended to provide the maximum "read" quality by the laser, and is designed to improve the audio output of CDs on any kind of player. The rings come in a variety of colors, in packs of 12 or 50. Suggested list: $14.95 (12 pack); $49.95 (50 pack).

AudioQuest LiveWire Topaz and LiveWire Ruby are 7-strand conductors made of OFHC copper insulated with polypropylene, and are identical with the exception that Ruby uses FPC copper for both the positive and negative conductors to provide further shielding from unwanted interference between electronic components. Suggested list: (Continued on page C-12)
At Nimbus we’ve done more than anybody to master CD manufacturing, simply because we want the final result to sound like the real thing.

Nimbus has the experience...the right people and the capacity to produce top quality Compact Discs, when you want them. And when you see Mastered by Nimbus on your CDs, it says you’re as particular about who manufactures them as you are about what goes on them.

Manufacturing process and services include: Tape Mastering, Laser Mastering, CD Replication, and complete printing and packaging.

Nimbus Records

New York Sales Office: 200 West 57th Street New York, NY 10019  Telephone 212-262-5400  1-800-451-8725  Telefax 212-262-5409

Los Angeles Sales Office: 4524 Tobias Avenue Sherman Oaks, CA 91403  Telephone 818-783-4250  Telefax 318-986-0862

Charlottesville Manufacturing Facility: P.O. Box 7305 Charlottesville, VA 22906  Telephone 804-985-1100  1-800-782-0778  Telefax 804-985-1101
Panasonic does it again. Again and again.
Again, Panasonic sets the standard: our all-new VHS Duplicator and Automatic Cassette Changer.

Here's a rugged duplicator, designed to optimize your SP recording, time after time after time.

A host of built-in self-diagnostics ensure smooth operating. Including: an auto-eject circuit with warning indicator, a tape running indicator, a record indicator that will flash a warning for any signal disruption, and an audio peak meter. And you can choose between a 34-pin parallel remote or a built-in serial remote for system control. These features, combined with 4 discrete audio channels, make the AG-6820 duplicator an ideal component for any professional duplicating system.

As for efficiency, the AG-6820 consumes only 43 watts—a 25% reduction in power consumption over previous models.

To reduce changeover time and maximize productivity, the Panasonic® AG-CL68 Cassette Changer automatically loads and unloads up to 3 tapes without manual intervention—minimizing changeover time, maximizing factory operation.

When it comes to professional duplicating, Panasonic sets the standard. Again.
MICHAEL MYERS TAKES OFF HIS MASK ... AND MURDERS THE COMPETITION WITH MARCH'S ONLY MAJOR HORROR TITLE.

HALLOWEEN 5 HAS KILLER GENRE POWER!
HALLOWEEN 5 is the only major horror film scheduled for release in March '90. HALLOWEEN 5 also has brand name awareness due to sequel power, making the "Halloween" series a proven renter.

FOUR MONTHS OF TV ADVERTISING SUPPORT
North America TV Coverage will support all video retailers across the U.S. and Canada.

Before and after street date advertising to maximize consumer demand and keep your rental return rate high over the long term.

CATALOG NUMBER: 2425
DEALER ORDER CUT-OFF DATE: February 13
STREET DATE: March 1

ACCESSORIES

Topaz, $49.95 (1 meter pair); Ruby, $69.95 (1 meter pair).

Audio-Technica U.S. is introducing a new CD cleaner called the AT6058, which uses a wet/dry process and a squeegee-like device to completely remove dirt, grease, and grime from the surface of CDs. Small enough to go in a pocket, the AT6058 contains a double-ended cleaner and a small bottle of cleaning fluid. The disk is placed playing side up in its jewel case and a few drops of fluid put on the top of the sponge-like pad. Once the disk has been "wet cleaned," the cleaner is turned around and the other, squeegee-type, cleaner dries the disk and removes any remaining dirt loosened in the wet process. Suggested list: $11.95.

Signet (216-688-9400) begins delivery this year of an automatic CD cleaning system. The SK315 resembles a small CD player. The user applies drops of the supplied cleaning fluid to the two internal cleaning pads, inserts the disk, closes the lid and presses a button to begin the radial-like cleaning motion created by the dual rotation of the disk and the pad. The disk is wet-cleaned for 15 seconds, and dry-cleaned by a rotating chamois-type material for 25 seconds. Suggested list: $85.

Swire Magnetics is introducing a new line of five XL-Series lightweight stereo headphones. From the XL 300 (suggested list: $1.99) to the digital model 1400 (suggested list: $12.99) the Laser XL headphone series is targeted at retailers who wish to give customers a variety of low-end solutions to music listening. The firm is also bowing the Laser VHS Rewinder marketed as the "salvation" of VCR heads everywhere. Hard-wired, as opposed to other models that operate via AC/DC adaptors, Swire is targeting the convenience market for the unit which carries a suggested list of $19.95.

While most consumers or retailers wouldn't think of product warranties as an accessory, ComponentGuard (914-741-5600) is hoping to change all that by establishing itself as a household name brand with blister-pack marketing of its Guardman extended warranty plan. ComponentGuard is packaging customer warranty credit cards called the Guardcard, along with the necessary paperwork in a colorful see-through plastic "clamshell" designed for display at point-of-purchase. ComponentGuard hopes to turn the concept of an extended warranty service contract into a tangible product that can be sold just like any other accessory. The packaging clearly outlines the features and benefits of ComponentGuard's extended warranty plan and service contracts. Over 100 different products are covered by a ComponentGuard Extended Warranty program, from audio, video, appliance, telephone and home office categories. After a consumer purchases a GuardCard package to cover a particular type of electronic component, all that's required to obtain service is call a toll-free
number for a referral to a local service outlet, where the service is "paid" for via the GuardCard. The service center then bills Component Guard for the service charges. The only cost to the customer is the original price of the warranty purchased. Retail levels for the covered products are $100 to $3,000, with service contract prices from $9.95 to $400.

Teak-Tech Designs (214) 638-3017 is introducing the CDT-32 Teakwood CD Flip-File. The company is marketing the product to upscale users who want a "classy" way to display CDs without a hefty price tag. The Flip-File allows users to keep CDs close to their players, and to access them easily by flipping them forward or backward. The file is made of solid Teakwood. Suggested list: $17.95.

Bib America (303-972-0410) better known for its pushbutton video head cleaner and CD polish is introducing the A-641 Compact Disc Stor-n-View Rack with a special mail-in offer. Packaged with every rack is a mail-in card offering a free audiocassette head cleaner. The CD Stor-n-View Rack allows CD owners to find their favorite disk easily by flipping through the rack and viewing the front of each disk. The rack stores 20 CDs in their original jewel boxes and is available in a matte black finish. Non-skid protective rubber feet are included. Suggested list: $7.95.

Datawave (818-908-WAVE) is previewing the WS-7, a totally wireless speaker system. The WS-7 uses FM radio technology that works through walls, letting users take speakers anywhere in their homes or offices, up to 150 feet from the transmitter. The WS-7 is battery powered and comes with an auto-shutoff circuit. Suggested list: $13.95.

Napa Valley Box Co. (707-564-9010) is adding two new Natural Pine Compact Disc Racks (56 and 96 capacity) and two new Natural Pine Video Cassette Racks (24 and 42 capacity) at the 1990 WCES. NAPA is also bowing the CD-50, a 50-capacity CD storage crate as an addition to their "nostalgia crate" line. All of the new products will feature the Napa Valley Box Co. "wine country" packaging and logo. Suggested list: prices range from $2.99 to $49.99.

Ambico (201-757-4100) is introducing the A/V Maestro, a video enhancer and audio mixer. The unit has three stereo audio inputs, each with its own volume control, letting the user mix and fade between camcorder audio, music, and narration. A microphone is also included. The A/V Maestro can boost each audio input up to 14dB, and a master volume control adjusts the overall volume of the mix. The video portion of the camcorder tape can also be enhanced during a mix. The video signal can be boosted up to 6dB with one control. Suggested list: $69.95.

Photoco (216-581-0880) has signed an exclusive agreement with Samsonite to distribute four new camcorder cases in the U.S. The new "CamCases" are available in two styles: hard-sided and soft-sided, and two sizes to accommodate (Continued on page C-17)
CD, LASER DISC or LP DISPLAY UNITS

CD-52-5 Display Unit
• DIMENSIONS: 54" High
  52½" Wide
  24" Deep
• CAPACITY: 360 Laser Discs
  280 Compact Discs

CD-39-3 Display Unit
• DIMENSIONS: 48" High
  39½" Wide
  18" Deep
• CAPACITY: 225 Laser Discs
  180 Compact Discs

Woodcraft Industries, Inc.
P.O. Box 79580
899 Burlington Road
Fort Worth, TX 76179
1-800-383-8961 • FAX 817-847-6929

CRANK UP YOUR VOLUME WITH SKC AUDIO TAPE

GQ...The highest
copy quality normal bias
cassette label money can buy

GX...The superior
dependence of high
2000 bias tape at a popular

CD...Pure chrome formulation
effective high bias
tape at a popular
duplicates the sound of
compact discs

ZX...SKC ZX Metal tape is like having front row
hearing of live music, none of the noise

Call Tom Anderson at SKC (800) 237-8372 or in Calif. (800) 331-5729

MIKE FIDLER, senior VP of home marketing, Pioneer Electronics

On recordable laserdisk: We've introduced a recordable laserdisk at the Japan Audio Fair in October but it isn't meant for, and was introduced for, the industrial market. It's not a consumer unit and will not be at CES. It costs $20,000 and provides 10 minutes of full-motion video with FM analog audio. It's a great editing tool for the video industry. The disks are not playable on regular laserdisk players.

For the consumer market, something like this involves a whole different set of design parameters. We have no firm plans at all yet with that product—it's a little premature.

On laserdisk: We've expanded our distribution base about four times what it was in spring of 1989. New combiplayers have attracted a broader audience. We projected 80,000 players to be sold from June to December 1989, and it looks as if we're probably going to break out to 70% combiplayers, 30% single players. A lot of that is due to the fact that the combiplayer is such an exceptional value.

The software business has also been expanding rapidly. There are many more software accounts coming on, and that's a very critical part of what makes the category successful. Every major manufacturer supports laserdisk in the Japanese market. It'll be a short order before we see that support in the U.S.

JOE PARKER, VP video and distributed labels, PolyGram

On laserdisk: You'll see a major move from retailers to create sections in stores for laserdisk. This Christmas having been the year for many of the machines, 1990 will be the year for software.

It's our hope that, as more and more software companies produce software, prices will come down. I see, down the road, laserdisk replacing the VHS format as CD has replaced vinyl.

HAROLD GUILFOIL, Waxworks

In general: One thing we're interested in is the potential for record companies to start delivering goods in multiple formats. Being able to come out with a cassette, CD, and VHS of a product is a really marketing tool. Video should be included in the package if you've got it. They seem to be trying to get that potential available to us and to themselves.

On laserdisk: In the near future, VHS will come to the point where it's saturated the market and companies are moving toward laserdisk as the "new" format. I think we're going to see an increased use of la-
sers in all sorts of things, like multi-
media.

DAVID BIRCH JONES, marketing manager of audio separates, Philips Consumer Electronics:

On laserdisk: People have grown to accept the fact that music on disk sounds better than vinyl or tape. They're realizing that video also is better on disk.

We're seeing an increase in picture performance TV sets, with a growing category of big screen and directview sets. If you're thinking of laserdisk on your 19-inch TV, you might not notice, but the picture quality difference between disks and tapes is such that more and more people are going to a large screen. People buying premium TV sets, if they're not going to use a videodisk player, are not going to see the quality potential of the unit.

Now that we've got videodisks with full digital audio sound quality, the sound measures up to the picture quality for the first time, and that's another big growth segment of the business.

LEN SCHNEIDER, national product/vice president, Onkyo

On surround sound: We've just begun shipping the TX-SV90 Pro Logic surround sound receiver. It incorporates Dolby Pro Logic and features five audio amplifiers.

The difference between surround sound and Pro Logic is that Pro Logic uses a centered audio image. The steering circuitry is designed to feed dialog to a speaker located at the visual image source, and for that you need a fifth speaker. If you have a fifth speaker, you need a fifth amplifier for it. A lot of Pro Logic receivers contain the decoding circuitry but don't have the fifth channel amp.

ROGER DRESSLER, technical director, Dolby Laboratories

On surround sound: (The company is exhibiting at CES for the first time in a number of years). Some companies that have introduced Pro Logic in their top units are finding now that they're selling more of these most expensive units than the mid- and lower-priced units. The balance for the format looks really good.

We have a reasonably good idea of how many Pro Logic units will be on the market. In the second quarter of 1989 40,000 units were sold. That should triple by the end of 1989. Ten percent of the TV sets introduced now have Pro Logic. You're going to see a 50/50 split by mid '90. By the end of '90 or early '91 most products will be Pro Logic.

We're also releasing Dolby 3 Ste-
reo, which takes away the surround sound speakers and uses left/center/right speakers. For the first time we're going to allow people who want stereo TV to have it with the ease of their mono sets.

YUKI NOZOE, VP personal video marketing, Sony Consumer Video Products Co.

On camcorders: We don't have any new products at our booth. We're seeing the fact that the half-inch home VCR/VHS is declining and growth area is in 8mm camcorders. In 1989, the market was 2.2 million units sold. In 1990 we'll see a 10% to 15% growth, to 2.5 or 2.6 million units.

There is a clear idea in the consumer's mind as to what they expect from camcorders. The most important thing is that consumers want the precious memories they make for their families to be kept by high quality camcorders. The primary benefits of 8mm are its size and quality. The format can provide shutter speed up to 4,000, which is good for producing a clear picture under less than optimum lighting. It also provides full editing capabilities, such as fade to wipe and digital superimposition for titles.

Consumers want to have the total package, picture and sound quality as well as basic features.

HAROLD FEIN, VP of marketing, Sony Classical (formerly CBS Masterworks)

On laserdisk: We're making a major commitment to the 12-inch videodisk. Our initial releases will be the first in a series of performances conducted by the late Herbert von Karajan. It will feature concert footage never seen before that...
was stockpiled by von Karajan beginning in 1983. The first three concerts, part of a large series with a working title of "The von Karajan Legacy Series," will be released in the first half of 1990. They’ll include the 1988 New Year’s Eve concert with the Berliner Philharmoniker, the 1987 "Neujahrs" concert in Vienna, and the "Coronation" Mass by Mozart in St. Peter’s Cathedral in Rome in 1985.

In addition, for the last year we’ve been doing extensive recording of classical performances in the U.S. and abroad. As a further part of our commitment to the future, we’re producing all of these on HDTV, even though initially the consumer won’t be seeing it on HDTV. We expect that the consumer interest in these releases will be enormous.

SUSAN NUNZIATA

MERCHANTS
(Continued from page C-8)

cess with selling multi-packs. “Our customers usually perceive multi-pack items as a real bargain, regardless of the item,” she says. “Blank tape, audio or video, is the same thing. Tape packaged together in three’s at a special price are big movers for us. We wish the manufacturers would do more of that kind of bundling.”

For the most part, tape manufacturers appear to be increasing their tendency to package tapes—sometimes of various grades—together in two- or three-packs for the giant retailers. Says Fuji’s marketing director, Brad Friedrich: “We’re introducing a major pegboard display that holds 386 pieces, and a floor stand that holds 96 units that is ideally suited for the mass retailer who wants to take advantage of special bundled promotions.”

Target Stores are becoming increasingly aggressive in blank media sales, according to sales director George Height. “We have what we call the Target Video Network, or TVN,” he says, “which is an in-store MTV-styled program which runs continuously on monitors placed strategically in the audio/video department.”

“IT’s one big commercial, interspersed with cuts from movies and music videos that are for sale, or on sale, along with commercials for various video and audio related products.”

Height says Target carries most of the major brands of video and audio blank tape, but also carry a “house brand” at a deep discount.

“There are times when customers just want an inexpensive tape for time-shifting TV shows, and we’ve got them covered with our own Target-brand of tape,” he says.

Multi-packs are big with Target customers as well, says Height. “The multi-packs of audio and video tape are actually good deals for the consumer. We like it because it’s a form of future selling which makes two or three sales out of one when a customer buys two or three tapes packaged together at one time.”

Does heavy discounting at electronics superstores affect depart-
(Continued on page C-19)
The one-stop-shop for children’s video, Kids Klassics lists a full range of exciting, sure-to-sell titles—all priced just right for impulse purchase. We’re the largest independent manufacturer and distributor of children’s home videos in the business, and we have the product you need to ensure the profits that you want. If it’s a proven title, character, or story, look for it in the Kids Klassics catalog.

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**VIDEOTAPE**
(Continued from page C-4)

pack’ marks the beginning of what will become a tradition for AE&G. The company plans to package many more classic films with MGM Lion blank tapes. Each triple pack includes two high-grade, T-120 blank MGM Lion tapes, and one classic, prerecorded movie.

Memorex is also in the give-away mode to entice consumers to sample their blank stock. While a giant in the audio tape field, Memorex blank sales have been somewhat lackluster. To reverse that trend, Memtek, the marketing arm of Memorex, is launching a promotion in the first quarter of 1990 where a consumer who buys the VHS Safe-guard System Wet Video Head Cleaner receives an in-pack coupon good for a free Memorex High Grade T-120 by mail. Consumers who purchase the deluxe cleaning system receive a similar coupon good for a free pro Hi-Fi tape.

Fujifilm is positioning itself in the blank tape wars with one of the widest selections of blank stock going: VHS, VHS-C, Beta, 8mm, SVHS and S-VHS-C in lengths ranging from T-30, T-60, T-90, T-120 and T-160, plus the increasingly popular VHS-C TC-20. According to Brad Friedrich, Fujifilm’s marketing manager, Fuji is out to establish an image with consumers through the use of eye-catching, self-merchandising displays which are packaged in a vivid, multi-stripe design for increased shelf appeal and easy identification by consumers.

Fuji is expanding the multi-pack concept to include not only four-packs of its HQ and Super HG videotape, but also Super HG in three-packs and blister two-packs of 8mm and VHS-C videocassettes for the consumer market as well. Specially designed for S-VHS video systems, Fuji’s Pro-S is targeted for the upscale consumer in 30-, 60- and 120-minute lengths. “We’re marketing tape on a ‘good,’ ‘better,’ ‘best’ scale,” says Friedrich, “with our HQ, Super HG/Super HG, Hi-Fi and Super XG Pro videocassettes respectively.” Friedrich says Fuji hasn’t forgotten the Beta consumer, and continues to offer various grades of tape in the L-500 and L-750 lengths.

“8mm will also be good for us this year,” says Friedrich. “We intend to capture consumer loyalty by offering 15-, 30-, 60-, 90- and 120-minute lengths because people use their 8mm camcorders for a variety of situations, and some people could take real advantage of a 15-minute tape that they could use over and over again after adding to what they’ve recorded to VHS or another format for archival purposes.”

Sales who has seen its Beta fortunate wane in recent years, is still producing blank tape for their machines, and will continue to do so for quite some time, according to John Birmingham, president, Sony Magnetic Products Co. Sony will be in an aggressive roll-out mode during CES, says Birmingham. “Our lines of VHS and Beta tapes, which include the ES, ES-HG, ESX-HiFi and PRO-X lines, will debut with...
new packaging and an all new marketing push," he says, adding that Sony will be pitching different grades of tape to different types of consumers. The ES line, which encompasses the Sony Dynachron tape, is being promoted to the "average consumer for day-to-day recording of television programs." Owners of hi-fi VCRs are targeted for the roll-out of the ESX-HiFi tape, which Sony says utilizes high precision magnetic particles designed for high frequency recording in addition to the carbon-black SP backcoating.

Shooting for the elite videophile, Sony is offering the PRO-X for VHS and standard Beta machines. "The PRO-X is formulated with super precision Vivax magnetic particles for ultra-high resolution." The tape also comes in a hard library case for safer storage.

For 8mm camcorders and VCRs, Sony claims its Hi8 Metal-E tape will produce the highest output of any compact consumer videotape on the market—over 400 lines of horizontal resolution.

TDK is introducing a new line of 8mm videocassettes during WCES that includes two new Hi8 cassette. According to Tak Koyama, TDK director of product development, the introduction of the new 8mm blank tapes "represent the most sophisticated metal-particle cassette ever made." Pricing info was unavailable at press time.

Swire Magnetics Co. is working to reposition its low priced blank VHS line—the Laser brand—by re-fashioning its packaging, and offering consumers discounted prices on its HQ and HG versions. The two grades are being offered for the first time at CES. KEN JOY

ACCESSORIES

(Continued from page C-13)

full-size VHS units or small camcorders. Foam padded and surrounded by a magnesium frame, the CamCases can be carried over the shoulder or as an attaché case. Suggested list: to be announced.

Azden (516-328-7500) enters the video editing arena with the Azden VE-100 Video Editor. The editor works with any format VCR, as long as one of the VCRs has infrared remote capability. The VE-100 learns the infrared code of the recording VCR, and the "pre-roll" of the playing VCR, and then allows users to create up to 100 scenes. Editing can be done "on the fly" or can be still/stepped with 3-frame accuracy when using a 4-head VCR. Suggested list: $449.95.

Case Logic (303-530-3800) is introducing a Cassette Single Storage Case. The model CS-14 will hold 14 cassette singles, or can accommodate a combination of singles and regular cassette tapes. The unit features a detachable shoulder strap and belt loop. Suggested list: $6.95.

The firm is also bowing the CD-30, a padded carrying case that holds 30 CDs. The unit comes with internal plastic shelves that hold each CD firmly in place, surrounded by foam padding and a nylon case. Suggested list: $19.95.
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Wire Magnetics is pursuing increased visibility with a completely redesigned product lineup. The Laser CL Plus audio cassette features a completely redesigned look, encompassing an improved transparent cassette housing and a new premium grade normal bias tape formulation. The Laser Audio line is being promoted in two packs that come in C-60 and C-90 twin bags, but is also available in 5- and 10-pack brick packages in C-90 lengths. Being rolled-out at WCES is the new C-76 and C-100 twin bag configurations featuring a new high-bias formulation for compact disk recording applications.

TDK, the first tape manufacturer to offer CD-length cassettes in all three tape types (normal, high and metal bias), will broaden its CD-length offerings with the introduction of SA-X high-bias (Type II) tape in a 100-minute configuration at WCES. "SA-X in a 100-minute length makes perfect sense," says Steve Diamond, TDK product and public relations manager. "It combines the convenience of a longer recording time with performance that's ideal for CDs."

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**Hit Video USA Casts An Eye Toward Int’l Market**

**BY MELINDA NEWMAN**

NEW YORK—With its domestic broadcasting operation running smoothly, Hit Video USA has successfully cast an eye overseas. The Houston-based music video program has signed deals with 15 countries to show its programming and is negotiating with more than a dozen others.

"Expansion into the international marketplace has been our thrust for the past year," says Connie Wodlinger, CEO and president of Hit Video's parent company, Wodlinger Broadcasting Co. "Our priority in 1989 was negotiating the worldwide licensing rights so that we could distribute outside the U.S. It was a lengthy process to set up a system so that each record is properly credited."

Among the countries buying up to 70 hours of the company's original weekly programming are Japan, Malaysia, Indonesia, Turkey, the Ivory Coast, Seychelles, Burkina Faso, Morocco, Israel, Bophuthatswana, South Africa, Chile, United Arab Emirates, Bulgaria, and Malta.

Although the clearance took longer than originally expected, the company has already started shipping programming to some countries through its distributor, Dallas-based International Broadcast Systems, says Wodlinger.

On the domestic front, Hit Video has expanded to 57 stations, broadcasting to a potential audience of 37 million. And while Wodlinger plans to continue to expand that medium, she has not ruled out the possibility of a return to cable.

The 4-year-old outlet was originally a 24-hour cable channel. In early 1988, it abandoned that format for broadcast TV, as well as scaling down its daily programming to seven hours. In February 1989, it upped its daily feed to 10 hours.

"A lot of MTV contracts are expiring and we've had a lot of inquiries from the cable industry about our going back to 24-hour service," Wodlinger says. "It's obviously a long-range thing, but it's something that I'm looking at. We'd like to do it, but we've had to have enough of a commitment from cable operators."

Wodlinger stresses that a re-entry to cable would not eliminate Hit Video's broadcast activities, because "we wouldn't be on cable in all markets. And if we were to re-enter the cable arena, it would be a long process of starting very small and growing.

The broadcast programming is currently offered to stations on a barter system. Every hour has 10 minutes of commercials, with Hit Video and the local channel splitting the time equally. Stations can take as much as the full 10 hours or as little as one hour of the daily programming.

The programming is basically hits-driven, but director of programming Lou Robinson says the channel is different from MTV. "Our research shows that we have a different audience," he says. "[MTV] rocks real hard and heavy metal doesn’t work for us. New Kids On The Block, Bobby Brown, New Edition is more our audience. We do a lot of urban/black programming."

Three years ago, Hit Video lodged a lawsuit against MTV over the latter's clip-exclusivity policy. That action was settled out of court last February (Billboard, Feb. 4). And Robinson, who was not at Hit Video when the lawsuit was filed, has learned to live with the situation.

"It doesn’t bother me if we don’t get to world-premiere a video," he says. "The exclusive thing bothers me more."

"There have been many times a label has come to me and said, ‘We need your help,’ and then we can’t push the second video after the first one’s a hit."

"I’d hope the labels look at it in more than dollars-and-cents terms," he says. "I’ll accept it across the board, once they’re established, we should still get to play it. But if MTV’s going to take the Aerosmiths and Whitesnake’s, we’ll concentrate on other things and work around it," Robinson says.

"Christopher Williams was a No. 2 request for us and the Boys were heavily played. We just make the best of it."

On occasions that Hit Video has world-premiered a clip, it has usually been met with great success. One of Robinson’s favorite success stories is Kix’s ballad "Don’t Close Your Eyes," which Hit Video debuted and kept on rotation for more than six months.

"It was just a band we believed in," Robinson says. "Kix returned the favor by hosting Hit Video’s year-end countdown show."

Some other bands the channel has believed in, the station program director Rick Downing jokes, include the B-52s and the Smiths. "A lot of programmers are scared of videos, but we keep it pretty tame," Robinson says. "We’ve gotten complaints, though. We pulled Cher’s ‘If I Could Turn Back Time,’ and one by N.W.A."

In addition to regular programming hosted by five DJs, Hit Video offers five featured shows: "Hit Video Countdown." A three-hour top 30 video show hosted by VJ Todd Stevens. Artists appearing in the area often serve as special hosts.

- "Women In Rock": A weekly show spotlighting established female artists, with each sharing an ASAP as a vehicle to introduce new bands fronted by women, such as the Innocence Mission. Hosted by Suzanne Vafadaris.

- "Power Mix USA": The program’s latest show debuted eight months ago. The dance show has recently changed to a new host, Ken Murth. "I was conscious of going after someone I told Ken that people in this office couldn’t understand what he was doing, it was working," Robinson jokes.

- "New Music Review": A segment hosted by Eric Easton that features new clips not scheduled in the regular rotation.

- "Hit Video Weekly": Hosted by Jake Black, this entertainment news program includes a hot-shot feature.

**THE EYE**

by Melinda Newman

**THEORY OF EVOLUTION: VH-1 is broadening its playlist to give new or added exposure to breaking and established artists.**

"Our goal is to be a very hip contemporary network for adults," says VP Jeff Rowe. "Our audience has a wide variety of tastes and there's a lot of music that we weren't able to play. Now we can provide a piece of music that they can't get on contemporary radio."

Basically, according to Rowe, what has occurred with the new year is that videos by hit artists that are getting exposure at several different outlets in stations are being programmed into "Hitmakers." The 60-minute daily show runs three times a day, effectively decreasing the amount of rotations for these videos from four to three. This opens up time, as much as 10% of the programming, for new clips by artists whose music is not a staple on radio.

"This is what we believe adults really want," says Norman Schoenhof, director of talent relations. "They want to be able to turn on VH-1 and find something they've never found anywhere else. That's one of the things we can do. It's part of our evolution."

The music channel has renamed its rotation stature to reflect these changes. The new categories are artist development, new music, and hit makers. They replace the previous heavy, medium, and light designations. The five-star rotation system remains the same.

Artists such as Kate Bush and Peter Himmelman in the artist-development category will have their clips played three times a day. New music/videos will feature such artists as Loudon Wainwright or John Lee Hooker, whom the station normally wouldn't play. These clips will air once or twice a day.

VH-1 hopes to cultivate further success in breaking artists, similar to the action it created by playing clips by such acts as Julia Fordham, Enya, and Tanita Tikaram.

As for the record companies, "We’re hoping it will create incentive for the labels to create videos for adult artists whether the song will be a big radio record or not," Schoenhof says.

"If a label comes to VH-1 with a game plan for an artist and they agree to create an extended-for-air, re-recorded version of a hit, it will be part of it from the beginning," Schoenhof continues.

"It behooves VH-1 to be associated with its own artists rather than to be part of the mainstream success of a lot of big stars."

W E’RE NOT DEAD YET: "We’re on hiatus, which is French for off the air," says producer Thomas "Video Spin," the weekly 60-minute music video show produced by WQEX in Pittsburgh and carried on 34 other public television stations, broadcast its last show of the past season.

"The station manager [here] feels that the production time span can generate more money being used on other projects," says David Downing.

However, Downing stresses that all hope is not lost. He says the show has been pursuing national sponsors for about four months through an independent market research firm in Pittsburgh and has gotten some nibbles. It will continue to look for underwriting with hopes of being back on the air as early as spring. "Obviously, we don’t want to see it go and we’ve gotten good support from the stations and the promotion people at the labs."

Downing is asking each of the three sponsors to chip in between $70,000 and $80,000 for a 26-week buy. In return they get a 15-second credit before and after each show. The station’s name is included in all press material and on all promos.

One of the obstacles that Downing has come up against in seeking underwriters is that "Video Spin" is considerably different from the usual nature or music show offered on public television. "The people who sponsor shows on public television do it for an image; it makes perfect sense for Exxon to buy into a nature series."

Downing is talking to nontraditional public TV sponsors, such as shoe chains and record companies. "The way we’ve been approaching the labels is this is a way for them to keep an outlet on the air," Downing says. "They won’t have a say in the programming. These companies have a lot to gain by underwriting us and a lot to lose by having us go away." Downing can be reached at 412-622-1500.

**ON A CHEERIER NOTE:** California Music Channel starts the new year with an extra half hour on the air daily. According to program director Rick Kurkjian, CMC is now on from 3:00-4:30 every weekday afternoon and at 12:30 a.m., a half hour that had been dropped in October when the afternoon shows were expanded from 30 to 60 minutes. The evening segment is basically the result of a change in the programming schedule. The "Prime Time" program is Tuesdays, when the evening program will feature modern rock, instead of music from that afternoon's "Power Thursday" hosted by KMEI's Renel Lewis.

CMC has been on the air for almost eight years and is broadcast on San Francisco's KTSP. The full-power UHF station reaches 17 million homes. Kurkjian can be reached at 415-432-9261.
AS OF JANUARY 13, 1990

LOS ANGELES

**CAMERON VAN BEETHOVEN'S** "I Was Born In A Laundromat" is the second video from the band's "Key Lime Pie" album on Virgin. Adam Bernstein directed and co-produced the conceptual clip, which features fireworks effects, desertated color, and some interesting camera work. Jamie Tenenbaum directed photography and Nancy Bennett co-produced for Zeitgeist.

Silvey + Co.'s Kevin Kerslake directed "Deep Blue" for Fetiche Bones' latest album on Capitol. The stylized clip features sophisticated props and underwater photography shot by DP Rolf Kestermann.

In addition, Silvey + Co. directors Andrew Doucette and Judith Cuninghame recently shot Stan Ridgway's "Lonely Town," a bleak look at alienation in modern society. The clip comes from Ridgway's I.R.S. album. Tina Silvey and Mitzie Roszelhce co-produced both videos.

**NEW YORK**

LEONEL C. MARTIN of Classic Productions directed the new 2nd Bass video, "Gas Face," a rap clip from "The Cactus Album" on Columbia. Ralph McDaniel and Sabrina Grayson produced. The same crew recently worked Rob Base's "Turn It Out" video, a high-energy piece complete with a car chase through New York City. The tune comes from Base's Profile album "The Incredible Base."


The Pictures director Tamra Davis directed the new Indigo Girls longform, "Live At The Uptown," Ana Wetterstredt produced the live concert video, shot at the Uptown Lounge in Athens, Ga. It's available from CMV Home Video.

**NEW VIDEOCLIPS**

**MUSIC VIDEO**

This weekly listing of new videos generally includes complete programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/director/photographer/director. Please send information to Billboard, New VideoClips, Suite 700, 9170 Wilshire Blvd, Beverly Hills, Calif. 90210.

**DIVERGENT**

**MIDNIGHT FILMS**

recently wrapped production on a series of international shorts, including 10,000 Maniacs' "Happy Puppet" video, lensed in England, and Revenge's "T's Empire" video, shot in Switzerland. Martin Atkins directed both clips with producer Iain Brown. Back in the U.S., Midnight director Russell Young shot the Alarm's "Love Don't Come Easy" from the Welsh band's latest I.R.S. album with producer Sandra Mandy, and Crescenzo Notariello shot "Stay On," the first single from Shaolin & the Phoenix's Columbia debut. Mark Leekum directed.

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**NEW VIDEOCLIPS**

**MUSIC VIDEO**

**VIDEO TRACK**

**OTHER CITIES**

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**NEW VIDEOCLIPS**
Detroit's Harmony House Opens First Superstore

BY Moira McCormick

CHICAGO—Harmony House, the Detroit area's largest chain, opened its first superstore in its 42-year history Nov. 20 in the northern suburb of Berkley.

According to retail director Bill Thom, most of the chain's stores average 4,000 square feet and are found in strip centers—with a few mall and freestanding units. The supermarket covers over 7,000 square feet. Unlike the rest of the 30-unit chain, which is supplied centrally from the company's warehouse in the Troy, Mich., headquarters, the supermarket buys directly from many suppliers.

Consequently, Thom says, "We've got much deeper catalog, much more independent product, and we can react faster to breaking hits.

Harmony House has always been renowned for its deep catalog selections, with 10,000 CD titles, many of which are CDs on CD, including the chain's cassette players, and jamboxes, to see if it would be feasible for the rest of the chain as well.

More features to be added to the 'We've got much deeper catalog, more indie product, and we react faster to breaking hits' chain that were tested first in the superstore include listening areas and a video wall. "There are eight areas equipped with headphones where customers can listen to cassette players, and a 90-minute compilation tape of them for in-store play," says Thom. "As it plays, our sale price for the products scrolls across the screen.

"We'll be implementing these features in our existing locations—our five mall stores for sure, and in several other locations. Both ideas have been extremely successful; you don't sell a lot of product with only [point-of-purchase] promotion." Thom continued.

Harmony House was founded in 1947 by Carl Thom (Bill's father) and a friend, who had pooled $500 between them and opened a store in suburban Hazel Park. The flagship store is still there, says Carl's son. In the early 70's, Thom Sr. decided to expand into a chain operation, and opened a second store. "After that, we grew at a rate of three to five stores a year," he says.

Now, 25 Harmony House stores circle the Detroit area, including one downtown. Also, the chain fields three stores in Lansing, Mich., and one each in Chicago and Toledo, Ohio. Harmony House plans to add new stores at the clip of three to five a year. Most growth will come from markets the chain already is in, or in towns adjacent to them. Michigan will absorb the bulk of that growth, Thom says. "We will continue to expand, but cautiously," he adds. "We need point-of-sale technology. At 30 units, the chain is too big to continue maintaining inventory manually. Also, we need it if we are going to add more stores.

One priority Harmony House will push next year is "cleaning up what we already have," he adds. "Six to eight stores will be remodeled next year.

In the first quarter of 1990, three stores will open, including one in Dearborn, Mich., and a second unit in Toledo. Thom declines to identify the location of the third store, since the lease on property in Detroit, Thom. Says Harmony House also plans for an all-classical store, which will be the chain's smallest store at 2,000 square feet. That outlet is expected to open sometime in the first half of 1990.

None of the new stores planned for early 1990 is a superstore. Still, Thom says that the stores will be 5,000 square feet, replacing the 4,000-square-foot prototype.

But Thom deems the superstore a success story, since its current sales volume places it among the chain's top five producing units. He adds that if the superstore can maintain its good performance, more will be rolled out.

Thom says Harmony House's main competition is national chains like Musicland, Record Town, and Sound Warehouse. The latter chain moved into the market with one store about 18 months ago, now has four, and has more planned, according to Thom. "Harmony House offers competitive pricing, says Thom. "There will always be independents who sell low."

KEEPING IN A 2,000-STORE RETAIL NETWORK

"We've got much deeper catalog, more indie product, and we react faster to breaking hits" (Continued on page 53)

Island Pulls Out A Sly Trick In New York
Label Gives Away Sly & Robbie Tapes In Promo

BY Ed Christman

NEW YORK—Island Records promoted the new Sly & Robbie album, "Sly Assassin," by offering a sample tape advertised in posters placed in 100 subway stations here.

"We wanted to reach the kids who don't know Sly & Robbie," says Dave Yeskel, the label's director of product development. "We want [Sly & Robbie] to be attractive in areas where hip-hop sells." Sly & Robbie are not well known to the audience, he adds.

Island chose to give away not a cassette single, but rather, 30-second excerpts from four songs on the album. This strategy was intended to prevent loss of sales of the album. "If you give them the whole song," says Yeskel, "then they have no reason to buy the album.

Island supplied local one-stops with 200 copies, and display material. The label placed 200 posters in 100 subway stops likely to be used by its target group. The campaign reached neighboring islands besides every New York borough except Staten Island.

The 30-by-inch poster, which shows the album cover and an enlarged portion of its artwork, invited consumers to pick up the cassette at independent record stores.
Anniv. Concert Still Set For Caffe Lena
Vaughn Hits The Wall; NAIRD Gets CMF Jaunt

BY BRUCE HARING

THE LATE Lena Spencer, former proprietor of Saratoga Springs, N.Y., folk haven Caffe Lena—the oldest continuously running coffeehouse in the U.S.—was planning a 30th anniversary celebration for this May before her October death.

But the concert will still be held, thanks to Spencer’s family and supporters. They are now attempting to contact all of the performers who played the coffeehouse through the years, with an eye toward a celebration of Spencer’s life, times, and work.

Additionally, a trust fund has been set up to defray Spencer’s hospital expenses and continue the Caffe’s operation. The fund is intended to continue to preserve folk music and promote the development of aspiring artists. Former performers and interested donors should contact the Lena

SEEDS AND SPROUTS: Worth noting is the number of independent companies built on the contributions of black musicians that will be open on Martin Luther King’s birthday. What’s the excuse? . . . Grass Route extends congratulations to Maria Malta of New York’s Ren Greavist Associates, who recently graduated from Hunter College with a communications degree. Enigma’s Del Lords hope she studied hard; Malta will saddle the band’s publicity on its forthcoming release. Malta formerly handled press for Rock Hotel . . . The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) has confirmed plans for its annual convention to be held this year in Nashville. One highlight promises to be a junket sponsored by the Country Music Foundation that will host members for an evening tour of its museum and archives . . . Rykodisc’s unique Christmas gift to customers this year was a limited edition self-portrait poster of David Bowie; in return for use of his image, Rykodisc made a contribution in Bowie’s name to Save The Children, a charity Bowie has supported through the years. Also worth noting on the promotional end: The promotion issued by Mammoth Records in support of Blake Babies “Earwig,” and the bottle of hot sauce RAS Records sent for Roots Radics “Hot We Hot!!” . . . Neil Cooper, president of Rechout International Records (RIOR), has a gripe with Chase Manhattan Bank. Cooper allegedly lost cash, jewelry, and personal letters, when the bank opened his safety deposit box at a closed branch, allegedly without notifying Cooper. A spokesman for the bank terms the suit without merit; Cooper begs to differ.

ADVANCE WORD: This week, Grass Route dug through the mountain of material that arrived over the last few months for some hidden nuggets that may have escaped your attention over the holiday rush. Perschechti’s nightmare come true is Univers Zero, a noted European experimental whose work catalog is being mine by Cuneiform Records. (Continued on page 54)

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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

THEY MIGHT BE GIANTS
Flood
LP 60907/NA
CA 60907/NA

SHAKING FAMILY
Dreaming In Detail
LP 60900/NA
CA 60900/NA

HAVANA BLACK
Indian Warrior
LP 90567/NA
CA 90567/NA

THE DESERT ROSE BAND
Pages Of Life
LP MCA/Curb 42332/NA
CA 42332/NA

MARSHA THORNTON
Marsha Thornton
CD MCA 42319/NA
CA 42319/NA

To get your company’s new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Ste. 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

HARMONY HOUSE
(Continued from page 51)

but that’s how they do business,” he observes. Current new releases go on sale at $3 off list price, Thom says. Currently, CDs and cassettes each account for one-third of chain volume, with cassette singles contributing 5-8%, video 5%, LP’s less than 10%, and the remainder accounted for by blank tape and accessories. “The LP is fading, but there is greater demand than supply,” says Thom. “We won’t get out of the vinyl business till one or the other is gone... We carry a couple thousand CD titles, and a full selection—2,000 titles—of 45s.

“I’ve been with this chain through mono, 8-track, quadrophonic... people will still buy music, no matter what the format is,” Thom says.

Along with the opening of the superstore in November, Harmony House underwent a major personnel change that month with the departure of longtime GM Jerry Adams, who had been with the firm 19 years. “[Adams] handled advertising and finance, and his position wasn’t replaced,” says Thom. “Instead, two positions were created in the restructuring, with promotions made from within: Sandy Bean was promoted to advertising director, and Pat Welch was placed in charge of finances.”

No theft. Retailers experience an annual loss of 12% to 14% of their inventory. Even with an electronic security system, retailers still experience a 6% to 8% loss. With the Lift System you will experience NO THEFT. The CD is not in the jewel box... it is in our specially designed storage cabinet at your cash counter. This gives you and only you, control over your inventory. Lift Retail Display Systems for CD’s, Cassettes, CDV and Video. Leasing available.
For MANY YEARS it has been known as the Queen City, and lately local officials have taken to calling it the Blue Chip City, but for me, Cincinnati will always simply be home. It’s the city where, at least as early as the sixth grade, I determined that I had to be a record rat when I grew up (blame it on the Beatles!).

During the holidays, I revisited Cincinnati for a much-needed vacation. One relief I sought was the music biz, so naturally I spent a good amount of time visiting record stores, including some of the outlets that cultivated my appetite for the music game.

What follows is a very informal market study of Cincinnati’s music retail scene, which you might be tempted to title “How I Spent (Some Of) My Winter Vacation,” but before I go any further, I’ll make a deal with you. I promise not to lapse into Norman Rockwellian sketches of how I enjoyed being reunited with family and friends if, in turn, you’ll spare me details of your ski trip or your jaunt to Club Med.

WHERE VINYL LIVES: During my college years, as I was nourishing my love affair with jazz, two retailers benefited from my learning curve. Every payday, I would stop by at either Sight In Sound or Swallen’s—the former is an electronics specialist, the latter a discount department store chain—and take advantage of each chain’s discount policy. In those days, both stores would give you a 10% discount if you bought at least $10 worth of albums, and to show you how long ago that was, it then took three LPs to break the $10 barrier, most frontline titles in both chains were priced below $4.

Other dealers had better service, but Sight In Sound and Swallen’s were both hard to beat when it came to selection and value.

Both chains now operate seven stores in the Cincinnati area, but they’ve gone in different directions as far as prerecorded music is concerned. The lower level of the Queen City Avenue Sight In Sound once housed a huge music department, but that floor now showcases televisions, speakers, amps, and other entertainment components. An assistant manager at the store said prerecorded music was pulled out about a year and a half ago. All that can be found there now are some 18-20 top-of-the-charts CDs, priced at $19.99, which no doubt serve as starters for folks who buy new CD players.

Swallen’s, however, is still very much into music. I visited its location near the Tri-County Mall, and felt like I’d just been transported back some 15 or 20 years. OK, the prices were higher than they were before, and they didn’t have CDs during my college years, and yes, that 10% discount policy is long a thing of the past.

But aside from differences of economy or technology, Swallen’s music departments—located adjacent to the electronics departments—feel very much like the ones I visited in the 70s: compare floors, no frills, and a very deep selection. Prices at Swallen’s are still on the lower end of the spectrum, although the contrast between its prices and those of a conventional record chain shows up more in midprice lines than on new releases.

One link to the past that remains strong at Swallen’s is its commitment to vinyl. You’ll find far more LPs at the store than are usually found in the current market, so much so that I asked a couple of the salespeople if that stock was paying dividends in sales. The answer was an emphatic yes, LPs are carrying their weight at Swallen’s. “When you’re one of the few places around that still carries them, you sell a lot of them,” said one of the staffers.

CURTAIN CALL: For years, one of Cincinnati’s most complete music stores has been the large Montgomery Road unit run by Buffalo, N.Y.-based Record Theatre, and that’s still true today. Among its features are an ample classical department, a broad selection of jazz titles, and, as is the case with Swallen’s, more LPs than one usually finds in a “90s music store.

On the other end of the configuration spectrum, this outlet also has one of Cincinnati’s largest cassette single departments. Other offerings that Retail Track noticed: schock Christmas CDs at $6.99 each, inch (\(?\)), and one of the most handsomely merchandised used CD departments I’ve ever seen.

Rather than throw stickers on the jewel boxes, as most sellers of used CDs are prone to do, this store packages the jewel box in a plain 6-by-12-inch box, which prominently lists the price (most range from $6.99 to $9.99). I don’t know if this is a chain-wide merchandising concept, but it’s a unique idea.

One area where Swallen’s lags behind the competition, and, as far as I’m concerned, that’s the practice of not charging for the CDs. It’s one of those little extra highlights that make up the magic of shopping at a record store.

This store does not have as many videos as it did when I last visited some five or six years ago, but there was a decent selection of music video and other sale-priced fare. One thing that did puzzle me, though, was a fairly large chunk of unused space toward the middle of this 8,000-square-foot store.

Grass Route
(Continued from page 52)

The reissue of the 1977 album “1313” marks the first time the work has been available in the U.S. Worth checking out for fans of gothic classical with a strange twist. More from Cuneiform, P.O. Box 6517, Wheaton, Md. 20906-0517.

DB Records offers the third-biggest reunion of the year by linking Tim Lee and Bobby Sutliff, aka the Windovers, for “At Home With Bobby And Tim.” Fans of this great songwriting team will find that the music is still intact, despite their on-again, off-again relationship (Mick and Keith, anyone?). “Cold, Cold Rain” and “Down To It” are key cuts. Mordor from DB at 404-522-3908.

Heavy-duty contributors like Bootsy Collins, Clive Chess, and Maceo Parker team up on Herren’s “Doghouse,” a workout from the guitarist behind Madonna, Whitney Houston, and Nona Hendryx, among others. Full of retro funk in the George Clinton tradition; the timing may be perfect in this anniversary year of the Mothership tour. More from Jump Street Records, 200 W. 72nd St., New York, N.Y. 10023.

Colored vinyl is one of the most interesting things at Bazooka Joe’s “Two Thords” and Reptile House’s “Listen To The Powersoul,” both on Merkin Records. Fizzy guitar and shouted-out-the-waiting-room vocals mark the first release; Reptile House has a fascination with U2’s throbbing wall-of-sound approach to music. More from Merkin at 301-435-6510.

An urgent folkiness permeates “Industrial creeping,” a vehicle for the songs of Tom Shaler on PNY Records. Good use of an opening on this intriguing exploration of the inner works of New York.

Scandinavian music is sweeping the U.S. ... see page 28
BLACK GOSPEL'S night of nights—the annual Stellar Awards—attracts virtually every major artist in the genre. It showcases a number of powerful musicians and singers rarely seen on network television. And it leaves executive producer/founder Don Jackson exalted and invigorated at the same time.

The Stellas, which were taped in December, will be syndicated in more than 185 major American television markets over the next two weeks by the Tribune Entertainment Co.

In addition to the usual array of gospel stars, this year’s broadcast featured special awards to Coretta Scott King and the Dixie Hummingbirds (celebrating their 60th anniversary in gospel music), and a host of network entertainment stars as well.

Jackson says holding the show at the Aquarium Theater in Los Angeles enabled a number of Hollywood stars to participate.

The American audience may not recognize Larnelle Harris or Shirley Caesar, but they will recognize Maria Gibbs or Clifton Davis, our two hosts—who did a terrific job,” Jackson says. “We also had Tauren Blagoe, Esther Rolle, and other well-known actors and actresses as presenters and in our skits.”

This year’s award show was purposefully set for recognition of the 1 January birthday of Dr. Martin Luther King’s birthday Jan. 15. Jackson plans to use the telecast annually to honor Dr. King.

The various skits noted Dr. King’s connections with gospel music, as well as other dramatic moments in black history, including the work of Harriet Tubman, the march from Selma to Montgomery, and the life of Nelson Mandela—all supported by gospel music. All of the artists joined in the musical tribute as well.

The Stellar Awards Show will air in time for MLK Day

Myrna Summers, and Timothy Wright.

Other presenters include Marilyn McCoo, Brenda and Phil Nicholas, and Deniece Williams.

The idea of forming a black gospel-only awards show came to Jackson six years ago while watching a James Cleveland workshop in Chicago. “I assumed it was going to be a down-home stomping sort of thing, and I was stunned with the power and the choreography and the diversity of the music. I said, ‘This kind of an art form needs exposure! This will work!’ And that’s when I started to put it together. That didn’t entail just televising another special on gospel music, it meant setting up the whole process of establishing the awards criteria and categories, selecting the awards, contacting the artists, everything. It took a whole year prior to the telecast. Jackson had produced the “Soul Train Music Awards” and so had experience with the format. Fortunately, most of the industry’s biggest names were present for the first show.

“Every year the top gospel musicians have supported this show and have wrapped their schedules around it as their Emmys or Grammys or Doves,” Jackson says.

Jazz

by Jeff Levenson

SINCE SOME OF US WRITERS ARE STILL recuperating from the key that end-of-year summarizing, and since this is the first Blue Notes column to actually be penned in the ’90s, here are a few predictions for the upcoming decade. (Should any of these forecasts come to pass, remember you didn’t read it here.)

• Before embarking on a world tour, a well-known jazz singer will have his tonsils tattooed with the logo of a corporate sponsor.

• Ornette Coleman will join forces with Peter Seeger and record an album reeling the glorious ’50s.

• Doc Cheatham, Art Blakey, Benny Carter, Lionel Hampton, and Bucky Pizzarelli will cut a record of accordion music for seniors.

• John Zorn will devote an album to television’s greatest game-show themes.

• Every jazz periodical on the planet will feature Pat Metheny on the cover at least twice yearly.

• Dexter Gordon will make a film comeback, portraying an aging saxophonist living in New York who once portrayed an aging saxophonist living in Paris who knew a hardboader who once sold a beret to Bud Powell.

• Jazz writers who continue to describe jazz as America’s “only native art form” will be asked to change professions.

• Ed Bradley will jump to the stage during a Cecil Taylor concert and attempt to embellish the proceedings by looking exceptionally well-groomed.

• Hal Willner will assemble an all-star cast of jazz players and ask them to interpret the music of Paul Shaffer.

• A total of 639 new Chet Baker issues will hit the racks.

Citing a provision in the state charter for proprietary rights to all things indignously hip, New Yorkers will try to reclaim its music, then officially secede from the union.

• The M-Base collective of Brooklyn, N.Y., will no longer be the hot topic of eras jazz journalism, rather, Steve Coleman, Geri Allen, Greg Osby, and Marvin “Smitty” Smith will merely be great players without all the hoopla.

• More than a few record companies will amass a fortune reissuing reissues that have been repackaged with remastered sound and reprinted artwork. The shrink-wrap, however, will be new.

• A spoken-word boxed set of Wynton Marsalis’ great.

Tattooed tonsils, abercrombie— and more ’90s jazz forecasts

est pronouncements will shoot to the top of the charts, thus triggering a heated debate regarding whether his music is jazz or a pure invention.

• Musicologist Paul Winter will write a symphonic jazz work using the actual sounds of world calamities— earthquakes, hurricanes, Republican nominating convention.

• A major label executive will be seen strolling down New York’s Mulberry Street in pajamas.

EXTRA STUFF: The Banff Jazz Workshop in Alberta, Canada, has announced that Steve Coleman will replace bassist Dave Holland as artistic director. The workshop is a four-week program tailored to postgraduate and pro-level players. Coleman will join on the faculty by trombonist Robin Eubanks, guitarist Kevin Eubanks, trumpeter Kenny Wheeler, vocalist Cassandra Wilson, and pianist Mulgrew Miller. For information, call 403-762-6180 . . . The Divine One, Sarah Vaughan, is planning to return to the concert stage in February, after taking a break from the footlights. She has been under treatment for a carcinoma in her right hand.

BILBOARD JANUARY 13, 1990
**FOR WEEK ENDING JANUARY 13, 1990**

**TOP LATIN ALBUMS**

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**Notas**

"The company of the future..." That's what Ralph Mercado, New York's best-known salsa promoter, calls his label, RMM Records. Sincero or not, Mercado's statement appears to be right on target given the company's performance in the last three years. Mercado has built a respectable roster of salsa and merengue artists—and he's just getting started. Drawing from his experience in the salsa arena, which spans several decades, and using his instincts about what is salable, Mercado is doing for the genre what Puerto Ricans did four years ago when they started the salsa sexual trend.

Mercado's strategy is to sign young singers who have performed with well-known orchestras and turn them into stars. Two of them are shining especially bright these days: José Alberto, nicknamed "El Canario," a Dominican sonoro who years ago sang with Típica '73, one of the best salsa bands that ever was, and Tito Nieves, previously lead singer for Conjunto Clásico.

Albano is a整形 为 powerful for his showy stage act, another device he uses to captivate concertgoers. As for Nieves, many speculate that what he might achieve from underneath what David Byrne undertook from above, introducing salsa to the Anglo market, at least to second- and third-generation Latinos. The formula: singing salsa in English. Though others have already attempted this crossover tactic, few have done it successfully. Nieves seems to be the torchbearer of the movement, having recently issued a 12-inch with three salsa tunes in English that is doing surprisingly well at retail. One song, "I'll Always Love You," a number recorded previously by Taylor Dayne, is receiving airplay on several stations, including WLRS and WSQL, both in New York. "This development may have a big impact on the Latino youth. It puts us back on the map," says Niedz. "It shows that salsa is still relevant.

Nenadich adds that RMM plans to continue in the crossover groove with other artists on its roster. One of them is The Italian violinist Ivo Chacon, who has just released a 12-inch dance single geared toward the crossover market.

Another aspect of Mercado's boldness is the making of videos for his artists. Clips for salsa singers have been shot before, but not in New York, and certainly not with the consistency mustered by Mercado. The most recent of the Mercado video projects was the clip of "Ballez Mos Otra Vez," a sleek production directed by film maker Octavio Soler. In one of the most imaginative shoots to date, a nude model is shot in black and white at New York's El Morocco restaurant. Eddie Torres and his wife, Latin music's foremost dancing couple, make a cameo in the video. The soundtrack to the video is is also being released and is being carried by all major record companies.

RMM plans to roll out a series of Promises, an additional attribute to Mercado's successes are his efforts in promoting salsa activities. Besides his work with Tito Puente, and Sonora Poncea, Mercado manages most of RMM's acts from his office. He also handles the popular Thursday night shows at the Palladium and Salsa Meets Jaza at the Village Gate. He also plans to release some of his other successful events.

Looking over this landscape, he says, with an unmistakable New York sound of producers like Sergio George (salsa) and Cheri Jiménez, "There are certain things that I couldn't do..."

**Classical KEEPING score**

by Is Horowitz

**Back in action:** Exxon Entertainment has acquired the Miss Music catalog from Pickwick Entertainment and set up a new division under the direction of IRA Moss to handle the Moss labels and other classical imprints, including Tchaikovsky's 1812 Overture, that Exxon continues to market.

While much of the Moss catalog has continued active, most notably the firm's budget Allegretto cassette line, Moss and his staff are planning new market life for their CD product, in three, and perhaps four, different price categories.

Most available titles, both on cassette and CD, will be repackaged to reflect their new status, says Moss. In all, the company has some 600 active titles, 34 of which are CDs. The Moss vaults, however, are said to hold at least 5,000 hours of recorded music.

The Moss supersbudget CD line, including Allegretto titles, is slated to compete with such labels as Laserlight, selling to the trade at prices dipping as low as $2.50 per. Higher price points will include budgets and masterlines, says Moss, to be supplementing next spring by a new "prestige" line, Vox Unique, to sell at a "bit under" major label full-price.

This Vox Turnabout line of CDs will return to market by the end of January, saysexec. The company's VoxBox packages, each containing two CDs at budget prices, will begin appearing by mid-year.

The company has some 30 recently recorded titles never issued before. They are now being readied for release, says Moss A&R director Carol Ramradas. Among them, she cites a performance of the Sibelius Violin Concerto with Sergei Schwartz as soloist and the London Symphony Orchestra conducted by Paul Freeman, a set of Hachef transcriptions played by Aaron Ro-

sand, and a Brahms-Liszt program performed by pianist Abbey Simon.

**Helping out:** The hefty fees paid by Sony Classical to the Berlin Philharmonic and Daniel Barenboim for record and video rights to their recent benefit concert in Berlin (Keeping Score, Dec. 23) have been turned over to a Peaceful Montenegro Foundation to aid humanitarian efforts in that country. The BPO will also donate record and tape royalties to the foundation, and Sony will help swell the fund with a "substantial" royalty on each unit sold. The program, Beethoven's Pastoral, will be one, with Barenboim as soloist, and the Symphony No. 7.

**Essex has bought the Moss Music catalog from Pickwick**

**Passing notes:** The New York Philharmonic, with Zubin Mehta on the podium, will record Del Del Tredici's "Stages" next March. Del Tredici, who is the orchestra's current composer-in-residence, had another piece, "Hoodwinks," recorded recently by a smaller group of NOA players. Violinist Kyung-Wha Chung, whose next release for Angel will be a set of Strauss and Respighi sonatas, with Krystian Zimmerman as pianist, has a number of concerts on her recording schedule this year. Inked in are the Beethoven Violin Concerto with Klaus Tennstedt and the Royal Concertgebouw (that will also be filmed), a Brahms Violin Concerto withFI EMMANUEL, the Sibelius and the London Symphony Orchestra conducted by Paul Freeman, a set of Hachef transcriptions played by Aaron Ro-

sand, and a Brahms-Liszt program performed by pianist Abbey Simon.
1990 MARKS THE 35TH YEAR OF JOHNNY CASH'S CAREER.

Billboard

Celebrates this great milestone with a special Johnny Cash 35th anniversary issue to be released February 24th (2 days before Johnny's birthday).

In a career that spans four decades, Johnny Cash has either worked with, worked in, performed at, visited with, been booked by, had albums played by, been mentioned in, written up by, starred in, recorded songs by, sang with, written for, contracted by, starred with, purchased from, rented from, recorded for, or been a friend to almost all of us in the entertainment industry. Now is your chance to thank him and join us in saluting this worldwide legend.

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Lynda Emon, Project Manager
(615) 321-4290

P.S. Seriously, we are surprising Johnny with this tribute issue, so don't let him see this ad and please don't tell Johnny... OR ELSE!
Dolby Takes S-Type Noise-Reduction On The Road

BY SUSAN NUNZIATA

NEW YORK—As the professional recording market continues to embrace the 24-bit, 96-kHz (spec- tral recording) technology, the company is now taking its latest consumer noise-reduction system on the road. The new Dolby S, a simplified version of the firm’s pro technology.

Exhibiting at the Winter Consumer Electronics Show, Saturday-Wednesday (6-10), for the first time in several years. While the company has previously exhibited its Surround Sound, Dolby Stereo, and Pro Logic products, it will also be discussing S-Type. Several manufacturers, including Pioneer and Denon, have announced plans to exhibit S-inclusive products.

Dolby S, like its B- and C-type noise-reduction predecessors, is a circuit that can be licensed by manufacturers and built into cassette recorders to encode tapes during recording and decode them in playback. According to Dolby VP Ed Schummer, the new format provides analog cassette performance subjectively equivalent to digital media under home listening conditions. At higher frequencies, where most cassette noise lies, Dolby S offers 24 decibels of noise reduction at low frequencies it offers 10 dB. It is also designed to reduce distortion, improve headroom, and resist decode errors.

Its professional counterpart, SR, has more than 30,000 channels in use in recording, broadcast, and cinema. When employed in multitrack recording, many users agree that it provides quality and dynamic range on par with digital. SR has been cited as being one of the main reasons for the longevity of analog recording in the professional environment (Billboard, Dec. 2).

"Dolby S would do for the analog cassette what SR did for 24-track recording," says Mark Nevejan of Electro Sound, Sunnyvale, Calif., which manufactures analog cassette duplication equipment.

Dolby S-encoded product is designed to play back on decks without noise reduction and on Dolby-equipped decks without any quality loss. "You’re very excited about that enhancement (Dolby S) and the compatibility it has with existing formats," says Pioneer’s Mike Fidler. "The application will extend well into car and portable units. But it does require a very controlled transport mechanism and three-head design, and we expect our introduction to be at the very high end of the product spectrum." Teac and Harman Karos are also reportedly working on S-type product.

Along with S-Type, Dolby is introducing new, higher standards for those cassette recorders that incorporate the system. Among the new standards are wider frequency range, more headroom in electronics, and a specification for wow and flutter. The new specs also include a standard for head azimuth, which is the angle of a tape head’s recording gap relative to the tape.

At this juncture there is a greater opportunity for Dolby S because the cassette still is the dominant format in the States," says Fidler. "It’s only going to get bigger as we enter the consumer market that will be interested in DAT.

The second side of S-Type noise-reduction chips is one of the factors limiting the technology at this point, according to Roger Dressler, technical director of the Company with Sony, in cooperation with Dolby, has developed a three-IC (integrated circuit) set and will be introducing this technology later this year. Other IC manufacturers have also expressed interest in developing the chips.

"The question for manufacturers is, do you spend money developing it and creating a market for this sort of technology? That will probably come very close to the sound quality of DAT and other formats that included Dolby S," says Len Schneider, national product/advertising manager for Onkyo.

A company that wants to do S-type will get it," says Dressler. "S-type certainly brings people’s attention to the market. It will refocus our clients, which was really the purpose of this cassette so if it is properly made."

Gail King Reaches The Sky As One Of N.Y.’s Few Female Remixer/Producers

NEW YORK—Gail King literally skated her way into the remix world.

A remixer and editor who is now venturing into the producer role, King started her career as a roller-skating performance team. In addition to skating, she assem- 

bled music to skaters’ routines for the world tour of the U.S., Canada, and South America during the late ’70s. Her skates were her foot into the door. After a job as DJ at the Roxy, a Manhattan skate club, where her interest in making records grew.

When the skating craze died down, King moved on to DJ-ing at dance clubs. Then, through a Roxy acquaintance, she met Arthur Bak- er, owner of Shakedown Sound, who was seeking a studio go-fer. Giving up a day job as a restaur- ant manager, King put in a stint at Shakedown, an experience she calls invaluable. “All I was was 100% willing, but I didn’t know squat,” says King. “For somebody [of Baker’s] caliber to give somebody like me a chance meant a lot to me.”

King worked at the studio during the Sun City project. Also passing through at that time were projects for Robert possibilities, Ross, and Hall & Oates. King’s co-workers included Shep Pettibone and in-house editors the Latin Ral- 

cals.

After doing some work as an as- 

rittant engineer, King decided that wasn’t the route for her. She left Shakedown, purchased a reel-to-reel recorder, and got-tutor Tony Moran
to show her how to edit.

Having kept her DJ gig, King be- 
gan to make and play her own mixes, editing up classic records. “The crowd was really digging it, hearing something new happening with these songs,” she recalls. She offered her editing services to Shakedown and, after some initial skepticism, was put on her first proj- ect, Fleetwood Mac’s “Big Love.”

Baker continued to give King edit- ing jobs, including Blondie’s “Heart Of Glass,” George Benson’s “Twice The Love,” and Prince’s “Sign O’ The Times.” Her role as a DJ also grew. She was spinning to approxi- mately 1,800 people a night and by now had a sampler, drum machine, keyboard, turntables, and a reel recorder in her booth. Baker would visit the club to see what

King was working on and brought with him tapes and test pressings.

A particular sound loop, from the single “Scratchin’” by the Magic Discotheque, which King bor- rowed from a bootleg record and im- proved live mixes over, caught Baker’s attention. He began experiment- ing with the sample in the studio do- 

ing, and with King’s input, it eventu- ally became part of her first mix; "The Needles To The Record" by the Criminal Element Orchestra. King’s remix credits include Will Downing’s “Free” and "Come To-gether As One,” Rob Base’s “Turn It Up, Go Base” and “Get Out On The Dancefloor,” and Dino’s “I Like It.”

Now an expectant mother, King hopes to spend some time from a studio at Elec- 

tric Lady Studios to talk about her (Continued on page 60)

Audiocraft

GIANT SOUND, NEW YORK, filled a variety of creative needs during recent months. Projects included major commercial spots, television scores, and Broadway shows.

Levi’s mixed tracks on Nellie’s Richards, a new Atlantic act, in Studio A, their live/vocal tracking room. Alec Head engineered; Chris Baker assisted. Freeman Pro- 

gram ran a number of his album sounds in the studio for use on tour. Paul Laurence produced vocals on Smokey Robinson for a Motown project, project, Eric Gable tracked vocals for Orpheus with Darryl Shepherd producing.

Corrull was in Studio A with Jimmy Webb doing a radio show for Japan. Robert Redford and Meryl Streep worked on TV narra- 

tions for a Humane Society project. House engineer Scott Gootman was on the talent. Rupert Holmes worked on an EP for Money and the Go- 

tum, cutting vocals and piano over- 

dubs. Josiah Gluck was in Studio A mixing a documentary of BSO’s "Sky- 

show. Tracks were mixed at Giant using a Total Recall digital console by UCD Match and Advanced Score Productions worked on music for the TV game show "Trump Card." Roger Rhodes engineered; Gary Anderson produced.

Giant’s owners, Douglass P mill and Joe Salvatto, will upgrade Studio A this month with a 36-input Solid State Logic G Series with Total Re- call. Other recent projects for Studio A included a session for Otari MTR-90, a Lexicon 480, an AMS AMX 12 re- verb, two LA3As, a Panasonic DAT, and RCA 77 and 44 mixes.

An MCR controller was added to Studio B, Giant’s 24-track Syncler- 

i/ MIDI suite. The room also offers 7-track digital capabilities, and an association with David Nichtern, is geared toward scoring, postproduction for film and TV, music programming, and recording.

NEW YORK—MARCUS MILLER and Lenny White were in Soundtrack writing and producing a film score for the movie "House Party." Bruce Miller was the producer. Miller and Miller assisted. Jeffrey Osborne cut tracks with producer Barry East- mond for Arista.

LOS ANGELES—DOKKEN was in Total Access working on a new album with Don Dokken producing. Wynn Davis engi- neered; Melissa Sesswell assisted. The Missionarys completed four tracks with producer/engineer Eddie Ash- worth, Tom McKinney assisted. Syd- ney producer/engineer ken Scott recorded overdubs with the band Christine In The Air.

Sting’s "Dream Of The Blue Tur- 

tles" was mastered by chief engi- neers Robert Vogesan at CMS Digital. Mobile Fidelity’s recording was recorded at Chem Craddock’s Jazz Rock Orchestra direct to CD utilizing the Yamaha audio recording system, which was recently installed at the facility. Vogesan also mastered recent releases by Lee Ritenour. (Continued on page 70)
Archer Signs With Nintendo On QSound Tech

BY KIRK LAPONTE

OTTAWA—Archer Communications Inc. has signed its first major contract for its three-dimensional sound technology, QSound, with Nintendo Co. Ltd.

In addition, QSound is scheduled to be unveiled as a postproduction music technology in the first half of 1990. Engineer Shelly yakus and producer Jimmy Iovine are overseeing a QSound studio launch of the system across North America, and Archer anticipates a recording made with QSound within a year.

The six-year, nonexclusive licensing agreement with Nintendo covers Japan and America. It calls

QSound recreates three-D sound through ordinary stereo equipment

for advance royalty payments of $1 million by Jan. 15 and $2 million when Archer delivers a custom-built silicon chip incorporating its technology. Royalties to Archer, a Calgary, Alberta-based firm, will exceed 10 cents per game cartridge and $1 per hardware console.

The deal with Nintendo was first struck in August, but the tentative agreement was not finalized until late December.

A significant departure from the tentative deal is that Nintendo will no longer put up $6 million to buy 294,000 Archer shares. Archer president Larry Ryckman said that the move would have diluted the company an additional 2%, and that it was called off by mutual agreement.

The new arrangement could yield enormous royalties for Archer, because Nintendo has sewn up approximately 90% of the video game market, even though it is facing anti-trust investigations in the U.S.

QSound is designed to create the effect of three-dimensional sound through ordinary stereo speakers and equipment.

The first application, says Nintendo, will be a new video game system in Japan, scheduled for release in the summer. Video games with the Archer technology will be marketed in the U.S. sometime after their Japanese launch.
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PRO FILE
(Continued from page 58)

experiences and her direction. In 1989 she co-produced two songs on Sybil’s self-titled album. She also produced and mixed “Tighten Up” for Wally Jump Jr. and “Here We Go Again” for the Criminal Element Orchestra. One of her current projects is in new artist Karen Diggins, whom she hopes will have material out shortly. She has also been working on hip-hop projects and tracks with Princessa.

An eight-track MIDI production studio in King’s apartment is controlled by an IBM computer, and includes a GLI 9000 mixer, a Crown DC-200, and Akai 900 and 350 samplers, Yamaha DX711XD keyboard controller, and DAT recorders.

“Without technology I wouldn’t be able to do what I do,” she says. “It’s a matter of just using the tools to get what you want to hear. Rap would not be what it is if it weren’t for the fact that these kinds of things were available.”

And then there is the question people like King always get asked: How is life as a woman in a male-dominated field? “At first it’s tough. I had a guy whose single goal in life, when I started trying to do this kind of work as a go-fer, was to really try to break my back.... He was so far as to tell me he didn’t think women had any place in the studio.”

King credits this person, as well as those who supported her, for motivating her to persevere. “It has paid off and it’s been very good to me. I love this business, I love the music, I live for the music, that’s all I think about and that’s all I do.”

King encourages other women in business to keep trying. “If anything, they expect a bit more from me. I can’t be just kind of mediocre, I’d better be better than that, I’d better be better than 100%. It doesn’t mean it’s impossible.”

“Not only are there very few women, there are very few blacks. I meet people and they say, ‘Oh, you must be a singer’ right off the bat... There are still a whole lot of stereotypes that exist, but we’re breaking down the barriers.”

Humor and hope seem to be King’s trademarks. She is particularly entertained these days by reactions to her pregnancy. “I can still hear,” she laughs. “There’s no reason I can’t do what I’m doing and be pregnant and/or be a mother and do everything else.”

SELECTED DISCOGRAPHY
• Produced: Sybil, “Take Me Away” (Next Plate- tue); Criminal Element Orchestra, “Here We Go Again” (Criminal/ Cool Tempo).
BILLBOARD JANUARY

41

INTERNATIONAL

BMG Ariola, Warner Rule Germany

U.K., U.S. Music Still Dominates Chart

BY WOLFGANG SPAHR

HAMBURG, West Germany—BMG Ariola and PolyGram are trumpeting an end to the annual analysis of the West German charts. During 1989, a total of 424 singles and 359 albums achieved chart ratings, but only 25% comprised repertoire of German origin, and the U.K. at 85% entered the charts.

In the singles sector, BMG Ariola holds the top position with 25.54%; Warner is second with 23.19%. Then come PolyGram (14.62%), CBS (12.44%), BMG (8.25%), and Intercord (3.15%). Labels without their own sales departments and distribution systems are headed by Virgin (10.67%), followed by BCM (3.25%) and Ariola (3.01%).

The 10 best-selling singles of the year were “Looking For Freedom” by David Hasselhoff (BMG Ariola); “Das Omen,” Mystéris Art (CBS); “The First Time,” Robin Beck (PolyGram); “The Look,” Roxette (EMI); “Lambada,” Kaoma (CBS); “Like A Prayer,” Madonna (WEA); “Swing The Mood,” Jive Bunny & The Mastermixers (BCM); “She Drives Me Crazy,” Fine Young Cannibals (PolyGram); “The Way To Your Heart,” Soulsearcher (EMI); and “Don’t Worry Baby,” The Everly Brothers & The Beach Boys (EMI).

BMG Ariola also tops the album breakout for the year with 32.52%; Warner is second at 22.56%.

David Hasselhoff scored one of the 10 best-selling singles

Power: Single, “I Want It All,” produced by Michael Cretu of EBU, is clearly in the running for the Top 10 chart, but, in addition, he has had to wait until now for his first U.K. top 40 hit single under his own name. “Never Again” for Virgin (Virgin) and “God Shines His Light” for the Irish rock performer with the perennial Cliff Richard, the single’s top 20 success brought Morrisson’s talents to a whole new generation. Now he has lined up a U.K. tour for February, at the same time as the “Best Of Van Morrison,” a 2CD box, has also been a video upcoming, which was filmed at New York’s Beacon Theatre.

Charitable Hopes: Former Genesis guitarist Steve Hackett is the lead guitarist on the latest Isaac Newton fund-raising single here. Rock Against Rapitation aims to raise money for the Vietnamese boat people in Hong Kong refugee camps. To that end, Hackett and friends (who include Queen’s Brian May and a host of British stars) have recorded an acoustic version of the “Isaac Newton” theme song, with the proceeds going to the Royal National Lifeboat Institution and the Vietnamese boat people.

UK BEAT

by Chris White

That Petrol Emotion has a new album, March release on Virgin. The latest release from the More Protein label through Virgin, in which Boy George has a very close creative involvement, “Love On Love” by the New E. Zee Posse, featuring Dr. Mouthquake, who has worked as a session singer for Boy George, Pet Shop Boys, Style Council, Yazz, and Bros, among others.

ACOUSTIC SHOWCASE: MCA recently showcased Acoustic Alchemy at Ronnie Scott’s club, No 18, and the group’s second album, “Natural Elements,” was top 10 on the Billboard Jazz chart, have yet to hit in Britain, but indications are good for them in the ‘90s.

International

Rack Systems Maker Lift Raises Its World Profile

BY DAVID STANFIELD

ROME—PolyGram Italy has begun the New Year by creating two new pop divisions, Phonogram and Polydor.

Each unit has its own marketing and promotion arms, and Phonogram is handling the London label while Polydor has A&M. Other labels to be looked after by the new divisions will be announced later.

The newly appointed Phonogram manager is a former PolyGram music director. His new position is to be filled by the chairman of the company’s Polydor/Promotion department.

Adrian Wibber has been named GM of the Polydor division. He comes from the Polydor Universal marketing director for U.S.A./U.K. repertoire at PolyGram International. Wibber has also worked in Argentina and the Netherlands; his international experience was a key factor in his appointment, according to PolyGram Italy GM Gianfranco Rebulla, who says that PolyGram Italy is now in line with other major European countries.

“Polydor is the biggest market and has a tremendous presence,” he said. “Our target is to expand this presence.”

The Italian market has witnessed a tremendous resurgence over the last few years, he continues. “In 1988, our overall market was 13%. At the end of 1989 it had grown to 20%.”

The new move has been seen as a result of the “globalization” of the market. In the past, full exploitation was jeopardized by the weight of our repertoire. The new two units can now give more space to the promotion of artists by concentrating on fewer.”

Rebulla says that the number of future sales of Polydor and Phonogram artists is expected to increase.

A breakdown for the past decade shows that performing rights royalty collections grew by 17% and mechanical rights 102%. In fiscal 1988, performance royalties were up 15.1% and mechanical royalties up 14% over the previous year.

As a result of what the society calls “strenuous efforts” to speed up distribution of royalties, distribution for fiscal 1988 increased by more than $4.1 million from the previous year to a total of $35.2 million. The rate growth of 16.3% for the year exceeded the 15.8% achieved in fiscal 1987.

One of the most noteworthy international activities of JASRAC is its efforts to disseminate the principle of royalties and improve copyright systems in other Asian nations, where they are not as well developed.

Aided by the CISAC Asian Committee, new organizations have been established in the region, including COMPASS (Singapore), MACP (Malaysia), and PAPPR (Indonesia).

JASRAC has also been active as host to visiting staff from these Asian organizations and providing them with background information and training. So far, personnel from the Philippines, Thailand, South Korea (Continued on page 66)

Rack Systems Maker Lift Raises Its World Profile

BY SHIG FUKITA

TOKYO—The Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC), which started out half a century ago with just 68 members and a staff of three, has grown into one of the largest copyright associations in the world, with more than 8,000 members and a staff of 40.

Its royalty collection in fiscal 1988 (April 1988-March 1989) totaled $385.7 million. This compares with $245 million in fiscal 1987. JASRAC received $283.2 million in fiscal 1987, increased by 18% and 17% respectively. The total is more than double the amount of 1986’s 10.5%.

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ITALIAN INDIE NOWO SPA SETS UP U.S. ARM

New Affiliate Will Promote And Distribute Owned Labels In America

BY MIKE HENNESSY

MILAN, Italy—Nowo Spa, the independent record company based in Como, Italy, has set up a U.S. affiliate to distribute its catalogue and represented labels in the U.S. Nowo USA will be located at 67 Henry Street, Englewood, N.J. 07631 and will be marketing Nuova Era and AS Disc (classical), Innowo (new music), Heroin Music (pop, fusion), and HI Folks (new age).

The company will also handle distribution of the Black Saint and Soul Note catalogs of award-winning Italian jazz producer Giovanni Bonaddini. Capitalizing on the significant jazz repertoire will be the Jazz Up label, an anthology of classical jazz recordings digitally remastered.

Nowo Spa, founded in 1980 as a specialist distributor of high-quality recordings, is a joint stock company with capital of $400,000. In its 10 years of operation, the company has managed 14% of the classical music market in Italy and estimated sales of $1.5 million in 1990.

Its first major success followed the securing of distribution rights for the Denon label in Italy, and it is currently the No. 1 distributor for such specialty repertoire as traditional jazz, fusion, and new age.

Among the classical labels it handles in Italy are Tidar, Supraphon, Nimbus, Dorison, Capriccio, Chandos, AS Disc, and Nuova Era. Its jazz repertoire, the U.S.-facing subset of the Jazz Up catalog includes repertoire on the Biograph, Enja, SteepleChase, Nunsyde, Granovision, ECM, American Gramaphone, and Nuova Era.

Barbara Borghi, who was head of sales for Nowo Spa for four years and also ran the import and export department, has been named executive VP of Nowo USA. The president is Marco Rho, who is the head of Nowo Spa and its associated company, Nuova Era.

Borghi says her aim is to quadruple sales in the U.S. in the first year. Last year, Nowo Spa distributed 120,000 units of classical repertoire in the U.S. and about the same number of jazz releases. Gross sales were in the region of $2 million.

“We will be putting most of our promotional effort into the Nuova Era, Black Saint, and Soul Note catalogs. We will be importing finished product from Italy and expect to ship an average per month of 40,000 CDs, 8,000 LPs, and 6,000 cassettes,” Borghi says.

Capital with its first legal 24-hour-a-day dance music service, starting late this summer. The station complied with government requirements to stop illegal transmissions and applied for an Independent Broadcasting Authority franchise to go legitimate.

PETER JONES

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Dutch Classical Vinyl-CD Trade-In Drive Succeeds

AMSTERDAM—A vinyl classical CD market was conducted at Phygonom Holland (Billboard, Oct. 28) has proven so successful in its first year that it will be repeated in Italy and Switzerland. West Germany and Australasia have also expressed interest.

The campaign in the Netherlands, under the tag “Change Your Black Sauleto Silver Saule,” also had its main purpose was to stimulate sales of selected Phygonovm CDs released over the last two years on the Philips Classics, Decca, and L’Oiseau Lyre labels.

People who traded in an old classical CD and received a Phygonom CD, were offered a discount of $1.15 (at an exchange rate of 1.95 Dutch guilders to the dollar). The 50 CDs were in the top 60 categories, retailing at approximately $24.

The campaign achieved more than the expected sales goals and produced no negative effect on the repertoire involved. The best seller was “Misa Criolla” (Philips Classics), the folk mass by Argentinean composer Ariel Ramirez, featuring Jose Carreras. The album notched 4,328 sales.

Second best seller, also on Philips Classics, was “Bach: Orchestral Suite No. 3” conducted by Hermann Maierhofer played on the Berlin Philharmonic under Bernard Haitink, which sold 2,169 copies. Mozart’s “Requiem” came third in a performance by the Academy of Ancient Music, conducted by Christopher Hogwood on the L’Oiseau Lyre label.

The Mozart made 2,505 sales. A total of 350 Dutch retailers took part in the trade-in campaign, 280 of them using special display boxes supplied by Phygonom. The idea was discussed at a recent Decca international marketing meeting held in Paris last month. The Philips Classics department had been reported by Heint Hofnegels, Decca product manager at Phygonom Holland.

Hofnegels says the campaign will be repeated in Italy and Switzerland later this year. He believes both trade-in campaigns in other countries like the Netherlands, which has a high CD software and hardware penetration and low LP sales. Consequently, he reckons that the U.S. and U.K. would not be very good candidates.

London’s Pirate Kiss FM Gets Gov’t OK For Daily Dance Music Service

LONDON—Kiss FM, which broadcasts illegally as a pirate operation in London between 1985 and 1988, building a large audience for its innovative dance music programs, has won an official license to provide the U.K. station with full government endorsement, starting late this summer. The station complied with government requirements to stop illegal transmissions and applied for an Independent Broadcasting Authority franchise to go legitimate.

PETE JONES

BMI SPONSORS DUTCH SOCCER CLUB

AMSTERDAM—BMI Arial Benelux has signed a three-year sponsorship deal with FC Heusden, the leading amateur soccer club in the Dutch radio/TV city. Record company financing will be used to modernize the club’s stadium and help the players achieve full professional status. The players will carry the BMI logo on their playing strip under the deal, which was set up by Jaap Stouwenbek, BMI Arial prod- uct manager who, at 41, still plays for one of the club’s "amateur" teams.

WILLEM HOOS

MIDEM TO HOST GARAGE DANCE PARTY

PARIS—Dance music is to be showcased at a late-night party in the truck terminus under the Palais des Festivals, Cannes, during MIDEM this year. The venue is to be turned into a New York-style warehouse Jan. 22, with New York DJs Frankie Bones and Tommy Monster providing recorded music for 1,000 guests and with Black Box, Delegation, 808 State, and Technotronic among live acts booked. The event is to be filmed for worldwide television syndication.

PHILIPPE CRICOU

FRANCHISES EXTEND U.K. CABLE SERVICE

LONDON—The U.K. cable television industry is set for a boom year, including the granting of 71 franchises, making cable eventually available to more than two-thirds of the population. According to the Cable Authority, by the end of this decade satellite dishes and TV aerials will be "things of the past," with most homes able to receive up to 60 TV channels and 20 radio stations via cable. Cable progress had been slow in the U.K. since the 1983 launch, but a surge of interest from U.S. investors, companies previously banned from ownership by government legislation, has boosted the industry.

PJ.

Blue Note Jazz On Laserdisc In Japan

TOKYO—Pioneer is to release the Blue Note jazz series on laserdisc. The first of four launch titles is "New Stars On Blue Note: OTB, Dianne Reeves, Rick Margotta," to be released here at the end of the month. Product from Stanley Jordan, Bobby McFerrin, and Michel Petrucciani follows, selling at just less than $40, including the 3% consumer tax. Pioneer plans laserdisc releases of jazz product from other labels later in the year.

SHIG FUTA

Japanese ‘Cats’ Sees Record Shows

TOKYO—The Andrew Lloyd Webber musical “Cats” has ended its successful run in Nagoya, bringing 24,110 people to the 3,100 capacity Seiryo Hall in the city. The show was first performed in Tokyo on Nov. 11, 1985, in a specially constructed theater, playing to 94.2% of capacity through the following year. Including later seasons in Osaka, Tokyo, again, and Nagoya, a total 1,608 million saw the show, 92.6% of total capacity.

S. F.
PARIS—A sell-through boom has reinvigorated the French video industry. In 1988, the video market was worth $641 million (73.5 billion francs) and 95% of the income came from rental. But because the market was very fragmented, the industry restructured itself, augmented its promotion and marketing sector and mounted a sustained campaign to beef up sales.

One key factor in a transformation that saw the income of video rental outlets back to the franchise equivalent of $624 million in 1987 ($70 billion francs) and a 22% increase in 1988 (a 17% drop) was a significant reduction in retail prices of videos.

A survey of Le Parisien newspaper that in 1986 sold for $165-$210 carried a $5.65 price tag in 1988 and last year was selling at an average of $4 (or 40 francs). And back-catalog is items dropped to just $21.

From being worth $9.2 million in 1987, the sell-through market achieved a revenue of $5.5 million in 1988, giving the total video market a boost of 30%. The sales boom continued in 1989. Figures for the first quarter show rental income down by 28%, compared with the first quarter of 1988.

Today, video companies like Touchstone/Film Office, which in 1986 earned 10% of its income from rental, derive only 3% of its revenue from this sector and 65% from sales. The transformation is all the more significant because Touchstone has a relatively small catalog of about 100 titles—yet its sales in 1988 helped it achieve a gross income of $21 million and put it alongside Warner Home Video, CBS/Fox and Philips as the leading companies in the French video business.

"Roger Rabbit," "Worzel," "The Prisoner," a prime time series, which benefited from a $1.26 million marketing campaign, sold 200,000-plus units.

The French independent Fil a Film achieved sales of $21 million in its 1988-89 financial year. From a catalog of about 1,000 titles, Fil a Film sold 1.5 million units in 1988. The company is currently bringing out its minor titles to concentrate on marketing more substantial reper-
tations of its collection.

The Claude Lelouch film "Itineraire D'Un Enfant Garce," starring Jean-Paul Belmondo—one of the best performers of the 500 million francs budget and an $180,000 in 1989—was a major video event of 1989. More than 100,000 cassettes were shipped by Warner Home Video and was priced at $42.50 (some 125 francs). With more than 1 million units sold in 1986, Warner can command a total of 500,000 units of the JAPAN

"JASRAC Acts!," a catalog in the leading Fox, a major partner in the North American business, operating in 500 markets and offering more than 1 million people over three years to shows by bus, train, plane, and ship, among other things.

Now it is evey Europe for expansion. It got a taste of the continent last year when it worked 25 markets for the European leg of the "Steel Wheels" tour by the Rolling Stones. ETS was the official tour operator on both sides of the ocean.

Says Warner president Marc Bonduel: "Video companies which, a few years ago, bought to concentrate inc-
creasingly on sales because of the fall-off in rental, found new outlets from video software, notably in hybrid video clubs and the video clubs so that they could generate complementary revenue.

At the same time, sales of videos and rental has changed dramatically, rental is still a viable sector in France and is not incompatible with a sell-through.

This is also the opinion of Andre Toussaint, marketing director of Touchstone/Film Office, who says: "There has been a sea-change business is one of the major reasons for the boost in sales in 1989. We've got the video clubs are the stable element in the marketplace. Sell-through and rental must go together.

When it established itself in France in 1975, CBS/Fox deliberately initiated a sell-through-only policy. Says Howard de Borden, president of CBS France: "Rental is inconsistent with our commercial policy. There is, in addition, a synergy between the video-
cassette and the disk, because they have the same distribution channels: hypermarkets, FNAC, magazettes, and they have the intention to have to access to audio software, and Columbia for video software.

Today, video companies are moving to video sell-through and have the intention—

Japanese Right Society (JRS) is a group that works to protect the rights of copyright owners throughout the world. The JRS provides licensing services for use in Japan and provides information about copyright laws and regulations. It also offers legal assistance to copyright owners who face infringement issues in Japan. The JRS works closely with other copyright organizations to promote the protection of intellectual property rights internationally.
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After all, if 8 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?
**ANOTHER DAY IN PARADISE** by Phil Collins (Atlantic) spends another week in chart paradise—at No. 1—because of its huge lead in airplay over its closest rival, "Another Day in Paradise" by John Denver. (See last week's issue for details.)

**Billboard** takes a closer look at what is coming. Billboard's music charts are based on two types of information—sales and radio airplay—and both are currently gathered by telephone or fax reports. New technological developments offer improved methods of measuring both sales and airplay, and Billboard will take advantage of these new methods.

**First, on the radio side**, Broadcast Data Systems has invented a computer program that can recognize songs, and we will be using that technology to gather airplay information. BDS is already operating in more than 50 markets, monitoring radio stations continuously—24 hours a day, seven days a week—and all of this airplay data is electronically compiled and sent to Billboard. We will begin publishing BDS monitored airplay information on the Hot Country Singles chart, replacing the current method of calling stations for their weekly airplay report. (See next week's issue for full details.) Later in the year, we will change over our other airplay charts to also use BDS-monitored airplay. This new system avoids the pitfalls of possible paperless, unreported airplay, and the varied ways in which stations compile their playlists. There is no consistency in the playlists we currently obtain.

**On the sales side**, we currently obtain rankings of an account's top 30 or top 50 best-sellers (depending on the chart). Many accounts have installed or will soon install inventory control systems that enable them—and Billboard—to obtain actual piece counts at the point of sale. This new technology provides a way to get actual unit sales information for our sales charts. A store report will not just list No. 1, No. 2, and so on, but the actual number of pieces sold. Although individual store reports would be kept confidential, the accumulated store report number would give us a much more accurate picture of what is selling around the country. This new system will be introduced later in 1990—as soon as we have the cooperation of a significant number of retailers. Taken together, these new technologies provide us with the option to take chart methodology to a new level of detail, accuracy, and sophistication.

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**HOT 100 SINGLES ACTION**

Radio Most Added

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS</th>
<th>TOTAL KIDS</th>
<th>TOTAL ADDED</th>
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<tr>
<td>I WANT IT NOW</td>
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<td>SCREAM</td>
<td>LOUDNESS</td>
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<td>YOU'RE NOT THE ONE</td>
<td>LINDA RONSTADT</td>
<td>2</td>
<td>31</td>
<td>62</td>
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<td>DADDY'S HOME</td>
<td>SMASH</td>
<td>2</td>
<td>31</td>
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<tr>
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<td>GEORDIE</td>
<td>2</td>
<td>31</td>
<td>62</td>
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<tr>
<td>TAKE MY HAND &amp; HEART</td>
<td>PADDY REED</td>
<td>2</td>
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**HOT 100 A-Z PUBLISHERS/PERFORMANCES RIGHTS SHEET MUSIC**

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**WEEK ENDING JANUARY 13, 1990**

**SALES**

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<td>LINDA RONSTADT</td>
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<td>100</td>
<td>200</td>
</tr>
<tr>
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**END OF ROLL**
CD, LASERDISC PLAYERS SELL BIG DURING HOLIDAYS
(Continued from page 6)
est-selling piece of product,” says Phil Tudenhar, merchandising manager for J&R Music World here. “All record stores are becoming more familiar with digital software, CD players are going to continue to do better. We probably saw a 20% increase over the whole year.”

Doug Hickman, VP of marketing for the 73-store Freiter consumer electronics chain, based in Livonia, Mich., says that CD sales are really healthy this holiday season. “People are starting to understand the technology and are coming in to find something interesting to watch,” he adds. “We were down a little in units but up 20% in sales. VCR sales have been down over last year and over our own expectations for sales,” says Best Buy’s Don Larsen, senior vice president. “Sales are down 5% to 20%. Most of our sales were in more featured players.”

Sales of laserdisk players, expected by several analysts to be an important part of the market, have been impressive; many stores are reporting sales increases of 20% to 30%.

CD players are often priced lower than laserdisk players, making them attractive to consumers who might be hesitant to buy a second replacement unit, many stores are reporting sales increases of 20% to 30%.

The CD player is a hitherto different market, with consumers being more familiar with the product than with laserdisk. The CD player is a more familiar product, with many stores reporting sales increases of 20% to 30%.

Capitol-EMI’s PMA BROADENS HORIZONS
(Continued from page 8)
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WE ARE GOING TO EAT YOU Everyday
PRODUCERS: Brian O'Gorman, John Lades, Ron Fair
TNT 2716

That's another effort from UK songwriting/performance duo that is not immediately catchy as its debut, repeated spins reveal a pool of pop gems gleaming with a longevity that is lacking in other more trend-conscious tunes and dozens of others charting. Whispered intensity of vocalist Simon Climple adds an interesting edge to potential singles “Fire On The Ocean” and “Buried Treasure.”

THE SILENCERS

A Blues For Buddha
PRODUCERS: Fudge & the Silencers
Scottish quartet that rose from the ashes of Fingersprint three years ago returns with sophomore stanza that evidences ample growth, a melodic writing, subtly textured production, and restrained yet affecting playing. “Blades Of Love” is an outstanding track that could bridge a somewhat overlooked career from the mod/rock enclave into pop acceptance. Fine stuff overall.

PETER MURPHY

Dial
PRODUCER: Simon Rogers
NKA 8777
Former Bauhaus member’s third solo set should find favor with the modern rock gloom and doom crowd, as usual, Murphy holds back some of his old excesses on latest go-round; as a result, there are pockets of dance-oriented “Shyt” and the subdued “Marlene Dietrich’s Favorite Poem” show broader appeal.

GRANT HART

Vendetta
PRODUCER: Grant Hart
SL 153
Former Husker Du drummer’s first full-length solo album is at times as stirring and perceptive as his ex-band mate Bob Mould’s ’89 debut. Hart’s songs, ranging from hard-edged rockers to the folkier, “Main” (which features the same melody as the Pogues’ “Pair Of Brown Eyes”), show off his time-honed melodic acumen and fresh introspection. Look for modern rock reaction.

RUTH BROWN

Make Believe! (Hit’d And More)
REGULAR PRODUCER: Bob Porter
Atlantic 8792
Brown, star of Broadway’s “Black And Blue,” was Atlantic’s first R&B star (the label was known as “The House That Ruth Built”), so this 2-CD retrospective is a timely and long-overdue look. The warm-voiced singer’s biggest hits are here, as well as some lesser-known tuners (including recent in tandem with Clyde McPhatter). Porter does his usual excellent job as compiler.

CRISPIN KLEIN GLOVER

The Reluctant In The Solution. The Solution – LET IT BE
PRODUCERS: Barnes & Barnes
Paradox 73316
If you thought Glover was loony on “Late Night With David Letterman,” you haven’t heard anything until you get a load of the actor’s “musical” debut. Derailed record includes bizarre recitations, covers of “Three Boots Made For Walking,” “The Man On The Flying Trunk,” and a Charlie Manson song, and other assorted oddities. This will play only at college and modern rock outlets with a heavily skewed sense of humor.

CLINIC FISHER

Calculating For The Kill
PRODUCERS: Clinic Fisher, Neil Dorfsman, Stewart Loman
Capitol 93505
(A) through this second effort from UK songwriting/performance duo that is not immediately catchy as its debut, repeated spins reveal a pool of pop gems gleaming with a longevity that is lacking in other more trend-conscious tunes and dozens of others charting. Whispered intensity of vocalist Simon Climple adds an interesting edge to potential singles “Fire On The Ocean” and “Buried Treasure.”

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BILBO LOCK / January 13, 1990

**NEW AND NOTEWORTHY**

**MICHAEL PENN**

*No Myth (4:13)*

PRODUCER: Tony Berg

WRITER: Michael Penn

SUGGESTED BILLBOARD CLASSIFICATION: **A**

MICHAEL PENN'S second album has little of the ebullience of his debut, but that's not necessarily a criticism. The songs are darker and more introspective. His voice has a richer, more mature quality. The production is more polished, and the arrangements are more complicated. Overall, it's a strong album.

**VENUS GODIN**

*Ride In The Wrong Direction (3:19)*

PRODUCER: Judy Montgomery

WRITER: Venus Montgomery, V. Chacon, M. Victory

SUGGESTED BILLBOARD CLASSIFICATION: **A**

VENUS GODIN is an up-and-coming artist who has been receiving a lot of attention recently. Her voice is distinctive and her songs are well-crafted. The album has a mix of pop and rock elements.

**DANIEL JONES**

*No Myth (4:13)*

PRODUCER: Tony Berg

WRITER: Michael Penn

SUGGESTED BILLBOARD CLASSIFICATION: **A**

DANIEL JONES, a new artist, has a unique sound. Her voice is haunting and her songs are introspective. The album has a mix of folk and pop elements.

**SCANDINAVIAN ACTS**

(Continued from page 32)

**STICKS**

"We don't use Scandinavian rock as a marketing tool," Lewis says. "A little unique among the artists they are the type of consumers we're going for. We market to talent and music. There are some common threads, but have all different influences and perspectives, and each situation is unique.

Lammers notes, "We made a video for 'Punch Drunk,' advertised in up tempo, and are planning on focusing on the competition is a little fierce with the Stones, Aerosmith, and Motley Crue, we're not the only band suffering from that. It is slowly coming together, and Atlantic is working very hard to get the press going.

"When you consider the_pathway_to put into King Diamond's last album, it was huge," says Lammers. "Anyway, what was a single hit song, and caused a mass movement, and it exploded as one of the year's big records. It wasn't orchestrated. It's just the way it happened.

"When you consider the_pathway_to put out your album, it would be a huge hit. This band isn't doing pop songs or radio hits. Metallica was unorthodox for several albums, and suddenly it happened. That's how it works with metal bands."

Relativity has gone 15 rounds with Shogun, exploring the market with releases of their albums, setting the stage for larger exposure. They believe in their music and are confident about their path. The band has a strong following and is building momentum. Their sound is unique and they are able to stand out in the crowded metal scene.
### Billboard Top Pop Albums (January 13, 1990)

#### This Week

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<tr>
<th>Artist</th>
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<td>MILLI VANILLY</td>
<td><em>A</em> Mitha AL (850.9) (CD)</td>
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<td>BILLY JOEL</td>
<td><em>C</em> Columbus AC (1.50)</td>
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<td>JANET JACKSON</td>
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<td>PAULA ABDUL</td>
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<td>NEW KIDS ON THE BLOCK</td>
<td><em>A</em> Columbia FCA 459.65 (CD)</td>
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<td>ERIC CLAPTON</td>
<td><em>D</em> 50th Anniversary (9.98) (CD)</td>
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<td>DANNY GRIFFIN</td>
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<td><em>E</em> Epic 45.137 (9.98) (CD)</td>
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<td><em>A</em> Utopia 702.7 (9.98) (CD)</td>
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<td><em>A</em> Heart of Stone (9.98) (CD)</td>
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#### Last Week

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<td>ROBBY SPURRT</td>
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#### Sales

- Sales information is provided for the albums listed above.
- The table includes sales figures for each album, with sales ranging from 50,000 to over 1 million copies.

### Chart Notes

- RIAA certified sales are indicated next to the sales figures.
- This chart is compiled from Billboard's national survey of retail stores, one-stop, and rack sales reports.

### Chart Methodology

- The chart is based on sales data from the previous week, with a focus on sales of vinyl albums.
- Additional sales figures for digital and cassette formats are not included in this chart.

### Chart Permissions

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**Billboard** January 13, 1990

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*Albums with the greatest sales gains this week. (CD) Compact disc available. • Recording Industry Assoc. of America (RIAA) certification for sales of 5,000,000 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. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.*
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and video sales. The only day that wasn’t as strong as Christmas, he says, was New Year’s Day, ‘‘but that’s because New Year’s Day isn’t as important here as it is in other countries.” In the week after Christmas, sales were up double digits, thanks to the strong finish.”

Kemp Mill experienced its “best Christmasever” says Apellbaum. Same-store sales increased 10% for the week after Christmas. For the month, same-store sales were actually down about 2%,” says Randi Davidson, the chain’s presid- ent. The week after Christmas, Cent- ral South garnered a 7% same- store sales increase, which was the strongest management had projected. Davidson says he was hoping for better numbers because Christmas was so soft.

For the most part, the weather was not as bad as people had feared. Most everyone was off from work this year. Christmas fell on Monday, and the next day people returned to work. “So for the day after Christmas, comp-store sales were down 80%,” he says. Then, to make matters worse, the weather was ice storm after ice storm. East Coast was hit by an ice storm, hurting Saturday’s sales, he adds. “I think what happened is that the majority of people were actually down about 25%,”

At the other end of the spectrum, business “was terrible” at Record World, says Collins. “Comp-store sales didn’t go up.” He contends that the downturn occurred because last year Christmas fell on a Sunday, with Monday serving as the big day for sales as everybody was off from work. This year, Christmas fell on Monday, and the next day people returned to work. “But in the last four or five days before Christmas, it accelerated and continued in the week following Christmas. For the month, we will be up double digits, thanks to the strong finish.”

Spanish music retailers enjoyed a strong Christmas season, says VP of finance Jim Williamson. The web chalked up a 7% increase in same-store sales for the nine-week period ending Dec. 30 (see story, page 8). We saw some softness in early December, with it being the week we had the big Wheel discount chain, says Williamson. “Sales continued to be strong in the week after Christmas. For that week, comp-store sales were up double digits.”

Camelot Enterprises also saw a strong Christmas season, says Larry Mundorf, senior VP of operations at the North Canton, Ohio-based chain, which runs 250 stores in the Midwest, and leases space in the Big Wheel discount chain. “Going into the holiday weekend, things were flat for us,” he says. “A but in the last four or five days before Christmas, it accelerated and continued in the week following Christmas. For the month, we will be up double digits, thanks to the strong finish.”

Ria To Register U.S. Musicians (Continued from page 5)

and the company’s plans to offer a photo ID card for each employee. For U.S. citizens, the IRCA cards will be effective for three years; for non-citizens, for the duration of their IRS card or work papers. The card is free, but replacement entails a $25 fee.

Once all the identification information is entered into the RIAA computer system, an individual registration certificate will be issued to each musician. Producers and others employing background singers and session musicians may then use touch-tone phones to punch in the assigned IRCA number, access the computer data base, and receive verification.

Michael Crepply, the deputy gener- al counsel at RIAA, says to complete these meetings with [IRCA], we looked at the pros and cons of the system and worked with the musicians to get the IRCA card, with the law. If they’re doing it as we discussed, it is a workable vehicle.’’

Crepply made it clear that “no matter what happens, the IRCA system is an individual registration system and will work with the law. If they’re doing it as we discussed, it is a workable vehicle.’’

Sexy Lambada Has Eyes On U.S. Market (Continued from page 6)

Europe through the efforts of French producers Jean Karakos and Olivier Lorac, who encountered the lambada song and dance style in the Sahara Desert during a trip to the African country of Algeria in the early 1980s. Karakos, who had relocated to Brazil in 1984, saw a tremendous opportunity to promote the dance form in the Latin community. Lorac also was impressed with the lambada and decided to record it for his own French label, Universal Records. The two records are released at the same time, this spring, say industry sources, although the release date will probably be after the American spring.

Karaokos, who released his version of the lambada in 1988, says, “It’s a style of dance, lambada or elements of it may have been present in Brazil as far back as the 30s. But as a style of dance, it really took off in the northern Brazilian state of Para in the late ‘80s or early ‘70s, ac- cording to most Brazilian music ex- perts. Para is close to the Caribbean, and as the lambada was widely performed throughout the Caribbean, the dance was introduced to the U.S. through the Miami market.”

The lambada craze caught the attention of proposed legislation in Brazil, whose 21st Century Film Corp. struck a deal with Richard Alter- bauer and Greydon Clark of Sawmill Entertainment for “Lambada: The Forbidden Dance,” which begins filming this month. It is due for re- lease following a soundtrack tour to follow a CD to be announced.

Now that the sound of lambada has dominated charts and dance floors outside the U.S., the film makers believe it can make a “social statement,” says Alterbauer, specifically the picture, he says. “It involves a young girl who comes to the United States from Brazil to find a platform to save the rain forest.”

LONDON—“La Lambada,” the hot new phenomenon that swept Europe in the closing weeks of 1989, has proved the big- gest French single in years, with sales topping 2 million copies. Total European single sales are ap- proaching 4 million, and the compa- nies engaged for the dance craze track, has sold more than 2 million singles.

But the single has found itself at the heart of a courtroom controver- sy, too, and two-thirds of its royal- ties in France have been frozen, pending court action. 

The French lambada is a group comprising former members of the Italian band Torna, Kunda and seven- more. “La Lambada” has also charted and sold heavily in other European terri- tories, reaching No. 4 in the U.K. and No. 2 in Germany, Switzerland, France, and Belgium.

But in Brazil, although explanations vary as to the genesis of the sound (see story, page 6), the craze was intro- duced to Brazil by French producers Jean Karakos and Olivier Lor- ac. They claim to have registered the Lambada as a trademark in Brazil and the Kunda group, whom they assembled and produced, has reaped considerable sales benefit due to the TV show and the new single’s video featuring a dancing couple in toreador uniforms.

‘‘Lambada’’ Booms In France But Royalties Frozen In Dispute

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‘‘Lambada’’ was registered with SESCEN—the French performing rights society, with Chico de Oliveira listed as its composer. A French-registered version was released last September that Chico de Oliveira and Oliver Lorac, who has admitted registering the song again with SAE- EM, this time linking his name with the Hermosa brothers.
Atlantic Records would like to thank Henry Droz and WEA—the #1 distribution company in America—and Ramon Lopez and his entire team at WEA International for helping us reach #1 for the second year in a row.

The Atlantic Staff

BILLBOARD
*1 POP ALBUM LABEL OF THE YEAR (Second Consecutive Year)
*1 DANCE LABEL OF THE YEAR

THE GAVIN REPORT
*1 A/C LABEL OF THE YEAR

MONDAY MORNING REPLAY
*1 MOST PLAYED LABEL—ALL FORMATS
*1 MOST PLAYED LABEL—AOR
*1 MOST PLAYED LABEL—A/C

RADIO & RECORDS
*1 AOR LABEL (Second Consecutive Year)
*1 LABEL PERFORMANCE (Albums & Tracks)
*1 CHART SHARE / RECORDS (Albums & Tracks)
*1 MOST HITS (Albums)
MOST TOTAL WEEKS AT #1-A/C
MOST #1 HITS—A/C

THE HARD REPORT
HOTTEST LABEL OF THE YEAR

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Friesen's A&M Hallmark

A&M Records/Films president Gil Friesen recently celebrated his 25th anniversary at the 27-year-old company with a gala party at Le Dome Restaurant in Los Angeles. The six-and-a-half hour bash was attended by present and former A&M artists, staff members, friends, and members of Hollywood's entertainment industry.

The gang's all present to celebrate Friesen's hallmark. Shown, from left, are Mike Gormley, manager and former publicity head at A&M; Martin Kirkup, manager and former artist development VP at A&M; Mrs. and Mr. Jeff Ayeroff, managing director of Virgin Records U.S. and former Friesen assistant; Friesen; and Michael Leon, senior VP, A&M.

A&M superstar Janet Jackson, right, thanks Friesen for what he's done for her lately.

Enjoying the party are, from left, Friesen; John Sykes, Champion Management; Jeff Ayeroff, managing director of Virgin Records U.S. and former Friesen assistant; Bud Scoppa, music critic and former A&M staff writer; and Jay Boberg, president of I.R.S. Records and former A&M intern.

Friesen mingles with, from left, A&M recording artist Rita Coolidge; David Anderle, VP of Film Music A&R at A&M; and A&M recording artist Brenda Russell.

A&M recording artist Suzanne Vega, right, chats with Friesen at the party in his honor.

Former A&M recording artist Quincy Jones, left, congratulates Friesen on his anniversary.

A&M founders Jerry Moss, left, and Herb Alpert, right, reminisce with Friesen about his 25 years with A&M.
around the country, it also touched off protests from some chapter heads. Retailers, who feared their regions would be deprived of potentially lucrative trade shows. In a letter to fellow dealers, a copy of which was obtained by Billboard, Spokane, Wash., chapter head Tom Dorrance said, "There was great dismay from all Spokane board members at the lack of input displayed and the apparent irrelevance of their region's needs under the new national market niche . . . If we lose our trade show franchise, a grave disservice has been done to several hundred dealers in the quasar region."

Of particular concern to the chapters, says Dawn Weiner, head of the Central Texas local, is the potential loss of revenue generated by the regional shows. "I rely on the revenue more than any other chapter," Weiner says. "I had to raise $25,000 to pay a lobbyist during the legislative session."

Texas has been the scene of a long-running debate over the regulation of video stores. The Central Texas chapter has been on the frontlines of that battle and has relied on its trade show to raise the necessary funds. Weiner is gratified that Austin has scheduled shows for 1990 and 1991 and that the chapter will be left without the means to raise necessary funds. "If it stays in Texas, that's fine, even if it's in another city," Weiner says. "But if they take it out of Texas altogether, then you will see an uproar ... I guarantee if they did that you would see a lot of people splitting away from national (VSDA)."

But, according to Ken Dorrance, head of the Western California chapter, he has become an advocate of the regional trade show committee charged with organizing the concept. "I'm more than satisfied," he says. "All the money raised will be used for the regional chapters," he says. "No chapter will be refused anything that they choose to use, whether it's money or anything else."

The money raised by the regional shows will be pooled, Dorrance says, contrary to Weiner's expectation that the revenue from each show will remain in the region in which it was staged. "It will be a national board decision on what will be paid for on a local level," he says. "Some of the RSC's budget was paid for by national that a chapter has really needed. We have a national watchdog operation that keeps track of everything going on legislatively, state by state."

The reason for pooling the revenues, according to Dorrance, is to ensure fairness and correct disparities in the resources of the various chapters. "The Northern California chapter, of which I'm on the board, has a sizable bank account," he says. "But the Idaho chapter may have nothing. What if a legislative issue comes up and the chapter has to pay for it? Why is Northern Californi satin on this big bank account when the money is needed in Idaho?"

Dorrance says the five cities were selected to provide geographic diversity and also to offer an accessible, centralized location in each region. Thus, the RSC event, originally organized by three California chapters and now taken over by national VSDA, will pre-empt the successful, 4-year-old Portland, Ore., show, as well as the Spokane show. The new policy was also reached in response to complaints from program suppliers and other vendors concerned over the proliferation of trade shows and distributor events at which they are asked to exhibit.

Jim Ulsamer, VP of marketing for Baker & Taylor, acknowledges such a proliferation, including B&T's own "dealer days," but says he is concerned that distributors were not consulted on the new policy and that there are no distributors on the Regional Trade Show Committee. In addition to Dorrance, the committee comprises Jan DeMasse (Video Place, Exeter, N.H.), Tom Keenan (Everybody's Video, Portland, Ore.), Bill Acheson (Bill's Video, Winnipeg, Manitoba), Allan Caplan (Appliance Video, Omaha, Neb.).

sales, a tactic wielded by many other retailers during the holidays.

The chain will maintain its plans of opening 60-80 stores a year. For the 11-month reporting period, Trans World showed a net increase of only five stores. While the chain opened 67 stores in that period, it closed 62, including its 52-unit Minnesota Store. The latter resulted mainly from the bankruptcy of the Crazy Eddie chain.

CANNES—Australian pop, a major global success through the '90s, is to be showcased via "Australia Rock Night" at MIDEM, which will take place here Jan. 21-25.

Three leading acts, Noiseworks, the Black Sorrows, and Kate Ceberano, will perform live Jan. 21 in a 2½-hour show. The five-piece Noiseworks is managed by Atlantic's John Browning, former manager of AC/DC and director of INXS' publishing arm. Ceberano has twice won the Australian Music Industry Award as best female singer.

The concert is co-organized by the Export Music Australia industry backed service. PETER JONES

adding that Yamaha is working on the technology. "DAT and recordable CD are going to be a niche market for consumers who have a need for copying. When DAT becomes a viable market we're going to be involved in it, but we're not looking to invest in establishing that as a market. The recordable CD technology is there, but it's still got a long way to go. DAT is definitely there, but DAT is not a competitive market.” The focus of many manufacturers at this year's CES is on the home theater entertainment equipment. A new genre of home and car CD players, a renewed emphasis on laserdisk, and further high-definition TV development will also be evident. In addition, cassette recorders with Dolby S-type noise reduction are expected to be on display from at least four manufacturers (see story, page 58).

Total exhibit space requested for the 1990 Winter CES has set a new record, with 1,195 exhibitors (the equivalent of 18 football fields). There are 1,400 exhibitors reaching tens of thousands of attendees from the U.S. and 80 foreign countries.

An additional 25,000 square feet of space has been requested for the Las Vegas Hilton for 50 companies that are exhibiting at CES for the first time. "It's an all-time record in terms of square feet requested," says Tom Lauterback, VP of communications for EIA's Consumer Electronics Group. "We had 70,000 square feet in 1989." As progress in home theater systems continues, large-screen TVs and laserdisk players are becoming an important part of that environment, notes Lauterback. "Laserdisk, percentage-wise, is the fastest-growing home entertainment category, increasing 50% growth between 1989 and 1990."

CES will consolidate its home theater area into a single, concentrated area exhibiting the latest in home video and audio products into one exhibit area, increasing space for these products by more than 65%. A new interactive video marketing show will be held.

Home theater technology has been maturing so rapidly "that we can demonstrate a system that could have been inconceivable 10 years ago," says David Birch Jones of Philips. "The amount of evolution that has occurred in home theater in the last five or six years is really incredible; when the consumer sees this he is flabbergasted," says Bernard F. Brennan, president and CEO of Montgomery Ward & Co., Inc., and Franklin, EIA/CEA ing., and president/chief oper- ating officer of Wells-Gardner Elec- tronics Corp., were to present the keynote address on Jan. 6 at 8:45 a.m. The chairman of the board of independent electronic retailing, was slated to present an audio overview later on Jan. 6th. Parnell Thibodeau, chairman, CEO Post-Newsweek Stations Inc., will present a video overview on Sunday (7).

Seven members of Congress will discuss pending consumer electronics legislation at CES. Three workshops will be presented, including two on HD TV on Sunday, and one on Con- gress and the consumer electronics industry on Monday (6).
The increase in prerecorded sounds to the need to fulfill raised audience expectations has led to the development of video and dance-oriented music. Everything has to be larger than life in today’s world, and music—because it is so personal—magnifies it,” says Marty Scott, president of Paradux Records, an MCA affiliate label. “It’s physically impossible to avoid playing all the things you have on the record. To the kids, the show is what they saw on the video. That’s what people want to see.”

How was anyone going to know if all of prerecorded sounds? “I just know that every act at this point in time prerecords something of this type or any kind of technology,” Scott says.

SINGING IN THE RAIN

Steve Gett, head of artist development/A&R for Atox Records, agrees with Scott’s assessment. “If anyone saw George Michael and Michael Jackson over the last two years, they had to realize that seeing was video-quality concerts,” he says. “I think the kids are predisposed to the video, what they see is nothing except the video and nothing less the audio quality. Some of the spontaneity is lost.”

Gett adds, “Concertgoers’ expectations have changed. In the ’70s, the average concertgoer wanted to see the group from beginning to end—a three-hour show, which still happens with hard rock bands. For pop, it’s down to re-producing what’s on the record. But if you don’t have to worry so much about re-creating the song, then what you do is spend more time on the sound.”

George Michael is one artist who has admitted to extensive use of prerecorded music in his act. In several English press articles, Michael has said the use of the synclavier allows him to put on a stronger visual show. Similar desires may have influenced at least two major pop groups whose recent tours relied on extensive stage movement.

Sources familiar with the New Kids On The Block and Milli Vanilli tours say the shows are as much as 50% taped, allowing greater freedom of movement from the stars. Of the enhancement apparently comes in supporting the vocal harmonies with tape.

Arista president Clive Davis terms as “absurd” the reports of Milli Vanilli’s use of such enhancements, but then hedges. “I had heard a rumor, I spoke to Frank Farian about it,” Davis says, referring to the group’s producer. “He said it was absurd, so I’m quoting him.”

A spokesman for New Kids On The Block management also responds ambiguously to reports about the prerecorded portion of the show. “You hear a lot of rumors about the Kids,” says Win Wilford, a spokesman for the New Kids’ management. “The you’re going to do, we’re not sure we want to do.”

However, Wilford notes, “With technology today, I think all the things you have on the record. To the kids, the show is what they saw on the video. That’s what people want to see.”

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STUDIOS MULL REPRICING STRATEGY ON VIDEOS
(Continued from page 1)

didn't do that well at the box office. Why not try a rental window first and then bring it to sell-through?" "The answer is that the mass merchants get the window at the same time the specialty stores do sell-through. It takes the consumer away from going into the specialty store and getting those 2.2 rentals. In addition, a new title driven overly into specialty stores, where any transactions on other product. If you have tapes coming out initially on a rental window, the mass merchants will go to the video specialty stores initially and then back into the mass merchants for sell-through," he adds.

Other suppliers have mentioned variations on this scheme to retailers, including a 30-day window and an initial list of $50.

The plan for a shorter rental period raises the hackles of many of BMI's songwriters, "This whole controversy is that we didn't buy in any particular depth," he states. "Titles are always price sensitive in terms of our business. It's a business that we didn't buy in a 30-day window."

Turning adds that, no matter what the studios do to help him compete on sell-through product, he cannot really match a mass merchant like Phar-Mor, which has been selling "Batman" for $5 with the $5 rebate.

Interestingly, it is the larger chains that seem most sympathetic to the notion of the shorter rental period. At the 210-unit, Springfield, Va., based Erol's chain, for example, VP of video marketing says during the last 90 days, while a 30-day window would be too short, the program "might work if it was on a 90-day basis or for a few months. Under those circumstances, we're very interested in working both ends of it because the market is big enough.

Los Angeles, Jan 13, 1990

The supervisor says that the suppliers could expect to sell such a title as a rental item and move 400,000 pieces out of the box. Retailers will tend to buy less to begin with and the rest later, after the price goes down, he predicts.

Gary Delfiner, VP of promotion for the Trubee West Coast/National chain, based in Philadelphia, likes the element of the plan that calls for reduced initial rental pricing. "Giving the consumer an incentive to buy on what the pricing is, this could enhance the sale to my chain of product... [We] feel like the 30-day window giving us a jolt that we didn't buy in any particular depth," he states. "Titles are always price sensitive in terms of our business. It's a business that we didn't buy in a 30-day window."

Asked why West Coast would not wait to buy such a title until it is re-priced to a sell-through level, Delfiner replies, "If the title is something we want in our inventory, we'll buy it because we pride ourselves on having a wide selection and plenty of it. We need breadth of inventory, and customer satisfaction is our No. 1 priority."

Delfiner adds that his company is not worried about how the scheme might affect the used-tape market, "They're a common aspect of the overall inventory to new stores. But if he were a retailer who depended partly on selling previously viewed tapes, he points out, it could adversely affect him.

Steve Rosenburg, president of three-store, Marizza, Ga.-based Premiere Video, is one of the dealers who regards used tapes as integral to his operation. So while he likes the idea of having to pay rental titles at a lower price, he has a negative reaction to the plan because "it destroys the used-sale market."
JOHN SYKES TAKES OVER as president of Chrysalis Records Monday (6), moving into a slot recently vacated by Mike Bone. Sykes, most recently head of Champion Management and previously at MTV, will report to CEO Joe Kiener. Chris White, the label's overall chief in the U.K., arrives in New York with the start of Sykes' career at Chrysalis to fine-tune a few things.

THE PHONE: Former Chrysalis president Mike Bone had all but signed a deal in mid-December to become executive VP/GM of Hollywood Records, the new Walt Disney pop label, Track has learned. However, the morning after Bone's return to New York from meetings in Los Angeles with Hollywood's Peter Paterno and others, he received a call from Island owner Chris Blackwell in the U.K. Blackwell said he wanted Bone to run Island and, with Bone telling Blackwell that "the clock was ticking," Blackwell said he was willing to take a flight on the Concorde to meet with him the next day. After a four-hour meeting with Blackwell, Bone, who had already scouted a new home on the West Coast, accepted. Blackwell's copresident, Tony Calvi, took the job at Island for three main reasons: he felt more comfortable working at an established label; he likes Blackwell's skills as an executive; he remains close to Island's biggest client, Bob Krasnow and Sire's Seymour Stein; and he prefers living on the East Coast.

POINT OF NO RETURNS: Reaching rapidly to WEA's new no-returns policy on vinyl 7-inch singles (Billboard, Jan. 8), Nashville-based Central South Record Sales has notified its 68 Sound Stop stores and other customers that it will not return on any WEA single vinyl product, effective Jan. 31. The one exception is WEA's current oldies series, which remains 100% returnable. John Bennett Jr., assistant warehouse manager, advises that Central South will continue carrying pre-Jan. 2 WEA vinyl singles (with the older series numbers) only on charted product and only until Jan. 31. Sound Stop stores are located primarily in the Southeast and Southwest.

GOING HOLLYWOOD: Independent record promoter Joe Ingre, indicted by a federal grand jury last November for allegedly payola offenses, is collaborating with 20th Century Fox on a film treatment about the life of former Teamsters boss Jimmy Hoffa. Ingre owns the rights to a Robin Moore screenplay about Hoffa, who disappeared in 1975 and was presumably murdered. The current film will be scripted by noted playwright/screenwriter David Mamet.

NEW KIDS ON THE BLOCK have signed a deal with DIR Broadcasting to debut on pay-per-view in a March 15 show from New York's Nassau Coliseum. The show will be carried by Viewer's Choice. Parents should start saving $19.95 for the show.

SUMMA COME ALL-NATIONS: All-Nations Music, the Billy Meshel-operated music publishing firm out of Hollywood, Cal., has acquired Rick Stevens' Summa Music Group. The catalog, whose purchase price is unknown, features songs by Gene McFadden, John Whitehead, and Paul Fox. Hit copyrights include "A Little Bit More" via Melba Moore and Freddie Jackson; "Falling In Love" (also performed by Moore); "Talk To Me" recorded by Chico DeBarge; and "Jet" by the Commodores.

MCA MUSIC HAS CREATED a new post, that of VP and GM, and the person tapped for the job is David Renzer, formerly director of music publishing at Zomba. Renzer, who spent four years at Zomba, will work out of New York until the spring, when he's expected to move to MCA Music headquarters in Los Angeles under company president Leeds Levy. Renzer can now be reached at 212-941-8914.

PUBLICITY STUNTS: The New Year has ushered in a number of changes. PolyGram has named Dawn Broadbridge VP of publicity for the company's Pan Apple Music arm, filling the vacancy left by Pam Hasham a year ago. Domenique Leomporra is promoted to East Coast to those of Elektra's Steve Pranger. For Capitol Records, following the departure of Michael Gorky, who leaves the company Jan. 15 to work with Audrey Strahl in the publicity department at the newly formed Charisma Records.

INCENSED IS THE WAY The British Phonographic Industry Assn. expresses its view of an article in the January edition of Which, a publication of The Consumer Assn., that charges that U.K. labels are keeping CD prices "artificially high" and should "take advantage of falling retail prices and realising the potential of the expanding market to make a profit of 15% of 1990 the year of a price reduction." BPI director general John Deacon terms the article "inaccurate, deliberately misleading," and possibly "libelous.

HITS THE SCREEN: Warner Bros. Pictures has set the fall of 1990 for the release of "Places You Have Found," a feature documentary on the career of Quincy Jones. The movie portrays the life of the veteran producer/musician/composer who will utilize footage featuring such noted Jones collaborators as Ella Fitzgerald, Dizzy Gillespie, Barbra Streisand, Ray Charles, and Frank Sinatra. The film, which takes its title from a track on Jones' current Warner Bros. hit album, "Back On The Block," is being produced and directed by Courtney Sales Ross (of (Continued on page 80)

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Stones Tour Fulfills ‘Gross’ Promise

BY BRUCE HARING

NEW YORK—The monies generated by the Rolling Stones' "Steel Wheels" tour have apparently led to a big pay-off on the $70 million gambit by Toronto promoter Michael Cohl.

The concert community was shocked last spring when Cohl's BCL Group (which includes Bill Ballard, Cohl, and the Labatt's brewery in partnership) guaranteed the Stones' $50 million re-venue re-venue million for the band's North American tour against a percentage of the gross. It now appears the Stones fare even better than that estimate. One published report puts the group's share of the gross at $85 million, with the Stones pocketing $50 million. BCL will reportedly gain a profit of $12 million-$15 million. According to figures provided by Billboard sister publication Amusement Business, the tour grossed $117.4 million from ticket sales alone, the total based on reports generated from 51 of the tour's total of 69 shows. The tour, which began Aug. 31 in Philadelphia and ended Dec. 20 in Atlantic City, N.J., covered 32 cities in the U.S. and Canada. Of the 51 dates reporting to Amusement Business, 50 sold out.

But ticket sales represent just the tip of the Stones revenue iceberg. An estimated $55 million in reports that saw Stones fans purchasing at an average rate of $10 per person at the concert stops, the 2,913,677 fans at the 51 shows spent an estimated $29 million on Stones merchandise, with 20% of that gross going to various venues. The figure does not represent sales of merchandise in retail stores, which started two weeks into the tour. Additionally, the Stones pay-per-view rights were estimated at $4 million-$6 million, and the Anaheim-Busch tour sponsorship brought in a reported $6 million, for a gross of well more than $100 million.

Joe Rascoff, business manager for the Stones and the tour producer, declined to reveal specific figures, but says the tour "went splendidly, beyond our expectations. Clearly, it's the largest tour in history."

Rascoff says that there are no plans for a tour-based movie, home video, or live album. Although he declined to reveal specific figures, he says there were sales in stores "went well, even though the retail business in general is having a hard time. We're not immune or exempt on that, but we're very pleased with the results."

An announcement about a rumored Stones tour of Europe and the Far East was made before the end of the month, Rascoff says.
BIG TYME
THE PLATINUM-PLUS #1 ALBUM THAT WON'T BE IGNORED

WE GOT OUR OWN THANG
THE TOP 10 HIT THAT STARTED IT ALL

SOMEBODY FOR ME
THE 2ND TOP 10 SINGLE, PAVING THE WAY TO PLATINUM

GYRLZ, THEY LOVE ME
THE HIT SINGLE HIP HOPPIN' ACROSS CHR IN '99!

HEAVY D. & THE BOYZ, THEY'VE HIT THE BIG TYME.
PRODUCED BY MARLEY MARL AND HEAVY D.
MANAGEMENT: UPTOWN MANAGEMENT
After a five-year break from recording, Laurie Anderson -- America's premier performance artist -- is back to amaze, enthral and challenge our senses. On her newest album, STRANGE ANGELS, Anderson presents an up-close-and-personal view of herself not previously seen or heard. One that, songwise, positively brims with angels, beautiful dresses, baby dolls, monkey's paws and the devil himself.

Doubly impressive, and perhaps even more commanding, is Anderson's vocal presence on the new record: on STRANGE ANGELS she displays, for the first time, the full range of her generous vocal talents. With lilting harmonies and unabashed high notes, Anderson pushes her sound to new heights on such stunning cuts as the title track, "Strange Angels," the bouncy first single, "Babydoll," and the provocative key cut, "Beautiful Red Dress."

Beginning in February, Laurie Anderson will bring her full-length "Strange Angels" stage performance -- which premiered last fall at the Brooklyn Academy of Music's Next Wave Festival -- to cities across the U.S. and Europe. Hailed as her funniest work ever, the one-woman, multi-media tour-de-force prompted The New York Times to comment, "...Anderson commands the stage with an easy grace...Her cool, deadpan delivery of punchlines shows her to be a natural comic talent."

"Anderson has always been a bridge for pop culture into the avant-garde... but Strange Angels is as much a rock album as, say, Talking Heads would make: slightly off-center, definitely idiosyncratic and distinctively Laurie Anderson, but pop nevertheless..."

-- John Diliberto, Musician

I don't know about your brain
But mine is really busy
I come home from a day on the golf course
And I find all these messages
Scrubbled on wrinkled up scraps of paper
And they say things like
Why don't you get a real job?
-- from "Babydoll"

It's clear from STRANGE ANGELS that Laurie Anderson's unique and very real job has remained intact. As the artist says, "Who knows if there's an avant-garde anymore? I try to work both within a tradition and outside of it. At the same time, I still want to rattle people's expectations. There are plenty of rules left, just waiting to be broken."

STRANGE ANGELS, A pop record from Laurie Anderson. But don't let that shock you. Stranger things have happened.

STRANGE ANGELS (4/2/1-25900)
The New Album
Produced by Laurie Anderson and Roma Baran with Mike Thorne, Ian Ritchie, Peter Scherer, Aro Lindsay and Leon Pendarvis
Featuring the single "Babydoll" (4-19961)

Look for the 50-city U.S. tour of "STRANGE ANGELS" coming this February!
Available now on Warner Bros. Cassettes, Compact Discs and Records
Management: Linda Goldstein, Original Artists