‘Red’ At $99.95

Doesn’t Scare Dealers Away

BY PAUL SWEETING

NEW YORK—Paramount Home Video says it shipped nearly 437,000 cassettes of "The Hunt for Red October" in the U.S. and Canada, apparently countering critics who questioned the studio's imposition of a $99.95 suggested list on the title and a corresponding higher wholesale price.

The numbers on "Hunt," in addition to creating the coveted 400,000-unit plateau, make it one of the biggest-selling rental titles of 1990.

While the reported strength of the shipment elicits some surprise from the trade, distributors confirm that the title shipped strongly Oct. 24 and dealers report it renting well through its first weekend.

(Continued on page 102)

Rock Losing Grip As Other Genres Gain

BY DAVE DIMARTINO and THOM DUFFY

LOS ANGELES—Despite a healthy resurgence of rock music on the Billboard Top Pop Albums chart in the past few weeks, the once-dominant genre appears to be in the grip of a long-term decline. Over the last decade, it has been steadily losing chart share to pop, R&B, and dance recordings.

Furthermore, those rock artists and record companies are important recording companies. The New Album

(Continued)

Labels Weighing Video Costs Vs. Gains

BY MELINDA NEWMAN

NEW YORK—To video or not to video? And if so, when? Those are questions more and more labels are asking these days as they face changes in the marketplace.

“Nothing is taken for granted anymore,” says Steve Backer, Epic VP of alternative and video promotion. “A lot of managers are still thinking

(Continued)

Billboard To Obtain Piece Counts From Key Retail Accounts

BY KEN TERRY and ED CHRISTMAN

NEW YORK—Handleman Co., the largest rackjobber in the U.S., has joined a growing list of important accounts that have agreed to participate in Billboard's new point-of-sale piece-count system. That system will eventually provide the basis for Billboard's album charts and the sales component of its singles charts, as well as a new market information service.

Among the other rackjobbers and retail chains that have promised to furnish this information to Billboard

(Continued)

No. 1 IN BILLBOARD

HOT 100 SINGLES

** LOVE TAKES TIME

** MARIAH CAREY

** (COLUMBIA)

TOP POP ALBUMS

** TO THE EXTREME

** VANILLA ICE

** (REPRISE)

** (COLUMBIA)

** PLEASE HAMMER DON'T HURT 'EM

** M.C. HAMMER

** (CAPITOL)

HOT COUNTRY SINGLES

** HOME

** OFFICE

** (CAPITOL)

** TOP COUNTRY ALBUMS

** NO FENCES

** GARTH BROOKS

** (CAPITOL)

** TEENAGE MUTANT NINJA TURTLES: THE MOVIE

** (AMIHOME HOME ENT.

** (COLUMBIA)

** (CBS)

** PRETTY WOMAN (TOUCHSTONE HOME VIDEO)

(Continued on page 60)
Finally. A greatest hits album that lives up to its name.

"Holiday" No. 16
"Lucky Star" No. 4
"Borderline" No. 10
"Like A Virgin" No. 1
"Material Girl" No. 2
"Crazy For You" No. 1
"Into The Groove" No. 5
"Live To Tell" No.
Madonna
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Madonna has had more No. 1 hits than any other female artist of the rock era. She has had the most consecutive Top Five singles since Elvis and more Top Five hits than any other artist in the 80's. She has sold more than 54 million albums and 26 million singles worldwide.

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One hour of Madonna's hottest videos, including "Borderline," "Like A Prayer," "Express Yourself" and "Oh Father," plus exclusive footage of her "Vogue" performance on the 1990 MTV Awards show.

"QSound provides three-dimensional sound from conventional stereo systems and is available on The Immaculate Collection cassette and CD.

CHART POSITIONS FROM BILLBOARD'S HOT 100 SINGLES CHART - ON SIRE/WARNER BROS. CASSETTES, COMPACT DISCS AND RECORDS AND WARNER REISSUE VIDEO - MANAGEMENT: FREDDY PEAL/AIM/ENTERTAINMENT - PRODUCED BY LIBBY KRAVITZ - © 1990 SIRE RECORDS COMPANY
The Decade Elton Emerged . . .
The Decade McCartney Got His Wings . . . The Decade The Bee Gees Caught "Night Fever" . . . And So Much More!

THE 70s: "HOT"-TER THAN YOU MIGHT REMEMBER

Billboard Hot 100 Charts - The Seventies traces the course of a chart decade that was more diverse and dynamic than most people recall.

Because as explosive and exciting as the 60s were, the 70s had plenty of great Pop music and "Hot" chart action, too.

Like ongoing chart successes by superstars and supergroups such as Neil Diamond, Elvis Presley, Steve Wonder and The Rolling Stones . . . the burgeoning solo careers of John, Paul, George and Ringo, along with Elton John, Rod Stewart, Paul Simon, Eric Clapton and Diana Ross . . . the budding careers of major artists such as Bruce Springsteen and Prince . . . the explosion of dance music with Donna Summer, the Bee Gees and the disco craze . . . combined with a varied mix of consistently charted major artists — Chicago, Billy Joel, Fleetwood Mac, Linda Ronstadt and The Eagles, just to mention a few.

The ten-year span also included Michael Jackson's formative years with The Jackson 5 . . . the emergence of hard rock, driven by groups such as Grand Funk and Deep Purple . . . the mellow, easy-listening sounds of Barry Manilow, Helen Reddy and the Carpenters . . . and heavy Soul infusions by James Brown, Aretha Franklin and Marvin Gaye.

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The "Hot 100" of the 70s was the first to list the name of each song's writer, and it continued the tradition of showing the producer's name along with both the original and the distributing labels. In addition, a complete A-Z Index at the bottom of each chart listed the publisher and licensee for every charted title — useful data for music industry professionals in particular.

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CBS Founder William Paley Dead At 89

BY PHYLLIS STARK
and IRV LIGHTMAN

NEW YORK—William Paley, the driving force behind the CBS radio and TV broadcast empire over a 60-year period, died Oct. 26 at his home in Manhattan. He was 89.

In failing health recently, he died of an apparent heart attack brought about by pneumonia.

Paley was born in Chicago, the son of a Russian Jewish immigrant who was a prosperous cigar manufacturer and later relocated to Philadelphia.

The use of radio in the '20s to sell his father's product, in fact, played a role in the younger Paley's belief in the commercial potential of radio.

He soon showed his business acumen and ability to gauge the public's taste in his development of network radio programming. Later, through acquisition of an existing company in 1928, he set up a record label, Columbia Records, that itself emerged as a giant of its industry.

Paley began his career working for his father's company, the Congress Cigar Co. He first became involved in radio when the company sponsored a program, the La Palma Hour, on local station WCAU Philadelphia. A short time later he purchased the newly formed United Independent Broadcasters, for $500.00. Two years later, the company was renamed the Columbia Broadcasting System and was moved to New York.

In 1929, Paley became president of CBS, which then consisted of 16 affiliates including WCAU, WOR New York, WMAQ Chicago, and KDKA Pittsburgh. Three years later he assumed the title of president.

'He led the way in the direction of American radio and television'

In his 1979 memoir, "As It Happened," Paley wrote of that period that "a native radio art had not yet been a rented, but I had the gut feeling that radio was on the threshold of a great awakening and that marvellous things were about to happen and that I had come to the medium at the right moment.'

In the '30s, Paley discovered or brought to the radio network, including Will Rogers, George Burns, Gracie Allen, and band leader Paul Whiteman.

In 1944, at the age of 75, Paley was named chairman of CBS until 1946, when he became chairman of the board and chief executive officer. In 1977, he relinquished the CEO title but remained as chairman until 1983, when his title was changed to chairman emeritus. In 1987, he was renamed chairman of the board, a position he held until his death.

In 1952 when he programmed WJES Grand Rapids, Mich., noted that from 1943-55, when the top 40 format took hold, every CBS-owned station and affiliate was one of the top-rated stations in its market. "It was the network elite, mainly due to the programming lineup Paley put together," Joseph says. "All of them were known for their hit songs and played in the top in every one of its stations to the top."

"CBS is William Paley," Joseph continues, "and he will go down in history as one of the great pioneers, innovators, and legends of broadcasting."

"In a prepared statement, CBS Broadcast Group president Howard Stringer called Paley "a towering figure who shaped and polished the Tiffany Network in its own glittering image.""

CBS president emeritus Dr. Frank Stanton, whose "CBS" mark is on 60 years of U.S. Broadcasting. More than any other man, he led the way in the form and direction of the network."

Oldies Get A New Twist Via Compact Disc 5-Inch CDs Are Reviving Classic-Singles Market

BY CRAIG ROSEN

LOS ANGELES—The oldie single, once a retail staple on vinyl 45s, is making a comeback on 5-inch CDs, according to Collectables VP Melissia Greene, in the next few weeks the label plans to release close to 90 titles on CD-5s by such acts as the Zombies, Dion, the Dell-Vikings, Gene Chandler, and Petula Clark.

The two-cut CD-5s will be released in "Paley" thin jewel box with the disc exposed, revealing graphics modeled after the original 7-inch vinyl. The label will also simultaneously release the titles on cassette singles.

At the A&R & Marketing List, Collectables VP Tony Montgomery, director of national singles sales, says the label is testing titles from its Gold Standard Singles series in the jukebox market. Among the artists featured are Elvis Presley, Duke Ellington, Artie Shaw, Sam Cooke, Lou Rawls, Les Brown, Hank Williams Jr., and Hall & Oates.

The RCA CD-5s were warmly received by jukebox operators at the Retail Sound and Merchandising show and "we will be pulling the titles from the other territory," Montgomery says. "We want to get them into CD jukeboxes," he adds. "There is a new market there for us."

Montgomery also plans to present the CD-5s to retailers at the National Assn. of Recording Merchandisers' Wholesalers Conference, Nov. 2-7 in Palm Springs, Calif.

The RCA prototypes, like the original 7-inch vinyl, feature only two cuts each. "Some retailers would like to see a four-cut, but I think the market is really only two cuts," Montgomery says. "We are trying to make sure when they do go out, it is going to work and it will be done right. As quickly as we get feedback and they tell us what they like and how they like it, we will do the same with the price point."

Collectables, on the other hand, is already set to go to retail with its own CD-5s. "We have the support of a few of the different retail chains that feel strongly about this configuration," Greene says. "CD-5s is a viable alternative that will bring a whole new generation of oldies back to music."

According to Stan Goman, VP of the W. Sacramento, Calif.-based Tower Records chain, the CD-5s amounts to nearly 12% of the chain's sales. (Continued on page 106)
PHIL COLLINS
A NINE MONTH,
16 COUNTRY,
59 CITY TOUR.
WASHINGTON—In a move to estab-
lish its black music division as a
more autonomous entity, RCA
Records president Joe Galante has
announced that Skip Miller has been
promoted to senior VP, black
music, from VP of black music
at the label. In addition, Miller
London, who was VP of product
development/sales, has been
promoted to VP of promo-
tion, black music.

Though still an integral part
of RCA Records, the black music
vision will be organized as a
"freestanding business," says
Galante.

"It's in keeping with the philos-
ophy of [RCA owner] Bertels-
mann to create something growthwise
for your best execu-
tives. If you have an entre-
preneur, and Skip is an entre-
preneur, you give him freedom to create
businesses around him," he says.
"He has the ability to make his own decisions, with the
resources and dollars to get things done.

"The major change in the black
music division is that we are set
up as a separate entity, which en-
ables me to be autonomous," says
Miller. "I'll be working with
Joe Galante, who has been my
support mechanism, to estab-
lish a presence for RCA within the
black music industry. . . . This is a
major commitment on the part
of RCA.

Miller, who continues to be
based in Los Angeles, says that
the company has been geared
for this reorganization through
hiring in key areas of the black
music division, such as market-
ing, publicity, and product de-
velopment. A new product manager,
Barry Johnson, has been hired
and will report to Miller in
Los Angeles. Charlotte Hunt-
er, director of black music pub-
licity, will now report directly to
London in New York.

RCA will continue to build on
its current R&B roster, which in-
cludes Tyler Collins, Grady Har-
rrell, Troy Johnson, LaRue, Gor-
go, and recent signing Steve Ar-
es (Continued on page 97)

Staff Shifts At
RCA Black Unit
Eye Autonomy

■ BY JANINE McADAMS

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tablish its black music division as a
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its current R&B roster, which in-
cludes Tyler Collins, Grady Har-
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go, and recent signing Steve Ar-
es (Continued on page 97)

Interscope To Debut, Teams With New East West Label

■ BY CHRIS MORRIS

LOS ANGELES—Interscope
Records, the latest in a
plurality of start-

ups, will enter the marketplace
as a joint venture partner
of Atlantic Records, which
is designing its new East
American distribution
(Continued on page 97)

Scotti Bros. Back In Gear,
Inks P&D Pact With BMG

■ BY ED CHRISTMAN

and DON JEFFREY

NEW YORK—After a period of inac-

tivity, a reinvigorated Scotti Brothers
Records has entered into a pressing
and distribution agreement with
BMG Distribution.

While neither party would com-
ment on the deal, it appears to be part
of an effort to expand parent Scotti
Brothers Entertainment Industries'
businesses—television production,
movie production, and music—in-
anticipation of the merger with All
American Television Inc.

All American, a New York-based
syndicator of television programs,
was a publicly held company whose stock
trades over the counter. The merger,
estimated to be worth $83 million,
is set to close in January.

Scotti Brothers’ agreement with
BMG marks the end of its nine-year
arrangement with CBS Records,
which yielded sales of 32 million rec-
ords, according to a Scotti Brothers
spokesperson.

The current roster of Scotti Broth-
ers Records, based in Los Angeles,
includes James Brown, "We’re Only
Yankovic, and Tom Petty, a teen idol
from the TV show "Life Goes On."
Under BMG auspices, Scotti
Brothers had a single with the late
Buddy Holly, a cover of Exile’s "Kiss
You All Over" that will appear on his
forthcoming album, "Life Goes On."

The label plans to distribute both the la-
el’s new releases and its catalog,
which includes hits by Survivor, Lefi
Garrett, John Paul Young, and John
Caferthy & the Beaver Brown Band.

In addition to its record label, Scotti
Brothers produces movies and has
(Continued on page 100)

EXECUTIVE TURNTABLE

RECORD COMPANIES. RCA Records names Skip
Miller senior VP of black music
in Los Angeles and Miller London VP of marketing,
black music, in New York. They were, respectively,
VP of rock music and VP of sales, black music,
for the label. (See story, this page.)

Jean Riggins is named VP of artist development for Capitol Records in Los Angeles and Miller London.

Glenn Lajeski is named VP of artist development at MCA Records in Los Angeles. He was VP of advertising and merchandising for the label.

Ron Boch is named VP of A&R for Quest Records in Los Angeles. He was national director of A&R, black music, for Elektra Records.

Ronnie Jones is named VP of promotions at Sony Music Worldwide.


The single, "Living In The Light," is in the top 10 on Billboard’s dance charts. Shown, from left, are Jim Fitzell, president/CEO, EMI Music Worldwide; Wheeler; and Sal Licata, president/CEO, EMI Records.

BILLBOARD NOVEMBER 10, 1990 9
Software Groups Want DAT Royalty
Hardware Biz Continues To Oppose Plan

by Susan Nunziata

NEW YORK—A coalition of software groups last month presented hardware manufacturers with a proposal for a 7.5% royalty on the wholesale price of DAT recorders. The proposed levy would compensate copyright holders for losses they claim would be incurred through digital home taping.

According to an article in the Oct. 29 issue of Audio Week, the proposal was discussed Oct. 11 at a confidential “legislative” meeting between members of the hardware and software industries held at Electronics Industries Assn. headquarters in Washington, D.C. The proposal, which would also include a 1.2-cent-per-minute tax on blank DAT cassettes, was reportedly drawn up by the Recording Industry Assn. of America and the Copyright Coalition, which includes the National Music Publishers Assn., the Songwriters Guild of America, and ASCAP, among others.

At press time, the RIAA’s VP of government affairs, Hilary Rosen, who reportedly participated in the meeting, had no comment on the subject, and NMPA officials were unavailable. Both the RIAA and the NMPA have stated their support for a royalty on DAT in the past.

Also in attendance at the meeting was a representative of the International Federation of the Phonogram and Videogram Producers (IFPI), which recently joined several European trade groups in pushing for an analog/DAT tape.

(Continued on page 96)

Xavier Cugat Dead At 90
Popularized Latin Music In U.S.

by Carlos Agudelo

NEW YORK—Xavier Cugat, the Spanish musician and band leader who, more than anyone else, popularized Latin music in the U.S. from the ’20s to the ’60s, died of heart failure Oct. 27 in Barcelona, Spain. He was 90.

Cugat’s family emigrated to Cuba from Spain when he was 5. He learned to play the violin and guitar very soon after his arrival and performed in silent films and with the Havana Symphony.

Cugat arrived in the U.S. the same day his mentor, Enrico Caruso, died, and made his debut along with Bing Crosby in Hollywood’s Coconut Grove.

He was one of the first musicians to play the violin on radio, the first to produce a sound film in Spanish, and quickly became the most filmed band leader in history.

After Cugat moved to the U.S., his classical violin concerts were coldly received. He worked as a carnuva in Los Angeles for a while. The story goes that it was Rudolph Valentino who encouraged him to form his first orchestra, Xavier Cugat & His Gigosos.

The advent of sound movies made Cugat, very popular in Hollywood, whose began to work with some of his biggest hits were “Buster” and TV shows such as “Beverly Hills, 90210.”

Awards Shows To Highlight
Billboard Video Conference

LOS ANGELES—A star-studded lineup has been assembled for the Billboard Tanquerry Sterling Music Video Awards, Friday (9) at The Palace in Hollywood, Calif.

Among the performers appearing will be the headliners, AC/DC and Minor Man Ace. Scheduled presenters include Johnny Gill, MC Lyte, MC Trouble, Los Fabulous Cadillacs, Steve Vai, Voo-Doo B. I. B. E., and Malinda Veinard. Presenters will benefit the Los Angeles Regional PooL Fund. KISS-FM Los Angeles is the exclusive radio promotor of the event.

The ceremony will cap the Billboard Music Video Conference and the American Video Conference, which run concurrently Wednesday-Friday (7-9) at the Westwood Marquis.

The Billboard Tanquerry Sterling Awards at the conference will be the last of promotional videocasps. A separate banquet and awards ceremony will be held to announce the American Video Conference Awards, which honor achievement in special-interest video. That event, sponsored by Federal Express, is slated for Wednesday (7) at the Westwood Marquis.

LED ZEPPELIN, the four-box CD boxed set by the premier hard rock band of the time, enters the pop albums chart at a robust No. 40. It’s the highest debut by a multidisc career retrospective since “Bruce Springsteen & The E Street Band Live/1975-85” (MCA) reached No. 1 in November 1986.

Only three other multidisc retrospectives have reached the top 40. “Elois Aron Presley” peaked at No. 2 in 1975, “Church & Bristol” reached No. 33 in 1985, and Eric Clapton’s “Crossroads” hit No. 34 in 1988.

Zepellin was one of the best-selling albums acts of the ’70s. The band included six No. 1 albums in that decade—a total topped only by Elton John’s seven. The two ’70s titans will be battling again as MCA releases John’s fourth CD boxed set, “To Be Continued.” It will be fascinating to see which set sells better. John’s audience is surely wider, but Zepellin’s support may go deeper.

And when it comes to high-ticket items like these—the Zepellin box carries a $54.98 suggested list price—mass appeal is no match for an active, diehard fan base.

Vanilla Ice Disc Melts Hammer Hold On No. 1; ZZ Zooms Toward Top; Zep Set Leads Debuts

by Paul Grein

IT TOOK ANOTHER rapper to dislodge the biggest rap song from the top of the No. 1 spot on the Top Pop Albums chart. Vanilla Ice’s “To The Extreme” jumps to No. 1, displacing M.C. HAMMER’S “Please Hammer Don’t Hurt ’Em,” which ditched No. 2 after 21 weeks on top. It’s the first time that rap albums have appeared at No. 1 back-to-back.

Ice’s album hit the top one week after his single, “Ice Ice Baby,” reached No. 1 on the Hot 100. The Atlanta native is the first artist to reach No. 1 with both his debut album and his first chart single since TAYLOR SWIFT’s “1989” and “Shake It Off” reached No. 1 back-to-back.

“This is the second straight week that rap albums have held the top two spots on the pop albums chart. In addition, rap singles occupy two of the top three positions on the Hot 100. HAMILTON’s “Pray” jumps to No. 2; “Ice Ice Baby” slips to No. 3.

“To The Extreme” is SBK Records’ first No. 1 album. The young label’s flagship artist, WILSON PHILIPPE, has appeared on the chart for seven weeks.

It’s the first time that Hammer’s single has peaked at No. 1, and it will eventually overtake him. Two strong candidates zoom up this week’s chart, and the third—the just-released WHITNEY HUNTON album—chart is waiting in the wings.

ZZ Top’s “Recrecals” from No. 33 to No. 9 in its debut week. It is the band’s second straight album to hit the top 10 in just two weeks. “Afterburner” shot from No. 32 to No. 10 in November 1985.

And Paul Simon’s “Rhythm Of The Saints” leaps from No. 37 to No. 11 in its second week. It is Simon’s fastest-breaking album since 1968, when Simon & Garfunkel’s “Bookends” hit No. 4 in just two weeks. It went on to become Simon’s first No. 1 album.

Another multidisc retrospective, “The Byrds,” enters the chart at No. 185. And the timing couldn’t be better: The Los Angeles group was named last week to the Rock and Roll Hall of Fame (see story, page 9).

FACTS: Mariah Carey’s “Love Takes Time” jumps to No. 1 on the Hot 100 this week. The 11th artist to score at No. 1 after topping the Hot Adult Contemporary chart. It’s Carey’s second straight single—following “Vision Of Love”—to top all three surveys. Whitney Houston was the last artist with back-to-back No. 1 hits, which also topped the R&B and AC charts. She scored in 1985-86 with “Saving All My Love For You” and “How Will I Know.”

At B. Sure’s second album, “Private Times... And The Whole 9,” leaps from No. 58 to No. 23 in its second week. It’s certain to top the No. 20 peak of Sure’s 1988 debut, “In Effect Mode.”

“Pretty Woman” fever is heating up again. The soundtrack—which logged 17 weeks in the No. 10—returns from No. 34 to No. 19. And the videocassette vaults from No. 32 to No. 3 on the Top Videos chart.

Daryl Hall and John Oates’ “Change Of Season” dips to No. 70 in its third week after reaching No. 69. It’s the duo’s first studio album to miss the top 40 since “War Babies” in 1974.

WE GET LETTERS: Art Goewe, music/research director of Wamo-FM Pittsburgh, notes that James Ingram’s recent No. 1 pop hit, “I Don’t Have The Heart” peaks at No. 53 on the Hot R&B Singles chart. It’s the first No. 1 pop hit by a black artist to fall short of the top 10 on the R&B chart since Sammy Davis Jr.’s “The Candy Man” in 1973.

William Simpson of Los Angeles notes that Vanilla Ice’s “Ice Ice Baby” is the first No. 1 hit on the Hot 100 to sample an oldie. The smash samples Queen & David Brown’s 1981 semidum, “Under Pressure.” For more on this, see Words & Music, page 39. A second single in the top three—M.C. Hammer’s “Pray”—samples Prince’s 1984 monster, “When Doves Cry.”
THE SOUND THAT BEGAN A NEW AGE IN POP MUSIC.

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FEATURING OVER 20 MINUTES OF NEW MUSIC. SPACIALLY-PRICED. ON COLUMBIA.
Hammer, Ice Rap Up Platinum Prizes
Metal, Country Acts Also Win Big In Oct. Cerfs

BY PAUL GREIN

LOS ANGELES—The year's best-selling album, M.C. Hammer's "Please Hammer Don't Hurt 'Em," topped the 6-million-sales mark in October. It is by far the top-selling rap album on the chart this year, and the third highest selling album of the year so far, behind Michael Jackson's "Bad," which reached that milestone on September 10, and Van Halen's "1984," which has sold over 6 million by October. Hammer's album was certified gold on October 25, and platinum on December 6.

Hammer's success was also reflected in the success of his single "U Can't Touch This," which reached the top of the charts in October. The song has sold over 4 million copies, making it the best-selling single of the year so far. The album also features the hit single "U Can't Touch This," which reached the top of the charts in October.

The album's success was predicted by Hammer himself, who said in an interview, "I know I'm going to be a hit, but I didn't expect it to be this big." Hammer's success has been attributed to his catchy hooks and upbeat rhythm, which have resonated with listeners across the country.

The success of "Please Hammer Don't Hurt 'Em" also reflects the growing popularity of rap music in the marketplace. The album's success has been followed by the release of another rap album, "Ice Cube's "AmeriKKKa's Most Wanted," which has sold over 5 million copies since its release in September.

Study: Copyrights Mean Big $$ For U.S.
MPAA Chief Calls For More Piracy Protection

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. economic figures show U.S. copyright industries represented 3.5%, or $173.7 billion, of the nation's 1989 gross national product, and contributed more to the GDP than any other industry, including the construction industry, the transportation industry, the agriculture, mining, and energy extraction industries combined, according to a just-released study. This is confirmation that this is goddamned important to our country, the taxpayers, and our dollar around the world," said Jack Valenti, president of the Motion Picture Assn. of America.

Valenti blurted out the exclamation at an October 25 news conference announcing the study by the International Intellectual Property Alliance. The report says that U.S. copyright industries, especially the film, video, and record and tape industries, together represent one of the largest, fastest-growing sectors of the American economy.

"Clearly, this study not only confirms the importance of copyright industries to the U.S. economy, but will help us understand the impact of the GATT trade negotiations that we need to increase protection from theft and piracy," says Jay Berman, president of the Recording Industry Assn. of America.

In fact, the study, based on figures from the Census Bureau and the Commerce Department's Bureau of Economic Analysis, shows that the industries that use or distribute copyrighted property, such as computer and VCR manufacturers, are included in the figures, which represents 5.8% of the GNP in 1989.

This enlarged copyright-based industries figure also takes a 4.8% increase from the 1988 figure. The study was released in October 25.

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Western Firms: Proceed With Caution

EASTERN EUROPE MUSIC BIZ IS NEWBORN

By TONY HOLLINGSWORTH

The Soviet Union’s move to a market economy, the fall of the Berlin Wall, and the removal of the communist regime in Eastern Europe have been seen as creating new opportunities for the world’s music industry, but these challenges are not easily tackled.

It is true that until recently, the Eastern Bloc now represents a market of around 420 million people. It is also true that these 420 million people have been key for the international music industry, hungry for a variety of music genres. But it is also true that there have been challenges developing a music industry.

“Today, the Bloc no longer behaves as a politico-economic unity. It now has to be thought of as eight separate states: the U.S.S.R., Bulgaria, Czechoslovakia, and Hungary, with a ninth area of interest, the eastern part of Germany. Each country has its own problems with development, varying levels of state backing for music, and varying types of legislation governing investment, copyrights, retransmission of profits, and exchange rates. They also have their own indigenous cultures.”

The Eastern European Federation of Phonogram and Videogram Producers (IFPI) is at pains to point out the music business rests upon a legal system that includes copyright and neighboring rights that has yet to be accepted throughout Eastern Europe. Most of these nations protect publishing rights, but the rest do not.

One layer of legislation is for the problem of piracy. Even within these Eastern European countries that do have producers’ rights, such as Poland and Hungary, piracy is still a problem. One after they have been met with the record companies of East and West make long-term investments.

One hundred million people in the East Bloc countries certainly do not represent a cultural block. At least 100 million of them live on the Asian side of the U.S.S.R., and have very different cultures. Among the remaining 320 million, a new nation of nationalism has followed the political changes in Eastern Europe. While it is almost certain that, over the next five years, we will see Anglo-American music flood into these countries, it does not seem likely that such strong cultures will just lie down and die. In the constant battle of Anglo-American music vs. the rest, the Eastern Europeans have become allies of France, Italy, Germany, Spain, etc.

The question this poses for record companies, video and TV producers, and the like is whether they should orient themselves on a territory-by-territory basis and get involved in the creation of new local music products. The challenge is to get involved in the production side of the industry rather than just treat Eastern Europe as a marketplace for Anglo-American product.

American product.

Legislation in Eastern Europe is only possible through joint ventures. Legislation was passed in most of the countries during the 1980s to encourage foreign investment, yet these laws keep controlling investments within the country. In many of the countries, foreign investors are still limited to 49% ownership. It is unlikely these statutes will disappear altogether, as they are one of the few restrictions that nations have in the midst of a rapid transformation being raped by Western capital.

One of the most attractive areas for joint ventures at this stage is retail and distribution. Until now, record and video products have been poorly distributed. Chains of well-stocked record stores are as yet unknown. With the help of limited Western capital to stock them and Western distribution chains, sales distribution chains could be set up. The Eastern contribution to the joint venture could be the real estate and the labor.

In the next five years, all the Eastern European terrestrial TV broadcasting will be with satellite channels. By this shift will come a shift toward satellite programming designed for the national market. This will give local artists a fair better chance of getting TV exposure than any system of satellite broadcasting concerned with trying to satisfy all European market at once.

We take for granted the interrelated nature of the Western music industry, but in the East, the last four years have seen the countries diverge completely different sets of relationships. TV and radio stations were set up by the March 1990 and concert promotion was censored by committees of party members. All these departments worked autonomously.

Now, we have to create an industry in which all these sectors are interrelated. Live promotion must be linked to television, radio and video. These must be fed with artists’ interviews and performances. Records and videos may be made available at the same time in different media. Producing the new interrelated business culture into the East is probably the first challenge that must be met.

Tony Hollingsworth is managing director of U.K.-based Billboard Productions. He produced Roger Waters’ Berlin event, “The Wall,” the live Royal Festival Hall benefit concerts held in London.
Station Battles Leave Labels Scarred
Promoters Struggle To Satisfy All Sides

BY PHYLLIS STARK
with CRAIG ROSEN

NEW YORK—Label promotion people say that squabbles between rival stations over artist-related promotions are making their jobs harder than ever.

Rick Bisciglia, Arista's senior VP of promotion, says working with stations is "beyond difficult. I feel like every day there are seven guns pointed at my head and no matter what I do I'm going to get shot by three of them. It's getting out of control. Everybody wants something." But Waugh, RCA's VP of promotion, calls the relationship with radio "a no-win situation." Asked how often he is threatened by a station over a promotion, Waugh says, "Every day I'm alive." While there have always been station rivalries, "it's really come out in the open since the Power Pug/QTQ [Miami, Fla.] situation," he says, referring to the ugly rivalry between WPLX and WBQI of the last 14 months.

"Sometimes you can't win," agrees A&M's VP of promotion Rick Stone. "Everybody wants the biggest artist you have on the label. Everyone wants Janet Jackson."

While most of the bickering over artists goes on beyond the scenes, occasionally the squabbles come to public attention. Several weeks ago, top 40 WZOU Boston complained publicly that rival WKS-FM (Kiss 108) was using its clout with labels to prevent WZOU from getting acts for a joint charity concert, with WPRO-FM Providence, R.I. Kiss denied any direct threats to drop records, but did admit to making clear its displeasure that labels would reward a station that is musically conservative than Kiss.

When the WZOU/WPRO-FM concert took place Oct. 27, the line-up included Nelson, Eddie Money, and Vanilla Ice. While there were brand-name acts on the WZOU roster, it hardly matched the June Kias concert co-headlined by M.C. Hammer and New Kids On The Block, despite the fact that WZOU was the market's leading top 40 when its concert was announced. EMI's West Coast director of national promotion, Mark Kargol, tells of a recent situation in San Francisco where both KMLE and KSL wanted to book Wheeler for a promotion. "If one station got her first," Kargol says, "we would lose the record at the other station. They were both adamant about it, so we pulled out so no one is a loser and no one gets hurt.

"We didn't want to burn a bridge. We tried to do the right thing." But despite the good intentions, Kargol says, "KMLE felt they had lost because they didn't get her. So did KSL. There is no way to make them both happy. It is really pretty childish stuff." Radio programmers acknowledge that they are sometimes difficult. "The days of Kiss 108 [being the only one] with exclusive concert events are over," says KPWR (Power 106) Los Angeles PD Jeff Wyatt. "Nowadays stations in Battle Creek, Mich., want top acts. It is very competitive and it can open a can of worms for labels."

"This market has kept very civil and very professional for the most part. [We've] never gotten to the level of New York City, which is the most infantile. Whether Cadysman comes to [rival] KIS or Power for an interview is not one of the things that will shape the future of either radio station.

Nevertheless, radio promotion people say they walk on eggshells to avoid making enemies in radio and are careful not to let their artists offend the competition. Both Ken Lane, SBK Records senior director of national singles promotion, and Steve Lewadski, national director of CHR promotion for DGC Records, say they don't allow their artists to cut drop or liners that position one station over another. Most label reps say they keep their artists informed of the rivalries in each market they are in order to avoid an embarrassing mistake, although some say the information they give the artists is doled out strictly on a need-to-know basis. "It's in my best interest that they know about rivalries," says Stone. "My coming clean with them indicates that they're on the team. But they don't need to be burdened with every detail."

"We make sure they're aware of what's going on in a city," says Waugh. "I don't want to keep them in the dark. It's their career and ours."

Despite the best efforts of the labels, however, artists are sometimes affected by radio's battles. "I've heard of situations which I don't like," says Kargol. "A station will call an artist in for a concert [in exchange for] adding a record from another artist [on the same label]. That's unfair to the artist."

But there are plenty of artists whose involvement with radio has paid off. Stone says Seduction, which has sold 600,000 albums, was "very involved with radio for a long period of time and we've had four hits at CHR." Craig Lambert, Atco Records VP of promotion, points to recent artists Snow, who are getting airplay, and "a call from a listener who was live and got out of hand." Other listeners, obviously not amused, complained to the commission.

ROOT SENTENCED TO 15 YEARS

Disbarred communications attorney Thomas Root was sentenced Oct. 26 in North Carolina Superior Court to 15 years in jail and $5,000 in fines following his conviction on 364 counts of securities fraud and conspiracy. The court dismissed 31 other charges. He must serve the sentence handed down by the state concurrently with any sentence handed down in related federal convictions.

Principals of Sonrise Management, the North Carolina firm that used Root to set up new sham FM applications, also could face large prison terms on more than 450 fraud and conspiracy charges in a trial beginning in January. Root first came to public attention when he was rescued from the Atlantic after his private plane crashed. He was discovered to have a still-unexplained gunshot wound.

FCC WAIVES OVERLAP RULE

The FCC has granted the request of Susquehanna Broadcasting, licensee of KLIP Dallas, for a six-month waiver of the contour overlap rules to allow it to acquire crosstown KKWM. The waiver will

KLOL Houston Slapped With Fine For 'Indecent' B'casts

BY BILL HOLLAND

WASHINGTON, D.C.—Rusk Broadcasting's KLOL Houston has become the first station cited for broadcasting indecent material in 1990 by the Sikes FCC after the commission slapped it with a $6,000 fine for comments made in several 9 a.m. broadcasts in February and March of this year.

The FCC did not announce the action until Oct. 29, two weeks after sending the letter of inquiry to the station.

GM Pat Fant says KLOL will pay the fine rather than go through expensive litigation. It is the 10th radio station to pay an indecency fine since the FCC began to crack down on blue-humor broadcasts more than three years ago.

Fant says the broadcasts in question involved a morning team, a sex therapist, and a "call from a listener that was live and got out of hand." Two other listeners, obviously not amused, complained to the commission.

Devil's Radio. Album rock WXTB (98 Rock) Tampa, Fla., using the phony business name Coalition for Universal Thought, ran a series of billboards with messages like "rock androll is the devil's chamber music," and "rock music is poisoning our youth." These messages were later replaced with the station's logo, pictured at right.
Dirty Tricks: G.A. vs. Jacor, KUBE vs. ???:
WML Ups Wolfe; WKRX Rolls with Mike

For the last two weeks, Great American's WKRC Cincinnati has been trying to promote sports talk host Turk Schonert with a campaign pointing out that his call letters, WCCG, stand for "Cincinnati. Football, Basketball, and Baseball." Sports host at Jacor-owned rival WLW, is away for at least one week a day. WKRC promised to have "talking head" listeners call in and get on Collingsworth's show, and say, "Turk's always on 55 WKRC." After four listeners got through, one called in and demanded his 250 listeners saying the phrase that pays and putting them all on the air simultaneously. WKRC has agreed to feed all the winners.

As the battle escalated, WKRC PD Doug Silver sent out a bogus press release, claiming to be stationery and everything he admitted to freely—admitted to the local press that his station had aimed Collingsworth's car in the WKRC parking lot and the air unsuccessful raid on the building. WLW has sent WKRC a cease-and-desist letter for simulating and making a WLL broadcast where one of WKRC's callers got through.

Elsewhere in the station-equally squabbles department, WKBX (now WQKR) sold the New York contract to a syndication of Turley's on the same day back at top 40 KUBE Seattle, someone faked a press release to local record reps and the trades announced that his station had become "Mix 93." In the release, which came under a "Mix 93 KUBE" fax header. The letter said that Mix 93 would play "no rap, no disco, no great hits from artists like Queen, Lionel Richie, and M.C. Hammer." GM Michael Chaney, who insisted that the "New Mix Format is the latest craze" KUBE is always the first to jump on the latest trend in formats. The studio's assistant who idea the release came from, but says the type on the fax header is different from one of its own, is unknown.

In more serious disputes, the Atlanta Journal-Constitution reports that WBSh overnight talk host David P. Williams has cashed out his $200,000 contract for "mental distress, physical, mental, and emotional damages" from the station. The on-air war was fast with morning host Bobby Harper. The atonement followed an on-air comment Paul made about Harper's partner, Kathy Fishman. Also, album WRFX Charlotte, N.C., morning man "John Boy" Isley is still on the air following his Oct. 21 arrest on charges of felony possession of marijuana with intent to sell. Isley is free on $1,000 bond; the station has declared the day to be a sick day. His case is brought to court Nov. 13. A U.S. District Court judge has dened a motion by Infinity Broadcasting to dismiss a discrimination and breach-of-contract lawsuit filed two years ago by former WKTU (now WQKR) GM Bill "Rocky" Mercer. Mercer was fired when WKTU became WXRK after changing on the air that the switch was made without his knowledge. The case now is over to trial.

Finally, a number of minority activist groups are angry at KEZY Anaheim, Calif., morning man Chris Little over a running bit called "Foreign Or Domestic." In a bit similar to those done by other morning shows, Little calls convenience stores and listeners try to guess if the product advertised is known to be on the air. A group of European TV stations have attempted to sell ad time to WKRC. The station was set up by Earl Johnson, who said he had been misled by Johnson's group. WKRC said it had received a number of phone calls from listeners expressing the same opinion.

LEGACY BROADCASTING INC. has finally announced its intention to merge with Command Communications in a deal valued in excess of $180 million. Legacy chairman/co-owner Carl Hinck will head the new company, with Command President Lawrence K. Brooks will continue as chairman of the Command board. LBI has also announced that its once-canceled purchase of WYHY Nashville and WMLW Cleveland is on again and should be closed by the end of the year.

DALE MATTeson is the new president of Wescos, replacing Dan Forth. He was previously a regional VP of Clear Channel Communications before exiting to pursue station ownership.

LES SAMUELSON has been promoted from GM to WQIK Jacksonville, Fla., replacing the late Bill Massie.

WILLIAM IRWIN is the new VP/GM of WCAS Raleigh, N.C., replacing Henry Strong. He was last a consultant to crosstown WZZU.
“She kept playing the same tape over and over again,” says Debra Leibowitz, Matthew’s wife and co-host of advertising and public relations for the network. That prompted a discussion of children’s radio, “by the end of the day, we had a business plan,” she says.

The principals behind the children’s network point to a recent Forbes magazine article on “The Brut Market.” According to that article, “spending on kids 4 to 12 years old will rise from $22 billion in 1988 to $30 billion by 2020.” That year the kiddle market is expected to hit $75 billion, accounting for 2% of the entire U.S. economy.

Even with those figures, it hasn’t been all that easy attracting advertisers to children’s programming on the radio. “Advertisers tend to wait on something new,” admits WWTW GM Tim Monahan. “We are providing a new concept, and everybody is waiting to see if it is going to work out and if we stick with it.” Monahan also points out that his primary audience is too young to be included in regular audience surveys—something that will hurt WWTW with advertisers who buy time based on ratings. But there is reason to be optimistic, says Kidwaves president Mel Diamond, who points to recent developments in the industry. WPRD, in fact, managed to lure several major advertisers including Burger King, Gymboree, Hershey’s Chocolate, Kraft Cheese, Kentucky Fried Chicken, McDonald’s, Sea World and Pizza Hut. “It’s already a proven product,” says Matthew Leibowitz. “Kids are listening and reacting to the programming and the advertising is selling pizza and hamburgers.”

Representatives from the three networks also claim that children’s radio networks are more than businesses and are contributing to the education of children. “Listening to the radio and reading require use of the same side of the brain,” Diamond says. “Experts agree that listening to the radio helps build literacy. This is an awesome responsibility and we are accepting it.”

Kidwaves partner and co-founder Linda Katz adds that children’s network stations have been the “first wave of an enormous growth spurt for radio.”

Ten years after Lips Inn Inc.’s “Funkytown” became the least of dance music in the group’s hometown of Minneapolis, the Twin Cities finally got a FM dance station when WOLO’s longtime top 40 outlet WLMD made the switch May 11.

But it almost didn’t happen. New PD Greg Strassell says that when Emmis Broadcasting commissioned the station, the goal was to “disrupt the waters for adult CHR”—something Emmis was doing at the time at WKQX Chicago. Instead, “the search came back and Mr. Newman told me solo for a while,” Strassell says. “So it was WLOL still meant top 40 in this market. They recommended that we realign the airstaff and get away from rock records because that was WOLO’s evolution expected from us.”

The last attempt at a commercial dance outlet in Minneapolis—WWTC in 1984—was an eclectic AM that posted less than a one share and ultimately switched to an all-country format. WLOL, however, was up 5.9-7.0 12 plus in the summer Arbitron, tying longtime rival KDWB-FM, which was down from a 7.5. It also edged WLOL in middays (7.2 to 7.3) and at night (8.6 to 8.5).

Although the decision to go dance was made before GM Lasa Franken-Bittman brought Strassell in, “One of the first discussions I was involved in was about how far we should go. Should we play some rock at night, or should we go all dance and say ‘dance on’ the air? It took a while to get a feel for what would work. By the week we signed on, the debate was not about playing Moxy, Ceelo or playing ‘That’s What I Like’ at night, but whether we should play ‘All I Wanna Do Is Make Love To You,’ which we finally took off to make more of a statement.”

“We did play When Philips ‘Hold On’ and there are other songs that are such huge female records that we’ll want to play them for some sort of relief factor. Most dance stations won’t play that, but we go well there and we can get away with it in middays. Then again, we tried ‘Release Me’ for three weeks and got a lot of negative reaction because of those strings.”

So was there an audience waiting for WLOL? Or did the station have to indoctrinate listeners who weren’t used to full-fledged dance radio? “There was a strong dance core, but if you look at the monthly extrapolations, we did have to educate the audience a little bit.”

“Dance records have always tested pretty well in this market. There were just a lot fewer of them because KDWB and WLOL weren’t playing that many. Now, with 35-40 currents a week, there’s more to choose from. The scores aren’t changing that much, there are just more records testing well.”

McDonnell also had to educate himself to an extent. The former PD of WROK/WZOK Rockford, Ill., his career stops have been mostly in Midwestern markets like Indianapolis or Evansville, Ind. Initially, he says, OGM magazine “had been the best for music. Since then I think I’ve developed a pretty good ear for what will work and what won’t.”

WLOL’s evolution in its first summer was a lot like what other top 40/dance outlets went through over the course of a much longer period. It went from a top 40 that just didn’t play rock to a one with a heavier emphasis on Latin and pop dance—two of the most noticeable records on the station in July were “Counting The Days” by Joey Kid and “Don’t Let Me Fall Alone” by Fan Club—to something much funkier. Though it initially positioned itself on air as “today’s best music,” it has since added the phrase “hot dance music.”

This is WLOL in afternoons: Whitney Houston, “I’m Your Baby Tonight”; Dee-Lite; “Groove Is In The Heart” After 7; “Can’t Stop,” Paula Abdul; “Opposite Attract” by groups The Prodigy and Madonnas “I Can’t Wait.” “I Want Your Love” by Ozzy Osbourne and “True Colors” by Cyndi Lauper.

Despite the sudden tightness of the top 40, both Strassell and KDWB PD Brian Philips claim that they have remained fairly civil. Cooper, Strassell claimed, referred to WLOL for a while as “disc 99.” WLOL ran a “no dweebs weekend,” a reference to KDWB’s call letters.

Strassell writes that KDWB was getting too many dweebs faxes with no header at first, something that stopped after the ratings rose.

Strassell says KDWB has backed off non-dance product as a reference to WLOL. Phillips sees that as more a function of available product. “(If we’re not as white as we once were, it’s because everything is Maxi Priest and New Edition and anything in between.)” He also says that KDWB avoids “fringe records that sound like WLOL’s essential sound” such as Black Box or “Dirty Cash.” And he points out that Cooper was gone for large parts of July and August on family business.

WLOL’s full contest is a “say it and win” promotion, similar to the one WYTW (250) Chicago ran for many years, with $10,000, $1,000, and $1,000 prizes. KDWB will have direct-mail and outdoor advertising.

Dance radio in the Midwest has had mixed results. WBBM-FM (B86) Chicago and WULM (Hot 102) Midland, Tex., have locked horns for years. But KDWB’s St. Louis, Mo., has made only modest inroads. KXXR (X106) Kansas City, Mo., has actually declined since switching from Rock 40 to top 40/dance. And some dance stations in markets with negligible ethnicity like WHXT Allentown, Pa., are already backing off that position.

Strassell now believes that there is “definitely a position in any Midwestern market for a dance-based top 40. In smaller markets, you’re going to have to survive on younger demos and females. But if you can do that, you’ll have a hit station. WTFF Madison, Wis., came in the listenership dropped off against WZEE. A lot of people didn’t think it would work, but they’re beating WZEE today.”

“Right now, WLOL is going to own the top 40/dance position. If dance-CHR goes away, we’ll have to resort to other options. Each record is open. A month before Alias, I thought I’d never play that record on this radio station. The week it got put on, it was the No. 1 callout record with my dance audience.”

Sean Ross
"Knockin' Boots" has consistently sold out 5 since its first week on Q106. With this album, just hitting the streets, expect more of the same from Candyman.

Kevin Weatherly, Q106, San Diego

"Candyman means sweet phones in Miami. Heavy request, heavy retail. If you're not playing Candyman, you have a cavity in your playlist."

James E. Weik, Miami, FL

"A home run!" Greg Shaver, Music People, Oakland

"Candyman is real. It gets phones, it sells, and it calls out across the board. What exactly are you looking for in a hit record?"

Keith Knapik, KJME, San Francisco

"Knockin' Boots" in just three weeks.

Michael Martin, KHJ-FM, Los Angeles

"Wake up! This isn't just a teen record. We've got upper demo testing. "Knockin' Boots" is knockin' our phones right off the hook."

From the delicious debut album, "Ain't No Shame in My Game."

"Ain't No Shame in My Game." 469

These boots are knockin' all over the nation: the hit album and single exploding at radio and retail, heavy airplay at BET, Hit Videos, MTV', and No.1 of Video Jukebox

Look for Candyman's next single, "Melt In Your Mouth.

"Ain't No Shame in My Game." EPIC.

First week out of the box, top 5 sales and hasn't stopped knockin' yet.

Chris Morrison, Stemming Venture, Chicago
It ain't Nashville but it sure feels like home.

The music business is my life. But I don't spend all my time in a recording studio. Although, when I'm in town and extended gig it sure feels that way. That's why I choose The Un-Hotel, Oakwood Corporate Apartments. Why spend 30 days or more in a cramped hotel room when at Oakwood I can live in a spacious, fully-furnished apartment with all the comforts of home? At The Un-Hotel I can unwind with a dip in the pool, a soak in the spa, a workout on the tennis courts or in the fitness center. And if I feel like having scrambled eggs at 4:00 in the morning, I just hit the kitchen, whip out the skillet and go to town.

Twice the space and comfort for half the cost of hotels! That's music to my ears. At Oakwood, The Un-Hotel. In major cities from coast-to-coast.
Read your lips.

One sip will tell it all.

And that's a promise not subject to change.

SMIRNOFF® VODKA 40° (80 PROOF) by vol., distilled from premium grains. © 1990 E. Pierre Smirnoff, Ltd. (Division of Reynolds, Inc., Hartford, CT) - Made in U.S.A.
## Billboard Album Rock Tracks

**For Week Ending November 10, 1990**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
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*Tracks with the greatest airplay gain this week.*

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**Billboard**: © Copyright 1990, Billboard Communications, Inc.
KNICKERBOCKER Hôtel, which some believe to be haunted. Con-
tumed WKXQ staffers trans-
formed a car wash into a “tunnel
of horror” on Halloween. Custom-
ers who survived received a bag
filled with Halloween goodies. All
the car-wash proceeds benefit
United Cerebral Palsy.
Album KXXR Seattle’s annual
Halloween party and concert Oct.
27 featured performances by `70s
acts the Sweet and the Village
People as well as two local groups.
Proceeds benefit charity. At
classical WWCN New York’s Hal-
loween bash, staffers dressed as
classical performers Yo Yo Munn-
my, Vladimir Horowitz, Bever-
y Kills, and Ghosden Mahler.
N/T KFKB Sacramento, Calif.,
collected 20,000 books in its recent
paperback drive for the troops in
Saudi Arabia. After a live broad-
cast from a Vietnam veterans me-
orial, the National Guard had to be
summoned to haul the books away.
The station’s promotion de-
partment went through all of the
books and removed potentially of-
fensive titles before they were
shipped out. Also, album JFK St.
Catharines, Ontario, had several
thousand listeners sign a 5-by-15-
foot greeting card for members of
the Canadian navy serving in the
Persian Gulf.
WKSS (Kiss 95.7) Hartford,
Conn., will give away a new Hyun-
dai Scoupe complete with state-
of-the-art sound and security sys-
tems, but only high school juniors
and seniors are eligible to win.
Kiss jock Robin King will drive
the car to the winner’s school and
distribute prizes to students.

**PRO-MOTIONS**

Barbara Crouse has been
nenamed promotion director of oldes
WODS Boston. She was formerly
promotion director at WCAU Phila-
adelphia, now WOGL-AM. She
also worked at Boston stations
WROR, WHDH, WZOU, and
WZLX.

Tracy Layne had been named di-
rector of marketing at KXXR. She
previously held the same position
at sports station WFAN New York.

Jim Knowles joins AC WJQY
(Joy 107) Miami in the newly cre-
ated position of sales promotion di-
rector. He was director of sports
sales at crosstown WQAM.

Congratulations to top 40 WPLJ
New York director of advertising
and promotion Debbie Alpi and
WPLJ’s crosstown rival 940 New York
promotion director Marty Wall.
Both were recently engaged. Alpi
is planning an October 1991 wed-
ing, Wall plans to wed next
spring.

**WASHINGTON ROUNDUP**

(Continued from page 16)
allow the company to divest itself
of KLIF to a minority company.
The FCC also OK’d a one-week sim-
ilar joint operation period, but
with no commercials.

**OH, OH, EEO**

In response to petitions to deny
license renewal of a number of
Florida radio stations by the
NAACP and the Black Media Co-
alition, the FCC has put EEO re-
porting conditions on the renewal
of seven stations, and a short-term
renewal and fine for one of them.
WMWB/WMMY Melbourne,
Fla., must file EEO reports, accept
a short-term renewal and pay a
$10,000 fine for its “more serious”
EEO violations. Commissioner
James Quello dissented in part in
the decision, agreeing in the
WMWB/WMMY decision but sug-
gesting that the numbers of some
of the others were good overall
and that commission statistics
sometimes make employers “jump
through bureaucratic hoops.”

**If Anyone Asks,**

The Fresh News Is
BILLBOARD RADIO
## CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

### PLATINUM

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### POWER PLAYLISTS

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<th>Time</th>
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"ENOUGH IS ENOUGH" This song is so stupid, so dope, with a mental attitude and slamming hook. Check out this new release of the month from TOUCH D'ZIRE's forthcoming album IN A SPECIAL WAY Including the "URBAN MIX" straight from the heart of the streets.
Paris, the new Black Panther. The self-produced debut album from the Bay area’s foremost musical activist, THE DEVIL MADE ME DO IT (TB 1030). Includes "Break The Grip Of Shame" and the brand new single, "The Devil Made Me Do It" (TB 962). Revolutionary music for a revolutionary generation.
Columbia In The Capital. Columbia artists and execs mix with politicians in the nation's capital. The occasion is a gala reception held during the 20th annual Congressional Black Caucus Weekend. Pictured, from left, are LeBaron Taylor, VP, CBS Records Inc., Terence Blanchard, featured trumpeter on Columbia's "Mo' Better Blues" soundtrack; Columbia/OFR vocalist Alyson Williams; and Rep. Mike Espy, D-Miss.

Freddie's Ready To Do It Again Hit-Maker Jackson Unveils New Album

By DAVID NATHAN

LOS ANGELES—At a time when the use of the word "hit" (lyric based) has reached a lated heated debate, a blatant title like "Do Me Again" may not seem like an obvious choice as a name for a new album by Freddie Jackson, who has built a solid base for his distinctive and sensual ballad-reeking sound. His latest album, hitting the marketplace, singer Jackson explains that the title was chosen to honor secre on every issue since the 1988 release of his "Don't Let Love Slip Away" disc.

"I want my public to know I've been away for a little while, so now it's time to put my records on again," Jackson says. "I thought it'd help you to some of this stuff."

In the Los Angeles Times, and is set to air Jan. 16, 1991, on NBC. Nominees were announced at a special reception Oct. 24 at Ganson's restaurant in Beverly Hills/Hollywood chapter of the NAACP. Design to honor those individuals and organizations that have contributed to the positive portrayal of African Americans in the arts, the awards are bestowed upon entertainers and professionals alike. Among this year's special awardees: Whoopi Goldberg, entertainer of the year; Dinnone Warwick, Key Of Life Award; Jimmy Page and Robert Plant, Lifetime Achievement Award; Carl Lewis and Taurean Blacque, special awards; and actor James Earl Jones, dancer/choreograp her Katherine Dunham, and, posthumously, Sarah Vaughan, Hall of Fame Awards. In the 10 recording categories will be revealed the night of the awards. For information, contact Regina or Karen Jones, 233-734-0108.

YOU WRITE THE SONGS: Aspiring songwriters: ASCAP will hold its East Coast R&B & Songwriter Workshop Dec. 1, 1-5 p.m., at Waverly, 15 Waverly Place, New York. This is an opportunity for professional advice on how to succeed as well as to get their work heard and critiqued by a panel of songwriters, artists, producers, and A&R executives. Those interested in participating in ASCAP's R&B Workshop should submit a cassette tape of two original songs with typed lyric sheets, and a brief resume, to ASCAP R&B Workshop, One Lincoln Plaza, New York, N.Y. 10023. Applications for this free event must be received by Nov. 16. Only a limited number will be select est. Call Esther Sansouras at (212) 415-2038. The session will be set up like a game show, with panelists posing questions about the industry. Participants who answer correctly will get their demo taped and critiqued. Questions that are answered incorrectly will be opened up to discussion. The panelists will be Karen Durant, Almo-Irving Music; Mark Levinsohn, entertainment attorney; Lisa Morris, Warner Bros.; A&R, Atlantic Records, and Bill Stephney, SOUL Records. This event is also free. For info call Cat Jackson at 212-586-2000, ext. 296.

LIL' BITS: Patti LaBelle will release "This Christmas," a collection of traditional and contemporary holiday tunes, on MCA. It should be in stores Saturday (10) ... The release date for Teddy Pendergrass' new album, "Truly Blessed," on Elektra, has been pushed back from Oct. 26 to February 1991.

R&B

Getting Busy With Hot Rap Releases

Records From Isis, Ice Cube, Joeksi Love Shine

SAT DOWN TO WRITE YOU A LETTER: Dear Sirs,

What's up, homey? Yeah, everything here is crazy, crazy busy. Got all this new music I'm listening to. These cats are turning out releases for the holiday season at an amazing rate. I know you're a fan of rap city madness, and since you've been after me for a while now, Aww man, I thought I'd hlp you to some of this stuff.

Have you been keeping up with all the females coming hard lately? Now 4th & B'way has this sister named Isis whose album is called "Rebel Soul." Hyppe title, huh? She's part of Brooklyn's Black Watch movement with the members of X-Clan, you know. Lumumba Carson and that crew. She's got some serious political statements on this album, some dope hip-hop poetry, and the music is def: Donny Hathaway to Slave to some brand-new funk. I'm sending you the tape.

Did you hear about Ice Cube? Yeah, his "AmeriKK- Ka's Most Wanted" album on Priority just went platinum. He'll be on a nationwide tour that kicks off Nov. 23 in Detroit. No stops in New York, though. Ain't that a biiip? Just like when the New York promoters blew off that recent Public Enemy tour. Anyway, girl, I heard Cube's been cast in a movie called "Boyz N The Hood." Supposed to be this positive story about surviving the streets in South Central L.A. But no soundtrack. Soon as I get the whole lowdown, I'll let you know.

Hey—do you remember Joeksi Love? Yeah, the brother from around our way in the Boogie Down Bronx that had that record "Pee-Wee's Dance" on Vindertainment back in '86. Well, check this. Joeksi is signed to Columbia now, the first Columbia rapper not through Def Jam. He's got a new single called "I Know She Likes Joe." You'd probably like it—it's this house-shit thing, real danceable, with a great hook.

Well, sis, that's all for this week. I'll write you again with more news soon. Peace—J.C.

STELLAR MUSIC: The sixth annual Stellar Gospel Music Awards nominees were announced Oct. 30 by Percy牛奶 according to a recent CBR broadcast on the Apollo Theater. The awards program will be held there Dec. 21 and broadcast nationally in January. The awards show will be hosted by Marilyn McCoo and Clifton Davis, and will include tributes to the Rev. Martin Luther King Jr., Nelson Mandela, Clissy Houston, Dorothy Height, and others. Don Jackson, president of Tribune Central City Productions, will produce. It's锄 special broadcast. The first telecast happened in a one-time window from Jan. 13-27, 1991.

IMAG ING THE FUTURE: The 23rd annual NAACP Image Awards will be taped Dec. 1 at the Wiltern The-
Ray Charles has a disability. Yet his abilities have enriched us all.

"35 million disabled Americans want the same things you want out of life."

We want to use our abilities to the fullest. We want to participate. That means being able to get in and out of places you want to go if you use a wheelchair; having signs in braille; getting extra help to do the job you really want.

Because this is the Decade of Disabled Persons, the National Organization on Disability urges us all to lend a hand right in our own community.

Let's put our abilities together so all Americans gain.

To find out how you can get involved, call this telephone number now:

1-800-248-ABLE

NATIONAL ORGANIZATION ON DISABILITY
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<td>102 AROUND THE WORLD (E-Z Money, Motown)</td>
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<td>105 DON'T COME TO THE HOUSE (Roy Ayers, EMI)</td>
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<td>106 WHO COMES FIRST (Bill Withers, Motown)</td>
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**R&B Singles Sales & Airplay**

**FOR WEEK ENDING NOVEMBER 10, 1990**

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Looks can be deceiving. The top of this week's singles chart is just plain tough. Five of the top six records are bullet. The sixth, "Livin' In The Light" by Caron Wheeler (EMI), moves up 5-3. In the midst of records by established artists whose records make strong gains, newcomer Wheeler makes very good gains at both radio and retail. It fell short of the criteria by only a small margin. Examples of the record's strength come from six stations that gave it No. 1 reports, including two that have held the top spot for two weeks: WHUR Washington, D.C., and WVOK Columbus, Ohio. "Livin'" has top five reports from 36 stations and two-thirds of its radio reporters show upward movement on their playlists. Some top five reports include WKYS Washington, D.C. (3-2); WYXY Baltimore (6-3); WYLD-FM New Orleans (11-3); and KMJX St. Louis (3-2).

Ray Boyd, former PD for WBLS New York and now a radio consultant, reminded me that people within the industry—radio stations, retailers, and yes, chart managers—are not average music consumers. How is it possible to be average when you attend events with every major artist, when you may ride in a limousine, and when you travel you may stay in luxury hotels? More significantly, you never have to buy a record. As a result, industry insiders and record executives—whose first priorities at radio are new music and the chart process—don't agree with radio programmers on how long a record should be played and/or reported to the trades.

In August, I noticed that while "Lies" by En Vogue was being actively promoted by Atlantic staffers, "Hold On" had been moved back into heavy rotation. This usually happens when a record like "Hold On" crosses to pop radio long after it has been a hit within its original format. But now, not only are records being forced back into heavy rotation, these records are creating a new category: eternal rotation.

Currently there are at least three records that are performing extremely well for radio, but seem long past their prime to industry insiders: "Can't Stop" by After 7 (Virgin), "Vision Of Love" by Mariah Carey (Columbia) and "My, My, My" by Johnny Gill (Motown). Gill's tune is in its 24th week on the Hot R&B singles chart and still has three major stations—WRKS New York, KKBH Los Angeles, and WMH Greensboro, N.C.—playlisting it. Vinny Brown, PD of WRKS, says that he may add an artist's second single, but as long as the first song is testing well, he will play that song for as long as his audience wants to hear it. In the recent past there have been three other records that stand out in my mind that would not let go of radio: "Two Occasions" by the Deele (Solar), which in 1987 peaked at No. 4; "Whip Appeal" by Babyface (Solar); and "Nite And Day" by Al B. Sure! (Warner Bros.). This list is quite a testament to the talents of L.A. & Babyface; four of the seven titles mentioned above are their work.

Radio programmers and consultants have developed sophisticated research techniques to help in the decision-making process regarding what music to add and to drop from their stations. Their objective is to satisfy the average radio listener. Since consumers have totally different needs from radio than do record companies, it is likely that the conflict between what radio does and what promoters want may last even longer than the seemingly eternal airplay of these records.

### HOT R&B SINGLES ACTION

<table>
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<tr>
<th>Platinum/Gold</th>
<th>Silver</th>
<th>Bronze/Secondary</th>
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<th>Total On</th>
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<td>27</td>
<td>62</td>
<td>72</td>
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<td>IF I WERE A BELL</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically at changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.


**Billboard® HOT DANCE MUSIC**

Compiled from a national sample of dance club play lists.

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<thead>
<tr>
<th>NO. 1</th>
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<tr>
<td>1</td>
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<td>2</td>
<td>HIPPY CHIC WAX-99426/ATCO</td>
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<tr>
<td>3</td>
<td>FUSTO YAKO P-7043</td>
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<td>4</td>
<td>HOLLIE'S ATLANTIC 48513</td>
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<td>5</td>
<td>DON'T MESS WITH THE CHIPPENDALES-AMERICA</td>
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<td>6</td>
<td>DDB FEATURING DANNY</td>
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<td>7</td>
<td>SAVAGE LOVE BY DONNA SUMMER</td>
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<td>8</td>
<td>WIGGLE IT CUTTINGS OF 237/954907</td>
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<td>9</td>
<td>GROOVE IS IN THE HEART/WHAT IS LOVE EM-08662</td>
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**12-INCH SINGLES SALES**

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

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**Power Pick**

- **No. 1** | SENSIBILITY MCA 55334 |
- **No. 2** | MISS YOU ZOE EMI 75314 |
- **No. 3** | STOP (WHO IN THE WORLD IS TOM JONES) BOXCAR 8 |
- **No. 4** | SAVE YOUR LOVE BY DONNA SUMMER |
- **No. 5** | SIZE UP WARNER BROS. 0 |

**New**

1. GONNA MAKE YOU SWEAT COLUMBIA 44-73605
2. GUARDIAN ANGEL XL-74245
3. I WANNA GET WITH U MCA 021581
4. SNIPER JIVE 78543

**Hot Shot Debut**

1. GUESS WHO COLUMBIA 44-73605
2. VOICE OF LOVE ATOMIC 021581
3. I'M GONNA MAKE YOU SWEAT COLUMBIA 44-73605
4. SIZE UP WARNER BROS. 0
5. STOP (WHO IN THE WORLD IS TOM JONES) BOXCAR 8

**Power Pick**

- **No. 1** | LEVY IN THE LIGHT EM-95175 |
- **No. 2** | HIPPY CHIC WAX-99426/ATCO |
- **No. 3** | FUSTO YAKO P-7043 |
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DANCING ON THE boardwalk: Nearly 1,400 members of the dance music community descended upon Atlantic City, N.J., last week for the first-ever International DJ Expo. Sponsored by Testa Communications and DJ Times, the conference was evenly split into three factions: music/video, sound/lighting, and mobile DJ operation. Widespread support from major labels and hardware manufacturers, jock spinners were received for the event, which was somewhat well-attended. Few West Coast-based spinners were present.

Somehow spotty attendance hardly hurt the proceedings, however, which encouraged casual and occasionally heated debates. Perhaps the most provocative of the discussions of the music/video series occurred during the "The Club DJ Experience" panel, moderated by Johnny Copolla, manager of dance music promotion at Columbia Records.

With participants including DJ/produder Eddie Arroyo, Island dance music executive Lance Walden, and DJ Ron Boston from the Gallery in Boston, the panel was sharply divided on the future of relationship between jocks and club owners.

At one point, Copolla proposed the concept of starting a union for DJs, citing that while oversized egos are an issue, someone has to be stronger than the DJ on the deck and pull it together. Not everyone is fortunate enough to work in a major city and demand high pay rates. We need to band together and look out for the guy in the Midwest who’s working a six-hour shift for $50.

Equally stimulating was an exchange on the impact of club programming on the crossover radio. Local label label palms are still too rock ‘n roll oriented," said Joey Carvello, director of dance music at Sire Records. "We have to take more control of how our music is being broken in the mainstream, and how radio is receiving the music. Also, we have to make a point on our life to radio. The potential for dance music impact at top level is tremendous when using this avenue.

Part of what sparked both panels was a free-form exploration of ways to resolve these and other problems facing dance department managers at major labels and jocks.

Few answers were found, though the basis for continued debate was clarified.

From the sound/lighting and mobile DJs sectors, panelists including Bernie Fransman from Nu-mark and Steffen Franz from the equipment side offered insights and considerations.

by Larry Flick

Red Zone in New York bandaged the technological logistics of clubs making the transition to CDs, and outlined future prospects of music video at the club level.

While the exhibitions’ organizers commented on the future constructive environment for communication, there were several areas requiring development.

Perhaps most frustrating was the simultaneous scheduling of panels from all three divisions. Certainly label executives would have been wise to investigate forums on the latest developments in CD mixers. And hardware manufacturers might have needed to learn more about the relationship between DJs and club owners with regard to upgrading sound equipment. Unfortunately, the conference was structured in a way that discouraged such intermingling.

Also on the downside was the almost nonexistent club scene in Atlantic City.

One of the enticing elements of the concerts at the DJ Seminar and the Winter Music Conference is the opportunity to check out a variety of DJs and performances. A meager three artist showcases were offered at the lounge-like Trump Castle. A rare moment of delight came during the rap showcase, when Columbia act C&C Music Factory and rhythm and blues pioneer Williams kicked off a popular set with the rendition of “Gonna Make You Sweat.”

According to DJ Times editor and exhibition organizer Chuck Arnold, future conferences are already being planned. In fact, Arnold hinted that two separate East and West Coast-based meetings are being bandied about for mid-1991.

On the alternative tip: We barely unpacked our packs and casino winnings from Atlantic City last week when it was time to join the minions of college radio programmers at New York’s Vista Hotel for this year’s CMU Music Marathon.

Although interesting and useful for modern rockers and heavy metal headbangers, many of the panel discussions during this three-day confab failed to acknowledge the recent impact of club music on the alternative rock scene. This was a major blunder given the fact that several of the genre’s most successful acts of the moment, like the Stone Roses and Soup Dragons, do nick beats and bass lines originally born out of the club and rap scenes.

While dance music continues to be a tabo topic in alternative rock circles, club jocks have a wealth of material to program from. Here are some picks of the litter:

Swaying on a jagged industrial tip is the latest from Front 242, “Tragedy (For You)”...Pucked from indie territory by Epic Records, the band gratefully has not touched down its sonic machine attack in order all the airs and with the big bucks. Quite the contrary, this cut is a hypnotic techno trip that sneaks up from behind and grabs you by the neck.

After a gap between releases, Test Pressing Records (212-292-1570) finally unleashes a new single by Nine Inch Nails, “Sin.” Remixed from the acclaimed “Pretty Hate Machine” debut album by Tony Hawk’s Adrian Sherwood and Keith LeBlanc, the track is a white-hot guitar blazer tempered with screaming vocals and a pounding beat. Also noteworthy is We Get Down Make Love,” an aggressive, new-house/industrial fun trip not available on the album.

We can’t get enough of the latest from KLF, “What Time Is Love?” on Wax Trax (312-292-1000). This track is a brilliantly conceived blend of rap, house, industrial, and pop music, and could work well with adventurous mainstream jocks in the mood for something spicy. The time is now!

PARTING GLANCES: This week, the Chicago club community is mourning the untimely passing of DJ and club owner Steve Leader, one of Chicago’s most respected DJs, due to AIDS-related complications. He was 36 years old.

Stephens was a mainstay of Chicago’s dance music scene, and was among the first local DJs to introduce industrial and house music to mainstream club audiences. He worked at a number of popular venues, including Medusa and The Acme Bar, where he worked until several weeks before he died.

He wasn’t a flashy DJ. He worked hard for his crowd, but never passed up the opportunity to try something different,” says Smart Bar owner Joe Shanahan.

“He was the only guy who could go from a house record into something by Jane’s Addiction and make it work.”

A portion of Stephens’ record collection is being sold, with the profits to benefit the Howard Brown Memorial Foundation, which provides care for AIDS patients. In lieu of flowers, friends and acquaintances are encouraged to send donations in Stephens’ name to the clinic. Contact: 945 West George, Chicago, Ill. 60657, or call 312-871-5777.

OOPS! We goofed when we said that the Adventures Of Stevie V album was on Planet Records. From the book’s current release, it is actually coming out on Mercury.

ARTIST DEVELOPMENTS

BOXCAR HAS HOT CARGO

Arista recording group Boxcar is not like many other dance-oriented acts. Not only do its members write the majority of the material, they also co-produced their first two 12-inch singles, “Freemason” and “I Hear Music.”

Australia is not commonly regarded as a hotbed of dance music. Raised on the European electronica pop of the late 70s and 80s, Boxcar has a sound that is quite different from the more rock-based music emanating from Down Under under these days.”

“We are doing very well in our own country,” says lead singer David Smith, who, along with keyboardist Carol Rhodes, writes all of the band’s songs.

Undoubtedly, however, Boxcar’s music has certainly found an audience. Both “Freemason” and “Insect” went top 10 on the Australian dance charts. The band has also enjoyed enthusiastic responses to its live shows both as headliners and as opening for Depeche Mode and Erasure.

Francois Kervorkian, who mixed the recent Depeche Mode album “Violator,” worked with Boxcar on its current single, “Gas Stop (Who Do You Think You Are),” the first from its debut album, “Vertigo.”

“We just thought he was brilliant,” says Smith, “so we had to grab him of it. Worked real well.”

The band is also quite pleased with Robert Racic, who produced “The World.” The album was recorded over 18 months and is the product of what Smith explains as a “sort of co-production relationship,” although only Racic is credited on the album. “If people have got the [first two] singles, they’ll have an understanding of how much we’ve really put into the songs ourselves.

Another quality that distinguishes Boxcar is its songwriting. “We like our music to have two levels: dance elements, and deeper elements that explain,” says Smith. “Form and content have been balanced to create music that the band hopes will be accessible in, as well as outside, the clubs.” It’s been important to us because while dance music’s introduced a lot of really interesting and creative things, it was also starting to lack songmanship,” says Smith.

This is a particular focus in Boxcar’s music that may bode well for crossover success, something that both the band and its label feel is realistic. “They’re not just all get down, move your body [songs]—though we do want people to move their bodies,” says Smith.

The band is, however, certainly comfortable with being labeled as a dance act, and is quite pleased with its success on the dance charts to date. “Gas Stop” is currently No. 8 on Billboard’s Club Play Chart. A track from the album called “Hit & Run” is being discussed as the next single.

For the moment, Boxcar has returned to the Australian mainland to support the release of “Vertigo,” but the band is eager to play some American dates, which are expected be scheduled within the next two months.

Both Arista and Boxcar are banking on these opportunities to make Boxcar unique to propel it to the top of several charts. The group is already pushing the limits of what dance music can be and is not afraid to continue to do so.

“Experimenting is a fun word,” says Smith. “It means you’re going to find a new way of rediscovering music.”

TRACY STEFFY

DANCE TRAX

by Tracy Steffy

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35
Westerberg Muses 'Mats' Shakedown
New Album Not Entirely A Group Effort

BY CRAIG ROSEN

LOS ANGELES—Paul Westerberg has heard it all before. He's heard the talk of this 'finally being the album that' was so often trotted out by both himself and even the talk that the new Sire/Reprise release "All Shook Down" is the album that broke up the Replacements.

As for the former, Westerberg says he hasn't set himself up for disappointment this time. And the band? Yes, the Replacements still exist, despite the fact that the members play together as a group on only one of the album's 13 tracks.

The 'Mats' last album, 1989's "Don't Tell A Soul," looked like a sure shot at gold. The single "I'll Be You" was the Replacements' biggest hit up to that point as a video even garnered MTV play. But the disc came up short, selling just more than 300,000 units.

Adding to the disappointment, the band had just finished a disastrous six-month tour when Westerberg learned that 100,000 copies of the album had been returned. "That kind of put the final stamp on the whole thing," he says. "We can laugh about it now. We've got to keep our humor up because there's no hope at all."

As a reaction to those experiences, Westerberg wrote and recorded the songs that would turn up on "All Shook Down." "It was a sort of a decision I made to myself that I'm going to spill my guts once again, rather than try to skirt what I was really feeling," he says.

Originally, the 'Mats leader wanted the record to be a solo effort. Chris [Mars] and Tommy [Stinson] were, "very much against the idea of giving the album some sort of shine or a name out of the corner."

"We've been trying to do a solo effort here, playing a few acoustic sets and working in the studio," he adds. "We've got enough of that in the music that's already there.

But Kris Parker, a CRS-One of Bowdoin Down Productions, talked him into putting together a band and a few acoustic sets in publishing a record company.

This led to 'All the New Up-and-coming management sustainable clients like Waterfront, Denise Lopes, Extreme, Mc Murphy, Valenth, Cathy Dennis, King Of The Hill, and Ten City, not to mention the well-established Roger Waters and the hit acts Pet Shop Boys and Wilson Philips, he felt the need to bring a stronger sense of dedication to the songs.

"Many of our artists were signed in sponsored by the band's management and publishing entities in 1987 after leaving Columbia Records, where he was VP of product marketing.

"We did a good job that when Charles [Koppelman, the SBSK Records Group chairman/CEO] sold SBSK Music Publishing to EMI Music Publishing, EMI gave us money to start SBSK Records and apply the same thing they did in publishing a record company.

This led to Andon's dual job title. But with up-and-coming management clients like Waterfront, Denise Lopes, Extreme, Mc Murphy, Valenth, Cathy Dennis, King Of The Hill, and Ten City, not to mention the well-established Roger Waters and the hit acts Pet Shop Boys and Wilson Phillips, he felt the need to bring a stronger sense of dedication to the songs.

"Many of our artists were signed (Continued on page 30)

Talking About A Revolution (& More) At CMJ:
Meet Takes Jazz Holiday: Chameleon Spotted

SBK’s Andon Decides To Labor
Full-Time In Management Arena

BY JIM BESSMAN

NEW YORK—SBK Management president Arma Andon has relinquished his senior VP post at sister company SBK Records Group to devote full-time to management (Billboard, Nov. 3) in a move the music business veteran says will allow him to "supplement" label efforts in breaking artists.

Andon says the active promotion and marketing stance taken on behalf of SBK Music Publishing clients New Kids On The Block, Enya, Michael Bolton, Al B. Sure!, and Tracy Chapman is the model for his management philosophy.

"We provided supplemental assistance to the record companies in breaking artists," says Andon, who helped launch the SBK family's management and publishing entities.

Los Lobos Takes Eclectic Ave.
Band's 'Neighborhood' Is Varied One

BY MOIRA MCCORMICK

CHICAGO—"This is a real unusual record," says Los Lobos drummer Louie Perez, describing the Los Angeles quintet's latest Slash/Warner Bros. album, "The Neighborhood.

"It's kind of like going back to the first record, when nobody knew who we were," Perez continues. "We were playing music that was rock'n'roll here, traditional there, and original somewhere in between. This record is sort of like that."

Where Los Lobos' previous album, the 1988 release "La Pazona y el Corazon," was a back-to-the-roots excursion consisting of traditional acoustic songs performed entirely in Spanish, "The Neighborhood" is a return to Los Lobos' roots. It is an album on which bluesy rock ("Down By The Riverbed"), ethnically spiced folk ("Emily"), and pogoing ballads ("Little John Of God") not only coexist comfortably, but complement one another.

"It's a little bit of everything," says Perez. "I sometimes feel like I'm playing with some strange product that nobody knows what to do with," says Perez, "but we feel it has a lot of really cool things you can do."

"The Neighborhood" is being worked on as an entire album, rather than a string of singles, although the band has promoted emphasis tracks, including "Down By The Riverbed." (Continued on page 39)
SONY

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LOS LOBOS
(Continued from page 36)

primarily to album-rock radio.
"I don’t know if Dave [Hidalgo, the
band’s vocalist and multi-instrumen-
talist] and I could sit down and write
a hit song," muses Perez. "I don’t
know how people approach it. Maybe
a couple of guys with briefcases
show up at an office, sit down, and
write a song.
"I wouldn’t mind having a whole
string of hit songs and all the good
things that come out of that," Perez
says, "but somewhere in there, I’d be
questioning how sincere I was."
Los Lobos has, of course, experi-
enced life atop the pop charts. Its
1987 remake of Richie Valens’ “La
Bamba,” from the hit movie of the
same name, reached No. 1 on the Hot
100 Singles chart. That success
proved to be a double-edged sword.
"It was incredible just having a song
in Spanish at the top of the charts by
a band from East L.A.," says Perez.
"The pervasiveness of that song—it
was everywhere that summer—gave
people who have no conception of
what a Mexican-American is like, a
perspective."
But even though Los Lobos put its
own indelible stamp on the song—in
particular the harp-inflected Vera-
cruz-style coda—"La Bamba" hardly
represented the real Los Lobos.
"We needed to find our identity
again," says Perez. "It made us feel
like every time somebody congratu-
lated us, we had to explain some-
thing."
Hence "La Pastola y el Corazon."
"We needed to dig in deep and re-
identify ourselves," says Perez, "by
putting out a record of folk music. It
was a reaction to the big success, and
that record did a lot for us, emotional-
ly and spiritually."
Fast-forward to February 1989,
when Perez and Hidalgo sat down for
a four-month period of songwriting.
"Making that folk record really influ-
enced a lot of our composing," says
Perez, "even the flat-out rockers like
"Jenny’s Got A Pony." We’d gotten
back in touch with what really excit-
ed us about making music. We’d re-
hearse five days a week at [vocalist/
guitarist] Cesar Rosas’ house, sitting
around in the front room with all
these instruments we hadn’t played
in so long. Every time we’d pull out
an old song, out came half a dozen old
stories about a wedding, or about
waking somebody up at 5 a.m. sing-
ing "Las Mananitas" ... We just be-
came buddies again. We were just
there making music, and it was won-
derful."
"A lot of the songs on "The Neigh-
borhood" are songs about finding
peace. They’re not overly sentimen-
tal, some are kind of tough. They’re
about coming back from something,
like the smallest rose coming out of
the hardest ground. We’re doing posi-
tive, constructive things, and our mu-
sicanship and writing keeps getting
better and better. It may be harder
for us to get on the radio now, but
we’ll just keep working on it."

'A lot of the songs on "The Neigh-
borhood" are about finding peace'
Vanilla Ice's Sample Credits: A Taste Of Things To Come?

BY IRV LICHTMAN

THE TIP OF THE ICE-BERG:
The issue of crediting samples of copyrighted material on rap tracks got an interesting twist the other day when Freddie Mercury & Queen and proper publishing affiliates were added to the writer credits of the No. 1 single "Ice Ice Baby" by Vanilla Ice (SBK). The 1981 hit "Under Pressure," recorded by David Bowie and Queen, is sampled on the Vanilla Ice track. It's all in the family, so to speak, because SBK Records and EMI Music Publishing Worldwide, which incorporates the SBK catalog, are within the same corporate family. As for the complex issue of sampling, things are afoot in copyright circles to come up with a formula for payment.

Stay tuned.

CHANGES:
"The scope of music print publishing has been changing the past few years," says Keith Mardak, president of Hal Leonard Publishing Corp.

Mardak's comments to Words & Music reflect on the need to devise creative ways to reach other retail situations, including the mass merchandiser. The retail point, Mardak says, must be seen in the light of "struggles...with a declining market" in terms of music print stores, which, Mardak adds, have declined from almost 10,000 a decade ago to about 7,000 today.

As for music print formats, he says although the basic formats—piano/vocal, easy piano, piano solo, and easy guitar—remain important areas, the market has become "more sophisticated and diverse, so we have expanded into other areas that have already produced a substantial amount of sales."

The newer songbook formats, not necessarily exclusive to Hal Leonard, are:
- Recorded Versions, defined as note-for-note transcriptions of guitar music taken directly off the record (i.e., a Stevie Ray Vaughan book). The company now has a sub-series called Easy Recorded Versions;
- Artist Transcriptions, defined as authentic note-for-note transcriptions of the "hottest" wind, electronic, guitar, and keyboard artists (i.e., a Lee Ritenour book);
- Transcribed Scores, defined as vocal and instrumental arrangements of music from top groups (i.e., a "Best Of Steely Dan" book).

As for filling the vacuum created by a smaller music-store base, Mardak says the company is making headway with a move, made three years ago, to secure six independent rep groups to sell selected publications to bookstores across the country. "We have one full-time person in our office who devotes her efforts to working these rep groups," he says.

Mardak also points to full-time staffers who "do nothing but work with buyers at key accounts such as K-mart, Wal-Mart, Target, Sears, Montgomery Ward, among others."

And, creatively, Hal Leonard is supplying the mass merchandisers with educational courses, kits, and videos. A new concept is a kiddey pack, started last year with a Disney Recorder Pack that has sold several-hundred-thousand copies, says Mardak. Along with a harmonica pack version, there is now a Teenage Mutant Ninja Turtles Kazoo Pack and, still to come, a Nintendo Recorder Pack, a Little Mermaid Recorder Pack, and a Rock Power series.

DEALS: 21 Guns has signed a publishing pact with EMI Music Publishing Germany. Featuring guitarist Scott Gorham, formerly of Thin Lizzy, and managed by Gabby Winig, the band will make its debut for RCA Records.

GETTING THE COPY RIGHT: In a recent Words & Music piece on a promo CD from Music Sales Corp., the reader might have been left with the impression that the CD's collection of 99 songs was not published or administered by the company, but was used to showcase music print deals made by the company. Music Sales Corp. either publishes or administers all the copyrights, and its catalog consists of more than 100,000 copyrights. And Words & Music is informed by company professional manager Philip "Flip" Black that new catalog acquisitions are to be announced soon. It's Scarlet Music for the Paul Overstreet catalog, whose music print rights have been acquired by Cherry Lane.

AIRS OF MYSTERY: Cherry Lane Music is the exclusive music print distributor for the music from the hit ABC-TV series "Twin Peaks," a deal that has led to, among other items, a matching folio, "Twin Peaks Soundtrack." Several song sheets are available: "Theme From Twin Peaks" and "Laura Palmer's Theme (Love Theme From Twin Peaks)," with music by Angelo Badalamenti, and "Falling (Theme From Twin Peaks)," with words and music by Badalamenti and director David Lynch.

PRINT ON PRINT: The following are the best-selling folios at Warner Bros. Publications:

1. Jon Bon Jovi, Blaze Of Glory
2. Prince, Graffiti Bridge
3. Motley Crue, Dr. Feelgood (authentic guitar tab)
4. Grateful Dead Anthology
5. Classic Led Zeppelin 1 (authentic guitar tab)
Talent in Action

Michael Franks

Berklee Performance Center
Boston

While riding high from the recent No. 1 status of his latest disc, "Blue Pacific," on the Top Contemporary Jazz Albums chart, Michael Franks' Oct. 4 show here looked back over a 10-year career as often as it looked forward. At times, the 90-minute performance wallowed in the ordinary, with Franks' wry lyrics and a decent three-piece band occasionally coming to the rescue.

Franks democratically dug out songs from nearly all of his 10 Reprise releases, including the finger-snapping 1976 pop hit (and kingly geography lesson) "Popsicle Toe," the cool funk of "Your Secret's Safe With Me," or the mandarin-flavored love song "Rainy Night From Tokyo."

Franks' performance of his newest (Continued on next page)

New on the Charts

Few pop-celebrity bodyguards ever get to share the stage with their clients, but Biscuit, former security guard for the Kids On The Block, will get a chance to do just that. He will join the opening-act lineup for the teen dream machine starting next month, and his debut single for Columbia Records, a rap track aptly titled "Biscuit's In The House," recently entered the Hot 100.

Biscuit's affiliation with the New Kids certainly didn't hurt in getting him signed to Columbia but the Oakland, Calif., native had an interest in the music business long before they arrived. As a teenager, Biscuit, whose real name is Steve Walker, spun records at local house parties, where he eventually hooked up with M.C. Hammer and other influential West Coast rappers. In 1982, he released a "Tally-Ho," his first rap song, and later began his stints in the security business representing a variety of well-known acts including N.W.A., Easy-E, and Tony! Tom! Tom! At the beginning of the New Kids craze, Biscuit signed on as the group's security guard and the Kids encouraged him to record his debut solo-titled album, which has just been released. He received production help from New Kid Danny Wood and other artists including Romeo J.D. and Rob "Wiz" Hatton.

Since going solo, Biscuit's position has been upgraded from bodyguard to personal assistant, and in addition to his touring up he can be seen every Saturday morning on the New Kids' animated TV show.

Biscuit.

Sbk's Arm Anon Focuses on Management

(Continued from page 36)

two or three years ago and had moderately successful first albums," Anon says. "Everybody's looking at their second albums now to see how their breakthrough." Anon's goal, then, is to continue applying his marketing background to the management side.

"I don't hold hands; I have capable people to do that. I apply my energies to careers: setting up records, follow-

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material from the album “Blue Spice” mirrored the recorded versions of those songs, which drew their spice from different producers: for example, Jeff Lorber sparked the funky fusion of “Art Of Love” and Walter Becker gave a Steely Dan slickness to “All I Need.” Meanwhile, tour band member Charlie Brown had fun with Joe Sample’s piano part on “Chez Nous!” and Chris Hunter added a singing sax solo to the tormented love plea “Speak To Me.”

Franks spent most of the night squeezed into one corner of the crowded stage, often with hands stuffed in pockets. His half-sung, half-spoken lyrics can be both his charm and his Achilles’ heel. Except for percussionist Masolo Bandera’s riveting solo fling, this show seldom veered from Franks’ now familiar “jazz lilt” style.

THE WONDER STUFF

THE MARQUEE, NEW YORK

IN THE PAST, seeing playful pop quartet Too Much Joy never brought cause célèbres to mind. But today’s cultural battles have created unlikely heroes. The Giant Records band has been known for the sort of amusing, delightfully hokey melodies that composed its Marquee set: “Making Fun Of Bums,” “Clowns,” “My Part Lives,” and “Long-Haired Guys From England.” But its cover of 2 Live Crew’s “F— Shop” at a Miami club Aug. 2 resulted in the band’s arrest on obscenity charges. And the recent obscenity conviction of Florida record retailer Charles Freeman for selling a 2 Live Crew album prompted some fatalistic humor from lead singer Tim Quirk: “We’ll see you all in a year or so when we get out, OK?”

Pylon, in contrast to the B-52’s and R.E.M., represented the experimental side of the Athens, Ga., scene. Singer Vanessa Brisco Hay’s vocals form a trademark counterpart to the repeated guitar figures that are often hypnotically engaging. The band is touring behind a new Sky Records release, “Chain,” but longtime listeners will be surprised that its sound is so unchanged since its emergence a decade ago.

From their opening exultive of “Shut the f— up!,” British pop what kids the Wonder Stuff subjected the audience to a nonstop barrage of unwarrented-betong abuse. Such relentless anti-American angst was a caricature of Sex Pistols-era English punk snottiness. Indeed, it was more of a silky schtick than a serious stance by the PolyGram Records act. Sillier still were those in the audience who took the band’s tirade rants to heart.

What most attendees took to heart were the Wonder Stuff’s stellar, incessantly catchy tunes from its two Polydor albums, which the band performed with an undeniable intensity: “Don’t Let Me Down, Gently,” “A Wish Away,” “Unbearable,” “Golden Green,” and “Cartoon Boyfriend.” These and the band’s likewise excellent unrecorded tunes were exemplary of the high standards of Wonder Stuff’s popcraft.

Sadly, after its 13th song, an irate concertgoer hopped up on stage and acted threateningly toward the band—which promptly walked off. This display of an inebrate’s misguided “patriotism” put an early end to a highly enjoyable show.

NICK CAVE & THE BAD SEEDS

THE WILTERN THEATRE

LOS ANGELES

AUSSIE CULT HERO Nick Cave and his five-piece band won the cheers of a worshipful audience at the Bad Seeds’ first large-venue show here Oct. 5.

Cave, a founding member of the primal Down Under punk band the Birthday Party, has tempered his ferocious anti-sterile style somewhat with the Bad Seeds. His introspective latter-day music, which owes as much to black American folk blues and the scathing poetry of Leonard Cohen as it does to the furies of punk, is best heard on his recent Mute album, “The Good Son,” which is being rereleased via Elektra, Mute’s U.S. distributor.

Cave, clad in a conservative gray suit that gradually darkened with perspiration as he battered his way through the set, did not disappoint his fans, who remained on their feet throughout the show and rushed the stage at the singer’s exhortation before the second song was played.

Opening with a blistering version of “The Mercy Seat” from “Tender Prey,” Cave alternated between rolling rockers and the more reflective songs heard on “The Good Son.” It was the latter material—“Pozi Na Cruz,” “The Weeping Song,” “The Ship Song,” “The Good Son”—which supplied the evening’s emotional high points; the stentorian singing and whiplashing gestures of Cave and Blixa Bargeld’s dense guitar work thrilled the exasperating spectators.

The night was capped by a dynamic encore in which the Bad Seeds inched into an electrifying cover of Leadbelly’s “Black Betty” and the evocative Cave original “Tupelo.” From the look and sound of both the audience and the band at the Wiltern, it may be time for Nick Cave to step out of modern rock culdium.

Chris Morris

NICK CAVES & THE BAD SEEDS IN CONCERT

GREG REIBMAN

THE WONDER STUFF

THE MARQUEE, NEW YORK

IN THE PAST, seeing playful pop quartet Too Much Joy never brought cause célèbres to mind. But today’s cultural battles have created unlikely heroes. The Giant Records band has been known for the sort of amusing, delightfully hokey melodies that composed its Marquee set: “Making Fun Of Bums,” “Clowns,” “My Part Lives,” and “Long-Haired Guys From England.” But its cover of 2 Live Crew’s “F— Shop” at a Miami club Aug. 2 resulted in the band’s arrest on obscenity charges. And the recent obscenity conviction of Florida record retailer Charles Freeman for selling a 2 Live Crew album prompted some fatalistic humor from lead singer Tim Quirk: “We’ll see you all in a year or so when we get out, OK?”

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NICK CAVES & THE BAD SEEDS IN CONCERT

GREG REIBMAN

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BILLBOARD NOVEMBER 10, 1990

41
WESTERBERG MUSES REPLACEMENTS’ SHAKEDOWN
(Continued from page 36)
whole song,” he says. “It’s much easier for me to do it and halfway through stuff the one note.”

There were some ill feelings in the beginning, because they felt they should be playing on every track,” Westerberg admits. “Bands have fights and go through that kind of stuff. It wouldn’t be a real band if we didn’t. I think this is going to make us stronger in the long run.”

With co-producer Scott Litt (R.E.M., dB’s), Westerberg attempted to reproduce his basement tapes with an all-star cast of players including drummers Michael Blair, Charley Drayton, and Mauro Magdalena from the Georgia Satellites, as well as Heartbreaker Benmont Tench, John Cale, Los Lobos’ Steve Berlin, and Concrete Blonde’s Johnette Napolitano. “Scott brought in the pros and I brought in the core,” Westerberg says.

As for tour plans, Westerberg offers only vague details. “At one time it was seriously open. Anything might happen. Now it’s looking more like we will take the band out once more, but there might be some need to shake the four of us up.”

But don’t look for the Replacements on the road until ’91. “Until we get either the spark or the feeling back we are going to wait,” he says.

Meanwhile, Westerberg is set to embark on a 10-city promotional tour of radio stations and retail outlets, says Peter Stanish, Reprise national promotion/marketing manager, modern music.

The Sire/Reprise staff plans to build upon the Matinee’s loyal modern rock and retail base before working the project at album-rock radio. “We have a good number of spokes in the wheel,” Stanish says. “We’re just waiting until the timing is right.”

On the video front, the band was set to shoot a clip for “Merry Go Round,” which has already topped the Modern Rock Tracks chart. The video, directed by Jesse Dylan, will feature the whole band, although Westerberg is the only member to appear on the record.

“They don’t know the song,” he says. “But it doesn’t matter. I don’t think I can remember the chords myself.”

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**Billboard** November 10, 1990

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**NEW YORK**—Moderator Tony Brown quickly defined the relevance of his panel on country music at the college-radio-oriented CMJ Music Marathon, Oct. 26 at the Village House.

"College is the place where young people go," said the 44-year-old executive VP and head of A&R for Warner Bros./Nashville, "a bunch of us are trying to be forever young, and it's important for us to have play in the college establishment."

Figuring out how the panelists agreed, is the problem for the Nashville establishment.

"I feel like Saddam Hussein at a B'nai B'rith meeting," said Warner Bros./Nashville's VP of promotion, Bob Saporiti. "We certainly want your airplay, but I don't have a clue as to what you want."

Hence, the presence of college programmers on the panel. "Say I exposure. But a battle against world toughness is marginally the hip factor" exemplified by Loveless and Highway 101. But he warned the major label reps that college radio "would laugh at the likes of Conway Twitty or Barbara Mandrell.

Saporiti, at least, came away convinced of "radio friendly" sales in the college market. "We've got Warner Bros./Nashville's phone number in the hope of starting a dialog with college programmers."

"I think Kevin has great potential at college radio," he said. "But economic factors are involved that we aren't aware of. It would take $4 million to service 1,200 college stations with CDs, which we know people who are saying Vomit Launch won't play."

One chagrined audience member, meanwhile, foresaw major label money "chasing radio-friendly" country radio. But according to Brown, "Being a major label doesn't help us at college radio—hurts."

---

**Female Writers Set High Lyrical Standard**

Cash, Carpenter, Berg, Wheeler Offer True Insights

(Scene-maker Gerry Wood is out this week. Edward Morris fills in for him.)

**The “Hat Acts”** in country music may be selling the most records, but it is a small chorus of female singers/songwriters that is setting the standards of lyrical excellence. To the degree that country music has historically assumed a state of emotional simplicity and profundity, these female artists are at the cutting edge. They know the complexity and multidimensionality of human relationships, and they are telling the truth about all its sounds and colors.

Dolly Parton, disguised as a male-femminist traditionalist, was the first major female artist to restructure the country formula and move it beyond its right-and-wrong, innocence-and-formational formula of old. She did it with such plain words and beguiling melodies that even the most marginally alert critics mistook “To Daddy” and “It’s All Wrong, But It’s All Right” to be safe reaffirmations of the dominant male/submissive female motif so dear to country listeners. They were wrong. Certainly, many of Parton’s songs—probably most—have been distinguished more by their cleverness than their vision. She’s been guilty of honesty and mental toughness that are seldom reached elsewhere.

If those who have benefited from Parton’s genius have one tenet in common it is their insistence that life is made more bearable by seeing it for what it is at the moment—not for what religion, custom, or fairy tales have taught that it should be. Their lyrics espouse a world view that is situational rather than absolute.

Until lately, Parton got a lot of the best lines in the strong-woman/smart-woman/vulnerable-woman corner of country music. And she remains a formidable practitioner. But she has been joined in the battle against lyrical glitziness by Rosanne Cash, Mary-Chapin Carpenter, Matraca Berg, and Cheryl Wheeler. Of these, Wheeler has enjoyed the least exposure. But she has owned the “Aces” or "Addicted" to concede the unsettling truth that the world does not tie up our loose ends in reassuring three-minute intervals.

Cash’s “Interiors.” Carpenter’s “Shooting Straight In The Dark,” and Berg’s “Lying To The Moon,” all released within the past few weeks, are so profound, so subtly insightful, they would make a singularly rich year for country music. These albums are not without flashes of self-deprecation, humor, and light-heartedness—but their greater worth lies in the unyielding, unenlightened intelligence they exhibit. These writers don’t set out for “hooks”; they offer epiphanies.

Folks such as Cash’s anguished persona as she pleads, “I want a cure/ a mental, geographical cure/ a physical, chemical cure/ sugar or shopping/ drinking or dropping/ the emotional highs of my life in disguise.” Not exactly your standard “little darlin’” ditty. But the wounding, withering aside: “Creatures of habit. American woman fixing stalls while we’re standing on stools.”

Carpenter is just as vivid in her character sketcher. “You don’t hear what you can’t use,” she tells a lover, and in so saying tells us all we need to know and recognize. Elsewhere, Carpenter, in a series of images that describe the grinding, bloodless routine of a firefly, single woman, explains: "She gave her heart away one time/ And says she hasn’t seen it since.” The almost palpable frustration of a dead-end affair bursts through as the singer holds a pay phone and laments to her lover’s answering machine, “And I just start crying ‘cause it makes no sense/ to waste these words and 25 cents on a losing cause.”

Berg leaves her succession of emotional disappointments with humor, but the happier image: "The phone rings and I pounce/ I’m like O.J. Simpson jumping over the couch/ It ain’t you I’m answering breathlessly, and I got jewels from a prince/ Well the least I’ve ever gotten was a box of minta.” But she can drop her defenses and be direct when addressing a self-destructive lover. “Oh I can’t give you shelter/ when you are the storm.”

To the real and complex women these songwriters bring to life, “cheating,” that staple of country music drama, is fairly low on the list of interpersonal horrors. They know that there are worse—more common—catastrophes, like boredom, going through the motions, loneliness, indifference, and chronic misunderstanding. They neither prettify nor magnify these experiences. Perhaps the Country Music Assn. should institute an award for lyrical candor. Not that these women need it.

---

**Alison Krauss Is Kicking Bluegrass Into The Big-Time**

■ BY EDWARD MORRIS

**Nashville**—If bluegrass is welcomed back into the house of country music as cordially as it was when Ricky Skaggs came knocking 10 years ago, it largely will be due to the burgeoning appeal of singer and fiddler Alison Krauss.

Bluegrass enthusiasts have rave reviews for a recent video signed to Rounder Records at the age of 14, five years ago. But lately, country music heavies have been taking notice. At a recent Krauss concert at the Station Inn here, the audience included personal managers Ken Levitan and David Skepner and MCA Records executive VP and A&R chief Tony Brown.

Krauss concedes she has been approached with management and label offers but downplays the attention. “First, I haven’t been given gold of open doors. It’s not like I’m getting phone calls every day.” Besides, she adds, “Our main interest is the band. [She generally performs with her band, Union Station.] We just got some new people, and we’re all real happy playing with the band at the moment. I wanted to play bluegrass, and that’s what we’re doing.”

Krauss and Skaggs are friends that is frequently compared with early Dolly Parton or Jeanne Kendall, Krauss won the first annual female vocalist of the year award, given in September by the International Bluegrass Music Assn. She has subsequently taped an appearance for "Hee Haw" and has released a music video to correspond with the title cut of her newest Rounder album, “I’ve Got That Old Feeling.” The video is already getting good rotation on Country Music Televison.

Articles on Krauss have appeared in such publications as Bluegrass journals as Newsweek and Rolling Stone, and a piece has been syndicated for use in Variety, Billboard, and other trade publications.

Keith Case, Krauss’ Nashville-based booking agent, says, “She’s heated up enormously in just the last three or four months.” He reports that Krauss has played the Grand Ole Opry “four or five times” this year. She will open for Skaggs at Jambozare, to be followed by a five-week tour in New York, and will return next year to perform at major bluegrass festivals as Telluride, Blue Ridge, Winterhawk, in New York. She and her band are also booked for the new Bluegrass In The Hills festival in Ohio next August, a companion event to the long-running Jambozare In The Hills series.

Hers will be the only bluegrass act on the bill when Rounder Records celebrates its 20th anniversary at the Far West Fest, Nov. 16 and 17, at Tramps in New York.

Krauss, who has had three albums out on Rounder, is committed to do at least two more, one a band project and the other solo. Although she is by no means firm, there has been talk of her juggling duties by participating in a third album of allstar female bluegrass players.
<table>
<thead>
<tr>
<th>No. 1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTORS</th>
<th>PRODUCER (SONGWRITER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>JOE DIFFIE</td>
<td>ROCK 'N ROLL ANGEL</td>
<td>COLUMBIA/CBS</td>
<td>GLEN HODGES</td>
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<tr>
<td>40</td>
<td>STEVIE NAGLE</td>
<td>ROCK YOUR BABY</td>
<td>COLUMBIA</td>
<td>ALAN MURRAY</td>
</tr>
<tr>
<td>41</td>
<td>BILL JACOBS</td>
<td>PRECIOUS THINGS</td>
<td>COLUMBIA</td>
<td>ALAN MURRAY</td>
</tr>
<tr>
<td>42</td>
<td>JON BON JOVIE</td>
<td>WHAT WE MEAN</td>
<td>COLUMBIA</td>
<td>ALAN MURRAY</td>
</tr>
<tr>
<td>43</td>
<td>MATRACA BERG</td>
<td>TWO COLD AT HOME</td>
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<td>ALAN MURRAY</td>
</tr>
<tr>
<td>44</td>
<td>THE BELLAMY BROTHERS</td>
<td>TIL A TEAR BECOMES A ROSE</td>
<td>COLUMBIA</td>
<td>ALAN MURRAY</td>
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<td>45</td>
<td>TANYA TUCKER</td>
<td>I CAN'T BE SATISFIED</td>
<td>COLUMBIA</td>
<td>ALAN MURRAY</td>
</tr>
<tr>
<td>46</td>
<td>THE BELLAMY BROTHERS</td>
<td>DON'T GO OUT</td>
<td>COLUMBIA</td>
<td>ALAN MURRAY</td>
</tr>
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<td>THE BELLAMY BROTHERS</td>
<td>THERE'S A TEAR IN MY PAPER</td>
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<td>ALAN MURRAY</td>
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**'HOT SHOT DEBUTS'**

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<tr>
<td>68</td>
<td>ROBIN LEE NELSON</td>
<td>WHERE CORN DON'T GROW</td>
<td>COLUMBIA</td>
<td>JOHN HOPPER</td>
</tr>
<tr>
<td>69</td>
<td>KATHY MURPHY</td>
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<td>COLUMBIA</td>
<td>JOHN HOPPER</td>
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<td>DOUG STONE</td>
<td>LOVE WILL BRING IT HOME</td>
<td>COLUMBIA</td>
<td>JOHN HOPPER</td>
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<td>71</td>
<td>CHARLIE DANIELS</td>
<td>THESE LIPS DON'T KNOW HOW TO SAY GOODBYE</td>
<td>COLUMBIA</td>
<td>JOHN HOPPER</td>
</tr>
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<td>72</td>
<td>STEVE WARINER</td>
<td>THERE FOR WHIRE</td>
<td>COLUMBIA</td>
<td>JOHN HOPPER</td>
</tr>
<tr>
<td>73</td>
<td>TONY LAWSON</td>
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<td>COLUMBIA</td>
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**HOT COUNTRY RECURRENTS**

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<td>BILL MURPHY</td>
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</tbody>
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Unprecedented!

Never before have the awards for most-performed song of the year from both ASCAP and BMI gone to a single publisher...

Until this year.

We'd like to say "THANK-YOU" to the people who made it possible.

ASCAP SONG OF THE YEAR

"What's Going On In Your World"

Writer: David Chamberlain
Artist: George Strait
Label: MCA Records
Producer: Jimmy Bowen

BMI SONG OF THE YEAR

"Cathy's Clown"

Writer: Don Everly
Artist: Reba McEntire
Label: MCA Records
Producer: Jimmy Bowen

Congratulations to our other Opryland Music Group winners!

"There's A Tear In My Beer" Hank Williams (BMI) • "Dear Me" Carson Whitsett (BMI)
"I Wonder Do You Think Of Me" Whitey Shafer (BMI) • "What's Going On In Your World" Red Stegall (BMI)
"If I Had You" Danny Mayo (BMI) • "Burnin A Hole In My Heart" Woody Mullis (ASCAP)
"What's Going On In Your World" David Chamberlain (ASCAP) and Milene writer Don Sampson (ASCAP) for "The Gospel According To Luke"

Opryland Music Group, Inc. • 65 Music Square West • Nashville, TN 37203 • Telephone: (615) 321-5000
## Top Country Albums

**FOR WEEK ENDING NOV. 10, 1990**

<table>
<thead>
<tr>
<th>ARTIST &amp; LABEL</th>
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<td>GARTH BROOKS &amp; COLUMBIA 452276 (9.98)</td>
<td>HEROES AND FRIENDS</td>
<td>5 weeks at No. 1</td>
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<td>CLINT BLACK &amp; RCA 455647 (9.98)</td>
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<td>THE KENTUCKY HEADHUNTERS &amp; EPIC 452822 (9.98)</td>
<td>PICKIN’ ON NASHVILLE</td>
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<td>VANCE GILL &amp; RCA 453212 (9.98)</td>
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<td>KEITH WHITLEY &amp; RCA 452777 (9.98)</td>
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<td>TRAVIS TRITT &amp; WARNER BROS. 260546 (9.98)</td>
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<td>KATHY MATTEA &amp; MERCURY 1436 (9.98)</td>
<td>WILLOW IN THE WIND</td>
<td>27 weeks at No. 1</td>
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<td>WAYNE ALLEN &amp; WARNER BROS. (9.98)</td>
<td>HIGHWAY 101</td>
<td>28 weeks at No. 1</td>
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<td>MARY CHAPIN CARPENTER &amp; COLUMBIA 452198 (9.98)</td>
<td>SHOOTING STRAIGHT IN THE DARK</td>
<td>29 weeks at No. 1</td>
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<td>ALWAYS &amp; FOREVER</td>
<td>30 weeks at No. 1</td>
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<td>PATTY LOVELESS &amp; MCA 454301 (9.98)</td>
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<td>HIGHWAYMAN II</td>
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<td>MICHAEL MARTIN MURPHY &amp; WARNER BROS. (9.98)</td>
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<td>36 weeks at No. 1</td>
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<td>JOE DIFFIE &amp; EPIC 454677 (9.98)</td>
<td>A THOUSAND WINDING ROADS</td>
<td>37 weeks at No. 1</td>
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### Top Country Singles, 1948-1990

**FOR INFORMATION, WRITE:** Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036

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- Top Country Singles Of The Year, 1946-1988
- Number One Country Albums, 1964-1988
- Top Country Album Of The Year, 1965-1988

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**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.**

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Chesnutt Goes ‘Cold’ & Is Now Red Hot

MCA Artist Turning Heads, Profits On Current Tour

**BY EDWARD MORRIS**

**NASHVILLE—**It has taken only one single to catapult MCA Records’ Mark Chesnutt from new act to veteran touring artist. Make that two singles, and Chesnutt’s second hit, “Too Cold At Home,” made its Hot Country Singles & Tracks chart debut Aug. 4 and recently topped the charts. MCA had planned to release Chesnutt’s album (also called “Too Cold At Home”) in January, about the same time his agent, Buddy Lee Attractions, aimed to launch him on tour. However, the enthusiasm of selling the single and gaining the attention of talent buyers and televised the original schedule.

“He did it on its own,” says Buddy Lee president Tony Conway, “we were talking to [talent] buyers in parts of the country—especially in Jacky Jackson’s ‘Entertainment’ offices—that [he] said they would like to book in Mark. We said we weren’t going to tour until January, which at that time was set to go for five months later. And they said, ‘We want him now.’”

With the financial support from his label, Chesnutt took himself and a seven-piece band on the road in September. He did 15 dates that month and 16 more in October. At his agency’s request, MCA moved the album release date up to October. It entered the charts Oct. 27 at No. 36 and moves up to No. 17 this week. Conway says Chesnutt is now selling his 1,000-seat venues and making money on the tour.

**COUNTRY SONGS A-Z**

**TITLES (Palmer — Lithgow Org.) Sheet Music Out**

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**BILLY JOE THOMPSON’S MAGIC COUNTRY**

by Marie Ratliff

Alabama—"Forever’s As Far As I’ll Go" (RCA): WDOD, KASE, WAMZ, WUSN, WXTU, WNOE, WCMS, WOWW, KVET, KKKX, WSX, WSM, WGGX, KHEY, WYNY, WGAR, WFM, KMLE, WUSY, KJKC.

Frank Foster & Loyd—"Can’t Have Nothing" (RCA): WKJN, WDAP, KVOO, KWJ, KFDF, KEEN, KALF, KJKC, WFLS.

The Charlie Daniels Band—"Was It 26" (Epic): WYWC, WCRJ, WSX, WKEZ, WCTK, KVOO, WFLS, KFDF.

Danielle Alexander & Butch Baker—"I Wann’t You, I Wann’t Me" (Mercury): WYIV, WBEW, WSIX, WFLS, KALF, KFDF.

**FIRST RELEASE, FIRST NO. 1: Joe Diffie hits a home run as "Home"—his first single—goes 17th on the distance chart (RCA) in June 1989. Diffie’s first album, "A Thousand Winning Roads," is also moving well—it is charted at No. 38 in the third week on the Top Country Albums chart.

**GEORGE STRAIT ESTABLISHES ANOTHER FIRST: I’ve Come To Expect It From You" (MCA), last week’s Hot Shot Debut, jumps 42-21—putting it in the highest second-week-chart position in the 10-month history of the monitored chart system. Eight-five of the 52 monitored stations are already showing play.

“The response is terrific; this record really gets people’s attention,” says PD Charlie Cassidy, KJKC Colorado Springs. “It’s almost funky and it’s gonna be a monster.”

"A GOOD FOLLOW-UP. It’s going to be another tope-five record for her,” says PD Rick Mine, WKNN Pascagoula, Miss., of Carrié Carter’s "Come On Back" (Reprise).

“I like her freshness,” adds MD Ron Dini, WSIX Nashville. "There’s a tremendous amount of talent to be found in the genes of the Carter family and she has definitely tricked down. This record certainly deserves attention."

The record, which moves to No. 58, is a new add this week at KNX Phoenix; WGH Norfolk, Va.; WKIN Baton Rouge, La.; KSOP Salt Lake City; WNGA Albany, N.Y.; KMPM Seattle; and WSOC Charlotte, N.C. It shows strong moves at KXXX Oklahoma City; WHOK Columbus, Ohio; WOWW Pennacola, Fla.; WCMS Norfolk, WIVK Knoxville, Tenn.; and KVOO Tulsa, Okla.

"HE DELIVERS A SONG REAL WELL, and I’m high on this one,” says PD Randy Chapman, KALF Kalamazoo, Calif., of James House’s "You Just Get Better All The Time" (MCA). “We’re getting some good phones on it already.”

“It’s one of the prettiest songs I’ve heard,” adds MD John Saville, WWZY Hartford. “I picture a couple snuggling in front of a fireplace listening to this record. It could be a killer if enough people will give it a shot.”

Among those now giving House a shot are WFLS Fredericksburg, Va.; KEEN San Jose, Calif.; KFDK Wichita, Kan.; WKEF Norfolk; WTKC Providence, R.I.; WDSY Philadelphia; and KXXX Oklahoma City.

**RECURRENT FACTS: Travis Tritt’s “I’m Gonna Be Somebody” (Warner Bros.) completes its 21-week run on the singles chart and moves to the Hot Country Recurrents chart, where it debuts at No. 3. In the overall combined ranking of current and recurrents, Tritt’s record is No. 6; Sheree Jordan’s “Love On My Mind” (Polygram) is still No. 1 after four weeks on the recurrent chart. It ranks at No. 30 overall with more than 11 million gross impressions.

**Arisia Plans ‘World’-Class Promotion for Alan Jackson**

NEW YORK—With “Alabama” now in full swing, Arista Records’ Nashville office is staking the Alan Jackson fire.

A new retail merchandising campaign centers on life-size standing-up collectible dolls, according to Arista/Nashville’s VP/GM Tim DuBois, the gold album producer. The “In The Red Room” debut album has been “piped and positioned” to major accounts.

This comes at a time of intense merchandising vis-à-vis Jackson, who had four Country Music Assn. nominations this year (but no wins). His album, released in February, has thus far yielded four tour hits, including the current single, “Chasin’ That Neon Rain.” (The other one is “Blue Blooded Woman,” the title-track breakthrough hit, and its follow-up, “Wanted.”)

In recent weeks, Jackson has graced the cover of the USA Weekend Sunday newspaper supplement, has been the subject of a CNN feature, as well as a news bummer on its “Headline News” affiliate. DuBois further notes healthy sales for a “super secret” in “night” TV exposure and a centerfold in Country Music magazine that has the same look as that of the retail stand.

Additionally, DuBois reports “cherry” tour possibilities, with the record company talking interest in having Jackson as an opener.

DuBois admits that Jackson’s debut has surpassed expectations. But he points to two factors that he thinks may have contributed to his success: “One is that he’s an incredible writer. Two is that he has a star quality about him.”

JIM BESSMAN
IN THIS SECTION
Retail Track: Peter Glen’s Call 50
NARM Wholesalers Fly West 55
Blockbuster Posts Healthy Quarter 56
Black Top Gives Retailers The Blues 57

Battles In-Store For Music Vid Firms
Labels, Stores Join Fight For Retail Play

BY PAUL Verna

NEW YORK—As in-store music-video play becomes an increasingly important promotional tool, retailers selling prerecorded music, a growing number of video-clip compilation services from independent marketing firms, record labels, and retailers themselves—are competing for air time on retail monitors.

Until recently, New York-based Concrete Marketing Inc. dominated in-store music video play among independent suppliers. But now, a number of competitors, including New York-based Crossover Marketing and Los Angeles-based Music Pipeline, have emerged to challenge Concrete’s lead.

In addition, a number of labels are gearing up to launch their own services, following in the footsteps of CEMA Vision, a two-hour compilation from the CEMA family of labels, and services offered to major retailers every two months (Billboard, Sept. 22).

Furthermore, some retailers are assembling their own compilations in an attempt to ensure that in-store music video play appropriately targets their customer base.

“Electronic point-of-purchase is the wave of the future, and it’s here now,” says Paul Burnett, electronic production/communication manager at 276-store, North Canton, Ohio-based Camelot Music. He notes that Camelot, in addition to playing its own video reels, uses compilations from all major and most indie labels, as well as ones supplied by independent marketing firms.

Other independent services, Concrete Marketing Inc. and Crossover Marketing supply retail accounts with free compilations, generating income by charging labels a per-clip fee ranging from $500 to $1,000, depending on such factors as the duration of the video and the number of selections each label provides. Meanwhile, Music Pipeline—an outgrowth of two-year-old Video Pipeline Inc., which services video retail stores—charges music retailers $20 a month for its in-store system (see story, page 52).

OTHER SERVICES

Instore Entertainment Inc., a company based in Seattle, delivers an electronic point-of-purchase system to retailers, according to VP of marketing Jeff Cifka. The company’s service, which has been running in junior locksmiths’ cabinets at Homepolice and Dayton Hudson department stores, will be offered free to 22 Music Plus stores beginning in November, says Cifka. The two-hour, advertiser-supported video tape will include promotional video clips, original programming, music videos, entertainment news, and commercial insertions, he adds.

Another service, Nashville-based Selvision, was recently launched in prerecorded music departments at mass-merchandise chains such as Wal-Mart and K mart (Billboard, Oct. 6). The service also is available to retailers with a “digital,” Mike-handled Blockchain Co., the nation’s largest rackjobber, Selvision promotes country music through in-store video play. Retailers receive the service for free provided they agree to carry a certain percentage of the featured titles.

A recently formed company called Video News Network, based in Clearlake, Iowa, says it has signed up more than 600 music retailers for a p-o-p video service delivered free via satellite to video, music, and convenience-store retailers throughout the U.S.

President and CEO Allan Lord says the advertiser-supported service—just two months in—will expand to 1,000 in the next month, including 391 Wal-Mart locations. Lord thanks the independents for the assistance.

Among the music retailers on VNN’s client list, according to Lord, are Wherehouse Entertainment, Hastings Books, Music and Video, and Speck’s Music & Video. In addition, he says, the service will go to chains such as 7-Eleven, Ralphs, and Kroger.

The focus of VNN’s system will be original programming rather than music videos, says Lord. However, he notes that EMI and MCA have expressed interest in airing clips from artists on their respective rosters.

Although retailers generally credit independent marketing firms (Continued on page 52)

A&M Goes To Extremes To Promote New Disc
‘Pornograffiti’ Push Aims To Boost Both Sales & Band

He says that, typically, the label distributed 100 tickets to each store in a particular market. For instance, four Tower outlets in Los Angeles evenly divided the tickets, to be given out to the first 100 buyers of the Extreme album.

According to Guerinot, the first part of the marketing campaign has benefited everyone involved: Retailers profited from increased store traffic; concert promoters were able to trim their advertising costs, and the label succeeded in elevating the profile of Extreme in several key markets.

Guerinot reports high sales figures at retail stores in markets where the radio spotlight was heavy. For instance, following a 24-stop tour on KNAC Los Angeles, ‘Pornograffiti’ went top 20 at all four Tower stores that were tied in, he says.

The different levels of the promotion—radio ads, ticket giveaways, and concerts—were staged “to create an urgency in the buying pattern for Extremes’ sequels,” says Guerinot.

“We wanted to have people lined up in front of the stores the day the record went on sale. The best time to sell records for a band with the kind of loyalty Extreme has is on street date.”

According to Guerinot and Rowland, part two of the “Pornograff- fiti” campaign, scheduled to run until the week before Christmas, will hit 15 markets, including Detroit, New York, Miami, Tampa, Fla., Dallas, Houston, and Providence, R.I.

Rowland explains that “extremely tight deals” were cut with promoters whereby tickets were priced at $10-$16 but actually worth about $9, allowing the extra $6-$7 per ticket to go toward the album giveaway.

Guerinot says that this type of promotion—“synergizing live events with record sales” can work for any act whose attendance record outstrips its album sales. He cites an example Paul McCartney, whose most recent tour took place in large arenas and outdoor stadiums, but whose “Flowers In The Dirt” album has not reached the platinum mark.

Noting that Extreme sold out all its dates in the five markets that participated in the first stage of the promotion, Rowland hails the event as “a phenomenal success.”

Guerinot claims that “Pornograffiti,” which peaked at No. 77 on the Top Pop Albums chart in September, has sold more than 200,000 units to date, in large part to the joint marketing effort.

Guerinot says that, before the second phase of the promotion begins, the label will release a new single and video for the track “Get The Funk Out,” which will be worked at album-rock and top 40 outlets. The first single from “Pornograffiti,” “Decadence Dance,” was released to album-rock radio concurrently with the album.

PAUL Verna
Tower Cleans Up Its Block: B’way Store Helps With Fair

By Ed Christian

NEW YORK—In an area that only months ago seemed overwhelmed by drug dealers, crack addicts, and panhandlers, the downtown Tower Records store, located at 601 Broadway, joined with a coalition of neighborhood groups to stage the “First Annual Broadway Village Art Street Fair.”

The Oct. 14 event, attended by an estimated 70,000 people, celebrated the neighborhood, which, thanks to the efforts of the Concerned Citizens of Broadway (CCOB), is making a comeback. The coalition of neighborhood activist groups, which includes Tower, has asked city officials to beef up police patrols and sanitation services.

A while ago, the area was so bad that Tower’s security division, when asked for solutions to the problems plaguing the lower Broadway store, dramatized the seriousness of the situation by recommending that the company look for a new space to conduct business. The company wasn’t going to walk away from the location, which is among the chain’s most profitable. So Tower decided to protect its considerable investment, which includes ownership of the building housing the store, by increasing its efforts with neighboring groups to clean up the area.

Mathew Koenig, Tower regional manager, says he has become involved in local events, making sure he knows local officials. Also, he says, he has been active in CCOB, which includes merchants, property owners, individual block associations, and residents.

“[CCOB] started working on the [street] fair in July,” Koenig says. “We are working toward a better way of life in the neighborhood. We don’t want to be accosted by drug dealers or panhandlers. It doesn’t only benefit us, it benefits the customer as well as local residents.”

For the street fair, Tower staged a concert. Major and independent labels generously supplied 13 acts. The acts that performed were Bulletproof Blues Band and the Horse You Ride On. Both local bands; Shawn Colvin and Tommy Conwell, Columbia, Funke Natives, Amstead Records/Independent VYNLWORKS; Gutterboys, Geoffen, Tommy James, Aegis; 3rd Base, Def Jam’s Columbia, Racing Stab, RCA; Trouble Tribe, Chrysalis, Sydney Youngblood, Aristides, 2 Black 2 Strong. In Effect; Brand NuBian, Elektra, and Rockapella and True Image, two a cappella bands featured on “Ike & Ed.”

“Why are we trying to do it now?” Koenig says. “They know our problems and are willing to support us. Although it was marred by controversy over Black 2 Strong’s performance, the concert was labeled by most observers as an overwhelming success. The controversy began when 2 Black 2 Strong’s performance of “Burn Baby Burn,” which encourages burning the American flag, was cut short. Tower executives say they pulled the plug because of 2

(Continued on page 58)
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with producing effective compilations, some retail executives insist on assembling their own compilations for in-store play.

Bruce Imber, VP of marketing at 91-unit, Port Washington, N.Y.-based Record World Inc., says the chain experimented with various outside services before deciding to bring the operation in house. Imber says the move was based on the need to exercise control over product shown in the stores.

U.K. retail chain HMV, which is set to open two superstores in New York some time before Thanksgiving, has taken the issue of control a step further. The chain's executives have devised a comprehensive in-store-play concept called WHMV, modeled after a radio station. A staff of VJs will program the "station," says Peter Herd, VP of marketing.

Still, HMV will incorporate Concrete's Retail Vision reels into its WHMV programming, according to advertising and production manager Kelly Sutton. She says the Concrete compilations will be interspersed with segments from the chain's VJs.

**LABEL REELS**

For their part, the labels are increasingly offering their own compilations to the retail account base. According to Richard Yaffa, national manager of retail marketing at Columbia Records, the label is testing a service called Digital Point Of Purchase, which features such artists as Harry Connick Jr., New Kids On The Block, Ultra Vivid Scene, and Mariah Carey.

Likewise, PolyGram Music Video is preparing its own promotional reel, with the goal of "providing a visual cue for customers to go to the music section," says Wanda Rachel Glintert, director of marketing.

At WEA, Atlantic Records and its longform division, A'Vision Entertainment, are both reading their own services for retailers, according to A'Vision director of marketing Curt Groager.

And CEMA Vision has already taken its service—which artist development manager Steve Rosenblatt calls "a video poster of our artists"—to retailers.

Other labels, such as Island, Enigma, Elektra, A&M, MCA, and GRP, also supply in-store compilations to retail chains.

**SATURATION POINT?**

The preponderance of compilation reels currently on the market, along with the planned launch of several label-originated services, suggests that the market for in-store play may be approaching saturation. As Camelot's Burnett puts it, "Crunch time may be around the corner."

Ken Guilford, Crossover's marketing director, says, "There's been a proliferation of in-house compila-

![ Indies Use Vid Promos To Reel In Sales ](

NEW YORK—Independent marketing firms are increasingly exploiting the potential of electronic point-of-purchase technology as a sales tool for prerecorded music.

Three companies, Concrete Marketing and Crossover Marketing Inc., both in New York, and Video Pipeline Inc., in Los Angeles, have established a foothold in the music retail account base with their respective in-store services—Retail Vision, Retail Instore Presentations, and Music Pipeline.

Concrete Marketing issues four genre-specific reels—Metalvision, Rapvision, Popvision, and Alternativevision—under the banner Retail Vision. According to video coordinator James E. Saliby, the one- to two-hour tapes contain a selection of video clips interspersed with IDs from featured sets.

"We try to do things you'll never see anywhere else," says Saliby of Concrete's approach. He says the tapes are sent every six weeks to such chains as National Record Mart, Camelot Music, Spec's Music & Video, Trans World Music Corp., and the Wiz. Saliby adds that the two HMV superstores due to open in mid-November in New York have agreed to carry the service. Also, Retail Vision goes to indie stores in college markets, inner-city mom- and-pop, and clubs around the nation, he says.

Recent compilations include such artists as Extreme, the London Quireboys, and Alie In Chans (Metalvision); Transvision Vamp and 3rd Bass (Alternativevision); Dee-Lite, George LaMond, and Beats International (Popvision); and Ice Cube, Tres, and De-Mob (Rapvision).

Saliby says he is sensitive to retailers' apprehensions about potentially offensive product appearing on the videotapes, particularly in the rap and retail sets. "I'm not going to give a retailer something that's going to offend grandma," he says. "It's not good for me, it's not good for the retailer, and it's not good for the label. It's a judgment call."

Like Concrete, Crossover Marketing, which issues four monthly compilations specializing in urban, dance, and rap product, is offered free to retailers. "We started out with 200 stores in May and have built up to 500," says Ken Guilford, marketing director. The service, titled Retail Instore Presentations—or R.I.P.—numbers among its users don Quireboys, Alie In Chans, and Camelot Music and Tower Records, as well as more than 100 mom-and-pop stores, according to Guilford. The label clientele includes, besides all the majors, Indies like Sleeping Bags, S.O.U.L., and Def Jam, he says.

Recent R.I.P. compilations have featured new clips from Bell Biv De-Voe, Public Enemy, S.O.H.O., and the Family Stand, among others. Guilford says the videos also contain music industry news, comedy bits, and promotional segments.

The music retail equivalent of the 5-year-old Video Pipeline service, Music Pipeline is a video subscription offered to retailers for $65 a month, says president Jed Horovitz. And while some retailers object to paying for clip compilations, Horovitz claims that the add-on sales triggered by Music Pipeline more than offset the cost of the reels.

Some 400-500 stores, including Tower Records and Disc Jockey outlets, have subscribed to Music Pipeline, according to Horovitz. The two-hour VHS tapes contain titles culled from the Billboard Hot 100 chart. As such, the aim of Music Pipeline is not so much to break new artists but to provide retailers an opportunity "to capitalize on existing hot acts," Horovitz says.

To that end, Music Pipeline—like its competitors—furnishes on-screen information on the artist, song title, album title, and label for the duration of the video.

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(Continued from page 49)
BATTLES IN-STORE FOR MUSIC VIDEO SUPPLIERS

(Continued from preceding page)

tion reeks from independent marketing companies. Consequently, he adds, "it's become more difficult to convince labels to stay with us on an independent level." The way these firms stay in business, say executives at several companies, is by providing genre-specific reeks aimed at niche audiences. The labels, on the other hand, offer a gamut of genres from their diverse rosters. And retailers, from a store-management perspective, are perhaps the best judges of what their customers want to see and hear.

TRACKING
With all of the competition for time on in-store monitors, music video service suppliers agree that tracking, or measuring how much time is allotted specifically to each video system, is paramount to ensuring continued success. However, determining how often and at what time the tapes are played can be as difficult as measuring what percentage of music sales are precipitated by the video.

Jed Horowitz, president of Video Pipeline, admits that, for his new service, Music Pipeline, "we don't have hard-and-fast data as to how often it's played." The video service, though, has undergone substantial testing via surveys and mailings, indicating that 85% of the retailers who use the system report rental increases. Horowitz says, "I would expect the same kind of numbers when we do a survey with Music Pipeline in the first quarter."

At Crossover, Guilford says each video is tracked for plays per day and impact on cassette and CD sales. Likewise, Concrete's Retail Vision compilations are accompanied by a questionnaire to retailers geared toward gauging the effectiveness of the videos, says James E. Saliby, video coordinator. Saliby adds that he routinely visits retail accounts to make sure they are receiving proper service.

London Getting To Know Sam Goody Outlet Store Is Musicland's 1st Retail Unit Outside The U.S.

BY JEFF CLARK-MEADS

LONDON-In the U.S., a Sam Goody store cannot open in some major cities, including New York and Los Angeles, without becoming instantly recognized by most music customers. In Thurrock, a suburb of London, they still say: "Sam who?"

Musicland's famous logo this week is finding out what it is like to be a long way from home and not sure of the friendliness of the natives. Sam Goody may be sophisticated enough to be part of esoteric Boston society, cool enough to be part of Miami's beach culture, or corporate enough to rub shoulders with the powerful in Washington, D.C., but in the industrial flatlands east of London, some people think it might be a pizza parlor.

For its first store outside of the U.S., Musicland, which operates 792 music outlets, has opened a 3,500-square-foot Sam Goody outlet, carrying some 20,000 titles, in the Lakeside Centre, a huge new shopping mall.

Those in charge of the retailing venture will be delighted, though, if Sam Goody's unfamiliarity to the British audience creates a curiosity that brings in a few extra customers.

Paula Connerney, president of European operations for the company, says, "If we can get people saying 'Who is Sam Goody?' What is Sam Goody?', that can only be good." Connerney says she feels completely at home in The Lakeside Centre. "The store is brilliant, and it's just like the kind of place we normally operate from in the States."

"We've had quite a bit of interest shown in us by the other retailers in here simply because we are American, and the record companies over here have been fine. There have been no problems at all, but perhaps the number of stores we have in the States helps that relationship."

A second Sam Goody store is planned in Barking in east London before the end of the year, and Connerney is looking at other sites nearer the center of the capital for possible locations early in 1991. She says there are no plans at present to expand onto the European continent, but the prospect is not beyond the bounds of possibility.

However, she qualifies that with: "I'll take next year as it comes. I've only been over here for eight months and I still haven't seen a lot of England. This store in Thurrock is our first stab, and I want to get this up and running before I think about what happens next."

To help Musicland get off on the right foot, the chain has hired Frank Derango as sales and marketing manager. Derango was previously with 300-store U.K. chain Our Price, the company believed to be Sam Goody's closest British equivalent.

The main difference between the two operations is that everybody here already knows Our Price does not sell pizza.
NARM Honoring Best-Selling Indie Product

Awards Fete Top Label, Titles, New Artist, Catalog

BY DEBORAH RUSSELL

THE NATIONAL ASSN. of Retail Merchandisers presents its fifth annual Independent Music Awards Banquet Tuesday (6) during its Wholesalers Conference in Palm Springs, Calif. The awards recognize the best-selling independent distributed titles for the year, beginning July 1, 1989, and ending June 30, 1990.

The list of nominees follows:

**Independent Label of the Year:**
- Caroline, Lake, Nasty Mix, Priority, and Relativity.

**Best-Selling Album (includes albums, cassettes, and CDs):**
- "As Nasty As They Wanna Be," 2 Live Crew.

**Best-Selling Single (includes cassettes and CDs):**
- "Electric Boogaloo," Marcia Griffiths.

**Best-Selling 12-inch Single/Maxi-Cassette (includes cassettes and CDs):**
- "Don't Make Me Over," Sybil.
- "Expressions," Salt-N-Pepa.

**Best-Selling New Artist (includes albums, cassettes, CDs):**
- "Totally Backwards," X Clan.

**Best-Selling Catalog (includes albums, cassettes, CDs):**
- "As Nasty As They Wanna Be," 2 Live Crew.
- "Changes," David Bowie.
- "Chronicles," Creedence Clearwater Revival.
- "Dr. C.C.," Clarence Carter.
- "Greatest Hits," Ray Charles.
- "Greatest Hits," Stylistics.
- "Greatest Hits," Trinere.
- "Is What We Are," 2 Live Crew.
- "Locked After Dark," Tone Loc.

**NARM member independent distributor made the nominations and the association's regular member retailers, rackjobbers, independent distributors, and one-stop voted on the finalists. The winners will be announced Monday 5 during the independent distributors and manufacturers segment of the wholesalers conference. (For more on the conference, see page 65.)**

**DISTRIBUTION REVOLUTION: L.A.'s Boss Music Records is the first independent record label to pact for exclusive distribution with Independent National Distributors.** He also worked for Mertown and the New York-based Sunshine Distributors. Superior will concentrate its coverage in the Northeast region of the country. In addition to Superior, Weins owns and operates WIN Records & Video, an old-line one-stop located in Elmhurst, N.Y. Call 718-355-2151 for more details.

Superior re-enters the market at a time when Baltimore-based Great Bay Distributors Inc. has opened New York offices headed by Andrew R. Miele Jr. Miele exit- ed Schwartz Brothers Inc. to step up Great Bay's East Coast penetration (Oct. 27), while Schwartz Brothers is beefing up its own staff. Ira Derfler, most recently national VP of sales for EMI in New York, has taken over as Schwartz Brothers' New York branch manager with Arnie Handwerger as New York branch sales manager. Schwartz Brothers recently added personnel to cover the New York market, as well as the New England region north to Maine, Vermont, and the Boston area. Call 301-459-8000 for information.

**CHASE THIS: Chase Records Inc.** is a new Manhattan-based reggae/reggae/R&B label headed by partners Chris Cameron and Jerry Smith. The roster includes rap acts Assault (Brothers About Sight & Sound), whose debut rap/dance single, "Order In The Court," b/w "I'm In Control/You Gotta Dance" shipped Oct. 28. East Coast rappers Poetic Athletes and Cool Breeze & Wise also have recordings in the works. Distribution is handled by Casino. For details: 718-926-9010

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Blockbuster Grows Big And Profitable
Third-Quarter Revenues, Sales Post Healthy Gains

BY DON JEFFREY

NEW YORK—As Blockbuster Entertainment Corp. continues to expand its chain of video stores, the company reports healthy third-quarter increases of 45% in net profit and 55% in company revenues. For the three-month period that ended Sept. 30, Fort Lauderdale, Fla.-based Blockbuster posted net income of $19.1 million on company revenues of $165.9 million. Systemwide revenues, a measure of store revenues from franchised as well as company-owned outlets, jumped 75.5% to $500.9 million. At the end of the quarter, there were 1,476 Blockbu...
Black Top Aims To Give Retailers The Blues—Via CD Sampler

BY JIM MIESMAN

NEW YORK—Black Top Records has been kind of a black sheep in the blues business, but that's changing. To help celebrate its 10th anniversary, the New Orleans label has a national retail promotion under way. It's featuring a "Black Top Blues CD Sampler," one of a dozen or so albums a year, up from a total of 15 releases in its first six years, with 22 put out in the last two.

"Two years ago we decided to see if we could make a little business out of it and generate the money to do better things for us and our artists," Scott continues. The latter option is the task taken by Black Top, and Scott is looking at heightening the label's publicity and market presence in achieving a higher profile.

Giles notes that a "Tower Tribute" advertisement, based on coverage in the chain's in-store Pulse publication, is being distributed this month to 27 alternative and college newspapers in Tower markets. Additionally, full-page ads have been placed in various blues society newsletters and distributor catalogs.

Although the sample campaign will run in its course, the label plans to continue promotional efforts with other releases. For instance, the November release of the third and fourth volumes of Black Top's "Blues-A-Rama" concert albums will receive such a boost.

Meanwhile, the Blues-A-Rama concerts—multi-Black Top artist affairs lasting up to eight hours—will for the first time be staged outside the regular New Orleans Blues Festival setting.

Scott says that the entertainment marketing division of the DMB&B ad agency has been hired to coordinate Blues-A-Rama concerts in Los Angeles, Chicago, and New York.

"If we keep up our profile, sales will do better," he says, noting that while blues albums generally sell in the 5,000-25,000-unit range, many Black Top titles sell between 15,000 and 20,000 units.

RETAIL

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The Consumer Electronics Shows are sponsored and produced by the
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TOWER HELPS WITH FAIR
(Continued from page 30)

Black 2 Strong’s use of profanity, while the group claims the move was censorship due to the political nature of the song (Billboard, Nov. 3).

Mayor David Dinkins recognized the CCOB’s efforts by proclaiming Oct. 14 the “Concerned Citizens of Broadway Village Art Day.” The street was closed to traffic, allowing area merchants and temporary tenants to set up 200 booths, which sold jewelry, art, and food. Among the shows was a non-profit section, which included organizations such as Greenpeace, Amnesty International, the AIDS Quilt Project, and the Manhattan Center For Living.

“We’re working on a better way of life”

The arts referred to in Village Art Day included the ars of painting, sculpture, music, and awareness, says Hedi Kim, Tower’s regional assistant. In addition to housing non-profit groups among the booths, Tower displayed the world flag for peace on the side of its building, and spread the word about the Rock The Vote campaign.

Besides the street fair, recent efforts by the CCOB have included work with City Hall to restrict peddling on Broadway to free up the sidewalks for business patrons and normal traffic.

Another accomplishment has been the tree-planting program, which to date has placed more than 38 trees along Broadway between Eighth Street and Houston Street. The [street fair] has made people aware of the issues,” says one CCOB member. “We have lobbied for and received foot patrol police officers. This lets people know they have power to take back their neighborhood. And if we don’t get more police, we will hire our own security.”

Moreover, the organization plans to hire a cleanup crew to pick up where city services leave off.

The neighborhood surrounding the Tower outlet has a long history of ups and downs. In the 1930’s, it gave birth to the expression “Bowery bum,” referring to the homeless who, to this day, live on the streets and in the many flop houses located in the area.

But in the late 1970’s Broadway experienced a revival, which many credit to the opening of the Tower store. The 33,000-square-foot store serves as an anchor, drawing tens of thousands of shoppers daily to the area. Other retailers capitalized on Tower’s drawing power by lining the Broadway corridor with shops, making the street one of the premier shopping areas in the city.

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58
**ALBUM RELEASES**

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

**POP/ROCK**

**THE ADVENTURES OF STEVIE V**
*Adventures Of Stevie V*
CD PolyGram 849810-2
LP 849810-1

**ATTIC BLACK**
*CD Den Ver Records 846998-2
CA 846998-4
LP 846998-1

**ART OF NOISE**
*Ambient Collection*
CD PolyGram 843463-2
LP 843463-1

**BLITZPEER**
*Blitzpeer Live*
CD CA 845092
CA ET-4943

**ANNIE RICHMOND BOSTON**
*The Big House Of Time*
CD PA: 0:100 51:3:58
CA 0:100 56:54
LP 0:100 58:48

**DANIELLE DAX**
*Bliss The Human Flower*
CD 2-46219
CA 2-46219

**CATHY DENNIS**
*Move To This*
CD PolyGram 847257-2
CA 847257-4
LP 847257-1

**GANG OF FOUR**
*A Brief History Of The Twentieth Century*
CD Warner Bros. 2-26444
CA 2-26444

**PETER HAMMILL**
*Room Temperature*
CD Enigma 2-73591
CA 2-73531

**THE HIGH**
*Somewhere Soon*
CD PolyGram 628224-2
CA 628224-4

**HOT TUNA**
*Pair A Dice Found*
CD Enigma 2-46831
CA ET-46831

**JULIO IGLESIAS**
*Starry Night*
CD Columbia CA 645857
CA CT-64587
LP 645857

**KREATOR**
*Coma Of Souls*
CD Enigma 2-46977
CA ET-46977
LP 46977

**MORISSEY**
*Bona Drag*
CD Enigma 2-46720
CA 2-46720

**VAN MORRISON**
*Enlightenment*
CD PolyGram 647100-2
CA 647100-4
LP 647100-7

**THE POGUES**
*Hell's Ditch*
CD V2D 849999-2
CA 849999-4
LP 849999-5

**SCORPIONS**
*Crazy World*
CD PolyGram 846908-2
CA 846908-4
LP 846908-5

**SHRIEKBACK**
*The Dancing Years*
CD V2D 846356-2
CA 846356-1

**TRASHCAN SINATRAS**
*Cake*
CD PolyGram 820201-2
CA 820201-4

(Continued on next page)

**ORIGINAL SOUNDTRACK RECORDING**

**THE CIVIL WAR**

A Film By Ken Burns

"...in which brave men died for principles great enough to found a nation on and simple enough to set to music."  
NEWWEEK

The official soundtrack recording to the most popular public television series ever broadcast—produced by Ken Burns and John Colby.

- The debut broadcast of "The Civil War" the week of September 23rd scored an astounding breakthrough for documentary filmmaking: the five-part series was seen by more than 40 million viewers. National media attention for this television event resulted in a host of cover stories, and the companion book to the series debuted on the New York Times Best Seller list at #3—an unheard-of phenomenon for a $50 hardcover item.

- "The Civil War" features "Battle Hymn of the Republic", "Dixie", "When Johnny Comes Marching Home", "Shenandoah" and "Ashokan Farewell", the haunting theme music of the series, plus traditional American string band music, marches for brass band, gospel anthems, solo piano tunes and more, plus a reading by Paul Robeling of one of the most moving love letters ever written.

- "The Civil War" CD booklet features an essay by Ken Burns and Ric Burns from their best-selling book, plus period photography of battle sites and key historical figures.

"THE CIVIL WAR" WILL BE REBROADCAST in its entirety on most PBS stations throughout the U.S. beginning on December 1st and continuing into early 1991. Many stations are using the series as their flagship programming during their membership drive period. Consult your local PBS station for further details.

Available for the holidays on Elektra Nonesuch Compact Discs and Cassettes

(Continued on next page)

**Acclaim Entertainment reports revenue rise...see page 106**
The T.J. Martell Foundation
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Saturday, Nov. 17, 1990
7:00 p.m.
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Whitney Houston
Her first two albums cumulatively sold more copies worldwide than any artist in history.

Her record of seven consecutive number one singles is also unmatched in history.

Now...
The long-awaited new album
I'm Your Baby Tonight!

Settling in for a long ride.
A Full-Spectrum Library of Highly Active Titles Awaits the Avid Collector at Every Marketing Turn. Music Video Has Made Great Leaps, but Has Yet to Hit Full Stride.

By CHRIS McGOWAN

In the '80s, home video took a giant leap from high-end curiosity to mainstream media configuration. Jumping right along with it was the soon-to-be-vast field of "special-interest" video (aka non-theatrical), which in 1990 is now right at home in bookstores next to the hardcovers and paperbacks, and in sporting goods stores beside the running shoes, fishing gear and cycling accessories. It is heavily marketed through catalogs and direct mail, and is gradually capturing long-deserved shelf space in video stores. The VCR is in most households, and no one finds it the least unusual to find tapes on sale in the strangest places.

So successful is the area of special-interest video, that it accounted for 20 of the top 30 best-sellers in Billboard's year-end Top Videocassette Sales chart for 1989 (which covered the period Nov. 19, 1988 through Nov. 11, 1989). Fitness (six), music video (eight) and Playboy (three) accounted for most of those 20 non-theatrical chartbusters. Six-figure unit sales became a common occurrence for hit non-theatrical titles.

Also strong were sports tapes (instructional and spectator), documentaries and PBS-style series. In the latter area, the six-tape series "Joseph Campbell And The Power Of Myth" (Mystic Fire Video) and the 14-part "Cosmos" series (Turner Home Entertainment) both helped to broaden the programming mix over the last two years. And with the debut of PBS Video (distributed by Pacific Arts) in September, releases of this kind should become both commonplace and may prove very profitable.

This year also saw the explosive success of three music video titles from New Kids On The Block, who to date have sold over 3 million total units of their three CMV titles, according to the label. In the burgeoning genre of music video, it is now quite reasonable to expect 100,000-unit sales of a supergroup, not too farfetched to hope for 400,000-unit sales of a megatitle (by Bruce Springsteen or U2, for example), and within the realm of possibility to achieve seven figures with a phenomenon (aka Michael Jackson in the '80s or New Kids On The Block in 1990).

Debbie Newman, VP of programming and marketing for CMV, terms the New Kids "a phenomenon and certainly not representative," but she feels that music video as a whole has made great strides. "There is better timing with album product, more aggressive release schedules and a better consciousness of music video as an extension of the music sales approach."

(Continued on page 5-4)

CLOCKWISE FROM TOP LEFT: Ted Danson in "Help Save Planet Earth" (MCA); Robert Bly and Bill Moyers in "A Gathering Of Men" (Mystic Fire); "The Mahabharata" (Parabola); "Elvis: Vol. 1—Center Stage" (Buena Vista); BACKGROUND: Raoni, Megakronite Indian chief, painted in "Raoni: The Fight For The Amazon" (Mystic Fire).
By CHRIS MCGowan

(All titles are listed below by label in alphabetical order.)

CURRENT AND NEW:

"That's Action" (AIP Home Video). $79.95.


"History Of The NBA" (CBS/Fox Video). $19.95. Hosted by Rick Barry.

"Lester Horton Technique: The Warm-Up" (Kultur Video). $29.95. A dance training tape from a legendary teacher.

"Wayne Gretsky: Above And Beyond" (LIVE Home Video). $19.95.

"The History Of The PGA Tour" (LIVE Home Video). $19.95.

"Help Save Planet Earth" (MCA Home Video). $14.95. Ted Danson, Whoopi Goldberg, Jamie Lee Curtis and others show how each of us can help preserve the environment.

"Heather Locklear Presents Your Personal Workout" (MCA Home Video). $19.95. Sponsored by Bally's Health & Tennis Corp.

"Model Railroading" (Majestic Entertainment). $9.95.

"Movie Magic" (Majestic Entertainment). $9.95.

"Monster Sharks" (Majestic Entertainment). $9.95.

"Persona Video Magazine" (Majestic Publishing). $4.95. New video magazine focuses on celebrities and will be available on supermarket, drugstore and convenience store racks.


"Eros, Love & Lies" (Mystic Fire Video). $29.95. Lectures, semi.


"Save The Earth" (Fast Forward Video). $19.95.

"Bogie: The Last Hero" (Fries Home Video). $14.95.

"Cosmopolitan Tonetics: Beginner's Workout" (Goodtimes Home Video). $9.95.

"Cosmopolitan Tonetics: Tummy-Toning Workout" (Goodtimes Home Video). $9.95.


"Common Threads: Stories From The Quilt" (HBO Video). $25.00. With narration by Dustin Hoffman and music by Bobby McFerrin.

"The Rosanne Barr Show" (HBO Video). $14.99.


"Costakis The Collector" (Home Vision). $39.95. The incredible art collection of George Costakis.

"Frederick Law Olmsted" (Home Vision). $39.95. Video profile looks at the life of the landscape artist who created New York's Central Park.

"Ody Charisse Easy Energy Shape-Up" (J2 Communications). $19.95.

"BabyVision" (J2 Communications). Two volumes, $14.95 each; extended version combining two volumes, $19.95. For ages nine months to three years.

"Tricks Of The Trade" (J2 Communications). $19.95. Master chefs give 60- to 90-second tips.

"Bodies In Motion" (Jezzo Concepts, Inc.). $14.95.

"Lester Horton Technique: The Warm-Up" (Kultur Video). $29.95. A dance training tape from a legendary teacher.

"Wayne Gretsky: Above And Beyond" (LIVE Home Video). $19.95.

"The History Of The PGA Tour" (LIVE Home Video). $19.95.

"Help Save Planet Earth" (MCA Home Video). $14.95. Ted Danson, Whoopi Goldberg, Jamie Lee Curtis and others show how each of us can help preserve the environment.

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"Model Railroading" (Majestic Entertainment). $9.95.

"Movie Magic" (Majestic Entertainment). $9.95.

"Monster Sharks" (Majestic Entertainment). $9.95.

"Persona Video Magazine" (Majestic Publishing). $4.95. New video magazine focuses on celebrities and will be available on supermarket, drugstore and convenience store racks.


"Eros, Love & Lies" (Mystic Fire Video). $29.95. Lectures, semi.

(Continued on page S-10)
Perfection in a Vodka Salutes Perfection in Music Videos.

We congratulate the winners of the 1990 Billboard Tanqueray Sterling Music Video Awards.

Tanqueray Sterling Vodka. Perfection in a Vodka.
Make The 90's Your Decade with **GENESIS**™... the video cassette you can customize to meet your needs.

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"Stop, hammer time"
—M.C. Hammer
FUN, FIT, FONDA!

Take it off and keep it off with JANE FONDAS LEAN ROUTINE—a unique new approach to fitness and nutrition. The New LEAN ROUTINE features the latest interval training with low impact/high energy aerobics... 20-40- or 60-minute segments for every fitness level. Experience new music and innovative exercise/dance choreography. Plus, a special 15 minute segment on nutrition, fat-burning, and lifelong weight-control!

GET FIT, GET FONDA.
JANE FONDAS LEAN ROUTINE.

NOW FOR SALE AT A STORE NEAR YOU. $29.98*
by Christmas. It just keeps building, from word of mouth, and from P.B.S. repeating the program.

"Our biggest growth has been in bookstores and in direct mail and catalogs," says Rochlin. "We're in video stores too, but they're slow. We're not really marketed by the major video suppliers, and we're in only about 2,000 video stores in the U.S."

Chains such as Blockbuster account for several hundred of those outlets. "But we're really trying hard to increase our video store distribution. We recently did a promotional mailing to 20,000 stores of our catalog and new releases."

Mystic Fire has a large selection of videos that explore drama, literature, religion, experimental film and cultural history. Its prices are "mostly at $29.95, with a few things at $39.95. I don't see it coming down," says Rochlin. "People will buy the tapes at those prices if it's something they really want and there's nothing else like it. We can't afford to go under $19.95 at this point, not without some real major distribution."

While video retailers outside of webs like Blockbuster and Tower may not be wholeheartedly embracing Mystic Fire's unique and sometimes esoteric product, Rochlin is proving that a small, low-overhead label can do quite well indeed with specialized fare, even without the surprisingly outsized success of a "Power Of Myth" series.

A small label with a more mainstream selection in its catalog is J2 Communications, whose comedy sports tape "Dorf On Golf," starring Tim Conway, has sold about 250,000 units, according to J2 president Jim Jimirro. The label's four "Mother Goose" titles have sold over 500,000 total units, while the boxing tape "Champions Forever" is nearing 100,000.

"We look for sales opportunities for new tapes in three parts," says Jimirro. "One part is video stores, another is mass merchants, and then the third part is always different—maybe it's a special area that only works for that particular tape. It might be toy stores for 'Mother Goose,' or golf pro shops for 'Dorf,' and cooking stores for our 'Chef Paul Prudhomme' tapes."

"It's impossible to quantify all the ways you can pick up the phone and see about making something happen. Direct mail of one sort or another often fits into 'the third part' for J2. "I think when we're really soaring with direct marketing, we do about 15% of our business in that, through direct response on TV, catalogs, direct mail. There are a lot of videos that don't get the access to the retail marketplace that they deserve, and I think direct marketing is the way to get the video out in front of people."

As far as price points, Jimirro adds, "We had 'Dorf On Golf' at $29.95. Those prices have come down, but I think they've bottomed. I think $19.95 is the price point for quality product like 'Champions Forever,' and $14.95 for solid quality children's product. When you go below that you're really talking about a budget line."

Whether a special-interest video title features Tim Conway, Jane Fonda, (Continued on page S-12)
YOUR NEW LEADING LADY!

STEPPING INTO THE SPOTLIGHT OF A PROVEN MARKET!
- Sales figures prove that mature women are spending more than ever to maintain youth, health and vitality!
- Cyd Charisse will help you capture the enormous buying power of the mature market!

A LEADING ROLE MODEL FOR WOMEN!
- Only Cyd Charisse - the legendary star of such all-time classics as "Singin' in the Rain" with Gene Kelly, and "Silk Stockings" with Fred Astaire - brings such recognized style, beauty and grace to fitness videos!
- Women aspire to look as fantastic as Cyd Charisse!

SATELLITE PRESS TOUR AND EXTENSIVE PERSONAL PULL-THROUGH SUPPORT!
- Video review and personal appearance on the new, nationally-syndicated TV show PREVIEW
- October satellite press tour to 25 TOP U.S. markets
- National TV ads
- Extensive radio and newspaper interviews
- National magazine stories breaking in November!

"YOU CAN'T GO WRONG WITH THIS VIDEO!" - Gene Kelly

AVAILABLE NOW!

$19.95

Only SUGGESTED RETAIL
RUNNING TIME: 51 min.

Cyd Charisse is scheduled to appear ON TELEVISION in the following markets as part of her October satellite press tour:
- San Francisco
- Pittsburgh
- Washington D.C.
- Dallas/Ft. Worth
- Seattle
- Atlanta
- Tampa
- Miami
- Denver
- Chicago
- Baltimore
- St. Louis
- Son Diego
- Minneapolis
- Cleveland
- Boston
- Philadelphia
- Des Moines
- Cincinnati
- Kansas City
- New York
- Los Angeles

MUSIC

(Continued from page S-5)

"Living Color: Time Tunnel" (CBS Music Video). $17.98.
"Billy Joel: Live At Yankee Stadium" (CBS Music Video). $19.98.
"Stevie Ray Vaughan And Double Trouble: Pride And Joy" (CBS Music Video). $17.98.
"An Evening With Sammy Davis Jr. & Jerry Lewis" (Image Entertainment). Laserdisc, $29.95.
"New Orleans concert features Sarah Vaughan, Don Cherry, Maynard Ferguson, Ron Carter, Al Hirt and many more!
"Airto And Flora Purim" (Image Entertainment). Laserdisc, $29.95.
"Jazz At The Smithsonian: Art Blakey" (Kultur Video). $29.95.
"Jazz At The Smithsonian: Joe Williams" (Kultur Video). $29.95.
"Sleeping Beauty" (Kultur Video). $29.95. The '64 Russian production of the Tchaikovsky ballet.
"Jazz At The Smithsonian: Red Norvo" (Kultur Video). $29.95.
"Fats Domino: When The Saints Go Marching In" (Kultur Video). $29.95.
"Holiday Of Ballet" (Kultur Video). $29.95.
"GRP Video Collection" (Pioneer Artists). Laserdisc, $24.95.
"Pulcinella" (Pioneer Artists). Laserdisc, $24.95.
"Samantha Fox: Collection" (Pioneer Artists). Laserdisc, $24.95.
"Madonna: Blond Ambition" (Pioneer Artists). Laserdisc, $29.95.
"Ron Jovi: Access All Areas" (PolyGram Music Video). VHS $19.95. ($Nov.); laserdisc $29.95. (Dec.).
"Janet Jackson: The Rhythm Nation Compilation" (PolyGram Music Video). VHS $19.95. ($Nov.); laserdisc $29.95. (Dec.).
"Moody Blues: Legend Of A Band" (PolyGram Music Video). VHS $19.95. ($Nov.); laserdisc $29.95. (Dec.).
"Young MC: Bustin' Moves" (PolyGram Music Video). $14.95.
"Marton & Domingo In Met's "Turandot"" (PolyGram Music Video). VHS $34.95; laserdisc $59.95.

(Continued on page S-12)
The New **MONOLINEA MKI**

Higher productivity ... lower costs ... from less floor space!
VIDEOS FOR LOVERS ONLY

Opera Lovers • Dance Lovers • Music Lovers
Jazz Lovers • Nature Lovers • Foreign Film Lovers
Wine Lovers • Art Lovers • Train Lovers • Military Lovers
History Lovers • New Age Lovers • Fashion Lovers
Literature Lovers...

For many video retailers, special-interest video is quickly becoming a love affair. Whether they're novices, buffs, experts, or aficionados, your special-interest customers are loyal repeat buyers who can generate more sales and profits than any other group! With our convenient service and a wide selection of over 1000 titles, Public Media Home Video is the source for special-interest video.

Home Vision The Source for Fine and Performing Arts
including the new Home Vision Cinema
line of foreign and specialty films on video.

Public Media Video Quality Video for Diverse Interests
including the award-winning
PBS family movie series WonderWorks.

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INTEREST (Continued from page S-2)

nars and interviews given by R.D. Laing, the late, world-renowned psychiatrist.
"Ossian: American Boy/Tibetan Monk" (Mystic Fire Video). $29.95. Remarkable tale of Ossian Maclise, an American who decided at a very young age to enter a Tibetan Buddhist monastery and later became recognized as a high lama.
"Raoni: The Fight For The Amazon" (Mystic Fire Video). $29.95. This documentary by Jean-Pierre Dulitilleux focuses on Raoni, the chief of the Mekroniti tribe in the Brazilian Amazon, and his struggles to save his people and the rain forest.
"This Old House: Creating A New Kitchen/Plumbing And Electricity" (PBS Home Video). $19.95. One of 12 titles with which PBS is kicking off its new video label. Distributed through Pacific Arts Video.
"Wall Street Week With Louis Rukeyser" (PBS Home Video). $19.95.
"The Creation Of The Universe" (PBS Home Video). $19.95.
"We Shall Overcome" (PBS Home Video). $19.95. Harry Belafonte, Pete Seger, Joan Baez and others celebrate the history of famed civil rights anthem.
"Jim Lehrer's My Heart, Your Heart" (PBS Home Video). $19.95.
"Amazing Grace With Bill Moyers" (PBS Home Video). $19.95. Judy Collins, Johnny Cash, Jesse Norman, and others talk to Moyers about their life experiences in relation to this famous hymn.
"The Mahabharata" (Parabola Video). Three-volume, six-hour title retails for $99.95. Peter Brooks directed this adaptation of the epic saga from ancient India.
"Tell Me Why" (Paramount Home Video). Multi-tape series explores sports, science, games, other topics ($14.95 each).
"Celebrity Guide To Wine" (Paramount Home Video). $19.95. Light-hearted program on wine appreciation is hosted by Bernard Epicurum of Spago's and guests Whoopi Goldberg, Herbie Hancock, Dudley Moore and Kelly LeBrock.
"Hittleman's Guide To Yoga" (Pow er Video Sales & Marketing). $29.95. One of a dozen titles on yoga, health, ecology, spirituality and recreation.
"The World Of Joseph Campbell" (Public Media Video). Nine-part series ($29.95 each) explores myths, legends, fairy tales and art through the eyes of mythologist Joseph...
Campbell. This is a different video production from the Mystic Fire Video "Power Of Myth" series, which featured conversations between Campbell and journalist Bill Moyers.

"Liftoff—Astronaut Journeys" (Premiere Home Video). $19.95.

"The Best Of Soupy Sales" (Rhino Home Video). $19.95.

"Football Legends" (Simitar Entertainment). $9.95.

"Hot Boat Drag Racing" (Simitar Entertainment). $9.95.

"Korean Jet Aces" (Simitar Entertainment). $9.95.

"Sports Heroes" (Simitar Entertainment). $9.95.


"White Magic" (Warren Miller Entertainment). $59.95. Stunning photography of paragliding in the Alps, helicopter snowboarding in New Zealand, and other spectacular pursuits.

"Extreme Skiing" (Warren Miller Home Entertainment). $19.95. Skiers take the limits with cliff jumps, heli-skiing, bumps and stunts.


"Art Of Acupuncture" (Victory Services). $69.95. One of a few dozen titles on health, nature, sports and travel.

"Car Crazy: Wild About Wheels" (VidAmerica). $19.98.


"The Fall Of The Berlin Wall" (Warner Home Video). $59.95.

"The Mental Side Of Skiing" (Warren Miller Home Entertainment). $89.95. Focuses on instincts and attitudes in holistic approach.

"Reasonable Doubt" (White Star Video). $29.95. Documentary on assassination of President John F. Kennedy.

"Mysteries Of The Pyramids" (Wood Knapp Video). $19.95.

"UFO . . . The Unsolved Mystery" (Wood Knapp Video). $19.95.

"November-December" (Premiere Home Video). 


"Hot Cars & Knockout Stars" (Celebrity Home Entertainment). $39.95.


"ART The VideoMonthly" (Chateau Video). $20.00; $240.00 for year-long subscription. Monthly video magazine devoted to the fine arts and hosted by Henry Hopkins.

"Hulkamania Forever" (Coliseum Video). $59.95.

"Survivor Series: 4th Annual" (Coliseum Video). $59.95.


"Nolan Ryan, Feel The Heat" (HFG Home Video). $19.95. Official video biography of strikeout king Ryan has been updated to include his latest no-hitter.

"Into The Snow Zone" (I2 Communications). $59.95.

"Curtly Neal's Basketball Camp" (Maier Group). $14.95.

"Dancin' Grannie's Workout" (Maier Group). $24.95.

"Highlights Of Super Bowls I-V" (Media Home Entertainment. (Continued on page 5-12)

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**Your customers will get more out of their VCRs if they use high quality tapes.**

What's the best way to reach the 93 million people who watch public television each week? Stock a collection of television's finest hours from the PBS Home Video library.

Here, you'll find the shows that PBS is famous for, including old favorites and new releases like the six you see here (pre-book: November 20th; street date: December 12th).

Priced at just $19.95 each, these tapes come ready to move. And, if you order either of our 12-pack counter displays, you can get a free bonus tape of your choosing.* Or, with either of our 24-pack floor displays, you can pick two bonus tapes.

Call 800-538-5856 for a free preview tape. Because offering videos this intelligent is sure to be a smart move.

*By submitting a copy of your distributor return by 1/31/91. Call for details. © 1990 Pacific Arts Video.
**INTEREST (Continued from page S-11)**


"The NFL's Best Ever" (Media Home Entertainment). Three-volume set retails for $59.98.


"Best Evidence" (Rhino Video), $14.95.

"Cousteau—Papua New Guinea" (Turner Home Entertainment). This is one of six new Cousteau titles offered by Turner at $19.98 each.

"American Photo Video Magazine" (United Media Entertainment). $59.95 for first six volumes for charter subscribers. Debut of another monthly video magazine, this time tied to American Photo magazine; (619) 456-5809.

**SPECTRUM (Continued from page S-7)**

Mother Goose, Carl Sagan, Joseph Campbell, Michael Jackson or Shirley MacLaine, it can find a path of distribution to its target audience. As we near 1991, video suppliers have become expert pathfinders.

"Video is applicable to all sorts of program material, some of which is super narrowcast. You're into the intrinsic value of the program, and you're segmenting. It's very similar to books and magazines," comments marketing consultant Kessel. "Video is not so unique anymore. It's no big deal. It's a part of life."

**MUSIC (Continued from page S-8)**

"Ringo Starr 'All-Star' Band" (PolyGram Music Video), $19.95. "Folk City: 25th Anniversary" (Rhino Video), $19.98.

"Great Arias With Placido Domingo And Guests" (VIEW Video), $19.95. Gala evening presented by UNESCO features Domingo, Shirley Verrett, others.

"Carreras, Domingo, Pavarotti In Concert—Mehta" (PolyGram Music Video), Price TBA.

"Madonna: Greatest Hits" (Warner Reprise Video). Price: TBA.


---

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DCI Music Video has become the source for quality instructional video. With a catalog of over fifty titles, we have set the industry standard.

And now with Manhattan Music Publications we continue the tradition of excellence with a full line of state-of-the-art books and audiocassettes.

In addition to our unsurpassed product line, we offer the most comprehensive dealer service and support package in the business including stock balancing, clinic support, display racks and more.

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- Quick Turn Over
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- World Class Artists
- Holiday Specials

Please call for more information on how you can become a DCI dealer.

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A sell-thru catalog of hundreds of titles, all priced to retail under $10! The source to turn to, giving your customers timely entertainment, and great margins for you!

- Exceptional shelf appeal. Professional, bright designs are our hallmark.
- Unique new monthly releases. New titles, new topics, and new tales.
- All on a 100% guaranteed sale.
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---

**SPECIAL INTEREST**

**HUNTING & FISHING**

**EXERCISE**
More Suppliers Help Tape Sell-Off

Previously Viewed 'A Titles Get Support

BY JIM MccULLAUGH and EARL PAIGE

LOS ANGELES—The increasingly aggressive efforts by major suppliers to help retailers promote the sale of previously-viewed copies of selected major titles is being seen by many dealers and distributors that tapes are being used as a tool for cracking the "rental wall" and discouraging the buying of video specialists.

We view the sell-off rental inventory as "previously viewed" cassettes has become an integral part of the video business. Old or newer video sellers appear to be devoting more advertising dollars and dealer support mechanisms to get that message directly to customers.

Buena Vista Home Video and CBS/Fox Video recently placed a bright light on the strategy with new programs involving "Dick Tracy" and "Die Hard 2" (Billboard, Oct. 27). Recently, also, MCA/Universal Home Video used a similar approach for "Back To The Future II."

With "Dick Tracy," Walt Disney's home video division also became the first major supplier to offer a rebate ($3) to consumers buying a previously-viewed copy. Wholesalers and smaller retailers indicate that video specialty stores are likely to bring in more rental product initially as the supplemental ad boost from suppliers pegged to the purchase of pre-viewed cassettes should help increase sales of used copies of those titles.

By inducing retailers to buy deeper on certain titles, manufacturers may at last have found a way to break the 400,000 unit plateau which in the past two years has become the nearly unbreakable upper limit even for top A titles.

"The MCA program for previously viewed copies on 'Back To The Future II' was really well done," says Jim Sabersky of Video Video, Inc., Tustin, Calif. "They ran a commercial on VH-1 and it was very effective in that I felt a response. It was my best previously-viewed sell-off. There's definitely a value to it. The Disney rebate makes it even more creative.

"In my two years as a video specialist, Salzer says he probably will bring in more copies, adding, "When I am buying at my best and selling off at my best, I am buying more copies. Based on my experience, I am more profitable when I am involved in sell-off and buying more copies. Presently, it's the best technique out there for dealers to help break through that rental wall."

Salzer also notes that another benefit to smaller dealers is that "it cultivates sell-through. Anytime you can convert someone into becoming a collector, you've got a new buyer. I also welcome those ads since I would just say, is a series of "Rightful Approaches to Life, Love And Financial Success (Well, Life Anyway)," a 30-minute humorous and educational view of the subject hosted by comedians Tom Parks, who has shipped in excess of 750,000 tapes, mostly through premium and direct-marketing routes, according to co-producer Ursula Al- exander, who is also co-principal of TruVideo, a recently formed Los Angeles business company devoted to special-interest video and film.

The production was sponsored by Miles Inc., a large pharmaceutical company, and was produced in cooperation with the American Diabetes Assn.

On the drawing board, Alexander, a former "Dynasty" TV series producer, is making up of herself, documentary film maker Rupert Manne, and Parks, who appears as co-anchor on HBO's "Not Necessarily The News."

"It just so happens Miles was launching a product last February called the Glucometer 3 Diabete Care System, a blood glucose monitoring device," says Alexander. The company decided to offer the $195 tape as a premium with the device.

"We were astounded by the response," she says. "That ended up being the most successful launch in Miles' history." The Glucometer 3 retails for $78.75.

The American Diabetes Assn. offers the tape at list price through one of its monthly publications, "Diabetes Forecast."

The relationship with Miles, she says, runs through the end of this year, after which we want to get more aggressive distribution. The tape will be heavily promoted by Pioneer within its current "Light Years Ahead" campaign that touts the brand's audiovisual hardware and laser software. That campaign is running in ten major markets on broadcast TV, on MTV, and in print.

"We plan to release the 'Blonde Ambition' laserdisc prior to Christmas, but we don't have an exact date yet," says Steven Galloway, who helps Pioneer Art- ists, which is dedicated to music video laserdiscs. "We're still in the final post-production stages. But all indications are that it will be out around the first of December. We have worldwide laserdisc rights and will also release the title in Europe and Japan."

Galloway feels that Madonna's popularity will give the laserdisc format a big boost. "Her tour was so successful and interest in the ABS video was so hopeful it's going to work. Not only does the consumer get the $3 rebate but a clean sleeve as well."

Retailers who buy a minimum of 12 copies of "Dick Tracy" will receive a "sell-off kit," from Buena Vista, enabling them to offer the rebate. When customers mail in a rebate coupon and proof-of-purchase (the old rental "Dick Tracy" cassette packaging) they will receive a $3 check and a free sleeve with "The Music Man" selection of the film. "The economics of it works very much for the retailer to buy in quantity," Wiseman says. "[Touchstone] (Continued on page 81)
PIONEER GETS EXCLUSIVE: MADONNA VIDEO ON DISC

(Continued from preceding page)

her is so overwhelmingly that
her release be exclusively on laserdisc will be an extraordinary
on her part.

With a one-year lock on the ti-
tle's format, Pioneer hopes to tap
into a new audience. "We had a pri-
marily male, high-end demographic.
And we felt the time was right
to begin to reach a fresh audience,
a younger consumer. With the low-
er prices in laserdisc playback (time
to appeal to another level). We are
diversifying our demographics and
broadening the market."

Although Pioneer's promotional
plans for "Blondie Ambition" are
not yet set, Galloway says that ads
will probably also spotlight Pio-
nee's other Madonna laserdiscs,
such as "Madonna Live: The Vir-
gin Tour" ($24.95) and "Madonna
Ciao Italia: Live From Italy" ($29.95).

The latest concert offering from
the sexy chanteuse shows her per-
forming both greatest hits and
songs from "I'm Breathless." It also
includes behind-the-scenes footage
from the tour, which covered North
America and Europe.

"You will see the entire perfor-
mance from front to back," says
Galloway.

Having the title out only on disc for
one year will "help the laserdisc
market grow," he adds. "It will
bring a lot of recognition to the
business."

Blockbuster reports profitable 3rd qtr. ... see page 56

VSDA Sets Six Locations To Be 'Part Of The Magic' Of 1991 Expos

The Video Software Dealers Assn. has set six sites for its 1991 slate of region-
al expos. Each site will play host to a two-day show, featuring seminars, exhib-
tions, special screenings, and parties, all under the theme "Be Part Of The Mag-
ic." The sites (and the respective Intellectual Property Alliance) are Orlando, Fla., Orange County Convention Center (Feb. 20-21); Toronto, Metro Toronto Convention Center (March 18-19); Portland, Ore., Oregon Convention Center (April 28-29); Indianapolis, Indiana Convention Center (Sept. 24-25); Houston, J.W. Marriott Houston (Oct. 13-14) and Reno, Nev., Bally's Hotel & Casino (Nov. 11-12).

Home Theatre PPV Tests Canadian Waters

Canada's first test of pay-per-view has been launched in Saskatchewan.
Home Theatre, operated by three cable companies and the Allcore pay-
television service, offers up to five movie channels and a preview chan-
el. Pricing varies, depending on whether the releases are already avail-
able on home video, but the initial offering was $3.99 per movie. Bob
Denson, VP/GM of Saskatoon Telecol, says he was "extremely
pleased" with the launch. Subscribers were selected to participate in the test; the subscribers have addressee converter boxes. Already, a consortium of major video and cable operators is waiting in the wings with an application. The Astral-Rogers application will likely have to wait, though, until the Home Theatre test in five Saskatchewan markets is completed in February 1992.

MPEA May File Complaint Against Thailand

The Motion Picture Export Assn. of America says it may file a formal, Section 301 trade complaint against Thailand with the U.S. Trade Repre-
sentative. The MPEA, along with the Recording Industry Assn. of America and the International Property Alliance, contends that the current policies and practices of Thailand deny adequate and ef-
fective protection of copyrights, denying its member companies "a fair and equitable opportunity to market their products in Thailand." In a statement, MPEA chairman Jack Valenti said pirates in Thailand "steal from our member companies between $10-$15 million annually in potential revenues ... Illegal copies of American movies are on sale throughout Thailand within days of their release in the United States and well before their legitimate release in Thailand. These illegal copies . . . sell for $3-$6 retail (U.S.) per tape and undercut the approximate $8 wholesale price of a legitimate videocassette in Thailand." The action would mark the first time the MPEA files a formal trade complaint against another country solely on the basis of piracy.

Nadel Worldwide Offering Video Greetings

Los Angeles-based Nadel Worldwide Inc. is hoping to bring the greeting
card business into the video age with Flipbooks, a series of commer-
cial-free videos (enhanced with pop-up greeting cards). The videos, which
are 20 minutes and feature original newsreel footage, commemorate specific
years and are intended for birthdays, anniversaries, or other milestones.
The cassette sleeve includes an additional flap that pops up to open a
greeting card. So far, the company has produced tapes covering the years
1890, '40, '50, '55, '60 and '65. In 1991 it plans to add 1929, '39, '49,
'53, '54, '59 and '64.

Top Video Rentals

Compiled from a national sample of retail store rental reports.

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<th>Title</th>
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<td>Warner Bros. Home Video 960</td>
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<tr>
<td>Richard Gene</td>
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<tr>
<td>Matthew Broderick</td>
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<tr>
<td>Jessica Tandy</td>
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<tr>
<td>Jeffrey Tambor</td>
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<td>Timothy Spader</td>
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<td>Tom Cruise</td>
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<tr>
<td>Lou Diamond Phillips</td>
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<td>Dave Atkinson</td>
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<td>Bette Midler</td>
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<tr>
<td>Danny Glover</td>
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<td>Ted Bessell</td>
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<tr>
<td>Tracy Ullman</td>
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<tr>
<td>Steven Seagal</td>
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<tr>
<td>Kevin Kline</td>
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<td>Michael Keaton</td>
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<td>Elizabeth McGovern</td>
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<td>Kevin Costner</td>
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<td>John Larroquette</td>
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<td>Dana Carvey</td>
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<td>Helen Mirren</td>
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<td>Kul N Play</td>
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<tr>
<td>James Lee Curtis</td>
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<tr>
<td>M. Xau</td>
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<tr>
<td>Theresa Russell</td>
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<tr>
<td>Robbie Robertson</td>
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<td>Annette Benning</td>
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<tr>
<th>No. 1</th>
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<tr>
<td>BORN ON THE FOURTH OF JULY</td>
<td>THE FIRST POWER</td>
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<tr>
<td>THE LAST OF THE FINEST</td>
<td>MADE IN CHINA</td>
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<tr>
<td>SHOCK</td>
<td>TOUCHSTONE PICTURES</td>
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<td>HANDMAID'S TALE</td>
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<td>THE HANDMAID'S TALE</td>
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<tr>
<td>SATAN TAKES A VACATION</td>
<td>TOUCHSTONE PICTURES</td>
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<tr>
<td>THE WARRIORS</td>
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<td>THE ACADEMY</td>
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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 theatrical released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.*
HOLLYWOOD REPORTER

BOX OFFICE

<table>
<thead>
<tr>
<th>WEEKEND GROSS ($)</th>
<th>NO. OF SCHOOLS PER SCREEN</th>
<th>WEEKS IN</th>
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<td>1,444</td>
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<td>3 White Palace (Universal)</td>
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<td>3,447,300</td>
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<tr>
<td>4 Marked for Death (Tri-Star)</td>
<td>3,426,800</td>
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<td>3,426,800</td>
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<tr>
<td>5 Ghost (Paramount)</td>
<td>3,075,900</td>
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<td>6 Memphis Belle (Buena Vista)</td>
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<tr>
<td>8 Avalon (Tri-Star)</td>
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<td>9 Blue Sky (Buena Vista)</td>
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<tr>
<td>10 Mr. Destiny (Buena Vista)</td>
<td>1,900,700</td>
<td>1,991</td>
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<tr>
<td>11 Goodfellas (Warner Bros.)</td>
<td>1,762,490</td>
<td>1,991</td>
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<td>12 Pacific Heights (Fox)</td>
<td>1,317,200</td>
<td>1,991</td>
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<tr>
<td>13 Henry &amp; June (Universal)</td>
<td>1,074,225</td>
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<td>14 Night of the Living Dead (Columbia)</td>
<td>1,069,233</td>
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<td>15 Postcards from the Edge (Buena Vista)</td>
<td>833,673</td>
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<tr>
<td>16 Miller’s Crossing (Fox)</td>
<td>487,636</td>
<td>1,991</td>
<td>487,636</td>
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</tbody>
</table>

by Earl Paige

SELLING SEASON - Beth Beard, self-fulfilling buy- ing manager at Erol’s, is typical of many in the video specialty community who look optimistically on the self-fulfilling prospects for the holiday season. She points to how promotions pay off, and the importance of product positioning in the store. She says a full-page ad campaign got the Ninja Turtles off the shelf and to the top of Erol’s chart. The Walt Disney Home Video “Peter Pan” came in No. 2 for a recent mid-October weekend (the Good Times Home Video version, which was not as widely pro- moted by the chains, logged in at No. 14). Then, in what some might consider a surprise, the new Jane Fonda video hit No. 3. Again, Beard says it was a case of promoting the title. “All Dogs Go To Heaven” was an expected No. 4, but in another surprise, the “Star Wars Trilogy”—priced at $49.99—came in at No. 5. “We put it on sale at $49.99,” says Beard. Certain products enjoy momentum from previous emphasis, too, she explains, offering as examples “Field Of Dreams,” the web’s No. 8 self-fulfilling winner, and two titles vying for No. 10: “When Harry Met Sally...” and “Look Who’s Talking.” Of early developing patterns, Beard says most of the promising self-fulfilling titles are “steady the first two weeks after release and then quiet down. We ex- spect they will heat up as the season gets under way in November.”

HOME VIDEO

IN THE BAG: Bill Hohl, head of Pleasanton Video in suburban San Francisco, passes along two advertising-related ideas. He obtained 25,000 shopping bags free from a Southern California firm that sells coupons on the back of the bags (naturally, one coupon is from Hohl’s store and plugs VCR-cleaning services). The other idea is Hohl’s. He sells ad space on the back of rental receipts. The printing of these receipts costs $400. Hohl sold $800 in ads to four different sponsors at $200 each.

DEFECTIVE DILEMMA: The handling of complaints surrounding defective videos can blow up in your face. “You may be dead right but you’ll be dead,” warned John English at the recent Southern California Chapter meeting. He warned of efforts to strongly enforce rules or vigorously contest consumers’ grievances. He also pleaded the distributors’ case. “If it’s within 30 days, even if it’s the custom- er’s fault, we will exchange. But we can’t depend on the distributors. They have a restricted amount on exchanges,” said the head of MultiVideo in Bellflower, Calif., who has resigned trade post because of work in a church video department.

GUARANTEED GOOD: Sid Spinak, chapter presi- dent of the Southern California VSDA group and head of three Video Zone stores, recently noted that most people speak about the “sell-throughs” of titles they com- plain of having seen everything in the store. “This is an invitation to talk movies. Insist that your staff be up on movies—at least that they have a list of mov- ies, or various lists, in their hip pocket just ready for this occasion. They should have their own list of fa- vorites. We have a section we call ‘Guaranteed Good Movies.’ We offer that there is no charge if a cus- tomer is not satisfied. Less than 3% of our customers ever take us up on the offer.”

HELP WANTED

Put this hot new release subtitled in Spanish to work for you!

ETD

Exclusive distributor of RCA/Columbia Pictures Home Video Spanish language video cassettes

10 locations nationwide
1-800-962-6840

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BILLBOARD NOVEMBER 10, 1990 67
**Top Music Videos**

**FOR WEEK ENDING NOVEMBER 10, 1990**

<table>
<thead>
<tr>
<th>THIS WEEK NO.</th>
<th>THIS WEEK NO. 2 WKS. AGO</th>
<th>TITLE, Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 NEW ☆ NO. 1 ☆</td>
<td>THE WALL-LIVE IN BERLIN PolyGram Music Video BV 24493</td>
<td>Roger Waters</td>
<td>C 19.95</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>PLEASE HAMMER DON'T HURT 'EM Capitol Video CS 10022</td>
<td>M.C. Hammer</td>
<td>LF 19.98</td>
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<tr>
<td>3</td>
<td>STEP BY STEP A/CBS Music Video Enterprises BV 19V 6997</td>
<td>New Kids On The Block</td>
<td>LF 19.98</td>
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</tr>
<tr>
<td>4</td>
<td>YOU FAT P*STARDS Warner Reprise Video 3-28187</td>
<td>Faith No More</td>
<td>C 19.98</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>VIDEO EXPOSURE Arista Records Inc &amp; MCA Music Home Video VHS 9594</td>
<td>Faith No More</td>
<td>SF 16.58</td>
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<td>6</td>
<td>MAIDEN ENGLAND CBS Music Video Enterprises BV 49056</td>
<td>Iron Maiden</td>
<td>C 19.98</td>
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<tr>
<td>7</td>
<td>TOURFILM Warner Reprise Video 3-38184</td>
<td>R.E.M.</td>
<td>C 19.98</td>
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<tr>
<td>9</td>
<td>BANNED IN THE USA • A&amp;M Video BV 51162</td>
<td>The 2 Live Crew</td>
<td>D 14.98</td>
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<tr>
<td>10</td>
<td>ELVIS: VOL. 1 CENTER STAGE Buena Vista Home Video 5323</td>
<td>Elvis Presley</td>
<td>D 19.99</td>
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<tr>
<td>11</td>
<td>DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1 EMI Records Inc Warner Reprise Video 3-38179</td>
<td>Janie Cruise</td>
<td>LF 19.98</td>
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<td>12</td>
<td>CARL IN CONCERT: MY ROMANCE Arista Records Inc &amp; EMI Music Home Video 5-6131</td>
<td>Carly Simon</td>
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<tr>
<td>14</td>
<td>HANGIN' TOUGH LIVE A/CBS Music Video Enterprises BV 19V 49090</td>
<td>New Kids On The Block</td>
<td>C 19.98</td>
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<tr>
<td>15</td>
<td>THE THREE TENORS IN CONCERT London 2-237-3</td>
<td>Carreras - Domingo - Pavarotti</td>
<td>C 26.95</td>
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<td>17</td>
<td>THINGS THAT GO PUMP Arista Records Warner Reprise Video 3-38175</td>
<td>Aerosmith</td>
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<td>18</td>
<td>BLACK RAIN FALLS CBS Music Video Enterprises BV 19V 49048</td>
<td>Midnight Oil</td>
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<td>19</td>
<td>HULMERIST Six Records Warner Reprise Video 3-38175</td>
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<td>20</td>
<td>JANET JACKSON'S RHYTHM NATION 1814 • A&amp;M Records Inc A&amp;M Video 61 900</td>
<td>Janet Jackson</td>
<td>SF 24.98</td>
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<td>21 RE-ENTRY</td>
<td>THE VALUE OF IGNORANCE PolyGram Music Video 400 052 212</td>
<td>Sinead O'Connor</td>
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<td>SINGIN' &amp; SWINGIN' A/CBS Music Video Enterprises BV 19V 3773</td>
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<td>THE BOB MARLEY STORY A/CBS Music Video Enterprises BV 19V 3773-3</td>
<td>Bob Marley And The Wailers</td>
<td>D 19.95</td>
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<td>24</td>
<td>ONE VOICE BMG Video Inc., CBS/Fox Video 5-521</td>
<td>Barbra Streisand</td>
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<td>25</td>
<td>DETONATOR: VIDEO ACTION 1991 A&amp;M Video 50160-3</td>
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<tr>
<td>26</td>
<td>A NEW DAY CBS Music Video Enterprises 17V 49041</td>
<td>Boba</td>
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<td>27</td>
<td>POSITIVE MENTAL OCTOPUS BEL Home Video 1614</td>
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<tr>
<td>29</td>
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<td>30</td>
<td>IN THE HEART OF THE YOUNG A/Music Entertainment 50156</td>
<td>Winger</td>
<td>SF 14.98</td>
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</tbody>
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* RIAA gold certification for sales of 25,000 units or $1 million in sales at suggested retail. * RIAA platinum certification for sales of 50,000 units or $2 million in sales at suggested retail. SF short-form LF long-form C concert D documentary © Copyright 1990, BPI Communications, Inc.
Some of the World's Most Dramatic Performances Aren't in the Movies.

Phil Collins: Seriously Live
With Phil Collins
The Serious Guys
And Even More
Serious Gall

Skid Row:
Oh Say Can You
Dream

INXS:
Live

A Company to Watch.
Fun Facts About Marijuana—
& A Devil Of A Wacky Western

BY MICHAEL DARE

This weekly column is provided as a guide through the unfamiliarity of unfamiliar feature video titles.

"The Hemp Video" (1990), The 90's Home Video (32-321-9321):

"The 90's" is an innovative news show out of Chicago that is releasing some of its most popular episodes as home videos. This one-hour documentary is not just a study of random hippies babbling about wholesome buds but a fascinating examination of all the other uses to which marijuana can be put. Apparently there is no paper product that cannot be made out of hemp instead of wood, so if hemp were legal we could stop cutting down trees for paper. There are some intriguing history lessons, including the curious facts that the U.S. Constitution and Declaration of Independence were written on hemp, Bet

mouth. "The 90's" is one of the liveliest, most entertaining and informative shows on the air, and this tape is one of its best. Rent it with "Reefer Madness."

"El Diablo" (1990), HBO Home Video, prebooks Thursday (8): A fine entry in that rare film category: the screwball Western. (Continued on page 81)
Companies Whipping Up A ‘New Batch’ Of Laserdiscs

BY CHRIS MCGOWAN

THEY'RE BACK: Lock your doors, seal the chimney, and don't dare go into the closet. On Dec. 5, Warner is launching Joe Dante’s "Gremlins 2: The New Batch" on laserdisc at $24.98. The critically praised comedy-adventure stars Zach Galligan, Phoebe Cates, and Gizmo (their diminutive Mogwai friend). Rate it, it has racked up more than $125 million in global grosses. Both the laserdisc and VHS editions of the wide-screen hit movie will be letterboxed.

And Dec. 27, Warner will bow "My Blue Heaven" on disc ($24.98), starring Steve Martin as an all-around mob informant and Rick Moranis as a hapless, straight-arrow FBI agent.

LIFE ON MARS: Image has just released "Total Recall" on laserdisc and priced it at $99.95. The sci-fi blockbuster grossed more than $115 million at the box office and is being launched on disc day-and-date with the VHS edition.

Starring Arnold Schwarzenegger and directed by Paul Verhoeven, "Total Recall" is based on the short-story "We Can Remember It For You Wholesale" by the late Philip K. Dick, whose novel "Do Androids Dream Of Electric Sheep?" was adapted into the 1982 movie "Blade Runner." In "Total Recall," Schwarzenegger plays a seemingly amnesiac and brainwashed revolutionary who travels to the Red Planet to seek the truth about his past. The heavy-handed and exceedingly bloody violence in the film unfortunately overwhelms its fascinating themes (Dick's usual preoccupations of memory, identity, and reality). But there are great special effects and even some tantalizing metaphysical ideas to ponder. Gruesome action notwithstanding, the "Total Recall" laserdisc, with its digital Dolby surround sound, should be spectacular viewing, especially if hooked up to a big-screen TV.

CAPRA'S CLASSIC: Of a more "down-to-earth" and wholesome nature is the 1946 Frank Capra masterwork "It's A Wonderful Life," starring Jimmy Stewart, Donna Reed, and Lionel Barrymore. The sentimental and still touching fable will be released on disc in its original uncut version, digitally mastered from the original negative, by Republic this month, and priced at a low $29.95. Buy it and weep!

ALSO COMING: Paramount will launch "Another 48 HRS." ($24.95) this week, wherein Eddie Murphy and Nick Nolte turn San Francisco upside down in their hunt for an evil drug lord. Image has just released Eric Rohmer's "My Night At Maud's" ($49.95), Ingrid Bergman's "From The Life Of The Marquises." ($49.95), and Claude Sautet's "Les Choses De La Vie." ($49.95). This month, Image bows "Miami Blues," a noir drama with Alec Baldwin, "Love At Large" ($39.95), and Tom Berenger and Anne Archer, Natasha O'Harra's "In The Realm Of The Senses." ($49.95), Josef von Sternberg's "The Shanghai Gesture." ($39.95), and Joseph Strick's "Ilysses." ($39.95), the Bill Moyers-Robert Bly male rap session "A Gathering Of Men." ($49.95), and "Aero And Flora Furrin." ($29.95), a concert video starring the Brazilian husband-and-wife jazz stars.

LumiaVision recently released "The Dream Is Alive." (C$4,95), a Walter Cronkite-narrated ride in the space shuttle, with celestial views of planet Earth and of astronauts in zero gravity.

VOYAGER has just released eight Home Vision titles on laserdisc: "The Gadd Gang Live" and "tribute To John Coltrane." ($29.95 each), "Joe Cool Live" and "Christmas At Ripon Cathedral." ($34.95 each), and, at $39.95 apiece, "Masterpieces Of The Met." (CLV/CAY), "Carmen McRae Live," "Georgia O'Keeffe." (CLV/CAY), and "St. Ignatius."

HARDWARE WARS: There are now 13 different manufacturers selling laserdisc players (comb or dedicated), with suggested list prices ranging from $600 to $3,500 per unit. The firms are Pioneer (seven models), Philips (three), Sony (three), Panasonic (two), Magnavox (two), Denon (two), Sharp (two), Yamaha (one), Kenwood (one), Mitsubishi (one), Matsushita (one), RCA (one), and Radio Shack (one).

U.S. Curtain Opens On La Scala Videos

NEW YORK—Opera lovers in the U.S. will get their first taste of La Scala, the famed Italian opera company, through a joint venture involving Public Media Inc., Teatro Alla Scala, and SACSIS/Rai Radiotelevisione Italiana.

The first two titles in the deal, shipped on cassette in late October through a six-week video label Home Vision, are Mozart's "Così Fan Tutte" and Cilea's "Adriana Lecouvreur." Those same two titles, recorded in digital audio, will be released on laserdisc in December by Home Vision in conjunction with New Visions, a company formed by two former Pioneer executives.

Two more titles in the La Scala series, "I Vespri Siciliani" and "Lo Frate ‘mammoloso," are slated for release on cassette and laserdisc in spring 1991. The companies have developed the "La Scala In America" project, covering three years (1991-1993) and involving the first-ever presentation of the famed opera company on American television and radio, as well as home video.

The program will include a minimum of one La Scala telecast each year of the project on approximately 300 Public Broadcasting System stations or cable outlets around the country.

Also included will be a minimum of three radio broadcasts, year-round, of approximately 300 fine-arts radio stations. Home Vision is also hoping to place the series in public libraries.

Public Media Inc. is hoping to leverage this multimedia exposure to develop corporate sponsorship for the series. It has developed a sponsorship package that includes four or five commercial announcements on cable telecasts. On commercial radio, it is offering four or five commercial announcements within each broadcast and eight additional ones each week.

The cassettes and laserdiscs can also include commercial announcements, as well as sponsor credits or other packaging.

PAUL SWEETING
Scholarships Can Make A $6,000 Difference

How Are Scholarship Recipients Selected?

VSDA scholarship winners are selected primarily on the basis of academic achievement, along with evidence of their financial need.

Each applicant's potential for excellence at the college level is also given serious consideration by the members of the VSDA Scholarship Committee.

Who Is Eligible For VSDA Scholarships?

Employees, children and spouses of employees of VSDA Regular and Associate Member companies are eligible. Those applying must be high school seniors preparing to enter college, or current college undergraduates, as of September 1991.

Scholarship Application Timetable

Application Forms Are Now Available.
Deadline for Filing Applications is January 31, 1991. Winners Will Be Selected in May.

Contact Your Personnel Department or Pat Daly
VSDA SCHOLARSHIP FOUNDATION
3 Eves Drive - Suite 307 Marlton, NJ 08053
609/596-8500

Prism Willing To 'Gamble' With Big Mktg. Campaign

NEW YORK—With a production cost of $15 million, 'The Gamble' will be the biggest-budget movie Prism Entertainment has released on video to date. And in keeping with that investment, the company is unleashing its biggest marketing campaign yet in support of "The Gamble" and another December title, "The Willies."

Some 20,000-30,000 dealers will receive theatrical posters for "The Gamble," a period piece set in 18th century Venice starring Faye Dunaway, Matthew Modine, and Jennifer Beals. Prism will also make a 3D counter card available through distributors.

The key to the campaign, however, is a store display contest, the grand prize for which is a trip to Monte Carlo. Other prizes include a trip to the Mirage Hotel and Casino in Las Vegas and desk-top slot machines.

"Paramount tells us they think they can do 40,000-60,000 pieces," says Joe Petrone, VP of sales and marketing for Prism. "Paramount distributes Prism's product in the U.S."

"That would make 'The Gamble' our biggest seller since 'Bloody Birthday,'" which did about $7,000 in 1987.

Prism also has high hopes for "The Willies," a PG-13 horror thriller starring James Karen and Jeremy Miller.

Prism has produced two different sleeves for the title, one of which fits over the other. Each cassette comes with both sleeves, giving retailers a choice as to how to merchandise the title.

One sleeve, done mostly in yellow, is designed to capture the preteen appeal of the film, which concerns kids making up scary stories while on a camping trip.

The second sleeve, done in a more ominous purple, is designed to appeal to "the traditional horror buff," Petrone says.

Prism is offering "The Willies" as a two-pack, allowing retailers to merchandise the title in different sections of their stores using the two different sleeves.

Retailers who purchase the two-pack will also receive 20 specially created "Willies" comic books.

Petrone says the company is looking for sales of 20,000-25,000 units on "The Willies."

Petrone put the value of Prism's December marketing campaign at $750,000. "It is a bit of a gamble, but it's also sort of a chicken-and-egg problem," he says of the investment.

"You have to get your product out there somehow."

Petrone notes that Prism's recent third-quarter financials showed record sales and earnings, both of which he says are attributable, at least in part, to the company's distribution deal with Paramount.

That deal, along with the $5 million Paramount put up to support Prism's title acquisition efforts, is allowing the company to go after better product than in the past, Petrone says.

"We have three different associations right now where we're into seed money and where we have script and cast approval," he says.
HDTV Aims To Deliver On Its Promise
Production Outusing Consumer Technology

BY ELLIOT LUBER

NEW YORK—Growth in HDTV production continues to outstrip development of a delivery system, the progress of which is delayed, in part, by difficulties in developing an inexpensive monitor for consumers.

The Federal Communications Commission is making progress in establishing test facilities and a schedule for the five competing high-definition television transmission proposals under consideration in an effort to move up with an HDTV transmission standard. Observers say a standard could be agreed upon within three years (Billboard, Sept. 1).

"Very shortly, we expect to see evidence of short-term profitability" But the large-screen monitors that researchers say will best present home entertainment's next-generation advantage—current television (NTSC) now cost thousands of dollars. Television executives say the high cost of these units could dramatically hamper market acceptance of any HD standard at the price tag reduces, or until display technology improves.

This snag could limit first-generation HDTV to a compromise Enhanced Definition System, but the FCC has made a point to set its sights on full HDTV. Industry speculation seems to support the theory that displays will be ready by the end of the year in the United States, but in Europe, where standards already exist, the high price of monitors presents a bigger problem.

Progress, no matter how slow, raised confidence that HDTV will eventually be deliverable, and production here is expanding, fueled in part by music videos.

"Music and HDTV seem to go together," says Ron Rattner, president of the American Association of Independent Producers in New York. "The music industry reflects the feeling of our youth—which is our future—and HDTV is the future technology."

Some benefits of HDTV can be apparent when the format is down-converted to NTSC, including a cleaner picture and a visible difference in the way color is held, according to Ron Rattner, president-elect of the Club Theater Network in Pompano Beach, Fla.

A recent HDTV-shot episode of MTV's "Unplugged" acoustic-concert series generated considerable interest in high-definition music videos, according to domestc HDTV-capable production companies.

The "Unplugged" episode, featuring CBS Records' Aerosmith, was recorded in HDTV in August by Cap- tain of America/1125 Productions at the Ed Sullivan Theater here (Billboard, Sept. 1). MTV aired the program in a limited fashion, which places a small 16:9 aspect ratio picture within the normal 5:3 screen (creating a black "letterbox" around the image).

While this style of converting HDTV (or film) to NTSC actually reduces a program by 25%, thus making an HD image, it more precisely conveys the director's intent than does typical pan and scanning.

Niles' company has since shot Crosby, Stills & Nash, and Vixen in HDTV for episodes of "Unplugged," as well as five episodes of Jacke Mason's "Town Meeting for HA!"

Niles has not yet opened its "New York Sensation" video show at the Ed Sullivan Theater, he is busy managing its entire operation there, including his control rooms, and expects to open the show by Christmas.

The theater—held by Captain of America on long-term lease (Billboard, Dec. 9, 1989)—will also be the site for the subjective portion of testing HDTV proponent systems for the FCC's Advanced Television Test Center, which was recently contracted to Niles.

Meanwhile, Niles teamed with recording engineer Phil Ramone and production assistant NHK in Japan—to produce four episodes of a "Worlds & Music" series focusing on popular music and its reflection on the '50s, '60s, and '70s.

"Very shortly, we expect to see real evidence of short-term market profitability for HDTV, and we will see major players and distributors getting into it in a big way," Niles says, noting that the group will try to prove to the industry that HDTV is indeed here.

"Ever since MTV aired the Aerosmith program, there's been a lot of interest in high-definition music videos," says Rattner. CTN's subsidiary, Media Productions, has signed contracts with major talent labels for an upcoming music video for Tommy Cash's 25th anniversary album, converting it to HDTV for eventual release to and digital NTSC (D-1 or D-2) for immediate distribution.

(Continued on page 77)

A Refurbished Hit Factory Opens Doors In London

LONDON—After months of legal wrangles and a multipurpose refurbishment, the CBS Whitfield recording complex reopened in October as the Hit Factory London (Billboard, Nov. 3).

The studio is being run in a joint venture by Tunnel and Ed and Troy Germano of New York's Hit Factory. The decision behind this innovative Anglo-American relationship has been taken on international proportions, with artists recording in several locations and mixing in others. It is these international artists that the Hit Factory London will seek to attract.

The London studio was refurbished and re-equipped by Harris Grant Associates, including the recording areas and control rooms of Studios 1 and 2, and six mastering and duplication stations on the second floor.

The main features both Control 2 and SSL consoles, along with Sony digital and Studer analog multi-track systems. This is complemented by an extensive array of outboard gear.

The Hit Factory is also geared to accommodate production and postproduction of audio for film and video.

GARY HOPEANS

PRO AUDIO

WORKING IN THE STUDIO is an "instant replay" of what typically happens behind the scenes. Here's a look at some of the latest HDTV projects.

Nashville

In addition to Working in Conway, Bob Seger visited Digital here to cut tracks for his new Capitol album. Barry Beckett produced, with Justin Niebank at the helm. Jim DeMain assisted.

Donny Kees worked on vocals at the Music Mill for a 16th Avenue Records project. Ron Chancey produced, with Billy Sheehan and Paul Goldfinger engineering. Daniele Al - exander cut tracks and vocals with producer Harold Shedd for Mercury/PolyGram. Jim Cotton, Joe Scaife, Mike McCarthy, and Goldfinger engineered. Sammy Kershaw recorded for Mercury/PolyGram with producer Buddy Can Totto, Scaife, McCarthy, and Goldfinger were at the controls.

Other Cities

Bon Jovi was in Studio 4, Philadelphia, with engineer Obe O'Brien assist ing Craig Caruth mixing live tracks for an upcoming video, on Studio B's 48-track SSL. The Phil Collins "Serious" tour rolled into the studio with engineer Paul Comersal and co-producer Robert "Cubby" Cobbs to mix live tracks. All tracks were recorded on 48-track digital and mixes were completed on the 56-channel SSL E/G in the studio. Philip Blay, Andy kravitz, and Joe Nico assisted.

Huey Lewis & the News tracked overdubs for a new EMI album at Studio D Recording in Sausalito, Calif. Bill Schnee engineered, assisted by "Watts" Verecke.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square West, Nashville, Tenn. 37203.

AudiO track

And Sweet Tea at Power Play. Norty Cotto was at the board, assisted by Yiannni Papadopoulos. EPMD mixed its upcoming album for Def Jam. Ivan "Doc" Rodriguez manned the board, assisted by Everett Ramos and Peter Jorge. Producer/artist Biz Markie worked on a new album with Kid Capri and Diamond Shell.

321 Studios had Roger Probert in completing the latest Aircraft project. Probert also worked on tracks with Lethal Lipstick.


Baby Monster had L.A.-based Universal Congress Of... in recording a blend of jazz, rock, and funk for Brake Out Records. Bryce Goggin engineered. Hugh Masekela's "New York" continued recording at Electric Lady. Mark Desisto engineered the sessions on the new 64-input Focusrite console. The project is slated for release next spring.

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<tr>
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<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>RAP</th>
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</thead>
<tbody>
<tr>
<td>TITLE Artist/Producer (Label)</td>
<td>ICE ICE BABY Vanilla Ice/ Vanilla Ice (SBK)</td>
<td>SO YOU LIKE WHAT YOU SEE Samuelle/ T.Brown; T.McElroy; D.Foster (Atlantic)</td>
<td>YOU LIE Reba McEntire/ T.Brown; R.McEntire (MCA)</td>
<td>KNOCKIN' BOOTS Candyman/ Johnny J.Candyman (Epic)</td>
<td>MERRY GO ROUND The Replacements/ S.Litt; P.Westerberg (Sire/Reprise)</td>
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<td>RECORDING STUDIO(S) Engineer(s)</td>
<td>LUMINOUS Paul Loomis; Khayree</td>
<td>SOUNDWORKS Dave Way</td>
<td>EMERALD John Gass; Marty Williams</td>
<td>AUDIO ACHIEVEMENTS Donovan Sound</td>
<td>PLATINUM ISLAND/ OCEANWAY Scott Litt; Paul Berry; Cliff Norrell</td>
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<td>Trident Series 70</td>
<td>Amek Angela/ Neve 8108</td>
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<td>Mitsubishi X-850</td>
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<td>Sony MCI JH-24</td>
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<td>LUMINOUS Paul Loomis; Khayree</td>
<td>MASTERP HONICS John Gass; Marty Williams</td>
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<td>FRANKFORD WAYNE Michael Sarsfield</td>
<td>BERNIE GRUNDMAN Brian Gardner</td>
<td>MASTERP HONICS Glenn Meadows</td>
<td>BERNIE GRUNDMAN Brian Gardner (Single)</td>
<td>PRECISION Steven Marcussen</td>
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<td>DADC</td>
<td>CBS Manufacturing</td>
<td>WEA Manufacturing</td>
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<td>Aurex</td>
<td>CBS Ultra 4</td>
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BILLBOARD NOVEMBER 10, 1990
We are certainly being much more selective in making clips for certain acts

Tighter TV Playlists Putting Squeeze On Labels' Music-Vid Output

(Continued from page 1)

sic videos, but we are also keeping in mind that just to make a video—if it’s not appropriate—isn’t always smart,” says Linda Ingrisano, national TV executive for EMI Records. “We are certainly being more selective in making clips for certain artists.

Although there is the cau-
sious approach started several months ago, others say it began this fall, when some outlets tightened the playlists, VH-1 solidified its hit-driven approach, and national pop outlet Hit Video USA went off the air format, changing from a format that most chiling effect because it left a

who they felt play on VH-1 was a
sure thing prior to September. Now
with A&M’s national division
including the deci-
dion to make a clip.

“VH-1 worked together with us in
helping develop Shawn Colvin as an
artist, and it’s been very beneficial for both of
what will happen with her new rec-
cord,” says Mark Gruenme, associate director
of video promotion at Colum-
bia Records. “If we make a new video? If it’s
appropriate, we definitely will. A year ago, it
would have been a given. Most people are
harder look at the windows that will be open.”

“We made a video for Mark Isham with Tanita Tikaram,” says Virgin
Records. “It’s a beautiful video
that probably would have fit into
VH-1’s pre-September programming. In
fact, that was our game plan, to get it
on VH-1. Then they tightened the playlist. I wonder if we would have made it otherwise.”

A&M elected not to make a clip for
John Hiatt’s new single, even though
his last video, “Child Of The Wild Blue Yonder,”
was made in rather than
weeks on VH-1 in Five Star rotation
this summer.

“A big thing with what VH-1 is doing—is
they can’t tell us if the clip would
definitely get played, they’d have to wait and see if it’s a hit—we decided not to
make a clip,” says A&M’s national di-
rector of video promotion, Emily Wintter. “If
you’re going to spend $80,000 or $80,000 on a
clip and not get it played, you have to
make sure you do the
right thing. Maybe you should put the money to-
ward the road.”

“Money that from money video budgets
may be going back to tour-
guides, the area from which the money was yanked in the first place.”

Kimm Rogers made a video for
VH-1 and they didn’t touch it and so
we won’t make another one,” says Ja-
nette Davidson, Island Records’ na-
tional director of video promotion.

“Instead, we’re spending money on
support tour. That’s how she’s going to
get to VH-1 for one, two, or three
shows and see if it’s a hit; we
have a solid mainstream path that we’re walking on.”

Davidson adds that although the channel did just add
five more slots in the development category, any more
money for video will go into specialty programming, such as “The Soul Of VH-1,” which
aired Nov. 13, or the jazz and country pilots, which are being
shot.

She’s especially excited about a news/music show
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By the way, the channel hasn’t yet found a host
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Davidson says she hopes the Five Star category will begin
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“She thinks the music mix is already really there, but the pack-
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Warren Hewlett / VIVID

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"Gray has a magnificent voice, full of deep resonance and smooth melodic sensuality." - Tim Farman, Houston Post

FIRST OUTING

Rich and warm, this mainstream sextet record is a true throwback to the early sounds of Blue Note. With mature writing and fine performances, this record will launch Sebastian Whittaker as Jazz's new kid on the block. Features: Stefan Karlsson on piano and Shelley Carone, saxophonist from the Duke Ellington Band.

CHARTER:
- #12 in RMR
- #15 in GAMM

"The musical maturity of these guys is overwhelming; don't get much better." - Todd Eckert, Houston Chronicle

SEBASTIAN WHITTAKER

FIRST FLIGHT

Dave Catney, with the support of such fine players as Ed Soph and Marc Johnson, has seized his opportunity and takes us on a hero's journey through the darkness of "Lost and Found" to the lightness of "Twinkle Twinkle Little Star". David shows us his sensitive side yet never takes himself too seriously. With "Put On A Happy Face" he has the courage to show the world his sense of humor and in "Since Then", his sensitivity.

"Dave is a phenomenal talent... As a writer and performer, he is among the best." - Marc Johnson

Distributed only by JUSTICE RECORD COMPANY and serviced by ONE WORLD RECORDS.

VIVA BRASIL

Renowned for over four decades as one of the world's finest jazz vibraphonists, Harry Sheppard fuses pop and jazz with a Brazilian twist. Light and airy, this record should cross all the invisible barriers. Features: Nota Bob Chadwick and percussionist Kako Miranda.

CHARTER:
- #46 in GAMM

"Sheppard's album is buoyant pop jazz with a Brazilian theme." - Rick Mitchell, Houston Chronicle
# Top Jazz Albums

**FOR WEEK ENDING NOVEMBER 10, 1990**

**Top Contemporary Jazz Albums**

<table>
<thead>
<tr>
<th>Wk</th>
<th>No</th>
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<td>KENNY G</td>
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<tr>
<td>120</td>
<td>24</td>
<td>THIS IS ME</td>
<td>EMILY REMLER</td>
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__Note:__
- **NEW**: New release this week.
- **NO. 1**: First place
- **RIPPINGTONS FEATURING RUSS FREEMAN**: No. 1 on Billboard's contemporary jazz charts.
- **YULE STRUZZITIN'**: Available on Blue Note compact discs and cassettes.

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**Top Contemporary Jazz Albums**

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<tr>
<td>120</td>
<td>THIS IS ME</td>
<td>EMILY REMLER</td>
</tr>
</tbody>
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**Additional Million Indicated**: 0

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**It's Christmas Time at Blue Note**

This spectacular volume of holiday cheer consists of mostly new recordings plus never before released gems and a few classics from the vaults.

This holiday season, no home should be without **YULE STRUZZITIN': A BLUE NOTE CHRISTMAS**—the indispensable Christmas recording of 1990!

**Available on Blue Note Compact Discs and Cassettes**
Billboard.

Hot Latin Tracks

Compiled from national Latin radio airplay reports.

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<th>ARTIST</th>
<th>LABEL</th>
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<td>ATRAPADO</td>
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<tr>
<td><strong>NEW</strong></td>
<td>MARIELA</td>
<td>Y JE QUE VA A LLORAR</td>
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<tr>
<td><strong>NEW</strong></td>
<td>ROCIO DURCAL</td>
<td>TE AMO</td>
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<tr>
<td><strong>NEW</strong></td>
<td>GUILLERMO FERNANDEZ</td>
<td>CON EL CORAZON EN LA MANO</td>
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<td><strong>NEW</strong></td>
<td>JOSE JOSE</td>
<td>AMNESIA</td>
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<td>ADUCAR MORENO</td>
<td>VEN DEVORAME OTRA VEZ</td>
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<td>MI NINA</td>
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<td>LOS TEMERARIOS</td>
<td>SOLO TE QUIERO A TI</td>
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<td>RAUL DI BLASIO</td>
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<td>TE VOY HACER LA VIDA IMPOSSIBLE</td>
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**Latin Jazz Blue Notes**

by Carlos Agudelo

**SERGIO VARGAS**, the DOMINICAN merengue artist, will bring his elaborate stage show, "Sergio," to New York this month. Vargas' concert presentation, a semi-autobiographical tour of force, comes very close to being a full-fledged "musical" (Billboard, Oct. 6). Shows are set for Nov. 23, 24, and 25 at the Lehman Center in the Bronx. Help: "The Latin-American Concept" is a radio program broadcast through KCMW, the 100,000-watt FM station of the Central Missouri State Univ. The folks there need pro-"Music of Latin music, which can be sent to the Office of Broadcasting Services, Warrensburg, Mo. 64093-6238.

**LOS PRISIONEROS** have arrived. This rock group, already well known throughout Latin America, is re-issuing the album "Corazones" in the U.S. via Capitol/EMI Latin. The group, which has reached platinum proportions in such countries as Colombia, Peru, and Ecuador, is starting its U.S. incursion with the single "Tren Al Sur." ... WSKF-FM New York is sponsoring a multi-artist event, "Haciendo Historia, Part III," Saturday (11) at Madison Square Garden. Invited guest artists include Rocío Jurado, Jose Feliciano, Franco, Josie Esteban Y La Patrulla 15, Lourdes Robles, and Lisandro Mesa ... The Latin Jazz USA Award Show and Awards will take place Nov. 28 at New York's Carnegie Hall. Arturo Sandoval, Paquito D'Rivera, Tito Puente, Ray Mantilla, Delfa Cordero and Jorge Anders are scheduled to participate. The event will also honor Dizzy Gillespie, Gato Barbieri, and Marcos Rizzo y Mario Bauza. It is being organized by Latin Culture Productions.

**WILLIE COLON** has been selected as honorary spokesperson for "Comite Noviembre--Puerto Rican Heritage Month," a cultural-awareness campaign organized by the Office of Puerto Rican Directors and a number of other groups. A variety of activities sur-rounding the program will take place throughout No- vember and will be focused in New York state, New Jersey, and San Francisco. ... 6,000 people showed up at the Los Angeles Sports Arena recently for the big- gest Spanish-language concert staged so far. "The fact that the concert took place by itself an accom- plishment," says a record company executive, who noted that organizers received almost no assistance from the media and record companies. The event, how- ever, was tinged with controversy over the alleged in- volvement of one of the partners in a money-launder-

Sergio Vargas is bringing his stage show to New York ing case. In attendance at the event were Los Mixers, Kenny & the Electronics, Felix & the Cats, Alejandro Guzman, the Fabulous Cadillacs, and El Trio. Hombres G, Cafesante, and Lauroca Brizuela didn't show up, apparently because of visa problems, but few people seem to have noticed.

**Jazz**

by Jeff Levenson

**HIS YEAR, THE VALVES TO SUCCESS:** In recent years, sponsored competitions among young music- ians have produced a number of promising talents, some of whom have found their career launches with watchful record executives. For labels interested in developing their rosters, these knockouts are a good place to start, the artist pool gathers, the contestants are presented for review.

RCA/Novus, Columbia, and A&M are companies that have capitalized on these smackdowns. Clearly, they have followed the yearly piano competitions sanctioned by the Thelonious Monk Institute of Jazz and then scored big (relatively speaking) with their signings: RCA with Marcus Roberts after he won the inaugural event in 1987; Columbia with Joey De- Francesco, a finalist in that same year; and A&M with Vernel Brown Jr., a two-time finalist in '88 and '89.

This year, the Monk Institute is altering its course slightly by opening up the event to other instrumen- talists, specifically brass men. The run-off is aptly named the Louis Armstrong International Jazz Trumpet Competition, and it is scheduled to take place at the Smithsonian Institute in Washington, D.C., Nov. 17-18. It is sponsored by Frederick Vodka.

Twenty semifinalists from five nations will vie for the top honor, a $10,000 award, donated by the Ford Motor Co. Judges include renowned trumpeters Nat Adderley, Clark Terry, and Snooky Young. Don’t be surprised to find a few A&R guys sitting among them.

**MORE:** The purse may not be as great, but there’s plenty of prestige in winning the Great American Jazz Piano Competition, the annual event that kicks off at autumn’s Jacksonville Jazz Festival. This year’s winner was Kenny Drew Jr., a young player with a pedigree that invites attention.

**STICKIN’ TOGETHER:** Jazz drummers, we’ve come to recognize, are an unusually tight lot. Perhaps it’s because of their fraternal belief that only they appreciate how it’s being done, while counting off "Stardust." (Go ahead, you try it.) Well, true to character, timekeepers love any excuse to gather 'round the petit four and swing rim shots. And this is the chance a few weeks back when BMI threw a reception honoring Kurt Koral, a jazz scribe who has just authored "Drummin’ Men: The Heartbeat Of Jazz, The Swing Years." (The book, from Schirmer, is Koral’s first; for the last 30-plus years he has worked with BMI.) Interestingly, a fair

**Labels the winners when they capitalize on competitions**

number of jazz attitudes were represented by the kit- men in attendance, proving that stylistic parochialism among drummers may have its place, but never at buffet bashes honoring one of their own. Among the hobnobbing heartbeaters: Charli Persip, Panama Francis, Ben Riley, Paul Motian, Stanley Kay, Connie Kay, Johnny Blowes, Phil Brown, Jim Chapin, Shelton Gary, Chico Hamilton, Eddie Locke, Denis Mackrel, and Marvin "Smitty" Smith.

**TREATS FOR ALL SEASONS:** The Jazz Store, a mail-order operation out of Garwood, N.J., offers the most extensive selection of jazz merchandise I’ve seen thus far, including books, T-shirts, calendars, videos, posters, and the like. The kicker, however, is the photo section of the company’s catalog, where one can order signed prints from William Gottlieb’s masterpiece, "The Golden Age Of Jazz." Few photographers cap- tured the music and its maker better. Interested? Call 201-233-9529.
would have probably sold a minimum of two million units if they took "Dick Tracy" to the sell-through market. If they sell 400,000 or 500,000 into the rental market, 100,000 or so will remain in somebody's inventory. So even if you dump 400,000 into previously viewed, it should be pretty easy for the dealer to sell it off. In addition, there's no price discounting from the mass merchant. It's a much sounder approach.

Wiseman adds that "some titles should be sell-through because of the mass appeal. But for those titles that are not a sure-fire slam-dunk sell-through like a 'Dick Tracy,' this approach makes sense. The two million range is not a slam-dunk in sell-through. 'Die Hard 2' is another example of that. In these cases, the rental market can produce a minimum of 10% to 20% more units than would normally go in."

Rental managers "should easily get $25 out of a used copy" of "Dick Tracy," he notes. "If a dealer pays $85, he's got $60 in it. Dealers keep asking the studios to give them cheap product. Here it is. $40 for a super A title is great. At $2 a night, you break even at $2.50 or $3. It makes a whole lot of sense."

Wiseman also notes that rental/ sell-through hybrid campaigns benefit independent distributors such as Major. "Anything that strengthens the rental market strengthens distribution," he says. "That's our market exclusively. When it gets to the sell-through arena, we become a bit player because the mass merchants do so much tonnage."

Ron Castell, senior VP of programming and merchandising at the Blockbuster chain, sees the new strategy as aimed at more age-specific and title-specific retailers, indicating that it won't have a significant impact on the two major title Blockbuster will buy.

"Previously viewed tapes are now integral to this business," he says. "We do not want to disturb the initial sell-in of titles. I don't think we will buy more. We're up against the market need. In most cases we buy the right amount. Sometimes we overbuy and sometimes we underbuy. But we generally don't do that intentionally. I don't think those programs are aimed at us. But Disney has certainly come up with an innovative program. It puts the bread on both sides. It helps retailers."

Like other dealers, Castell adds that there is no rule of thumb as to how many copies of a title will ultimately be sold off to the consumer as previously viewed. "It's too market- and title-specific," he says. Like other dealers, he notes, the programs also shouldn't undermine later re-priced sell-through campaigns since "that's separate business."

The new supplier strategy is also seen as stabilizing the day-in day-out value of the used tape market, which "the majors are now slipping a lot over the past few years."

Says Bernie Rawitch, president of tape-leasing firm Sierra Amusement Corp., Sacramento, Calif., "Three years ago I was getting $25 for a tape that today I'm selling for $5 to $6. As for profit, I was making $10. Now it's more like $4 to $5."

Nevertheless, Rawitch says, "There is no basic slowdown in the demand for used tape. There seems to be an endless demand, small rackjobbers working out of trucks, and convenience stores wanting merchandise. It just goes everywhere."

Rawitch also says the dynamics of the previously-viewed cassette business are title-specific. "A title like 'Dick Tracy' is easily sold to the store's own customers," he says, "but not a movie like 'Internal Affairs.' There are just hundreds of titles that will not sell easily."

Bill Coleman, president of 90-store Video Xpress, Birmingham, Ala., agrees, noting that "Turner & Ho Choi" will bring in $19.95 when sold to a customer as a previously-viewed cassette, but "'Internal Affairs' would sell for no more than $9.95."

Video Xpress says it welcomes the Disney program because it is a chain that has stopped expanding—herefore the natural place for excess inventory items—and has just started offering used copies to consumers.

"We needed our excess tapes to open new stores," Coleman says of Video Xpress's expansion days. "For five years we sold no used tapes, not even to consumers. Now we are just starting to do that."

Another handler of used tapes generally supports the new supplier programs is Elaine Zifas, head of the used-tape department Movies In Motion at four-store Orland Video in suburban Chicago. Zifas' only concern is that some of the titles to which the policies have been applied, such as "Dick Tracy," at $92.95 and "Die Hard 2" at $84.98, carry higher-than-average wholesale prices.

At present, strong titles can be sold off used after five weeks on Orland Video's shelves to other stores at $35, she says. "We're selling 'A Shock To The System' right now at $35." But higher priced titles might stretch this envelope to five or six weekends "and we could lose customer stores."

2ND FEATURES

(Continued from page 70)

Anthony Edwards ("Top Gun") plays Billy Ray, a schoolteacher in the Old West who has a student kidnapped by the notorious bank robber El Diablo. Despite the fact that Billy Ray can't shoot a gun or ride a horse, he decides to ride off and save the girl. Along the way, he teams up with a preacher, a crippled, a crazy Indian, and a familiar gunman played by Louis Gossett Jr. ("An Officer And A Gentleman"). There's plenty of excitement and an equal amount of laughs as Billy Ray learns all there is to know about being a cowboy, a killer, and a hero. It's an extremely tall tale, loads of fun, extremely well shot, written, and performed. Rent it with "Cat Ballou."

"The Last Flying" (1990). Acade-

my Entertainment, prebooks 11/20.

Connie Sellecca plays a woman about to get married who is out for one last fling while her husband-to-be cavorts in Las Vegas with his buddies. John Ritter plays John Ritter, a cutiesie-pie hunk who seems to be batting away gorgeous women with a fly-swat. He's tired of just being used and wants a serious relationship. Soon, he's in love, she isn't, and he sets out to ruin her wedding. With some overacting and numerous predictable plot points, this is reminiscent of many made-for-TV movies. It's a must for extremely bored women who lust after John Ritter. They must be out there somewhere.

"Alien Private Eye" (1989), Raedon Home Video

Nikki Pastinetti ("Game Of Survival") is a sort of a cross between Steve Guttenberg and John Travolta in this ultra-low-budget thriller about a detective with pointy ears and a monumental attitude problem. He wears ridiculous, oversized clothes and drives a Porsche as bad guys shoot at him and women throw themselves at him while he tries to recover two halves of a magical black disc from outer space. Technically, everything about this is subpar, but that shouldn't stop anyone from laughing through it.
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**Classical KEEPING SCORE**

by Is Horowitz

A LIVING TRIBUTE: Deutsche Grammophon's live recording of the "Music For Life" concert at Carnegie Hall Oct. 28 to benefit AIDS victims is scheduled for release early next spring. As with the concert, royalties from the sale of the album will go to the Gay Men's Health Crisis, which administers the relief funds.

Nine top artists donated their services for both concert and recording, reserving only the right of tape approval for the recording. Label clearances for all but one performance were secured up front by DG's Alison Ames, executive producer of the recording and a prime mover in the concert itself.

The holdout label is Pathe, which holds record rights to a performance by June Anderson of an aria from Bellini's "La Sonnambula," which the soprano sang at the Carnegie event. Ames, however, is hopeful that Pathe approval will yet be obtained.

The "Music For Life" talent roster includes conductor James Levine, the singers Mirella Freni, Aprile Millo, Frederica von Stade, and Nurido Domingo, in addition to Anderson, and instrumentalists Itzhak Perlman, Jean-Pierre Rampal and Andre Watts. The late Leon Bernstein was to have shared podium appearances with Levine.

Record producer was Elizabeth Ostrow, VP of New World Records. Her first post-concert choral in a rush-proven mode will be to furnish a preliminary mix of the entire recording to Levine. Later tape submissions will go to individual performers for approval. Final editing should be completed in December of this year.

Enough material will be taken from the concert tapes to fill out a single CD. A similar project two years ago was released as a two-disc package, but that proved a marketing error, Ames believes.

**EARLY MUSIC.** Tafelmusik, the Canadian period-instrument orchestra, has been signed to an exclusive contract by Sony Classical. In a commitment unusual in its scope, as many as 20 CDs are called for in the first two years of the agreement.

Tafelmusik recordings will form a solid chunk of product that will carry the label's early-music series imprint, Vivarte. The series is supervised by producer Wolf Erickson.

First Tafelmusik release, recorded last June, is Gazzaniga's "Don Giovanni." Upcoming sessions in Canada next year include a set of German flute concertos with Barthold Kuijken, Mozart works conducted by Bruno Weil, and Vivard's "Four Seasons" with Tafelmusik's music director, Jean Limon, as viola soloist. Works to be recorded in Europe next year include Gluck's "Orfeus and Eurydice," and a program of Mozart overtures. The group was formerly under contract to BMG Classics.

**TOASTING NEW MUSIC.** The American Symphony Orchestra, led by Catherine Comet, will perform works by Morton Gould, Christopher Rouse, Samuel Zaidman and Ned Rorem at a concert in New York's Avery Fisher Hall Nov. 28, benefitting the Manhattan School of Music. The pieces were commissioned by the importers of Absolut vodka. It is expected that one or more of the works will be recorded by Comet and the orchestra.

In another happy-hour project, the House of Seagram plans to continue sponsorship of a series of classical concerts in major cities. It began in Chicago Sept. 27 when it helped back a performance by the Chicago Symphony under Sir Georg Solti, with Daniel Barenboim as soloist. It's all to promote Martell's Cordon Bleu cognac.
Belgian Radio Pact Reached
Indie Stations, Record Assn. Make Deal

BY MARC MAES

BRUSSELS, Belgium—The Belgian Assn. for the Record Industry (SIBESA) has broken the deadlock existing between it and the Belgian independent radio stations with an Oct. 26 agreement with Radio Contact.

The latter comprises 39 stations, with a further seven controlled by its forthcoming partner, RPM. The pact, due for ratification this month, will see the three-year ban by SIBESA member companies on supplying free records, interviews, and release information to the independent radio sector.

The ban arose from a dispute between the parties following a proposal from SIBESA that the private stations should pay performance fees for the records they broadcast. The state broadcasting stations, RTBF and BRT, have been paying such fees since 1954, but the private broadcasters objected strongly.

Radio Contact has now agreed to pay performance fees on discs used, although neither side is revealing exactly how much. The record companies also plan to buy advertising time on the private stations.

Radio Contact sees the rapprochement as evidence of the importance and impact of the independent radio stations.

“Just over a year ago, some of those independent stations started scoring No. 1 hits in the SIBESA charts, thereby proving our impact on sales and our improved standards in radio broadcasting,” Berliner continues. "Let Behrels, BMI's head of promotion, confirm the importance of Radio Contact. "Without Radio Contact, Richard Marx's 'Right Here Waiting' wouldn't have been a chart success," he says. "They really got behind the record and boosted sales here."

The private network's credibility in the eyes of the record industry has been further enhanced by its links with the Flemish TV station VTM and RTLTV, both of which base their chart shows on Contact's Super 30 hit parade.

Indepeendents Have Their Day in Berlin

BY ELLIE WEINERT

BERLIN—The 1990 independent sector convention, Berlin Independance Days, is being hailed as a success by its organizers after a 38% increase in attendance over last year's event.

GM Wolfgang Doebeling says a total of 2,500 delegates attended the three-day conference, exhibition, and festival. The total of 118 exhibitors also meant a 45% increase on the 1989 figure.

The new year should build from this base and look forward to even more 'East German' and Eastern European participation," he says.

BID was conceived primarily as a conference but has now become what is believed to be Europe’s largest music festival. This year, 140 bands from 45 countries performed at evening showcases throughout Berlin.

The main business events were attended by representatives of 45 independent companies from the U.S.—including Chameleon, Rykodisc, and Flying Fish. About 52% of participants were German with the remainder coming from the U.K., Canada, and Europe. For the first time this year, Eastern European companies were represented and labels from the old East Germany took their own joint stand.

Enemy Records' Mike Kauth sums up his impressions of the event by saying, "For me, BID was great to further establish old contacts and especially to meet new contacts in the independent scene. People here all seem to be professionals and really want to do business as opposed to schmoozing and wasting your time. For Enemy Records, it was great to showcase the bands I wish to establish in Europe due to the enormous media concentration during BID. I was even able to catch up with a lot of American companies that I wouldn't have the opportunity of meeting in the States."

Eastern Europe offers music-biz opportunity, and a few hurdles

... see page 15

Italy Reins In Its Broadcasters
Private Stations Licensed—Or Closed

BY DAVID STANSTAP

MILAN, Italy—The broadcasting free-for-all is officially over. This country's 4,000-plus private radio and television stations have now either applied for a government license or been closed down.

Officials stipulated a deadline of midnight Oct. 23 for applications even though other provisions in new broadcasting legislation do not come into force until 1995. The government promised that any unlicensed stations would be taken off the air.

The imposition of the ruling has caused a tension among broadcasters, including the Milan-based network.

“All our time recently has been spent on meeting the legislative requirements. Now we can get back to our job of running a station. He believes, though, that the new laws will be good for music. "There will be less broadcasters and the ones that do continue will have to be more specialized with their formats. The whole sector will be finally professionalized." The new broadcasting legislation was approved by the Italian parliament mainly as an attempt to curb the influence of media magnate Silvio Berlusconi. He owns three private network channels, has major interests in advertising and the press, and was recently responsible for setting up the country's first pay-TV project.

The new laws also mean substantial changes in the private radio sector. Among these will be a redistribution of frequencies, with 70% going to commercial broadcasters. Radio will continue to be the poor relation of Italian broadcasting. Currently, 90% of advertising revenue goes to TV, with just 3.5% being spent on radio.

WEA Rolls A Musical Convoy Into E. Germany

BY WOLFGANG SPAH

BERLIN—WEA has taken to the road to make sure record dealers in what was East Germany are getting the product they want.

Retailers have been frustrated by the region's sluggish post and overburdened telephone systems delaying their orders. So, to ensure their needs are met, WEA and Teldec loaded a truck with discs and tapes and went on a two-week tour of cities and towns.

In addition to being a mobile warehouse, the vehicle also had a display and exhibition space that permitted a number of dealers to buy in bulk on the spot. WEA Germany managing director Gerd Gebhardt says top-selling product came from Phil Collins, Pink Floyd, DC, Madonna, Marius Muller-Westernhagen, Juliane Werding, Peter Maffay, and catalog items from the Doctors and Leo Zeddien.

“In some cities we sold out within a few hours,” he says. “Fans coming from our center in Albania helped us in some critical situations and thus avoided disappointment for our customers.”

WEA has entered the market in eastern Germany tentatively, not wanting to be responsible for or entangled in dealers’ financial problems. Gebhardt feels the new, tough, free-enterprise music market will mean that a substantial proportion of the East's current 500 dealerships will not survive more than a few months.

He also points out that, for the foreseeable future, the East will account for only 10% of total music sales in Germany.

In this Section

BMG Ariola France Boosts Market Share
Time Hasn't Run Out For Metronome
A New Age (Unit) Dawns In Netherlands
Dion’s Snub Spurs Canadian Debate
PARIS—In the last five years, BMG Ariola France has boosted its market share from 25% to 155%. To take into account distributed labels, according to company president Bernard Carbonez, "we have achieved this growth by creative marketing and promotion of product from a wide-ranging international and national roster of artists," he says.

"Rather than look for increased volume by a massive program of catalog reissues on CD—since companies have done—it has been my policy since BMG France was created to concentrate on contemporary talent."

One of the outstanding successes for BMG this year is Elsa, whose eponymous album sold 550,000 copies and achieved cumulative sales of 3 million units with five singles taken from the album.

Other domestic artists making important contributions to the BMG sales picture are Lorentz Yvon who released "Beile Ille En Mer" album sold 150,000; Pierre Bachellet, whose "Quelque Part C'est Toujours Aller" album topped 300,000; Patrick Bruel, who achieved more than 600,000 sales with his debut album for BMG, "Allez Les Garçons," and Zouk Machine, which was No. 1 on the singles chart for nine weeks with "Maidin" (400,000 sales), and whose double album of the same name sold more than 200,000.

Roch Voisine went platinum (more than 800,000) with the single "Helene," and his album topped 300,000; and Indochine's album, "Le Baiser," achieved gold status with more than 100,000.

The increasing strength of the local catalog, plus the impact of major international acts like Snap, Dave Stewart, and Eros Ramazotti, have enabled BMG to improve its market position despite the loss of distributed labels Island, Trenza, Ades, and Earto.

Carbonez says: "We shall also lose Chrysalia in July next year. On the other hand, we have acquired distribution of the Aupet catalogue of France and Pierre-Alain Simon and the Charles Talar catalogue. But however distributed labels come and go, my aim has always been to work with established strength and depth in our own repertoire and to establish artists whose product has a long shelf life and can cross over into other territories."

"For example, Elsa's record label, which appears through BMG UK, has sold 55,000 copies in Italy and Spain, and her French records also sell in Holland, Switzerland, Canada, and Belgium; and Roch Voisine has made an impact in Canada, Norway, and Germany. His next album, a double package—one disc of French-language repertoire, the other recorded in English.

"Carbonez believes that the boom days for reissued back catalog on CD are over. "Now that the consumer has reconstituted his collection with CDs, the market is now looking for new reissue. And companies which have concentrated on TV compilations at their expense of signing and building new artists are reversing the natural order of things."

The heavy concentration on the laserdisc, says Carbonez, has helped to speed the decline of the vinyl album which "is now losing ground at an alarming rate. In June 1989, unit sales of LPs were 1.4 million. In June this year, the figure was only 360,000. Yet the penetration of CD players in France is under 20% and is growing at a rate of only 7% a year."

"The penetration of record players is four times as high—yet, in countries like France, we are ceasing to stock vinyl albums."

Carbonez joins in the general industry chorus of concern over the collapse of the singles market. "The single is the format which we need to launch new artists and, so far, the attempts to replace it have not been fruitful," he says.

Despite the vinyl problem, Carbonez remains confident about the future of the record market in France, predicting that its growth rate, after two banner years, will settle down to about 16% a year.

BMG Singapore, Nestle Marketing Houston Disc
$100,000 Campaign Includes Heavy TV Advertising

SINGAPORE—BMG Singapore's marketing campaign for Whitney Houston's new album, "Baby Face," is the biggest venture by the company here, its first joint venture with a multinational company—Nestle Crunch Bar. Says Gary See, BMG product manager, "This campaign is keyed as one of the most significant in our history here because it's the first time we've targeted an album release to the widest possible audience reach.

"We believe the visual impact from TV advertising will lift Houston to superstar ranking here."

"Houston's first two albums have combined sales of 400,000 plus, a substantial figure considering her first release was heavily pirated in Singapore."

"We linked with Nestle because we think their customers share the same demographics as Houston fans. The music, of course, speaks for itself. It's a unique opportunity to work a joint marketing campaign with Nestle."

BMG Singapore plans a listening party for local media, withgive-away merchandise items such as specially packaged CDs, posters, and Houston jackets.

The grand prize in the joint in-store competition is a trip to see Houston live in a venue yet to be determined.

Nestle moved into the entertainment-marketing arena earlier this year when it jointly promoted Orion's "RoboCop 2" with distributor Warner Bros.

In Malaysia, BMG-Pacific is running a joint campaign for the Houston album with Salem ciga rettes. Sales came under fire earlier this year when it sponsored a concert appearance by Richard Marx in Kuala Lumpur without the artist's prior approval.

New Age Label Narada Opens Dutch Unit

HILVERSUM, Netherlands—Milwaukee-based new age label Narada Productions has opened its first European office in Hilversum, the Netherlands.

Former WEA Holland marketing director Jaap Holtingh has been named director of European marketing and sales and will oversee all operations here.

The company says it intends to have its entire 100-title catalog available in Europe by the end of next year through distribution deals with Intercom in Germany, Carisch in Italy, Nuevo Medios in Spain, and VIA Records in the Benelux countries. Further distribution agreements are imminent, it adds.

Narada's roster includes David Lanz, David Arkenstone, Doug Cameron, and Michael Jones.
### Canada

#### Singles

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<th>Position</th>
<th>Artist</th>
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<td>1</td>
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<td>&quot;Shore Leave&quot;</td>
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<td>2</td>
<td>Phil Collins</td>
<td>&quot;The End of Innocence&quot;</td>
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<td>U2</td>
<td>&quot;Loving You&quot;</td>
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<td>&quot;Hotel California&quot;</td>
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<td>dire Straits</td>
<td>&quot;Money for Nothing&quot;</td>
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<td>Fleetwood Mac</td>
<td>&quot;Dreams&quot;</td>
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<td>Journey</td>
<td>&quot;Don't Stop Believin&quot;</td>
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<td>The Cars</td>
<td>&quot;Heart of Glass&quot;</td>
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<td>10</td>
<td>Boston</td>
<td>&quot;More Than a Feeling&quot;</td>
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### Europe

#### Hot 100 Singles

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<td>AC/DC</td>
<td>&quot;What You Need&quot;</td>
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<td>Michael Bolton</td>
<td>&quot;Only Love Can Break Your Heart&quot;</td>
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<td>Paul Simon</td>
<td>&quot;Still Crazy After All These Years&quot;</td>
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<td>Midnight Oil</td>
<td>&quot;Blue Mountains&quot;</td>
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<td>Jimmy Barnes</td>
<td>&quot;You Can't Win&quot;</td>
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<td>&quot;She Knows&quot;</td>
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<td>&quot;L'ombra di un faro&quot;</td>
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<td>Adriana Volpe</td>
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Dion's Snub Sparks Cynicism In French Tabloid

OTTAWA—Celine Dion's decision to decline a Quebec music industry award as anglophone artist of the year has sparked national headlines and re-ignited an age-old delicate debate about whether a would-be bilingual artist can ever escape criticism in Canada.

Dion, the 22-year-old singer with 10 years of experience and 15 Felix awards for her work in French, earlier this year released her first ever English album, "Unison." It has fared well in Canada—platinum plus and still selling—and is receiving some attention abroad.

But Dion continues to face criticism in some Quebec quarters—principally from the ever-tart French tabloid press—that she has turned her back on her roots. Despite Dion's earlier pledge to record in French, and her decision to feature French-Canadian artists in her songs, the Quebecois papers have been critical of the artist's English-only output.

On the one hand, the leader of the separatist Part Quebecois, Jacques Parizeau, says Dion "reacted very well. I thought it was for a girl like that, quite something to say." Pro-Quebec Minister Christian Gagnon, who would say only that it is possible to be a Quebecois while being anglophone and francophone.

But editorial reaction has varied; some speculate that Dion's move was a publicity stunt aimed at enhancing her reputation in Quebec. How tough can the Quebec press be? The media were even joking in the weeks before the awards about whether Dion would cry in English if she won a Felix.

For their part, Dion and manager Rene Angelil are steadfast in their version of events. They say they knew of the award only hours before it was given.

The Quebec industry trade group says Dion's record company, CBS, submitted her name for the category months ago and that there was time to avoid the controversy.

The awards are selected by the 300 member Ass. Quebecoise de l'Industrie du Disque, du Spectacle et de la Video (ADISQ). Dion turned down the award live on television, adding to the drama of the move.

Sour September Spurs Music-Biz Dip

Even CD Format Posts 1st-Ever Decline

OTTAWA—It may be too soon to say that the recession has hit the Canadian record industry, but new figures indicate a dramatic turn of events in the business in September that has resulted in year-to-year sales declines.

The audited figures from the Canadian Recording Industry Assn. show the net value of sales was down 1% in the first nine months of 1990 from the same period a year ago. That sudden downturn—only two months earlier, sales were up relatively spry 7%—included a monstrous 21% slide in September this year from last.

Most disastrous for the industry were first-ever declines in the compact disc configuration. A few years of substantial growth, in which it spurred overall industry gains, a CD deep-freeze set in during September.

For the first time in memory, CD sales were down 1%—yes, down—for the second straight month a year ago.

Shipments were actually up from the same month a year earlier, but the increasingly promotional net prices for the configuration, revenue dropped.

And cassette sales, the steady staple of the industry, plummeted 27% in the month compared with September 1989. Shipments were also down 28%, despite a hefty trade in New Kids On The Block material.

The only configuration that grew was the cassette single, and its growth was only 8% over the same time last year, hardly enough to offset massive losses elsewhere in vinyl, tape, and CD.

The brutal September left net shipments down 5% overall through the first nine months of 1990 and net sales value down 1% to $290.862 million.

In an interview before the figures were released, WEA Music of Canada president Stan Kulkin was predicting the problems in coming months for the business. Even Capitol-EMI president Deane Cameron, noting that September was his biggest billing month ever, noted five records in the top 10 do not mean mass sales these days.

Making matters potentially worse in coming weeks and months is a new federal 7% tax that should add 50-75 cents to the cost of a recording. And the country, the Finance Minister admitted in late October, is in a recession. There have been two consecutive quarters of negative economic results, and while most economists are predicting a short recession, they are also saying that entertainment spending could be the first area to feel a pinch.

***

MAPLE BRIEFS

INTREPID RECORDS HAS bolstered its deal with Capitol Records-EMI of Canada Ltd., moving to a production-distribution arrangement, signing a promising new act, and adding some staff to its Toronto base. Bob's Your Uncle, a Vancouver band, is the first artist signed under the new deal.

BILL OTT, the respected sales and marketing VP at A&M Records of Canada, has been upped to executive VP under new label head Joe Summers. He will continue to direct the sales and expanded marketing division of A&M and its distributed labels.

POLYGRAM INC. will release the first-ever album of a Canadian production of a London/Broadway show. "Phantom Of The Opera" is being rush-recorded with Colm Wilkenson, Rebecca Caine, and Bryon Nease.

OFFICIALS ANTICIPATE an announcement within weeks on the fate of the Sound Recording Development Program, the $5 million-a-year federal fund for sound, radio and video production, touring, and marketing. A lobbyist was brought on board last week by the foundation that disbursed much of the fund. Her aim: get more money.

STEPHANIE ROBERTSON has joined Justin Entertainment as national publicity director of artist relations. The fledgling independent label, with successes already in its pocket in its first year, promises several announcements soon on the signing front.

BILL CARRUTHERS has been named director of artist development for the Savannah Music Group, the label that spawned Michelle Wright, now signed to Arista worldwide. Carruthers is a former drummer and road manager for the Family Brown.

WINNIPEG, MANITOBA, city officials want to regulate adult video. Its legal department has been asked by its planning committee to find ways to determine which neighborhoods will be allowed video stores and for a by-law to restrict adult movies in those stores it sanctions.

peermania

Antonio Buquer
General Manager, Mexico

PHILOSOPHY
"Our goal is to make Peermania the number one publisher in Mexico. Due to our work with composers and artists, our activities have doubled yearly since 1987 and thus we are optimistic that our goal will be achieved.

BACKGROUND
Over a decade in the music industry, Royalties Manager for both Ariola Records and WEA Publishing, strong ties in the international music publishing community and in depth knowledge of the complex Mexican music industry...1987 joined Peermania de Mexico as General Manager... by 1989 expanded Peermania de Mexico's coverage to include Central America and Colombia.

TRACK RECORD
Responsible for contracting works from well known composers, including Tito Paiz, Isaac Villanueva, Santiago UC, Manuel Bustaia, Blio Eduardo, Wilfrido Roberto Belester and Senén Palacios, resulting in hits such as "La Vecinita", "Evan's Horror", "La Guerra", "Deja De Llorar Chiquilla", "Saca La Mano Antonio", etc...recorded by well known artists as Paco Mora, Sabastián, Mairela and Los Socios Del Ritmo.
Canadian band twists through a second set of frothy dance ditties that take direct aim at American pop radio. Despite singer Candi's formidable vocal charm, she is often hindered by overly busy arrangements that obscure her range—not to mention album's stodgy selection of tunes. There are, however, several shining moments here: the clubivable crush groove of "Dream Train" and "Saving All The Love," a torchy, radio-ready ballad.

KON KAN

SYNTHETIC

PRODUCERS: Various

Atlantic 2163

Canadian act scored a hit last year with the sample-happy "I Beg Your Pardon" is now fronted solely by multi-instrumentalist Barry Harris, who offers a collection containing more traditionally structured songs. Tone of tunes follows along a consistent path of Euro-NRG style grooves, splashed with spirited pop melodies. Rouging, antiethnic first single, "Liberty," deserves widespread radio and club attention, though quirky cover of Candi Staton's "Victim" or down-tempo "Heaven Knows (I'm Missing You)" is more likely to spark desired interest.

R&B

♫ DANA DANE

Dana Dane 4Ever

PRODUCERS: Nearly Live & 4Others

Parlophone 2168

Amiable rapper fills sophomore outing with fun funky tunes that, while full of innuendo, don't require stickering. It is no less an amazing how many titles and songs Harris manages to work his name into; he deserves an A for self-promotion alone, not to mention a high grade for clever, catchy phrasing. Best bets are "Tales From The Dane Side," "What Dirty Moobs U Have" (which also features Janks, Love'd and "Bede Boo" (which takes a riff from "Your Mama Don't Dance"). A good time is had by all, especially the listener.

♫ KING TEE

At Your Don Risk

PRODUCERS: Various

Capitol 19299

Rapper plays it mildly rough and rhythmically ready on second Capitol slab. Much of the material here is lacking any really distinctive personality, but raft of producers keep the lean beats happening. Best bet among the tracks here is a funny remix of the Rolling Stones' "Miss You," retitled "Diss You."

JAZZ

♫ KIM PENSLY

Pensky Sketches #3--The Emerald Sunrise

PRODUCER: Pensky's Optimum 3233

Clap your hands—K.T.'s back. And her maternal smoleres and sizzles as it did in its first album. Here she is the worldly wise, sardonic, but still resourceful chronicler of human silliness—whether delineating the destructiveness of unrealistic expectations ("Mary And Will"), precious memories of the commonplace ("Momma Was A Dancer"), or the capacity of young love to glorify the ragingly ordinary ("Cornell Crawford"). Of Ursin's two cover songs, the best is her frothy reading of the 1948 pop hit "You Call Everybody Darling.

NEW AND NOTEWORTHY

MONIE LOVE

Down To Earth

PRODUCERS: Various

Warner Bros. 26252

After several disappointing cameos on singles by Queen Latifah and the Jungle Brothers, literate and street-bred Hip Hop rhyme finally unleashes her full-length debut. Although radio has been slow on Fab first single, "Monie In The Middle," the race is far from over. Set is a deft blend of hip-hop/R&B beats and finger-snappin' girl talk, with a piece of politics tossed in for good measure. Strongest single contenders are invigorating hip-houser "Grandpa's Party" and "Ring My Bell," a fierce duet with Ultra Naté.

MAGGIE'S DREAM

PRODUCERS: John Deutsch & Maggie's Dream Captain 39149

Steeled in '60s sentiment and Sly Stone funk, this five-piece makes a solid '90s hit. Whatever Maggie took before she fell asleep certainly did the trick for producing sloe-eyed, psychedelic tunes that don't so much copy the '60s as pay respectful homage to them. Check out "Change For The Better," "Mother," and "Living For The Times"—and just try to keep from pulling out those bell-bottoms.

VARIOUS ARTISTS

Worlds Foremost Power House Vocalists

PRODUCERS: Various

Waver Bros. 26422

All-star album overseen by Warner publicist Bill Bentley. Epic and leads to the epic label's sales. An incredible array of talent showcases the maniac, troubled vocalist with covers of his off-bizarre material, hits include "Sirens," "I'm Not Dead," "I'm Here," and "It's Like That," among others.

CLASSICAL CROSSOVER

♫ MY FUNNY VALENTINE

Frederica Von Stade Sings Rodgers & Hart

PRODUCER: Robert Woods

Angel 672107

The grand musical-theater team of soprano Von Stade and conductor John McGlinn, bringing along original Broadway or Hollywood orchestrations, are up to their usual musical delights, and major crossover action is already happening. And why not? Here are 17 R&H songs—just about every slice between evergreen and neglected gems—under the loving care of Von Stade, McGlinn, and the London Symphony Orchestra.

CLASSICAL

♫ BARTOK: VIOLIN CONCERTOS Nos. 1 & 2

Melodi, Berlin Philharmonic, Mutter

Sony Classical 4941

An elegant sound, death-center intimacy, and dazzling technical control are attributes we have come to expect from Mutter. But she continues to surprise as an interpreter of conviction in the widest range of repertoire. This is no more apparent than in the introspective opening of the first Bartok, No. 1, and the juggled display in the finale of No. 2, performed here with the utmost conviction.
You're Amazing

The Hypnotic First Single and Video from the Album "Don't Explain"

Produced by: Robert Palmer for Remlap Co., Inc.
Management: David Harper / David Harper Management
BIRTHS

Girl, Emily Sky, to Marc Jordan and Amy Sky, Sept. 24 in Burbank, Calif. He is a recording artist with BMG Records.

Girl, Chelsea Christine, to Gene and Toni Weed, Oct. 4 in Burbank, Calif. He is controller for Westwood One Inc.


Girl, Olivia Diane, to Larry and Darlene Michael, Oct. 5 in Arlington, Va. He is director of sports for Westwood One Inc.

Boy, Gavin Richard, to Paul and Julie Thomson, Oct. 8 in New York. They are partners of Courtright Management Inc.

Girl, Gabriella Anna, to Neil and Jackie Gonsier, Oct. 16 in Santa Monica, Calif. He is West Coast sales manager for M.T.S. Sales, the internal distribution division of Tower Records, Video, and Books.

Boy, David Austin, to Don and Suzie Wolfe, Oct. 25 in Harlingen, Texas. She is GM of KRIX Brownsville, Texas.

Girl, Jenna Clare, to Fred and Julie.

DIEATS

Robert R. "Bob" Conrad, 59, of a heart attack, Oct. 21 in Pendleton, Ore. Conrad served as regional director of field operations for National Video Inc. from 1983 to 1987, during which time he personally trained more than 300 store owners, visiting each one or before its grand opening. In 1987, he and his wife opened their own video store, American Video, in Pendleton, which he later became the largest video store in the county. Conrad is survived by his wife, Virginia; two daughters, Janet and Carol; and two sons, Larry and Glen.

Neil Wilburn, 56, of a heart attack, Oct. 21 in Nashville. Wilburn was a recording studio designer, producer, engineer, and owner of Vine Street Records, a studio and song publishing company. He was a CBS studio employee throughout the ’60s and an independent producer during the ’70s and ’80s. He worked on many of the family’s "O \\
Waylon" album for Waylon Jennings, as well as releases by John
ny Rodriguez and the New White Rhythm RC A group the Family Brown. He designed and built several of Nashville’s most historic studios, including the old CBS “Quonset Hut,” the former Mercury Records studio, Cinderella, the Castle, and Vine Street. He also rebuilt the electrical components for Shot Jackson’ s groundbreaking Sho- Bud pedal steel guitar. Wilburn is survived by his sons, Randall and Dan; his parents, Clyde and Bes- sic; and his brother, Buz.

Dan Palmer, 35, in an automobile accident, Oct. 28 in Canton, Ohio. Palmer was a newsman at WHBC there. He is survived by his wife, Dan.

Gale Goldring, Oct. 27 in Los Angeles. He is an entertainment at- torney with Hansen, Jacobson & Teller in Beverly Hills.

MARRIAGES

Danny J. and Eka Fatna, Sept. 14 in Encino, Calif. He is a guitar-ist for Cher and Sheena Easton. She is music coordinator for NBC’s “Hall High.”

Joe Travers to Kathryn “Casey” Doff, Sept. 29 in Las Vegas. He is an employee in the shipping department of A&M Records.

Deaver Smith to Angee Jenkins, Oct. 6 in Tulsa, Okla. He is tech- nical coordinator for Soundsource Unlimited. She is manager of publicity for MCA Records.

Thad Tarleton to Martha Campbell, Oct. 6 in Nashville. He is pro- fessional member of the Nashville office of Zomber Enterprises Inc.

Perry Michael Simon to Fran Cartone, Oct. 20 in Tinton Falls, N.J. He is assistant to the president of Press Broadcasting Co. (WXI-FM, WBBM Trenton). She is an account executive with WPST Trenton, Philadelphia-WHWH Princeton.

Paul Garner to Dee Joseph, Oct. 22 in New York. She is VP of Cold Chillin’ Records.

Neil Wilburn, 56, of a heart attack, Oct. 21 in Nashville. Wilburn was a recording studio designer, producer, engineer, and owner of Vine Street Records, a studio and song publishing company. He was a CBS studio employee throughout the ’60s and an independent producer during the ’70s and ’80s. He worked on many of the family’s “O Waylon” album for Waylon Jennings, as well as releases by Johnny Rodriguez and the New White Rhythm RCA group the Family Brown. He designed and built several of Nashville’s most historic studios, including the old CBS “Quonset Hut,” the former Mercury Records studio, Cinderella, the Castle, and Vine Street. He also rebuilt the electrical components for Shot Jackson’s groundbreaking Sho-Bud pedal steel guitar. Wilburn is survived by his sons, Randall and Dan; his parents, Clyde and Bessee; and his brother, Buz.

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A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

November

Nov. 4, 15th Annual Taste of the NFL, Lago, Las Vegas, 5-11 p.m.

Nov. 5, 3-5, Special Interest Video Assn. Convention, Coral Sands Resort, Deerfield Beach, Fla.

Nov. 6-7, 6th Annual AES Entertainment Marketing Conference—Target Marketing: Reaching The Fragmented Entertainment Audience, Marriott Erie Hotel, Los Angeles. 713-469-3330.

Nov. 8-10, Video ’90, Youngs Hotel, Chicago, 5-8 p.m.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stroum Austin Hotel, Austin, Texas. 609-566-8500.

Nov. 15-17, 21st Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Roy A.

Joseph Martin, 71, after a long ill-

Girl, Emily Sky, to Marc Jordan and Amy Sky, Sept. 24 in Burbank, Calif. He is a recording artist with BMG Records.


Girl, Olivia Diane, to Larry and Darlene Michael, Oct. 5 in Arlington, Va. He is director of sports for Westwood One Inc.


Girl, Ashlyn Crystal, to Scott Mackenzie and Michelle Young, Oct. 10 in Honolulu. He is promotion director of KSSK-AM-FM Honolulu.

Girl, Victoria Jane, to Hernando and Doreen Courtright, Oct. 12 in New York. They are partners of Courtright Management Inc.

Girl, Gabriella Anna, to Neil and Jackie Gonsier, Oct. 16 in Santa Monica, Calif. He is West Coast sales manager for M.T.S. Sales, the internal distribution division of Tower Records, Video, and Books.

Boy, David Austin, to Don and Suzie Wolfe, Oct. 25 in Harlingen, Texas. She is GM of KRIX Brownsville, Texas.

Girl, Jenna Clare, to Fred and Julie.

Video Medicare/View Video’s “Childhood—Past Inside Out” title should have been listed under the Physical & Mental Health category in the Oct. 27 article, “82 Special Interest Video Will Vie For ABC Awards.”

In an Oct. 6 review of the Cure’s single “Never Enough,” the track was cited as a previously recorded song from the band’s new remix album, “Mixed Up.” The tracks is actually a newly recorded song.

Photographer Lynn Goldsmith was inadvertently omitted as co-director of New Kids On The Block’s new video, “Games,” in the Nov. 3 Video Track. She directed the clip with Paris Barclay of Black & White Television.

The correct title of the new Gene Loves Jezebel video is “Tangled Up In You.” It was incorrectly stated in the Oct. 20 issue of Video Track.

“Love In A Small Town” is K.T. Oslin’s third album. She is fourth, as was stated in the Nov. 3 issue.

and Merrill Blake say a TriStar Pictures film starring Collins, with a screenplay by Danny DeVito, is among the first Camden-TIG projects. Titled “The Three Bears,” it is based on an original idea by Collins and Michael Shanberg, who developed “Up.” The trio is being called "Wanda," according to Wardow. He notes that "Camer-TIG made this possible for us.

Blake adds, “A talent like Phil Collins is going to benefit from an agency like ours. Maybe we could sign a woman, a [Kris] Kristofferson—someone who has a dual career. Neither of us could do that before when we were working in this kind wanted representation.”

Yet despite the obvious advantages of a music industry talent agency securing film and TV roles for its clients, Forte says, “It’s not as much a concern of ours that we get our musicians to be actors, it’s author rather than that if and when these opportunities arise, we’ll have the ability to pursue them.

One area the agency will actively pursue, however, is film soundtracks. Wardow says, “The TIG roster has never been used to full benefit for soundtrack and/or title songs for films.”

One such project in the making for Camden-TIG is a Warner Bros. film to be titled ‘If Looks Could Kill,” according to Farrell. He says some of the artists being considered for the soundtrack are Paul Young, Winger, the Escape Club, and Steve Miller.

ITG formed a joint venture in 1988 with Labatt Entertainment U.S.A., a division of John Labatt Ltd., the Canadian brewer. Consequently, La- batt is a partner in the ITG half of the Camden-TIG/Labatt joint venture, according to Forte and Farrell. Although financial terms of the deal were not disclosed, Blake says, “We sold half of our company to the Farrell/Labatt group.” (A company press release says Camden-TIG will “fall under the umbrella of the Broadcast Communications and Entertainment Division of John Labatt Ltd.”)

Forte, a 17-year industry veteran, began his career at Creative Manage-
“LOVE TAKES TIME” by Mariah Carey (Columbia) storms into the top spot on the Hot 100, with a large lead in sales points. "Ice Baby" by Vanilla Ice (SBK) finally reaches No. 1 in airplay but collapses in sales as many radio stations have run out of airplay—the latter singles a configuration that were deleted about a month ago. Billboard will not remove a single from the chart as soon as it is cut out, since leftover records will still be available for sale for several months, but obviously a deleted title will be hurt on the chart. The early deletion of “Ice” almost cost it No. 1 ranking last week and surely cut short what would have been a two- or three-week stay at the top. Ironically, “Ice” is now certified platinum—what it might have sold if not deleted early? “Pray” by M.C. HAMMER (Capitol), bulleted at No. 2, is next in line for No. 1 but is still far behind in points.

SEVERAL SINGLES LOSE BULLETS this week but are performing well in some markets. "Joey" by Concrete Blonde (I.R.S.) loses its bullet at No. 19 but is still gaining in the sales sector; it is also top five at a dozen radio stations, including 6-4 at KQV Houston and 7-2 at WPST Trenton, N.J. "Each And Every Time" by Sweet Sensation (Atco) moves up to No. 59 without a bullet but is top 10 at Hot 97. San Jose, Calif. "I Found Love" by the Party (Hollywood) jumps nine places to No. 85 and a top 20 at WUSW Chicago (29-30) and 293 Dayton, Ohio (18-15), but is short of the bullet criterion. "Neither Enough" by the Cure (Elektra) rises up to No. 77 without a bullet as top 40 radio is not accepting the single; sales are strong and still gaining, however.

THE MOST-ADDED SINGLES at radio is "Hang In Long Enough" by Phil Collins (Atlantic); its 59 adds give it the highest debut on the chart, at No. 26. After The Rain by Nelson (Epic) is second-most added, 49 adds and early jumps such as 27-19 at FM104 Modesto, Calif., fuel a 19-place jump to No. 56. The third-most-added, "The First Time" by Surface (Capitol), also jumps 19 places to No. 63, with 43 adds and early jumps such as 21-13 at KQON San Diego and 12-9 at KMVQ San Francisco. The next two singles on the most-added list are not debuting, for different reasons. "I'm Not In Love" by Willy To Power (Epic) has enough radio play to enter but will not be commercially available for several weeks. "Does She Love That Man?" by B'act (A&M) is just shy of the required points to debut, and should come on the chart next week.

QUICK CUTS: Dance hit "Wiggle It!" by 2 in A Room (Cutting) is the Power Pick/Sales by a large margin, with a 16-place jump to No. 30. It's also top five at five stations so far, including Power 92 Detroit (7-4) and WPLJ New York (10-4)...The airplay pick goes to George Michael's "Freedom!" (Capitol) for the second week in a row, just edging out the new Steve Winwood single, "One And Only Man." (Virgin). "Man" shows early promise at WFXY Rochester, N.Y. (28-19), WAAAL Binghamton, N.Y. (30-17) and KQX Central Rapids, Iowa (19-17)..."Cherry Pie" by Warrant (Capitol) is peaked at the top 10 despite a solid point gain, as the singles by Poison, Dee-Lite, and Candyman jump it.
are Amarillo, Texas-based Western Merchandisers (including the 121-unit Chain Stores division, headquartered in San Antonio, Texas); Dallas-based Neiman-Marcus; Miami-based MBM; and New York-based JCPenney. Between them, the 150 wholesalers do business with 18,000 retail stores in the United States, 15,000 of which are independently owned and operated.

These are the key players in the retail end of the music business today, and they are also the players who will determine its future. They are the ones who will set the rules, make the decisions, and take the risks. They are the ones who will decide what music will be sold, how much it will cost, and under what conditions.

But they are not the only ones who will be affected by these changes. The record companies, the artists, the managers, the distributors, the record stores, the buyers, the consumers—all of them will be impacted by the changes that are coming.

The changes that are coming are significant. They will affect the way music is produced, marketed, distributed, and sold. They will affect the way we listen to music, the way we discover new artists, and the way we experience music. They will affect the way we think about music, and the way we value it.

The changes that are coming are not easy to predict. They will be shaped by a complex interplay of economic, technological, and cultural forces. They will be shaped by the decisions of the players in the music business, and by the reactions of the consumers. They will be shaped by the past, and by the future.

But one thing is clear: the changes that are coming will be significant, and they will be permanent. They will change the way we think about music, and the way we consume it. They will change the way we make decisions, and the way we plan for the future.

The changes that are coming will be hard to manage, and they will be difficult to implement. But they will be necessary, and they will be inevitable. And they will be the ones who decide what music will be sold, how much it will cost, and under what conditions. They are the ones who will set the rules, make the decisions, and take the risks. They are the ones who will determine the future of the music business.
**INTERSCOPE GETS DISTRIB FROM NEW EAST WEST LABEL**

(Continued from page 9)

Iovine offers no details about the capitalization of the label or what percentage of the capital is being contributed by Interscope and East West, respectively, but he does say that “the company will be at least as good as the old startups. We have whatever it takes.”

Calling the relationship between Atlantic and Interscope a “partnership,” the senior vice president of Interscope, whose name is Dan McInerney, and publicist Joe Ford, were there to introduce the label to the industry. The label will be run by Joe Iovine, former head of Interscope, who will be joined by a group of the label’s executives.

Several significant corporate appointments have already been reported in the trade press. Interscope executive (who, like their counterparts at Geffen Records, will not be named) include producer-chefs Ben Ben-

e and Michael Salzberg, A&R heads Tom Whipple and Bob McManus, and publicity topper Lori Eral.

Producer Beau Hill will also join the company, in a role Iovine describes as “a partner and part of the creative team of Interscope Records.”

Interscope will have its own self-contained promotion, marketing, and publicity staffs, according to Iovine, who adds that East West staffs

are going to help us occasionally, because they have a big incentive in the record company.

Iovine has no estimate of how large the Interscope staff will ultimately be. He says that the label is hiring “a field promotion staff, cur-

rently of indeterminate size.”

“We’re going to work with East West, and see what we need in promotion the first year, the second year,” Iovine says.

Interscope will issue only six to eight records during its first year, with an initial release planned for the first quarter of 1991.

“If [the [new label’s] do their job, there are going to be some hands getting more attention than there have on a much bigger label,” Iovine says. “That’s the opportunity of be-


ning with a smaller label that’s sifi-


ciently capitalized and has a creative staff that can focus on one record.

“Because of the CD boom and be-

cause of all the money being made in the record industry right now, people are just saying, ‘Let me sign a bunch of acts, and if 10% are successful, I’ve got a successful record company.’ That’s not why we’re here—


we’re not trying that approach. I want to know everybody on the label.”

Interscope’s first signings include the A&R-based band Neverland, a UA, Male, featuring producers Jon Nett-


leski and Tery Coffey; San Francisco funk-rockers Primus, formerly signed to Carolene; the Portland, Oreg.

based group Love On Ice; and His-

panc rapper Gerardo.


**STAFF SHIFTS AT RCA BLACK UNIT AUTONOMY**

(Continued from page 9)

Rington, formerly of Slave.

Key to the new division will be RCA’s long association with Live Records, which it distributes. Says Miller: “Jive may be the most important contributory factor in the suc-

cess of RCA over the past five years. Certainly those artists are very close to me.”

Miller came to RCA in 1988 in the newly created position of VP of the black music division. He had previ-

usly 16 years with Motown Records in various positions, both as president of the label before its 1987 sale to MCA and an investment group led by Boston Ventures. Lou-


don, the last vestige of Motown Records, where he was VP of mar-


keting, sales, and distribution before switching coasts to join RCA in April.

Announcements of further staff appointments within the RCA black music division are expected shortly.
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the definitive example of how one man and his music can turn popular song into an enduring art form.

- 75 classic songs digitally mastered from the original master tapes
- 2 previously unreleased tracks
- 36-page full-color booklet with extensive liner notes by Nancy Sinatra, Will Friedwald and Pete Kline
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- Previously unreleased photos and session shots

FRANK SINATRA
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1953 - 1962

available now in a deluxe Capitol records limited edition package with 3 cassettes, 3 compact discs or 5 records.
a heavy metal band to get rock'n'roll acceptance.

Evidence that rock is in decline can be found by comparing Billboard's year-end Top Pop Albums charts during the past 10 years. In 1980, 68% of those albums in the year's top 50 were rock-based. By 1989, the number slipped to 56%. On average, the percentage of rock albums in the year-end top 50 during the 1980-89 period was 62%; from 1985-89, however, that figure dropped to 52.2%.

At the same time, rock—defined here as guitar-oriented music by self-contained bands with an album-rock base—is increasingly meeting its greatest sales success with heavy metal or hard-rock acts. The most popular rock album in 1980 included Pink Floyd's "The Wall," while the top rock album in 1989 was Def Leppard's "Hysteria." Skid Row defined rock for the masses. In short, 8.8% of the 34 rock records to reach the top 50 in 1980 were hard rock or heavy metal; by 1989, the number of rock records had declined to 28, and of those, a full 46% were either hard rock or heavy metal.

"Rock music is losing ground because there's not an awful lot new that's happened to rock music in the '80s," says Hugo Burnham, A&R director at Island Records and a punk rocker who once played drums with Gang Of Four. "Since then, it is generally seen as rock music has been of regenerative stylistically and musically to the point where it's stuck in the whole pop music scene is all form over content."

Burnham notes that cutting-edge rock in the '60s and punk in the '70s drew a certain passion from the political climate in which the music was created. He suggests that, while mainstream rock has largely abandoned its political stance, rap infused with political and social consciousness has flourished. "It's the black youth who are finding a political voice through music, as 25 years ago the white kids were doing.

Radio Resistance

New rock'n'roll groups—that Arist A&R exec Mitchell Cohen calls "cool American bands with great songs"—continue to find label interest and deals, but often face resistance at album-rock or modern-rock radio.

"Every label has two or three of these bands that fall into that category," says Cohen. "We're talking about bands that don't really lean alternative but are not so moody that album-rock radio would embrace them. A&R people go around the country chasing bands that spark up. The problem is, the reality of the marketplace is that those bands are the toughest kind of band to sell.

While album-rock radio readily embraces the familiar, blue-roots style of an act like the Jeff Healey Band, says Cohen, it takes longer to support newcomers such as Michelle Malone & Drag The River or Every Mother's Nightmare, acts that may sound less conventional to album-rock programmers.

"Their definition of rock is really very narrow," says Cohen, "and the alternative [radio] definition of rock is very narrow. What we're seeing is that rock bands of all kinds take longer to break because they're not hit-driven, they're more impression-driven."

Cohen contrasts the reception for many rock acts with Arist's success with such nonrock talents as Lisa Stansfield, Milli Vanilli, and Snap. All top 40 breakthroughs, these acts were signed directly to Arist after having international hits. Many executives, however, feel the instant success of these artists is at odds with what has traditionally been the norm for rock groups.

"My frustration is that years ago, people used to have the patience and understanding that it would take for a band to break up. There is now a belief that an album is the biggest acts today—whether it be U2 or Bruce Springsteen or whoever—their first albums probably didn't sell well, and yet they're being considered. But the curve of growth was fantastic, what you like to see for a long and successful career. In the last few years, there's been so many Milli Vanilli and Lisa Stansfield—people who have multiplatinum success on their first records. Is an executive's imagination that is to be successful, you've got to come out of the gate and say, 'OK, it's not about career development.'"

"Obviously, it takes longer for a rock act to take hold," agrees Don Rubin, senior VP of A&R at EMI Records. "Many rock acts take several albums to find their audience and for their audience to find them."

On a pop act, it can happen almost overnight, as with Wilson Phillips or Vanilla Ice," says Rubin, referring to two of SBK's pop success stories.

Money Counts

The possibilities of artist development, naturally, are limited by the amount of funds available. And it costs more and more to record new rock artists, say label execs.

"When a band gets signed for [as much as] $200,000, there's going to be no artist development," notes Wes Hein, executive VP at Hollywood Records. "It's too expensive. That means at the end of recording, the two or three, or four albums could conservatively be $500,000-$800,000 un-recouped. It's very difficult even for that band to feel that their own executives are willing to say at that point, 'That's OK—let's just keep working it and working it.' In general, I think they're more likely to go in and say, 'Look, you guys—something better happen on this record.'

At that point, says Hein, the band faces the dilemma many '90s rock bands now face: constructing their credibility in order to keep a "commercial" music that will keep their labels interested long enough to stay on the project longer than the typical six to eight weeks. "Maybe they'll go out and get a 'radio hit,' but it isn't necessarily the same kind of music that stimulates the fan base. They're not out there doing it just for themselves. They're doing it for their fans, but a lot of people just go, 'Wow, sell-out,' and they're off to the next idea."

Troubled album-rock radio is commonly regarded as one of the chief factors in rock's apparent decline. Says Paul Atkinson, executive VP of A&R at MCA. "But they played it safe—and instead of looking forward to the new exciting acts, they looked back and played Iron Maiden and Deep Purple and the dinosaurs.

"Bill Sager, A&R director at U2's EMI Records, also cites the resistance of top 40 radio to rock music. At [top 40 radio], there just has been more of an acceptance of a more dance orientation, that has really been coming on substantially. You're seeing fewer and fewer rock records going all the way. It seems that rock records are a tougher sell at [top 40 radio] and that's definitely apparent in the marketplace."

Cylical Trends

But Barackman, saying others, believes the current lull in rock's dominance merely reflects the cyclical nature of the music business. He notes that the dominance of disco in the late '70s was followed by the rise of pop metal acts such as Quiet Riot and Def Leppard.

"Historically, rock has always had a place and always will have a place. It's a tougher sell now, but I think it's in its cycle. And I think I can argue that music is cyclical and that six months to a year from now, we're going to look at the chart and see that the hard rock record is back on the upper echelon of the chart," he says.

Despite the apparent tougher sell now, CBS executive VP Tommy Motolla notes that new bands such as Living Colour have managed to break through without the traditional help radio has provided—largely due to CBS branches, MTV, touring, and college radio.

"We were at 400,000-500,000 albums [on Living Colour] before we thought of turning to top 40," he says.

Like others, Motolla insists rock music's appeal may be cyclical and that it is about to fade away entirely. "There's always going to be a desire for great rock music in many ways—whether it's Midnight Oil, Living Colour, Warrant, or Suicidal Tendencies," he says. "The rock market is broad enough. The public wants rock'n'roll music, and the responsibility is on us."

Nevertheless, the current domination of hard rock and metal in the rock field has led some A&R executives to wonder whether the '90s will bear any resemblance to rock of the past two decades. "There are fewer bands this year that exhibit the middle-America, heartland-rock approach—say of Tom Petty or John Cougar—and are distinctive enough to be commercial enough to stay in this competitive environment," says Tim Devine, senior director of A&R at Capitol. "I wish there were more. I would love to sign a great, unique, individual, heartland rock band.

Geffen A&R executive John Kalodner similarly notes a qualitative difference out there in the field. I've been looking very intensively for a while now. There has been a hard rock band—meaning a young, attractive band—now going on three or four years, and I haven't seen any," he says. "So that's a factor. I've also looked for a young, progressive band from the Midwest, such as a Kansas or a Styx or a Foreigner type band, and I haven't seen any.

Citing the cyclical nature of popular music, Kalodner says that the overexposure and fear are now getting will inevitably result in a decrease in their popularity. "I just think people are getting sick of hearing the same old thing. It is like with those things that happen. I think people like to change what they're interested in—and in people keep repeating the same music, it is going to happen."

The Fundamental Shift of Taste from rock-oriented to dance-oriented music in recent years has revolutionized the A&R scene. Records president Derek Shulman, the man who signed the likes of Bon Jovi and Cinderella while A&R chief at PolyGram, and a former album-rock musician from his days with Gentle Giant, Shulman, in fact, offers "a real theory, almost a sociological theory" about why the musical shift has occurred.

"When [older rock fans] were growing up, they were exposed," he says, "to the instrument of choice for a rock band was a guitar. Basically, the technology took over—and this is why dance music has become a factor. A kid can now walk into an electronics store, buy a Cassio keyboard, put a button and get a drum machine. Now that's become the instrument of choice. Kids understand the technology of what this is all about.

"It is always going to be around," declares Shulman, who has seen Atco albums by AC/DC, Bad Company, and others climb to the #1 spot. But the rise of dance-oriented pop "is not a quick fade, like disco. It's real. It's in your face."

The nature of the pop in the '90s as hit-driven rather than artist-rooted, suggests Shulman, is a reflection of the rapid pace of pop music in an age of information overload. He likens many pop hits to "sound bites" that must command the attention of listeners quickly. "If you don't grab them there and then, you won't grab them."

While Atco has had success with dance-oriented albums as well as those rooted in rock, Shulman echoes other label execs in stressing the need to do what's best in that genre as well as pop hits. Artist loyalty, which rock-oriented bands traditionally enjoy, is harder to come by with a rock's dominance fades.

"As a musician," says Shulman, "I don't mind it." But, "I do wish it was different. I wish there were more. I do have to say that. But this is reality and I have to look reality in its face."

Assistance in preparing this story was provided by Ken Terry in New York.
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Billboard Top Pop Albums continued

This Week 110,000 Albums 102 82 21
2 Weeks Ago 110,000 Albums 89 97 59
4 Weeks Ago 110,000 Albums 90 89 62

Artist Label & Number/Displaying Label (Suggested List Price or Equivalent)

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The Boys
DEEP PURPLE EPA (9.98)
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THE NAME OF THE GAME

THE OPERA HIGHLIGHTS

impacts of reflection
Many of those acknowledgments are offered grudgingly, however, in-}

dicating that resentment over the $93 dis-}
middle-level management and secretarial staff in its Los Angeles home office and local sales reps in New York and Chicago.

The dismissal of 20 employees at Island Records Oct. 26 was announced as part of a reorganization of the label, which was purchased by PolyGram in August 1989 for a reported $300 million.

According to Island president Mike Bone, sales and marketing functions for Island will largely be assumed by the U.S. arm of the new PolyGram label headed by Rick Dobbs, who will also serve as the umbrella for the Polydor, London, and Smash labels. Island sales vice-presidents Joe Waddington and publicity director Cindy Gray will continue to oversee their respective areas, and Island’s A&R structure will remain fully independent. The reorganization does not affect Island Records outside the U.S.

“On a global level, this decision was painful,” Bone said in a statement. “The present economic environment and the resources provided by PolyGram lead us to this revision of Island’s strategy for 1991.”

Despite rumors to the contrary, Bone noted no further layoffs are planned.

Island’s changes come as its parent conglomerate continues quiet plans to launch an associated label under Dobbs—whose position has yet to be formally announced despite his move to PolyGram from RCA Records several weeks ago. The name of Dobbs’ label reportedly will be Allis- ton Records, and top staffers reportedly will include Jonny Barbara as senior VP, Dennis Fine as communications VP, and Denis McNamara, PolyGram’s head of international A&R for Polydor.

PolyGram publicly VP Dawn Bridges says a label name has yet to be confirmed. She admits Barb's and Fine will be joining the company but cannot confirm their positions or move Dobbs into the A&R slot.

Although A&M Records also was purchased by PolyGram for a reported $300 million last October, its layoff announcement does not portend any merger of operations with PolyGram or associated labels under Dobbs, says A&M senior VP/GM Al Caffaro.

Caffaro also says that, unlike the situation at Island, there will be no forced layoffs at PolyGram or associated labels under Dobbs, according to the terms of the agreement between A&M and PolyGram. He adds that there have been no discussions about A&M joining an umbrella label under Dobbs at PolyGram.

A&M will remain “a freestanding record company, if you will,” states Caffaro. “PolyGram has a belief that a combination of existing personnel at A&M have an opportunity to be successful. A&M’s domestic VP/GM Dave Andrew says, “We will do everything to support Dobbs in the process.”

Caffaro denies that A&M was under any pressure from PolyGram to make the staff cuts. “Our hands were not forced in this. I have viewed this all along as something we needed to do to make us competitive. This is the last stage of a transition that has taken all of 1990 to accomplish,” Caffaro said.

Noting that close to 50 label employees have left the company since the beginning of the year, Caffaro said, “It was an attrition that needed to take place. This company had grown to an unnatural size in relation to the business we were doing.”

A&M has had limited commercial success this year, with Janet Jackson’s quadruple-platinum “Rhythm Nation 1814” the company’s sole major sales story.

This year the label has seen an euroneo and retreats from the pop market. recently, president of A&M for 25 years, left in April (Billboard, April 14); other departures included senior VP of publications David Sterken, director of new service Gold, senior VP of PolyGram’s, and DP & Steve Raibolov, and VP of East Coast operations Michael Leon. Most of these moves were replaced by middle management personnel.

COMMUNICATIONS

Citing its new relationship with PolyGram, Bone says, “Island no longer needs the level of staffing it had. One of the principal benefits of our association with PolyGram is that we can utilize many of their facilities while retaining our creative autonomy.”

The cuts, however, also reflect Island’s limited commercial success in the past year, during which the label’s largest act—the supergroup U2—was not active in the U.S. market.

Island currently has two releases on the Billboard Top Pop Albums chart—Anthrax’s “Persistence of Time” and Dino’s “Swingin’.”

“Before we did this [reorganization], we spoke with a number of artist managers and let them know what would happen,” says Bone.

Anthrax manager Jon Zazula, head of Megaforce Records and Crazed Management, expressed confidence in Island’s ability to meet the needs of its artists. He notes that he has contracted for outside services from Network Marketing for his acts but says that move preceded Island’s layoffs.

But Zazula also suggests that artist representatives should confirm that their acts remain a priority after any label reorganization. “Any manager should have been on the phone with PolyGram within 30 seconds, up to Dobbs, see where they stand and what the commitment is.”

The 20 dismissals at Island included marketing VP Michael Stottle, sales director Dave Stotter, and national publicity director Sandy Sawotta.

At A&M, laid-off staffers include Rob Gold, director of advertising; Jon Konjoyan, national AC promotion director; Steve Macon, director of video; Amy Stanton, director of video production; Randall Kennedy, director of classical/jazz marketing; Curtis Hawkins, Chicago director of sales and distribution; and Monnie Sellers, East Coast R&B promotion director.

Caffaro emphasizes that the terminated employees—many of whom are longtime staff members—haven’t been left in the lurch. The outplacement service of Drake, Beam & Morin has been retained to offer job placement counseling, and veteran employees have been offered four months of one-to-one professional counseling.

At Island, employees received an accrued vacation pay, one week’s severance pay each year with the company, and company-paid health insurance for the next six months.

STUDY: COPYRIGHTS MEAN BIG BUCKS FOR U.S.

share of total U.S. employment. By comparing figures from 1975, 1980, and 1985, the IIPA study also shows that the real annual growth of U.S. copyright-industrial output, more than twice that of the U.S. economy overall (6.6% vs. 2.9%). The government figures are adjusted for inflation.

Further, a selected sample of core copyright industries (movies, videos, records, and tapes, as well as computer software, periodicals, books, newspapers, and periodicals) generated foreign sales of $3.2 billion in 1989—a number larger than foreign sales for the aircraft and space industries.

Despite the upbeat news about the copyright industries’ growth, however, the Uruguay round of the General Agreement on Tariffs and Trade negotiations is not going too well from the viewpoint of copyright industry leaders.

“The prospects, at this point, are bleak,” says Berman, who pointed out that other parties are calling for the negotiations, such as agricultural companies, are making greater headway than the intellectual property rights.

One of the most difficult issues for U.S. copyright industry leaders is the so-called cultural exemption. The exemption was originally designed to protect areas of the nation’s cultural heritage but, according to Berman, has become “a symbol of the rapid erosion of U.S. entertainment businesses in other countries to be able to restrict U.S. product access.”

Valenti, clearly exasperated by the impasse in the current round of trade talks, which ends Dec. 5, says that at this stage, “GATT and the European Community will take all the right steps to protect the interests of the United States.”

TRADE GROUPS MAY FILE AGAINST THAILAND

(Continued from page 12)

probably accept the complaint.

Organized record and tape pirates in Thailand are estimated to sell thousands of dollars of bootleg recordings daily. They have also threatened physical violence against record and video industry officials in Thailand.

“The Thai government has simply refused to prosecute these criminals,” says Jay Berman, president of RTA. “We gave fair warning back in June we would file if no action was taken (Billboard, June 23). We have reached a point where the gloves have to come off.

The industries are frustrated that four years of negotiations with the Thai government have produced no results. Jack Valenti, chairman of MPEA, calls Thailand “the worst offender of intellectual property rights in Asia.”

Says the RIAA’s Berman: “The situation is even worse since other countries such as Indonesia have cleaned up their act. It’s not a question of needing new laws; they just need to enforce the ones they’ve got.”

Under Section 301, after a year of further intensive negotiations, the Administration’s USTR can retaliate by denying entry into the U.S. of key Thai goods such as jewelry, rare woods, and agricultural products.

One key source suggests that Thailand may have to be dragged into confrontation before action is taken. “It looks like they won’t move on this until the last minute. They seem to see the trade restriction list right under their noses.”

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—Bootsy Collins

"Bernie Worrell is more than one of the most prolific and influential writers, producers, arrangers and instrumentalists in the history of P-Funk. He, quite simply, is one of the most innovative keyboardists the world has ever seen." —Peter Wooten Uncut Punk

"No one even comes close to Bernie." —Bill Laswell

EMI RECORDS in the U.K. is being split into two companies, just as WEA was two years ago. Current managing director Rupert Perry will head the combined operation with current managing director Andrew Pryor taking executive control of one of the new companies. The other will be run by Clive Swan, who returns to EMI after a 10-year absence during which he was managing director of PolyGram operations in the U.K. and, more recently, head of Audio Merchandisers. Swan sold Audio Merchandisers to Parkfield—and was paid by and large with that group's now-worthless shares.

"No one of the one even the most prolific and influential writers, producers, arrangers and instrumentalists in the history of P-Funk. He, quite simply, is one of the most innovative keyboardists the world has ever seen." —Peter Wooten Uncut Punk

THE SIGNING of Queen for the U.S. and Canada is believed to have cost Hollywood Records $10 million. Informal sources in Los Angeles also say that the Dylan offshoot has paid $1 million to compensate Capitol Records for the loss of Queen product in North America. A strong attraction for Hollywood in the deal is that it will be able to release Queen's catalog on compact disc in the U.S. for the first time.

FLAGGING ANTI-PIRACY. Record company members of Artists Against Counterfeit Taping have started putting anti-piracy warnings on their product, declaring that "Tapes not purchased from legitimate retailers may be counterfeited and of poor quality. Artists receive no money from counterfeit tapes." First to make such statements on cassette covers is Profile Records, with just-released album "Special Releasing Sun," and Dana Dane. A new Run-D.M.C. album is due on Profile Nov. 19. Other label members of AAPT are Tommy Boy, Next Plateau, Priority, Jive, Wild Pitch, Fantasy, Nasty Mix, Warlock, and Sleeping Bag.

Mr. HIT MEN: Fredric Dannen, who has created an industry stir with his best-selling book, "Hit Men," will talk about "The Making Of 'Hit Men': Confessions Of A Journalist" at the monthly meeting in New York of the B'nai B'rith Music and Performing Arts Unit. It'll take place at 6 p.m. Nov. 12 at the Sutton Place Synagogue, 225 E. 51st St.

PIG-NO FAIR? The Motion Picture Assn. of America got a temporary restraining order Oct. 30 in a U.S. federal court in Los Angeles that prohibits the distribution of an album by Quality Records rap group PG-13 under the title of "Boling With PG-13." Two other titles are rating designations registered as trademarks of the MPAA. A show-cause hearing is scheduled for Tuesday (6) before Judge J. Spencer Letts. Quality plans to challenge the order, according to Russ Regan, label VP/OM.

ADDS ACTION: Industry executives and trade press representatives met Oct. 24 in New York to try to organize an East Coast affiliate to the L.A.-based Video Industry AIDS Action Coalition. While in New York for the meeting, hosted by Lois Whitman of WHV Enterprises, VIVA board member Jeff Jenett of Playboy presented a check for $16,000 raised by the group to the American Federation for AIDS Research. A second New York meeting, to discuss fundraising activities, was set for Nov. 15 at the WHV offices, 212-925-6045.

PBS GREATEST HIT was the recently telecast series "The Civil War." Elektra Nonesuch is releasing sound-track music and narration on a 30-track CD. Album will no doubt get further assistance from a rebroadcast of the five-part series starting in mid-December.

MEANWHILE, Pacific Arts Video has confirmed that it will offer "The Civil War" on its PBS Home Video label. Only 10,000 limited-edition sets will be made available, and only until Jan. 1, 1991. Video wholesalers and retail accounts will get more details shortly.

ADDED ALLIANCE: Fred Tushinsky has been named chairman and CEO of Video Alliance Group Inc., the new video software buying group being organized by former Video Artists President Michael Weiss. Tushinsky, along with his three brothers, was a founder of SuperScope. VAG will be based in Phoenix, with offices in Los Angeles.

ALMOST DONE. LIVE Entertainment and Vestron have reached a formal agreement for LIVE to acquire substantially all assets and liabilities of Vestron in exchange for LIVE securities. Holders of Vestron's $115 million in subordinated debt will receive LIVE convertible preferred stock with a liquidation value of $21 million, plus their unpaid interest that was due Sept. 1. The deal also calls for additional payments of stock or cash to Vestron note holders if the Vestron program rights acquired by LIVE exceed certain performance levels. The deal is contingent upon a confirmed reorganization plan under Chapter 11 bankruptcy laws. Vestron was scheduled to file a negotiated plan by Nov. 2. Closing the deal will provide LIVE with distribution rights to some 1,200 titles in the Vestron catalog.

2 LIVE CREW PPV NIXED: A 2 Live Crew pay-per-view special scheduled to air Thursday (8) from Hollywood's Palace theater was canceled by distributor Choice Entertainment because of the group's failure to attend an Oct. 29 press conference related to the event, according to Lisa Phillips, head of the Los Angeles-based company. She says, "We didn't cancel for economic reasons. We canceled because we couldn't assure our subscribers that they were going to have a show.

PATHE COMMUNICATIONS Corp.'s protracted bid to buy MGM/UA Communications Co. has been dealt further delays. In its last statement, Culver City, Calif.-based MGM/UA said the deadline for the closing of the $1.5 billion acquisition had been moved to Nov. 1. But no word had leaked out by press time. What was holding up the deal? According to MGM: "completion of the closing documentation, arrangements for the payment of certain MGM/UA obligations in connection with the merger, and receipt of the solvency opinion." If the deal goes through, Warner Home Video wins expanded worldwide video rights to all MGM, United Artists, and Pathe films, in exchange for a $125 million advance to Pathe (Billboard, Nov. 3).

FORMER Island Records national sales director Dave Yeskel, one of the 20 staffers let go by the label (see story, page 1), can be reached at 212-209-5810. Also, Mike Keisler, formerly GM with Music Merchants in Cranston, R.I., has left the one-stop, 608-429-2421.

GOING CROSS COUNTRY: John Newcomer, head of the U.S. Attorney's Organized Crime Strike Force in Los Angeles, is leaving his post to join the U.S. Attorney's criminal division in Tampa, Fla. Newcomer, who headed the Strike Force since October 1987, was in charge of a high-profiler investigation into alleged payola activities of independent promoter Joe Igro and alleged mobster Sal Pisello's ties to MCA. The indictment of Igro, along with the two others, was dismissed in September for "reasons of outrageous government misconduct" (Billboard, Sept. 15), while allegations that the Justice Department failed to adequately probe links between the mob and MCA arose in the wake of Pisello's conviction on tax charges in 1988 (Billboard, June 4, 1988). A news report last week stated that Newcomer said he is making the transfer to Florida at his own request.

TALK SHOW: The Music Network, a 2-year-old organization that enables folks from all levels of the industry to talk and network, will meet from 6:30 p.m. Nov. 12 at The Central in Los Angeles. For more details, call Tess Taylor at 818-889-2011.

THE BOULEVARD OF BROKEN VINYL: Tower Records' famed outlet on Sunset Boulevard has pulled vinyl albums out of the store. Store manager Joel Abramson said for us, it's the end of an era. The sales weren't there for vinyl anymore. On an average day, we sold a total of $150 in vinyl albums compared to $14,000-$26,000 for CDs. In a sense, for a long time we been stocking vinyl for nostalgic purposes, not business reasons." The store will maintain 12-inch singles and 7-inch ciders.

EXIT: Fred Caughran, senior buyer at Handleman Co., has left the firm.

A CLOSER LOOK: Fran Richards, director, symphony and concert department, ASCAP, and Rosalie Cabrese, executive director, American Composers Alliance, are mentioned on this photo page at right. Cabrese is pictured fifth from left and Richards is seventh from left. Also, Ed Cramer is the president of the B'nai B'rith Music and Performing Arts Unit.
Nomads, Indians, Saints, And Indigo Girls. Members of recording duo Indigo Girls stop by Epic Records in New York to discuss the label's plans for the Girls' new album, "Nomads," "Indians," "Saints," the follow-up to the duo's gold Epic debut. The album features the single, "Hammer And A Nail." Shown, from left, are Dave Glew, president, Epic Records; Emily Saliers and Amy Ray, Indigo Girls; John Doelp, front, director of product management, Epic Records; and Russell Carter, manager of Indigo Girls.

A Reunion For Geffen. After signing an exclusive long-term distribution pact with Geffen Records, Reunion Records executives introduce one of their artists, Grammy-nominated singer/songwriter Michael W. Smith, to the Geffen staff in Los Angeles. Smith's new album, "Go West Young Man," is set to launch the distribution deal in January. Shown, from left, are Robert Smith, marketing, Geffen; Terry Hammings, president/CEO/co-owner, Reunion; Eddie Gilreath, sales, Geffen; Ed Rosenblatt, president, Geffen; Michael W. Smith; Al Coury, GM, Geffen; and Michael Blanton, co-owner, senior VP of A&R, Reunion.

Back To The Future. Composers and record executives chat after their panel discussion, "Is There A Future For Contemporary Classical Music?" The discussion was held at a meeting of the B'nai B'rith Music and Performing Arts Unit in New York. Shown, from left, are Jim Cohen, composer/musicologist; Jesse Rosen, executive director, American Composers Orchestra; Nancy Zannini, VP, Philips Classics; Is Horowitz, classical music columnist, Billboard; Fran Richards, director, symphony and concert department, ASCAP; David Rothfield, moderator; Rosalie Carabine, executive director, American Composers Alliance; and Ed Kramer, president, B'nai B'rith Music and Performing Arts Unit.

The Composer And The Conductor. BMI executives congratulate the recipients of the first Lionel Newman Conducting Scholarship and the Second Annual Pete Carpenter Composing Fellowship at a reception in Los Angeles. Shown, from left, are Christopher Tyng, recipient of the Pete Carpenter Composing Fellowship; composer John Williams; Doreen Ringer, senior director, film/TV relations, BMI; Rick Riccobono, VP, writer/publisher relations, BMI; and Daniel Hege, recipient of the Lionel Newman Conducting Scholarship.

Salute To A Bluesman. Performers relax backstage at an all-star concert tribute to blues performer John Lee Hooker at New York's Madison Square Garden. The concert, which was sponsored by Benson & Hedges Blues, was a benefit for the Delta Blues Museum. Shown, from left, are Gregg Allman, Hooker, Bonnie Raitt, Joe Cocker, and Wilie Dixon.

He's The Boss. Boss Man Records president Mark Gordon, center, signs a distribution deal with Independent National Distributors Inc. Boss Man's current releases include the single "Wild Side"/"Nice And Easy" by MC Jr. Cas, and "I Need Your Love"/"Put Cho Tongue On It" by Sizzle Boyz. Other groups on Boss Man include Rappin' and Simply Raw. Shown, from left, are George Hocutt, chief operating officer, INDI; Gordon; and Dick Kline, executive VP, INDI.

The Winner Of The 1990 Billboard Philippine Music Charts Awards Show. Shown, left, are Rana Ross; Bill White Acre & Big Planet, winners of the Don Kirshner Tanqueray Rocks Talon Contest, a national search for up-and-coming rock bands. The competition was held at the Ritz in New York. Shown, from left, are Rana Ross; Bill White Acre; Kirshner; Matthew Steer; and Dee Dee Funk.
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