Entertainment Biz Loses An Irritant & An Ally In Elections

BY BILL HOLLAND

WASHINGTON, D.C.—Entertainment and other copyright-related industries lost a major congressional ally and a gubernatorial irritant in the Nov. 6 elections, and also face four more years of dodging the brickbats of Sen. Jesse Helms, R-N.C., in his anti-obscenity crusade.

"We will try to help him at the polls," says Hilary Rosen, VP of government affairs at the Recording Industry Assn. of America. "Now we'll have to keep on trying to get him in Congress."

However, the industry will not have to deal with Florida Republican Gov. Bob Martinez in the future, since he lost his bid for re-election. Martinez, no stranger to salvaging of morally righteous brickbats—including his efforts to prosecute retailers for carrying 2 Live Crew albums—will have to continue his crusades from the sidelines. Florida voters chose as their new governor former Democratic senator Lawton Chiles, who vowed to purge the office of high-money influence.

If the Helms/Harvey Gantt Senate race and the Martinez/Chiles governor's contest were well publicized, the race for Wisconsin's Second District House of Representative's seat was not, although the result will have a significant impact on copyright industries. (Continued on page 73)

U.S. Clubs Feast On Dance Imports

BY LARRY FLICK

NEW YORK—The imports are coming! The imports are coming! That is the battle cry of the U.S. club community as European dance music makes its presence felt here more than at any time in the last five years.

Over the past eight weeks, six of the seven No. 1 singles on Billboard's Club Play chart received their first U.S. exposure as imports. In the cases of the hits "Dance, Dance" by Deskee on RCA and "Let's Get Busy" by Geffen act Clubland, the U.S. labels licensed them after they received widespread underground club activity.

The only track recorded in the States to hit No. 1 recently is "Wiggle It" by Cutting/Charisma recording duo 2 In A Room. The single held that chart position for two weeks. Significantly, most of the import records getting big club play here are by international, not U.S., acts. At least half of the recent import club hits are by Italian and German artists.

The only cloud on the horizon for imports is that rising license fees may soon begin to squelch interest in indie productions from abroad.

While the impact of dance-music activity overseas has always been

NARM Wholesalers Downplay Economy

This story was compiled by Ed Cherson, Earl Paige and Deborah Russell.

PALM SPRINGS, Calif.—The possibility of a cassette-single price hike, the threat of studios selling video directly to rackjobbers' customers, the revival of the functional discount controversy, and the viability of a national network of independent distributors were the main issues discussed at the 1990 NARM Wholesalers Conference, held here at the Palm Springs Hilton Nov. 27.

While acknowledging that the declining economy is a serious concern, the 400 or so attendees were not busy wrestling with a plethora of industry issues to get exercised about the flat home-entertainment software sales that many companies are currently experiencing.

Among the issues discussed at the annual convention were these:

- Some one-stops asked labels to increase their profits by raising cassette single prices and, in tandem, to discontinue the controversial policy of deleting hit singles at the height of their popularity. (Continued on page 86)

Special-Interest Vids

Take Prizes At AVC Awards Ceremony

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Global Music Industry

Up 6.4% In '89

PAGE 4

Aussie Group Targets Record-Rental Biz

PAGE 44

No. 1 IN BILLBOARD

- HOT 100 SINGLES
  + LOVE TAKES TIME
  MARIAH CAREY (COLUMBIA)
- TO THE EXTREME
  + VANILLA ICE (RAM)
- HOT R&B SINGLES
  + B.B.D. (I THOUGHT IT WAS ME)
  BELL BIV DEVOE (黑龙)
- HOT R&B ALBUMS
  + PLEASE HAMMER DON'T HURT 'EM
  M.C. HAMMER (Geffen)
- HOT COUNTRY SINGLES
  + YOU REALLY HAD ME GOING
  HOLLY DUNN (WARNER BROS.)
- COUNTRY ALBUMS
  + NO FENCES
  GEORGE STRAIT (REPRISE)
- TOP VIDEO SALES
  + PRETTY WOMAN
  TOUTSTONE-HOME VIDEO
- TOP VIDEO RENTALS
  + PRETTY WOMAN
  TOUTSTONE-HOME VIDEO

National Arbs:

Top 40 Down, AC Up

Even With Teens

BY SEAN ROSS

NEW YORK—For the first time in the 18 months that Arbitron has compiled national format ratings, top 40 radio now controls less than half of America's teen audience. Yet, while teens are getting the message that they are not top 40's primary target, adults are not tuning in, and the result is across-the-board drops.

Adult contemporary, on the other hand, is up everywhere, making it an even stronger No. 1 format. News/talk, after a slow spring, soared back on the strength of baseball and the Midwest crisis. Details of the format study start on page 10.

A StrokE OF GENIUS

The self-titled debut album featuring the single and video "JUST THE WAY IT IS, BABY.

Produced by The Rambrannts

RACKS ATTACK SUPPLIER POLICIES

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Produced by The Rambrannts
Ralph Tresvant
The Gold Album
MCAC 0778
"Sensitivity"
The Gold Single
MCN 4528
The Long-Awaited Release
From The Lead Singer
Of New Edition
The Solo Debut Of
The Year

Producer: Jam & Lewis

Executive Producer: Louil Silas, Jr.

Ralph Tresvant
Ralph Tresvant
Ralph Tresvant
W.H. Smith Scaling Retail Ranks Via Planned Buy Of Wall To Wall

BY ED CHRISTMAN

PALM SPRINGS, Calif.—W.H. Smith Co., the giant U.K. retailer that some say wants to be among the five largest music retailers in this country, indeed, many characterize the British company's approach here as "cautious" since its entry into the U.S. in early 1989.

But the Wall To Wall deal "is indicative that we are in this market to grow a business," says Peter Bamford, president of the Wee Three chain.

The deal is subject to the approval of bankruptcy court because Cinma- minson, N.J.-based Wall To Wall filed July 23 for protection under Chapter 11 of the Federal Bankruptcy Code.

Currently, W.H. Smith, which has its headquarters in Philadelphia, operates 35 Wee Three Stores. The new deal will give W.H. Smith up to an additional 30 stores.

The agreement's structure allows W.H. Smith to sell some of the stores acquiring power over the deal, according to Bamford. Terms of the deal were not revealed.

According to sources, W.H. Smith sold Albany, N.Y.-based Trans World Music Corp. for Wall To Wall.

The deal continues W.H. Smith's strategy of cherry-picking from the best stores in the acquired chain. An additional 22 stores remain under

(Continued on page 78)

Riding High On Current Titles, Live Plans Low-Line Price

BY JIM MCCULLAUGH

LOS ANGELES—Live Home Video is launching a separate budget line in the first quarter of 1991 geared to $15-and-under titles.

At the same time, the company claims it has shipped 9 million copies of "Teenage Mutant Ninja Turtles: The Movie," and 5 million copies of "Total Recall," both listed at $24.99, as it continues to enjoy the best year in its history.

The "midpriced" Avid Home Entertainment line, says Dave Mount, LIVE president and CEO, is the result of "talking to our active sell-through customers. The under-$15 mail-in video is the fastest-growing category they have."

He notes that mail-in video growth is surging even faster than audio for major retailers that carry both audio and video as well as music, Mail-order, Target, and others.

The principal players in the suppler end of the budget video business are GoodTimes and Videos Treasures, but "I didn't see the need to abbreviate this business to others," Mount says. "The majors are not really in this area. A few of them have sublicensed product. We saw an opportunity and we felt it important to be a player in that business."

To date, Paramount Home Video (Continued on page 81)

AVC Vid Awards Reflect Wide Supplier Base

LOS ANGELES—The winners of special-interest video awards at the fourth annual American Video Conference were those companies and individuals who sell products to video stores. The awards recognize excellence in the made-for-video area, were presented Nov. 7 at the Westin Mark Hopkins Hotel.

The awards banquet was sponsored by the American Video Institute, Billboard, and the Hollywood Reporter.

Among major players to share in the 1989 AVC awards were Paramount Home Video with "Rue McClanahan: The Dog Care Video Guide," Warner Bros. with "Industrial Symphony No. 2," J2 Communications with "100 Years—A Visual History Of The Dodgers," and "Troux Of The Trade"; Knopp Wind Home Video with "Now You Can!"; and MPI Home Video with "They're Breathtaking." Awards were the only major developments at the trade show.

(Continued on page 78)

Houston's 'Baby' Delivers Strong Initial Sales

But Dealers Doubt Whitney Alone Can Revive Market

BY TRUDI MILLER

NEW YORK—Whitney Houston's long awaited third album, "I'm Your Baby Tonight," hit stores Nov. 6 and generated solid—but not record-breaking—initial sales.

But the Wall To Wall deal Nov. 7 agree that the album will be a big seller, particularly with the Christmas season approaching. But opinion was di-

erved over whether it will rival the success of her first two albums, "Whitney Houston" and "Whitney," which sold a combined 30 million units worldwide and went seven consecutive No. 1 hits. Generally, retailers see the album as just one in a series of important new releases this fall. The threat of a major release is not really in this chain. An additional 22 stores remain under

(Continued on page 87)

BILBOARD NOVEMBER 17, 1990

3
**Immigration Bill Singles Out Artists**

**Eases Visa Eligibility, Caps No. Of Entrants**

—BY PHILLY STARK

NEW YORK—A clause aimed at easing visa restrictions for entertainers was included in the immigration bill passed by Congress Oct. 27. The impact of the bill on the industry, however, appears to be minor.

While it eases proof of visa eligibility for artists, the Immigration Act of 1990 restricts entry for one classification of entertainer to 25,000 visas per year, whereas the current law has no cap.

Visa requirements have been a source of irritation for labels, artists, and producers since 1986, when the Immigration Service regulation took effect. This act required employees to prove they were well known in order to obtain an H-1 work visa and further required them to furnish proof of identity and right to work each time they were hired for a job.

In February of this year, restrictions for foreign entertainers were further tightened, causing many in the industry to complain that new and lesser known acts were being denied needed exposure in this country (Billboard, March 17).

These Immigration and Naturalization Service regulations required entertainers to prove commercial success in this country in order to obtain an H-1 visa. Those unqualified for H-1 visas could apply for H-2, which require an agent or venue to first advertise for a domestic act with similar skills. Since February, the industry has been calling for reform and now has received at least a limited modification.

Section 207 of the new bill, called “New Classifications For Aliens With Exceptional Ability, Including Entertainers,” lists two significant new nonimmigrant visa categories, according to a spokesman for former Rep. Bruce Morrison, D-Conn., who was the bill’s major sponsor. The visa classifications include a visa with extraordinary talents in the arts and “P” visas for other entertainers such as backing musicians and athletes. The “P” visa category, which is roughly equivalent to the H-1, caps a year at 25,000 people.

Under the new categories, entertainers are separated for the first time from others seeking work visas. This is an attempt to expedite the application process. Under both visa classifications, visas would be issued on proof of eligibility for admittance to

(Continued on page 80)

**Go Johnny, Go.** Atlantic recording artist Johnny Van Zant socializes at New York’s Hard Rock Cafe after his band’s performance there as part of a weeklong on-location live broadcast celebrating the 23rd anniversary of radio station WNEW-FM. Van Zant has just begun a national tour promoting his Atlantic debut, “Buckboard Road,” which features the No. 1 album rock title single and hit “Hearts Are Gonna Roll.” Pictured, from left, are Danny Buch, VP of national album promotion, Atlantic; Ted U tz, station manager, WNEW-FM; Tunc Erim, senior VP, Atlantic; Dave Logan, program director, WNEW-FM; Ahmet Ertegun, chairman, Atlantic; Van Zant; and Lorraine Caruso, music director, WNEW-FM.

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Jeff Aldrich is named senior VP of A&R for RCA Records in New York. He was senior VP of A&R for Chrysalis Records.

Michelle Peacock is named VP of video promotion and production for Capitol Records in Los Angeles. She was senior director of national video promotion for the company.

EMI in Los Angeles names Mitchell Leib VP of A&R/West Coast, Barbara Firstman director of West Coast sales, and Geordie Gillespie director of alternative/dance. They were, respectively, director of music/theatrical at Walt Disney Studios, VP of marketing for Macey Lipman Marketing, and associate director of new music promotion at EMI.

**Musical-Theater Great Mary Martin Dead At 76**

**Best Remembered For Starring Role In ‘Peter Pan’**

—BY IRV LICHTMAN

NEW YORK—Mary Martin, a legendary musical-theater star whose tireless appeal is seen in a current hit home video release of her 1950s performance as the lead in a TV production of “Peter Pan,” died of cancer Nov. 3. She was 76.

Her performance of Porter Cole’s “My Heart Belongs To Daddy,” a double entendre catalog of unfaithfulness sung by a young woman, is the highlight of the 1954 musical “Leave It To Me,” was her springboard to fame, not only because of the song’s quality, but also because she sang it while shedding her winter clothes in a Italian-railway-station set.

Ironically, her later starring roles in both stage productions and films, while not totally distancing her from her Porter Porter show-stopper, would hard-ly embarrass family audiences. She was Venus in human form in “On the Touch Of Venus,” a 1943 hit with a score by Kurt Weill and Ogden Nash; Nellie Forbush, an Army nurse in “South Pacific,” a hit in 1949; and Delilah, the love interest, in the 1949 musical with a score by Richard Rodgers & Oscar Hammerstein II; and Maria Von Trapp in Rodgers & Hammerstein’s 1959 hit, “The Sound Of Music.”


Because she was not chosen to reprise her role in the film versions of “One Touch Of Venus,” “South Pacif ic,” or “The Sound Of Music,” there is little visual evidence of her performing skills other than the Goodtimes home-video version of “Peter Pan” and some performances on TV. Among the latter were a performance on the “Ed Sullivan Show” of a number from “South Pacific,” and a 1960 television special, “Allen & Co,” with appearances by Fleetwood Mac, the Ventures, the Ventures, and a hit in 1968 repackaging performance in Britain.

Bud Scoppa is named VP of artist development at Zoo Entertainment in Los Angeles. He was a contributing editor at HIT$ magazine.

Wendell Greene is named A&R executive at Giant Records in Los Angeles. He was director of promotion for Delicious Vinyl.

Colin Stewart is named VP of marketing and sales for Morgan Creek Music Group in Los Angeles. He was VP of marketing for EMI America Records.

Suki Sir is named director of national sales at EMI America Entertainment in Los Angeles. She was national sales coordinator at Elektra Entertainment.

Elena Petrone is named director of creative services for PolyGram Records in New York. She was manager of creative services for the company.

MCA Records in Los Angeles names Brute Bailey national promotion director of rap and alternative music, black music division, and Ellen Hardfield director of video and music video administration. They were, respectively, national promotion director for Priority Records, and manager of music video for MCA.

Epic Records names Marc Reiter associate director of marketing, East Coast, in New York, and Al Muscoce associate director of marketing, West Coast, in Los Angeles. They were, respectively, director of merchandising for CBS Records and marketing manager for the Los Angeles branch of CBS Records.

**DISTRIBUTION.** Daniel Savage is named director of market research and product development for PGD in New York. He was manager of market research for PolyGram Records.

**RELATED FIELDS.** Jeffrey Peisch is named VP of nontheatrical programming for CBS Music Video Enterprises in New York. He was VP of nontheatrical programming at Ventrax Video.

**‘89 Global Music Biz Warmed With $21.6 Bil In Total Retail**

—BY JEFF CLARK-MEADS

LONDON—The global music industry showed healthy growth last year, though the days of compact disc-fueled rocketing revenues appear past.

Figures just released by the IFPI show that the music industry had a total retail value of $21.6 billion in 1989, a 4.6% increase over the previous year.

The IFPI comments, “This represents a considerable slowing of the industry’s retail growth rate from the 21% enjoyed in 1988. However, it must be realized that the 1988 in-

Double digit growth was driven primarily by the 6.4% increase denotes a healthy market. This fact is confirmed by total unit sales of 1.540 million cas- sessets, 600 million compact discs, 420 million LPs, and 307 million singles.

That bill of health varies across the world; global sales rose by 50% in 1989 compared with ‘88, and cassettes added 10.8%. The steep decline in singles sales appears to have been arrested, with the format dropping a relatively small 3.5% last year, but the IFPI acknowledges that vinyl LPs could disappear from the market in other markets, though, vinyl will prosper, the organization says.

In terms of total retail revenues, (Continued on page 76)

**Hitachi Toronto Suit Claims Sour Notes On ‘Aida’ Tour**

—BY THOM DUFFY

NEW YORK—A tale of corporate tour sponsorship gone awry is revealed in a $12 million suit brought by Hitachi America Ltd. against BCL Entertainment Corp. and the International Opera Festival in connection with the 1988-89 season’s canceled “Aida” stadium tour.

According to the suit, which was filed in Toronto, Hitachi agreed to sponsor six stadium performances of Verdi’s opera “Aida” in New York, Los Angeles, and San Francisco from June 1-June 30 as part of its Hitachi Culture Special program in support of the tune of $1.2 million. The performances were to feature casts in

including “in excess of 1,000 people, live animals, and large-scale sets, including a sphinx and pyramid,” the suit states. The full tour was canceled May 25, less than a week before it was due to open at Giants Stadium in New Jersey.

Hitachi made its initial deal with the International Opera Festival, Canada’s national opera producer and conductor Giuseppe Raffa. In early 1990, the suit states, as Hitachi became concerned that IOF’s offices in Canada and the U.S. were failing to pay for advertising and publicity, obtain insurance, and keep the sponsor informed of the tour’s status, Hitachi (Continued on page 76)
U.K. Rap Trying To Tap Into U.S. Radio
Limited By Crowded Field, Cultural Riffs

This story was compiled by Sean Ross, Janine McAdams, and Hugh Fielder.

NEW YORK—Despite several heavily publicized attempts in recent years, and three in the last six months, British rap acts are having a hard time breaking through an already crowded field at U.S. radio. And some proponents of the genre think the cultural barriers may be insurmountable.

PolyGram has tried British rap twice on U.S. radio. First, with the Cookie Crew a year ago, then with Rebel M.C.'s "Street Tuff," a top five club hit in May. "Tuff" garnered air play on top 40 stations, most of them dance-leaning, but never cracked Billboard's Hot 100.

Betty Boo's "Don't Do This" on Sire/Reprise was No. 1 club record last month. Yet it also stalled out around 20 pop stations. This week it drops from No. 90 to 91.

That leaves Mooney Love's "Monie In The Middle" as the great British hope thus far. Already a hit on Billboard's Club Play and Rap Hot Singles charts, "Middle" goes 7-4-6 on the Hot R&B Singles chart this week, with about 30 reporting stations.

Occasional raps or rap-related records have broken through the U.K. recently, but they've usually had some U.S. connection. American N.W.'s Cherry's "Muffin Stance" crossed through Britain. So did "The Power," Snap's German rebooting of an American rap record.

There was also British rap novel: 

(Continued on page 78)

HBO Says It Plans To Muffle The Sound Of BMI Music

BY KEN TERRY

NEW YORK—In what BMI claims is a defensive measure in its year-old legal battle with BMI, the cable music programming service has unofficially announced that it will seek to use non-BMI compositions whenever possible, unless BMI composers individually grant BMI performing licenses for their music.

According to BMI, HBO will require outside producers to follow the same policy and will pressure film producers and distributors to clear performing rights for BMI repertoire used in their movies.

These moves follow a series of legal maneuvers in which BMI has sought to prevent HBO from using its repertoire unless the service agrees to take a new "split license" that would not cover the cable system's subscription to BMI's programing. At a Sept. 5 hearing in U.S. District Court in Manhattan, Judge John E. Sprizzo denied BMI's request for a preliminary injunction against HBO, but left the door open for a permanent injunction.

Such a split license would not only disable HBO but could also open the way to substantial damage claims for its use of BMI repertoire since its license expired late last year. According to a BMI source, the cable service is concerned about its future. 

(Continued on page 78)

Canadian Jury Considers Landmark Obscenity Case

BY KIRK LAPointE

NEPEAN, ONTARIO—Canada's landmark music obscenity trial was held last week, with the defense arguing that tolerance and diversity must define the limits of artistic expression and the prosecution simply letting the music speak for itself.

At press time, the jury in this suburban Ottawa debate was deliberating on its verdict.

The jury was to decide if a record retailer violated the country's obscenity laws by selling two records by a Canadian punk band, DayGlo Abortions. At issue were 11 of the 37 songs on the albums, "Peed Us FucKas" and "Here Today, Guano Tomorrow.

The prosecution, which had fought for nearly two years to ensure that the trial took place, was designed to curb any witnesses on its behalf. Rather, Crown attorney Gelyne Dorval told the jury to rely on its common sense to arrive at its decision. Dorval said experts were not the best judges, but that community sensibilities and standards were.

The Crown then played the songs for the jury and rested its case.

Under the Canadian Criminal Code, obscene material is defined as a work that has as its dominant characteristic the undue exploitation of sex, or of sex associated with cruelty, via: 

(Continued on page 87)

CBS Finished With Vinyl In U.K.
Production To Move To Netherlands

LONDON—CBS plans to stop making vinyl records in the U.K., which would leave only one major rival in the vinyl plant industry.

PolyGram closed its vinyl factory in 1988, and CBS is following suit by the end of January. That will leave only EMI and a number of independents producing the format for the U.K. market.

CBS is transferring vinyl production to Haarlem in the Netherlands, but says the transfer will not affect the availability of vinyl 7- and 12-inch product in this country.

The company's U.K. LP factory at Aylesbury near London is to be replaced with a video duplication plant.

About 150 jobs will be affected by the transfer, and CBS says it is committed to finding suitable alternative work for as many employees as possible.

"Consumers have voted with their wallets on which formats they prefer," notes David Black, CBS operations director. "Demand for vinyl records declined steeply this year, and we expect a further sharp drop after Christmas. In these circumstances, maintaining a separate U.K. pressing plant is now clearly uneconomic.

CBS U.K. product will continue to be distributed from Aylesbury.

Hextly Price Tag Doesn't Weigh Down Zep Set;
Paul Simon's "Rhythm Beats A Path To No. 5"

by Paul Grein

IF FANS WANT IT, they will pay. The "Led Zeppelin" box set vaults from No. 40 to No. 18 in its second week on the Billboard Albums chart. Sales of the retrospective appear not to be hindered by its hefty suggested list price—$54.98 for the four-cassette set; $69.98 for the four-CD configuration.

"Led Zeppelin's" already the highest-charting boxed set since "Bruce Springsteen & The E Street Band Live 1975-85" topped the chart for seven weeks in 1986-87. And it is by far the priciest title ever to reach the top 20. Pete Howard, publisher of ICE, a CD newsletter, says that $89.86 is the highest list price to date for a four-CD set.

The compilation is likely to become Zeppelin's 11th consecutive top 10 album. The band's 1969 debut album reached No. 10 and its next eight releases all hit No. 1 or No. 2. A 1982 compilation of previously unreleased material, "Coda," peaked at No. 6.

Paul Simon's "Rhythm Of The Saints" vaults from No. 11 to No. 5 in its third week on the pop albums chart. Inland's top five album in December 1986 with Simon & Garfunkel's "Parsley, Sage, Rosemary, And Thyme." That span of 23 years and 11 months between Simon's first and most recent top five albums is topped by only one act in pop history—the Rolling Stones, with a span of 24 years and 11 months. The band first hit the top five in December 1964 with "12 X 5" and made its most recent appearance one year ago with "Steel Wheels.

Simon's other powerhouse release, ZZ Top's "Recycler," leaps from No. 9 to No. 6 in its third week. The band's last album, "Afterburner," was also No. 6 after three weeks.

Three follow-ups to platinum albums lead the parade of new entries. The Cure's "Mixed Up" is the week's top new entry at No. 33. The band's previous album, "Disintegration," debuted at No. 45 in May 1989 and peaked at No. 12.


FAX FACTS: Whitney Houston's "I'm Your Baby Tonight" leaps from No. 13 to No. 5 in its fifth week on the Hot 100. That puts it in a tie with the Grammy-winning "I Wanna Dance With Somebody (Who Loves Me)" as Houston's fastest-breaking top five hit to date.

Bette Midler's "From A Distance" jumps from No. 16 to No. 10 on the Hot 100. It's the entertainer's first top 10 hit that wasn't spun off from one of her movies since "Boogie Woogie Bugle Boy" in 1973. Midler's "Some People's Lives" jumps from No. 18 to No. 15 on the pop albums chart.

Madonna's "Justify My Love," the first single from her new greatest-hits album, "The Immaculate Collection," is the top new entry on the Hot 100 at No. 46. It's Madonna's bid for a ninth No. 1 single.

Debbie Gibson's "Anything Is Possible," the first single from her upcoming third album, bows at No. 75. Each of Gibson's first two albums generated a No. 1 hit. Gibson co-wrote and co-produced the new single with Motown legend Lamont Dozier.

Joan Jackson's "Love Will Never Do (Without You)" opens at No. 59. If it reaches the top 10, Jackson's "Rhythm Nation 1984" would become only the third album to yield seven top 10 hits, following brother Michael Jackson's "Thriller" and Bruce Springsteen's "Born In The U.S.A."

"Red Hot + Blue," a compilation of classic Cole Porter songs interpreted by various contemporary stars, bows at No. 107. The album has already climbed higher than the similarly formatted "Stay Awake" compilation, which reached No. 119 in 1988. That album featured contemporary stars interpreting songs from classic Disney films...Speaking of Disney classics, the "Fantasia" soundtrack bows at No. 190 on the heels of the movie's 50th-anniversary reissue.

WE GET LETTERS: William Simpson of Los Angeles notes that Vanilla Ice's "To The Extreme" is the first No. 1 album that is not available on vinyl. He adds that this milestone is reached exactly one year after the first No. 1 in the Hot 100—"Roxette's "Listen To Your Heart."

Rich Appel of CBS-TV in New York argues that rap is getting a bad rap. Consider: The West Coast Rap All-Stars' "We're All In This Together" speaks out against gang violence, Luke Featuring 2 Live Crew's "Banned In The U.S.A." champions free speech, Wu-Tang Clan's "Wu-Tang's "Wiggle It" takes a stand against drinking and driving.
NARM Sets Up Advisory Committee For Video

By EARL PAIGE

Palm Springs, Calif.—As further evidence that the marketing of prerecorded video is coming increasingly intermingled, the National Assn. of Recording Merchandisers has formalized a new manufacturers' advisory committee for video.

The formalization came during the annual NARM Wholesalers Convention, Nov. 27 at the Palm Springs Hilton here, where, once again, video played a key role. The move to formalize the committee grew out of a discussion at NARM's annual convention in Los Angeles this past spring (Billboard, May 6).

Pam Horovitz, executive VP of NARM, said, "We have had video functions under NARM auspices in the past, but there has never been anything formalized. There was a sense on the part of the board that video has become such a large part of the [music retailer] business that we decided to form the video manufacturers' advisory committee. Now, if an issue arises, we can schedule a meeting and create a forum to deal with it.

"The possibility of sensitivities on the part of some video specialty retailers, however, was immediately raised—off the record—by committee members," Horovitz said.

But Horovitz, also executive VP of the Video Software Dealers Assn., said there was no basis for concern that large movie chains would gain some special advantage from suppliers.

"If anything, the large movie chains involved in video have been at a disadvantage because there has been no forum, no dialog. Now there is," she said.

One major video supplier said, "I am concerned and sensitive about the potential of alienating the smaller video specialty store, which is the backbone of the video business. We don't want this to be interpreted as catering to certain chains. That's why this is just an advisory board and nothing more...just a way to open a dialog." He said he doesn't look for a major video presence at NARM.

The video manufacturers' advisory committee's first meeting will be with NARM's board of directors in March. The members are Paul Culberg, executive VP and chief operating officer, RCA/Columbia Pictures Home Video, one-stop and rental sales manager; VP, VC, Universal Pictures Home Video; Bob DeLellis, president, North America, CBS/Fox Video; Gene Silverman, executive VP of sales, Orion Home Video; Eric Ostrowskii, executive VP of Western Merchandisers and chief NMA one-stop; and Bob DeLellis, president, CEO, LIVE Home Video; Dave Mount, senior Vp, Warner Home Video.

Video suppliers contacted by Billboard were enthusiastic about the new advisory committee and its potential.

"We expect a lot of dialog and we hope to have more expanded dialog,” said Don Kinsey, senior VP at RCA/Columbia. "It's not that we don't have video with individual accounts. We talk to Wherehouse, Tower, and others, but we would like to see more dialog with issues that concern long-term growth...everything from bar-coding to packaging problems to issues of shelf space and design."

"We think in conjunction with the NARM board an advisory committee that could help disseminate information would be of benefit to everyone in this industry," Kinsey said.

Says Paramount's Doctorow, "We want to increase the level of communication between the home video sector of the business and the NARM membership.

"The NARM membership not only consists of companies that have expanded here through but in rental as well. Look at Wherehouse, Tower, and Camelot, among others which are strong in rentals."

Says LIVE Home Video's Mount, "We want to have a formal dialog with the NARM membership. The NARM membership dominates the sell-through business, while others are very active in rental. Some of..."

(Continued on page 86)

CONVENTION CAPSULES

The following is a roundup of events from the National Assn. of Recording Merchandisers' Wholesalers Conference, Nov. 27 at the Palm Springs Hilton in Palm Springs, Calif.

SPREADING BRANCHES: Both Alan Golden, division manager, audio, and Ken Kozey, senior merchandise manager, confirmed here that Artec Distributing is moving the rack operation it recently acquired from Central South out of Nashville to Atlanta. Artec might expand its one-stop involvement, too, Golden said. "The national one-stop concept is not here yet but various firms are looking at a territorial muscle where for so long Schwartz Brothers had represented the largest span of branches. Just recently, I know a firm is looking at a plan to open a number of one-stops spread across the Great Plains. And Jerry Bassin Distribution has grown from 42,000 to 99,000 square feet with its relocation to a new site directly across the street from its old digs in Miami.

PACE OF CHANGE: Two major participants of NARM wholesalers confab past were absent this time. One was David Lieberman, a key factor in the history of NARM and in its rack community, as well. Lieberman Enterprises, however, was represented by executive VP Jeff Schwartz, who opened the conference on behalf of his company, which has been represented at the rack section meeting since the 1990 rack section chair. Principals from the Minneapolis-based Lieberman said, David, who attended last year, is not that active anymore. But in NARM, he is, according to board member Robert DeLellis, president, CEO, LIVE Home Video, who said, "David, who represents a number of different companies, has a presence at NARM."

Also absent was the Rackjobbers, an organization dealing with issues that concern long-term growth...everything from bar-coding to packaging problems to issues of shelf space and design."

FINAL ON VINYL: If this year's convention is not the last gasp for conversations about new vinyl product, it is sure to be a low point for any discussion in the form of a one-stop. As one NARM wholesaler put it, the discussion for a one-stop was Rockin', here as a first-time attendee representing Record Source International, who hyped for more jukebox business, something that is on the drawing board for the company. The one-stop was not put on the agenda, but we were still able to make a deal for a display, according to retailing firm, one of the companies that can help provide a functional display. The display will be delivered before the conference ends to the Palm Springs Hilton for the booth. The display is expected to arrive at the hotel on Tuesday afternoon."

Joe Pagano, enterprise, who represented the Western Merchandisers, said, "I don't think vinyl is dead yet. We still sell a lot of it. Vinyl is a part of the economy, and we have to keep it going."

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Perfection in a Vodka Salutes Perfection in Music Videos.

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

Free-Speech Rights Winning By Default

industry must fight for its rights

by Dave Risher

New York Times pop critic Jon Pur- sel has contributed a piece of what he calls "combat "offensive" music," in the news, to the community. Music in the music industry has already proved its worth. Cit- ing the number of stores refusing to carry "R&B," Country, or Rock, a product of the parties to the contract, noted that, regardless of the outcome of the current legal cases involv- ing the band and its albums, "their proponents have learned how to garner headliners, silence concerts and scare records off the shelves."

When police officers visited San Antonio, Texas, last summer, the area's two dominant retail chains yanked the product off their shelves, as did the other chains and one or two independents. It left a feeling in the city of so-called "mom-and-pop" to loy- to promote the ideals of freedom while cooperating the idyll of having police in record stores.

There was no shortage of media at- tention focused on San Antonio and on myself—once I was arrested. Billboard, MTV, the wire services, and the television networks all picked up the story. Yet there were absolutely no offers of support or assistance from either Luke Records, the major labels, or any of the music trade groups. (In fairness, when I con- tacted the Recording Industry Assn. of America in September, they did say the organization was very concerned and possibly would offer "an assistance—maybe even at the trial level."

The American Civil Liberties Union, which substantially assisted Charles Freeman in Florida and Tom- my Hammond earlier this year in Al- abama, has been great. Its local chap- ter was one of the first to contact our office. But is it not its job to defend the freedom-of-speech rights of multi- million-dollar entertainment corpora- tions?

Is it my job?

Prior to the demand created by the local vice squad, my store sold only a handful of "2 Live Crew records. But I'll be gosh-darned if I'm going to have policemen in my store telling me what to sell. And what profit for the state. So I got arrested. That's how most state obesity laws work (or don't work, or don't work very well. First, a citizen complains. Second, an undercover officer makes a buy. Third, a judge rules on its obscenity. Fourth, but it is happening to me. Meanwhile, CBS is promoting a new group, No Face, which lists as "selling points" the group's appearance of Live Crew and "highly sexu- ally explicit lyrical content."

Something clearly is wrong here. First, the majority retailers—who made the bulk of the 2 Live Crew album's 2 million sales—are going to have to begin defending their right to sell. Last spring, nearly ev- ery chain in Texas just pulled the group's recording from their stores in this state. Two retailers apparently slipped the title back into the racks in Dallas in midsummer, only to become targets of a sting operation orches- trated by a politically ambitious assis- tant district attorney.

If it's just us small guy-who are standing up, we'll need help

Dave Risher is the owner of Hogwash Records & Tapes in San Antonio, Texas.

R&B suffers from attitude problem

Recently, I have read too many com- mentsaries from active or past black record company executives who do nothing but complain about what is wrong with black music today. The sophisticated listener can find a lot wrong with it, but who is doing any- thing about it?

Hip-hop, rap, and other forms of dance music are running rampant on the airwaves, leaving little room for "quality" music. I am not knocking it, but I do feel that it is not the best form to be heard on the airwaves. As a result, so many young brothers and sisters are getting a chance to make a living by being creative and staying off the streets. But on the other hand, the loss of melody and gross vocal inter- pretation has been replaced by profanity, violence and drug reference.

The problem is that the "groove, groove, groove!"

Somehow, some way, black record execs and black radio programmers have got to wake up and give our so- ciety the diversity it needs, deserves, and wants. We as black people have pigeonholed ourselves far too long. No wonder society keeps us pinned in as well.

White artists such as Mariah Carey, Michael Bolton, and New Kids On The Block are starting to run with R&B-based songs, leaving black artis- ts in the dust. It is just a matter of time before white groups start to invade that area as well.

How timely for Wayne Edwards' Commentary (Billboard, Oct. 20) to run some weeks after that James In- gram reached No. 1 on the Hot 100 with a pop ballad. There it is now, yes?

Why can't a black artist be a pop- based artist? Who makes up those rules? Where is it written? Look back a few years when Blackey, Dianne Warwick, Johnny Mathis, and Sam Cooke, to name a few, were all pop- based artists. No one complained then. We had them up as pioneers. Now, when a black artist like Whit- ney Houston "crosses over" big, our people booo her at the Soul Train Mu- sic Awards. Absurd!

There is too much watching the news to find out which albums are controversial ("I'm sorry, ma'am, we can't sell this album to you.") Perhaps we should just call Jack Thompson. I am enjoying the record business and, if worst comes to worst, I can go back into the music business and sell folk, blues, reggae, and an occasional T-shirt with a pro-freedom de- sign on it. If you hear a bit of bitterness in my tone, I confess to it. The people with the most at stake here seem to be do- ing the least to sit on the high of this year's fights. Win, lose, or draw, the professional agitators of modern rock are winning.

What's the future? Rock and roll...? Perhaps not, but the new generation of fans, who will be the rock stars of the 1990s. They may be the ones who will bring about the change that we are waiting for. Is it my job? No, I do not believe black music is lost, just suffering severely from an attitude problem brought on by na- row-mindedness. Wake up, powers that be. Stop complaining, take some risks, let the creative people do their jobs, and you will have fun.
KEEPING THE SPIRIT ALIVE

The spirit of innovation is born of a unique ability to find new paths and create new visions. In music it means creating sounds no one has heard. In film and video, producing sights no one has imagined.

Sony, a company whose name is synonymous with innovation, is constantly searching for people with that ability. It's why we established the Sony Innovators Program: a celebration of the unique creativity of African-American artists who share Sony's spirit of innovation.

This year, with the help of Earle Tyson and George Benson, Sony discovered an exciting new group of artists who became our Sony Innovators for 1990. In filmmaking, the visionary team of Jesse E. Vaughan, Jr., Marcos E. Smith and Michael Joyner were honored. In music, the creative artistry of Bryan Aiken was recognized.

To keep that same spirit of innovation alive and growing, Sony is looking for music writers, performers, arrangers and producers. We're also looking for film/video writers, producers, directors, filmmakers and program developers. If you've been blazing new creative trails in music or film/video, we want to hear from you.

Please contact us at:
Sony Innovators Program
P.O. Box #1704
Grand Central Station, NY 10173

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Every Other Teen Snubs T40
But News Is Good For AC In Format Ratings

BY SEAN ROSS

NEW YORK—For the first time since Arbitron began doing national format ratings 18 months ago, less than half of America’s teens are listening to top 40, as its teen share drops from 56.6% a year ago to 49.5%.

That is one highlight in Arbitron’s and Billboard’s quarterly look at national format performance, based on format data provided by Billboard on all radio stations in Arbitron’s 50 continuous measurement markets.

In other developments:
• Adult contemporary, already the country’s largest format, has a great summer, adding a percentage-point’s worth of national listening and opening up a five-share lead over any other format. This is in contrast to top 40, which followed a relatively stable spring with another sharp drop.

• The news/talk format, which had sent listeners to virtually every adult format during a relatively uneventful spring, wasted no time in reclaiming them this summer due to baseball and the Persian Gulf crisis.

• Easy listening, already halved over the last year, was down by another share and now controls only 2.6% of national listening.

• Album rock stations, after a sensational spring, were steady this time as classic rock stations rose respectably across the board.

AC EATS TOP 40’S YOUNG?

Two summers ago, it seemed odd that AC stations finished strongly and top 40 stations faltered—even with the teens home from school. Now, it is almost the rule, rather than the exception. AC was up 17.7-18.7% 12-plus—nearly two shares ahead of last summer’s 16.9—while top 40 was down 14.4-13.7.

AC was up in all major dayparts and demos: mornings (18.2-19.1%), middays (20.8-21.4%), p.m. drive (17.5-19.1%), nights (14.5-15.3%), adult men (15.0-16.0%), women (22.1-22.9%), 18-34 (16.0-16.8%), and 25-54 (20.5-21.3).

Top 40, on the other hand, is nearly two shares behind last year’s 15.6 share. It is down in mornings (13.4-11.9%); afternoons (15.5-14.4%), nights (17.8-16.4%), 18-34 (20.1-18.9%), 25-49 (14.9-13.7%), 40 (10.9-9.4%), and women (22.1-21.3).

Top 40 is up in only one daypart, middays, where it goes 12.3-13.1. While that does reflect the summer shift in teen listening from nights to other dayparts, it is cold comfort for the format, since last summer top 40 was up 13.5-15.2 in middays.

Besides, while teens may have moved their listening to days, less of it is going to top 40 than at any time in recent memory. Teen shares were up 5.2-6.8 at AC. They were also up at urban (13.9-20.0%), album rock (7.3-8.5%), country (2.7-3.1), classic rock (2.2-2.5), and oldies (2.1-2.7). In short, everywhere but top 40. This suggests that teens are getting the message that top 40 is not necessarily their format anymore and are scattering. But adults are not coming in to replace them.

So if top 40 is softening to counter the threat of AC, why is AC growing, even in younger listeners, while top 40 continues to struggle? It is not, as you might think, because top 40 stations are going away. For the summer book, there are only two fewer

(Continued on page 17)

Artists Find Radio Promos A Palatable Part Of The Job

BY PHYLLIS STARK

NEW YORK—They dislike track dates. They dislike being stuck in the middle of station rivalries. But artists, particularly breaking artists, consider visits to radio stations, radio promotions, station-sponsored concerts, PD dinners, and the like as part of their job. As a result, most say they have a good attitude about doing radio promotions.

"I like the intimacy of radio much more than television," says Enigma’s David Cassidy. Doing radio promotions, he says, is "exhausting. I was in three cities yesterday. [But] I’m willing to go out and do what it takes because I want people to have an opportunity to hear what I’m doing today."

"You’ve got to do what [stations] ask you to do," says Charlie "Steelie" Pennachi of Atlantic act Linear. "Just button up and do it. Stations that have really supported us, we’ll do anything for."

By and large, artists say, their experiences with stations have been positive. But there are still radio promotion horror stories. Pennachi tells of a day when Linear played three shows, in New York, New Jersey, and Cheyenne, Wyo. Island recording artist Dino tells of signing autographs for fans in the rain at a station-sponsored amusement park visit. He notes that with few breaks and little time to oneself on the radio promotional circuit, "It’s harder than being on tour."

Carnie Wilson of SBK Records says Wilson Phillips tells of an on-air interview in Australia during which a jock asked her if she used to play in the sandbox with her father, former Beach Boy Brian Wilson—a reference to his much-publicized emotional problems of the mid-'70s.

"People warned me that this guy was nasty and was going to say something rude so don’t be afraid to fire back at him," Wilson says. "They also told me that he had this thing about Phyllis Diller. So when (Continued on page 73)
Top 40: It's Fall—and It Can't Get Up
More Slogans Wars: KIKK, WBWE, Mix?

If you're hoping the fall Arbitron will bring some relief from a terrible summer for young format operators, it's probably going to be a disappointment. The first Arbitron isn't very promising. In New York, top 40 WPLJ is no longer rival WJZ-FM, which was down 4.3 and 4.2 respectively. Similarly, in Los Angeles, the new Arbitron shows that the first Arbitron isn't very promising. In New York, top 40 WPLJ is no longer rival WJZ-FM, which was down 4.3 and 4.2 respectively. Similarly, in Los Angeles, the new Arbitron shows that

Your daily Arbitron report now includes format changes. Here are the changes for these top Arbitrons:

1. WPLJ, New York: Several months ago, WPLJ, New York, had planned to change its format to smoothies. Today, the Arbitron shows that WPLJ is no longer the format leader in New York. The new Arbitron shows that WPLJ is no longer the format leader in New York.

2. WJZ-FM, Los Angeles: In Los Angeles, the Arbitron shows that WJZ-FM is no longer the format leader. The new Arbitron shows that WJZ-FM is no longer the format leader.

3. WJYI, Atlanta: In Atlanta, the Arbitron shows that WJYI is no longer the format leader. The new Arbitron shows that WJYI is no longer the format leader.

4. WJZ-FM, Chicago: In Chicago, the Arbitron shows that WJZ-FM is no longer the format leader. The new Arbitron shows that WJZ-FM is no longer the format leader.

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WASHINGTON, D.C.—The 101st Congress is now a thing of the past, but several radio issues are still waiting for action by lawmakers, most concerning radio renewal reform. Also waiting to once again reapen in the new Congress in January are several issues as fairness doctrine codification, and hearings tying in “public trustee” allegiance to proposed slacking of FOC rules on multiple ownership and duopoly.

One of the new Congress will have a shuffling of key players on the committees, thanks to last week’s election results. Several key House players ran unopposed—Rep. Billy Tauzin, D-La., and Dick Boucher, D-Va., among them, but several have strayed to other fields—Rep. Al Swift, D-Wash., who is leaving the communications subcommittee with hopes of chairing another committee, and Thomas Tauke, R-Iowa, who will leave the House after an unsuccessful bid to unseat Sen. Tom Harkin.

On the Senate side, the communications subcommittee kept its key players. But Subcommittee chairman Sen. Daniel Inouye, D-Hawaii, one of the few senators not to hold a full committee chairmanship, may try to move in that direction. Sen. Wendell Ford, D-Ky., may also move a new Senate Majority Whip post.

Illegal Issues Await 102d Congress; FCC May Sidestep Alleged KMEL Kickback

WILLIAM H. HOLLAND

WASHINGTON ROUNDUP

1988 Christmas-party broadcast that dealt with naked women whipping each other and a man who played the piano with his penis. An FCC representative says, “We’re looking everywhere for the letter to infinity, but no one’s found it yet, so I can’t authenticate the rumor yet.”

40 CALIFORNIA STATIONS CHARGED

Two civil rights groups have filed complaints with the FCC and have asked the commission to revoke the licenses of 32 radio stations in California for alleged discrimination and failure to hire minorities and women. The National Assn. for the Advancement of Colored People filed complaints against 31 stations. The National Hispanic Media Coalition charged poor performance rates of their stations, and will not make renewal decisions on the cited stations for several months. Among the major stations on the NAACP list: KMEL, KSFO and KKLQ—AM-FM San Diego; KKEZ San Jose; and KMPV/KLIT and KUSC Los Angeles. The BMC list includes six L.A. stations—KFWB, KIEV, KCRW, KMPV, KLIT, and KNBC—and three San Diego stations, KIFM and KFMJ—AM-FM.

Radio

Key Radio Issues Await 102d Congress; FCC May Sidestep Alleged KMEL Kickback

I - BILL HOLLAND

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FCC ON KMEL: NOT OUR JOB

Last week, former KMEL San Francisco club mixer Cameron Paul filed an FCC complaint accusing PD Keith Nafally of a payola scheme. Paul’s lawyer says that a major civil suit may follow, but that his chief interest now is securing KMEL’s license. But an FCC representative says, “We haven’t seen the complaint, but frankly I don’t know what we’d do about it. [The allegation] doesn’t seem to violate any of our rules. It doesn’t appear to be something in our jurisdiction.”

PIANOS, YES ORGANs, NO!

Apparently, the FCC did not laugh when WXRX New York morning man Howard Stern sat down at the piano. There are reports this week that the commission is ready to slap owner Infinity Broadcasting with a $2,000-$6,000 fine for a bit from a piano.

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Callahan, New ABC Radio Networks Prez, Turns Sharp Business Eye On Situation

LOS ANGELES—When Robert F. Callahan Jr. was named president of the ABC Radio Networks, replacing the retired Aaron Daniels, naysayers questioned the move, pointing to Callahan's lack of prior radio experience.

Callahan, 38, readily admits to not having a radio background, and even jokes about it. "I have been a listener since I was born. I have owned a radio all my life," he says.

He does appear, however, to have "good business sense," a phrase he used repeatedly in this interview. Callahan was previously senior VP of Diversified Publishing Group, Capital Cities/ABC Publishing. Before going into that business, he worked in advertising.

On Aug. 13, Callahan officially became president of ABC Radio Networks. Nearly three months later, he admits that it "seems much more understandable, but it is still a fairly complex business...I think I would be awfully presumptuous to say I have a handle on things at this point, two months into the game. I think that [in] six months, turning into the next year and the first quarter, I really want to have a firm handle on it."

Although Callahan may still be learning the ropes of the business end, he says he already has a handle on the people side, "and the people are what drives the business."

Even before Callahan officially took over the position, he was spending time familiarizing himself with the networks. "On Aug. 2, the day that Iraq invaded Kuwait, I sat down at a news meeting and saw the way the place goes into motion," he says.

Callahan considers news to be "one of the key cogs in the wheel" of ABC Radio Networks. "The Gulf crisis has really driven that home...You hear it firsthand from PDs and GMs how important that is to them, not only for the all-news stations, but for all the stations across the board—even rock and FM stations when something like the Gulf crisis happens," he says.

He is also high on the entertainment programming division and the recent appointment of Corinne Hadasanne as VP of programming. "To develop that area is key to our growth," he says, stressing the need to "supply fresh product and keep it in sharp demand."

ABC remains in the No. 1 position in the network radio race. "ABC Radio Networks is in a terrific shape; we have by far and away the best quality programming and we also have the greatest share of the market," Callahan says. "When you are in a lead position like this, you look ahead and think of what you can do to keep it going and grow momentum."

Among Callahan's broad goals for the future, he says "the quality of programming will be [foremost] in our mind, whether it is news or concerts like we did with the Rolling Stones, whether we do more 'Hot Mixes' or countdowns, we want to continually look at programming." Toward that end, Callahan notes the recent signing of Radio Today Entertainment's "Flashback" to the ABC fold.

Other plans for growth are in the sales and marketing areas. "ABC does terrifically well in it, obviously, with our share," he says, but adds, "I'm not satisfied with where we are at. I really want (Continued on page 16)
# Billboard — November 17, 1990

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to take it to a new warp-speed there, where we [look] at other media, like cable, network TV, independent TV, and look at what we have in terms of share of total media. You look at all that and you say network radio, and radio in general, is so efficient.

ABC Radio Networks reaches about 112 million listeners every week, he adds. "It is a terrifically effective and terrifically efficient medium that I think is under-bought. You can't point to the buyer and say it is in their fault. It is our fault as a medium ... We have to do a better job and explain why it is terrific creative product.

Callahan, in fact, considers other media to be ABC's chief rivals, rather than competing networks Westwood One and Unistar. When Callahan was gearing up for the job, he studied figures on total media spending and "was amazed at how much money is spent on other media vs. network radio," he says.

Even the threat of recession does not seem to faze Callahan. "I guess a pessimist would say we are going into a recession or we are in one, and it will trickle down and we will get hurt, like everyone will get hurt," he says.

In terms of the opportunity here, in terms of the other ways of communicating, I think we have a lot of opportunity. Even in a down-tuned economy where other media clients are taking a hard look at it, and they start cutting budgets, I think they will see they have to keep the word out to move product, and radio, specifically network radio, is the most efficient way of doing it.

At the risk of sounding like an optimist, I think we have a lot to gain, either in a downturn, or as the economy starts coming back.

Nonetheless, Callahan's forecast is for "conservative growth, just because that is the state out there right now, but I want to go beyond that." As Callahan points out, the history of the network reveals that it grew with investment. "Whether it was the news product, or the formation of a new network, we were constantly looking ahead and investing in product. That clearly is the way of the future. We really look forward to reviewing a lot of product.

The reviewing process also means cutbacks. Although Callahan was not involved in the decision to cut the network's daytime talk programming earlier this year, he backs the move, saying the day-time schedule "didn't make good business sense." He gives the same explanation for the decision to scrap plans for a new album of rock "Rockline" type program, which was to be hosted by Jerry "The Beaver" Mathers.

ABC's "business sense" has also led to a decrease in sports programming on the network. "No doubt CBS is way ahead in this area," Callahan says. "They anted up for it, they wanted the World Series and they got it ... We bid on the individual properties as high as it made good business sense [to do]. In hindsight, I think everyone is feeling for CBS at this point with the World Series being a sweep.

But don't necessarily think ABC has completely dropped the ball on sports. The network has a top-notch cast of personalities anchored by the morning show that covers the Triple Crown. "If there is a good opportunity, we will review it," he says. "Right now, we just have the payout for network radio."

As for the reconfiguration craze that has swept the network industry, Callahan sees it as a positive step. "The noncyclical way of looking at reconfiguration is that it makes it easier on the buyer. Any time sales and marketing has more of a reasonable buy than a hard sell, it works out for the client and you move product.

AROUND THE INDUSTRY

Virginia Gov. Lawrence Douglas Wilder will be the keynote speaker at the 13th annual Sheridan Broadcasting Network Black College All-American Banquet, set for Feb. 9 at Virginia's Richmond Hyatt Regency Hotel. The school's "50th Anniversary Special," a three-hour show hosted by WXTU Philadelphia air personality Mike Brophy, is available for airing Nov. 22-25 as part of Unistar's "Country Six Pack 1990" series.

BOB GLASCO

PD of country KMLE Phoenix, would obviously prefer that you not focus on the rival between the largest syndicated network powerhouse KNIX. But it's hard not to. For years, KNIX had fended off any country rivals, and for two years before KMLE's sign-on had discouraged and overwhelmed all would-be competitors.

In the spring Arbitron, however, KMLE was down 11.4-9.1 12-plus, and even though KNIX had gone 4.5-4.6 in that book, that was when you started hearing market observers talking about KMLE making some inroads. In the summer book, KMLE was up to a 5.1, even as KNIX rebounded to a 9.8 share.

That KMLE and KNIX were both up this time tends to support Glasco's claim, made repeatedly during this interview, that "we didn't grow at KNIX's expense. Their share has stayed where it was. We grew from other stations in the marketplace whose listeners found the new country of the last several years palatable when it was presented in a way they could enjoy.

Glasco, who will leave around the end of the year to join KMLE's consultant, Rusty Walker, full-time, started in Phoenix radio 25 years ago at legendary AM station KNX. After programming WBMB Jakarta, Fla. (now WOKV), and WBNS Columbus, Ohio, he was returned as PD of KLZ (now KESZ), KNIX's sister station as the station's soft AC format, Special Blend, before becoming KMLE's PD when it signed on two years ago.

At the time, Glasco says, "we saw no vulnerabilities as far as KNIX was concerned. But the Research Group strategic market study we did in August 1988 showed that a well-programmed country station had an opportunity because the product was so large and there was no other choice.

"We have never taken the tack — whether it was in a room by oneself or in the press — that we were going to create an internal KNIX out of the format. I'm not Randy Michaels and this isn't Jacor. Phoenix has a big enough country share that there's room for both stations to do extremely well here.

"KNIX really was a 'light rock, less talk' station that played country. The obvious counter to that approach was something a little more fun and upfront. Our slogan is 'Good Times and Great Country Favorties.' We have CHR jingles on the air instead of country jingles. We've staged the radio station with a lot of single-person advertising shows. We don't call it a Morning Zoo, but it comes off like one.

"KMLE is No. 3 in the market in 18-34. KNIX in first in 25-54 — and has roughly twice what KMLE has in every demo in KNIX out of the format. Yet, musically, the two stations are fairly similar. Glasco says KMLE "is probably a little deeper tilewise than we are on both currents and gold. We're probably a little more current-oriented than they are, but not significantly. Both of our heavy rotations are in the four-hour range.

"We're not on any on-air listener-comment campaign since we came on. Nobody can seem to get a handle on why they like our music better. One guy will say we play some of the older stuff, then somebody will tell you it's the younger music.

This is KMLE in p.m. drive: Alan Jackson, "Chasin' That Neon Rainbow"; Mickey Gilley, "Stand By Me"; Tucker & Brown, "Don't Go Out"; Eagles, "Take It Easy"; Ronnie Milsap, "A Woman In Love"; Ricky Van Shelton, "I Meant Every Word He Said"; Restless Heart, "Why Does It Have To Be (Wrong Or Right)"; Rodney Crowell, "After This Time"; George Strait, "I've Come To Expect It From You"; and Kathy Mattea, "She Came From Fort Worth."

And here is a sample of KNIX: Paul Overstreet, "Seein' My Father In Me"; Rosanne Cash, "I Don't Want To Spoil The Party"; Dwight Yoakam, "Turn Me Loose"; Lee Greenwood, "I.O.U."; Ricky Van Shelton, "I've Cried My Last Tear For You"; George Strait, "You Look So Good In Love"; Ricky Skaggs, "Hummingbird"; Charlie Daniels, "The Devil Went Down To Georgia"; Goodbye, "I Knot"; and Lorrie Morgan, "Five Minutes."

Both Glasco and KNIX PD R.J. Curtis go out of their way to point out that theirs is not a competitive KMLE/KIKK Houston-style rivalry. If anything, Curtis says, it is more like the calmer KPLX/KSRS Dallas battle. The armies have been relatively low-octane — during the Arizona State Fair, when each station co-presented one show, Glasco says KNIX tried to co-opt his Galvin Brothers show and Curtis says KMLE tried to piggyback onto his.

Glasco admits, under repeated questioning, that when he came to town, he did hear some formative things on KNIX he didn't agree with, although he has no intention of discussing them in public. Those have probably been changed, Glasco says, but he really doesn't hear KNIX enough to be sure. Curtis, meanwhile, says that KNIX has cut its spotload and backed off some of its older gold titles over the last few years, but he emphasizes that these things would have happened anyway.

In the fall, KMLE is reading the last two digits of a Social Security number for $108 several times daily. It isn't doing TV or billboards currently and has not done a lot of outside advertising since it didn't call it a Morning Zoo, but it comes off like one.

"We didn't expect a bang out of the box. We didn't do anything to make that happen. We were almost silent promotionally for the first six to eight months. We've never bought 600 points of TV a month. George Johns always told me that the longer something takes, the longer it lasts. The promotion

Billboards

of the week

BOB GLASCO

KMLE Phoenix

The obvious counter to KNIX's approach was something a little more fun and upfront.
GO FOR IT! [HEART AND FIRE]

FEATURED JOEY B. ELLIS AND TYNETTA HARE

THE FIRST SINGLE AND VIDEO FROM AND INSPIRED BY THE MOTION PICTURE

ROCKY V

FEATURED ON THE FORTHCOMING BUST IT/CAPITOL RECORDS CASSETTE, COMPACT DISC AND ALBUM "ROCKY V"

PRODUCED BY M.C. HAMMER, JAMES EARLEY AND MICHAEL KELLY

EXECUTIVE PRODUCER: LOUIS K. BURRELL
Harmonious Agreement. Virgin artist Harmony, third from left, spends a light-hearted moment at the New York offices of ASCAP after signing a writer membership agreement with the society. Looking in the festivities at a celebration luncheon, from left, are Bethann Hardison of The Management, Letos Cibyburn, associate director of member relations, ASCAP, and Kevin Curry, East Coast A&R rep, Virgin Records.

**Prince Crosses 'Graffiti Bridge' And Leaves Behind Much Of 'Purple's Passion, Spirit**

**PURPLE RAIN** Without question, Prince is an extremely creative, prolific, and innovative musician. By fusing different kinds of musical genres—from punk funk to gospel-inspired ballads, from hard-driving rock-'n-roll to raw screaming soul—into a unique style, and by convincing us that lust and spiritual devotion are not mutually exclusive emotional, inspirational, artistic, bold. But on screen, the only salvation is the music. As a musical performer, Prince still has the power to mesmerize, to inspire—to thrill. With a deal to develop several more motion pictures for Warner Bros., and having indicated that Prince would delegate the writing and directing chores to his fiancée and concentrate on sharpening the fine edge on his musical genius.

**McDousons Houston is set to make her only public appearance this year Nov. 23-24 at Atlantic City, N.J. Convention Center on the boardwalk. These two Thanksgiving concerts are to benefit the Harlem Boys Choir, the New Jersey Youth Chorus, the Young Men's Christian Association, and a soon-to-be-established recreational facility in Atlantic City. Houston has been somewhat elusive in terms of the press this year as she has reached her latest Arista album, "I'm Your Baby Tonight," which is already set for a fine reception via the L.A. & Babyface-produced title track. But get ready for a blast in 1991. . . . After the Prince premiere, folk gathered at Tatoo's on East 50th to party the night away. Rumor was that the Purple One might perform, but that didn't come to pass. Among those in the mix were Tyrone 'Toi' Tomé, Keith Sweat, Full Force, the Time, Sister To Sister's Jamie Brown, Howard Hewett and Nia Peeples, and "Graffiti Bridge" newcomer Ingrid Chazza . . . David Merrick's all-black cast version of the musical "Oh, Kay" opened Nov. 1 on Broadway to mixed reviews. The cast includes dancer Gregg Burge . . . Mongene Ngema, who brought his musical "Sister Final" to rousing success on Broadway and spawned a hit cast album and a documentary film, brings his next project, "Township Fever," to Lincoln Center's 17th Annual Festival. The show was conceived around a young musician confronting apartheid and general transit strikes in South Africa, premiered Nov. 23, call Merle and Donald Jackson. At the Capitol held a star-studded bash Nov. 2 for Freddie Jackson at Reins in New York to celebrate the release of his fourth album, "Do Me Again" . . . Society Hill Records' new signers, who are focused on the label: Ronnie Dyson, Soul Survivors, Aphrodiasic, and Philly Cream. First single is by new act Salim & The Team, "Gotta Make Up Your Mind." Call Armand McKissack, 215-985-1415, for information.

**The Bucks Stop Here.** It's another fine moment for the Stop The Violence Movement, whose all-star rap single, "Self-Destruction," went gold and raised the profile of the National Urban League. At an October Gold Record presentation party for Boz Scaggs' Production's "Edutainment" album on Jive, RCA Records president Joe Galante and BDP kingpin Kris Parker (KRS-One) donate another $250,000 to the National Urban League on behalf of the STV Movement. Proceeds from the sale of the 12" single total more than $450,000. Celebrating the moment, from left, are Olive Calde, chairman of the Zomba Group; Barry Weiss, senior VP, Jive Records; Galante, KRS-One; Ann Carli, senior VP, artist development, Jive; John Jacob, president, National Urban League; and Nelson George, the Stop The Violence Movement.
DETAILS, DETAILS: At the top of the Hot R&B Singles chart, "B.B.D. (I Thought It Was Me)" by Bell Biv DeVoe (MCA) has 100 radio reporters, of which 24 list it at No. 1. WEBB Baltimore has held it at No. 1 for at least three weeks. Four stations report it at the top of their charts for the second week: WZAZ Jacksonville, Fla.; WTMP Tampa, Fla.; WTLZ Saginaw, Mich.; and WPAL Charleston, S.C. Leap-frogging "Pray" by M.C. Hammer (Capitol), "Misunderstanding" by Al B. Sure! (Warner Bros.) jumps 5-3. It has listings from 105 of the panel's 107 radio reporters. It is No. 1 at two stations, WLWZ Greenview, S.C. and KYEA Monroe, La. Forty-eight stations list it top five. "Pray" is held in place, even though it gains points. Also, "Livin' In The Light" by Caron Wheeler (EMI) is pushed back even though it continues to gain points.

"I'm Your Baby Tonight" by Whitney Houston (Arista) continues to zoom up the chart, advancing 19-6. It has reports from the entire radio panel. Twelve stations list it top five and 26 others show it in their top 10. It jumps 12-7 at radio and 18-10 at retail. "Round And Round" by Tevin Campbell (Pasley Park) has reports from 104 stations, adding WGOK Mobile, Ala. Seventy-eight stations move it up on their playlists, including 34 that list it top 10 and four that list it top five, including WUSL Philadelphia (9-4), WVEE Atlanta (8-3), and WPEG Charlotte, N.C. (4-3).

BULLET MANIA: "My Heart Your Heart" by the Whispers (Capitol) leaps up to No. 11. It has reports from 103 stations and its first No. 1 report from WVEE Atlanta. Five stations list it top five, including WDAS Philadelphia, WFXA Augusta, Ga.; and KDIA Oakland, Calif. Thirty-one other stations list it top 10. "I Just Can't Handle It" by Hi-Five (Jive) is added by WQQK Raleigh, N.C., for a total of 95 reporters. It has top 10 reports from 24 stations and seven stations list it top five, including WCXJ Richmond, Va. (5-2); WDAI Dayton, Ohio (6-3); and KMJQ Shreveport, La. (7-6). WILD Boston adds "Rope A Dope Style" by Levert (Atlantic), now on 104 stations. It has 27 top 10 reports and four top five reports, including WBSK Richmond, Va.; KMJQ Houston; and WZAK Cleveland. "Sensibility" by Ralph Tresvant (MCA) is reported by the entire panel. Tresvant's hometown station, WILD Boston, gives the single its first No. 1 report. It has top 10 reports from seven stations and top five from six stations, including WAMO Pittsburgh, WZAK Cleveland, and WGGC Chicago.

BIG NUMBERS: Many records make great gains at radio each week but do not get listed on the Hot R&B Singles Action chart. Some of this week's notable singles include "I'll Do 4 You" by Father MC (Uptown), which earns 16 adds and is on 56 stations. "Get Here" by Oleta Adams (Fontana) gains 16 for a total of 67. "New Power Generation" by Prince (Pasley Park) also gains 15, totaling 81 stations. Loose Ends has reports from 77 stations, gaining 14 new reports for "Don't Be A Fool" (MCA). "Let Me Show You How To Fall In Love" by Howard Hewett (Elektra) gets the nod at 12 stations; it is on 37. "When You Cry" by the Winans (Qwest) gets 11 adds, for a total of 64 station reports. "The Ghetto" by Too Short (Jive) gains 11 for a total of 66.

HOT R&B SINGLES ACTION

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<td>BLACK BOX</td>
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<td>IF I WERE A BELL</td>
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<td>5</td>
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<td>28</td>
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<td>TECNIA MARIE</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 as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
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**TOP R&B ALBUMS**

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

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**DEBUT SINGLE 'SHE'S MINE', TOP 15**

**THE FOLLOW UP SINGLE, NOTHING BUT A PARTY, BREAKER (R&R)**

**ALBUM SALES ARE OVER 100,000 AND GROWING**

**GET BACK TO BASICS WITH SELF-TITLED DEBUT ALBUM FROM BASIC BLACK**

**PRODUCED BY GENE GRIFFIN FOR GRIFFIN ENTERTAINMENT GROUP EXECUTIVE PRODUCERS: GENE GRIFFIN AND TIMMY REGSFORD AVAILABLE ON MOTOWN CD, CASSETTE AND LP.**

---

**TOP R&B ARTISTS**

**GET BACK TO THE BASICS WITH**

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**BILLBOARD NOVEMBER 17, 1990**
### Hot R&B Singles Sales & Airplay

**November 17, 1990**

#### Sales

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<td>(I Thought It Was Me)</td>
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**Compiled from a national sample of retail and one-stop sales reports.**

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**Hot Rap Singles**

**November 17, 1990**

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**R&B & Rap**

Here Comes Trouble. Motown rapper M.C. Trouble, center, wraps up the Hollywood shooting for her video “Gotta Get A Grip,” the newest single and title track from her debut album. With her is the video’s director, Malcolm-Jamal Warner, left, and producer, Kevin Swain.
Italy's leading concert promoter, Carlin, "Red Hot + Blue" is equalized by Germany, France, and Sweden, and the Italian lighting industry has development plans for 1991. With the involvement of ICE and APIAD, the sector will be represented at the first Sound & Light Asia show in Singapore, July 10-12, 1991. ICE's Bonito also confirms that his organization plans to study the Australian and Chinese markets.

"We've also begun to research the ex-Eastern European territories to identify markets and penetration prospects within them," he says. APIAD, however, says it will not take part in the U.K. London Light & Sound Show next year. The association has been there for the last four years, but Carlin argues that the services offered do not match the high prices charged for exhibit areas.

He adds, "APIAD associates are willing to present themselves again in 1992 if the London show organizers are able to eliminate the inadequacies pointed out to them."

**DANCE TRAX**

(Continued from preceding page)

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**ARTIST DEVELOPMENTS**

**HIGH-IN-TEN-CITY SET**

Some Chicago house-music veterans are back to invade the clubs and urban radio with a few lessons in philosophy. Ten City's second album on Atlantic Records, "State Of Mind," moves away from the first set's "love" theme into life attitudes.

"Enough people are singing about love," says lead singer Byron Stingel. "The album is our state of mind—it's like us under a microscope."

In mid-October, Atlantic took the first single from the "love" theme. "Whatever Makes You Happy," straight to radio with hopes of spanning the gap between the urban programmers. After a slow start, club interest has begun, with the track making its debut on Billboard's Club Play chart at No. 80, and on the 12-Inch Singles Sales chart at No. 47. Stingel still build on the ground they broke with their last album, and on the success that other groups (D-Mob, Technotron, Inner City)—have had in the house.
McFerrin’s ‘Medicine’ Is Potent Stuff
New Album Aims To Affect Body & Mind

BY DIANE PATRICK

NEW YORK—Many artists have the problem of living down—or up—to their last hit. Singer Bobby McFerrin, who has kept his visibility high through his work on commercial jingles, theme music, and other projects, audiences, familiar with his versatility, have learned to anticipate new and innovative things from him.

With his new EMI release, “Medicine Man,” which hit stores Oct. 30, McFerrin explores new ground while fulfilling a personal commitment to test the theory that singers, through their sound, can affect the body and mind. Toward that end, the album incorporates Indian and African chants, classic gospel, blues, and classical motifs, and themes of religion and family, McFerrin, who wrote the songs on his previous disc “Simple Pleasures,” says, “I feel like I’ve moved into a wider place, a deeper place where I can maybe say more musically. There’s a wider palette of emotions [on the new album] than there were on ‘Simple Pleasures.’” With this record, I am also investigating darkness. Blackness. Africa. Hopelessness. Anger.”

Unlike his previous albums, on which he combined covers and originals, “Medicine Man” contains all original tunes. It is completely self-written, arranged, and produced. Also, songs are used more here than on McFerrin’s previous projects.

On six tunes he is accompanied by the 10-member a cappella group Voicestra, and one of these features McFerrin’s 70-year-old father, former Metropolitan Opera tenor, Robert McFerrin Sr. This represents McFerrin’s long-planned, first recorded collaboration with his father.

Also featured on the album is “Common Threads,” the theme from the Oscar-winning documentary “Common Threads: Stories From The Quilt.” It is the only tune with instrumental accompaniment, provided by keyboardist Lyle Mays.

“This record is like a book with 12 chapters. Record companies have a tendency to put out just one chapter. I hope people will sit down and read the whole book this time,” McFerrin (Continued on next page)

Evelyn Mcgee Stone’s ‘Time’ Arrives;
Chris Whitley’s Blues; Rounder’s 20th

FEW SINGERS wait as long for their major label debut as Evelyn Mcgee Stone; few deserve the attention more. Mcgee Stone was a mere 19-year-old talent from South Carolina when she won the hearts of fans at the 1963 International Sweethearts Of Rhythm. As headliners in the U.S. and Europe in the 40s, the Sweethearts were “without a doubt, the best ‘all girl’ band of its day,” wrote critic Leonard Feather in notes on the recent RCA/Bluebird set “The Women: Classic Female Jazz Artists 1939-1962.”

Five decades later, Mcgee Stone has stepped forth with a modest yet marvellous debut, “It’s My Time,” on Atlantic Records. It is as sweet, sexy, and musically captivating as any album you’ll hear this year. And amid the platinum hype of the record industry’s year-end rush, “It’s My Time” also offers a fine tale of how talent and love prevail.

The talent and love are shared by Mcgee Stone and her husband, writer, arranger, and producer Jesse Stone. A man whose place in rock’n’roll history is indisputable, Stone was key to the early success of Atlantic Records as writer/arranger of such classics as “Shake, Rattle & Roll” and “Money Honey.” At age 88—his birthday is Monday (12)—he is still making music.

For the past few years, he and Evelyn have been living near Orlando, Fla., where “It’s My Time” was recorded with George and Michael Atwell co-producing. In the spirit of disclosure, I note I was lucky to become friends with Jesse and Evelyn while working in Florida, and I was proud to offer a review gratis for the liner notes of “It’s My Time.” But this is no insider’s plug.

Rather, it is a call to retailers and radio programmers, particularly at adult contemporary or adult-alternative formats, simply to check out this disc. Mcgee Stone’s vocals draw on the sweeping tradition of postwar, prorock jazz and R&B that has been rediscovered in recent years as a creative force—especially George Michael (“Kissing A Fool”) and Madonna (“I’m Breathless”). Atlantic has not serviced a single to radio, but Larry Flick, Billboard’s singles review editor, makes his AC pick; the song’s classic “Tell Me What To Do” while the edge of “One More Kiss” or the vocals of “Gimme Some Sugar” won’t be denied.

Jesse Stone’s longstanding relationship with Atlantic co-founder Ahmet Ertegun led the label to pick up the disc for major distribution. “This is a testimony of his respect for Jesse’s creative talent,” says manager Barbara Ross, whose persistence made the deal come together. But all the testimony Jesse would want is a chance for Evelyn’s talent to shine.

ON THE LINE: “Light rain, light rain falling down,” Chris Whitley sang in his half-growl, half-twang, as guests ducked out of an evening storm into his set at the Bitter End on Bleecker Street in New York. Alone on stage, Whitley kept aback with a well-miked voice, as he sang his folk-blues tunes of hard traveling and hard living, with a peripatetic bio stretching from New England to Oklahoma to Belgium, Whitley’s songwriting rings true. But the other attention-grabber was his work on a National steel guitar, from staccato runs to blues slides that, at times, had an Edge-like over- tone. The buzz on Whitley in talent-spotting circles had been building for some months—until Columbia Records offered its deal. Whitley will release his debut early next year.

ON THE BEAT: Bobby McFerrin, who talks this week to writer Diane Patrick about his new release, “Medicine Man” (see story, this page), was feted by EMI execs at a classy bash Nov. 1 at The Grolier in New York. The rave-up “Battleship Chains,” an album-rock hit for the Georgia Satellites covered recently by the Hindu Love Gods, was originally written by Terry Anderson of the Woods, a band that previously included Georgia satellite Dan Baird. The Woods play a label showcase Monday (12) at CBGB… Rounder Records will pull out the stops for its 25th anniversary party Friday and Saturday (16-17) at Tramps in New York. The lineup includes the reunited Johnson Mountain Boys, David Bromberg, Alison Krauss & Union Station, D.L. Menard & the Louisiana Aires, and Kimberly McCarver on Friday; bluesman Charles Brown, guitarist John Mooney, Brave Combo, and Austin, Texas’ Marcia Ball on Saturday. The Beat’s best wishes to Rounder co-founders Ken Irwin, Marion Leighton Levy, and Bill Nowlin… Stacey Pug: Former Alan Parsons Project keyboardist Eric Woolfson has conceived and written “Freudiana,” described as a musical “inspired by the works and world” of Sigmund Freud. The piece is set for U.K. release on EMI and a stage debut in Vienna, Austria. The Beat presumes the work is best heard while lying on a couch.

The Beat presumes the work is best heard while lying on a couch.

Dan Fogelberg Reigns With Hit Cover From New Album

BY MELINDA NEWMAN

NEW YORK—Dan Fogelberg has a hit. That in itself isn’t so amazing. What is surprising is that, for the first time in his career, he did not write the song.

Fogelberg’s version of the Cascades’ 1963 hit, “Rhythm Of The Rain,” has flowed into the top five of the Hot Adult Contemporary chart. It is one of two covers on his new Full Moon/Epic album, “The Wild Places.”

“I’m thankful for the AC attention. If you have to slog something out to appease pretenses, that’s not what I’m about,” says Fogelberg. “I don’t mind getting played on top 40, but I’m not about to lower my intellect to please the mass taste.”

“Rhythm Of The Rain” was “a shot in the dark,” he says. “I was skiing and I kept hearing it in my head. I thought it’d be perfect for Mem- phis Groove.” Originally, he intended to keep his recording simply as a workstation, but the label urged him to share it. “The only thing that bothers me about it being the first single is that it doesn’t represent the scope of the album, but if it’s successful, people will hear the rest of the record. I knew it was a radio song and since I do this for a living, perhaps subconsciously I wanted it.”

Recording may be what Fogelberg does for a living, but it is not the only thing he lives for. “I don’t live a real active music-business life; it’s not the most important part of my life,” he says. “Other things come before it, like having kids, and the land I’m growing, and redefining my relationship with God through nature.”

It’s important enough, though, that the less-than-profle Fogelberg already has plenty of material written for his next album. When reminded that 1990 marks the 30th anniversary of his first record, he is not interested in looking back. “Maybe Epic will want to do a retrospective, but I’m not real wild about revisiting stuff. I’m too busy cutting the next one.”

After admittedly being in a slump for the last few years—especially with ‘Exiles’; that was about my divorce and something I had to do for my sanity”—Fogelberg feels revitalized. However, he admits that he would like to cut back on his touring schedule and devote more time to re- cording.

“You do it for 20 years and it starts to get pretty old,” he says of touring. “I’d like to do many other things that interest me more. I love performing, but there’s so much wasted time. You set goals for yourself and you realize that you don’t have as much time to reach those goals and so you feel (Continued on page 30)
NEW ON THE CHARTS

The story of Trixter, the little band that could, began six years ago when its youngest member was just 11. Since then, the four-man Pamam, N.J., outfit, has crafted a fabulous disc with mechanics/MCA Records and has spent the last few weeks moving up the Top Pop album chart with its debut disc. And to think it all started in the basement of guitarist Steve Brown's home where he and the band's other members—vocalist Peter Lorant, bassist P.J. Farley, and drummer Mark Scott—decided to enter a local music contest. From that day on, the group practiced every night, began playing in area nightclubs, and soon became one of the most sought-after rock bands in its home state. Trixter's reputation continued to grow over the next five years and, in 1989, a label executive from Mechanic signed the band and booked it up with producer Bill Wray, whose earlier clients included such acts as Loverboy, Michael Jackson, and Donna Ross.

Last May, when most people's ages were reaching school, they got their first shot when their major-label breakup, and "Give It To Me Good," the lead single from that project, began receiving airplay on hard-rock radio stations across the country. Album-rock formats followed and MTV added a video of the track in breakout rotation. The band widened its fan base recently as opening act for Striper and went on the road Nov. 8 with Dokken. Mechanic plans to service "Give It" to pop radio later this month.

Trixter is managed by Shark Entertainment, 210 Westfield Ave., Clark, N.J. 07066, 201-815-1991. The band is booked by Famous Artist Agency, 1700 Broadway, N.Y., N.Y., 10019; 212-345-3939.

JIM RICHIANO

BOBBY McFERRIN

(Continued from preceding page)

says, "Jim Capley, senior VP of marketing at EMI, confirms that the label plans to push the whole album. "One of the most great things that got Bobby McFerrin is that he appeals to such a great group of people demographically—and we intend to take complete advantage of that," Capley says.

"We're servicing the entire album to radio. Rather than pick a particular cut—which is somewhat of a mundane approach, which we felt lacked originality—we chose to release the entire album and let the audience decide what the single is. Of course, you only do that when you have an artist whose originality is so pronounced that it lends itself to this kind of approach."

"I hope this record has a nice shelf life," says McFerrin, with a smile.

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TALENT IN ACTION

(Continued from preceding page)

Talent in action

...mainly showcases Gibbons' guitar. Odd as it may seem, even though the motions have been gone through many times before, even though the guitar solos are neither as soaring nor as plentiful as they once were, there is still an aggressive edge to this show. Its musical contemporaries may be edging into the Geritol contemporaries once as through the marily showcases Gibbons' "twang than the here market with Reba McEntire the Canadian arguably was more loved than the Reba who scored with "Whoever's In New England" in 1976, but the crowd loved it nonetheless. The singer began in dramatic fashion, making her entrance down a grand staircase flanked by a nine-piece band. She finished just as stylistically, with the now-traditional a cappella encore "Sweet Dreams." In between was plenty of folksy chit-chat, a few torch numbers, and lots of tear-jerkers.

From "Rumor Has It," the MCA artist's latest, came the optimistic "Climb That Mountain High," the heartbreak of "You Lie," and Bobby Gentry's tough-talking "Fancy." Other crowd-pleasers included "Little Rock," which went from cabaret to a square dance, the Everly Brothers' "Cathy's Clown," and a respectful cover of the R&B classic "Respect."

Co-headliner Ricky Van Shelton had a sore throat and was a last-minute cancellation. That left more time for baby-faced opener Doug Stone. The Columbia Records artist was fine during "Fourteen Minutes Old," but a bore during a 16-song oldies medley.

GREG REIBMAN

Nothing is more dangerous than a person who knows he is right.

The animal rights activists are certain that they are right. So certain that they aren't above stepping on your rights.

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But we do not believe they have the right to force other people to adhere to their own particular moral standards. No one has the right to deny anyone else the freedom to choose what to eat or wear or believe.

If history teaches us any lesson, it is that.

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Anyone-But-Plain Folk Spotlighted In N.Y. Series

NEW YORK—A mélange of folk music genres—from blues and gospel, Louisiana zydeco and Dominican merengue, cowboy songs and sea chanties—are in the spotlight at Carnegie Hall’s Weill Recital Hall during a 12-concert series, “Folk Masters: Traditional Music In The Americas,” which is being taped for broadcast by American Public Radio next spring.

The series, which opened Nov. 3 with a concert of black string-band music and runs through Dec. 15 as part of Carnegie Hall’s Centennial Season, is under the direction of folklorist Nick Spitzer, creator of the Louisiana Polkife Festival, director of the film “Zydeco,” and producer of more than a dozen albums of Cajun and Creole music, blues, and early country music.

“Carnegie Hall, of all the classical halls, has a strongly democratic tradition that has included suffragettes, Southern mountaineers, evangelists, Lincoln Brigade supporters, Count Basie, the Beatles, and various aspects of folk music within its walls,” says Spitzer.

“From classical musician to cowboy singer, there is a sense that we all have a stake in a wide inheritance of cultural expression deserving of future hearing.”

After a program of French-American dance and song Nov. 6, the series continues with performances of Puerto Rican bomba and puya and Colombian valleynato music Nov. 10; black gospel Tuesday (13); cowboy songs and bluegrass Saturday (17), Hispanic music from Puerto Rico, the Dominican Republic, and Louisiana Nov. 20; sea chanties, Delta blues, and Mardi Gras Indian music Nov. 27; Mexican jarrocho and Louisiana zydeco Dec. 1; Native American music and dance Dec. 4; traditional New Orleans jazz Dec. 8; masters of the folk violin Dec. 11; and masters of folk guitar Dec. 15.

For ticket information, call 212-247-7300.

DAN FOGELBERG
(Continued from page 27)

more of a push to get more recorded. I still have a great deal I want to say.”

And a great deal of music he wants to explore. Although Fogelberg often gets pigeonholed as a soft rocker, he delved into country and bluegrass on 1987’s “High Country Snows,” and even contemplated making a blue album. “I love blues as much as anything,” he says, “and I came real close to making the record after ‘High Country Snows’ a blues record, but I thought that was too off the wall.” Although nothing is planned, he also does not rule out the possibility of reuniting with Tim Weisberg, with whom he teamed for the largely instrumental, platinum “Twin Sons Of Different Mothers.” “I have noticed that Tim has been getting in touch with me a lot more lately,” Fogelberg says, laughing.
EMI's Nashville Division Writing A Success Story

BY IRV LICHTMAN and EDWARD MORRIS

EMI NENT DOMAIN: These are heady days for EMI Music's Nashville division. In October, the company won country music publisher-of-the-year awards from both ASCAP and BMI. Moreover, EMI now boasts some of the hottest (and busiest) songwriters on Music Row.

Among the more recent signings are Dennis Linde, Veronica Rust, Bobby Harden, Mark Wright, Mark Irwin, and W.T. Davidson. Wright, who co-produced Clint Black's first album, now double-platinum, is also producing another wave-making newcomer, Mark Chesnutt, as well as the Royos, a duet act set to debut on MCA Records. Davis, a fine singer in her own right, has a cut called "Wolves," on Garth Brooks' current collection.

More EMI country copyrights are surfacing via its songwriter/artist on the Capitol/SBK label. (SBK Records is co-owned by EMI). So far, the label has released albums by Billy Dean, The Goldens, and Verlon Thompson. Will & The Bushmen, who are also EMI/Nashville writers, are now working on an album for SBK Records.

Thanks to Mary-Chapin Carpenter's crowd-winning performance at the Country Music Assn. awards show in October, her songs are gaining greater attention. She has just released her third album of original material on Columbia, "Shooting Straight In The Dark," and her new single, "You Win Again," is climbing the Hot Country Singles & Tracks chart.

Several EMI hits have been licensed for commercials, including Richard Leigh and Susanna Clark's "Come From The Heart," for Reebok; Dennis Linde's "Burnin' Love" for Miller Beer; and Leigh's "Don't It Make My Brown Eyes Blue" for Gideon House. EMI's Nashville office is headed by publishing veteran Celia Froehlich.

CLEAN-UP HITTER: Jay Warner, who operates National League Music in Burbank, Calif., reports the company's hottest third quarter ever with songs on important albums, most notably M.C. Hammer's smash, "Please Hammer Don't Hurt 'Em," which contains the company's "U Can't Touch This," the top 10 hit co-written by Rick James. Other National League copyrights have appeared on an Earth, Wind & Fire album (three songs by staff writers Victor Hill and Bernard Spears). There are also three songs on the Gap Band album co-written by Ross Vannell, who has had success in co-writing efforts with Richard Marx (i.e., "Surrender To Me"); two songs on Capitol's "Ace Juice" album penned by Felton Pilate, now producing and co-writing with Hammer, and two Pilate songs on a Main Ingredient album on Polydor.

Also, the publisher has songs in such theatrical features as "Good Fella," "Book Of Love," and "Impulse."

DEALS: Cherry Lane Music has made an administration deal with Yeston Music Ltd., composer Murray, Yeston's publishing company. Yeston is the composer of the well-received musical "Nine" and contributed material to the current "Grand Hotel." Cherry Lane's print division has released a foil for "Grand Hotel-The Musical" and plans "Nine" and "Maury Yeston Songbook" early next year. Hal Leonard Publishing has released vocal versions from the U.K. smash "Miss Saigon," which opens in New York early next year following controversy over the racial identity of a lead player. The music book sells at $16.95.

TALENT: cherry Lane music today-

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**ARTIST** | **TITLE** |
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REBA MCENTIRE | *MCA* (9.98) |
VINCE GILL | *MCA* (9.98) |
GARTH BROOKS | *Capitol* (9.98) |
KATHY MATTHEW | *Mercury* (9.98) |
KEITH WHITLEY | *Warner Bros.* (9.98) |
HANK WILLIAMS, JR. | *Warner/Curb* (8.98) |
MARK CHESNUTT | *MCA* (9.98) |
KENNY ROGERS | *Katyq* (9.98) |
RICKY VAN SHELTON | *Columbia* (9.98) |
TRAVIS TRITT | *Warner Bros.* (9.98) |
VERN GORDON | *Columbia* (9.98) |
WAYLON JENNINGS | *ECM* (9.98) |
CARLENE CARTER | *Columbia* (9.98) |
Kenny Rogers | *Katyq* (9.98) |
DOUG STONE | *ECM* (9.98) |
MARY-CHAPIN CARPENTER | *Columbia* (9.98) |
Randy Travis | *Warner Bros.* (9.98) |
TEXAS TORNADOES | *Katyq* (9.98) |
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PATTY LOVELESS | *MCA* (9.98) |
HIGHWAY 101 | *Warner Bros.* (9.98) |
WILLIE NELSON | *Columbia* (9.98) |
BAILIE AND THE BOYS | *Columbia* (9.98) |
PATSY CLINE | *Capitol* (9.98) |
KATHY MATTHEW | *Mercury* (9.98) |
MICHAEL MARTIN MURPHY | *Warner Bros.* (9.98) |

### THE THEORY OF RECORDDACTIVITY

**E = MCA**

**12 GREATEST HITS**

**MCA RECORDS**

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NASHVILLE—Exposure time for country music videos has increased over the past year, according to the annual state-of-the-industry survey compiled by Aristo Video Promotions here. Aristo president Jeff Walker released the report Nov. 8 at the Billboard Music Video Conference in Los Angeles.

Appraising the continuing impact of The Nashville Network on music videos, the report notes that within the last year TNN has increased original programming in this area from three-and-a-half to six hours. Moreover, the report says, TNN now reaches more than 51 million households in the U.S. August Nielsen figures showed that "Video Morning," a daily three-hour show, had a monthly audience of 8,234,000. The afternoon and weekend TNN video shows had slightly larger audiences.

Regional video shows that program country clips increased from 70 last year to 89 this year

Nashville

by Gerry Wood

Willie Nelson, Johnny Cash and Kris Kristofferson's Mission Control in Houston reported that the songs were used for outer space wake-up calls because "The entire crew loved it so much." Wild Jimbos, managed by Denver-based Chuck Morris Entertainment, have signed with MCA Records/Nashville. The group consists of Nitty Gritty Dirt Band lead vocalist Jimmy Ibbotson, Jim Ralston and Wild Jibbo, known for his studio and tour work with Dolly Parton. The band begins recording in January at Colorado Sound Studios with Sam Bush of New Grass Revival fame producing. The project will not affect Ibbotson's membership with the Dirt Band.

GANNON BOOMS: Actor Joe Gannon led the winning team in the eighth annual Academy of Country Music Celebrity Golf Tournament at the De Bell Golf Course Oct. 15 in Burbank, Calif. The runner-up team was headed by John Volstad of the "Newhart" show, while third-place honors went to the team led by Steve Gallin. The putting contest was won by none other than Gene Weed, the ACM's chairman of the board. The tournament benefited the T.J. Martell Foundation and its West Coast division, Neil Bogart Memorial Laboratory, for cancer, AIDS, and leukemia research for children. Among those performing at the post-tourney party at the Castaways Restaurant were Restless Heart, Moe Bandit, and Baillie & the Boys, along with the Doo Wah Riders. Fran Boyd, the ACM's executive secretary, reports that the money raised could total more than $37,000.

Aaron Tippin has all the talent, perseverance, and charm of a country hero. South Carolina born and bred, this country crooner is proving to be one more treasure pulled from country music's melting pot of '90s stars.

At age 15, Tippin had gotten his pilot's license, and by 20 he was licensed to fly commercial multi-engine aircraft. In addition, Tippin spent seven years in a body-building program that added 30 pounds of muscle to his torso, and yielded a number of awards in body-building competitions.

It was during the early '90s that Tippin began listening to country music. "Of my buddies got a portable eight-track tape player," he says, "but we didn't have any tapes to play in it, except his dad's tape of Hank Sr.'s best hits." After the initial stigma of a teenager listening to country music wore off, Tippin says of the tape, "I wore it out."

Tippin pursued music on the local level while working as a corporate pilot, and studying to get his support rating to fly large jets, but his career in aviation was slowed by the energy crisis. He began writing songs, one of which caught the attention of Nashville publishing executive Charlie Monk, who encouraged Tippin's move to Music City.

It has been four years since he made the move to Nashville, during which time he has had songs recorded by Josh Logan, the Kingsmen, and Mark Collie. He and Collie co-wrote Collie's debut single, "Something With A Ring To It," Tippin's RCA debut, "You've Got To Stand For Something," moves to the No. 60 spot with a bullet in its third week on Billboard's Hot Country Singles & Tracks chart. His album, produced by Emmory Gordy Jr., features 10 original numbers, produced and delivered by a hallmark heart.

Tippin is managed by Starstruck Entertainment, P.O. Box 12996, Nashville, Tenn. 37212; 615-742-8835, Debbi Holley.
**HOT COUNTRY RECURRENENTS**

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** WHEN I CALL YOUR NAME **

Don Williams
(© 1988 Warner Bros. # 27241)

** YOUR NEXT STEP **

Brady Dean
(© 1987 EMI # 27579)

** I'M GONNA BE SOMEBODY **

Travis Tritt
(© 1987 Warner Bros. # 27739)

** LOVE WITHOUT END, AMEN **

Roy Van Shelton
(© 1987 Warner Bros. # 27750)

** GOOD TIMES **

Melba Montgomery
(© 1987 Warner Bros. # 27752)

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(© 1987 Warner Bros. # 27753)
NASHVILLE—MIPI Home Video is rush-releasing the Judds' longform video, "Love Can Build A Bridge," in response to the recent announcement that Naomi Judd's illness is splitting up the Grammy-winning country duo (Billboard, Oct. 18). The street date for the video is Nov. 28.

The title cut of the 60-minute video has been shot in three dimensions, using the Nintendo Film Factory's good each package will be sold with two of 3D glasses enclosed. List price is $19.98.

Besides "Love Can Build A Bridge," the video features the songs "This Country's Rockin'," "Born To Be Blue," and "Rompin' & Rollin' Blues." In addition, it has scenes from Naomi Judd's wedding and the reception following it, as well as the mother-and-daughter team's preparation for the 3D shoot in Arizona.

An earlier Judds video from MIPI, "Across The Heartland," has already been certified gold. It, too, lists $19.98.

"Love Can Build A Bridge" is a major video and the third release on the current album on RCA/Curb. The two were scheduled to switch to MCA/Curb for their next project. The Judds are working under an agreement that will give them chronic and untreated hepatitis B. Consequently, daughter Wynonna will record for the new label as a solo.

At the press conference announcing the breakup, the Judds said they were worked out the current album as long as Naomi Judd's health permitted.

4 MCA 'N'ville Staffers Fired

NASHVILLE—Four MCA music staffers have been dismissed here, according to GM Steve Day. They are Al Cooley, director of creative services; Eddie Tidwell, manager of creative services and studio engineer; and Linda Merrill, secretary/receptionist.

The cuts were made in the Nashville office staff to four, according to Day, who has been overseeing the publishing company's Nashville office since Noel Paul Stookey, creative services, left MCA in October.

Day says there have been no cutbacks in MCA's songwriting staff.

CONTINUING A WINNING FORMULA of repackaging country evergreens and turning them into current hits, Ricky Van Shelton takes an early Charlie Rich song and moves it smartly up the chart (38-30). "Life's Little Ups And Downs" (Epic) was one of Rich's early recordings. It peaked midyear in 1969.

"I'm usually very sensitive about cover songs because I feel they did the song and that if the time was right, it was recorded," says PD Mark Andrews, KECO Oklahoma City, "but Ricky does a wonderful job with this tune. It's doing very well in this market."

Others reporting good action on the Shelton record are KSKT Salt Lake City, KZKX Lincoln, Neb.; WXZZ/Bringham, Ala.; KZSD/Athens, Kan.; KRK Sacramento, Calif.; KSON San Diego; WHOK Columbus; and WWKA Orlando, Fla. It's new this week at WCJU Jacksonville, Fla.; KFPM Tacoma, Wash.; WKIR Richmond, Va.; KZAN San Francisco; and KHEY El Paso, Texas.

REGIONAL REACTIONS: "An undiscovered treasure" is how PD Mike McCoo, WCUJ Jacksonvilles, refers to the Bama Band's "She's Movin' In" (Capitol). "This is a terrific male record and it's being ignored by most of the country. It's not a Hank Jr. clone, they really cook it. It's great for someone looking to add spice to the playlist."

Clinton Gregory's "Can't North Carolina's "Picked A Better Place To Die" (Step One) is getting attention at WNRN Kinston, N.C.; according to MD Mark Reid. "We're starting to get some phone in on it," says Reid, "I think it's going to be a pretty decent song for us.

Clinton Gregory has a smash song," says PD Jim Askar, WFLS Fredericksburg, Va. "I don't know how well it will do nationally because it's on an independent label, but I'd like to see people give it a shot."

"IT COULD BE THEIR BEST EVER," says MD Gary Hightower, KFDF Wichita, of Foster & LCD's "Can't Have Nothing" (RLC). "It's a fun song that people can really relate to."

The package also moves—WFLS Fredericksburg; KALF Chico, Calif.; KKCS Colorado Springs; WDAF Kansas City, Mo.; WONE Dayton, Ohio; and KWJJ Portland, Ore. It's a new add at KECO Oklahoma City; WWWT Hartford, Conn.; and WDSY Pittsburgh.

RECURRENT FACTS: Alan Jackson's "Wanted" debut at No. 3 on the Hot Country Recurrent chart after its 21-week run on the singles chart. Programmers will be listening to the title track on "Don't Go Out" (Capitol) moves over to the recurrent chart at No. 9.

5 Acts Will Broadcast Holiday Spirit Via 'Acoustic' Radio Special

NASHVILLE—MCA Records music exec Steve Wariner is booked to headline a holiday special, "An Acoustic Christmas," for National Public Radio. To be recorded at the historic RCA Studio B Music on River Row, the two-hour show will feature performances by Warnier, Chet Atkins, Emmylou Harris, Maura O'Connell, and Mike Reid.

Aircraft to Wariner, each artist will provide his or her own basic instrumental backing and allow other featured guests to join in. There will be no backup band. Noah Adams, the co-host of NPR's "All Things Considered," will host the program.

The taping will be done in front of a small audience from families, friends, and press. Each performer will do approximately five songs.

NEW MOVES

Asleep At The Wheel—"That's The Way Love Is" (Arista). WGKX, KASE, WFLS, KXXY, WRRK, KVET, WTQR, KVNO, KFID.

Gene Watson—"This Country's Bigger Than Texas" (Warner Bros.). WQDR, WDWA, WWYZ, WCSM, KOPD, KFDF, KVOO, WFLS.

HOLLY DUNNS—"You Really Had Me Going" (Warner Bros.) takes a giant step (41), beating Don Williams' bullets No. 2 record, "Back In My Younger Days" (RCA), for the top spot by 1.1 million gross impressions.

Further down the chart, Marty Stuart's "Western Girls" (MCA) showed a gain in gross impressions but gets pushed down (20-21) by Garth Brook's "Unanswered Prayers" (Capitol), whose whopping 5.9-gross-impression gain gives it a 30-50 jump. Brooks' record shows the most "rave-mentions-from-programmers" move to date, with Clint Black's No. 9 charter, "Put Yourself In My Shoes" (RCA) and George Strait's "I've Come To Expect It From You" (MCA), charted at No. 16.

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THE EDUCATION OF JORGE OQUENDO: On a pleasant Sunday afternoon, Oquendo, executive of the Puerto Rican label Prime Entertainment, suddenly ran into a very unpleasant problem in the New York Latin entertainment scene. It seems his act, Tono Rosario, and his band were canceled cold, left with their instruments and their music at the door of an upper Manhattan disco by the owner, who, Oquendo says, decided he would lose money if he honored his agreement with the artist. The club DJ then reportedly proceeded to play Rosario’s complete album as compensation to the audience, which had already paid to hear the concert.

Rosario was a member of Los Hermanos Rosario, a six-member, two-sister Dominican merengue band. He decided to start a solo career, and, the club problem notwithstanding, has had encouraging success so far in both radio play and sales. Oquendo, meanwhile, had previously uncovered some trouble in New York when he found that a 12-inch record with a couple of tunes by Prime artist Vico C, a bovaco rapper, was being sold by a well-known distributor on the East Coast. The recording, made in the Dominican Republic under the “Ringo” label, carries the claim of being released with permission from Prime—a claim that Oquendo says is untrue. Now Oquendo is trying to find out where the record, which contains two cuts C, had previously recorded with the Josie Esteban Y La Patrulla 15 band as guest artists, came from and says he is nullifying the possibility of legal action.

LUIS ENRIQUE, THE NICARAGUAN SALSERO

Based in Miami, has released “Luces Del Alma,” his newest album. Among the tunes included are “Penetradora,” the first single, and “Date Un Chance” by composer Omar Alfano, which touches upon the issue of drug use. Alfano also composed the hit “El Gran Varn,” a song about AIDS sung by Willie Colon. The album bases a great preference with the lyrics as well as the contemporary variations that have made Enrique one of the more modern performers of today’s salsa scene. This image has undoubtedly helped him to get, tentatively, an important role in the upcoming film “MacBo Kings Play Songs Of Love” starring Andy Garcia.

A FEW SOUNDS TO CHECK OUT: The L.A. Salsa Society has put out its album “Night And Day” on the Rampart Latin label. Remember “Bongolandia” by Afro-Cuban ensemble Los Hermanos Rosario.

Oquendo learns of twists in N.Y.'s Latin entertainment biz

Well, at least two of the guys from that maverick charanga group, percussionist Brett Gollin and flutist Art Gollin, are on this disc. This album makes it official: There is a growing, quite sophisticated, and interesting salsa trend on the West Coast. Jerry Rodriguez & Mercedez is part of the new breed of norteno acts that are modernizing the traditional Tex-Mex sound, giving it a sort of world-music tinge. The group has released its new album, “Rebele” (Polgram Latin), which includes tunes with the traditional norteno elements. The title song, however, has a Caribbean flavor to it, yet another sign of the growing trend toward the integration of all Latin genres in the musical creative process.

BRAULIO

This is Braulio’s first studio album in two years. As usual his latest is his best. Braulio’s last two albums went platinum as will “Sobrevivientes del Amor” (“Survivors of Love”).

ROBERTO CARLOS

Roberto Carlos is Brazil’s most famous singer. Roberto sings as fluent in Spanish as he does in Portuguese. He consistently plays to packed houses throughout the United States and is the object of the affection of millions of adoring fans everywhere. Everyone loves Roberto. “Pajo Herido” reflects his recent life experience and is magnificent.

ROBERTO CARLOS / “Pajo Herido”

Capitol - EMI Latin

El tributo al amor / Venga a gente / Como un luchador / Jardiniere / La reina de la casa / Borrón y cuenta nueva / El último en salirlo / La melena / Secreto de amor / Me amanotaron con bolígrafos

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Billboard

FOR WEEK ENDING NOVEMBER 17, 1990

Top Latin Albums

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

ARTIST TITLE LABEL & NUMBER DISTRIBUTING LABEL

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CD compact disc available • Recording Industry Assn. Of America (RIAAX) certification for sales of 100,000 units. • RIAAX certification for sales of 1 million units. © 1990, Billboard/Sp Communications, Inc.
NEW YORK—Two large chains, RKO/Warner Video and Erol's, have recently unveiled franchise plans in an effort to achieve rapid growth and unseat Philadelphia-based West Coast/National Video as the nation's No. 2 video retailer, behind the Port Lauderdale, Fla-based Blockbuster Entertainment. Springfield, Va-based Erol's is

'When people have their dollars invested, their hearts are in the right place'

going head to head with RKO/Warner to secure the vaunted No. 2 position. "What we're both doing to some degree is imitating the success Blockbuster has had," says Troy Cooper, VP of sales and new business development at Erol's.

RKO/Warner also admits to emulating Blockbuster's success formula. Howard Berkowitz, president and chief operating officer of RKO/Warner International Ltd., the franchise division of RKO/Warner Video, says, "Our franchise structure is very similar to Blockbuster's. It's very competitive."

According to Blockbuster VP of development Chas Averbook, the company charges a franchise fee of $55,000 and an initial software fee of $30,000, plus royalty and advertising fees of 8% and 5% of monthly revenues. Sixty percent of the advertising allotment is for local campaigns, with the rest going into the national fund. In addition, the chain takes in a software update fee of $650 per month.

### RKO/WARNER'S PLAN

At RKO/Warner, Berkowitz says, "We're just starting to get into the franchise business. The way [chairman and CEO] Michael Landes wants to organize the country is for New York and New Jersey to be reserved for company stores only; the rest of the country and the world will be franchised."

The firm intends to effect rapid geographic growth through franchising, while at the same time supplanting its current market—the New York metropolitan area—with "one or two company-owned stores per month," says Berkowitz.

He adds, "I would hope that, beginning early next year, we'd have a commitment for 100 stores the first year, 200 the second, and 300 the third," resulting in an overall ratio of 90:10 franchised to corporate units.

Berkowitz admits that "Blockbuster went out and now there's a window to be a really strong No. 2."

Despite Blockbuster's pre-eminence in the video retail community, another chain, Belgium-based Super Club N.V., has immersed itself in the U.S. marketplace not by franchising but through a space of acquisitions. The company most recently bought out the Kansas City, Kan-based Movies at Home video chain, having earlier added to its portfolio such chains as Turtle's, The Record Bar/Tracks, Video Towne, and Movietime/Alfas, as well as 55 Vestron stores and video wholesaler Best (Billboard, June 25).

In fact, Super Club's foothold is so strong that, already, the company owns more than 450 stores in the U.S. Erol's unit total is slightly over the 200 mark, while New York-based RKO/Warner operates approximately 40 outlets.

The race toward the second ranking, he says, will be won through franchising.

"By franchising, you gain more," he says. "When people have their dollars invested, their hearts are in the right place, they work very hard to make sure their business is successful."

Berkowitz says RKO will solicit two categories of franchisees: area distributors, who will operate at least 10 stores in an area or a state, and a couple of counties, and master franchisees, who will take on larger regions, i.e., such states as California or Florida, four or five Southern states, or countries like the U.K., France, Germany, Japan, or Singapore.

He notes that RKO/Warner's of-

(Continued on page 42)

### Total-Store Projections for Major Franchise Chains

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**On-Cassette-Ad Benefits Explored During Panel At EPM Entertainment Marketing Meet**

**BY JIM MCCULLAUGH**

LOS ANGELES—While still not a prevalent industrywide practice, on-cassette advertising in certain instances can deliver significant benefits to studios and corporate sponsors.

That was the message at a Nov. 5 seminar, "Motivating The Captive Audience—In-Theatre And On-Cassette Advertising," held here as part of the 2nd Annual EPM Entertainment Marketing Conference, Nov. 4-5 at the Sheraton Grande Hotel.

An example of how fruitful the arrangement can be was spelled out by Carole Helfert Hamron, VP of legal affairs for MGM/UA Communications. The company recently forged a relationship with Procter & Gamble's Downy Fabric Softener for "All Dogs Go To Heaven," a sell-through title that has sold nearly 4 million units. Of that total, she said, about 600,000 will be in dealers' rental inventory, while the remaining will sell through to the consumer. Figuring that each rental copy will turn 90 times, she estimated that would result in 36 million rentals. Summing three viewers per screening, some 108 million impressions can be delivered.

The potential for impressions on the sell-through side is even more astounding, she said, given that 3.4 million units at three viewers per copy translates into 10.2 million impressions. And that number multiplies significantly, she said, figuring the repeatability factor so common with children's and family-oriented titles.

She also cited recent A.C. Nielsen research indicating that as many as 80% of all viewers watch the ad over again, while the so-called "zapping through" the commercial practice when the ad is at the beginning of a cassette is insignificant. MGM/UA Home Video's tie-in with P&G for its Downy Fabric Softener marks the fourth time the studio has hooked up with a corporate sponsor. Previous tie-ins have included "Moonstruck" and Snickers, "Rain Man" and Buick, and "The Wizard Of Oz, also with and P&G's Downy Fabrik Softener. While P&G is usually "closemouthed" about its sales, Helfert Hamron said P&G probably would not have come back to MGM/UA Home Video for "All Dogs" had it not experienced a significant sales spike on the "Wizard Of Oz" campaign.

Helfert Hamron also reiterated some of the benefits the corporate sponsor and studio obtain, respectively, from a sponsorship tie-in. The sponsor gets to "break through the clutter," get its message into video stores and its potential consumer base, and obtains a "truly captive audience," she said. The studio gets distribution/marketing access through grocery stores and marketing and media support.

The sponsored-video industry is only 3 years old, said Helfert Hamron, and can still be considered in an embryonic state.

"Studies still don't know that much about the packaged-goods business," while corporate sponsors are still learning about the home video business, she said, adding that studies and packaged-goods companies alike "can stand alone without each other's help."

There have emerged, however, a few guidelines for player participants, she said. Each party, she pointed out, must completely understand exactly what the other party wants out of the relationship.

Of paramount significance, she said, is the sponsor's sensitivity to the creative talent and the need to develop an innovative advertising approach. As examples of that, she pointed out that such stars as Tom Cruise and Dustin Hoffman ("Rain Man") and Cher ("Moonstruck") had clauses in their studio contracts that would have barred commercials using their likenesses or ads that created endorsements or implied endorsements. Creativity on the part of the advertiser and "creative lawyering" solved the potential problems, she said.
HOME VIDEO

Time,' 'Framed' Not Short On Heartfelt Relationships

BY MICHAEL DARE

This week's column is provided as a guide through the wilderness of unfamiliar feature video titles.

"Short Time" (1990), LIVE Video, prebooks Tuesday (13).

In this unjustly overlooked comedy thriller, Dabney Coleman ("9 To 5") plays policeman Burt Simpson, a man whose imminent retirement is overshadowed by a mistaken medical report that indicates he is dying. Since his life insurance covers death only in the line of duty, he has only five days to get himself killed during work so that his family can collect the insurance and live comfortably after his death. "Short Time" is being sold as more of an action film than anything else, and it's true that it contains some of the most rollicking, fast-paced, and mind-bending action sequences in recent memory. But, strangely enough, it's the relationships in this one that really count. Burt's friendship with his partner, Matt Frewer ("Max Headroom"), is hysterical, and his love for his wife, Teri Garr ("Mom"), grows into something wonderful to behold. This film takes a simple, almost cliché premise, and deals with it surprisingly well. Humor, vitality, and wisdom. Coleman is spectacular as he gives up his life with an aptitude to a dad with heart. Rent this title with "It's A Wonderful Life."

"Framed" (1990), HBO Home Video, prebooks Thursday (10).

This is a classic romantic comedy starring Jeff Goldblum ("The Fly") and Kristen Scott Thomas ("A Handful Of Dust") instead of Cary Grant and Grace Kelly. Goldblum plays an art forger who may or may not have set up two years earlier by Thomson, his lover and partner in crime. He has spent the time in jail plotting revenge, but he has spent the two years planning another heist and needs his help. The plot is full of laughs and surprises, and the dialog is intelligent, off-the-wall, and wonderfully sarcastic. But again, it's the relationship that makes it all work, as these two cunning thieves test the limits of their trust for each other. The tone is just right, and the most in league with Hal Ashby. Rent it with "To Catch A Thief."


A young girl dies mysteriously after playing in the river behind her house. Her grieving father starts investigating upstream, and discovers a pipe running from a factory that's spewing toxic waste. He's involved in a David/Goliath fight with the Environmental Protection Agency, and one of the giant corporations that supports the town, and the townspeople themselves, who don't want the gravy boat seeded with "Dark River." It's set based on a true story, the writer can stack the cards any way she wants, so this comes off as effective environmental propaganda. Though it's sometimes preachy and predictable, the film becomes surprisingly engaging as it heightens the highly motivated father turns into a vigilante environmentalist. Luckily, Mike Farrell ("M*A*S*H") is warm, earnest, and very likeable as the character, whose intentions are pure but whose tacts are confused.

"Priceless Beauty" (1990), Republic Pictures Home Video, prebooks Nov. 25. In this bizarre fantasy love story, Christopher Lambert ("Greystocke") plays a tormented rock star who is plagued by horrible memories of his dead brother. His pain is eased when he is visited by Diane Lane ("The Cotton Club"), who plays a stunning genie who grants him three wishes. Soon, he learns that there is more to life than wishes coming true, and that happiness cannot be found in a bottle, even if there's a genie in it. Lambert and Lane are watchable as always, giving the film a well-realized emotional depth when it tries to be a serious psychological study of love, loss, and love. But the basic premise is so silly that it ends up like Ingmar Bergman trying to make an episode of "I Dream Of Jeannie." Rent it with "Splatter."

"Memories Of Hollywood" (1990), Paramount Home Video, prebooks Tuesday (13). A pleasant trip down Hollywood's memory lane. The music of Academy Award-winning composers is featured as we watch montages of clips throughout film history. Unfortunately, the music credits come only at the end of the tape instead of during each composition, making it extremely difficult to connect the composer to the specific music one is hearing. Nevertheless, the brilliant scores of Miklos Rosza, John Morris, Elmer Bernstein, Eric Wolfgang Korngold, George Delerue, Bill Conti, and many others work surprisingly well out of context.

Top Video Sales

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For Week Ending November 17, 1990

Compiled from a national sample of retail store sales reports.
BVHV Launches
$20 Mil Campaign
For Sell-Thru Hits

BY PAUL Verna

NEW YORK—Buena Vista Home Video, distributor of Walt Disney and Touchstone home video products, has launched a media buy of more than $20 million to promote its three big holiday sell-thru hits, "Pretty Woman," "Peter Pan," and "The Little Mermaid," according to Tania Steele, VP of worldwide publicity for BVHV.

The campaign, which is scheduled to run through January 1991, consists of network and cable TV commercials, magazine ads, radio spots, newspaper inserts, co-op advertising, and retail merchandising support.

Steele says, "We've never put this much TV and print weight behind so many titles at one time in this particular period. The media buy, she notes, exceeds the company's fourth-quarter campaign last year in support of "Bambi" and "Who Framed Roger Rabbit."

According to a BVHV press release, Touchstone has created three television commercials for "Pretty Woman" aimed at different demographic groups. A music-video-style TV ad featuring the Roy Orbison song "Oh Pretty Woman" set to scenes from the movie is intended to appeal to a general consumer audience. For women aged 18-49, the company has designed a spot showing romantic scenes from the film with the Roxette hit "It Must Have Been Love" as a theme song. And a third commercial, aimed at gift-giving customers, shows humorous clips from the movie suggesting jewelry, clothes, or dinner as "the perfect gift."

Touchstone recently aired "Pretty Woman" spots during such top-rated programs as the World Series, "Twin Peaks," "Good Morning America," and "The Simpsons," according to the statement.

Print and TV ads for "Peter Pan" and "Mermaid" target "mothers of young children, families, and children," according to the release. "Peter Pan" will also receive a boost via a $5 mail-in rebate tie-in with the Nabisco Biscuit Co. and through exposure in such consumer publications as Family Circle, Reader's Digest, and People.

The objective of the media investment, according to Ann Daly, senior VP of domestic marketing for BVHV, is "to help retailers turn the strong purchase intent indicated by earlier research into sales. To that end, she says, the company is "enticing a new group of potential purchasers."

Steele adds, "We're trying to alert retailers that these titles are out there, so that they can capitalize on them and merchandise accordingly in their stores."

According to Steele, Buena Vista has shipped approximately 8.5 million units of Touchstone's "Pretty Woman," with "records coming in every day." She adds that the Disney titles, "Peter Pan" and "Mermaid," have shipped 7 million and 8.5 million copies, respectively.

"W"ith its broad-based appeal among all video buyers, LOOK WHO'S TALKING makes for the perfect gift. Debuting in the Top 20 on Best Seller charts, LOOK WHO'S TALKING is destined to be the talk of the Holiday season.

"W"ith advertising support on five major television networks...on our top four Fall rental releases...and indirectly through the media blitz for LOOK WHO'S TALKING TOO, sales will continue to soar throughout the gift-giving season!

S"o stock up on LOOK WHO'S TALKING, and prepare for some pretty incredible sales.

$19.95
Suggested Retail Price

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MUCH IS often lost in Holly-wood’s book-to-movie translations. But not so with “Last Exit To Brooklyn,” according to the novel’s author, Hubert Selby Jr., although he admits that it took quite a while “to get the right people involved. You can only imagine what Holly-wood would have done to the book under other circumstances.”

The controversial best-selling novel, written 25 years ago, was recently brought to the screen by the art-film-oriented Cinemax Entertain-ment Group. Bem Edinger produced, Uli Edel (“Christianne F.”) directed, and Desmond Nakan wrote the screenplay. The principal actors are Jennifer Jason Leigh, Burt Young, Ricki Lake, Jerry O’Connell, and Stephen Lang.

RCA/Columbia Pictures Home Video plans to release it Dec. 5. Garnering a number of fa-vorite critic reviews, the film did modest box-office num- bers. But RCA/PHV and Selby are expecting it to find a much broader audience on home video. Selby, who has a cameo in the film, also notes that the video may even compel viewers to reread the book—or to experience it for the first time.

The author says the film makers did more than enough justice to his book, calling the cinema adaptation “powerful. [The producers] really retained that dark, oppressive quality and spirit.”

Set in the Bowery, hook section of Brooklyn, N.Y., in the early ’50s, the story offers a bleak snapshot of that period—one full of two-bit hoodlums and hustlers, labor-manage-ment strife, prostitution, and drugs. This is not the upbeat “fab-u-lous ’50s” gloss many associate with the postwar Eisenhower years.

Selby says, “I’ve always de-scribed the book as the horrors of a loveless world. People do look at the book as offering the other side of the ’50s. But to characterize the 40s as one thing or the ’50s as another thing is total insanity. You find the same themes throughout 10,000 years of recorded history. The themes are absolutely univer-sal. Everything else, such as the economy, goes through cycles. But this [story] remains forever.”

Selby says he took six years to write the novel, starting in about 1952. It was published by Little, Brown in 1964. To date, says the author, it has sold “a couple of million copies worldwide.”

Assuming “Last Exit To Broo-lyn” was Selby’s first novel, a task he began when he decided to be-come a writer in his late 20s. “I got a typewriter and some blank paper and just started,” he says. Origi-nally from Brooklyn, he left home when he was 15 “and went to sea. I got tuberculosis when I was 18 and I spent about four years in hospi-tals and institutions. I started read- ing while in bed.”

“Eventually, I had what I know now was a spiritual experience, al-though I didn’t realize that’s what it was at the time. I began to real-ize that someday I would die and that two things would happen to me before I died. One was that I would regret my entire life, and two, I would want to live my entire life over again. That scared the hell out of me. I decided to do something with my life, so I got a typewriter. I had no idea for a story but I just sat there and started writing. From there, I developed my own aesthetic and wound up writing the book.”

Selby adds that “none of the book is auto-biographical, although I did hang out in that neighborhood once for about six months of my life. Other than that, there’s nothing of me in there except attitudes and opin-ions.”

These days, Selby, now a Los Angeles resident, says he is busy toiling on a novel that he be-lieves several years ago, before being interrupted by the movie project. The author of five books, he added, “published in 1976, may also find its way to the screen in the future.

PANS AND SCANS: LIVE Home Video is featuring a trailer plug-ging Caroleo Pictures’ “The Termi-nator 2: Judgement Day” at the be-ginning of all copies of Arnold Schwarzenegger’s “Total Recall.” LIVE has the home video rights. The sequel to an earlier film, which will also star Schwarzenegger, reunites producer Gale Ann Hurd with director James Cameron. Set for a summer 1991 release, the figure is one of the most an-ticipated big-budget action pictures of next year. Schwarzenegger was the screens next month in director Ivan Reitman’s comedy “Kindergarten Cop” for Universal... Par-amount has greenlighted the se-quel “The Naked Gun II: The Smell Of Fear.” Again directed by David Zucker, Leslie Nielson and Priscilla Presley will reprise their 1988 roles... Academy Pictures has picked up American vid-eo rights to the movie “Identity Crisis,” starring Melvin Van Peebles.

by Earl Paige

RACK RAP: Rackjobbers continue to expand in home video and enjoy important status, but there are many challenges, too. That became apparent at the annual National Assn. of Recording Merchandisers Wholesalers Conference, Nov. 25 at the Palm Springs Hilton in the California oasis where video took front stage as the event opened. Video is becoming so important to the NAR's major manufacturers and retailers that the committee was formalized during this year's wholesaler soiree. The event each year has illustrated how video and audio are merging, but this time out the schedule was altered. Last year, independent labels and wholesalers opened the near weekend conference with home video huddles with racks folded in by Monday. This year, the conference was kicked off the night of Nov. 2 with a special preview of video from eleven Strome, president of the Handleman Co., with mini-meetings all day Nov. 3 between racks and the video suppliers. Directed as much at the veteran and established home video suppliers as at the new labels, Strome's message was a reinforcement of the retailer's role and many services. The "job" the rack does is even more vital with smaller chains in the nonurban areas, said Merrill Kirsch, president of Dart Records, a rack firm that has grown from $2 million to $15 million annually since 1984 with 1% of that volume now video.

THAT OTHER ALLAN KAPLAN: The last name is spelled with a "K," and this Allan Kaplan is in the music business, heading the label Music West. But there is a connection to home video retailing and Blockbuster Video, where that other Allan Kaplan with the "C" now works. The music man inspired some of the most popular rack video at the NARM wholesale conference has very close ties with Blockbuster; his father, Saul Kaplan, is a partner in Sun Belt, a modern video discount chain which operates three Blockbuster franchise stores in Arkansas.

IT'S NO DOG: "All Dogs Go To Heaven" will finally ship 4 million units, boasted a delighted Herb Fischer, who also addressed the NARM conference opening night. The senior VP of sales and marketing at MGM/UA said the second half of the advertising campaign is just now kicking in. "We've got 40% of the money left to spend," he said of what was a $13.8 million (Continued on next page)

rekking Productions on video.

Public Media Bows New Vid Line Will Focus On Foreign 'A' Titles

BY CHRIS McGOWAN

LOS ANGELES—Public Media Inc., a Chicago-based multimedia marketing and distribution company, has formed Home Vision Cinema, a new video line that will specialize in classic and foreign films. Home Vision Cinema will be a new division of PMI's Home Vision label, which has until now specialized in fine-arts and performing-arts titles. Its sister label, Public Video Media, has a large catalog of special-interest programs that include nature, cooking, fashion, and neo-age fare.

On Nov. 7, Home Vision Cinema introduced its first 10 releases, which are part of a recent deal whereby PMI licensed more than 60 titles from Janus Films, a leading distributor of classic foreign films. None of the movies in the group has been previously released on VHS, although Janus has issued a few of the titles on laserdisc through the Criterion Collection, its coventure with Voyager Press.


Home Vision national sales manager Jeff McGuire says he sees great potential for foreign film titles on video over the next few years. "I think the boom is off the rose in the B-movie business, and only a limited number of A titles are released in any given year. Stores are looking for alternative programming, and I think a foreign A title has to be very appealing for these stores."

Continued on page 60

BVHVN Plans Attractive Sell-Thru Price For 'Pretty Woman' Release In U.K.

Following its debut at $19.95 in the U.S., Buena Vista Home Video is planning to release "Pretty Woman" directly to sell-through in the U.K. Although the price is increasingly common here, particularly during the fourth quarter, the self-play the VHS in the U.K. has not been thought robust enough until recently to justify a direct-to-sell-through strategy. Retailers in the U.K. have also been enthusiastic about such schemes in the past. "Pretty Woman" will carry a suggested list of about $25. Buena Vista U.K. managing director Phil Jackson says the move will allow rental outlets to make additional profits by being able to either rent or sell the title.

RCA/Col Vid Sinks Teeth Into Fangoria Films

RCA/Columbia Pictures Home Video has licensed worldwide video rights to three upcoming titles from Fangoria Films, marking the New York-based independent production firm's debut on video. Fangoria Films is a subsidiary of the Starlog Group, publisher of Fangoria magazine, Starlog magazine, and other publications. As part of the deal, Starlog will cross-promote the three titles in each of its publications through advertising, feature articles, and devotion of the magazines' covers to promoting the films. The three films are "Mind Warp," "Children Of The Night" and "Army."

Preview Tech Parks Trailers In TV Stores

Los Angeles-based Preview Tech has begun placing preview trailers for upcoming theatrical films on monitors in 160 Circuit City stores throughout the U.S. The trailers, compiled onto a laserdisc, will be displayed continuously during business hours on the approximately 200 TVs on display in Circuit City locations. A new disc is delivered to the local Circuit City each month. So far, Preview Tech has signed up Warner Bros., Universal Pictures, Orion, and Paramount Pictures. The lineup of trailers for November includes previews of "Graffiti Bridge" and "Good Fellas" from Warner Bros., "Havana" and "Kindergarten Cop" from Universal, "Godfather III" and "Flight Of The Intruder" from Paramount, and "Dances With Wolves" from Orion.

Vid Bits: Vidmark, Ingram Make Donations

To commemorate the release of "Longtime Companion" (Dec. 26 street date), Vidmark Entertainment will donate $20,000 to the Video Division of the AIDS Action Committee, the Eastside AIDS-Thon, and 14 other community-based organizations involved in the fight against AIDS. Ingram Video has donated $550 to the World Wildlife Fund, the world's largest conservation organization. Ingram says the contribution was inspired by the Magnum Entertainment film "Turks," which depicts the plight of African elephants slaughtered by poachers for their ivory tusks. J2 Communications completed its acquisition of National Lampoon Inc. Oct. 24. Lampoon stockholders received a two-thirds share of J2 common stock plus a warrant to purchase an additional share at $3.25 for each share of Lampoon stock.

Billboard

FOR WEEK ENDING NOVEMBER 17, 1990

HEALTH & FITNESS™

Compilied from a national sample of retail store sales reports.

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<td>DORF CARD COLLECTION</td>
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<td>15</td>
<td>RE-ENTRY</td>
<td>NBA SUPERSTARS</td>
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<td>RE-ENTRY</td>
<td>GREG NORMAN: THE COMPLETE GOLFER, PART 2</td>
<td>Paramount Home Video 12685</td>
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<td>17</td>
<td>NEWSP</td>
<td>CHICAGO CUBS: LIFELONG LOVE AFFAIR</td>
<td>Major League Baseball</td>
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<td>18</td>
<td>RE-ENTRY</td>
<td>FEEL YOUR WAY TO BETTER GOLF</td>
<td>Similar Ent., Inc.</td>
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<td>21</td>
<td>10</td>
<td>46</td>
<td>NBA AWESOME ENDINGS CBS/Fox Video 2422</td>
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For week ending November 17, 1990

Other Allan Kaplan: The Longtime Companion Of "Baseball Card Collecting"

Billboard. WITH SPORTS HOME Vision label, Warner Home Video has released "The Horse Winner," the Scotland Yard tale "Greeves For Danger," the romantic comedy "I Know Where I'm Going," and the acclaimed Israeli film "Late Summer Blues." Home Vision national sales manager Jeff McGuire says he sees great potential for foreign film titles on video over the next few years. "I think the bloom is off the rose in the B-movie business, and only a limited number of A titles are released in any given year. Stores are looking for alternative programming, and I think a foreign A title has to be very appealing for these stores." (Continued on page 60)
**HOME VIDEO**

Franchising Keeps Canada's Jumbo Big

NEW YORK—As two major U.S. video retailers prepare to launch franchise operations, Canada's largest chain, Oakville, Ont.-based Jumbo Video Inc., continues to follow a strategy of growth primarily through franchising (see story, page 37). Of the company's 58 stores, 13 are corporate and 45 franchised.

Rather than try to achieve rapid expansion through selling as many franchises as possible, Jumbo operates a strategy of selling franchises in a given market, with the aim of growing the franchise network.

RKO/WARNER, EROL'S (Continued from page 37)

fering circular is in the final stages of production. Consequently, the details of RKO/Warner's franchise structure are not yet available.

**EROL'S ON THE MOVE**

Erol's Cooper says, "Supporting a chain-store operation is a fairly expensive proposition from a corporate overhead standpoint; supporting a franchise operation is less expensive: you take your corporate overhead and help diffuse it—you become much more efficient." Cooper projects a growth of 50-75 stores in the calendar year 1991, and double that in 1992. Like RKO/Warner, Erol's is looking for different types of franchises, according to the needs of each market.

For regions where the company does not yet have a presence, such as Atlanta, Cooper says, "We would prefer a multi-unit operator who could put in 10-15 stores. By contrast, a market like Philadelphia, where Erol's already operates, "one or two stores at a time would be OK," he says.

The chain's geographic expansion is focused on the Eastern seaboard, concentrating on such markets as Atlanta, Rochester/Buffalo, N.Y., and Pittsburgh.

He points out that Erol's intends to reach an equal balance between corporate and franchised stores. "It's a good, solid, workable model," he says, adding, "It gives us enough franchised units to get the market share that we need." Cooper says he expects the company to reach the 50/50 level within three years.

The company charges a franchise fee of $50,000, with a royalty of 5% (Continued on page 60)

**STORE MONITOR** (Continued from preceding page)

Fischer was drumming for rackjobbers to increase their activities with video specialty stores. He emphasized how large a portion of the volume on several sell-through titles is going outside specialty video. On "All Dogs Go to Heaven" it was 85%, on "The Little Mermaid" 88%, and on the "Ninja Turtles" movie a whopping 92% is going in stores other than video specialty, Fischer claimed.

**JOE KNOWS:** That home video got its share of the limelight at the fall edition of NARM was ensured by Joe Pagano, senior VP of merchandising at Liebermann Enterprises. Pagano was chairman of the rackjobber section and has vast experience in home video for the giant racker.

**monthly revenues. There is an addi- tional fee of 5%, he adds, of which four-fifths goes toward national and regional advertising and the remainder toward local store marketing.**

The firm uses approximately 35 franchises for its 45 noncompany stores. Instead of seeking area franchisers, Horwitz focuses on finding "operators who eat, sleep, and drink their own businesses," he says. "The greatest compliment a franchisor can pay you is to get you into a subsidiary store." Jumbo operates in a vast area spanning Alberta and Newfoundland. Horwitz says the company expects to expand into the U.S. in 1991.

PAUL VERNA

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**Billboard.**

**Top Kid Video**

For Week Ending November 17, 1990

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
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<tbody>
<tr>
<td>1</td>
<td>Peter Pan / MGM</td>
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<tr>
<td>2</td>
<td>All Dogs Go to Heaven / MGM</td>
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<td>3</td>
<td>The Little Mermaid / Disney</td>
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<td>4</td>
<td>Jetsons: The Movie / Universal Home Video 8037</td>
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<td>5</td>
<td>Cinderella / Walt Disney Home Video 410</td>
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<td>6</td>
<td>Disney's Sing Along Songs: Under the Sea / Walt Disney Home Video 908</td>
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<td>7</td>
<td>Bambi / Walt Disney Home Video 942</td>
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<td>8</td>
<td>Teen Mutant Ninja Turtles: Cowabunga... / Family Home Entertainment 27319</td>
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<td>9</td>
<td>Charlotte's Web / Paramount Home Video 8099</td>
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<td>Teen Mutant Ninja Turtles: Super... / Family Home Entertainment 27336</td>
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<td>Alice in Wonderland / Walt Disney Home Video 36</td>
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<td>Disney's Sing Along Songs: Disneyland Fun / Walt Disney Home Video 935</td>
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<td>Disney's Sing Along Songs: The Bare Necessities / Walt Disney Home Video 581</td>
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<td>Happy Birthday, Bugs! / Warner Bros.</td>
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<td>Tom &amp; Jerry's 50th Birthday Classics / Turner Entertainment Co.; MGM Home Video 20249</td>
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<td>Mini Classics: The Legend of Sleepy Hollow / Walt Disney Home Video 10334</td>
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<td>24</td>
<td>Disney's Sing Along Songs: Zip-A-Dee-Doo-Dah! / Walt Disney Home Video 10483</td>
</tr>
<tr>
<td>25</td>
<td>Teen Mutant Ninja Turtles: Hot Rodding... / Family Home Entertainment 23980</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 theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles, ©1990, Billboard/S Perkins Communications, Inc.
NEW YORK—In the 16 years since its inception, Kemp Mill Music has come a long way from its early days as a small, down-to-earth discount chain to its current stature as a leader in one of the nation's most competitive retail areas—the Washington, D.C., market.

VP Howard Appelbaum traces the beginnings of the chain, now headquartered in Beltsville, Md., to its founding in 1974 by president Stan Wahler and two partners who were no longer with the firm, he says, "Those guys started a record store in Pittsburgh and didn't do any business there. Then they opened here at the Kemp Mill shopping center in the town of Kemp Mill [Md.] and didn't do any business there either. Finally, they started advertising on [local modern rock station] WHFS and began selling records at three for $10" when LPs were list-priced at $5.98.

Thus was born a relentless price war for which the Washington region is still notorious. In an effort to explain this phenomenon, Appelbaum says that D.C. is "a very competitive retail area, unlike other cities that are rack dominated." In such a market, he adds, low pricing is "just what customers respond to."

He also points out that part of the reason low pricing is peculiar to the Washington region is simply that a precedent was set there in the early days of Kemp Mill. "Back then," he recalls, "we didn't have any real money or backing, or any real overhead either, so we could afford to sell cheaper. We found it was an easy way to get into the marketplace." Now the chain charges a maximum of $1.99 for CDs and is also aggressive with its midline product, according to Appelbaum.

Not surprisingly, the chain's low-pricing policy runs counter to what Appelbaum and many other retailers perceive as overzealous CD pricing on the part of the labels. He says, "I vehemently object to the pricing policies that many manufacturers have decided to stick with on CDs; it's limiting our ability to do business. The manufacturers ought to consider that only 20% of the population has a CD player. The problem is that the software costs too much. Here we have an opportunity to get people to buy not only CDs but CD players, and they won't take that leap. I just think they're being very short-sighted."

**COMPETITION**

Naturally, these pricing policies keep the chain competitive. With the entrance of Milford, Mass.-based Strawberries into the D.C. arena via its acquisition last year of the Waxe Maxie chain (Billboard, Dec. 9, 1989), Kemp Mill now has what Appelbaum calls another "formidable competitor" in a field already crowded with such major players as Tower and the Wiz, as well as an array of mom-and-pops. And even though Appelbaum flatly admits that he does not like any competition ("it hurts my bottom line"), he says that, in Strawberries' case, "trying to manage a company from a distance has the potential for losing a certain feel for the marketplace."

Most of Kemp Mill's stores are located in Washington and its suburbs in southern Maryland and northern Virginia. In addition, the company operates two stores in Baltimore, one in Rehoboth, Del., and one in Ocean City, Md. The chain has no plans to expand geographically, says Appelbaum.

Two of Kemp Mill's locations will double in size when current renovation is completed. Also, one outlet is due to open this month at Baileys Crossroads, Va.

Because of Kemp Mill's discount pricing policy on CDs, the chain maintains a 70:30 ratio of compact disc to cassette business. And while other formats account for negligible percentages of the company's volume, Appelbaum predicts that music videos will have a significant place in Kemp Mill's product mix in the coming year. Now, he says, the configuration makes up only 1%-1.5% of the chain's sales.

**COMPUTERIZATION**

Kemp Mill has not yet implemented a point-of-sales computer network, but does use the Young computer system to manage its catalog. Appelbaum, who says "computers are fantastic and computers also..."

(Continued on page 46)

Tower Says 'Maze! Toy' To 2 Live Jews. MC Mothia and Easy Irving, collectively known as rap duo 2 Live Jews, visit both Tower Records stores in New York to promote their debut album, "As Kosher As They Wanna Be," on Koshers Records/Hot Productions. Shown, from left, are Matthew Koenig, East Coast regional manager, Tower Records; Mothia (comedian Eric Lambert); Irving (comedian Joe Stone); Jack Kreisberg, New York representative, Hot Productions; unidentified Tower employee; Joe Canarutto, secretary, Malverne Distributors; and unidentified Tower employee.

**Narada's Wild About 'Wilderness' Reception**

NASHVILLE—Label officials at Narada Productions are aglow as they watch their recently released, 16-song "Narada Wilderness Collection" leap beyond expectations at retail. According to John Azzaro, Narada's VP of sales, combined retail and alternative market sales figures are close to 150,000 units (100,000-plus of which are from mainstream retail sales).

Distributed by MCA/U.S. and MCA/Canada, the 70-minute collection is available on cassette and CD. It is a cooperative effort by 17 Narada artists, including David Arkenstone, Spencer Brewer, Nancy Rumbel, Trampayez, Doug Cameron, Carol Nethen, David Lanz, and Alasdair Fraser.

A certain, but undisclosed, percentage of the sales (from both U.S. and Canadian markets) of this environmentally themed new-age effort will benefit the National Audubon Society, the Sierra Club, and the Wilderness Society.

Packaged with each CD unit is a 40-page, four-color booklet of essays penned by the composers about each song, an eye-boggling display of nature photography, and short messages from the presidents of the three benefiting societies. The CDs are retailing for as much as $10.98, and the cassettes, which do not come with a booklet, are priced at about $8.98.

Upon the album's early-September release, 500 key retailers were sent limited-edition framed lithographs of the bookcover: the Grand Canyon of the Yellowstone. Azzaro says these lithographs are meant to serve as the centerpiece for a display. In approximately 20% of those stores, the lithographs will be used as a sweepstakes award.

Another 2,000 unframed copies of the lithograph and complete merchandising kits, which include posters, bin cards, booklets, and in-store play copies of the album, were delivered to retail outlets. Also for in-store use, Narada developed custom signage and easels for mounting and displaying contest materials. To further foster the work of the nature societies, some retail stores have agreed to distribute informational literature about them.

Azzaro says planned and approved co-op advertising "hasn't kicked in yet," but adds that he expects sales to surge when it does.

The complete "Narada Wilderness Collection" campaign has served as the core of Narada's fall restocking program, which Azzaro says "spanned the entire catalog, and gave retailers around the country an opportunity to buy our music at a discount and pay for it with delayed dating—pushed to February 1991."

Also as part of the label's restocking program, Narada is offering retailers two CDs for the price of one on the new release by David Lanz, "Skyline Firedance."

Tower Records was the first account to participate, according to Azzaro. Others include The Record Bar/Tracks, National Record Mart, Wherehouse, Record World, and Nobody Beats the Wiz in New York, and the Strawberries chain. Stunned by major retail response, Azzaro says, "There wasn't one person that I presented this idea to who didn't say, 'Wow, that's beautiful. Count us in, we'll do it.' They liked the music, they liked the concept, they liked the fact that there were beneficiaries for the sale, and they wanted to be a part of it."

Since stocking the record, several retailers—The Record Bar/Tracks, Music City Record Distributors, and the Camelot chains—have decided to hop aboard the "giving" train and participate on the local levels with various groups. The Record Bar/Tracks donated $1 from the sale of each "Narada" cassette or CD through the month of October to the North Carolina Wildlife Federation.

(Continued on page 47)
Aussie Group Seeks To Stop Spread Of Record-Rental Biz

BY GLENN A. BAKER

SYDNEY, Australia—The "Japanese disaster" appears to be spreading to the Southern hemisphere.

The Australian Record Industry Assn., has reported a marked increase this year in the number of record rental stores. As a result, the organization has begun lobbying the country's attorney general for new legislation to protect copyright holders.

Currently, record rental is legal here. ARIA's executive secretary, EmmanuEL Candi, says, "We were aware of over 30 Australian rental shops in March. By September, it was 80. By the end of next year, it could be 200 or even more."

"We're terribly vulnerable. We don't have a first release at $110, like a video. We rely on first sales to survive."

Candi adds, "We cannot afford to get caught like the Japanese government did. The growth of rental outlets there happened so fast that by the time the government realized it had to do something to protect the music industry, it would have been political suicide to close down that many businesses and put that many people out of work.

"One of the attorney general's staff here has said the problem is not yet serious enough to warrant action, but we say that if it is left any longer, it will be unstoppable."

ARIA wants a "rental right" amendment to the Copyright Act, which would allow producers to "authorize and prohibit rental through the operation of appropriate license schemes, and a right for authors to share in any remuneration generated."

The trade group states that "most record retailers are opposed to record-rental operations being conducted in Australia, and support ARIA's request to the attorney general to grant the rental right to producers of sound recordings."

ARIA's submission to the attorney general includes a list of the mushrooming rental outlets. "Whereas at one time outlets tended to be poorly capitalized, poorly organised, and marginal as a commercial proposition," it notes, "the rental stores now developing are, by contrast, modern, well-equipped, well-staffed, and well-advertised. As well, there are 2,800 video shops in Australia, for which the cost of adding records as a rental product would be marginal."

ARIA's submission also states that "while all copyright works are currently hopelessly vulnerable to losses via rental exploitation, records are most vulnerable because return on investment for record producers is almost entirely generated from first release and sales."

Citing the more than 6,000 rental outlets that have opened in Japan during the past decade, ARIA has urged the attorney general, who is currently considering the matter and calling for a wide range of views, to reach a decision without delay.

Candi adds, "Australia has normally been very good in either initiating or keeping pace with copyright law reform, but in the case of rental we lag way behind... Some 22 countries have anti-rental legislation, and it is imperative that we become the next nation to join that list."

"Recently, we have become aware of plans by a Japanese syndicate to set up meagreantal stores at cities in each state. If that proceeds, this industry could be under siege before we realize what has happened."
No space. The Lift retail display system lets you display up to 640 CD's on a 4-foot wall space and up to 704 CD's in a 4-foot gondola. This is more than twice the amount that you can display in a standard bin and each title is now held individually for better and easier viewing. Let Lift show you how to make better use of your existing space. Lift Retail Display Systems for CD's, Cassettes, CDV and Video. Leasing available.
suck at the same time,” acknowledges the Young system has worked marvels for the chain. He says, “It’s really starting to pay dividends for us. Our return rates are dramatically lower than they’ve ever been before in terms of returns, charges and labor, and we have the ability to recycle product and treat each store individually.”

He adds that the company’s aim “in the next year or two with computer and inventory control is to fine-tune what we put in stores, maximize sales, and minimize the number of transactions that it takes to get things done.”

To illustrate how computers can improve efficiency at the buying level, Appelbaum says he probably ordered Erich Clapton’s “Crossroads” boxed set 12 times this year. “I’d like to get to a point where I order it three times,” he says.

FOCUS ON MUSIC

Aside from its discount pricing, Kemp Mill has always prided itself on a tradition of hiring knowledgeable employees. “From our senior people to our middle management to our store managers, our people are music people,” says Appelbaum. “We have sold thousands and thousands of records because we love to turn people on to music.”

The company’s attention to the music reverberates in every aspect of its operations. For example, two of Kemp Mill’s most successful promotions called attention to a particular artist or album title, according to Robin Wolfson, director of advertising, promotions, and merchandising. She cites an Earth Day promotion targeting MCA alternative act the Lightning Seeds, for which she obtained seed packets from the Burpee Co., had the band’s name printed on the back, and taped the envelopes to the CD or cassette. In another instance, Kemp Mill set up a rubber-band shooting gallery to promote the Geffen debut of Eddie Bricekell & New Bohemians, “Shooting Rubberbands At The Stars.”

HOLIDAY OUTLOOK

Appelbaum says he is cautiously optimistic about prospects for holiday sales. “I think that it is prudent for Kemp Mill to recognize that there are storm clouds gathering.”

“I object to the pricing manufacturers are sticking with on CDs’

he says, calling the condition a “storm watch rather than a storm warning,” for fear that coming off as too much of an alarmist “can become a self-fulfilling prophecy.”

Yet despite his gloomy forecast, Appelbaum says, “I’m hopeful that the holiday business will be very good.” He points out that same-store sales for October are up 10% over last year’s figures for the month, and that year-to-date business is up 8%-9%. Also, he says that a combination of strong hit product and pricey boxed sets should help drive sales during the holiday season.

THINGS COME IN SMALL PACKAGES

One Yuletide release that Appelbaum is admittedly not enthusiastic about is the newest album by children’s music artist Raffi. The Canadian singer/songwriter has chosen to release the MCA CD “Evergreen, Everblue,” in a jewel-box-only package, bringing the packaging issue to the fore once again. And while Raffi is the only artist known to have a clause in his contract stipulating jewel-box-only releases, it is widely believed that other artists, most notably Sting, will insist on similar conditions for their future albums.

Appelbaum addresses the packaging controversy with his trademark wit. “I have a 2-year-old,” he says. “I recycle CD packages into diapers and then put them through the dishwasher twice. At that point, they’re so thin they can be used as tissue paper.”

Perhaps he uses that analogy because the whole issue is wearing thin on him. He says he is tired of seeing the retail and distribution camps squabble over whose responsibility it is to develop alternative packages and fund the massive re-fixturing that would be needed to accommodate those alternatives. “We have a problem as an industry and it requires all sides to get together and solve it,” he says.

Kemp Mill is now owned by Wahler, senior VP of operations Joel Goldberg, Appelbaum, and his brother Mark Appelbaum, who has just been promoted to VP of operations (see Retail People, page 47).

**“Go ahead, make YOUR day...”**

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

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

Well? Do ya?”

MAIL TO:
Go ahead, make my day. Send me a Pfanstiehl Needle Information Kit
Pfanstiehl
3300 Washington St
Waukegan, IL 60085
Tel: 1-800-323-9446

Name
Address
City State Zip

Your Phone Number

Pfanstiehl

**“You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what’s likely to happen to the replacement phonograph needle business.”**
Azzaro says Music City plans to make a similar donation; however, the beneficiary has not been determined. At two of Camelot's Milwaukee stores, members of the various environmental groups were invited into the stores to hand out information about the organization and solicit members and volunteers.

Alternative marketing efforts by Narada's subsidiary, Music Design, include placement in health-food stores, bookstores, and gift shops. "Of all the records I have worked," Azzaro says, "this is by far the fastest-selling and the most exciting in terms of market response." Icing on the cake has come with airplay. According to Azzaro, "these sorts of projects don't traditionally get airplay."

Azzaro, who confirms that the project was three years in the making, also notes that all material is artist-arranged and commissioned specifically for this project. "The individual artists were asked to musically celebrate one particular aspect of the wilderness."

The three nature organizations, though somewhat skeptical of the music-business affiliation when first contacted by Narada executives, are now participating fully, Azzaro reports. He says the Audubon Society has even offered video footage for various possible marketing usages. The label is also gradually beginning to support the collection through live performances. Various other marketing ideas with regard to the "Wilderness Collection" include the possibility of a "Wilderness Collection" tour, a longform video with nature footage, and in-flight programming.

**RETAIL PEOPLE**

Barbara LaBar is named senior VP of store sales and operations for Wherehouse Entertainment in Torrance, Calif. She was VP of sales and operations for the company.

Marc Appelbaum is named VP of operations for Kemp Mill Music in Bethesda, Md. He was director of retail operations for the company.

Nicholas Capozzi is named GM of HMM U.S.A. in New York. He was GM of Mano & Mano.

Jed Troper is appointed chief financial officer at Record World Inc. in Port Washington, N.Y. He was previously chief financial officer at department store/sporting goods chain Modell's.

Marc Wiensky is named video advertising manager for Schwartz Brothers in Lakemah, N.D. He was advertising co-op coordinator at SBI.

Dave Perrin is named Midwest regional sales manager, professional products, magnetic products division of Fuji Photo Film U.S.A. in Elmsford, N.Y. He was senior account representative in the Southeast region for the company.

Nancy Gettelman is named regional supervisor for the northern California region of the Record Shop in Santa Clara. She was a store manager for the company.

WaxWorks/VideoWorks in Owensboro, Ky., names Renee Robertson RCA/Columbia Home Video distribution sales manager and Dee Ann Nave Paramount Home Video brand manager. They were sales representatives for the company.

***NARADA’S ‘WILDERNESS COLLECTION’ CAPTURES RETAIL INTEREST***

(Continued from page 43)

Narada’s ‘Wilderness Collection’ captures retail interest

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generated these changes. And, they find encouragement in the willingness of some labels to make singles available as 45s through licensing deals with third parties, like the one recently struck between CBS Records and the parent company of Richard Col-lectables (Billboard, Nov. 10).

Ted Howell, veteran salesman at Pittsburgh-based Mobile Record Service, noted that since the advent of one-way sales and returns charges, the phase-out of the 45 has leveled off. He noted that those sales terms were imposed “to correct mistakes that were being made at re-tail,” and that those policies have en-sured that the product continues to survive longer than it would have had those corrective measures not been implemented.

Moderator Adlum noted that even though far fewer titles are made available on 45s, “we should be thank-ful we can buy 45s at all.”

Striking by its absence at this meeting was the record industry. Aside from panelist Tony Montgomery, of one of the few that jockeyboxes in the music indus-try, there wasn’t a single representa-tive from a major label or distributor at the meet. So, with no one to hear the message, Adlum concluded the panel by giving me an assignment.

“When you go back, Geoff, will you please tell the record companies that we still need 45s,” said Adlum. Consider the message sent, Eddie.

THE SLAUGHTER. Keith Benja-min, a partner at New York firm Silberberg, Rosenthal, was given a tough assignment at the National Association of Recording Merchandisers, Subpla. The stocks of Handleman Co. and Lie-berman Enterprises parent L.I.V.E. Entertainment both trading under $10, he was asked to explain why en-tertainment rackjobbers are not em-bedded in our catalog.

If you’ve ever read Benjamin’s re-port, you’ll know that he holds an optimistic view of racks (sometimes I find him too optimistic about some of the companies he covers). He opened his Nov. 3 comments at the Palm Springs Heritage by saying he’s a “cheerleader” of the rack industry. His assignment, however, was not to explain why he loves racks, but why others on Wall Street do not embrace that end of the business.

The reaction? Shoot the messen-ger.

When he asked if there were any questions at the end of his talk, one record company executive shouted, “Could you pass the Kool-Aid, Jim Jones?” There was a certain sense of unusualness in the room. The analyst left quickly because he had a red-eye flight to catch, but those in the room thought he had fl ed his daggers.

To be sure, Benjamin hurt himself. He has not delivered many speeches; his nervousness showed in his over-use of the word “could” during his remarks. Further, the medicine he de-livered might have gone down easier if he had offered tips on how racks might improve their image on Wall Street.

Still, it seemed unfair that Benja-min incurred the wrath that he did. During a panel discussion that followed, Sight & Sound president Bill Hall reacted harshly to Benjamin’s comments and said that “Wall Street has never been our friend.”

True or not, Benjamin was merely reflecting the views of his peers. Be-sides, the man flies and disagrees to offer an objective view of one’s indus-try, he should be given at least a cer-tain amount of respect. On this night, none was forthcoming.

If I were a rackjobber, in this era where “reality vs. perception” has be-come a dominant theme, I’d like to know why my business doesn’t get respect from Wall Street. And, if I didn’t like what I heard or disagreed with those perceptions, I certainly wouldn’t shoot the messenger.

EORRIFICATION: Although the Billboard article regarding price counts in last week’s issue did state that Tower Records’ agreement with Billboard is nonexclusive, senior VP of retail operations Stan Goman warns that if Tower comes to a decision about all trades, with no compensation required. That is simi-ilar to the arrangement that Billboard has struck with Western Merchandisers and its Hasting’s chain.

GRIMEFINDER FOUND INNOCENT: For a while, people were saying he’s a “cheater” of the rack industry, his assignment, however, was not to
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CA 821634-2

**BLUE AEROPLANES World View Blue**
CD 247: 21188
CA 456: 21188

**PHIL COLLINS Serious Hits...Live!**
CD Atlantic 84.13059-2

**THE RANDY COVEN BAND**
LP 26388-4/5
LP 26388-3

**DIRTY WHITE BOY**
Bad Reputation
CD Atlantic 82157-2
CA 82157-4
LP 82157-1

**ECHO & THE BUNNYMEN Reverberation**
CD 24318: 23064-2

**FOCUS**
In And Out Of Focus
CD 24318: 23064-2

**KON KAN**
Syntonic
CD Atlantic 821634-2
CA 821634-4

**GARY LAM**
Christmas
CA 82157-4

**R&B**
BARSHA
Barsha's Explicit Lyrics
CD Virgin: 91580-2
CA 91580-4
LP 91580-5

**WIND MACHINE**
Portraits Of Christmas
CA 821634-2

**MADONNA**
The Immaculate Collection
CD Sony 2-26440
CA 2-26440

**PAUL MCCARTNEY**
Tripping The Live Fantastic
CD Capitol 26478-4
CA 26478-4
LP 26478-4

**ROBERT PALMER**
Don't Explain
CD I.R.S. 5291-2
CA 5291-2

**SISTERS OF MERCY**
Vision Thing
CD 6107
CA 6107

**SOHO**
Godess
CD Sire 91585-2
CA 91585-4
LP 91585-1

**TESLA**
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The Charlie Daniels holiday special is an unprecedented radio event airing on over 600 full-time country radio stations between December 10 and December 23. Stock up BIG on the Charlie Daniels Epic album, “Christmas Time Down South,” and the Charlie Daniels video from Cabin Fever Entertainment, “Homefolks And Highways.”

**MERRY CHRISTMAS RADIO FROM CHARLIE DANIELS**

This one-hour Charlie Daniels holiday special is available on a barter basis to radio stations in every market. The program is a joyous, down-home celebration of Christmas, featuring songs and stories from Charlie’s first-ever Christmas album, “Christmas Time Down South,” and his new home video, “Homefolks And Highways.”

Additional stations wishing to participate should contact:
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P.O. Box 292224, Nashville, TN 37220-2224, 615-441-7150/FAX 615-441-7161
**Fresh Fellows Take Five As Band Releases A Handful Of Singles On Different Labels**

**BY DEBORAH RUSSELL**

**YOUNG FRESH SINGLES:** No, this isn’t a column about unmarried nubiles looking for a good time... Student Young Fresh Fellows’ raucous, incredibly funny rock-n-roll band whose original tunes teeter on the brink of pop genius, are set to release five new singles on five separate labels. And just in time for the holiday season!

The Fellows—a band deal with Sun Valley, Calif.’s Frontier Records recently expired—have five 45s coming out on Frontier, Seat- ttle’s Pop Scene, Chicago’s Pravda, Massachusetts label Skullduggery, and the band’s own Crudely Record Dealership.

Each of the singles features “hits” from the band’s never-to-be-released “Break Up” album. The Fellows have agreed to give the Fellows 400 copies of each single, and after that is a basic free-for-all. The labels can market, sell, and reap profits on the singles with no financial obligation to the authors.

“We’re not interested in the money,” says lead fellow Scott McCaughey. “We don’t want to bother with any accounting. I hate paperwork.

What the band does care about is packaging 400 “boxed sets” of the five singles to sell to its most hardcore fans. “We don’t want anyone having money right now, so it’s kind of stupid to spend money on something like this, but it’ll work out OK,” McCaughey says. “We decided to indulge ourselves. We like [vinyl] singles and believe there’s a certain market for them on a real grass-roots level.”

Of course, the Fellows would like to record a new album and settle down with a major someday, McCaughey says. Until then, however, they’re content to rock as swinging singles. For information, call 206-527-5816.

**STOCKING STUFFERS:** Higher than milkmen’s, indeed, are Otmar Liebert’s Christmas releases. Liebert gives 10 traditional Christmas favorites a Spanish gypsy flair on his new “Poets & Angels” release geared toward the holiday season. The album, co-produced by Liebert and engineer Dominic Camardella, also features兰花的 songs from the yuletide spirit. Call Higher in L.A. at 213-856-0089.

Arts & Letters... What is the singles dealer’s home to Dan Duggan’s “Christmas Morn” album, now available on CD. The 10-minute CD features 12 bonus tracks that don’t appear on the previously released cassette version. Duggan plays hammered dulcimer and gui- tar, while Henry Jankiewicz contributes fiddle on several of the 24 tracks. Meanwhile, Fortuna’s Celt- ic harpist, Patrick Ball, has released his Christmas concert album “The Christmas Rose.” The 16-track album features much of the material from the Duggan CD, with a few obscure canons and car- ols, but this time the songs get the “Irish” treatment, crystalline treatment of Celtic harp, with Irish pennywhis- tle and uillean bagpipes. Call 602- 320-4400 for information...

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“The Love Of Christmas” by singer/composer Serah, who, according to GNA legend, for years has penned a Christmas song every Christmas Eve. This gentle and unique recording features captivating, poetic lyrics and lush in- strumentation that will put you in a warm and soothing backdrop for the season’s celebrations. Call GNA at 212-532-1414...

For all you hard-rockers, don’t miss Evan Johns & The H-Bombs’... “Please Mr. Santa Claus,” one of the Rolling Stones’ yuletide releases ever to slide down the chimney. This roots-rock, roadhouse party album from Rykodisc features such twisted tracks as “Little Cajun Drummer Boy,” featuring Austin, Texas, fiddle legend Champ Hood, and instrumentals with titles like “Mule Size Yuletime” and “Stuffin’ The Stocking.” Leave this one out with milk and cookies for old Kris Kringle this year... It comes back next year; 508-744-7678.

**DCC CLASSICS**

DCC is rushing to get its Sammy Davis Jr. greatest-hits retrospective into gift givers’ hands in time for the holidays. The album set contains 34 songs popularized by the incredibly talented showman. Album I in the package features tunes recorded between 1954-78, including “The Candy Man,” “’I’ve Gotta Be Me,” “Hey There,” and “Come Back To Me/The Birth Of The Blues.” Album II showcases tunes spanning 1963-71, such as “Mr. Bojangles,” “The Shelter Of Your Arms,” “All That Jazz,” and “Please Don’t Talk About Me When I’m Gone,”... featuring Buddy Rich. Count Basie, Bill Haley’s Comets, and Lasurino Almeida also show up on various tracks. Davis fans should revel in this holiday tribute to one of America’s greatest talents. Call DCC in Northridge, Calif., at 818-991-8882 for details.

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**MINNESOTA’S DOWN IN THE VALLEY IS UPBEAT ABOUT BUSINESS**

(Continued from page 65)

cassettes, posters, even clothing. “We’re real proud of our Grateful Dead product. I’ve been to the Psychedelic Shop in San Francisco, and we have more stuff than they do,” he says. “We’ve got probably the 300 varieties of Dead shirts, plus Guatemalan clothing and tie-dyed stuff!”

We also note that Led Zep, Doors, and Pink Floyd shirts, decals, magnets, hologram stickers, and even a 12” long t-shirt that “goes by name it.” The stores also stock posters and collectibles of newer pop acts like New Kids On The Block.

The stores’ mix is about 70% new product to 30% catalog, says Hyland. The average price is $10-$20, with some stuff up to $60. But the stores always have 54 CD titles on sale for $11.99-$13.99; the stores always have five new releases, and they are always new releases, he says. “As soon as they hit the street, they’re on sale,” he adds. The stores also hold big “20% off” sales four times a year.

But Down In The Valley does not just cater to young hits buyers. Hyland prides himself on the stores’ deep catalog selections of classical, jazz, blues, and country music. Classical accounts for about 10% of inventory; jazz, 15%; and blues, country, and interna- tional, about 15% combined.

Additionally, one employee, Nick, organizes the store into completely on rare and indie produc- tion, he works with the indie labels and galer... And it has a “CD for every store’s our,” says Hyland.

The store is committed to all con- figurations, carrying about 1,500 LPs in addition to the 15,000 CDs and 15,000 cassettes, plus cassette singles, CD singles, and even some DAT. “We have what’s available on CD, and we try to get the new few titles from GRP,” says Hyland.

The one of the store’s most success- ful ideas is its VIP card, which en- titles the holder to $1 off each CD he buys. The card costs $10; it lasts a year and can be renewed for $5. “The VIP card has been the real thrust of our success, because it establishes a regular clientele,” says Hyland. “Once they have the card, they feel they have to buy all their product at Down In The Valley.”

The card also entitles the bearer to a special ‘pre sale’ be- fore the four-times-a-year 20%-off sale. “We open the sale to the VIP holders four days ahead of time. We like a preview sale—less crowded, better selection. We send out a mailer to all the VIP people,” Hyland says. Hyland hopes to continue expansion in the future, but first he wants to spend a year “solidifying our operation. We finally put in a computer system to handle inven- tory control and point-of-sale— [Nagamits] set that up for us. We’d get an update on what’s going on before we expand.” He also wants to redesign the three older stores, bringing them in line with the newest location. In addition, GM Kathy Shedd is coordinating a public- ity blitz for the chain; she put to- gether an illustrated press kit and shot a corporate video, which is being sent to the major record com- panies.

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UNIQUE MUSIC WE ARE UNIQUE
New York—A cash tender offer for $22.4 million has been made by Mark IV Industries, Inc., to purchase Klark-Teknik PLC, marking the latest buyout in a professional audio industry that is becoming increasingly consolidated.

The deal is expected to take up to six weeks to finalize, and details were not yet available on how the company will be affected. Historically, Mark IV has left most of its acquired companies operating autonomously, says a K-T executive.

Mark IV Industries, Amherst, N.Y., is parent company to Buchan, Mich.-based Mark IV Audio, owner of a number of professional audio companies including Electro-Voice, Altec Lansing, Gaus, Electro-Sound, Ivie, University Sound, and Dynacord.


“Five to seven large companies will control 50%-60% of business”

For its fiscal year ended July 31, K-T had sales of $20.7 million, marking its best year ever, notes Jack Kelly, president of Mark IV Audio, and one of the product segments they don’t have. We can help them expand into areas they’re not already in, and they’re buying a very successful company at the height of its success.

ROY ROGERS and special guests stopped in the Music Mill to record vocals with producer Richard Landis. Guests included Randy Travis, Lee Roy Parnell, Joe Dassin, Restless Heart, Eddie Rabbitt, and Sweethearts Of The Rodeo. The RCA project was engineered by Jim Proctor and produced by Larry Greco and Mark Goldberg. Charlie Pride and producer Ray Baker tracked vocals for a 16th Avenue Records project engineered by Goldberg and Tom Hardin. Shane Barnby tracked and overdubbed with producer Bud Logan, Pete Greene and Graham Smith engineered the project for Mercury/PolyGram.

Phil Keaggy self-produced tracks for a new album on Myrrh at Recording Arts with J.B. Baird at the board. The Big Picture overdubbed a guitar with Mark Goldberg producing. Doug Pharett engineered the project for Word.

OTHER CITIES

C można siedzieć przy stole i pytać o wszystko, co chcesz. Możesz też podać moje kontakty, jeśli chcesz. Chcę być w stanie pomóc Ci w każdym aspekcie twojego życia.

1. **Audio Track**
   - **New York**
     - The Fixx overdubbed and mixed new material for "discrete room" on Messina Music. Martin Branzengineered.
     - Audio mix John Albert completedsound design for Elektra Recorders' CD version of "Spice & Co.: Do It A Cappella," which was televised on Miami's Metromedia television channel.
     - Several numbers on the CD were recorded and mixed at the Howard M. Schwartz Recording Studio using the Solid State Logic 948 console and the Solid State Logic 948 console.

2. **Los Angeles**
   - Paul Anthony completed an album for Kid Capri at Power Play. He also produced work on albums for Doug Pharett, Tom Hardin, and Ivan Doc Rodriguez engineered with Everett Ramos and Peter Jorge assisting.

3. **Paula Abdul cut vocals for her upcoming Virgin album "Fire" (scheduled for release in February) at Studio Masters. Peter Lord and Jeff Smith produced with Greg Rainey at the board. Wolfgang Aichholz assisted.

4. **Topanga Sonic Recording, the Division of Home Audio for Virgin with producer David Tieke. Ana Gabriella mixed her new CBS album with Moogie Canzio and producer Max Pierre.

5. **Aire LA hosted Maskerade at Studio B to track its new album for}
After auditioning various digital formats vs. analog with Dolby SR, it was obvious that Dolby SR gave us back the silky top end and warm bottom end normally associated with analog recording, along with the quietness and impact found in digital.

Phil Bonanno, recording engineer

"Dolby SR maintains all the best qualities of analog with the benefit of no noise. We're ecstatic about the sound of our album." Dennis de Young: producer, vocals, keyboards

"Dolby SR captures the sound of my drums on tape as if you were hearing them played live."

John Panuzzo: drums, percussion

"No matter what type of material we worked on, the bass had the edge, drive and bottom required."

Chuck Panuzzo: bass, guitar

"The sound of analog with Dolby SR was a revelation."

Glen Burtnik: vocals, guitar

"Analog with Dolby SR lets the personality and humanity of the music shine through."

James "J.Y." Young: guitar, vocals

Dolby SR: now more than 47,000 tracks in use worldwide.
The Scandinavian Scenario: Sweden's Impressive Expansion; Denmark's Surging Progress; Finland's Buoyant Marketplace; Norway's Sagging Sales.

By MIKE HENNESSEY

The Scandinavian sound-carrier market has been characterized by steady growth over the last five years, with the notably exception of Norway, where overall economic problems have combined to send sales into a steady decline. Whereas the markets in Sweden, Denmark and Finland have grown in value by an average of 66% since 1986, that of Norway has sagged from $64.08 million in 1986 to $61.02 million last year. And the prospects for this year, with sales to the end of July only 4% up on the same period of 1989, are far from encouraging, especially bearing in mind that CD sales in the first seven months of the year were 26% up on last year's figure at 1.15 million units.

Projections currently are that Norway this year may not even achieve that 1986 gross, even with the expected growth in the CD market. The most buoyant market currently is that of Finland where last year CD sales climbed by 60% and cassette sales by almost 20%, with LPs holding steady.

The Swedish market looks set for impressive expansion in 1991 as the CD, a notably slow starter in Sweden, finally begins to take off. Last year's CD sales were up 52% and, for the first eight months of this year, up 55%. But the growth curve over the last couple of months has steepened sharply and it looks as if the reign of the LP as the dominant Swedish carrier could be coming to an end. At present CDs account for more than 30% of unit sales, compared with 24% in 1989.

In Denmark, where the LP also continues to be held in high esteem by record buyers, the CD has nevertheless made more impressive progress than in Sweden, now representing nearly 35% of long-play unit sales. PolyGram MD Stefan Fryland expects CDs to account for almost 40% of long-play unit sales by the end of 1991. Norway and Finland, on the other hand, have always been strongly cassette-oriented markets.

It is difficult to determine why the CD has been a more sluggish performer in Sweden than in the comparably sophisticated Danish market. One reason advanced has been the high retail cost of the carrier—anything from $19 to $28 in Sweden. But the same high prices prevail in Denmark, where CD sales are much healthier.

Sonet MD Dag Häggqvist believes that hardware manufacturers have not adequately promoted the system and that, until recently, it was not widely understood by consumers that a CD player could be easily and relatively cheaply added to an existing hi-fi system.

But with CD players now available for less than $280, most industry people expect the situation to change dramatically in the coming year.

CD player penetration in Sweden is now up to 20% and will certainly accelerate. Another factor which could speed the development of CD market share is one which the industry would prefer to forget: because of the high retail prices of CDs, much criticized in the media of late, there is a growing traffic in the importation of CDs from lower cost countries, particularly the U.S.

But despite a parallel imports problem, the adverse economic situation in Norway and the unsatisfactorily low CD base in Finland and Sweden, sales by IFPI companies at wholesale prices this year in the four Scandinavian countries (population 23 million) are expected to top $400 million, a 12% increase over the figure for 1989.

The lack of homogeneity among the four Nordic countries in terms of sound-carrier configurations is also evident in the area of repertoire. The crossover potential of local productions has always been limited, not least because of the different languages.

Says Sonet's Häggqvist: "While the languages of Sweden, Denmark and Norway have similar roots, there has never been a big crossover factor. And, of course, Finnish has absolutely nothing in common with the other three languages. This means that sales of most national productions, other than those in English, are limited to the country of origin. And with relatively small populations, the economics of local repertoire are quite tough." Nevertheless more local repertoire is currently finding acceptance in more than one Scandinavian territory and around the world.
“Look Sharp!” 5 million units worldwide!

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3 Number Ones in USA:
“The Look”, “Listen To Your Heart” and “It Must Have Been Love”.

Watch out for the new album in 1991!
**DENMARK**

**New Talent Roster Should Win Bigger Domestic Market Share—and Increased Sales Abroad**

By TOR MILDE

Norway has always been the bottom of the class, compared with other Scandinavian territories, when it comes to appreciating its own talent. Both this year and last, international artists have outsold the local competition by six to one.

Still, there is a strong roster of Norwegian artists now making a powerful point, both home and abroad. The latest landmark is the recent—though basically managed—Music Seminar message, which has, so far, been a somewhat quiet year for a-ha, this act remains well placed in terms of winning even greater international appreciation and success.

Europe, South America and Japan are the markets with the most obvious sales prospects for them; but the U.S. is clearly the toughest to penetrate. The trio has recorded their first cover version, a highly-rated interpretation of the Everly Brothers’ classic “Crying In The Rain,” and it fairly raced to the No. 1 spot in the Norwegian singles chart.

Also building a strong bid for international acceptance are the five-man outfit Sons Of Angels. Signed to Atlantic in the U.S., they’ve been touring as support for Magnum and earning rapturous receptions for their performances.

September When started out as a trio but has now become a five-piece. Taking account of this, the band’s tour in the company. The company is due to release their second album “hero” Knut Bohn, an independent record company which has, together with the band’s original plan, the top chart. Based in West Germany and signed there to Telec, they hit the French and chalking up substantial sales in other European territories.

Dance With A Stranger is without doubt the biggest domestic band in the local marketplace, and have been so for the past two years. The duo’s albums, put another 160,000 units sold in excess of 200,000 copies and that success is the main reason for their European distribution deal through BMG.

West Germany has so far been the biggest market for the band outside their own country. Dance With A Stranger is signed to German indie Norsk Plateproduksjon.

While young this has been international star Gary Moore, notably by the “Still Got The Blues” package, and rock arena band Rocktops By Chance have also done well for the company. PolyGram has used TV campaigns to build sizable sales for the Carpenters, the duo’s catalog selling well on CD, vinyl and cassette. Now MD Stefan Fylding is pondering possible new projects to launch albums for the over-40s. Certainly the “Three Tenors In Rome” album package, with Pavarotti, Carreras and Domingo, has done well in Denmark—the actual event was broadcast (Continued on page S-4)

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**FINLAND**

**Surge of Domestic Pop ’N House Product Enlivens the Ambitious Music Business**

By KARI HELOPALTIO

Los Angeles has, over the past 12 months, become something of a remote terminal for Finnish rock talent. Leading Finnish manager Seppo Vesteriinen, once associated with Hanoi Rocks, has opened his own office there, Megamania Management, and is looking after the interests of some of Finland’s finest, arranging for them gigs, studio time and contacts.

Havana Black (Capitol/EMI) recently had its album “Indian Warrior” released in North American, with a song from it, “Lone Wolf,” coming in at the top a hot item in Billboard’s rock tracks chart.

The band has also toured the U.S. and has been virtually living there. Her new album is out through PolyGram, and has fast passed the 60,000 sales mark in Sweden, following 160,000 units sold in a matter of a few weeks in Denmark.

The durability of Hanne Boel obviously has yet to be tested, but she is a fine stage performer and she is a natural.

With high-quality input now stemming from its purchase of the Genlyd repertoire, BMG has this fall put special emphasis on two world-ranked names. Apart from getting Whitney Houston’s new album out through Europe Via PolyGram, and fast passed the 60,000 sales mark in Sweden, following 160,000 units sold in a matter of a few weeks in Denmark.

The range of musical styles and formats proving successful in Denmark these days is empha-
sized by the surprisingly high sales of Belgian group Vaya Con Dias whose TV appearances and airplay coverage in Copenhagen have produced album sales in excess of 25,000.

A top act with Virgin in Denmark this year has been international star Gary Moore, notably by the “Still Got The Blues” package, and rock arena band Rocktops By Chance have also done well for the company. PolyGram has used TV campaigns to build sizable sales for the Carpenters, the duo’s catalog selling well on CD, vinyl and cassette. Now MD Stefan Fylding is pondering possible new projects to launch albums for the over-40s. Certainly the “Three Tenors In Rome” album package, with Pavarotti, Carreras and Domingo, has done well in Denmark—the actual event was broadcast (Continued on page S-4)

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**SWEDEN**

**Life after Abba: Roxette, Leila K. and Many Others, With Added TV Exposure a Vital Boost**

By LEIF SCHULMAN

After Abba in the late ’70s, and not long ago the group Europe, there was Roxette, the most successful Swedish pop act in terms of No. 1 hits in the U.S. charts. The EMI duo has topped the Billboard Hot 100 three times, the last occasion with the “Frighten Women” Crotchet single “It Must Have Been Love.”

Per Sannie and Marie Fredriksson have been spending time in the studios recording a new album for release soon—with a likely major venue tour to follow in the U.S.

And there is still a steady stream of outstanding talent waiting in the wings. Sweden is pro-
ducing acts covering just about every genre and aspect of the rock and pop scene. Foremost in the Swedish soul and dance sector is Leila K., high in the pan-European charts this year with “Got To Get” and its follow-up single.

Much of this new talent, perhaps even the greater part, on the performer roster comes from the smaller independent labels such as Telegram, Mystif and Record Station, where new artists like Tityo (now being launched internationally by BMG) and Papa Dee.

But most of the domestic chart tappers and best-selling acts are on the established labels like the local Sonet and the multinationals like WEA and EMI. Wea, for example, has had suc-
cess this year with Grup, last year’s best-selling local artist, and Creeps.

The video support package on Creeps’ hit single, “Oh, I Like It,” produced by Mekano Film & Television, was voted most popular by MTV viewers.

One vital cog in the new talent production line is Swedish television’s bi-weekly show “List-
tan,” a kind of Swedish equivalent of the U.K.’s long-running showcase “Top Of The Pops,” which features principally the best-selling Swedish artists but also sets aside screen time each show for brand new acts.

This year’s most popular local artist in Swedish concert success terms has been Sonet artist Jerry Williams, whose summer tour in the nationwide folk parks drew an average audience of 4,200 a show. The concert scene is still dominated by EMA Telstar, who have around 75%-80% of the market and have staged all the major concerts this year, including Madonna and the Rolling Stones.

On the way for future gigs arranged by this agency are Janet Jackson, the Grateful Dead, Billy Idol, and Iron Maiden. While young new artists are dominating the dance scene, the old established artists have been clearly dominating the charts this fall. Three of the top 10 best-selling artists in recent weeks were notably hanging around in the charts some 20 years ago. (Continued on page S-4)
**SCANDINAVIA**

**NORWAY**

(Continued from page S-3)

Rune Hagberg, CBS MD, though satisfied with his company’s proven success in developing local acts, is somewhat concerned about the future. He says: “With a share of only 15-20% of the total market, there can be no doubt that domestic product is being heavily subsidized by the international material. Seeing that the percentage of the so-called parallel import situation, in which international releases are imported from the U.K., U.S. and Canada instead of from Norwegian record companies, is now around the 30% mark, this obviously hits our net profitability and results in less money being available to develop our own artists.” Even so, both four-piece local band Return and Bergen-based Tombay have enjoyed moments of international success.

EMI’s marketing manager Tor Eriksen pins great hopes on Barbie Bones. Their debut album, “Brake For Nobody” made little impact in Norway when released in early summer last year, but Eriksen is sure it will be big abroad. It has been released already, he says, all over Europe, and in Canada, and is set for U.S. release in January, through Enigma.

The veteran Anita Skorgan is also looking forward to a pan-European release with an album somewhat reworked from the original version put out in Norway. And EMI’s biggest selling artist this year, Jonas Field, is happy enough with that status in his own country, with 50,000 sales on his first album sung completely in Norwegian.

But the Norwegian act to pull the most favorable reviews outside home territory is BMG signing Mari Boine Persen, whose debut album “Gula Gula” has received very high praise from U.K. critics.

Apart from the talented Persen, BMG’s biggest act has been C.C. Cowboys, a group from Fredrikstad. Their first album went top 5 in Norway and earned them a silver award. Their mix of native tongue and intelligent lyrics got straight through to the Norwegian public. And Oslo-based Matchstick Sun, a 1960s-1970s-type psychedelic band, clearly has international potential.

PolyGram still relies on international names like Stage Dolls and TNT, both of whom have new albums set for next year. And the label is also responsible for Norway’s first two rap acts, MC Cey and Jay Ski. And it’s predicted that there’s an international market for rockers Backstreet Girls, who are four boys.

But PolyGram’s main artist at home is still Jorn Hoel, who is out soon with a new album to follow his last, which went platinum.

Norwegian singer Silje (pronounce it “Celia”), is signed to EMI in the U.K. but in Norway is an important member of the Sonet Records roster. She’s landed two singles in the U.K. top 100.

Sonet in Norway has spent the best part of two years concentrating on the local market with such acts as De Lillos and Raga Rockers, but has also tasted international sales success with Money Talks, a duo signed to Curb in the U.S., and with another duo, Go, who has received a lot of praise in Japan.

**SWEDEN**

(Continued from page S-3)

Apart from Sonet’s durable Jerry Williams, whose single “Did I Tell You” was the company’s best-selling single ever, and whose album “Live Pa Börsen” is in the charts, there is Thomas Ledin. He had his first No. 1 hit in the early 1970s and had several chart-topping albums as a Polar recording artist.

After a gap of some years, his own label, Record Station, put out a reissue of a double album of his old hits, as well as a compilation remix single this summer. Both sold gold and the album climbed effortlessly to No. 1 spot. Now he has a new best-selling album out, featuring new recordings.

And also in the charts this fall is WEA’s artist Pugh Rogefeldt, who had his first No. 1 hit in the late 1960s.

With the developing cable and satellite market, television in Sweden today is able to play a much more important role in promoting records and new artists. Figures show that the most popular channel in the nine-20 year-old age group is MTV, and all the operating local channels, including Sveriges (Swedish) Television, are scheduling pop shows with videos and live performances.

While inflationary prices have hit most retail sectors in Sweden in recent years, the cost of buying prerecorded music (vinyl, CDs and tapes) has been encouragingly steady. The average price for full-price albums is around the $15 mark and a CD is selling for some $20. The silver disc format is predictably a boom sales sector, with the lowest-priced CD player selling at some $170, while the CD software price structure is unlikely to go up—even though the prediction is for higher prices for vinyl.

(Continued on page S-6)
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MEDLEY RECORDS

dENMARK

(Continued from page S-3)

twide success story in Denmark, has a new studio album due some time next year. They sold 400,000-plus copies of the debut album. "No Fuel Left For The Pilgrims," for Warner Bros, including 100,000 in Denmark and 35,000 in each of Japan, Australia and West Germany, touring heavily in support.

Danish girl duo One Two, signed direct by EMI in London have been working on a new album and the new package from local rock group Skagarrack is "Sides Of Heaven," on Polydor. U.S. based Left Bank Management signed Danish band Michael Learns To Rock for Allan Kovac's new joint-venture label for the MCA group, and an album is due early in 1991.

The dance scene is strong, and growing fast, in Denmark, Medley's new dance label Soul Power Production has released re-mixes by the groups Soul Shock and Cutfather, and have also remixed material from the big selling Queen Latifah, Vanessa Williams and London's Yazz. A new Danish girl jazz/dance singer Yasmin is also out with product for the new label.

With the main venues predictably in the Copenhagen area, the big names still visit Denmark regularly, among them Janet Jackson, Prince, Billy Idol, Tina Turner, and Ian Gillan. The concert scene is dominated by the Arne Worsøe International Concert Organization and DKB, though E.T. Concerts has the big reputation in the heavy and new rock sector.

Danish acts are increasingly on the road nationwide—notably Gnags, TV2, Thomas Helming, Kim Larsen and Anne Linnet, their tour generally touching between 10 and 20 cities. Few Danish acts sing in English, though the durable Helming is considering an English-language attack on international charts.

SWEDEN

(Continued from page S-4)

product.

Stockholm-sited department store Ahlens, with one of the country's biggest music departments, has just opened up "CD City," increasing its CD display space roughly five-fold, and carrying at least 20,000 titles in stock.

And this fall Sweden finally got its first megastore for records when major chain Skuva/Famin opened up the biggest venue so far, right in the center of Stockholm.

The record industry is now, along with the rest of Swedish society, facing rough and tough financial times. Even before the Gulf crisis hit the world economy, the Swedish situation was in difficulty, with high inflation running rife in an overheated market place.

The government's planned new tax system is set to come into operation in 1991 and was expected to leave Sweden with more money in their pockets.

But the consumer has been hard hit in recent times by tax and price rises, and Sweden has at the time of writing the highest tax in the world on petrol, and the theory is that there could be yet higher imports and inflation, not least from a raised Value Added Tax. On all kinds of entertainment, such as ticket prices for concerts and the cinema. Add in the increased VAT rates on restaurant prices, and the club, disco and dance scene also looks like it's being handed a spell of negative and definitely unhelpful pressure in the year coming.

competition and improved efficiency, plus a new pricing structure and changes in production and marketing, "otherwise it won't have much chance in the upcoming Euro-market scene."

In overall terms, the Finnish marketplace is dominated by local retail chains, such as Fazer Music, Mega Epeli, Valintatalo, Anttila and City-Sokos, and the individual outlets are experiencing hard times, even in Helsinki. Some survive by specializing in rock or soul/disco, handling direct imports or selling at rock-bottom prices (especially in the CD sector).

Finland, a nation of long distances, is obviously ideal for the mail-order business, which is handled successfully by firms like Fazer Music Club and Unitori Oy. But Posti-Tele plans to shut down around 2,000 post offices in the next year or so, which means the new prosperous mail-order business could falter unless somebody comes up with an alternative.

Independent record labels, and there are dozens and dozens of them, now have their own non-profit organization, rather similar to the U.K. "Cartel," and this takes care of various marketing and promotional duties and finds suitable outlets for various indie labels and their artists and demo tapes.

The role of independent radio stations and the newly-launched nationwide rock channel "Rockmattia," by Yleisradio (YLE) brings forth artists old and new as never before—a development blamed by some industry parties for the heavy in-home taping epidemic and subsequent loss in record sales.
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MUSIC VIDEO

THE EYE

by Melanie Newman

A MCCARTNEY MOMENT: Paul McCartney breathed new life into the Big Apple—a few weeks back to do seg-
ments for MTV's MTV News. MTN is a global broadcasting concern that includes McCartney and his wife, Liza-
dah, in which the pair will fix dinner for a lucky winner and guest selected from among TV viewers, in-in-
ing MTV here, Europe MTN, Europe MTV Brazil, MTV Japan, and MTV Aus-
tralia. The winners will be flown to London in December, where the McCartneys will prepare a meal for the winner's undaunted vegetarian cook.

In addition to chatting with Kurt Loder for a "Pamper Last Words" MTV episode, McCartney also taped an episode of "Fix" for VH-1 to plug his upcoming album and singing tour of the "Eye." The concert documentary's re-
lease has been pushed back to spring 1991, it was originally slated to come out this fall, but McCartney was uninterested in "Tripping The Live Fantastic," the double cassette/CD concert album released by Capitol this month. Also up in the air is who will distribute the footage. The original plan for Disney to release the project re-
tained by the label, but McCartney says that's not definite, and neither is when it will be released on home video. "We were trying to make a quick film, and needed to make a good one," says McCartney, explaining the delay. "Disney was try-
ning to make the Christmas window and I said, 'How 'bout the Easter one?'"

The film, directed by Richard Lester, features concert footage as well as library and documentary footage, and is somewhat similar to the 20-minute movie that McCartney made the previous year for the " Eyes of a New" project this year. The project came about when someone asked if McCartney planned to make another tour film this year, after McCartney Lester, who directed "A Hard Day's Night," thinking: "Richard said, 'I was there at the beginning and this might be the end, so why not,'" McCartney says, adding with a wink, "I haven't had the heart to tell him that it's not that good..."

Far from it, actually. McCartney had such a blast on the road that he's planning to tour again later next year... after the film future is secured and he has recorded a new album. "I wouldn't want to tour without some new material," he says. "You have to stay away from that '60s revolt feeling. For example, we were going to open this tour with an all-girl version of Standing There,' but we wanted to guard against that '60s thing, and with a past like mine..." Hallo-


SPEAKING OF MTN Brazil, MTN’s fifth channel launched last month to 4 million homes. The chan-
nel is a co-venture between MTN and The Abag Group, powered by UHF, VHF, and satellite from Sao Paulo, offering MTN 14 hours a day to Brazilians. We watched the hatching of the channel and we must say, the first hour was great—if for nothing else, just for hearing all these artists trying to say "I Want My MTV" in Portuguese.

The music mix was mainly clips from English-speaking stars such as INXS’ "Suicide Blonde" and Young M.C.’s "Bust A Move." There were also four Brazilian clips, two performances and two con-
cept. The best clip of the entire hour, and one that should definitely be repeated next week, was "I’m Already Sold," from Vava, featuring comedians Gregory and Daniel.

Jeffrey Binkley

February 15, 1990

EXCLUSIVE

Cherubina, Stetson Me
INKS, Staplers
Steve Winwood, One Of A Kind
Diana Ross, Endless Love
Led Zeppelin, Traveling Riverside...Blues
Warren, "I'm Going Back"

DIZZ BIZ

Din/S/Vega, Too Old To Dance
Jayflikish, The King Of Half Undressed
The Regulators, Miss You/Go Round
Sparrow, I'm Free

THREE WISCONSINS

Jay Ben Jordan, I’m Fúted
Phil Collins, Hang In Long Enough
Jack Jones, Live Will Never
Dennis Davis, Greatest
Davy Hall & John Dates, So Close
Wöhler, "Always"
Billy Idol, Propaganda
Neil Diamond, "The Times They Are A-Changin"

POP CANDY

Gregg Pop, Can’t Stand It
Teenie Sean, Please Me
Tinka, Sign
Tradition, It’s Too Late
"We Know What’s Up"
UB40, "The Way You Do The Things"
Mara’s Man, "Winger"
Winger, “Mama"

MIXTAPE

Charlottes U.S.A., The Only One I Know
Cheap Trick, Whenever You're Gone
Deborah Allen, I Would Love To Under
Celine Dion, Keep On Loving Me
Deborah Gibson, Anything Is Possible
Judith Priest, A Touch Of Evil
Kaleo Dede, It’s A-Right
Maggie’s Dream, Love And Tears
Paul McCartney, Birthday
Newson, India’s Song
Querencia, "Song Of The Soul"
Tanya Tucker, Feels Good
Urban Space Dancer, Spot
The Vaughan Brothers, Tick Tock Times, Liverpool

BREAKOUTS

An Emotional Fascinate, Celebrate
The Cure, Never Enough
Jem, The Way You Look Tonight
A Nail For Every Hole
Lynne Ballew, Mischief
Lynn Blackmore, "Ain’t It Just A Feeling"
Just Another Way Of Self-Original
Easy Street

IMPACT CLIPS

E. Brickle/ New Bentonian, Mama...
Billy Idol, "Crazy"
INKS, Oxygen
Warren, "Love Is A Battlefield"
Led Zeppelin, Traveling Riverside Blues

CONGRATULATIONS are due to Mark Freedman, head of Mark Freedman Productions, who photographed by betty ann Sephas Sept. 9 in Los Angeles. Also heading down the aisle recently was Stephen's "Eye Of The Tiger" and Michael Steinberg, whose band made its film debut in Women In Film festival. Cynic won for writing and directing "You Can Sleep While I Drive" for Island artist Melissa Etheridge.

FOR SOME REAL CLASSIC clips check out "Earth To Mtv If It’s not Memories," a series of home videos released by BMG Video/ RCA Records. The title is a little misleading because these are all music clips but rather a collection of Sounds, the Big Band era version of music videos which have been created using va-

"Selected visual and audio bars and dancers across America. Among the artists featured in the first four longformers are Louise Armstrong, and Nate King Cole.

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HEAVY

Marcia Carey, Down In On The Floor
Bella DeVoe, B.B.O. Of Thought
Carolyn Wonderland, "I'm A Little Bit Of That"
A/B, Sure, Misunderstanding
Cindy Wilson, "Harlem Blues"
Today, I Got The Feeling
Whitney Houston, I’m Your... Hi, Just Can’t Handle It
Anita Baker, Soul Inspiration
Teena Campbell, Round And Round
Low, "Rope A Dope"
Jill Scott, Waiting Friend
G Совета, Giving You The Benefit Of The Doubt
Efe Moxie, "For Once"
Force MDs, Somebody’s Crying
Yoko, "More"
Townes Van Zandt, "Loud And Out"...and
Kenny Wayne, "Lil Black"...Smith, Put Some Drive On

MEDIUM

Jacket Jones, Black Cat
Matt Johns, I Will Remember
Maurice White, Keep On Truckin’
Tracey Spencer, Save Your Life
Keith Sweatt, Go To Go Round
Giovanni, "I Can’t Help Myself"
Terry Todn oYard, It Never...
Kool, Don’t Stop, Don’t Stop
Elsa Fariola, On The Way
Desire, She’s Got It Made
Middle Freddie Jackson, Love Me Down

GEAR

Geoff McFetridge, No Sweet Love
Samantha Fox, "Hey Now"
Aretha Franklin, "Black, Black, Black"
Black, Black, Not A Party Song
Aretha Franklin, "My Love"
Aretha Franklin, "You See The Whispers, My Heart, Your Heart Harvey Chest, I’ve Got You Under"

MIXTAPE

Deborah Allen, "Good Night"
Linda Davis, "Never Ever"
Bob Dylan, "John Doe"

MEGA

Linda Davis, Never Ever

58

BILLBOARD NOVEMBER 17, 1990

HEAVY

Jacket Jones, Black Cat
Maurice White, Keep On Truckin’
Tracey Spencer, Save Your Life
Keith Sweatt, Go To Go Round
Giovanni, "I Can’t Help Myself"
Terry Todn oYard, It Never...
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MIXTAPE

Deborah Allen, "Good Night"
Linda Davis, "Never Ever"
Bob Dylan, "John Doe"

MEGA

Linda Davis, Never Ever
VIDEO TRACK

LOS ANGELES

THE FILM SYNDICATE'S Cindy Keef er checked into a "women-only, after-hours club" to direct Johnny Van Zant's new Atlantic video, "Hearts 'R Gonna Roll." Keef er and DP Romeo Tirono shot a live performance of the band at the Covergirl Club in Culver City. Maurice DePas produced.

Disco dance king Paul Lekakis' new clip, "My House," is a Peter Nydrle production. Nydrle directed and photographed the Warner Bros. artist performing at the A&M stage. Billy Goodsoom choreographed a routine with 20 dancers, and Allan Wachs produced. Nydrle also directed Thelma Houston's new "Out Of My Hands" clip, featuring a "gang" of young dancers performing on location in L.A. and in the Mojave Desert. Wachs produced the Warner Bros. clip for Peter Nydrle Productions.

NEW YORK

DIRECTOR PAULA GREIF is the eye behind Madonna's recent and provocative "Rock The Vote" public-service-announcement video. The irreverent, entertaining clip uses the artist, the American flag, and very little else to encourage young people to exercise their constitutional rights. Debbie Samuelson executive-produced for Epoch Films, Danny Wolf produced, and Harris Savides directed photography.

New Generation Pictures' Sara Nicholas directed "Send Me Your Money" for Epic rockers Suicidal Tendencies. Nicholas created a new look for the hardcore band, using animation, the Unilux strobe system, blue screen, and several other special effects. New York Rangers Brian Leech and James Patrick made cameo appearances, as well. Joseph Nardelli produced.

OTHER CITIES

CLAUDIA CASTLE DIRECTED INXS in its new video, "Disappear," for Midnight Films. She shot the Atlantic clip on location at the Porches ter Ball Room in London. Performance footage is intercut with an exotic masked-ball scene. Iain Brown and Sancha Mandy produced.

Lisa Stansfield covers Cole Porter's "Night And The City" in her new video from the "Red Hot + Blue" album on Chrysalis. Phillip Gautier directed the concept clip, shot in London, and Sarah Baylis produced for the Oil Factory. Meanwhile, Oil Factory director Sophie Muller has been on the road with Sinead O'Connor, shooting European concert footage for an upcoming longform video. Rob Small produces.

The crew from Scorched Earth trekked to Linz, Austria, to shoot a live performance clip of Billy Joel's ballad "And So It Goes." The international crew consisted of American producer Joel Hinman, British DP Steven Chivers, and additional operators and production support out of Munich, Germany. While no official director is credited, Hinman, Kathy Dougherty, and Maritime Management's Jeff Schock collaborated on the final product for Columbia Records.

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PHOTOGRAPHY BY STEVEN JUDD
of monthly revenues and an advertising fee of 3%, says Cooper.

THE REAL NO. 2 Meanwhile, officials at 600-store West Coast/National Video, the sec- ond largest video retailer region in the U.S. remain undaunted by RKO/Never's and Erol's battle threats. "As long as we're strong and loyal to our clients, we believe we will be successful," says Richard Abt, executive VP at the Philadelphia-based chain.

He estimates that 80% of the clients of his store under the names West Coast Video and Na- tional Video—are franchises. Of the approximately 300 stores, he feels more than 100 stores of the firm expects to open in the coming year, Abt says most will be franchised.

West Coast/National charges a franchise fee of $50,000 that includes computer software, site selection assistance, buying assis- tance, training, and the right to use the company name, according to Abt. The royalty rate for West Coast/National Video is 5% of gross monthly revenues; advertising rate is 2%. Abt says that some franchisees run up to 10 stores, while others operate single stores or small clusters.

While Abt is a staunch proponent of franchising, he says: "we are not doing it all. The-Johnny-come- late-lates think franchising is the golden path to success. They'll find themselves really have to work.," he says.

Similarly, Blockbuster's Aver- book says, "a lot of people think that franchising is a free ride, that it doesn't cost anything. But it's not; it takes a lot more work to supervise and control a franchisee who has his own business than it takes to supervise an employee. Also, there's a tremen- dous amount of overhead, and royalty income is not all profit."

TOO LITTLE, TOO LATE Abt and Blockbuster's Aver- book recollect recent criticism from finan- cial analysts that Erol's decision may be "too little, too late," Cooper, however, remains optimistic: "We are not positioning by saying, "The same peo- ple probably said similar things in the 60's."

McDonald's hit 900 stores, most analyst said the fast-food market was saturated.

Indeed, McDonald's—and the fast-food industry in general—is cited by several video industry execu- tives in their discussions of franchising. However, the franchise structure of the Oakbrook, Ill.-based McDonald's Corp. is some- what different from that of video retail chains.

McDonald's charges a relatively small franchise fee to operators—$22,500, according to licensing man- ager Greg Gerber. In addition, he owns about 65% of the properties where its stores are situated, allow- ing the corporation to derive most of its revenue from rental income.

Where McDermott resembles the video industry is in its reliance on franchising as a growth conduit. The franchisees are the largest in the world opened 649 new locations in 1989, according to Car- ponter, who says the number of new locations expected for this year.

With approximately 1,500 stores, McDonald's is by far the largest and fastest-growing video retailer in the U.S. The chain expects to have added almost 400 units to its current 1,100 by the end of the year, according to Ron Castell, senior VP of programming, communications, and development.

Blockbuster maintains a ratio of approx- imately 50:50 franchise to com- pany stores.

Averbook, a veteran of the fast- food industry, says franchising is in- clined to real estate acquisitions because most of its stores are freestanding, with roofs and arches as essential elements of the company look. "If a McDonald's doesn't work," he says, "you've got a hell of a problem converting that building to something else."

SKEPTICS OF FRANCHISING Some industry executives ques- tion whether franchising is the se- cret to success. Peter Balner, presi- dent of Union, N.J.-based Car- ponter, says he believes in growth primarily through company-owned stores. At a Video Software Dealers As- sociation convention in August, Balner said, "We're deemphasizing franchising; and have been for quite a period of time, until we felt that stores to be more lucrative than franchising."

Still, Palmer's ratio of company- owned to franchised locations still leans heavily toward the latter. Balner says the company has about 100 franchise stores and 32 company outlets in a 14-state re- gion.

PUBLIC MEDIA LAUNCHING NEW VD LINE (Continued from page 41)

"We're setting up to get into it for the long haul, and we feel it's a good solid niche—an evergreen type of business, as are our fine-arts titles," has been the philosophy of the new Vi- deo Line, which opened this week.

We will survey retailers and get some ideas from dealers who have been successful in this arena. Our release strategy will be based on what the marketplace tells us is most prudent. We'll get the first 10 titles out on the street, and then rely on feedback to tell us whether it should be one new title a month after that or three a quarter. But our releases will be on- going, not a one-day, out-on these qualities titles.

We'll release dates for the rest of the licensed Janus product have not yet been determined. "We'll bring the rest of the titles out in an orderly fashion, and we'll be able to see how it's going," says McGuire. "We have a good feel for the retail business, and we will sell direct to retailers and get some ideas from dealers who have been successful in this arena. Our release strategy will be based on what the marketplace tells us is most prudent. We'll get the first 10 titles out on the street, and then rely on feedback to tell us whether it should be one new title a month after that or three a quarter. But our releases will be on- going, not a one-day, out-on these qualities titles.

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INTRODUCING
SONY CLASSICAL
LASER DISC
THE FIRST RELEASES:

HERBERT VON KARAJAN
HIS LEGACY FOR HOME VIDEO

"Karajan Legacy." Exclusively on Sony Classical.
First four releases in-store December 4.
**Top Gospel Albums**

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*Tributes with the greatest sales gain this week.® Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.® RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.*

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**Gospel's greats turn out to honor the Rev. Cleveland**

Walter Hawkins (whose recently released "Love Alive V") from Malaco is currently topping the charts had one of the most moving testimonies: "I think he is somebody that deserves all respect," Hawkins said. "I hold him in very high esteem because of what he's been able to do, how he did it over the many controversies, and how he was able to overcome all of it when he hit the stage. To me, he's been a great example, a great forerunner, and I think he's wonderful!"

Meanwhile, members of the Rev. Cleveland's camp were happy just to have him well enough to appear. He still suffers from severe respiratory problems and is currently recuperating from a chest surgery.

Incidentally, close friends like Bishop Al Hobbs, who heads up the Announcers Guild of the Gospel Music Workshop of America, attribute the bulk of his health problems to a life-time addiction to cigarettes.

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Getting it on wax is Tycoon Records, which recently signed Denise Tichenor. Tichenor was both memorable and exceptional in the role of Judy in the national tour of "Man Don't." Her first release for the label is due in mid-January.

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Gospel

LECTERN

by Bob Darden

CHRISTMAS GIFTS. PART II—Christmas is the one time contemporary Christian and gospel labels legitimately "cross over" into mainstream stores and radio formats. Not surprisingly, virtually every label goes all out with new releases at Christmas.

THEN THERE'S John Michael Talbot. Talbot's "The Birth Of Jesus" for Troubadour/Sparrow may be his best release ever. It combines a variety of antique instruments, the Ambrosian Men's Choir and the Junior Boys Choir of Desborough School of Maidenstream, Berkshire, England, subtle orchestrations, and Talbot's heartfelt voice. Almost-forgotten carols like "Lo, How A Rose E'er Blooming" are sublime.

FRANK PERETTI, who has sold hundred million copies of his novels "This Present Darkness" and "Piercing The Darkness" proves he's a pretty fair hand at reading his work, too. "All Is Well" is an original short story about Christmas in July. Reed Arvin and Michael W. Smith provide the ambient background music. The project is released through Reunion Records.

BENSON'S BIG ENTRY into the seasonal sweepstakes is "Jesus, The Best Gift Of All—Christmas Tidings." Various heavy-hitters from the roster try their hand on various carols. Despite nice turns from the likes of Lar-nelle Harris, GLAD, and Carman, none of the artists are identified with their songs on the cassette. The same holds true for Benson's "Christmas In The Country." You're not sure who is singing what, despite the presence of talented artists like Heirloom and the Easterns.

FOREFRONT'S RAP COMPIILATION "Yo Ho Ho!" is a novel and sometimes compelling variation on the theme. Rappers like the late D-Boy Rodriguez, DC Talk, E.T.W. Steven Wiley, MC Gee, and True MC tackle everything from "Water Wonderland" to "Angels We Have Heard On High."

PEOPLE LOOKING FOR SOMETHING a bit more traditional (OK, a lot more traditional) should look instead for Integrity's "Praise Worship Christmas" and "Experience Christmas Instrumental" (the same songs as "Praise Worship Christmas" but without the chorus). Labels celebrate Christmas with bundle of new releases.

vocals). Both veer dangerously toward religious Muzak in places, but should do well with buyers who aren't ready for a rap version of "Little Drummer Boy."

MORE INTIMATE—and ultimately more listenable—is another Benson project, "Carols By Candlelight." The Benson-distributed Maranatha! Music line is also offering "Focus On The Family Christmas" and "Focus On The Family's Clubhouse Christmas" for the kids.

**NEWSMAKERS**

**Neville Before And Neville Again.** A&M Records co-chairman Herb Alpert, right, congratulates Aaron Neville of the Neville Brothers on the group’s weeklong sold-out stand with Linda Ronstadt at the Universal Amphitheatre in Los Angeles. To celebrate, A&M threw a party for the group at Cha, Cha, Cha in Los Angeles. The Neville Brothers have been touring the country with Ronstadt to promote their most recent A&M album, “Brother’s Keeper.”

**Midori On CD.** Sony Classical U.S.A. VP of marketing Harold Fein, left, and Sony Classical U.S.A. VP of A&R Irwin Katz, right, present violinist Midori with the newly released CD of her performance of the Bartók Concerto with the Berlin Philharmonic and Zubin Mehta. The presentation took place backstage at Midori’s New York recital at Carnegie Hall, which was recorded for release on CD, laserdisc, and VHS.

**Long-Lasting Revival.** Benson recording artist Carman is presented with a plaque commemorating his album “Revival In The Land’s” 33-week stint at No. 1 on Billboard’s Top Contemporary Christian Albums chart. Shown, from left, are Benson president Jerry Pan, Carman, and Melika Matula, coordinator of Carman promotions.

**She’s Double Platinum.** Columbia recording artist Mariah Carey receives a plaque commemorating sales of 2 million units of her eponymous Columbia debut. Shown from left, are Bob Garbird, VP of top 40 promotion, Columbia; Sara Melendiz, VP of black music marketing, Columbia; Jack Rovner, VP of product marketing, Columbia; Eddie Pugh, VP of black music promotion, Columbia; Randy Hoffman, Champion Entertainment; Burt Baumbachter, VP of national promotion, Columbia; Carey; Al Smith, Champion Entertainment; Don伦, president, Columbia; Brian Doyle, Champion Entertainment; TommyMotola, president, CBS Records; Michele Anthony, senior VP, CBS Records; Rick Chartoff, senior VP of A&R, Columbia; and Eddie Jorge, local promotion manager, New York branch, Columbia.

**Story Time.** Windham Hill recording artist Liz Story, center, chats with retail, record company, and radio representatives at a dinner at Los Angeles’ St. James’s Club in honor of Story’s new album, “Escape Of The Circus Ponies.” Story’s “Winter Solstice” tour, with Phil Aaberg and Nightcrawlers, begins this month in conjunction with the release of “A Winter Solstice III.” Shown, from left, are Starr Parodi, keyboardist for “The Arsene Hall Show”; Story; and Windham Hill president/CEO Anne Robinson.

**But No Glass Slippers.** Members of PolyGram recording group Cinderella are presented with the keys to the city by Melodie Clements, assistant to New Orleans mayor Sidney Barthelemy, who named Oct. 18 “Cinderella Day” in New Orleans. The band was joined by more than 300 guests aboard the city’s oldest steamboat, the Natchez, for a preview of its third album, “Heartbreak Station.” Shown, from left, are Cinderella’s Tom Keifer and Fred Coury; Clements; and Cinderella’s Eric Brittingham and Jeff LaBar.

**Starr Quality.** Ringo Starr celebrates the release of his new album, “Ringo Starr And His All-Starr Band,” with Rykodisc executives at the Bar One club in Los Angeles. Shown, from left, are Robert Simonds, VP of sales and distribution, Rykodisc; Starr; and Arthur Mann, VP of business affairs, Rykodisc.

**She’s Got The Blues—And Has An Award To Prove It.** ASCAP songwriter Gaya Adegbalola, right, receives the W.C. Handy award for blues song of the year for her “Middle-Aged Blues Boogie” in a ceremony at the Peabody Hotel in Memphis. Congratulating her is ASCAP associate director of membership Leotis Clyburn. Adegbalola records with Saffire-the Uppity Blues Women, a vocal trio on Alligator Records.
Expects the first half of AMSTERDAM try mat CD in ders Dutch

The million albums have fallen from 1.5 figure million. finish Sales. share of units by Vinyl double -platinum the first half of the year. while Domestic share first -year operational '89. Hit record of EMI Taiwan because the highest penetration of acts, nine with a domestic but record having a sales potential of up to 700,000 units. Though sales of international product are "encouraging," Tik says the new company’s first-year operational thrust will be on boosting its local artist roster. Domestic product currently has a 70% share of the overall Taiwan market. Previously personal manager to several leading local acts, Tik predicts a broader base for Mandarin recordings, "especially now that China is a free-enterprise market. And Taiwan product will find greater acceptance in Singapore, where the government has launched a nationwide 'Speak Mandarin' drive among the Chinese.

EMI Taiwan has not yet signed any local acts but has a distribution deal with Red Music, a local production house with a roster of nine artists. Tik says that since EMI took over on a makeshift basis in April, it has put out some 20 titles here from its international roster, including releases from Sinead O’Connor, M.C. Hammer, and the Pet Shop Boys. "Sales are good, but there’s so much scope in promoting Taiwanese artists regionally. We plan radio and TV specials as a promotional platform for local acts, plus tours abroad."

Tik notes the Taiwan music business is "plagued" by piracy but says, "The government is studying the draft of a new copyright law which would give foreign works the same protection as is currently afforded local product. We hope that will come into force next year. "But even now we’re slowly getting a grip on the pirates, through IFPI efforts and with record company linking to make legitimate product affordable." EMI Taiwan is the company’s sixth operation in the Far East, the others being in Hong Kong, Singapore, Malaysia, Thailand, and South Korea. It is the only second multinational—the other is PolyGram—to operate here. The other majors—CBS, BMG and WE—have license deals, though BMG is reportedly planning its own office here next year.

Tik says he is looking for at least a 20% market share for EMI in 1991. He forecasts a 60% share for local artists in the first year, but a reverse to 70:30 in favor of EMI’s international.

Indie TINK! Thinks Distrib Link With EMI Bovema Will Be A Hit

AMSTERDAM—EMI Bovema is attacking the growing dance-music market through an innovative distribution deal with an independent dance label.

Under the agreement, product from the TINK! label will continue to be distributed independently until March 1991, after which TINK! will step in and use its marketing muscle to try to break the record to the crossover market.

TINK! will release singles in the Benelux countries on 12-inch vinyl through Amsterdam-based independent Boudisque. When a record looks to have the potential for wider sales, EMI will release the track on 7-inch vinyl and compact disc single. The initial aim of this will be to have a hit in the Netherlands but a later objective in some cases will be international success.

EMI says the deal will give it access to more eclectic material than it currently handles. A&R manager Michael Peterson says, "If we try to do it on our own, it will take much time and effort and, besides, it’s likely that we will scare some people because we’re not operating on the same mental level."

TINK!—an acronym of Tomorrow. Now, Kid!—has been promised complete artistic freedom under the agreement. "It means we have our own A&R policy, that we decide what acts will be signed and what we will record," says TINK! director Rick Zwaan.

Zwaan is aware of EMI’s international

French Music Biz Sluggish 9-Month Stats Show Small Sales Rise

PARIS—The French music market is continuing to show signs of stagnation. According to record industry association SNEP, sales for August were down 10% on the same month last year. However, sales of records and videos for the first nine months of this year are up 9%. That compares with a 5% increase in 1989 over 1988.

The state of the market is having a marked effect on the numbers of platinum, gold, and silver discs awarded. Five platinum albums (800,000 sales) were awarded in the first nine months of this year compared with 10 in the same period last year. Silver singles (200,000 units) went from 30 to 25 and double-gold albums (200,000 units) dropped from 47 to 40. The only increase was in gold albums, which rose from 75 to 89.

Best-selling album of August was "Helen" by Roch Voisine (BMG Ariola), Elton John’s "Sleeping With The Past" (Phonogram), "Blue Monday" by New Order (EMI), "Quelque Part C’est Toujours Ailleurs" by Pierre Bachelet (AV-REP/BMG Arista), and "Maldon" by Zouk Machine (Declip/BMG). All went platinum.

Stylus Music, Video Fold

LONDON—Television merchandisers Stylus Music and Stylus Video have crashed—owing about $25 milli

Stylus Music is now in compulsory liquidation following petitions from major creditors, while its sister company is in the hands of receivers.

Accountants from London firm Price Waterhouse are seeking a buyer for Stylus Video’s main asset, the worldwide rights to last summer’s soccer World Cup, but creditors feel it is unlikely any sale will make an inroad into the company’s debts.

Dutch Record Biz Targets 1-Bil Barrier Expect To Rake In Record No. Of Gilders

AMSTERDAM—The Dutch record industry is set to break the 1-billion-guilder barrier for the first time this year. Bolstered by the burgeoning sales of compact discs, the market here in the first half of 1990 was up 26% over the same period last year.

Research by trade association NVPI shows that from January to June, music fans bought 514 million Dutch guilders’ worth (approximately $302 million) of product. That figure is being extrapolated into an annual total of 1.1 billion guilders ($647 million) that, if achieved, will be the first time the industry has exceeded the billion-guilder mark.

The success so far is being attributed largely to the CD format. Sales of CD albums in the first half of the year were up 86% on the same period in 1989 to finish at 10.1 million units. CD singles were also up marginally at 1.2 million units to give the CD format a 90% share of all record industry turnover. Vinyl singles and albums account for 6% of total revenues, with the remaining 4% going to cassettes. Vinyl singles have declined from 2.5 million units in the first half of 1989 to 1.5 million this year, while vinyl albums have fallen from 2.8 million to 1.5 million. Cassettes, too, are declining in importance. About 1.6 million were sold from January to June compared with 1.8 million in the first six months of ’89.

The CD is particularly successful in the Netherlands because of the high penetration of players. In April this year, 41% of Dutch households had a machine and this figure is expected to rise to 50% before the end of the year. That would give the country the highest penetration of CD players in Europe, and put it second in the world only to Japan.

There is concern in the Netherlands, though, over the extent of CD rental. NVPI managing director Bob Edwards says it is the biggest threat facing the Dutch record industry. He says of the rental companies, "since you’re the producer, product and exploit it without even thinking of the owners of that product and without paying them any compensation. This makes me really furious."

He contends that 15.5 million CDs have been rented out in the past two years—enough to make almost all of them have been taped by borrowers.

EMI Taiwan Looks To Boost Its Local Repertoire

TAIPEI, Taiwan—According to Hung Tik, managing director of EMI Taiwan, which was launched in mid-September, the Taiwan music industry is currently grossing $100 million a year, with a domestic but record having a sales potential of up to 700,000 units.

Though sales of international product are "encouraging," Tik says the new company’s first-year operational thrust will be on boosting its local artist roster. Domestic product currently has a 70% share of the overall Taiwan market.

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New Films To Unspool On German Pay TV

HAMBURG, Germany—At a time when Germans are wholeheartedly embracing video, an extra 400 frontline movies are set to appear on their television screens next year.

Research commissioned by 3M shows that half of all German homes will have a VCR by the end of this year. In addition, pay-TV company Canal Plus is announcing plans to boost the total number of movies broadcast each year to 4,000.

Canal Plus says that starting Feb. 28 it will be featuring an additional 400 movies, each of which will be shown less than 18 months after its theatrical release. The first titles will be “Batman,” “The War Of The Roses,” “Gremlins 2: The New Batch,” and “Indiana Jones And The Last Crusade.”

The movies will be available on a new channel, Premiere, which is being set up with an investment of $325 million. Subscribers will pay a monthly charge of $25.

Meanwhile, 3M’s research indicates that Germans will buy 67 million blank videocassettes this year. The number of persons who own VCRs will rise most dramatically in what was East Germany, the video industry believes, with 40% of households there owning a player by the end of 1995. At present, only 10% of the 7 million homes have one.

Aussie trade group targets record rental ... see page 44

Italian Video Industry May Top Box Office
As Sell-Through Biz Comes On Strong

BY DAVID STANSFIELD

MILAN, Italy—Income from Italian video sales and rentals quite possibly might overtake the cinema box office gross for the first time this year.

A report published by research group Intermatrix predicts the video market will top $280 million by the end of 1990, a six-fold increase over the figure for 1985.

The research also reveals that 12.8 million Italians—29% of the adult population—own a VCR and that sell-through now accounts for two-thirds of the video market. Rental has been eclipsed due to large drops in the retail price of pre-recorded tapes.

Italians have a preference for watching movies that have previously had theatrical success, the report says. But, with half of video consumers under 14 and 28% under 6, Walt Disney productions have a stranglehold on the market. The company’s products have held the top 10 places on the chart of combined sell-through sales since 1989.

The sell-through boom generally is being assisted by sales at 30,000 newsstands across the country. Around 100,000 units are sold annually in this way, but that has resulted in higher duplication and distribution costs for manufacturers, some of whom are spending one-third of their total budget on advertising.

Trade organization Univideo claims the lack of regulations to control retailers aids the thriving piracy trade, which reaps a revenue equal to one-fourth of the legitimate market.

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INTERNATIONAL

"Soul" Mates. Columbia Records artist Michael Bolton is congratulated by top executives of CBS Records Canada upon the double-platinum certification of his "Soul Provider" album. Pictured, from left, are Don Oates, senior VP, sales and marketing; Bolton; and Paul Burger, president.
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Celine Dion Brouhaha Still Simmering
Quebec Group Says Singer In The Wrong

BY KIRK LAPONTE

OTTAWA—The Quebec music industry trade group ADISQ has accused singer Celine Dion and her manager of taking advantage of it and betraying her supporters in the process by refusing to accept an industry award as Anglephone artist of the year (Billboard, Nov. 3).

L'association quebecoise du disque, du spectacle et de la video and its 11-member board of directors say Dion and manager René Angélil could have easily withdrawn the nomination for the award, even after their record label, CBS, authorized it last May.

ADISQ said that Angélil received the list of nominees in July, and rejected program material for the category in August, both occasions where the brakes could have been put on the nomination.

Dion, whose first English-language record, "Unison," has gone platinum in Canada and launched her career outside Quebec, got the nod as Anglephone artist of the year at the October ceremonies, but stunned the audience by declining the award. Angélil has said they were notified only on the way to the awards ceremonies that Dion might win.

ADISQ says Angélil and CBS have taken advantage of ADISQ "rather than taking part in it." The attention to Dion's refusal to accept overshadowed other award winners and "deprived in this way all the other winners . . . of attention from which Dion has greatly benefited in past years."

"By refusing the trophy, Dion has refused the encouragement of those who have witnessed her career from its beginnings and who have always supported it," Angélil has said it was wrong for the committee to place Dion's name on the list of nominees and that they should have realized that fact; in fact, he suggests, they may have done this to hurt her credibility with the French audience.

Keith Spicer Takes Leave From His CRTC Position

OTTAWA—In a surprise move, the chairman of the federal broadcast regulator has stepped down after only 14 months on the job to lead a federal "citizens forum" on the future of the country.

Keith Spicer, chairman of the Canadian Radio-television and Telecommunications Commission, has taken a leave from the job officially until next May, by which time his new 12-member committee must deliver a report to the federal government on an independent national political, social, and philosophical issues.

He has been replaced, temporarily at least, by CRTC newcomer David Colville, a former Nova Scotia government communications adviser. Some are already speculating, though, that Spicer may not return to the job. A permanent leave would likely please many in the cable and broadcast industries, who have been confounded by Spicer's tenure as CRTC chairman.

Spicer's appointment to the forum by Prime Minister Brian Mulroney is expected to result in perhaps the most intriguing exercise in modern-day Canadian history, an exploration through town-hall-style meetings of the country's conflicts and commonalities.

But the chairman, who said it took him three weeks to agree to run the forum, is leaving many significant regulatory issues, including an FM policy review that has been conducted but not concluded.
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Cunning and humorous rap/rock marriage holds a tongue-in-cheek message for burnout-rhymer and features hearty power chords wrapped around rich guitar riffs. Searing vocal opener clutters genres without skipping a beat.

*TREKET* Gives It To Me Good (4:08)
WRITERS: B. Brown, B. Brown
PUBLISHER: EMI Delta
MANDATORY: RCA 2736-8 (4:08)

Two tracks from the group's debut, this '80s-ditty style that could appeal to top 40 programmers who find bands like Nilsson irresistible.

*MASSACHUSETTS* The Next Day (4:04)
WRITERS: M. Elrod, S. West
PUBLISHER: CBS
MANDATORY: CBS 45-9420 (4:04)

Previously unavailable track by late singer is an instrumentally modernized R&B ballad that poignantly illustrates why he'll always be remembered as one of music's greatest stylists. Taken from the recently issued boxed set of classic hits.

*KENTHE SWEAT* I'll Give All My Love To You (4:08)
WRITERS: Kent$tone, S. West
PUBLISHER: EMI Delta
MANDATORY: RCA 2736-8 (4:08)

Third single from Sweat's current album is a yearning ballad that goes a long way toward proving that this R&B crooner is to be reckoned with.

*JAM SOCIETY featuring DANIELLA* Reflections (4:10)
WRITERS: D. J. Hester, M. Bell
PUBLISHER: EMI Delta
MANDATORY: RCA 2736-8 (4:10)

Defiantly executed rap and vocal trade-off nicely mirrors the Supremes classic, transforming tune into a tough hop-hopping without losing any of its original soul vibe. Truly fab.

*KIARA* Everything Little Thing (4:10)
WRITERS: G. Cottle, T. Scott
PUBLISHER: EMI Delta
MANDATORY: RCA 2736-8 (4:10)

Tender and rococqly girded follow-up to “You’re Right About That” which could fit snugly into urban AC radio formats.

*RED BANDIT* I’m Back (4:10)
WRITERS: D. Craven, D. Shaw
PUBLISHER: Black & Gillett
MANDATORY: BMG/RCA 2736-8 (4:10)

Witty jack-uped rap response to Stackfield’s wandering “Around The World” cleverly borrows samples from that tune and tries to answer the proverbial question, “Where were you, baby?”

*MELANIE FRAISIER featuring JUSTUS* Just Us (3:59)
WRITERS: F. Beverly
PUBLISHER: EMI Delta
MANDATORY: RCA 2736-8 (3:59)

A hip hop/rock song that should catch on at both R&B and pop radio.

*QUAKE* Street Jetters (4:10)
WRITERS: P. Cominti, T. Thomas
PUBLISHER: WEA/Atlantic
MANDATORY: Atlantic 2736-8 (4:10)

This clip is a vintage, freestyling R&B ditty that’s ripe for urban formats.

*MICHAEL FRANKS* Speak To Me (4:10)
WRITERS: M. Frank, F. Holub
PUBLISHER: PolyGram
MANDATORY: RCA 2736-8 (4:10)

Rumour has it that Reba has had it with the subject of all those rumors about a wayward mate. Her powerful performance mixes pain with resignation.

*ANN MURRAY* Blurred (3:32)
WRITERS: T. Young, C. Rowland
PUBLISHER: A&M
MANDATORY: A&M 2736-8 (3:32)

Instrumentally influenced by the lush orchestral feel of a song that’s inspired by Mummy’s usual vocal voicefulness.

*SWEETHEARTS OF THE RODEO* You Look At Love That Way (2:33)
WRITERS: J. Bettis, J. T. Smith
PUBLISHER: A&M
MANDATORY: A&M 2736-8 (2:33)

A lavish pop country ballad that is the kind of song first recorded by the Righteous Brothers benefits from an all-out vocal effort by country stars. If the vocals do not overpower sometimes it smothers the70s softness that typifies the Oaks’ best ballads.

*MC NICK* It’s All Right For You (3:37)
WRITERS: N. Green, P. Jackson
PUBLISHER: EMI Delta
MANDATORY: RCA 2736-8 (3:37)

The most successful dance/hip hop song of 1987 is a downbeat inspection of the down side of love.

*RAH RUSSELL* (You’re My) Soul And Inspiration (3:35)
WRITERS: R. Whittaker, R. Greubel
PUBLISHER: MCA
MANDATORY: MCA 2736-8 (3:35)

R&B singer’s best country offering yet. In this midtempo outing, he seeks a cure for love’s wounds.

*SOUTHERN PACIFIC* Memphis Queen (3:19)
WRITERS: L. Meck, M. Harris
PUBLISHER: PolyGram
MANDATORY: RCA 2736-8 (3:19)

A slow, bouncy song of domestic contentment, rendered in thick, earnest harmonies.

*PAUL TILLS* Don’T Tell Me What To Do (3:28)
WRITERS: P. Shaffer, W. P. Howard
PUBLISHER: RCA
MANDATORY: RCA 2736-8 (3:28)

A slow, bouncy song of domestic contentment, rendered in thick, earnest harmonies.

*THE STATLER BROTHERS* Nobody Else (3:28)
WRITERS: D. Kennedy
PUBLISHER: MCA
MANDATORY: MCA 2736-8 (3:28)

A slow, bouncy song of domestic contentment, rendered in thick, earnest harmonies.

*THE STAX BROTHERS* Olden Days (3:19)
WRITERS: L. Meck, J. Stroud
PUBLISHER: MCA
MANDATORY: MCA 2736-8 (3:19)

A slow, bouncy song of domestic contentment, rendered in thick, earnest harmonies.

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MANDATORY: MCA 2736-8 (3:19)

A slow, bouncy song of domestic contentment, rendered in thick, earnest harmonies.

*VH NOUSET* My Love (3:19)
WRITERS: W. Rusher, W. P. Howard
PUBLISHER: RCA
MANDATORY: RCA 2736-8 (3:19)

A slow, bouncy song of domestic contentment, rendered in thick, earnest harmonies.

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But British rap acts themselves have a pretense to name most of what is on the radio here. As Eddie Gordon, GM of British label Urban Records, which has ties to Polydor, notes, "Rap acts are seen as too hip for the neighborhood and you can't expect that easily to change, either." It's no surprise then that English "rap" with the whole punk thing, and this is the same reason why punk didn't work with American kids," says Jive Records' Victor Ursyn. "Punk was all mid-'70s England and what was going on—the working class kids and what was wrong with the country. In America, it wasn't from the same kind of anger. I think the same is true for rap.

"The London rap socially doesn't mean anything to a lot of rap lovers in the States," says WBLK New York PD Tony Weston. "In the U.K., the Polydor Delphina International records may have been liked in Britain because of the beat, but the messages didn't translate.

British rap's dilemma is, in some ways, similar to the problem L.A. rap had in the days before Tom Tom and M.C. Hammer. "West Coast rappers weren't accepted on the East Coast at first, but now they are. People will eventually come around," contends PolyGram product manager Gary Bech. "But it's hard to say. Unless the tracks are completely alien, it will always be looked on as what are those English kids trying to do, incurring on our territory."


**LOVE TAKES TIME** By Mariah Carey (Columbia) gains strongly
to hold at No. 1 by a large margin. It’s No. 1 in sales—certified
gold last week—and is a close No. 2 in airplay to “Ice Ice Baby” by
Vanilla Ice (SBK). “Ice” is still growing in airplay but sales have
collapsed since it was cut out. “Pray” by M.C. Hammer (Capitol) is
gaining at No. 2 but not enough to bullet and slips farther behind
“Love Takes Time,” which is likely to hold next week. The singles by
Alanis, Deee-Lite, and especially Whitney Houston will compete
gloriously to succeed “Time.” Houston’s “I’m Your Baby Tonight” (Arista) is already the most widely
played single at pop radio with 201 out of the 245 reporting stations on it.

SOME PARTS OF THE chart are highly competitive. “From A Distance” by Bette Midler (Atlantic) knocks “Knockin’ Boots” by Candy-
man (Epic) right out of the top 10 to No. 11, although “Boots” is still
in the top 10. “Baby” (A&M) moves up to No. 10 from No. 12.

THE 10 NEW ENTRIES include three artists new to the Hot 100 C&C
Music Factory is a collaboration from producers Robert Clivilles and
David Cole with four vocalists, including Freedom Williams. Its first
single, “Gonna Make You Sweat” (Columbia), debuts at No. 74, already t
hit at No. 1 in its hometown of New York (19-19). The Soup Dragons
from Glasgow, Scotland, enter at No. 92 with their U.K. hit, “I’m Free”
(Big Life). And Oakland, Calif., rapper Too Short makes his Hot 100 bow
with “The Ghetto” (Livel), showing early strength at Power 90 Detroit
(No. 19 and KGGI Riverside, Calif. (15-15). Will To Power (Epic) has the
second-highest entry after Madonna’s “Justify My Love”) with a cover
of the 100 No. 2 hit from 1975, “I’m Not In Love.”

QUICK CUTS: Ralph Tresvant’s first solo single, “Sensitivity” (MCA),
hits off like a rocket, winning the Power Pick/Sales by a wide mar-
gin with a 14-place jump to No. 34. Early radio activity is strong, also,
with top 10 reports from KQMT San Francisco (11-8) and FM/92 Saca-
mento, Calif. (12-8). “Lyin’ To Myself” by David Cassidy (Enigma)
loses its bullet at No. 27 but is still gaining points and is top five at four
radio stations, including WQUT Johnson City, Tenn. (8-5), and WPXR
(Chrysalis) moves up to No. 47 without a bullet but is strong at Power
93 Tampa, Fla. (11-9) and WLBR Minneapolis. (6-5).

**HOT 100 SINGLES ACTION**

**RADIO MOST ADDED**

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<th>Platinum/Gold</th>
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**JUSTIFY MY LOVE**

**ANYTHING IS POSSIBLE**

**YOU’RE AMAZING**

**ROBERT PALMER**

**HANG IN LONG ENOUGH**

**I’M NOT IN LOVE**

**THE SHOOP SHOOP SONG**

**GONNA MAKE YOU SWEAT**

**THE FIRST TIME**

**YOU GOTA LOVE SOMEBODY**

**TOM’S DINNER**

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cally as changes are made, or is available by sending a self-addressed stamped envelope to
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MARRIAGES
Ray Woodbury to Kathy Greer, Oct. 20 in Claremont, Calif. He is presi-
dent of OuterSkin records and guit-
artist for El-Rayo X.

DEATHS
John Silva, 30, after a long illness. Oct. 19 in Monterey, Calif. Silva worked at Motown Record Corp. as director of accounts payable until July 1988, then held the same position at the Gordy Company until October 1990. He is survived by his parents, Rafael and Lydia, and four sisters.

Mel Foree, 73, after a long illness, Oct. 29 in Nashville, Tenn. Foree joined Acuff-Rose Music in 1946 as Nashville’s first record promotion man, and later became the company’s song plugger, another first for the fledgling Nashville music industry. Foree also wrote songs, many with company co-founder Fred Rose. For-
eee’s songs include “No One Will Ever Know,” “All The World Is Lonely Now,” “Send Me The Pillow You Dream On,” “Need A Cold Grey Tomb Of Stone,” and “Nobody’s Child.” Foree’s songs were recorded by Hank Williams, Johnny Cash, Tony Bennett, Roy Orbison, Hank Snow, Marty Robbins, Hank Locklin, Jerry Reed, and many others, with most recently the Traveling Wil-
burys.

Sipho Madondo, 29, of an asthma at-
tack, Nov. 2 in Johannesburg, South Africa. Madondo was a rhythm gui-
tarist and vocalist with the Maqgona, Toshie Band, the backing group of Mahlathini & the Mahotella Queens.

Mary Martin, 76, of cancer, Nov. 3 in Bancho Mirage, Calif. She was a leg-
endary musical theater performer on Broadway. (See story, page 4.)

Tom Clancy, 67, of stomach cancer, Nov. 7 in Cork, Ireland. Clancy was a founder of Irish folk group the Clancy Brothers, which recorded about 50 albums and was a major part of the folk revival of the early ’60s. The brothers first recorded in the ’50s for Tradition Records; they took off in the early ’60s when they were booked on “The Ed Sullivan Show” for a three-minute set and ended up playing for 18 minutes when a headline fell ill. The Clancy Brothers and friend Tommy Makem were later signed to Columbia Rec-
ords, for which they recorded for a
decade; they also recorded for Van-
guard Records. Tom Clancy was also managing director of the 1990s
in the ’70s and ’80s, he appeared on several television series.

Aside from his brothers, he is sur-
viving his wife, Blawynn; two daugh-
ters, Rainil and Cail; and four sis-
ters, Lili, Jo, and Peg, and Leish.

U.K. RAP TRYING TO TAP INTO U.S. RADIO
(Continued from page 78)

have a slot for this genre that I can slip into it.” And she does, successfully. Fitzgerald sees the strength of Hammer and Ice as a bigger obstacle than the resistance to any rap that exists in some radio quarters. Says WBRM-FM Chicago PD Dave Shakes, “Betty Boo is a good record, but look at what it has to compete with. Most times, if they even play rap... get to the point where they can’t play anymore. Ice Dog” and “Ice Ice Baby” can’t get power rotation now, so how much room is there for other rap records?”

WBLU’s Buggs says, “There was al-eady the East Coast influence, then the acceptance of West Coast rap.

Now there’s a lot of talk about South-
northern rap and I don’t counsel that. At least in the southern areas.
When you’ve got that much stuff happening in the States, it’s hard for other music to come in and be accepted.”

MARY MARTIN LEAVES RECORDED, VIDEO LEGACY
(Continued from page 4)
sang while seated on stools on a bare
stage, was often repeated by other per-
momers.

Martin also left a modest but im-
pressive legacy of recordings, many of which are on compact disc.

On CD, there are reissues of “Se-
cond Sheet Music,” “The Sound Of
Music,” both on Columbia, and rec-
ordinas of “Peter Pan” and “I Do! I Do!” on RCA Victor, which also has “Jennie” in the can. Her RCA Victor performance of “Peter Pan,” with a score by Maurice Charlip & Carolyn Leis and Jule Styne & Betty Con-
en & Adolph Green, is from the orig-
inal 1954 production, the source of her later TV triumph, which appeared before video tape came into use on TV. It was taped in color in 1960, and it is this version that is the source of the GoodTimes video.

Decca Records recorded original-
cast selections from “One Touch Of
Venus” and “Lute Song,” a 1946 pro-
duction, and released them in the early
days of the LP, but they have not
yet been transferred to CD.

In the mid-’50s, Martin also record-
ed a studio version of “Ain’t Get
Your Love,” she’d sung in the Irving
Berlin hit—for Capitol Records, but that set has long been out of print.

There are also several noncommercial
alums of note. Recently marketed by RCA Victor was a now classic 1957 al-
bum, “Mary Martin Sings, Richard Rodgers Plays,” while DRG Records has a teaming of Martin and Noel
Coward in a 1955 TV appearance, 
“Together With Music.”

In the early ’50s, Martin recorded a 10-inch LP of pop standards for Co-
lumbia, now part of a full album rele-
escence. Columbia Special Products, and a similar collection for Disney-
land Records, no longer available. Also no longer available is a 1946 London cast album on British Decca of “Pacific 1800,” in which she starred with Noel Coward, its author. A 1956 performance of “My Heart Belongs To Daddy” was recorded by Columbia Records.

NEW IMMIGRATION BILL SINGS OUT ARTISTS
(Continued from page 4)
this country would also be eased. The bill is not expected to affect the Recording Industry Assn. of America’s computerized clearinghouse for foreign entertainers. This
clerihoose provides foreign artists
with photo identification cards that are used in places of business or points of sale and employment authorization
form.

“It doesn’t affect [the plan] one way or another,” says RIAA asso-
ciates president and chief counsel Clemens Wil-
liams. “The purpose of the IRCA [Im-
migration Reform and Control Act] registration that RIAA is doing is just to streamline it so artists don’t have to walk around with so many important papers and so it’s easier for them to keep track of it.”

In cooperation with the INS, the
RIAA launched the first IRCA regis-
tration drive last spring (Billboard, Dec. 21, 1990) and is planning a regis-
tration drive in the next few months. President Bush is expected to sign the bill into law in the next few weeks.

FOR THE RECORD
Triad Artists booked this past summer’s double bill of Kenny G and Michael Bolton. The wrong booking agency was credited in the Oct. 20 issue.

Before Sylvia Rhone’s appoint-
ment as president/CEO of East
West America (Billboard, Nov. 3),
she was a senior VP of Atlantic
Records. Mark Schulaner is senior
VP/GM of Atlantic, and Doug
Wood is president and chief oper-
ating officer of the label. Val Arz-
old’s title and areas of responsibil-
ity at Atlantic have yet to be an-
nounced.
**Billboard.**

**FOR WEEK ENDING NOVEMBER 17, 1990**

**Hot Adult Contemporary**

Complied from a national sample of radio playists.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LABEL</th>
<th>NUMBER DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>EMI</td>
<td>-74319</td>
<td>I'M GONNA WIN</td>
<td>TONY CURTIS</td>
</tr>
<tr>
<td>2</td>
<td>RCA</td>
<td>-74310</td>
<td>400體驗</td>
<td>BRIAN SETZER</td>
</tr>
<tr>
<td>3</td>
<td>MCA</td>
<td>-74317</td>
<td>50</td>
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</tr>
<tr>
<td>4</td>
<td>4-19674</td>
<td>50</td>
<td>9758</td>
<td>TRACY</td>
</tr>
<tr>
<td>5</td>
<td>EMI</td>
<td>-74312</td>
<td>THE GOOD</td>
<td>TANGERINE</td>
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<tr>
<td>6</td>
<td>4-19674</td>
<td>50</td>
<td>9758</td>
<td>TRACY</td>
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<td>7</td>
<td>MCA</td>
<td>-74316</td>
<td>YOUR LOVE</td>
<td>CHERY BATES</td>
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<td>8</td>
<td>EMI</td>
<td>-74315</td>
<td>SOMETHING IN MY LIFE</td>
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<td>9</td>
<td>RCA</td>
<td>-74319</td>
<td>IF I WOULD</td>
<td>JIMMY PAGE</td>
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<td>10</td>
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<td>-74317</td>
<td>IF I WOULD</td>
<td>JIMMY PAGE</td>
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<td>11</td>
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<td>12</td>
<td>EMI</td>
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<td>SOMETHING IN MY LIFE</td>
<td>ALAN JACKSON</td>
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<tr>
<td>13</td>
<td>RCA</td>
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<td>400體驗</td>
<td>BRIAN SETZER</td>
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</tbody>
</table>

**LIVE HOME VIDEO LAUNCHING A NEW BUDGET LINE**

*Continued from page 2*

The budget-conscious video retailer has stepped up its handicap in the battle against rental companies by launching a new line of videocassettes at a lower price point.

In recent months, videocassettes have been released that are priced at $8 and $10, but Live Home Video has decided to dive into the $5 market. The company plans to release about 20 titles at that price point by the end of the year, with a goal of releasing at least 100 titles by the end of 1991.

The new line will feature major studio films and popular television programs, including hits like "Titanic" and "The Shannara Chronicles." The company is hoping that the lower price point will attract more consumers to its videocassettes, as well as increasing its market share among rental customers.

In addition to the new budget line, Live Home Video has also announced plans to expand its distribution network, with plans to increase its stores from 150 to 250 locations by the end of the year.

The move comes as the videocassette rental market continues to grow, with more consumers turning to video rental instead of buying their own copies. The new budget line is expected to help Live Home Video stay competitive in this growing market.
**TOP POP ALBUMS**

**FOR WEEK ENDING NOV. 17, 1990**

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td><strong>NO. 1</strong></td>
<td><strong>TO THE EXTREME</strong></td>
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<tr>
<td><strong>NO. 2</strong></td>
<td><strong>PLEASURV HAMMERT DON'T HURT 'EM</strong></td>
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<tr>
<td><strong>NO. 3</strong></td>
<td><strong>MARSHAL CARY</strong></td>
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<tr>
<td><strong>NO. 4</strong></td>
<td><strong>THE RAZORS EDGE</strong></td>
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<tr>
<td><strong>NO. 5</strong></td>
<td><strong>RHYTHM OF THE SAINTS</strong></td>
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<td><strong>NO. 6</strong></td>
<td><strong>RECYCLER</strong></td>
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<td><strong>NO. 7</strong></td>
<td><strong>FAMILY STYLE</strong></td>
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<tr>
<td><strong>NO. 8</strong></td>
<td><strong>LISTEN WITHOUT PREJUDICE VOL. 1</strong></td>
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<tr>
<td><strong>NO. 9</strong></td>
<td><strong>POISON</strong></td>
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<tr>
<td><strong>NO. 10</strong></td>
<td><strong>SOME PEOPLE'S LIVES</strong></td>
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<tr>
<td><strong>NO. 11</strong></td>
<td><strong>CHERRY PIE</strong></td>
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<tr>
<td><strong>NO. 12</strong></td>
<td><strong>FLESH AND BLOOD</strong></td>
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<tr>
<td><strong>NO. 13</strong></td>
<td><strong>NEW CRAYON</strong></td>
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<td><strong>NO. 14</strong></td>
<td><strong>PRETTY WOMAN</strong></td>
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<td><strong>NO. 15</strong></td>
<td><strong>EMPIRE</strong></td>
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<tr>
<td><strong>NO. 16</strong></td>
<td><strong>LED ZEPPELIN</strong></td>
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<td><strong>NO. 17</strong></td>
<td><strong>BLAZE OF GLORY/YOUNG GUNS II</strong></td>
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<td><strong>NO. 18</strong></td>
<td><strong>PRIVATE TIMES... AND THE WHOLE 9</strong></td>
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<td><strong>NO. 19</strong></td>
<td><strong>WORLD CRUISE</strong></td>
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<td><strong>NO. 20</strong></td>
<td><strong>SOUL PROVIDER</strong></td>
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<td><strong>NO. 21</strong></td>
<td><strong>GHOST</strong></td>
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<td><strong>SHORT DOG'S IN THE HOUSE</strong></td>
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<td><strong>NO. 23</strong></td>
<td><strong>THE TRASH CROWS</strong></td>
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<td><strong>NO. 24</strong></td>
<td><strong>SHAKE YOUR MONEY MAKER</strong></td>
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<td><strong>NO. 25</strong></td>
<td><strong>STICK IT TO YA</strong></td>
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<td><strong>NO. 26</strong></td>
<td><strong>THE REAL THING</strong></td>
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<td><strong>NO. 27</strong></td>
<td><strong>MAMA SAID KNOW YOU OUT</strong></td>
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<td><strong>NO. 28</strong></td>
<td><strong>TWIN PEAKS</strong></td>
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<td><strong>NO PRAYER FOR THE DYING</strong></td>
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<td><strong>HEROES &amp; FRIENDS</strong></td>
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<td><strong>NO. 31</strong></td>
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<td><strong>NEW</strong></td>
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<td><strong>NO. 33</strong></td>
<td><strong>MIXED UP</strong></td>
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<td><strong>COMPOSITIONS</strong></td>
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<td><strong>NO. 36</strong></td>
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<td><strong>ALWAYS</strong></td>
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<td><strong>JANET JACKSON RHYTHM NATION 1 &amp; 2</strong></td>
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<td><strong>JANET JACKSON RHYTHM NATION 1 &amp; 2</strong></td>
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<td><strong>WASHERWINDS WASH OUT WANDERER BROS.</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>IN THE HEART OF THE YOUNG</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>MIX OF NOTES</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>ENTERTAINMENT 600 (LUXE TRM)</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>I GIVE ALL MY LOVE TO YOU</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>STEP BY STEP</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>THE RIGHTEOUS BROTHERS GREATEST HITS</strong></td>
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<td><strong>DAMN YANKIES</strong></td>
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<td><strong>JOHNNY GILL</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>MAHATMA GANDHI</strong></td>
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<td><strong>LOVEillard</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>LUV IT UP</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>MELLIFLIOUS FOR THE GLOBE</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>I DO NOT WANT WHAT I HAVE NOT GOTTEN</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>HOPE CHEST</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>THE COMPLETE RECORDINGS</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>BAD COMPANY ATOMIC CITY</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>HOLOGRAMS</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>THE BEST OF VA MANIORR</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>ALL SHOOK DOWN</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIUS ARTISTS CHILLS 2173 (10.98)</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>STORM FRONT</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>EDUWAITMENT</strong></td>
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**COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE, ONE-STOP AND RACK SALES REPORTS.**

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*Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol. All albums available on cassette and CD. Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by IQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard-BPI Communications, Inc.*
The romance never stops on the seductive new album featuring the first single and video "Love Me Down".

Freddie Jackson rocks the charts.

1985: Freddie debuts with Rock Me Tonight?
   The multi-platinum album yielded #1 hits Rock Me Tonight and You Are My Lady.

Freddie does it just like The First Time.
1986/87: With four #1 singles, "Tasty Love," "Where You Ever Lored Somebody," "I Don't Want to Lose Your Love," and Jam Tonight, Freddie once again tops the charts with the multi-platinum #1 smash Inc. Like The First Time.

Freddie doesn't let it slip away.
1988/89: After a 5-month world tour, a top album, and four #1 singles, Booklet Love's Slip Away.
   The album yielded yet another pair of #1 singles: "Nice 'N Slow" and "Hey Lover."

Freddie's ready to do it again.
1990: As one of the top artists of the eighties, Freddie is ready to put some romance back into the nineties.

Do Me Again. Pure, unadulterated Freddie at his silky-coated best.

On Capitol Cassette, Compact Disc, and Records

Produced by Larry Fuddwood, Paul Lawrence, and Daniel Fielder

Management: Hush Productions

© 1987 Hush Productions
AGI and Ivy Hill are proud to announce it's legitimate! The DIGIPAK®:
a bouncing new one spine, two ounce recycled paper and plastic CD-5 cradle
that even Mother Nature could love! But that's not all! The Warner Music Group has adopted it
and there are plenty of other DIGIPAKS® available for a song! And, if that's not enough, AGI and Ivy Hill
have been at it again! So, stay tuned for their newest labor of love! It's expected any day now!

THE DIGIPAK.
THE PERFECT CRADLE FOR CD-5'S!

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</th>
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<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>Legend</td>
<td>U.S. TUG GOS 422-846-215 ISLAND ($3.98 EQ)</td>
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<td>NEW KIDS ON THE BLOCK</td>
<td>Columbia 40995 ($3.98 EQ)</td>
<td>HANGIN' TIGHT</td>
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<td>JIMMY BUFFETT</td>
<td>MCA 1002 (5.98)</td>
<td>FEEDING FRENZY</td>
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<td>BLACK BOX</td>
<td>CBS 6274 (9.98 EQ)</td>
<td>STILL GOT THE BLUES</td>
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<td>DINO</td>
<td>Island 40484 (9.98)</td>
<td>SWINGIN'</td>
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<td>THE 2 LIVE CREW</td>
<td>MAC 157 ($7.98)</td>
<td>AS NASTY AS THEY WANNA BE</td>
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<td>LISA STANSFIELD &amp; ARISTA</td>
<td>ARIA 105 (9.98)</td>
<td>AFFECTION</td>
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<td>HANK WILLIAMS, JR.</td>
<td>WEA 2653 ($5.98)</td>
<td>AMERICA (THE WAY I SEE IT)</td>
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<td>BOBCY DLAN</td>
<td>COLUMBIA 46794 (9.98 EQ)</td>
<td>UNDER THE RED SKY</td>
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<td>WHISPERS</td>
<td>CAPITOL 3247 ($5.98)</td>
<td>MORE OF THE NIGHT</td>
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<td>ALIAS</td>
<td>M 93007 (9.98)</td>
<td>HEAVEN OR LAS VEGAS</td>
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<td>ROYAL WAGSTAFF</td>
<td>A&amp;M 1203 ($7.98)</td>
<td>I'M BREATHLESS</td>
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<td>VARIOUS ARTISTS</td>
<td>MCA 25523 ($3.98)</td>
<td>THE NARADA WILDERNESS COLLECTION</td>
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<td>THE JEFF HEALEY BAND</td>
<td>ARISTA 6023 (6.98)</td>
<td>IT'S REAL</td>
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<td>TAYLOR DAYNE</td>
<td>ARISE 8614 (9.98)</td>
<td>DON'T CRY FIGHT</td>
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<td>ROGER WATERS</td>
<td>SRG 66111 ($19.98 EQ)</td>
<td>THE WALL - LIVE IN BERLIN</td>
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<td>DAVID CASSIDY</td>
<td>ENEMA 7 $7.554 (9.98)</td>
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<td>CHET ATKINS &amp; MARK KNOPFEL</td>
<td>COLUMBIA 45377 ($9.98 EQ)</td>
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<td>MARK CHESNUTT</td>
<td>A &amp; M 136113 (9.98)</td>
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<td>CM 64567 ($9.98)</td>
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<td>PAULA ABDUL</td>
<td>WARNER BROS. 19162 (9.98)</td>
<td>SHUT UP AND DANCE</td>
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<td>TAYLOR DAYNE</td>
<td>ARISE 8614 (9.98)</td>
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<td>YANNI</td>
<td>PRIVATE MUSIC 2050 ($5.98)</td>
<td>REFECTIONS OF PASSION</td>
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<td>THE JUDGES</td>
<td>CAPITAL 25070 (9.98 EQ)</td>
<td>LOVE CAN BUILD A BRIDGE</td>
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<td>SOUNDTRACK</td>
<td>ATLANTIC 61933 (9.98)</td>
<td>BEACHES</td>
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<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>RCA 204 (9.98 EQ)</td>
<td>A NIGHT ON THE TOWN</td>
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<td>DON DONKEN</td>
<td>CEDAR 2401 ($9.98 EQ)</td>
<td>UP FROM THE ASHES</td>
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<td>BRADFORD MARSALS QUARTET/T. BLANCHARD</td>
<td>COLUMBIA 46578 ($9.98 EQ)</td>
<td>MUSIC FROM &quot;MO' BETTER BLUES&quot;</td>
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<tr>
<td>DANA DANE</td>
<td>ISLAND 1294 ($9.98)</td>
<td>DANA DANE 4-EVER</td>
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<td>THE BYRDS</td>
<td>COLUMBIA 46727 (25.98 EQ)</td>
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<td>LOS LOBOS</td>
<td>ISLAND 2613 ($9.98)</td>
<td>THE NEIGHBORHOOD</td>
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</table>

**For Weekend Ending November 17, 1990**

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</th>
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<tr>
<td>TRAVIS TRITT</td>
<td>WARNER BROS. 26094 (9.98)</td>
<td>COUNTRY CLUB</td>
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<tr>
<td>STEVE VAI</td>
<td>RELATIVITY 1037 ($9.98)</td>
<td>PASSION AND WARRIRE</td>
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<tr>
<td>VIXEN</td>
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<td>REV IT UP</td>
</tr>
<tr>
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</tr>
<tr>
<td>TEENA MARIE</td>
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<td>IVORY</td>
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<tr>
<td>PAMELA ABDUL</td>
<td>WARNER 92453 (9.98 EQ)</td>
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<td>Repress 23048 (9.98)</td>
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<td>BREATHE</td>
<td>WARNER BROS. 51201 (9.98)</td>
<td>PEACE OF MIND</td>
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<td>X</td>
<td>ATLANTIC 453 (9.98)</td>
<td>FAITH HOPE LOVE BY KING'S X</td>
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<td>MARY-CHAPIN CARPENTER</td>
<td>REPRISE 7 930 (9.98)</td>
<td>SHOOTING STRAIGHT IN THE DARK</td>
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<td>POLYDOR 25333 ($11.98 EQ)</td>
<td>PHANTOM OF THE OPERA</td>
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<td>LINDA RONSTADT</td>
<td>FEAT. A.NEVILLE</td>
<td>CRY LIKE A RAINSTORM, HOWL LIKE THE WIND</td>
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<td>SOUNDTRACK</td>
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<td>PUMP UP THE VOLUME</td>
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<td>THE NEW FORMULA</td>
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<tr>
<td>IGGY POP</td>
<td>VERTIGO 8519 (9.98)</td>
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<tr>
<td>RICKY VAN SHONDEL</td>
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<td>JOHN DENVER</td>
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<td>SOUNDTRACK</td>
<td>MCA 60067 ($13.98)</td>
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<td>OLETA ADAMS</td>
<td>WARNER BROS. 80465-364 (9.98)</td>
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<td>MOTOWN 9905 (9.98)</td>
<td>BUM</td>
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<td>DREAD ZEPPELIN</td>
<td>I.R.S. 80249 (9.98)</td>
<td>UNLEDD</td>
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<td>CAPITOL 24043 (9.98)</td>
<td>THE GETO BOYS</td>
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<td>449 944 044 015 (9.98)</td>
<td>TO THE EAST, BLACKWARRIORS</td>
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<td>SUGAR</td>
<td>ATLANTIC 10016 (8.98)</td>
<td>BACK IN BLACK</td>
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<tr>
<td>CARL STALLING PROJECT</td>
<td>WARNER BROS. 26027 (9.98)</td>
<td>MUSIC FROM WARNER BROS. CARTOONS 1936 - 1958</td>
</tr>
<tr>
<td>SWEET J. A.</td>
<td>MCA 6340 (9.98)</td>
<td>STICK TO YOUR GUNS</td>
</tr>
<tr>
<td>D.J. MAGIC MIKE</td>
<td>CEELO 9403 (9.98)</td>
<td>BASS IS THE NAME OF THE GAME</td>
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Top Pop Albums A-Z (Listed by Artists)
\textbf{AT NARM, TALK OF EVERYTHING BUT SLACKING SALES}
(Continued from page 1)

- Steven Strome, president of Handelman Co., the nation’s largest record jobber, reported a wave of inquiries to home-video suppliers to discourage them from selling video directly to record jobbers’ account bases, thus by-passing record companies.
- The racks again raised the topic of the functional discount, which might be as high as 8 percent. There was talk about a recent U.S. Supreme Court decision involving Texaco Oil that seemed to reduce legal restrictions on the discount.
- The future of CD packaging was also discussed, with the consensus pointing to some kind of alternative to the long box rather than no outer package at all.

On the indie front, the convention let the INDI and Landmark heated up as the two raced to set up a national distribution network.

INDI, which already includes California Record Distributors, appeared to be close to a deal with Long Island City, N.Y.’s Malverne Distributors, and both INDI and Landmark were said to be hotly pursuing other indie wholesalers. Despite the discussion their companies may engage in, many of the distributors at the conference would publicly admit to being in negotiations with other parties.

\textbf{SEGMENTED MEETING}

Unlike most other national meetings where formal programs dominate the agenda, the wholesalers’ routes meeting was segmented into three segments—one each for record jobbers, one-stop, and independent video distributors, each devoted to private one-on-one meetings between manufacturers and wholesalers.

During the one-stop portion, which ran from Nov. 4-6, the main issue, according to both label and one-stop executives, was that the retailers are overstocking list prices to $8.49 and maybe even $5.99 from their current level of $2.99. Some one-stops suggested that if the labels implemented such increases, the profits could offset album sales lost to cassette singles.

One senior label executive said the record companies were intrigued by the one-stops’ requests, but they had to be careful not to violate antitrust laws. “All I know is that raising prices on hit singles, which is what MCA tried with Bell Biv DeVoe, doesn’t work,” he said. “All do is leave them out there on a limb to catch all the flak. If there is a price increase, it would have to be across the board.”

On the video side, jobbers reportedly urged the labels in private meetings to consider more direct distribution. Records, said the CBS loose-goods policy “is a functional discount in a way,” Richman continued. “The reason we upped our functional discount costs us, the one-stop, to break open full boxes and fill orders.”

Several major chains said they thought CBS was merely exploring how a price increase on loose goods would fly. “They’re denying it when you push it. They wish they would do it,” said Stan Myers, the veteran from Baker & Taylor.

\textbf{ONE-STOP HOPE TO GAIN FROM LABELS’ LOOSE-PRICE POLICING}
(Continued from page 6)

points more, the hike would discourage small chains from buying so many loose goods and therefore throw off business in the one-stop direction.

Another one-stop official, however, was upset by the price increase and did not see any benefit to the theory that business from small chains would offset the price increase.

His group feels the CBS policy regarding loose goods was firmly denied by CBS’ Smith, who said he was not surprised that other labels here were expressing interest in such a policy.

One-stop principals joined with record companies for more policies that would result in what was used to be the so-called functional discount.

In fact, David Gallagher of Abbey Road Distributors, led off a one-stop night panel by saying, “there’s that ‘F’ word again,” as he launched into a plea for the functional discount.

Another one-stop veteran, Jerry Richman, head of Richman Bros. Records, said the CBS loose-goods policy “is a functional discount in a way.” Richman continued, “The reason we upped our functional discount costs us, the one-stop, to break open full boxes and fill orders.”

Several major chains said they thought CBS was merely exploring how a price increase on loose goods would fly. “They’re denying it when you push it. They wish they would do it,” said Stan Myers, the veteran from Baker & Taylor.

\textbf{GMG/UA VID STAFF CUTS PUT OFF COUNTERFEIT}
(Continued from page 3)

Warner to Pathé is only an initial ad- duction. Warner said in a statement that it would “provide additional advan- tages for all new productions.”

Also providing financing to help Pathé distribute to the homevideo market was Turner Broadcasting System Inc., which bought the right to televise on its cable station and network nearly 1,000 MGM and United Artists films for 10 years for a reported $22 million.

Before those deals were made, Pathé had placed $25 million in escrow to guarantee the merger. The remainder of the financing—between $800 million and $1 billion — was said to come from European com- panies in which Patreelli owned stakes. A spokesman for Pathé declined to give specifics about that investment.

About a week after the merger was completed, Cannon Pictures Inc. said it would “sever all business relationships” with both Pathé and the company in the company and the Can- non headquarters for about $14 mil- lion. The Pathé spokesman said this decision was unrelated to the MGM/UA financing.

\textbf{FALTINGER STUDIO}

Pathé is taking over an MGM/UA studio that has been faltering in re- cent years because management’s fo- cus has been on selling the company rather than on developing films. Moreover, analysts are skeptical about Pathé’s ability to turn MGM/UA around because of the enormous costs involved in making and market- ing movies.

Pathé’s stock, which trades on the New York Stock Exchange, fell 37.5 cents a share at press time and closed at $5.10, its 52-week range of $2.95 to $6.975.

MGM/UA’s stock is no longer listed on the New York Stock Exchange, but it is traded in over-the-counter markets.

The new company will be named MGM-Pathé Communications Co. and will be headed by Farrell, chairman and CEO; Yoros Globalus, president and chief operating officer; and Flomo Fiorini, chairman of the board.

The acquisition is expected to cost Pathé from $1.2 billion to $1.5 billion, Pathé officials said. The company said it expected to complete the acquisition by the end of the year.

MGM/UA is one of the leading companies in the world, and it is expected to be one of the companies that will benefit from the new ownership.

The acquisition is expected to be completed in the next few weeks.

\textbf{RECORD COMPANIES’ PROFIT MARGINS RISE}
(Continued from page 6)

\begin{itemize}
  \item Those companies are not members of VSDA. It’s really a chance to open up dialogue on this serious and important industry problem.
  \item NARM has a video advisory board for the record labels. This is just a advisory board for the video side.
\end{itemize}
of the sale to W.H. Smith, Shulman says, "It was the best deal we could get for the estate. The creditors will be very well taken care of.

DANCE IMPORTS ARE HOT IN U.S. MARKET
(Continued from page 1)

strong here, U.S. A&R execs at major labels and club jocks are being guided almost completely by chart and club activity abroad. According to a source at Warner Bros., up to 75% of the dance-oriented acts being signed to the label have been tested first in the U.S. market via import releases.

Dance Costanza, director of dance music at Epic Records, says imports have "become the name of the game in dance music at the moment. "A&R people and DJs are paying more attention to what's going on over there right now than [what is happening] in their own backyard," he says. "I think there's a real danger of losing the vibrancy of the whole dance industry among American-born artists.

'Joe Carvello, Atlantic's director of dance music, shares Costanza's concern. "We have to be more conscious of the music that is being made here," he says, "and we are trying to get great records here because they spend so much time and money investing in imports. I'd love to see just one DJ spend $5 on an American 12-inch single rather than the 15 [dollars] they do on an import."

Despite their objections, both Costanza and Carvello are actively promoting former import hits at the moment. In fact, Epic's 'Found Love,' by Italian house act Double Dee featuring Dany, is currently No. 1 on Billboard's Club Play chart.

Promoting a single that has already been popular is a major import can be a hit-or-miss deal. In the case of the Double Dee record, providing fresh mixes of the song was enough to maintain DJ interest.

Other times, excessive promotional play can backfire. One of the bigger misfires this year was a cover of "Strawberry Fields Forever" by U.K. group Candy Flip on Atlantic. Carvello, a former Compass Records executive, told Billboard, "They're spending too much money on a slow licensing process. From an A&R perspective, it has become so difficult for U.S. dance music artists to get a deal here that some artists are moving overseas to gain recognition. While this trend has been under way for several years, it is happening more frequently now than in the past.

For example, Charisma Records recently signed newcomer Danya Versailles based on the attention her single "One More Night" has received in the French import. Versailles was actually born in Brooklyn, N.Y., and failed to muster any interest from U.S. labels with the same track until she was living here.

"We simply decided that it was useless to sit here in America and moan," says Versailles' manager, Patrick Conseil. "Having a record out in France gave [Versailles] a cooler image, and both the labels and DJs here responded to that.

Despite the current surge of import activity, its grip on stateside tastes and labels may loosen soon, because international licensing fees are beginning to skyrocket. The "amount of money you pay to pay the Italian record here has almost doubled within the past two months," says Costanza. "Given the fact that not all of these records translate into big radio adds or retail sales, the incentive to [license imports] may start to decrease very soon.

Although only a third of the European hits now climbing the Club Play chart are licensed from independent labels, the cost of bidding for these tracks has become unrealistically inflated. Licensing fees for indie records are said to have doubled over the past two months.

"The days of getting a record for a couple of grand are history," says George Hess, director of dance music at Arista Records. "These people know that the possibility of striking gold with a Soho or a Double Dee is there and they want their piece of the pie."

Costanza counters: 'The bidding war was putting an extreme premium on what we're able to sign through the dance department. Given the fact that not all of these records translate into big radio adds or retail sales, the incentive to [license imports] may start to decrease very soon.'

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**LIZ STORY**

On her return to Windham Hill, Liz Story also returns to the solo piano form that gave way to her best-selling album, Solid Colors. Her latest work, Escape of the Circus Ponies, features nine brand new, unaccompanied compositions.

**INSIDE TRACK**

**HEAVY-DUTY STARTUP:** Terry Ellis is personally guaranteed $1 million to $2 million annually for as long as seven years under his joint-venture label deal with BMG. The deal is aimed at funding the former Chrysalis co-principal A&R budget of $100 million over the next two or three years. Although Ellis’ term as president of the British Phonographic Industry, the U.K. trade group, doesn’t expire until next June, funding for the label will reportedly start by the end of this year. Ellis was unavailable and BMG had no comment at press time.

**ANNOUNCEMENT:** is expected next week of the long-awaited international deal between MCA and BMG, covering most territories outside North America, the U.K., and Japan.

**FASCINATING LINKS:** The New Gershwin, features nine brand new, unaccompa- the AYA Chapin, the Mitchell in the lesser, while an official at Phillips’ HQ in Eindhoven, the Netherlands, said the company never commented on speculation.

**TRACK HEARS:** That MCA’s Video Home System is close to a deal to distribute Media Home Entertainment, although a Media representative denies any distribution is in the works. Other sources indicate that discussions with various studios, including Paramount, have been under way for several weeks, but that MCA has surfaced as the clear front-runner.

**THE CHAIRMAN & BOARD MEMBERS:** Frank Sinatra is the common denominator behind two intriguing album projects said to be in the works. One would team him with Columbia Records’ superstars New Kids On The Block, for an album to be released early next year on Warner/Reprise, with Kids mentor Maurice Starr and veteran producer Joel Diamond handling production chores. The other, which is more likely, would pair Sinatra with Harry Connick Jr. for Columbia, Connick by the way, has just recorded a song for the “Godfather III” soundtrack, which is coming from Columbia.

**HOMEOWNING:** New Kids On The Block will give a pay-per-view concert in their native New England Dec. 7 at the Providence Civic Center to follow up on the Nov. 20 release of their latest disc, “No More Games/The Remix Album.” SET Pay Per View president Scott Kur- nit announced that his company and the Billboard Entertainment Marketing Group are creating a radio net- work for the show on barter terms, with a “Pajama Party” promotion package for local stations and give- aways of New Kids albums and merchandise. “New Kids On The Block—Live! No More Games” will reach a potential cable audience of 15 million.

**THE COLORS OF HELL:** Fans of Run-D.M.C. can purchase the rap group’s new Profile album, “Back From Hell,” in three different jacket colors (orange, green, and blue) when it hits the streets Nov. 19. The mid-tier release in their packaging of Run- D.M.C.’s third album, 1986’s “Raising Hell,” which ar- rived in two combos (red type on a green background and green type on a purple background). Profile has tak- en pains to pack each box with an equal number of copies of each cover and to ensure that the CD jewel-box booklets match the CD longboxes.

**OBSCENITY CHARGES** against the Sound Warehouse chain were dropped Nov. 8 in Dallas in return for the retail web agreeing not to sell 2 Live Crew’s “As Nasty As They Wanna Be” anymore. The Dallas DA had brought the charges against Sound Warehouse in July. The company’s lawyer, Jerry Goldstein, said the album had been out of its Dallas stores since last sum- mer, although some other chain outlets carry it.

**WORD ON THE STREET** is that Gary Routenberg, currently Warner Home Video sales manager at WEAs L.A. branch, will be named to supervise video distribution for the giant wholesaling system. This would be a first for WEAs and points toward further direct sales of video product.

**POWER IS ON, FOR NOW:** Power Station, the U.K. satellite music service, has been given at least a six- month reprieve. The service was launched in April by British Satellite Broadcasting, but had not been expected to survive BSB’s merger with rival Sky Television. Sky transmits MTV to the U.K., and observers feel the new station has no room for two music services. A decision will be made next year.

**NAVARE SUING LIEBERMAN?** Track hears that the former shareholders of distributor/one-stop Na- varre Corp. have sued rackjobber Lieberman Ente- prises and its parent company, video distributor LIVE Enterprises Inc. in Los Angeles. A LIVE source confirms that the suit “relates to the acquisition” last year of Navarre by Lieberman, it was not clear at press time what the specific charges of the complaint were. Stay tuned…

**NEW BLUEPRINT?** Track hears that Capitol-EMI Music and Enigma Entertainment are engaged in dis- cussions to work out a restructuring of their joint ven- ture in Enigma.

**BETTER THAN EVER:** Billboard Books has just pub- lished the fifth edition of a classic industry tome, Sidney Shemel and William Krasilovsky’s “This Business Of Music,” which first appeared in 1964. New goodies are Lincoln print copyright information, updated forms, and an all-new section on work-forgo.

**HISTORIC CROSSROADS:** PolyGram’s Eric Clap- ton retrospective, “Crossroads,” has emerged as the first four-disc boxed set to be certified platinum. The box was marketed in April 1988.

**MCA BEAMS UP RILEY:** MCA Records has signed an exclusive production and label deal with artist/produc- er: Teddy Riley. Under the agreement, Riley will pro- duce acts exclusively for MCA, which will distribute product on Riley’s new label, The Future Enterprise.

**BOBS TO Q:** Acclaimed producers Bob Ezrin and Bob Clearmountain have joined Archer Communications board of directors and will serve as consultants to QSound, the new 3D-like sound technology.

**AND THE SURVEY SAYS:** One in three consumers plans to buy an audio hardware product next year, and 11% expect to purchase a CD player, according to the Audio Market Research Study released Nov. 8 by the Electronic Industries Assn. Consumer Electronics Group. The study, based on a sample of 2,722 respondents 18-69 years old surveyed in March and April, 1990, includes ownership statistics and purchase plans.

**HMV’S TWO NEW LOCATIONS** in Manhattan, set to open this month, will be in stores that are creatingPersonics taping systems in the firm’s largest installations yet. Each store will have a special Personics department, three listening rooms, which will include six independent audiologists and Personics currently has systems in 255 retail outlets.

**A HUGE FIRE,** spread by 50-mile-per-hour wind gusts, raged through the Universal Studios back lot in Universal City, Calif., on the night of Nov. 6. Losses in the blaze, which leveled film sets used in “Dick Tracy” and the “Back To The Future” series, were initially esti- mated in the millions of dollars. An MCA security guard was arrested early Nov. 7. Michael Huston, 40, was charged with arson, and bail was set at $1 million. Universal Amphitheatre, the Universal Studios tour, and parent company MCA’s corporate headquarters, all located adjacent to the Universal lot, were not affected, and the studio’s film vaults were not damaged. An MCA Records spokesman says that the fire will have no impac- t on label business.

**LISTEN LATER:** George Michael, citing the need to work on his “Listen Without Prejudice, Vol. 2” album for a late summer release, has postponed a seven-city charity tour originally set for February (Billboard, Nov. 3). The shows will be incorporated into a full-scale North American arena tour in late 1991.
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...the spirit of that music is alive in the songs of Dwight Yoakam. Songs that reach beyond the categories and cubbyholes. Songs that echo our common heritage. Songs that touch the ties that bind.

Country, rock, blues and soul. It's all there in the music of Dwight Yoakam.

If there was a way
The New Album Available On Reprise Cassettes and Compact Discs
Featuring the Single "Turn It On, Turn It Up, Turn Me Loose"
(7.1954)