Geffen Refuses
To Distribute
Gefon Boys Album

By Craig Rosen

LOS ANGELES—Geffen Records has refused to distribute the graphically violent and sex-
ually explicit Def American album by Houston-based rap act the Ghetto Boys. In turn, the
band’s manager has charged that the label is racist.

Geffen’s decision not to dis-
trbute the album comes only weeks after Digital Audio Disc Corp. declined to press the
compact disk version of the Ghetto Boys’ album (Billboard, Aug. 4), forcing its release to be
pushed back to Aug. 21. Now, with Geffen refusing to distrib-
ute the album, Def American head Rick Rubin claims that “at
this point there are no plans to have the record made available.
(Continued on page 35)

N.Y. Investors Seek To Buy Out Distributors

By Deborah Russell

LOS ANGELES—A New York investment group recently ac-
quired California Record Distributors Inc., trying to create a national
wholesaling network by purchasing key distributors. But some indie dis-
tributors and labels express serious doubts about the viability of the con-
cept.

Peers & Co., an international mer-
chant banking consortium, closed its
acquisition of George Hocutt’s San
Fernando, Calif., firm in early Au-
 gust. CRDI, the West Coast’s largest
independent distributor, is the cor-
ergy on which Peers & Co.’s
etwork, Independent National Dis-
tribution Inc. (INDI), will be built.

“Right now there is no central way
of coordinating all the separate [inde-
pendent] marketplaces nationwide,”
says Hocutt. “It could be done, but
there’s no real impetus for [any of
the distributors] to do it. The impetus
through INDI would be that we’re all
together. We could be making money
together.”

Mel Klein, formerly executive VP
at Island Records, is the point man for the Peers & Co. plans. He is joined by Dick Kline, a former senior execu-
tive at Atlantic and PolyGram. The group is actively pursuing other ma-
ajor distributors, but thus far, Hocutt is the only independent distributor
to come on board. He will be INDI’s chairman of the board and has a 3-
year contract with two yearly options to remain at the helm of CRDI.

Peers & Co. will structure INDI in
such a way that the acquired distribu-
ators try to distribute the album
(Continued on page 35)

More Labels Try $10.98-List Tape/CD

By Ken Terry

NEW YORK—The $10.98 bug is
spreading.

In addition to the new albums by
Madonna and New Kids On The
Block, already list-priced at that level
for cassettes and LPs, MCA recently
hiked the price on Bell Biv Devoe’s
hit “Poison” album from $9.98 to
$10.98.

According to retailers, upcoming ti-
(bies by Columbia artist George Mi-
ichael and Arista’s Whitney Houston
will also bear the higher price tag on
cassettes. While CBS Records Distri-
bution execs were unavailable for
comment at press time, Rick Bleiweiss, senior VP of sales and dis-
stribution for Arista, acknowledged that a decision was imminent on the
price for Houston’s album.

One could infer that, if the cas-
settes of these two titles are released
at $10.98, the LPs will come out at the
same price. But the Michael LP is be-
ning offered to retailers at a special
lower price on a nonreturnable basis
(see story, below).

A highly placed CEMA exec says
he believes there will be two or three
$10.98 releases on CEMA-distributed
labels before the end of the year.

Gary Rockhold, president of Poly-
Gram Group Distribution, which han-
(Continued on page 37)

CBS: Michael LP Cannot Come Home Again

By Dave Dimartino

LOS ANGELES—In a historic
move certain to speed the demise
of the LP, CBS Records is offering
selling retailers vinyl copies of the upcom-
ing Michael album strictly on a no-return, basis, not even al-
lowing defective copies of the LP
be returned.

Retailers who order the LP on
that one-way basis, however, will receive it at the reduced cost of
$4.50 per piece—significantly cheaper than the $10.98 list-equiv-
alent costs for cassettes of $6.54
(Continued on page 37)

The New Album
Featuring their multi-format smash single,
“I Won’t Give Up On You”. (WB/TB-4197730)

Available Now On Tommy Boy Compact Discs, Cassettes, and Records.
Special thanks to CEMA.

ON TOUR EVERYWHERE

DOUBLE PLATINUM
LETS GET IT STARTED
The Movie
Please Hammer
Platinum Plus
Don't Hurt 'Em

#1 BILLBOARD ALBUM 13 WEEKS
#1 BILLBOARD POP ALBUM 10 WEEKS

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Please Hammer Don't Hurt 'Em
ANTHRAX

THE WAIT IS OVER. THE TIME IS NOW.
Persistence of Time
HAS ARRIVED.

ALSO AVAILABLE

ANTHRAX "Fistful of Metal" Caroline Records
ANTHRAX "Armed And Dangerous" Caroline Records
ANTHRAX "Spreading The Disease"
ANTHRAX "Among The Living" GOLD
ANTHRAX "I'm The Man" GOLD
ANTHRAX "State of Euphoria" GOLD

MEGAFORCE "N.F.V." On Video PLATINUM


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**MCA HAS S.O.U.L... FOR DISTRIBUTION**

Hank Shackleford and Bill Stephney will bare their S.O.U.L. this month—their Sounds Of Urban Listeners label, that is. With distribution set through MCA, the new logo will launch with singles by Son Of Bezerk and the Young Black Teenagers. Janine McAdams has details in The Rhythm & The Blues. **Page 21**

**HEY, HEY, THEY'RE THE GUYS NEXT DOOR**

The newest kids on the TV block are five singing teenage boys called Guys Next Door. The group will move into its Saturday-morning slot next month, just as its debut album is settling onto retail shelves. Melinda Newman has the story on the joint music-TV venture. **Page 35**

**EMI-HUNGARIAN VENTURE NIXED**

EMI has shelved its plans for a $25 million joint-venture deal with the Hungarian state record company, Hungaroton. The pullout follows the abrupt dismissal of the Hungaroton managing director. **Page 76**

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**CLASSIFIED/RULED PAGE**

**P'GRAM Ups Midline Price To $6.98**

**Some 30 Full-Line Titles Reduced By $2**

**BY MELINDA NEWMAN**

NEW YORK—After hinting at the possibility as long ago as April, PolyGram Group Distribution has raised the list price of PolyGram’s midline cassettes to $6.98 and lowered the price of roughly 30 full-line titles from $5.98 to $4.98.

“We really just made some price adjustments in the whole line to better meet the marketing strategy,” says PGD president Gary Rockhold. The move brings PolyGram Records and its distributed labels in line with most other distributors. The exception is WEA, which launched its new line cassette price to $7.98 last spring (Billboard, April 14). The Island and A&M, which PolyGram brought last year, already have $6.98 midlines.

“When you’re running a distribution company, you need to have some kind of continuity,” Rockhold says. “It makes it much easier for customers to understand what we’re trying to do.”

PolyGram has not revealed the number of titles affected by the markup, which is effective Sept. 24. But field sources say it is in the range of 100 titles.

At the same time, the list price of the corresponding midline CDs will increase from $9.98 to $12.98. Vinyl product is not available on these items.

Approximately 30 titles will be affected by the full line decrease from $8.98 to $6.98, according to one retailer. Among the titles involved are three Bon Jovi releases, including “Slippery When Wet”; several John Cougar Mellencamp albums, including “Uh-Huh,” “Scarecrow,” and “American Fool”; Robert Cray’s “Strong Persuader”; and Cinderella’s “Long Cold Winter.”

Neither move was met with much excitement from retailers. “With the increase, they’re following suit with the other manufacturers, which from this point on is tantamount to price increases,” says Mike Collins, VP of stores for the 88-store Record World chain. “The increase matters to the extent that business in the industry is right now. The retailers pass along the price increase to the consumers and when business isn’t good, one has to question any increases in prices.”

Although PGD would not comment on the move. **(Continued on page 95)**

**PolyGram Buying Spree Cuts Global Net By 20%**

**BY NIGEL HUNTER**

LONDON—A fall in interest income caused by the purchase of A&M Records and Island Records of $8.0 million (40% of the $20 million 30% drop in net profits for the PolyGram Group during the first half of this year.

The group’s net sales for the six-month period were a record $1.2 billion (an increase of 1.76 billion over the dollar, 24.5% higher than the $894 million posted for the first half of 1989.

Income from operations totaled $107 million, up from $83 million last year. Net income, however, was $77 million, as opposed to $84 million in 1989. This reflects the loss of interest income on funds utilized to buy Island and A&M and for music publishing acquisitions. Last year’s interest income was $28 million, but the earnings from this source for the first half of 1990 are only $4.5 million.

David G. Fine, PolyGram president and CEO, says, “The first-half performance was consistent with our operating plan for the year. With much of the integration of Island and A&M Records behind us, we look forward with confidence to the second half year.”

Fine focuses on the aggressive... **(Continued on page 96)**

**Home Video Industry Maps Generic Ad Fund Issue Focuses On Who Pays The $10 Million Tag**

**BY PAUL SWEETING**

NEW YORK—As the home video industry comes down the homestretch of the month and the Video Software Dealers Assoc. convention, retailers and manufacturers are searching for ways to sustain the momentum generated at the show via a generic industrial advertising campaign (Billboard, Aug. 18).

Key to pushing the process along, manufacturer and retailer sources say, will be setting on a funding mechanism that may raise $10 million or more needed to launch a meaningful campaign.

At least part of the funds, the parties agree, will be generated by a surcharge on prerecorded cassettes, but significant differences exist over whether the charge surcharge should be paid by the manufacturer or retailers.

During his keynote address at the VSDA show, Aug. 6, Paramount Home Video president Robert Klingerstrum called for a meeting in September to discuss the matter in- volving VSDA, the studios, and the National Assn. of Video Distributors.

Paramount chief also pledged $100,000 to support the campaign, a promise matched by 1,300-store Blockbuster Video. Several other studios embraced the idea of a generic campaign, but stopped short of pledging specific sums.

NADV president Bill Burton, executive VP of WaxWorks/Vid- eosWorks, notes that a generic cam- paign was discussed by his organi- zation during its last board meeting in June. He says, “We certainly want to be part of any campaign that will help the industry.”

VSDA executive VP Pam Horowitz says she hopes an industry summit can be arranged “quickly” and will be in contact with Klingen- smith and NADV in the next few weeks.

The next step, according to VSDA VP Brad Burnside, owner of three-... **(Continued on page 85)**

**Turtles Give A Leg Up To LIVE's 2nd-Qtr. Profits**

**BY DON JEFFREY**

NEW YORK—With the Teenage Mutant Ninja Turtles already driving home video results to record highs, LIVE Entertainment Inc. reported that second-quarter profits increased 37% from last year’s, to $2.08 mil- lion.

Overall revenues for the Van Nuys, Calif.-based company in- creased 76% in the quarter to $14.5 million. Operating income leaped 76% to $12.5 million.

For the six-month period that ended June 30, net profits rose 44% to $3.9 million on an 86% jump in revenues to $25.2 million. Operating profit was up 97% to $21.5 million.

In a statement, the company said that LIVE Home Video (formerly International Video Enterprises) drove “record results” in the quar- ter. It went on to say that the home video division’s revenues and oper- ating income for the first half were ex- ceeded results for all of 1989.

The home video supplier has ben- efited from the success of the Teen- age Mutant Ninja Turtles cartoons on videotapes, six of which were in the top 20 of Billboard’s videogame- cassette sales charts during the year. On the rental side, “The Fabulous Bub- ber Boys” was a big hit in the quar- ter.

But financial results were not... **(Continued on page 85)**
**Stickering Issue On Recess—For Now Some Lawmakers Vow To Resubmit Bills**

**BY BILL HOLLAND and ED MORRIS**

WASHINGTON, D.C.—Although state legislatures are out of session this summer, the issue of mandated record labeling is still on the minds of lawmakers.

While most are basically satisfied with the industry’s announced voluntary standardized labeling and are now willing to take a “wait-and-see” approach, two legislators have already said that they will reintroduce bills in their home states when sessions reconvene.

Rep. Ted Haik, the House co-sponsor of the Louisiana bill that would have become law had it not been vetoed July 25 by Gov. Buddy Roemer, plans to reintroduce his bill when the next session begins in April 1991, according to his office staff in New Iberia, La.

“He’s planning to move ahead with the legislation,” says a representative. Haik was unavailable for further comment.

Another lawmaker, Janie Brewer of Arizona, says she will reintroduce her labeling bill because she feels the record industry is “dragging its feet on the issue.”

Says Sen. Brewer, “I haven’t seen these new standardized labels yet. I’ll tell you this: If I don’t see them by December or if I’m dissatisfied with how they’re handling my bill, I’m going to reintroduce my bill in January.”

Brewer introduced a bill in Arizona early in the year that gained little support until a practical joke on Brewer backfired and brought attention—and sympathetic committee action.

However, Brewer was among the 17 legislators who decided in April and May to withdraw their bills in light of industry plans to offer a standardized voluntary sticker. Her bill also faced probable defeat in a Senate floor vote. Many of the other bills had also stalled at committee level.

“I have the feeling I’ve been hoodwinked again,” Brewer says.

Most of the other state legislators with politically active bills now say they will not reintroduce their bills in the next session.

“I think it’s a victory for us that the sense of the House is attempting to put it to rest,” says Rep. Ron Gamble of Pennsylvania.

“We’ve got a standardized label now in 50 states, just not Pennsylvania.”

“I just wanted voluntary labeling all along,” says delegate Judith Toth from Maryland. “But it took all four of us.”

**Too Much Joy Too Much For Broward County Cops**

**BY JOHN LANNERT**

MIAMI—Three members of the New York-based rock band Too Much Joy were arrested on obscenity charges here Aug. 11 after playing a midnight and censorship concert that included six songs from the Live Crew’s recently released album “As Nasty As They Wanna Be.”

The band’s lead vocalist, Tom Quirk, bassist Sandy Smalls, and guitarist Jay Blumenfeld were charged with violating a law that prohibits “certain acts in connection with an obscene, lewd, etc., performance.”

“Nasty” was ruled obscene June 6 by a federal judge in Fort Lauderdale, Fla.

The first-degree misdemeanor could have been punishable by as much as one year in jail and a $1,000 fine, but group members posted $100 bail each and were released several hours after their arrest.

The Broward County’s Sheriff Office said that the group’s drum

**NARM May Administer Retail Buying Group Plan Would Give Discounts On Anti-Theft Devices**

**BY PAUL VERNIA**

NEW YORK—The National Assn. of Recording Merchandisers says it plans to administer a buying group for the purchase of anti-theft devices.

NARM and its sister organization, the Video Software Dealers Assn., “have formed a subcommittee on the buying group that will work toward putting the plan in effect within about a month’s time,” says Jim Murphy, director of finance for both associations.

The plan, according to Murphy, would give small retailers “group purchasing power” through discounts on the acquisition of electronic-article-surveillance systems. Larger chains already enjoy bulk rates for the EAS merchandise.

NARM is not prepared to recommend the group to its members. However, Murphy says that once the buying group is established, the association will probably plug one or two of the four types of EAS units: radio frequency, electromagnetic, microwave, and acoustic magnetic. The leading manufacturers of EAS hardware and software are No-Go, Sensormatic, Checkpoint, Security Tag Systems, and 3M.

News of NARM’s buying group initiative accompanies the release of its annual loss-prevention survey, which reveals that its members’ overall shrinkage in the past year reached 3%, an increase over the prior-year figure, which ranged from 1.74% for stores with an annual gross of at least $100 million to 2.1% for retailers with sales volume of less than $1 million.

Also on the rise, according to the association’s data, is the rate of shoplifting in retail stores—the prime cause for erosion of merchandise. This figure jumped significantly, from 42% last year to 62% in the 1990 report.

Paradoxically, the use of EAS systems has also escalated, to 62.7% of respondents. In last year’s survey, which was broken down into sales volume categories, no more than 48% of the retailers in any category reported using EAS. The use of anti-theft devices has grown, why is the shrink rate up? Murphy attributes the jump to two factors. First, he cited increased sophistication on the part of what he calls “professional retail”.

Formed TicketMaster, MCA Execs Start Marketing Co.

**BY DAVE DIMARTINO**

LOS ANGELES—Former MCA Music Entertainment Group exec VP Larry Solters and Fred Rosen, CEO of TicketMaster, have formed a marketing company here aimed at clientele both in and outside the music industry.

Called Scoop Marketing, the firm already counts among its clients TicketMaster, Azzoll Entertainment Group, and Fatburger Corp.

Among the major selling points of the company would appear to be its ready access to TicketMaster’s extensive database of ticket-buying consumers.

When corporate America is looking to introduce a product to appeal to the youth of America, this is one-stop shopping,” says Solters. “They have publicity, they have marketing, they have visuals, and they have a $1 million person-data base. The power for product to ride that marketing ability is overwhelming.”

Solters, who served as a VP at Front Line Management prior to his MCA stint, was responsible for the groundbreaking “Tiffany Mail Tour” at MCA, a unique affair that was generally credited for breaking the teen music nationwide. **(Continued on page 97)**

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Jamie Archer is named VP of special projects, black music division, at MCA Records in Los Angeles. She was national director of special projects for Warner Bros. Records.

Buzz Stone is named director of A&R for MCA Records Nashville. He was an A&R representative for the label.

Michael Bays is named VP of creative services for PolyGram Records in Los Angeles. He was named senior VP of business and marketing services for WTG Records.

Tanya Cepeda is named national director of promotion for 4th & B’way Records. She was national coordinator of promotion for Island Records.

A&M Records in L.A. names Randall Kennedy director of marketing of classics and jazz and Scott Fink national secondary radio promotion. They were, respectively, director of jazz and new age for Accelerated Chart Movement, and national director of CHR for Cypress Records.

Arista Records in New York appoints Mark Cohen director of alternative promotion, and Kris Nicholson manager of editorial services/alternative press. They were, respectively, director of business and legal affairs for RCA Records, and national promotion manager for WTG Records.

**DISTRIBUTION.** Pat Creed is named director of marketing for Important Record Distributors in New York. He was director of acquisitions and programming for Rockamore.

**RETAIL PEOPLE ON THE MOVE, SEE PAGE 53.**
"Time's Up": music for the zero hour.

In stores August 28.
Laserdisk Suppliers Read Success

**Culver At VSDA: ‘It’s A Viable Format’**

**BY KEN TERRY**

NEW YORK—With increased support from the major suppliers and growing manufacturing capacity, the laserdisk industry appears poised for significant growth in the next year. The studios’ new attitude toward laser was symbolized by the presence of several heavyweight supplier executives in an Aug. 5 press conference given by the Laser Disc Assn. at the Video Software Dealers Assn. convention in Las Vegas. Among those in attendance were Bud O’Shea, president of MGM/UA Home Video and John Scharlan, Paul Culver, president of RCA/Columbia Pictures Home Video. Eric Doctorow, senior VP/GM of Paramount Home Video, David Goldstein, VP of operations at CBS/FOX Home Video, and Geoff Holmes, senior VP of Time Warner. Addressing the attendees, O’Shea said, “In the last year, all of a sudden, people have realize laser is a business vention in Las Vegas. Among those in attendance were Bud O’Shea, president of MGM/UA Home Video and John Scharlan, Paul Culver, president of RCA/Columbia Pictures Home Video. Eric Doctorow, senior VP/GM of Paramount Home Video, David Goldstein, VP of operations at CBS/FOX Home Video, and Geoff Holmes, senior VP of Time Warner. Addressing the attendees, O’Shea said, “In the last year, all of a sudden, people have realize laser is a business that’s growing and will keep on growing.” Similarly, Culver told Billboard, “It’s a viable format. It’s a good, clean, wonderful technology to market our product, and we’d encourage the growth of an additional format.”

MGM/UA and RCA/Columbia Pictures Home Video are among the studios now releasing new titles on laserdisk simultaneously with the video, according to those at the press conference. Among the members of the exhibition were such major suppliers, the only studios not issuing videocassettes day-and-date with cassettes (Continued on page 8).

PolyGram Readyng Major Acts For QSound System

**BY SUSAN NUNZIATA**

NEW YORK—The developers of the three-dimensional QSound process are seeking to move audio beyond the realm of stereo, and on Aug. 13 PolyGram N.V. became the first record company to support the process by signing a $1 million-a-year, noneclusive licensing agreement with Archer Communications Inc., parent company of QSound.

PolyGram has agreed to release up to 20 recordings by major artists featuring the QSound process in the next 18 months. Archer will reportedly receive a royalty of 1% on all recordings sold utilizing the QSound technology, although neither company would confirm the amount of the royalty.

As part of the agreement, PolyGram will acquire an option to purchase approximately 15% of the share capital of PolyGram. It will be exercised at a price based on the treasury stock of Archer Communications at $17.06 per share for a period of two years, a total of approximately $28 million. Under the agreement, the artist community in general like this and take it up we will be there in helping QSound build up their company, based on the demand,” said Michael Kuhn, senior VP of the PolyGram sales department.

Union Vs. Show Industries

**Even Fogelman’s House Picketed**

**BY EARL PAIGE**

LOS ANGELES—A local union that has met resistance from Show Industries will try a new strategy in its nine-month effort to represent the company’s warehouse workers stepped up the pressure here last week by picketing Music Plus Stores, the house of Show president Lou Fogelman, the offices of parent firm Shamrock Holdings, and the home of Disney, majority owner of Shamrock. The union has also placed an advertisement in the Hollywood Reporter.

By taking its plight to the public, the union hopes to avoid a protracted legal battle with Music Plus involving the National Labor Relations Board in Washington, D.C.

After an election in which the company’s warehouse workers voted to unionize, Show Industries failed in its attempts to void the results by questioning the union balloting process (Billboard, Feb. 10). When the local labor board upheld the election result, Show Industries appealed.

In addition to the picketing and adverserement, on July 23 union mowed to take the campaign national via letters to all the recording artists on Billboard’s Top Pop Albums chart.

Officials at Show declined to discuss (Continued on page 9).


eric Reaction to Artists' Best Sellers

**Ex-Chicago Teacher Forms ‘Parents For Rock And Rap’**

**BY MOIRA MCCORMICK**

CHICAGO—A 66-year-old retired teacher here has formed a national-wide anti-censorship organization called Parents For Rock and Rap. Mary Morelo of north suburban Libertyville, a mother of seven children, 40, became a member of Goffen heavy-metal act Lock-Up, says more than 200 people have joined since she founded the group in May.

Since the formation of Parents For Rock and Rap, Morelo has organized a letter-writing campaign aimed at major area chain Rock Records, “because they pulled records by 2 Live Crew and not by Andrew Dice Clay,” says Morelo. Also, she initiated a phone-campaign to the office of Louisiana Governor Buddy Roemer to protest the state’s proposed sticker bill, which Roemer subsequently vetoed.

Morelo says Parents For Rock and Rap has members in 25-30 states, including Illinois, New York, Wisconsin, Colorado, Louisiana, and Ohio. “We plan to get organized on a state-by-state basis,” she says, “and each state organization will be able to receive help from the central organization when dealing with censorship situations (Continued on page 8).

Rapper Hammers Out Another Week On Top;
Bolton’s ‘Georgia’ Makes Peach Of A Debut

**MC HAMMER’S “Please Hammer Don’t Hurt Em” tops its 11th week at No. 1 on the Top Pop Albums chart. It’s the longest run in the top spot since George Michael’s “Faith” held forth for 12 weeks in 1988. If Hammer holds on for another week, he’ll be Michael for the longest run at No. 1 since the “Dirty Dancing” soundtrack reigned for 18 weeks in 1987-88.**

“Wilson Phillips” edges back up to No. 2, boosted by its second single, “Release,” which leaps from No. 12 to No. 6 on the Hot 100. It’s likely to become the trio’s second straight No. 1 hit—and could lift the album to No. 1 with it.

Poison’s “Flesh And Blood” dips to No. 3 after climbing as high as No. 2 last week. Barring a turn-around, it’s around the second straight No. 2 album.

And “Mariah Carey” holds at a bulletted No. 4 for the second week. The album, “Vision Of Love,” tops the Hot 100 for the fourth straight week. It’s only the second single so far this year—followed by “I Want To Be Your Everything.” Now, it’s skip log at four weeks at No. 1. Both hits are the artists’ first chart singles. “Vision Of Love” also reached No. 1 on the Hot Black Singles and Hot Adult Contemporary charts, which is no small feat for an artist’s first single. It’s No. 1 simultaneously on all three of these charts. MSFb’s single, “RSP,” hit No. 1 on all three charts in 1974, but didn’t hold the top spots simultaneously.

**TWO CLASSIC BALLADS return to the Hot 100 this week. Michael Bolton’s version of “Georgia On My Mind” debuts at No. 72, the Righteous Brothers’ 1965 smash “Unchained Melody” re-enters the chart at No. 78.**

“Georgia On My Mind” seems to blossom in 30-year cycles. Hoagy Carmichael co-wrote the song in 1922, Ray Charles took it to No. 1 in 1960, and now Bolton is off to a fast start with it in 1990. Bolton’s version of another revered standard, Otis Redding’s “Dock Of The Bay,” went up 15 two years ago. This is likely to become the fifth straight top 20 single from his smash “Soul Provider” album.

The Righteous Brothers took “Unchained Melody” to No. 4 in 1965, 10 years after it was first a hit for Les Baxter, and Al Hibbler and Roy Hamilton. The Righteous Brothers record is also the top new entry on the adult contemporary chart at No. 20. The irony is that the duo’s 1965 hit didn’t enter the “easy listening” chart—as it was then known. The format wasn’t nearly as hip as it is today. Among the 1965 chart-toppers: Dean Martin, Jerry Vale, and Jack Jones.

An Extended Run. Atlantic VP Arif Mardin recently signed a long-term contract to continue his work as a staff producer for the label. The arrangement was made jointly by Atlantic chairman and CEO Ahmet Ertegun and Atlantic president and chief operating officer Doug Morris. Four-time Grammy winner Mardin’s latest production, Bette Midler’s “Some People,” is slated for a Sept. 25 release. Shown from left are Mele Lewinter, Atlantic senior VP and chief financial officer, Mardin, and Morris.

**FAST FACTS:**

**On Jon Bon Jovi’s “Blaze Of Glory/Young Guns II” is the top new entry on the pop albums chart at No. 1. The group Bon Jovi’s last two albums reached No. 1.**

**Sluggie Down Productions’ “Edutainment” bows at No. 74. The group’s 1989 album, “Ghetto Music: The Blueprint Of Hip Hop,” reached No. 36.**

**The Time lands its first No. 1 hit on the black singles chart with “Jerk Out.” The song also jumps to No. 2 on both the Hot 100 and black singles charts, which suggests that it will become the year’s second single—following Mariah Carey’s “Vision Of Love”—to top all three charts simultaneously.**

**Faith No More lands its first top 10 hit as “Epic” jumps to No. 10. It’s also the first top 10 hit for producer Matt Wallace.**

**The Boys have the top new entry on the Hot 100 with “Crazy,” which bows at No. 61. The group’s “Dial My Heart” hit No. 13 last year.**

**Breathe’s “Say A Prayer” enters the Hot 100 at No. 75. The group’s 1988 album, “All That Jazz,” was the first debut release in A&M history to reach three top 10 hits.**

**Vixen’s second album, “Rev It Up,” vasts from No. 59 to No. 54 in its second week on the pop albums chart. The group’s single “How Much Love” leaps from No. 84 to No. 69 on the Hot 100.**

**WE GET LETTERS:** In the time-marches-on department, Marc Weiblott of Willidowale, Ontario, notes that Mariah Carey’s disembarking of Glenn Mederos at No. 1 on the Hot 100 last month marks the first time successive chart-toppers have been by artists born in the ’70s. Nick Liberis of Athens, Greece, notes that Madonna’s “Vogue” was her first single to log 16 weeks in the top 40... But Chris Gruenzo of Syracuse, N.Y., adds that her follow-up, “Hanky Panky,” was the top first entry (excluding No. 1s) in more than 10 years to reach its peak in only its fifth week on the Hot 100. The last was Fleetwood Mac’s too-wild-for-radio “Tsuk” in 1979. Jay Weiss of Green Bay, Wis., wonders: “Can it be noted that Bell Biv DeVoe’s ‘Poison’ was the first top 10 hit to include the phrases, ‘laid,’ ‘do her,’ and ‘hot’? Jay, it most certainly cannot. This column has very high standards and we’re not going to start going into the gutter just to keep readers from flipping to Inside Track. No way. Nice try, though.”
Wynton Marsalis
Standard Time Vol. 3

The Resolution of Romance

Wynton — with his father Ellis on piano — brings new intimacy to the standards on a richly romantic and highly melodic album that's attracted a legion of new listeners to his music.


The Power of Romance

"(Marsalis) remains an intriguing figure: a jazz and classical master, not yet 30, who can articulate the hard-won logic and love of what he plays. Jazz needs him as much as he (needs) it."

The New York Times

"Jets cooled, romantic, probing and personally purgative, Marsalis bestows all the wisdom at his command — heaps and heaps — to three originals and 17 selections culled from the catalogs of various giants of American popular song."

DOWN BEAT

"Powerhouse Sales"

Tower Records, San Francisco

"Debuted at No. 1 and remains... Wynton stands alone."

Tower Records, New York

Columbia

Produced by Delfeayo Marsalis

(C) 1995 CBS Records Inc.
Thank you, Anita.
Singing with "Someone Like You" made it all possible.

-Carolyn, Lori, Darlene and Sharon
The recent New Music Seminar threw some sharp doubts on the current attempts to have the government censor the music industry. It appeared that the music business and artists are grappling with the meaning of social responsibility in the context of such repression, self-expression, and the First Amendment.

All of us in the music industry, including artists and business people, need to stand together against any attempt by the government or any special-interest group to limit the constitutionally guaranteed freedom of speech. This is the fundamental censorship issue.

But being united against government repression does not involve any of us from social responsibility, which is equally important. Otherwise, it would appear that profit alone is the motivation for the industry's defense of freedom of speech.

I do not believe it is in the best interest of any major label to dismiss any product that openly promotes violence against any social group.

Each major label has an internal code of ethics that determines what will be released and distributed by the company. I assume that no major label head would release and defend the distribution of a work that openly advocates child molestation, lynching, or any exploitation of any human being.

Similarly, any A&R director worth his or her salary should reject any material that openly advocates violence against any person or social group. An A&R person's duty is to nurture the artist in creating the kind of music that best represents his or talent.

We are all in the culture business. But the kind of culture we participate in promoting is the critical question.

Homophobia—the fear of association with homosexuals or of being perceived as gay—is becoming rampant in the music business today. It is poisoning all the markets and music genres. From Dire Straits, Eddie Murphy, and Andrew Dice Clay's use of perjorative language, to Sam and discrimination against gay men and lesbians. But that is the net result of the violent language and pandering to stereotypes.

Violent physical attacks against people perceived to be either gay or lesbian have increased by more than 150% across the country in the last two years. Progressive individuals in the music industry need to speak out against these attacks and the adverse climate for the estimated 20 million tax-paying, record-buying gay and lesbian American citizens.

To speak up is not only morally necessary, but makes good business sense. Gay and lesbian people come in all colors and are consumers in all markets.

On a personal note, I found it strange that after all the work we have done in the music business as a CBS Records executive, live music impresario (at Hurrah, Danceeteria, Peppermint Lounge, Max's Kansas City, and Studio 54 in New York), personal manager (for Richard Lloyd, 2 Nice Girls, Ornette Coleman, and Laurie Anderson), and music writer, I would be identified as a "gay activit" in Billboard.

One does not have to be identified as gay or lesbian to care about how homophobia terrorizes all men and all women. The writer and I both speak out against the kind of bias that creates a world where children grow up learning to hate each other.

I am an activist for making a better world for all people to live in, a culture that respects the diversity of our human experiences, and the rights of the individual. And it is this that motivates me to be part of the music business. After all, what other art form is bringing different kinds of people together in the same aural space to experience the universality of being alive through the universal emotion of music?

Much of our contemporary music is created by gay and lesbian artists and marketed by gay and lesbian industry people.

One of the bitter legacies of homophobia is that those of us in the industry who are gay and lesbian are prevented from being heard by ignorant or prejudiced human beings because of bias and prejudice. In order to survive and have a career, most of us remain hidden from the public eye.

My sexuality is but a part of my total personhood.

To label anyone who speaks out against homophobia a "gay activist" diminishes the reality that homophobia affects each and every one of us, regardless of race, gender, or sexual orientation.

Sexual orientation would be a less important issue and certainly not the subject of violence if all of us could learn to respect ourselves and respect the right of each other to be different. The "beating around the bush" no longer applies when it grips the soul... or, as Dee-Lite sings, the "groove is in the heart."

The music scene in the Baltic republics, and especially in Estonia, is certainly on a par with the Eastern European countries about which Trotsky is so optimistic. And understandably so: The Baltic states (just like Eastern Europe, but unlike the rest of the Soviet Union) have a Western-style economic tradition that wasn't destroyed until World War II.

The Westernization of the Soviet market may indeed be 10 years away. But the Baltic states aim to achieve this a lot sooner, and so to act as the turnkey for the rest of the Soviet Union.

The recent New Music Seminar threw some sharp doubts on the current attempts to have the government censor the music industry (Billboard, Aug. 11), I felt that Armenia Trotsky's analysis (while no doubt true) did not involve the entire U.S.S.R.—and the same is true in the music business.

It is interesting to note that at the recent New Music Seminar in New York, more than half of the sizable Soviet delegation was made up of musicians from the Baltic states of Estonia, Latvia, and Lithuania. Having worked with them personally over the years, I can assure you that they characterize themselves as "aggressive crooks out to grab everything in sight" is grossly unfair and certainly untrue.

The writer should have seen the 30,000 people in Rio De Janeiro last spring when Boingo, without any other act on the bill, sold out a soccer stadium, or Red Rocks in Denver, or Salt Lake City, where we consistently do 9,000-10,000 people, or 12,000 people in Phoenix, or 8,000-10,000 in San Diego, etc., etc.

No, Boingo has not done this everywhere, but despite the fact that we love our L.A./Orange County audience, we do have impact in many other markets.

Mike Gormley Personal Development Inc. Hollywood, Calif.

Schwann as Competitor

This is a warning to all record retailers everywhere. A competitor is selling in your store, potentially taking away your customer, without paying your royalty or performance licenses, thanks to Schwann Catalog.

Schwann has sold on page one in all of its catalogs an advertisement for Boss Express Music Catalog, in direct competition to every retailer and mail-order company selling CDs, records, and cassettes. And they have given Boss a rent-free location, directly on the front counter of your very own store selling floor, to potentially take away your customer.

This advertisement appears on the first page of all the recent issues of Schwann's Opus, Spectrum, and In Music catalogues. In the potential catalogue of Opus, a company called MyMail occupies the back page (facing the inside back cover). With an 800 telephone number, they make it very easy to take away your customer from you, right out of your store. This advertisement does not belong in a reference catalog, and should not have to be supported by all retailers who refer to and sell the Schwann catalog in their stores.
IN THIS ISSUE

Vox Jox: Philadelphia Oldies Stunner

PD Of Week: WMHG’s Sammie Jones

Promos: New BPME Chief Gary Taylor

Reworked CBS Develops RADAR Win

B’ball Outlets: Some Hits, Some Strikes

Top Teams Don’t Necessarily Equal Top Ratings

LOS ANGELES—Baseball season usually means good spring and summer ratings for flagship stations in the winning ball clubs. But in some markets, increased competition from cable TV means baseball’s ratings impact has decreased. In the spring Arbitron, 18 of 36 major-league home outports are up. But if you compare spring 1980 ratings with a year before, 16 stations are down.

According to KABC Los Angeles president/GM George Green, “There is a very strong generalization in the media. The ratings on baseball in Los Angeles on both TV and radio are down substantially from where they used to be. But it is a very important and large franchise to have baseball, although it doesn’t give the immediate ratings shot. You have to have something besides baseball to sell the station.” In spring 1980, KABC had a 5.2. This spring the station fell to a 4.3, despite its Dodgers broadcasts.

CABLE THREAT

Green believes that diehard fans no longer need to listen to the radio to follow home games. Those who subscribe to cable sports stations can now see some of the games on TV. Other possible contributing factors, Green cites are Arbitron methodology—with games starting at varying times, it is hard for diary keepers to report accurate listening several days later, he says—and L.A.’s cold spell has turned off some Los Angeles, which broadcasts the Dodgers games in Spanish, was also flat this spring (3.3-3.2), but still may have impacted KABC over the years.

At Tigers flagship WJR Detroit, PD Jim Barrett also acknowledges the cable threat: “It will be interesting to see how cable penetration will affect us in the coming years. I think it did affect us last year.”

“There used to be a time that with the Tigers, no matter how good or bad they were doing, we would always have terrific ratings. That time, however, is long gone,” Barrett says.

Last year, when the Tigers had their second-worst season in history, finishing in dead last in the American League East, Barrett says WJR’s “numbers were abysmal by comparison to what they had been in the past.” Where WJR had pulled in 22 share in nights the year before, it dropped to a nine share in 1989. Then again, Barrett notes, “a nine share is better than what we do in evenings during the winter.”

Often there does seem to be a correlation between a book and.volume loss, a losing home town. Mets flagship WFAN New York had its best book ever this spring, going 2.4-3.3, but Yankee flagship WABC was off 2.5-2.6-12 plus.

WSB Atlanta was down 1.4-1.7 in the spring book with the Braves in the cellar of the National League West. The same was true with KTRH Houston, which slid 5.6-4.6 with the Astros struggling in fifth place of the National League West. Other stations down or flat spring books, and in some cases under .500, include KABC, WCOP Minneapolis (Twin Cities), and WGN Chicago (Cubs).

‘70s Gold: In Fans’ Hearts (Maybe), But Not On Radio

NEW YORK—Four years ago, when the oldies FM boom began, most PDs put their libraries to 1957-72. After that, they said, music went in too many directions that were incompatible with what they already played—disco, classic rock, the dreaded “bopper oldies” of the “Seasons In The Sun” or “Kung Fu Fighting” variety.

Since then, kids who were 12 years old as late as 1977 have grown into the advertiser-friendly 25-plus demo. And recently, a sizable amount of consumer press has gone to two ‘70s collections, both composed largely of bopper oldies—Razor & Tie’s “Those Fabulous ‘70s” TV album and Rhino’s 10-volume “Have A Nice Day” series.

“Fabulous ‘70s” has sold 20,000 units since winter with minimal advertising. The Rhino albums are averaging 50,000 units per title. Barry Scott, whose weekly “Lost 45s” show on W2LZ Boston has brought scores of classic ‘70s fans into the open since the mid-’80s (see box, page 20), is readying his own collection for Christmas.

Razor & Tie president Cliff Chenfen says people buy his album for its camp value. But he also says, “I think the majority are people who really like this music and haven’t been able to get it. There is a whole new group of people in their late ‘70s and early ‘80s who grew up with this and want to hear it.”

So where are oldies PDs cutting off? Their library now? Almost 1971-72. Maybe 1975-77: Most oldies PDs dispute Chenfen’s contention that there is lesser demand for more ’70s music. Many point to the ratings of the Bay City Rollers on their radio station.

“I wouldn’t play most of those records because they represent one of the reasons that most people say they quit listening to AM top 40,” says KSKN-FM Portland, Ore., PD Bob Harlow.

“I haven’t seen a strong demand for ‘Chevy Van’ ...” says WGBR Cincinnati PD Steve Allen. “We’re waiting to get the results of the music test back. I did test some of that kind of stuff. But last time listeners just didn’t care.”

“At the beginning of summer, we threw in some Cowills records and I think I Love You! just to add some fun to the station,” says WRMX Nashville PD Benji Norton. “You get instant response from it—I played ‘The Streak’ and the phones lit up for 10 minutes—but that doesn’t indicate that people want to hear it a lot more.”

Even W2LZ’s Scott admits, “Very few of the songs on my annual top 100 would sound good in the middle of the year. But I think the one I favor [frivolous] AC WJCR and hearing The Night Chicago Died” all of a sudden.”

For now, avoid ’70s gold say their chief target is listeners over 30 or, in some cases, over 35. And that instead of moving newer songs into the library at time passes, they would rather follow their current listeners as they get older.

There are a few exceptions. WCBS-FM New York and KSOM San Antonio, Texas, go into the ‘70s, although the titles they play are relatively AC oriented, suburban Chicago FM WCFL, a remake of the famous AM of the ‘70s and ‘60s, leans heavily on ’70s music; KD Ben Boon’s top requests include “Paradise By The Dashboard Light,” “Hot Rod Lincoln,” “Ariel,” and “The Bertha Butt Boogie.”

WQSQ Baltimore PD Lorna Oz- mon will play an occasional “I Think I Love You” or “Will It Go Round In Circles.” Ozmon does believe that “there is a whole audience out there for a segment of music that isn’t very common on the radio now. For 35-year-olds, 1970-74 were their high school and college years, when music was part of their life.”

KOOL-FM Phoenix OM E.J. Hunter goes further. For him, “The Night Chicago Died” is “one of our most requested songs. It’s the second-biggest request in the station, but it’s in rotation.” So is “Little Willie.” And those titles aren’t even in his once-an-hour “songs nobody else will play” category, or on the nightly “Kool Cafe,” which plays late ‘70s disco, something other PDs will not even discuss. Hunter says he set target years as 1965-75. And he believes there will eventually be a 1975-85 oldies audience.

KOOL-FM can play the ‘70s because, Hunter says, its music is carefully preprogrammed. And because its AM, as the flagships of the locally syndicated Kool Gold format, supersevers the pre-Beatles audience.

(Continued on page 16)
When you want to reach Gerry Schwartz, call BonBon. We do it better.
In a change that stunned the Philadelphia market, longtime N/T outlet WWAV-FM begins morning drive duty at the station. The move came on Aug. 15. Steve Carver, VP/ GM of sister WOGL-FM, is now overseeing both stations. WCAU PD Fred Sullivan will be recruiting his new staff, including former major Frank Rizzo, who did afternoons.

During the day, WOGL will be more pro-Beatles-oriented. WOGL-FM, oldies vets Hy Lit and Harvey Holiday will do middays and afternoons on climb at WQK. At night, it will run sports, including Phillies broadcasts. It will simulcast WOGL-FM between 10 p.m. and 1 a.m.

**Newsline...**

*NEW CITY COMMUNICATIONS* is working on a refinancing package that is expected to close in the next 10 days. New City will take $30 million in new capital from Burr, Egan, Deleage & Co. The company will have 47%–48% of common equity but not, according to New City president Dick Ferguson, voting power.

**WDJ** (2000) is Woodstock, One, which began reconfiguring in April with the move, as are VP/ GM, Al Schmitt, and other afternoons.

**WONE** (WONE), will, on Aug. 21, be divided into the Westwood Mutual Broadcast Systems (WBWS), the Westwood NBC Radio Network (WNRB), the Westwood Source Radio Network (WSRN), and WONE. The change follows smaller moves by United, ABC, and CBS.

**EASTMAN RADIO** has been sold from Jaco to Katz Communications for $11.75 million. The rep firm will be a wholly owned Katz subsidiary.

**WQCD-FM** is-85 in Augusta, Ga., to CBS; the station is owned by Fred and Virginia Cullum, is under a new deal for the station.

**RICK 95** (KGLF) and has been acquired by R.B. Jeffery, Jr., owner of KJLH, for $1.75 million.
Kirshner’s Encore For ‘DK 35’ Is Weekly ‘Collection’ Series

LOS ANGELES—How do you follow up a 35-hour special summer series celebrating the 35th anniversary of rock’n’roll? Don Kirshner is doing it with a weekly series.

On the heels of “Don Kirshner’s 35th Anniversary Of Rock ‘N’ Roll,” the veteran rock magnate is readying the one-hour weekly “Don Kirshner’s Private Collection.”

by Craig Rosen

Hosted by Kirshner and produced and narrated by industry mainstay Mike Harrison, the show will debut next January.

Kirshner and company plan to introduce the program to potential affiliates at next month’s National Assn. of Broadcasters convention. A distributor and sales arm has yet to be announced for the show, which will be available in a club/casino rock version and AC version.

Similar to “DK 35,” which will conclude on Labor Day weekend with a four-hour grand finale, “Private Collection” will be based on Kirshner’s extensive industry experiences. Kirshner spokeswoman Beverly Pastratik insists that the show will have contemporary appeal. “If you take a look at the album rock chart, a lot of those people probably had their TV debut on Don’s show,” she says.

BLONDS HAVE MORE SUCCESS

With its “Madonna—Love! Blonde Ambition World Tour ’90,” Home Box Office scored record numbers. At least part of that was due to the Westwood One radio simulcast, according to HBO senior marketing associate Diane Jakacki, who says radio promotion on WWI affiliates helped raise awareness. WWI VP/manager of programming Gary Landis also believes HBO helped “drive viewers to the radio for a good-quality stereo mix.”

Although the simulcast threatened to upstage WWI's previously scheduled Labor Day Madonna concert broadcast, Landis says that show will go on as scheduled. He also says the Labor Day show has 250 stations lined up, compared to 175 for the HBO simulcast. “It’s a safe assumption it’s not a different 250 stations,” Landis says.

AROUND THE INDUSTRY

On The Radio Productions: “Led Zeppelin: It’s Been a Long Time... A Tribute To John Bonham” is the first of at least two Led Zeppelin specials set to air before year’s end. MediaAmerica will have its own four-hour Zeppelin fest ready for Thanksgiving, to coincide with Atlantic’s Led Zeppelin boxed set. “Long Time” in the first OTR special distributed and sold by WWI. The Santa Monica, Calif.-based production house syndicator distributed its Memorial Day and July 4 specials itself. WWI distributes OTR’s weekly top 40 offering “On The Radio.”

According to Canadian trade magazine The Record, WWI and the Pollock Media Group are planning an Oct. 9 worldwide special broadcast saluting John Lennon on what would have been his 50th birthday; it will likely include a live message from (Continued on next page)

CD Storage Cabinet. Are you looking for a way to store and lock your valuable CDs? Our storage cabinet holds 840 CD’s in their jewel boxes for immediate access to your program or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.

Although it’s METRO survey area is around 13% black, Muskegon, Mich., has never had an urban radio station. Not even an AM like WJLS Lansing, Mich., or rival WXLA. Not even an FM daytimer like WKWM Grand Rapids, Mich. Until WKWM owner Richard Culpepper got approval for a new 3,000-watt FM, Muskegon, and the predominantly black Muskegon Heights, had nothing.

Culpepper’s WMHG (Magic 108) signed on Jan. 29. Station manager/ PD/MD Sammie Jordan “hoped to be on the air by the year’s end, but we got approval for a new 3,000-watt FM, Muskegon, and the predominantly black Muskegon Heights, had nothing.”

WMHG’s success with its “Magic 108” show, which is distributed through the company’s Medium Market Satellite Service, is really a double success for the station. By having its own satellite, WMHG’s first two months, WMHG was No. 1 in 25-54. Its success has implications for Michigan’s other medium markets, most of which—ball with the exception of Flint and Saginaw—are still waiting for urban FM’s of their own.

Jordan’s radio career has taken him to almost all of Michigan’s mid-market urban market outlets. He began with weekends at WZZZ Flint before jumping to WWPBS Saginaw (now WTLZ). He spent three years at AM outlet WXLW Lansing, two of them as PD, before returning to WTLZ for sales. Then he was MD/morning drive at WKWM for about a year and a half, finally joining WMHG about three weeks before sign-on.

So what happened when Muskegon finally got an urban station? “Ask GTE. We’ve had four different request line numbers because of the volume of calls. We gave it two, we had to another. I personally saw four or five fuses that we’d blown. Right now, we’re only on from 6 a.m. to midnight, and in our first hour, they’ve calculated 275 attempted phone calls. By 8 a.m. it goes up to 600 calls.

Muskegon Heights has an outdoor festival that normally draws 500 people every year. This year they had 10,000 people. We met with city officials before we went on the air and one of the health department people told me that only one percent of the black population took advantage of their services. One of the better things I’ve heard about the station is how many people we’ve made aware of those services. We also made a special push to include Project Literacy in our PSAs; so far, two people later, their response was up 30%-35%.”

Promotions for WMHG have been fairly basic: a Babyface/“Fender Lover” contest on Valentine’s Day whereby the grand prize winner got a limo ride to dinner at the local Red Lobster. It took 25 couples to see “Dreamgirls” and will take listeners to “any concert within 200 miles,” Jordan says.

In the spring, the station had billboards around the city as well as 10,000 fliers in conjunction with local record chain Believe In Music. Those billboards will go back up during the fall and be joined by 15,000-20,000 bumper stickers.

Musically, Jordan works with about 65 titles. Like WXLA, WMHG will throw in an occasional jazz or blues cut, “just because it broadens our spectrum.” We’ve got a sample of p.m. drive: Cameo, “I Want It Now”; Earth Wind & Fire, “Betcha’ By Golly, Baby”; Shalamar, “Make You Feel”; Salt-N-Pepa, “Roxie”; Meat Loaf, “I’d Do Anything for Love.”

Like many small and medium-market urban radio stations, WMHG has been doing sales at WXLA and would have combined sales with air with WTLZ, had he been allowed. Now, he’s PD/morning man and does sales, and hopes to be involved in station ownership within the next five years.

Fortunately, I live a minute from the station. Being single, I’m here 14 to 16 hours a day. Fortunately, people don’t mind coming to me for things, so it’s not so hard.”

Ashed if it is good or bad that many urban PDs still have trouble as salespeople, Jordan says, “I’m not what I have to do. It’s what I want to do. I have the experience. I feel like I have the knowledge. It’s hard to attract qualified people to a new situation like this. But I don’t think it will be hard any more.”

How hard is the urban sales battle in Muskegon? “Being on FM helps a little. Jordan says. So does the fact that Muskegon is relatively prosperous compared to, say, Flint or Benton Harbor. "We’re a fun station, night every Friday at a local club. We charge $4-$5 in and we always end up with 700-800 people, so folks around here are obviously doing OK," he says.

But most of WMHG’s business is still local retail. And as is for most urban format staffers, sales is still an uphill battle. "This town is a lot more laid back than the rest of the state. People here have things a certain way," he says. But there is hope. "When we came in, I was told we weren’t going to do well. Since then, I’ve gotten a call from Sunny congratulating us."

SEAN ROSS
Yoko Ono's WWI's shortform "BBC Classic Tracks" was set to make the switch to CD Monday (20). MediaAmerica is in negotiations with DIH Broadcasting to handle the ad sales and distribution for DIH stas: "The King Biscuit Flower Hour," "Live Cuts," "Live From the Improv," and "This Date In Baseball History." Oliver recent, MediaAmerica addittions include the live talk show from Disney World, "Steve Crowley's American Scene," the Independent Sports Network, the adult alternative "Musical Starstreams," and "Joe Bob's Drive-In Report." The latter, in which Joe Bob Briggs reviews movies and videos on the "three B's" rating system—blood, breasts, and beats—will go from three times a week to five beginning Aug. 27. The shortform feature is currently heard on 80 stations. Aside from WWI's Labor Day specials (Billboard, July 28), there are plenty of other offerings, including Unistar's "Dick Clark's Beach Party," "The Country Six Pack 1990," "The Horizon Award Winners," and "Summer Encore 1990," set to air Aug. 31-Sept. 5. The latter will be hosted by WHTZ (Z100) New York morning hosts Ross Brittain & Gary Bryan. MediaAmerica is offering "Jimi Hendrix: Inside The Experience," a three-hour tribute marking the 20th anniversary of the guitar great's death.

Greg Gumbel and John Madden will host CBS Radio's "NFL Preview," which begins its fourth season Sept. 7. Gumbel and Madden will also host pregame and half-time portions of NFL broadcasts on CBS. Former NFL great Merlin Olsen has also joined the CBS team. Beginning Aug. 27, he will host "NFL '90," a 10-part weekday shortform series.

Greg Steele, formerly of album KGB San Diego, is the new associate producer of Global Satellite Network's "Rockline." Steele replaces Shawn Sanchez, who left to pursue TV sports production.

And because Hunter does not do audi-
torium tests. So he has fewer op-
tunities to feel twitchy about play-
ning, "Seasons In The Sun," which WRX's Norton calls "the worst testing record in the history of music. If you tested that and you Light Up My Life' side by side, there'd be a mass suicide.

One irony there is that many 1968-69 oldies of equally dubious ar-
tistic merit, i.e. "Johnny Angel," or "My Heart Is An Open Book," do test well—often because people who were teens in 1961 are in the auditorium, and '70s kids are not. As KKSN's Harlow notes, "I like Johnny Angel," but I was 14 then."

And one wonders if a "Seasons In The Sun" can get a fair test. Says Harlow, "People are going to say they hate those songs, even if they would really listen to them on the radio. But that was also the story when they came out." WCLF's Beso recently got a call from a guy who told me, "I'm listening to all this music that I hate to (Continued on page 20)
STILL GOT THE BLUES

OVER 2,000,000 SALES WORLDWIDE!

PLATINUM:
AUSTRALIA/DENMARK/JAPAN/SWEDEN/HOLLAND

GOLD:
GERMANY/U.K./BELGIUM/FINLAND/NORWAY/SWITZERLAND

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| Silver Stations with a weekly audience between 200,000 and 300,000. |

**Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations**

### New York

- **Z100 FM**
  - P.D. Steve Kinney
  - Currents:
    - 1. Billy Ocean, "Love Is
    - 2. Queen, "We Will Rock You"

- **W HTN**
  - P.D. Tom Cuddy
  - Currents:
    - 1. Milli Vanilli, "Look What You've Done to Me"
    - 2. The Jackson 5, "Love Power"

- **Kll FM**
  - P.D. Jerry Del Giannicola
  - Currents:
    - 1. Stevie Wonder, "How Deep Is Your Love"
    - 2. Gloria Estefan, "Cuts Both Ways"

### Boston

- **W ZOU**
  - P.D. Steve Rivers
  - Currents:
    - 1. Pat Benatar, "Love is a Battlefield"
    - 2. Bruce Springsteen, "Stain na Wall"

### Pittsburgh

- **Power 99 FM**
  - P.D. Danny Clayton
  - Currents:
    - 1. Guns N' Roses, "Sweet Child of Mine"
    - 2. Michael Jackson, "Dirty Diana"

### Atlanta

- **Q100**
  - P.D. Rick Staely
  - Currents:
    - 1. Elton John, "I'm Still Standing"
    - 2. Pat Benatar, "Love is a Battlefield"

### Detroit

- **Q95**
  - P.D. Gary Berkowitz
  - Currents:
    - 1. The Smiths, "This Charming Man"
    - 2. U2, "One"

### Seattle

- **KII FM**
  - P.D. Casey Keeling
  - Currents:
    - 1. Journey, "Don't Stop Believin'"
    - 2. Van Halen, "Jump"

### Minneapolis

- **Power 105**
  - P.D. Brian Phillips
  - Currents:
    - 1. The Rolling Stones, "Start Me Up"
    - 2. Guns N' Roses, "Sweet Child of Mine"

### Providence

- **92 PRO-FM**
  - P.D. Randi Grant
  - Currents:
    - 1. Bon Jovi, "Livin' on a Prayer"
    - 2. Bruce Springsteen, "Born in the USA"

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**For Week Ending August 25, 1990**

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**Billboard**

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**Billboard August 25, 1990**

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**Billboard Power Playlists**

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**Billboard August 25, 1990**
<table>
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<th>Billboard AUGUST A39</th>
<th>14 13 18 II 6 4 25 28 n</th>
<th>15 22 The I II n 12 11 n 31 34</th>
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<td>Billboard AUGUST A39</td>
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<td>25 26 Seduction, 24 25 17 18 16 7 8 14 19 3</td>
<td>20 22 4</td>
<td>14 19 3</td>
<td>14 17 19 3</td>
</tr>
</tbody>
</table>

**New York**
- Janet Jackson, Come Back To Me
- Black Box, Everybody Everybody
- Michael Bolton, Georgia
- Wilson Phillips, Release Me
- Gloria Estefan, Cuts Both Ways
- Glenn Medeiros Featuring T'Pau, Release Me
- Glenn Medeiros, What Have You Done For Me Late
- Scritti Politti, The Fun
- Cyndi Lauper, She's So Unusual
- Glenn Medeiros, Have You Seen Her
- Wilson Phillips, You're My Heart, You're My Soul
- P.D.: Joe Cocker, Up Where We Belong
- P.D.: Tom Jones, Sunny Afternoon

**Chicago**
- Janet Jackson, Come Back To Me
- Michael Bolton, Georgia
- Phil Collins, I Miss Spring
- Steve Winwood, Heaven
- Stevie Wonder, I Just Called To Say I Love You
- Caron Wheeler, Where Do I Go From Here
- P.D.: George Michael, Don't Let The Sun Go Down On Me
- P.D.: Phil Collins, You Held The World In Your Hands
- P.D.: Edwin Starr, War
- L.A. Guns, The Ballad Of Jayne
**Promotions & Marketing**

by Phyllis Stark

Will Lead You Back to her Persian Girl Band Friend. In Houston taped 24 hours of dedications to be sent to the armed forces.

**YELLOWZ (250)** Chicago lowered gas prices to 1/2 of a cent for 15 hours at a local gas station. Other stations lowering gas prices included WLS Chicago, KITY (Power 90) San Antonio, and KNOR Norfolk. Va. KSSX Honolulu hosted a ’Rankin ’n Tankin weekend,’ giving away a fill-up and tickets to the Kenny Rankin concert.

A 10-kilometer run in town prompt- ed KRQZ Tucson to organize the “no pain, no problem 10-miler run” at a local mall. KRQZ billed the SL-4 foot event as “the perfect race for preg nant moms, heart patients, and those with a poor sense of direction.”

BOPPER OLDIES (Continued from page 10)

admit to my buddies I enjoy: ’If you’re in a group of guys, it might not be cool to listen to ‘The Strokes.’”

Even for bopper gold proponents, some songs are too ephemeral. Beno notes that the fade-related “Convo” and “Kung Fu Fighting” do not draw the same response as, say, “Baby, Baby.” And while “Sea sons In The Sun” and “Billy Don’t Be A Hero” make WZLX’s countdown every year, Scott says others, like “Chirpy Chirpy Cheep Cheep,” “Round And Round,” and “Somethin’ Out Of Nothing,” are all the way up.

Asistance in preparing this story was provided by Phyllis Stark.

**1990’s ‘Lost 45’ Winners**

**BOSTON—**The oldies that make Barry Scott’s “Lost 45” countdown on WZLX Boston are not all “50s bopper records.” Some, like the Wildwoods song listed here, are relatively straight ’60s and ’70s oldies that came to prominence with Scott’s audience largely through exposure on his show. But his per- rennials remain ’70s bopper records, like “Sea sons In The Sun,” back No. 1 this year after several years out of the top slot. Scott’s just-re released top 15 for 1990 is as follows.


**VesterHits®**

**Hits From Billboard and 20 Years Ago This Week**

**POP SINGLES—10 Years Ago**

1. Magic, Olivia Newton-John, MCA
2. Sailing, Christopher Cross, Warner Bros.
3. Take Your Time, S.O.S. Band, Motown
4. Emotional Rescue, Rolling Stones, Rolling Stone
5. Upside Down, Diana Ross, Motown
6. It’s Still Rock And Roll To Me, Billy Joel, Columbia
7. Fame, Irene Cara, RCA
8. All Out Of Love, Air Supply, Arista
9. Let My Love Open The Door, Peter Frampton
10. More Love, Kim Carnes, Elektra

**POP SINGLES—20 Years Ago**

1. Make It With You, Bread, Elektra
2. (They Long To Be) Close To You, Carpenters, A&M
3. Spill The Wine, Eric Burdon & War, Atco
4. War, Edwin Starr, Gведение
5. In The Summertime, Mungo Jerry
6. Signed, Sealed, Delivered I’m Yours, Stevie Wonder, Tamla
7. Patche’s, Clarence Carter, Atlantic
8. Band Of Gold, Freda Payne, Invictus
9. Just Can’t Help Believing, B.J. Thomas, Sceptor
10. Tighter, Tighter, Alive & Kicking, Motown

**TOP ALBUMS—10 Years Ago**

1. Emotional Rescue, Rolling Stones, Rolling Stone
2. Heart Of The Country, Jackson Browne, Asylum
3. Glass Houses, Billy Joel, Columbia
4. Soundtrack, Urban Cowboy, Asylum
5. The Game, Queen, EMI-Capitol
6. Diana, Diana Ross, Motown
7. Sophomore Cross, Winner Sound
8. Soundtrack, Fame, Epic
10. Against The Wind, Bob Seger & The Silver Bullet Band, Capito

**TOP ALBUMS—20 Years Ago**

1. Cosmos’ Factory, Creedence Clearwater Revival, Fantasy
2. Street Machine, Woodstock, Woodstock
3. Blood, Sweat & Tears, Columbia
4. Like It, Neil Leed, Who, RCA
5. John Barleycorn Must Die, Traffic
6. Chicago, Columbia
7. ABC, Jackson 5, Motown
8. Deja Vu, Crosby, Stills, Nash & Young, Atlantic
9. Young Americans, David Bowie
10. Closer To Home, Grand Funk Railroad, Capitol

**COUNTRY SINGLES—10 Years Ago**

1. Driver, My Life Away, Eddie Rabbit, Elektra
2. Cowboys And Indians/Minley Loves Company, Ronnie Milsap, MCA
3. I Never Had The Same Love, Johnny Lee, Elektra
4. Love The World Away, Kenny Rogers, United Artists
5. Crackers, Barbara Mandrell, MCA
6. I’ve Never Seen The Likes Of You, Conway Twitty, MCA
7. That Loving Feeling Again, After Midnight & Emmons, Elektra
8. You Lift Me Up To Heaven, Reba McEntire, Mercury
9. Making Plans, Porter Wagoner and Dolly Parton, MCA
10. Lean Everett, Shank

**SOUL SINGLES—10 Years Ago**

1. Upside Down, Diana Ross, Motown
3. Backstroklin, Fatback, Spring
4.講, Brooks, Kinks, Brook, Mercury
5. One In A Million You, Larry Graham, Graham
6. We Come To Play, Teddy Pendergrass, Fon
8. Teaches Love, Commodores, Motown
9. Rebels Are We, Chic, Atlantic
10. Girl, Don’t Let It Get You Down, O’Jays, Telstar
EMI Signs 5 Acts To New Rap Label
Akee, The UBC, Lady Spice On Roster

BY GERRIE E. SUMMERS

NEW YORK—EMI has formally entered the rap arena by forming its EMI Rap label and signing five new rap acts. EMI is being perceived as a black AC label and was doing very well with acts like Najee, Dianne Reeves, and Natalie Cole, but it was not regarded as an artist where their demo was played and criticized. "They had funky music, good rhymes, and their image was just those average guys next door," he says.

The label needed some young acts'

Mark Green, Darryl Kelson, and Eric Sutton, the producers of an EMI Rap label, have discovered rap acts and have already generated tremendous local airplay on her from a demo tape. "I brought to my ears to the record that was getting all this airplay and didn't have a record deal," says Alexander. "Next to rap music I love live classical music, the soloist, and the soloist," he adds.

Also signed to EMI Rap are two West Coast acts: Earl The Poet, whom Alexander likens to Epic B. & Rakim, and—through Orpheus—Compton's Most Wanted, which Alexander says was selling on the West Coast when EMI picked up "It's A Compton Thing" for national distribution. Another newcomer is Akee, whom Alexander approaches as a "Frosty." A. A. currently being worked on are the "Jazz," "The Originator," "Earl The Poet's "High Noon," and "The Midnight Hour" by the Lady Spice. Product from Akee is expected later this year.

Radio exposure is difficult to get for rap records, notes Coleman, who calls radio response "interesting." "That has been a problem," he says. "We go to the secondary markets and to radio stations that I know play rap records. The artists are not well known yet, but I'm hoping to get just one breakthrough."

BLACK

Billboard Awards To Honor Top Black/Rap Videoclips

NEW YORK—The Billboard Music Video Awards will honor outstanding achievement in black and rap videos for the first time this year with five new award categories.

The winners in all categories will be announced at an awards show featuring showcase performances on Nov. 9 at the Palace in Los Angeles. The show is the finale of the 12th annual Billboard Radio Music Awards, which take place on Nov. 7 at the Westwood Marquis Hotel & Gardens in Los Angeles. This year's sponsors are Tanganyika S.A. and Federal Express. This year for the first time, Billboard's awards will be given to music videos in a variety of genres. This change is recognition of the expanding role of video music in the development of artists' careers in all types of music.

The genres covered by the awards are pop, dance, rhythm and blues, country, dance, and Latin. In each genre, awards will be given in five categories: duo or group, male, female, new artist, and director. As a first step in the awards process, Billboard has mailed entry forms to major and independent rap and black music video producers. If your label has not received the form, contact Melinda Newman at Billboard, 1858 Broadway, New York, N.Y. 10023, or call 212-339-2765. Further information on the conference is available by contact Peggy Dold, the conference coordinator, at 212-339-2765.
Slow Motion
THE NEW SINGLE FROM GERALD ALSTON'S FORTHCOMING ALBUM, OPEN INVITATION

produced by: stan sheppard and jimmy varner

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Billboard®
FOR WEEK ENDING AUGUST 25, 1990
THE WARM BREEZE OF REPRISE blows in the label's first No. 1 single, "Jerk Out" by the Time (Paisley Park). Reprise was reactivated on April 17, 1989. In that time, Michael Johnson, VP of promotion, has led his team to produce a top five single for David Peaston; top 10 singles for Christopher Williams, Michael Cooper, the Jamaica Boys, and a No. 1 rap single for Big Daddy Kane (Cold Chillin'). Elated today, Johnson says, "Now we've been bridesmaids for too long. We've come close, but we've never been to the altar before today." Reprise also spawned the new VP of promotion—Hank Spann—at Warner Bros.

OFF THE RECORD: Personally, I have been 2 Live Crewed to death. The opposing arguments center around First Amendment rights, pornography, and abusive and degrading attitudes toward women. Most industries have taken a uniform position: that the group must have the right to create as they see fit. Consumers have the right to buy the records or to attend the shows as they see fit. The issue of content should be less important, because without the right to create, there is nothing to discuss. Women and African Americans have learned the hard way how difficult it is to regain rights once they are taken away. The majority of men and women of all colors do not approve of the group's lyrics. Like many, I wish that they would not use profanity or depict women as they do.

Yet, isn't it hypocritical and self-righteous to tell these men that they cannot talk about, and reproduce for profit, an attitude and lifestyle that is fostered through other media in this country? American youth of all backgrounds have been allowed to see movies featuring dismemberment, blood, and profanity, and children can view depictions of sexual acts in movies and on TV that expose all but genitalia. Yet an act uses profanity, says disgusting things about women, and uses blatant sex in their adult show (there is a clean show for younger concertgoers), and now we're mad at them.

A nationally syndicated columnist recently addressed the issue of 2 Live Crew's treatment of women. She demands that influential and distinguished black leaders and entertainers decry the message of the group. Does this mean that next week this columnist will call on President Bush to decry Madonna for her apparent simulation of masturbation on the HBO broadcast of her concert?

Society must have rules and order, and most certainly upgraded moral standards would be a great benefit in all walks of American life. When a society finds itself engulfed in the destruction of our youth from teen pregnancy, illiteracy, drug and alcohol abuse, the zeal and energy expended on silencing 2 Live seems inappropriate and misplaced. More specifically for our industry, there are other serious issues that strike at the heart of our artists and communities' businesses, like the forced deletion of vinyl albums by major labels. The demise of vinyl is happening far more quickly than the rate at which most African American consumers are choosing to acquire new, hi-tech CD players.

2 Live Crew did not create vulgarity—it only reflects it. If there is going to be a hue and cry regarding 2 Live, I insist that the names of all the offenders are included, so that this does not appear to be selective censorship—especially at a time when the country is rife with racial tension.

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**HOT BLACK SINGLES ACTION**

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<th>Bronze/ Secondary Adds</th>
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<td>I Don't Go For That</td>
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<td>Save Your Love</td>
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<td>So You Like What You See</td>
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<td>1</td>
<td>9</td>
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</table>

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.
Tairrie B Demonstrates ‘The Power Of A Woman’ On Comptown Debut

BY GERREY E. SUMMERS

NEW YORK—Tairrie B’s debut, “The Power Of A Woman,” is the first album released on rapper Eazy-E’s MCA-distributed Comptown label. But she is quick to deny any impression that she was discovered by him, or that she is a “female Eazy-E,” simply molded to his specifications.

“A lot of people think Eazy made me and I’m his protege,” Tairrie B says. “It wasn’t like that at all.” Tairrie says she did things “the way I wanted” on her album, serving as executive producer to ensure creative control. She shares production credits with Quincy Jones III, Schooly D, and Bilal Sashir.

The determined Italian-American from the middle-class San Fernando Valley in California wanted to be a DJ but turned instead to writing rhymes. Three years ago she signed with Delicious Vinyl, “but they kept telling me I wasn’t black enough. I didn’t sound black. I said, yeah, because I’m white.” When the label disclosed plans to make Tairrie and her two partners into “the female Beastie Boys,” Tairrie decided she wasn’t down with the program. “I wanted a harder, more violent sound, but they said that’s not believable for a white girl.”

Tairrie had to wait out her contract, but, once freed, went to Philadelphia. She started working with Schooly D, whom she had met at Hollywood’s Club Lingerie. Schooly told Tairrie to stick with her hardcore approach regardless of her skin color.

MCA is promoting Tairrie B’s first single, “Murder She Wrote,” through normal rap channels. According to A.D. Washington, senior VP, urban promotion, the market seems indifferent to the fact that Tairrie B is a white female. “We have a record out there that we have to break through unconventional means,” he says.

“It’s just another record and people are going to judge it on the content of the record.” Though “Murder” has not taken off as well as the label expected, the label expects a better response with the follow-up, “Step 2 This.”

Tairrie B hit the road Aug. 18 on the Eric B. & Rakim/ Ice Cube tour, and is more than ready to defend her hardcore image. “Just like [black] rappers say they’re black, I’m proud that I’m white. But I’m more on the female/male thing,” she says. “My sex has nothing to do with my rapping ability, my ability onstage to handle the crowd.”

Viewers of her first video may be surprised to see Tairrie in a Mafia-style scenario in which she, as a mob boss, slaps Eazy-E. “It’s total controversy, it’s going to make everybody freak out,” Tairrie remembers telling Eazy when they considered the move at the video shoot. “He said, ‘Yeah, you’re...’

RHYTHM AND BLUES

(Continued from page 2)

For 10 years BET has been committed to excellence and innovation. As the nation’s first and only network showcasing quality black programming, 24 hours a day, BET has earned its reputation as a “pioneer” of cable. Join Billboard in celebrating the 10th anniversary of Black Entertainment Television and giving it the proper send-off into its next successful decade.

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September 22

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August 28

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Christine Machtzhek

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For ad details call:

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Andy Meyers

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Alex Kelly

212. 536. 5223

Ken Karp

212. 536. 5017

Lynda Emerson

615. 321. 4293

NASHVILLE

Los Angeles

Boston

Not only Motown but Reprise, Epic, and 20th Century (absorbed by RCA) were going to “Bye Bye Baby” and later went to No. 1 with “You Beat Me To the Punch,” “Two Lovers,” and “My Guy,” has begun outpatient radiation treatment in Los Angeles. She has received a tracheotomy and will have to remain mute for the next three weeks as part of the treatment. The saddest part is that, apparently, Wells has no health insurance. She has not been able to earn enough money to keep her apartment or to be covered by APTRA. An appeal is being made on Wells’ behalf to her former record labels, which include not only Motown but Reprise, Epic, and 20th Century (absorbed by RCA), to examine their accounts to see if all her royalties have been paid. Donations can be made to Mary Wells Care & Treatment, c/o the Rhythm & Blues Foundation, the Smithsonian Institute Museum of American History, Room 4603, 14th St. & Constitution Ave., N.W., Washington, D.C. 20560, or call Joyce McRae at 602-483-7423.

M.C. Hammer topped a recent bill at Baltimore Arena... review, page 32
FOR WEEK ENDING AUGUST 25, 1990

Billboard HOT RAP SINGLES

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

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<td>CALL ME M-MOX</td>
<td>O'JAYS</td>
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<td>3</td>
<td>OWNLEE EUE</td>
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<td>4</td>
<td>WE'RE ALL IN THE SAME GANG</td>
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<td>5</td>
<td>UNTOUCHABLE</td>
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<td>6</td>
<td>LET THE RHYTHM HIT ME</td>
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<tr>
<td>7</td>
<td>ROCK DIS DIS FUNNY JOINT</td>
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</tr>
<tr>
<td>8</td>
<td>TREAT THEM LIKE THEY WANT TO BE...</td>
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<tr>
<td>9</td>
<td>WEAK AT THE KNEES</td>
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<td>SMOOTH &amp; LEGIT</td>
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<td>LA RAZA</td>
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<td>13</td>
<td>LOVE'S GONNA GETCHA</td>
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<td>14</td>
<td>HAVE YOU SEEN HER</td>
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<td>LIKE YOU WANT TO BE...</td>
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<td>TO DA BREAK OF DAWN</td>
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<td>DOOWHITCHYALIKE</td>
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<tr>
<td>20</td>
<td>ONE TIME GAFFLED EM UP</td>
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*No. 1 songs are listed in the above order each week. Sales are based on a combination of retail sales and one-stop sales. Sales figures reflect amounts shipped to retail stores and one-stop accounts. Sales categories are based on RIAA certification categories. Sales figures are also based on sales figures reported to Billboard and are subject to change. Billboard's Hot Rap Singles chart is compiled by Billboard and is not the same as Billboard's Hot 100 chart.*
FOR WEEK ENDING AUGUST 28, 1990

Billboard Hot Black Singles SALES & AIRPLAY

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

BILLBOARD

SALES

1. 28 FOR
2. 33 GLAD TO BE
3. 32 GIRL
4. 65 FAIRWEATHER FRIEND (Kear, BMI/ASCAP, BMI, ASCAP)
5. 43 COME
6. 69 CIGARETTE IN THE RAIN
7. 17 MY KINDA GIRL
8. 31 I'M NOT SHAKING
9. 26 MY KINDA GIRL, (Habib, BMI/ASCAP)
10. 90 LADY

AIRPLAY

1. 53 ONE MORE CHANCE
2. 44 THE MASTER KEY
3. 34 ONE MORE CHANCE
4. 88 NOW'S THE TIME
5. 51 MY KINDA GIRL
6. 87 I'M NOT SHAKING
7. 76 I'M NOT SHAKING
8. 74 STOP
9. 73 FOLLOW ME (Kear, BMI/Music Sales, BMI/AE)
10. 37 WHISPERS

BLACK SINGLES A-Z

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<thead>
<tr>
<th>TITLE</th>
<th>PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC</th>
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<tr>
<td>28 FOR 33 GLAD TO BE</td>
<td>ASCAP/Megaforce, BMG/ASCAP, BMI, ASCAP</td>
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DANCE

World Music Finds Its Most Accessible Beat In Danceland

Bill Coleman is on vacation. This week's Dance Trax column, the second of a two-part series examining reggae music—"I'm a fan of all genres of reggae," was written by Marisa Foz.

NEW YORK—Two problems danceland faced early on were the language barrier—DJs toast in Afrikaans, and those not fluent in a track like "Rasta And Culture" by Shabaka Banks. Other current hits are rapping of older tracks through covers of Western pop hits. Jamaicans love American pop, and we put out a reggae rhythm, they love it even more. Thus the success of Foxy Brown's "Sorry" (a cover of Tracy Chapman's "Baby Can I Hold You Tonight").

Another tactic was to play with the rhythms and melodies of the reggae bands. J.C. Lodge had been a lover's rock singer, but when she recorded "Telephone Love" at Sussex, she mixed a reggae rhythm into it, and the crossover hit. A more recent example is Freedom's "Respectful," which featured more rap. And on a real rap tip, "Shelley Thunder's" feisty "Kuff," put out on the small independent label Whitty's, had immediate appeal with New York's hip-hop crowds. Perhaps it was for a barely noticeable crossover appeal on Thunder's latest album (on Mango Records) sounds more New York than Kingston, and was promoted by local DJs who played it to the homegrown reggae fans in the Jamaican capital, who prefer to dig back and uncover a classic reggae riff that really plays a current club hit.

That was the case with a hit from five years back, "Ring The Alarm" by The Toots & The Maytals. The West Indies' reggae artist who died two years ago. The song's "stalag" rhythm created a hit on Reggae Dancehalls and was covered on a record called "Roots And Wine" by UB40, "Electric Boogie" by Marcia Griffiths, and Barrington Levy's "Here I Come (Broader Than Broadway)," which was a top 20 pop single in England five years ago.

Danceland is not only making its way to commercial black radio, it has also become a happening club flavor. At New York dance music record store Rock & Soul, a favorite for local DJs, dancehalls makes up one quarter of the salaries. Influential jocks like Cool DJ Red Alert on KISS-FM and Bobby Konders on WBLM make dancehall a quarter of their on-air mixes, encouraging other DJs in the Big Apple to follow.

Red is also the first to admit that his dancehall mixes earned him more listeners than ever before. And Konders, besides crafting some of the most ingenious house meets-raga/hip-hop mixes, has just been signed as a solo artist by PolyGram Records. He has also started putting out Jamaican-inspired house tracks like "The People's Choice," which both the dancehall and hip-hop crowds hit in New York. "It's already getting to the point where artists will play a current reggae hit.

DANCE TRAX

by Bill Coleman

Billboard Awards To Honor Top Dance Music Videocliens

NEW YORK—The Billboard Music Video Awards, honoring achievement in dance music videos for the first time this year with five new awards categories, will be presented in Los Angeles. The awards will be announced at an awards show featuring showcase performances of the artists at the Palace in Los Angeles. The show is the finale of the 12th annual Billboard Music Video Conference, Nov. 7-9 at the Westin Bonaventure Hotel & Gardens in Los Angeles. This year's sponsors are Texas Ranger Sterling Vodka and Federal-Mogul.

This year for the first time, Billboard's awards will be given to music videocliens in a variety of genres. This change is recognized by the expanding role of video music in the development of artists' careers in all types of music.

The genres covered by the awards are pop/rock, black/rap, dance, country, and Latin. In each genre, awards will be given in five categories: duo or group, male, female, new artist, and director.

As a first step in the awards process, Billboard has mailed entry forms to major and independent-label music video producers. If your label has received an award nomination, contact Melinda Newman at Billboard (212-536-3857) or Barry James, ASCAP (212-207-8585). Entry forms must be postmarked by Sept. 5.

For further information on the conference and awards show, contact Peggy Dooly, the conference coordinator, at 212-536-3792.
Ten years ago, a company created a new way to promote music...

1980 — 1990

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HOT DANCE BREAKOUTS

CLUB PLAY

1. THIS IS THE RIGHT TIME U.S.A.
   STANSFIELD

2. I WON'T GIVE UP ON YOU TKA TOMMY BOWDEN
   STANSFIELD

3. THIEVES IN THE TEMPLE PRINCE
   REGGIE PARK

4. WIGGLE IT II A ROOM CUTTING
5. THE EMPEROR'S NEW CLOTHES I AM STRETCHED ON YOUR GRAVE
   SINEAD O'CONNOR (crosses)

12" SINGLES SALES

1. WIGGLE IT II A ROOM CUTTING
2. LET'S GET BUSY CLUBLAND
   FEATURING QUARTZ PUNX
3. KEEP ON PUMPIN' IT UP FREESTYLE ORCHESTRA INC
4. I CAN'T FACE THE FACT YVONNE GUTHRIE
5. TREAT ME GOOD YAZZ POLYGRAM

Breakouts: Titles with future chart potential, based on club play or sales reported this week.
When the right song comes along it moves you.
When a great talent comes along it lasts.
But when the song and the talent come together... it never stops.

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**Billboard August 25, 1990**

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Bruce Hornsby Widens His Range

By Thom Duffy

NEW YORK—"There’s something about that small-town feeling," says Bruce Hornsby, calling from the road, the day after an early tour stop in Wilkes-Barre, Pa.

Playing in a few 2,000-seat venues before launching an amphitheater tour, Hornsby says he enjoys those halls “where they can see the whites of our eyes.”

In turn, has been looking into the heart and soul of small-town American lives for the past four years, in three RCA albums of literate, storytelling songs.

The latest from Bruce Hornsby & the Range, "A Night On The Town," hit the top 20 on the Top Pop Albums chart with a month of the mid-June release, buoyed by the album rock radio action of the single "Across The River," featuring Jerry Garcia on guitar, which has since reached the top 20 on the Hot 100 chart.

The song, co-written by Hornsby’s frequent collaborator and friend John Hornsby, offers a tale of homecoming, longings, and promise that typifies the concerns of this musician, who recently moved back to his home state of Virginia.

With "A Night On The Town," Hornsby brought it all back home in a musical sense as well.

"We thought it was time to push it a little bit, overall," he says, explaining why producer Don Gehman (John Cougar Mellencamp, R.E.M.) was tapped for the project. "This time, we really wanted to show other sides of the band."

The trademark Bruce Hornsby pi- al, first heard on the 1986 hit "The Way It Is" and last year on his collaboration with Don Henley, "The End Of The Innocence," is downplayed in favor of a richer, rock’n’roll flavor.

"People who have seen us live should not be so surprised," says Hornsby. And, in fact, the only style of a Night On The Town" makes the band’s current tour—booked by Rob Licht, who runs the Artists Agency—all the more valuable in promoting the new album. Compared with Hornsby’s debut album, "The Way It Is," and his follow-up, "From The Southside," what fans hear from the stage is far closer to what they got on record this time.

After shipping the single to radio in late May, RCA launched "A Night On The Town" in June. The marketing plan embraced not only VH-1 and ESPN; the print campaign involved—

"I was always a jock," says Hornsby, who still shoots hoops when he can, explaining his profile in (Continued on next page)

Jane’s Addiction Has A Habit Of Sparking Album-Art Furors

By Chris Morris

LOS ANGELES—"I’m going in to Warner Bros. this afternoon to have another fight," says Perry Farrel, the intrasistent lead vocalist of the label’s perennially controversial hard rock band, Jane’s Addiction.

The group has been making waves at its label lately because of the cover artwork (by Farrell) for its new album, "Ritual de lo Habitual," its second for the company.

Jane’s Addiction and Warner took first from the retail community in 1988, when a number of chains and racks refused to stock the group’s debut, "Nothing’s Shocking." That album featured a cover graphic, also by Farrell, of nude female Siamese twins with their hair on fire (Billboard, Sept. 10, 1988).

The new album’s cover is a photo- tograph of a Hispanic-style sculpt- ure depicting the band’s lead sing- er and two women in the nude, par- tially draped by a red cloth against a background of religious iconography. It bears the words "a fetish—sometimes I call it the three-headed monster."

Farrell says he created the cover art before the furor over explicit album content and artwork erupted this year. He adds that Warner executives "were pretty dismayed, I guess they expect weird stuff from me. They told me this time that I’d sell about a thousand copies.

"Every time we were at a meet- ing, they’d bring up the fact that they find the penis objectionable, a little bit of the image. "Like, the rock’s too much.

After some rancorous discussions (one Warner staffer calls them "the lepers") and a compromise, alternate, second cover with no artwork—only the text of the First Amendment, was chosen.

"I thought it was a good idea at the time to make a second cover, because it would be a good thing to collect," Farrell says.

"I don’t think it scared us," says Warner VP of product management Steve Baker of Farrell’s cover. "What we’re doing is offering people an alternative if they want to sell something else." But some consumers say Farrell’s graphic work with those of such controversial artists as Andres Cerro and the late Robert Mapplethorpe, adds that "Perry’s pushing the envelope, without question, but I don’t doubt his mo- tives. . . . Of course he’s courting controversy with his album cover, but it’s coming from his heart." (Continued on next page)

Talent

IN THIS SECTION

M.C. Hammer Takes Revue On The Road
Concrete Blonde Has More Fun
Rough Trade’s Muzzy Star Shines
Uncontrollable Composition Clauses

Yes, Elvis Lives. Gathering to discuss the marketing of Elvis Presley’s music in the coming decades, representatives of the Presley estate meet for the first time with executives of RCA, BMG World-Wide, Sony, and PolyGram. Among the two projects is "Elvis: The Great Performances," a companion disk to a two-video set on Buena Vista Home Video. It includes Presley’s legendary first recording of “My Happiness,” intended as a gift for his mother. Pictured, from left, are Klaus Biesenback, BMG manager of marketing, Jerry Shafman, executive VP of creative affairs for Elvis Presley Enterprises (EPE), Ernst Jorgensen, managing director of BMG, Priscilla Presley, co-executive of EPE, Jack Soden, executive director of Graceland Enterprises, Joseph Hanks, co-executive of EPE, Roger Sermon, RCA marketing director, London, Don Wardell, RCA senior director of catalog marketing, and Andreas Neitzel, BMG managing director, Asia.

Pretender Chrissie Hynde’s ‘Packed’ Punch;
Coming Confabs: Henley’s Walden Victory

South Music Showcase ’94 in Atlanta, Oct. 3-7. Acts should send a three-song original demo, bio, and photo to NewSouth, Box 17625, Atlanta, Ga. 30321. For info: 404-731-6000.

On The Beat: ZZ Top will end a four-year U.S. tour hiatus with a date Oct. 20 at the Cotton Bowl in Dallas. The show will conclude the State Fair of Texas and be sponsored by Miller beer as part of a promotion expected to raise $1 million for the Texas Special Olympics. Willie Nile, one of the brightest folk-rock talents of the early 80’s, will return this fall with a new disk on Columbia. The Rivals, a New Jersey quartet that recently showcased at the China Club in New York, are wooing labels with a pitch from hit songwriter Franke Previte and Bon Jovi drummer Tico Torres.

Preserve of the Innocence: The Beat offers kudos to Don Henley, who has announced the formation of the Walden Woods Project, which will allow 25 acres around Henry David Thoreau’s Walden Pond in Massachusetts to be preserved as a land trust, rather than developed for condominiums. Another site will be found for low- and middle-income units planned for the area. Joining Henley at an Aug. 13 announcement were supporters including Tim Scholtz of Boston, Aimee Mann of “Til Tuesday, John Hall, and Arlo Guthrie. To draw attention to the development threat around Walden Woods earlier this year, Henley had staged a bene- fit concert at the Worcester Centrum with Bonnie Raitt, Bob Seger, Jimmy Buffett, fellow former Eagles Glenn Frey and Timothy B. Schmidt, and others.
**Talent In Action**

M.C. HAMMER

with TROOP

MICHELLE

AFTER 7

OAKLAND-PARIS 5-7

Baltimore Arena, Baltimore

SOUL MUSIC MAY never again be nurtured by another godfather and rock'n'roll may never crown another king, but, in 1990, show business seemed to see the re-emergence of a new hard-working man—Capitol Records artist M.C. Hammer. His remarkable achievements this year include the triple-platinum success of his No. 1 album, "Please Hammer Don't Hurt 'Em," and his Hot Black Singles chart-topper, "U Can't Touch This." And Hammer also has been the entreprenuer, following the path of such other rappers as Ice-T, Dr. Dre, and Eazy-E in establishing his own record label, Bust'N'Roots.

But, when the dynamic, silver-sequined Hammer got busy in an 80-minute, July 22 concert at the Baltimore Arena, he seemed determined to prove himself, not rest on his laurels.

Hammer's dancing acrobatics were astounding, as he slid, leaped, crawled, twisted, and skated around the stage, using dancers like "Tamba Tamba" Mallow. "They Put Me In The Mix," "Dancin' Machine," "U Can't Touch this," "Pump It Up," and "Here Comes The Hammer." His performance was enhanced visually by the kinetic, perpetual motion of 28 drummers and 21 dancers, in a chaotic dance of jazz, funk, and reggae patterns, the sawdust and mid-tempo ballads from his current album, the sports press. His basketball ambitions, frequently mentioned in early interviews, also led to his encounter with one inspiration cited in the new album's liner notes: "D.N.B.A. star and U.S. Sen. Bill Bradley, N. J.

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**Artistic Developments**

**'BLOOD' FROM CONCRETE**

With "Still In Hollywood," from its 1987 debut album, Concrete Blonde solidified its success and added to its success with another Los Angeles-based act, X, in the song, Johnette Napolitano offered the flipside of X's "Los Angeles." While John Doe and Exene Cervenka's protagonist had "to get out," Napolitano sang of a man who was stuck in the urban chaos.

Today, however, Napolitano isn't still in Hollywood. Prior to recording Concrete Blonde's third L.R.S. album, "Bloodletting," the singer-songwriter relocated to London. "There's not much that really stimulates me in L.A. anymore," she says. "You go crazy after about two years there:

In Europe, Napolitano says she "found herself" after a visit to Italy and after the band picked up for Roxy Music drummer Paul Thompson. According to Napolitano, the new surroundings gave her "a shot of creativity" and the addition of Thompson and guitarist Michael Queen helped Concrete Blonde "move up another notch musically:"

After a brief stint as a quartet, the band, which also includes co-founding guitarist James Mankey, has slimmed down to a trio again, with Napolitano playing two of the bass. "We were dangerously close to becoming just another four-piece hard rock band from L.A."

The 10-track "Bloodletting" features guest appearances by R.E.M.'s Peter Buck and Napolitano's onetime boyfriend, ex-Dream Syndicate leader Steve Wynn, and former Wail Of Voodoo member Andy Prieto. The album has sold some 20,000 copies to date, according to Rough Trade.

Mazzy Star was formed in the aftermath of Opal's sudden demise, after key collaborator Kendra Smith quit midtour. Her replacement was Sandoval, an East L.A.-born singer with little exposure beyond a local folk duo called "Folkadelics," expected to raise $50,000 toward a new South Hampton Cultural Center.

**BRUCE HORNBY EXPANDS HIS RANGE ON NEW RCA RELEASE**

(Continued from preceding page)

However, Hornsby and Bradley share a mutual interest and concern that goes far beyond basketball—the fate of the environment. It is another idea that emerges frequently in Hornsby's work, most recently in "The Barren Ground," which tells of those who have sacrificed Nature, gold, and bequested "an island where strong roots never take hold."

"I've never been one to get on a soapbox," Hornsby. But he acknowledges going through a "major hangarage" with RCA, for example, for "still printing those damn (CD) boxlongs."

Can a pop musician make a difference? Hornsby thinks so, and has quit his job where his mouth is. Working with manager Tim Nece, he has arranged for a portion of sales from some of his environmentally inspired songs to go to the Chesapeake Bay Foundation and Greenpeace. Environmentalism, he says, "definitely affects the [business] decisions we make."
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TALENT

Controlled Composition: A Clause To Give One Pause

BY IRV LICHTMAN

UNCONTROLLED controlled composition clause? The more one looks into the matter of the controlled composition clause, the more variations on a theme one discovers. Beyond the traditional record-company demand that it pay only 76% of statutory rate on songs appearing on an album (and usually a 10-song limit at that) and other wrinkles noted in an Aug. report on a New Music Seminar panel on the clause, veteran publisher David Rosner, president of The Bicycle Music Co., Angeles, expands on the topic for Words & Music: "I think a key element of this typical label contractual language was not given an opportunity to receive the full derision it deserves," he says. "This is the part that requires an artist who records "outside"—i.e., noncontrolled—compositions to personally pay the difference between the agreed-upon reduced mechanical rate and the actual aggregate royalty paid to publishers.

"Assuming the noncontrolled publishers are paid what they're entitled to receive, this means the artist takes a financial hit when he chooses songs which may be better than the ones he's written. The label, in effect, asks the artist not to record the best songs available but to record the cheapest.

"Alternatively, labels gamble that their artists will opt for the better material and suffer the lower resulting royalties.

"It's one thing for labels to use 'clout' to achieve a fatter bottom line. But this aspect of the controlled composition clause is as self-defeating as it gets, because it does directly and negatively affect the quality of the product. Labels' profits clearly would be better served where artists are encouraged to make the best records possible, especially when the costs under discussion here are only paid if and when a record sells. These are expenses labels should welcome."

RUFFLED SATIN: Is Famous Music entitled to receive the whole piece of the royalty pie when it comes to instrumental versions of "Satin Doll"? Tempo Music and Warner/Chappell don't think so and they've gone to U.S. District Court in New York to get redress. The tune was born in the early '50s as an instrumental by Duke Ellington and, it is claimed, Billy Strayhorn. Johnny Mercer later brought it in to a writer's lyric using the same title. However, the plaintiff, Tempo contends that Strayhorn was actually a composer on the song, not a lyricist as erroneously noted when the work was copyrighted as an unpublished work in 1954. That error, the plaintiffs claim, was later corrected. Famous, which last year made a deal with Ellington's son Mercer for his father's composer positions, held that it should get all royalties on instrumental versions of the song because they hold that Strayhorn is one of the song's lyricists. Tempo and W/C want a three-way split—Mercer's lyrics are copyrighted through W/C—on royalties on all versions.

DEAL: Zomba Enterprises has made an exclusive worldwide publishing arrangement with Megaforce Island act Anthrax, Enigma's U-Krew, and Megaforce/Atlantic's Vio-lence.

THE HAMBURG Connection: In conjunction with Peer Music, Andrew Lloyd Webber's Really Useful Group Germany has been established as the focal point of administrat-ing his shows in Germany, Australia, Switzerland, and Eastern Europe.

AT CPP/BELWIN HIGH: The educational publishing division of Cherry Lane is now being handled by CPP/Belwin... In another development, the company is about to renew its longstanding music print distribution arrangement with Famous Music.

AT CHERRY LANE ITSELF, it has introduced a new series of piano and guitar folios under the common theme of "5 Of The Best". with each book containing five current hits. The piano editions include Bruce Hornsby, Richard Marx, and Roxette, while the guitar editions feature Metallica, Guns N' Roses, and Joe Satriani. All are priced at less than $10. Also, there are guitar mixed folios in the series, including "Top Of The Charts, Thrash Time," "Classic Metal," "Power Ballads," and "Rock Radio Cuts." The piano mixed folios include "Pop Standards" and "Top Of The Charts.

WRITER-INS: Bob Dylan, Stephen Sondheim, and Stevie Wonder are among the new members of the Los Angeles-based National Academy of Songwriters, which, the academy says, has had a reenergizing quarter in bringing new writers into the fold.

NEW YORK—Guys Next Door are moving into their NBC-TV home Sept. 1, a few days after their arrival on MTV.

The group is composed of five teenage boys who are the stars of a new Saturday-morning live-action show that will be on the air Aug. 27. Release of the group’s eponymous debut album on SBK Records, and a subsequent long-form show on the network, was “terrific timing for us,” says artists’ manager, “I Was Made For You,” was released Aug. 6.

NBC has ordered 18 episodes of the show, which features the quintet in a number of comedy vignettes and two musical numbers per episode.

The original concept included the idea that a record would follow the band Brandon [Tony-Kid of NBC] is committed to the series, we were inundated by music companies who saw this as an opportunity, says Mike Baudoin, Vice President, Manzeh, who serves as the show’s executive producer.

Ultimately, NBC chose SBK because “SBK is very hungry and smaller than the other majors and we knew they would devote attention to us,” Manzeh says. He also notes that the “terrific timing” for SBK’s “I Was Made For You” record with the show’s target demographic of 10-to-20-year-olds.

“For us, I think the unique combination of television and music seemed like a very exciting opportunity,” says Ken Baumstein, SBK’s VP of marketing. “It’s been a long time since there’s been this simultaneous venture—probably not since the Monkees or the Partridge Family.”

Guys Next Door have the advantage of being a marketing tool, the Monkees and Partridge Family did not enjoy. The show’s 18 musical numbers (each of which will run twice) are being produced by different video companies and Manzeh says the longform could be available concurrently with the album or shortly after it hits the streets.

In addition to the longform, individual music clips will be created at video outlets to correspond with the singles releases. The video for “I Was Made For You” has its world premiere on NBC’s “Friday Night Videos” Aug. 10, and is being serviced to other outlets.

NBC and SBK are “partners” in the record deal, although neither party would discuss the financial details. SBK’s logo will be on the record label. NBC’s logo, as well as information about the television show, will be on the record sleeve.

SBK was also picked because its founders, Charles Koppelman and Marty Bandier, head EMI Music Publishing. “We had a whole crew of sources of writers who could come up with the music,” says Baumstein. “All the songs came from EMI Music Publishing songwriters.” Among the writers contributing tunes were Alan Gordon, who wrote “Happy Together,” and Scott Cutler, who penned “Flamingo.”

In fact, according to Baumstein, this is the first venture in a deal between EMI Music Publishing and NBC Productions. However, neither he nor Manzeh knew of any future projects in development.

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There is also a full array of merchandise items, including school (Continued on next page)

**NEW YORK**—Guys Next Door are moving into their NBC-TV home Sept. 1, a few days after their arrival on MTV.

The group is composed of five teenage boys who are the stars of a new Saturday-morning live-action show that will be on the air Aug. 27. Release of the group’s eponymous debut album on SBK Records, and a subsequent long-form show on the network, was “terrific timing for us,” says artists’ manager, “I Was Made For You,” was released Aug. 6.

NBC has ordered 18 episodes of the show, which features the quintet in a number of comedy vignettes and two musical numbers per episode.

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There is also a full array of merchandise items, including school (Continued on next page)
Los Angeles CONTROVERSIAL WEST Coast rapper Ice Cube asks "Who's The Mack?" in his new Propaganda Films video. Alex Winter, who starred in "Bill And Ted's Excellent Adventure," co-directed this "most explosive film yet with Tom Stern. Eric Barrett produced. They give Ice Cage the concept clip on location at a rundown gas station and in a railroad tunnel decorated with a gigantic spray-painted mural. The often humorous Priority Records video is probably the least contentous cut on the expansive "American R.K.A.'s Most Wanted" album.

The newly formed Spellbinder Pictures recently released three new videos, including TV star Jasmine Guy's "Try Me," from her Warner Bros. debut album; and Colin Wheeler's "This Is Life," for "Living In The Light" from EMI. Charles Dunca produced the videos, while Greg Maksak directed.

A new Hollywood Records act called the Party has wrapped its first clip, "Summer Vacation," with the crew from MMC. Director TWIN ART shot the teenage band, composed of some of Disney's new Mouseketeers during a rolling beach party in Hermosa. Allan Wachs and Nancy DiToro produced.


The video Camaelio of Mogul Films recently directed Cutting Records book covers, posters, T-shirts, and peak at the music retail outlets. To spread the word before the show debuts, via a prime-time special Aug. 27, SBK has put out a press kit with a video and tape of four songs to 1,500 top 40 radio programmers, retailers, and journalists. It has also done press in several of the top teen magazines, and made presentations to key rappers across the country. At a showcase party, winners flown in from 40 major top 40 radio stations, is planned before the show's Saturday-night debut in Los Angeles.

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GUYS NEXT DOOR (Continued from preceding page)

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IMPACT CLIPS INXS, Sugarloaf, Janet Jackson, Black Cat, Living Colour, Tupac, My M.O.T.H., Maxi Priest, Brand Nappa, Kool & The Gang, *DEADEND DOLLS* ADOYS

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in this change is recognition of the expanding role of music video in the development of artists' careers in all types of music. In each of the five genres, awards will be given in five categories: duo or group, male, female, and solo. As a first step in the awards process, Billboard has mailed entry forms to major and independent labels, and entry forms to radio stations. Your label has not received the form, contact Melinda Newman at 338 North Sycamore Ave., Los Angeles, Calif. 90065. In each of the five genres, entry forms must be postmarked by Sept. 5, 1990. For further information on the conference and awards show, contact Peggy Dold, the conference coordinator, at 212-353-2702.

Billboard Awards To Honor Top Clips In Five Genres NEW YORK—The newly re-vamped Billboard Music Video Awards will honor outstanding achievement in five different musical categories for the first time this year. The total number of awards has been increased from 14 to 25. The winners in all categories will be announced at an awards show featuring showcase performances Nov. 9 at the Palace in Los Angeles. The taping will be the finale of the 12th annual Billboard Music Video Conference, Nov. 7-9, at the Westwood Marriott Hotel & Gardens in Los Angeles. This year's sponsors are Tangerine Sterling Vodka and FEDEAL Express.

The genres covered by the revamped awards are pop/rock, black/rap, country, dance, and Latin.
Consumer-Response Surveys Find Favor
Majors Join Indies In Using Album Inserts

BY JIM BESSMAN

NEW YORK—Consumer-response questionnaires, frequently a marketing research tool of small indie labels, are being used to define demographics for major labels as well, including PolyGram, RCA Nashville, CBS, and MCI. That's right, a teardrop panel of cassette J-cards and CD booklets, the data-gathering forms.

'We ask their favorite songs, which plays a part in singles selection'

invariably assist label market research, allowing them to collect specific consumer information and feedback for individual artists, according to label officials. Additionally, information gleaned from active consumer response can be used to affect future releases, as well as direct marketing purposes.

PolyGram has a consumer-response campaign underway in support of Tony! Tony! Tony! 'The Revival' album and its "The Blues" cassette single, and another in conjunction with the initial shipment of House Of Love's self-titled album. The latter employs a poster giveaway as an incentive for sending in the 32-question card in a consumer-supplied and stamped envelope.

"We thought there would not be a lot of response because they had to pay postage," notes Savage, who says that a 2%-3% return is considered normal. "But we've got 5,000 back already and are still fulfilling posters." Savage recalls only one other similar consumer-response effort in the three years since he has headed market research at PolyGram. But he feels that today's music marketplace demands a heightened "direct-market mentality."

"Now that there's 900 new labels, we have to find ways of reaching music consumers besides traditional radio and MTV," he says. "Also, a lot of points out that music customers, age 30, are less prone to visit record outlets, which means that labels have to reach out even more if they want to maintain a direct relationship with them.

Ric Pepin, RCA/Nashville's senior director of marketing administration, also cites the benefits from the "direct feedback" generated via instant consumer response.

Pepin notes that consumer-response surveys, incorporated into direct mailings of traditional mail order catalogues, are important as an effort to identify new and potential consumers. They ask what their favorite songs are, which plays a part in singles selection.

Song and single preferences are also obtained in CBS Records' consumer surveys, according to market research director Linda Greenberg. CBS surveys are more selective, per instructions from the various CBS labels.

The declining vinyl album configuration has further decreased the number of surveys at CBS; in the last few years, Greenberg says, suggesting that it is not as easy to insert them into cassettes and CDs. In fact, CBS cassettes have a "business card" insert too small to include a questionnaire, which directs consumers to phone a toll-free number to be surveyed. But perforated CD booklet tear-off sheets, says Greenberg, have worked pretty well. Overall, cites CBS questionnaires can be custom-tailored to individual projects. On the recommendation of Epic/Columbia alternative music sampler "Theodore," (Continued on page 49)

CD Exchange Offers Buyers An Alternative
Members Can Access 500-Title Database Via Modems

BY RUSSELL SHAW

ATLANTA—Personal computer users with modems can buy, trade, and debate the merits of CD recordings through the Compact Disc Exchange, a database that provides information on about 500 CDs.

The San Francisco-based service was started six months ago by Wayne Gregori, a computer programmer and longtime music fan. Operating out of a spare room in Gregori's home, the system runs on a database system largely written by Gregori. Now approaching 275 members, CDE is comprised of groups and in-person concert and retail "intercept" surveys in maintaining full and timely market awareness.

"They come from real live consumers who have bought the product," says Pepin of the returned questionnaires. "We get a feel for what they're buying habits, what they listen to, who their media listening and viewing habits—factors which influence the customers. We ask what their favorite songs are, which plays a part in singles selection."

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WE PROMISED YOU SUPPORT.

WE PROMISED YOU ADVERTISING.

WE PROMISED YOU NATIONAL MAGAZINES.

WE PROMISED YOU MTV.

WE PROMISED YOU PROMOTIONS.

WE PROMISED YOU MERCHANDISING.

WE PROMISED YOU AN AUDIENCE.

WE PROMISED YOU RESULTS.

WE PROMISED YOU VISIBILITY.

WE PROMISED YOU SALES.

SEVERAL MONTHS AGO, WE MADE YOU A LOT OF PROMISES. WE PROMISED TO MAKE A COMMITMENT TO RETAIL SUPPORT, MERCHANDISING, PROMOTION AND ADVERTISING FOR FUJI AUDIOCASSETTES. OBVIOUSLY, WE TOOK OUR PROMISES QUITE SERIOUSLY. FROM IN-STORE DISPLAYS TO ADVERTISING ON MTV, TO CONTINUED INNOVATIVE TIE-INS WITH ENIGMA RECORDS AND ARTISTS. AND WE'RE
A SOUND OFFER: A FREE FULL-LENGTH CD ON-PACK FEATURING ENIGMA ARTISTS, FREE WITH A 4-PACK OF FUJI FR-IIx PRO.

HOW DO YOU GET THE ATTENTION OF THE MTV GENERATION? ADVERTISE ON MTV: MUSIC TELEVISION® THAT'S WHAT FUJI DID IN 1990 WITH OUR SPONSORSHIP OF THE MTV POST MODERN SERIES.

ISN'T IT NICE TO KNOW THERE'S STILL SOMEONE YOU CAN TRUST?

THE FUJI CHARTBUSTER. IN THE PAST SIX MONTHS, FUJI AUDIOCASSETTES HAVE ALMOST TRIPLED IN RETAIL SALES.

FUJI ADS RUN REGULARLY IN NATIONAL MAGAZINES THAT YOUR CUSTOMERS CAN'T PUT DOWN.

THE LEADER OF THE PACK: FUJI'S DR-11 5 + 1 FREE TRIAL OFFER.

MAKING ANOTHER PROMISE. IN WRITING. WE'RE NOT GOING TO EASE UP ON OUR COMMITMENT ONE BIT. AS FOR THE FUTURE, WE CAN HONESTLY SAY—IT LOOKS MORE THAN PROMISING.

FUJI
A new way of seeing things.
"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 cartridge 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?"
for example, the consumer's purchase price was sought to measure its effect on buying habits.

While most CBS surveys deal with marketing issues (how the consumer learned about the product, what factors influenced purchase, etc.), the "Theodore" questionnaire was more concerned with obtaining lifestyle characteristics to achieve a better grasp of the alternative music buyer.

At PolyGram, the alternative consumer is seen as the main target of market research surveys, especially in relation to developing artists.

"Five-thousand names of [buyers of the first album by] House Of Love is a tremendous asset, both for future House Of Love albums and similar alternative projects," says Savage.

This growing "data base" of alternative consumers can be tapped by "alternative club" newsletters, he adds, or postcards announcing tour dates or special offers.

Indie labels, which often appeal primarily to an alternative market, have long used consumer-response pieces to identify and expand their bases.

Alligator Records president Bruce Iglauer reports getting as many as 150 consumer-stamped cards daily, replete with demographic information signaling appropriate advertising venues.

"This constant flow of information gives us an important sense of publications," he says. Alligator also is building a mailing list from respondents, who are promptly serviced with an Alligator catalog.

Rykodisc, which has seen its responses increase from 175 a week to 300-400 since its David Bowie reissues, also plans to compile a mailing list to inform active consumers and tie in affected retailers.

Aside from inquiring about general buying habits, Rykodisc surveys get the particulars on the wheres, whys, and how much of the titles purchased, and include blank lines for further comments.

At MCA Records, VP of catalog development Andy McKaie runs a 9,000-member Chess Club comprising respondents of cards dropped in Chess boxed sets.

"Members get our current catalog, and 'Original Chess Masters' button, and a newsletter with information about future releases and Chess-related events," says McKaie.

The club is vital to enthusiasts of the legendary blues/rock'n'roll label, he adds.

"Many people don’t know we’re out there because local retailers don’t stock older stuff deeply and the media doesn’t track it," he says. "And older people don’t buy rock and blues magazines, but they’re still interested and don’t know where to get information."

Chess Club members have actually "cinched" McKaie’s decision to put out a second Muddy Waters box. He now hopes to find a way to involve the label’s jazz aficionados.

Major-label market researchers, meanwhile, hope for increased use of consumer-response techniques. RCA’s Pepin also expects future surveys to deliver data on video purchases and nonmusic questions as well as cover current, timeless concerns.

**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.

LIFT Systems with a future.
by Geoff Mayfield

BYE: Trans World Music Corp. head buyer Dave Roy has left the chain to take a VP slot with HMV U.S.A., which means that the big chain's buying corps has swung over almost completely this year. VP of merchandising Gary Arnold and buyer Dwight Montjarron led earlier, and Roy's exit is one of 1990's least surprising events. He had been quietly but actively looking for a different gig for several months, and HMV reportedly tried to woo him more than once.

Can you spell turnover?

BOX SCORE: Between all of its labels, the New York CEMA branch had a solid week of parties and shows to cover during a recent week. So, what did they do with the evening of Monday, July 30, the one night they had to themselves? Branch manager Gene Rumshey reports in amazement that his troops scheduled a softball game on their off night.

Actually, the contest was an illustration of how the natural rivalry that so often exists between labels and distributors can be channeled into a healthy direction. The names of the teams that squared off on the diamond? The CEMA Scum vs. the Label Geeks. The Scum won the high-scoring affair 15-10 and, yes, there will be a rematch.

The intramural game seems to prove that the restructuring strategy that CEMA president Russ Bachtich put into play last year—when he insisted that each of the distributor's labels place staffers in each of CEMA's branches—is yielding some positives. You also have to wonder if the softball game's offensive fireworks had some impact on New York's professional sports scene. In the wake of the game, the Yankees withdrew their multimillion-dollar offer to two-sport player Deion Sanders, and Don Mattingly announced he'll try to come back from his back injury...

Will Howie Spira be the Yankees' MVP this year? This decade?

NAME GAME: An award-winning New York chain is proving that a great ad slogan can often make for a clumsy store name. For years, Brooklyn-based The Wiz has been using the slogan "Nobody Beats The Wiz," an apparent offshoot of the Broadway musical that was also called "The Wiz." But throughout most of 1990, the hardware/music web's radio and TV ads have utilized the entire "Nobody Beats..." phrase as a brand name. It makes for some rather awkward-sounding copy, to wit: In a phone conversation, a woman tells her honey, "I was just at Nobody Beats The Wiz and..." In a previous commercial, football great Joe Namath, who acts as announcer for many Wiz spots, enumerated a list of Father's Day suggestions, and said, "And those are just a few of the great gifts for Dad that you'll find at Nobody Beats The Wiz." Or, in a recent press release from production house Shelton Leigh Palmer & Co., which discussed a new jingle package created by company president Shelly Palmer, Palmer is quoted as saying: "We usually work with advertising agencies or other production companies. But Nobody Beats The Wiz knew exactly what they were looking for..."

The company has not completely forsaken its tight, two-word trademark—it still shows up once or twice in most ads—but the longer rendition is used more often than not. For the last several weeks, Retail Track has heard regular, everyday radio listeners and TV (Continued on page 58)

Georgia Indie Celebrates 20 Years In Madison Market

BY DON FLUCKINGER

NEW YORK—Although Madison, Ga., is a town so small it needs only two stoplights, Henry's Music Center, a 600-square-foot independent store celebrating its 20th anniversary, has enough competition to keep owner Annie Lou Henry on her toes.

For one thing, Wal-Mart, the discount juggernaut with its racked music department, operates a store down the road a piece. Also, a flea-market retailer sells cassettes at a ferociously aggressive price. And a Union 76 truckstop carries country cassettes.

But Henry says she has a couple of advantages over her competitors—service and superior knowledge of the town's customer base.

"I treat the customer nice, I invite them to come back, and I thank them for coming," she says. "I let them know I appreciate their business."

Also, Henry, the store's sole full-time employee, can react more quickly in stocking hot product. Henry opened the store June 28, 1970, with help from her husband, I.V. Henry, who still keeps his hand in the business. At that time, pop, soul, and country were big.

Now, Henry says rap is her store's "probably the best seller, followed closely by older soul titles and gospel. Moreover, configuration and pricing have changed dramatically since 1970, when eight-tracks were the rage and the store sold albums for 79 cents."

Despite its entrenched position in the marketplace, Henry's Music Center definitely feels the heat from the competition. The Wal-Mart store sells CDs and cassettes cheaper, and the truckstop, which sells cassettes, cuts into sales of country music at Henry's. The flea market, which was outside the city limits before an annexation last January, sells tapes for $4.

Cassettes, which are priced at $3.49-$10.98, are the dominant configuration at Henry's, outselling CDs by 10:1. CDs and vinyl albums (Continued on next page)
sell for $12.98-$15.98 and $4.98-$9.98, respectively. Though not many people have CD players yet in Madison, the store's vinyl business continues to shrink, and Henry is still trying to clear her shelves and wall display of the vinyl that is left.

The store delved into video rentals two years ago, but it was not profitable for the store, since people can also rent at the Racetrack, a local gas station. When people want a bigger selection of videos, Henry says, they drive 32 miles north to Athens, Ga.

But although Henry's store has only one aisle, two racks of cassettes, and one wall full of albums, it has a customer base that spans five counties. People come from miles around to purchase cassettes, CDs, albums, and various other accessories at Henry's Music Center, Henry says.

When Henry's Music Center opened 20 years ago, it was around the corner from its current location and occupied 1,500 square feet of floor space, although with less inventory than is currently crammed into the new store. When the building housing the original store fell into a state of disrepair, Henry's Music Center moved into its current location, which may be smaller but does have central air conditioning.

Right now, M.C. Hammer's "Please Hammer Don't Hurt 'Em" is the store's biggest seller, moving "seven, eight, nine, 10 pieces a week," although Keith Sweat's "I'll Give All My Love To You" is catching up to it, Henry reports.

Due to the debate surrounding 2 Live Crew's "As Nasty As They Wanna Be," Henry says she now asks for identification from anyone purchasing that album.

"Before the big controversy, I hadn't heard the 2 Live Crew," Henry says. "So I listened to it, and it's not my taste in music. The people my age have been listening to oldies because we can understand what they're singing about."

To celebrate its 20th anniversary, Henry's Music Center offered weekend clearance specials during July. Cassettes were marked down by $1-$1.50, and albums were marked down to $5.98 and up. The cleaning accessories and guitar supplies were discounted 10%. Also, Henry plans to run a coupon special in the town newspaper, The Madisonian, which can be redeemed for "three or four dollars" off certain CDs.

TO OUR READERS
The Grass Route column is on hiatus. It will return in a future issue.
**NEW AGE ALBUMS™**

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**WORLD MUSIC ALBUMS™**

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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 each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.*
viewers comment on how clumsy the expanded store logo sounds, and the problem is obvious. The Wiz is taking its tagline, which is a complete sentence in and of itself, and then jams that sentence into the middle of other unsuspecting sentences—sentences that would sound a lot more sensible if the chain were willing to go back to simply calling itself The Wiz.

The again, maybe this change of names was to be expected. After all, it was The Wiz, in springtime spots that trumpeted its retailer-of-the-year triumph, that had Namath change the name of the National Assn. of Recording Merchandisers to the National Assn. of Record Merchants (Inside Track, April 21). Sure hope this Wiz strategy doesn't catch on. Otherwise, we'll have people saying things like, "I feel like having some french fries. Let's stop by You Deserve A Break Today So Go Out And Get Away to McDonald's, but we're low on gas, so first we have to go to You Can Trust Your Car To The Man Who Wears The Star, The Big Bright Texaco Star." And in our business, you'd have people buying tapes and CDs at places like "Where? The Wherehouse and Camelot Music; Let Us Entertain You."
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Pricing Issue Sidesteps at VSDA
Board Pre-empts Action Vs. Paramount

**BY PAUL SWEETING**

LAS VEGAS—So what happened to the pricing issue at the ninth annual Video Software Dealers Assn. convention?

Contrary to dire predictions in advance of the Aug. 5-8 trade show here, the keynote address from Paramount Home Video President Robert Klingensmith was not boycotted, the Paramount booth was not picketed or vandalized, and the new $99.95 list price for "The Hunt For Red October" did not become the flash point for a bitter standoff between manufacturers and retailers.

What happened, in large measure, according to a number of veteran industry observers, was some deft political navigation by the VSDA board of directors, and an apparent tactical retreat on the part of some manufacturers.

The board managed to effectively preempt any sanctioned demonstrations on the part of retailers by issuing a statement opposing price hikes by the studios. Arriving the first morning of the show, that helped set a tone of civilized discourse (Billboard, Aug. 18).

The carefully crafted VSDA position statement contained nothing that the studios could particularly object to—but sounded forceful enough to position the board near the forefront of the issue.

In deference to legal considerations, the statement carefully avoided mentioning any particular studio’s pricing policy or the pricing of any particular title.

Having most board members in the room while the statement was read to the press on opening day—including such big-business appointees as Lou Fogleman, head of Show Industries, the parent of Music Plus—also lent an air of unanimity to the proceedings.

According to a top executive at one major studio, the board was motivated, at least in part, by an understanding that the studios’ support for the convention—still VSDA’s single largest revenue producer—at all time low. Paramount would almost certainly have walked away had VSDA been unable to protect it from unseemly demonstrations, the executive speculates, and at least two other major suppliers confirmed to Billboard that they, too, would have packed up and left in solidarity with Paramount.

"The VSDA statement was purely political," one studio executive says. Another opportunity to debate the question of pricing was presented by Klingensmith’s keynote address. In the wake of the announcement of a $99.95 list price for "Red October," the Paramount executive certainly had everyone’s attention at the show. Instead, Klingensmith chose a different tactic—seeking to rekindle trade and consumer excitement in video with a call for a generic advertising campaign designed to boost overall rental activity. He called on other manufacturers to follow suit (Billboard, Aug. 18).

The Paramount chief drew cheers from the audience of retailers by pledging $100,000 from the studio to start the ball rolling.

The generic advertising campaign is rapidly becoming a favorite pet project among many influential retailers and was deemed a “first and foremost” priority by outgoing VSDA president Lou Berg in his state-of-the-association address.

As generous as Klingensmith’s offer was, it is seen by some home video industry watchers as a comparatively inexpensive gamble in light of the additional $2 million Paramount hopes to take out of the market.

(Continued on next page)

**VSDA Forges Ahead With Generic Video Ad Campaign**

**BY EARL PAIGE**

LAS VEGAS—The new board of the Video Software Dealers Assn. will move faster than expected on a generic advertising campaign to push home video, be more open to discussion on the issue of censorship, and will examine new areas of member participation, particularly during its convention.

These objectives were indicated during a new-style membership meeting at VSDA’s ninth annual convention here Aug. 5-8, where at one point nearly every member of the board became embroiled in a censorship debate with a member in the audience.

Convening on closing day, the membership meeting was an experiment: VSDA opened it up by no longer limiting attendance to just full members.

As the four-hour meeting wore on, there was a steady exodus as people drifted toward the exhibits, with the result that ultimately throughout the cavernous room there were only one or two people at most tables and dozens of tables with no one present.

While some audience members and VSDA speakers made cynical references to the sparse attendance, especially the lack of program suppliers, others noted there were still more people present than might have appeared. "We probably had more people than we ever did at the membership meeting," said Jim Salzer, of Salzer’s Video, Ventura, Calif., and a board member.

In accepting the gavel from Lou Berg, Audio/Video Plus, Houston, who served two consecutive terms, Jack Messer, Gemstone Entertainment, Cincinnati, said he would first look for increased cooperation from "all segments of the industry—retail, distributors, and studios—and enlarge the video pie.

The new president’s second point is to increase the awareness of all our programs—and in a tribute to Berg and his administration for getting the generic campaign going, Messer thanked Paramount Home Video, Blockbuster Entertainment, Rentrak Corp., and Microvation for contributions to the fund (Paramount and Blockbuster’s donations were for $100,000 each and were announced during the convention).

As the new board filed onto the stage, board member Jan DeMasse, Video Place, Exeter, N.H., noted that Messer had failed to mention the New England regional chapter’s previously committed $5,000 pledge to the generic campaign fund; moments later it was announced that Channel 3 Connection, Laurel, Md., a retail firm and a distributor under a revenue sharing plan, would donate $2,500.

The generic campaign was also mentioned by Berg as the "first and foremost" of VSDA’s immediate needs. DeMasse listed "self regulation" in terms of displaying and handling sensitive product as another immediate need. Ken Dorrance, Video Station, Alameda, Calif., pointed out that "the board is there for you all year, not just at conventions. Call us.

A delegate from New Mexico said the membership feels "cut off" because the election is done via mail and merely announced at the convention, and because members never see candidates face to face. New board member Dawn Wiener, Home Video Plus Music, Houston; Messer, and Allan Caplan, who sold his Omaha-based Applause Video chain to Blockbuster, all reviewed how the present election system evolved.

Messer noted that the use of candidate videotapes has been abandoned because of logistical problems in distributing them to enough chapters during the campaign.

The issue of higher prices flared up briefly when a delegate demanded Caplan’s view, precisely because he was now with Blockbuster. The fiery Caplan replied that it did not matter "who I work for," but admitted coming up to see him after the meeting.

"I’m still Uncle Allan. I’ll tell you what the hell to do about it."

This set up the vigorous, extended debate on censorship following a challenge by Warren Buckmaster, a retailer who said that the word "fuck" appears 85 times in “See No Evil, Hear No Evil,” and who called for more family movies.

Regional Report—The buzz started immediately at the Aug. 5-9 Video Software Dealers Assn. opening affair Saturday night in the Las Vegas Hilton as the annual convention got rolling—the regional leaders party.

Everyone was saying this is one convention that will provide a lot of material for regional meetings. Look for new regionals, too. Susan Englemann of Scarborough Video, Belle Mead, N.J., is very eager to start a new chapter on the west side of the state, even though the Pennsylvania/New Jersey chapter is up and running. Another sign of re-vitalized chapter activity comes from Mitch Lowe, head of the Northern California Chapter, of three-store Video Droid, and just winding down from being convention chairman at Las Vegas.

Lowe is pleased at the way the six chapters in California are pulling together with a newsletter and on several industry issues. Lowe noted that an announcement was made at the annual membership meeting about how California stores in some areas are pumping to be voter registration centers. It was noted that the California chapters’ efforts in workers’ compensation (Continued on page 5)
As one competing studio executive noted, "$100,000 won’t buy much media [time] but it certainly bought a lot of goodwill."

Taking their cue from Paramount, several other studios sought safe passage through the show, maintaining that pricing decisions have not yet been made on several big summer blockbusters due on video in the next several months. Nonetheless, retailers widely believe some of those titles, including LIVE’s “Total Recall,” CBS/Fox’s “Die Hard 2,” and Disney’s “Dick Tracy,” will ultimately be released at $99.95.

One major retail executive says he believes “Total Recall” has already been penciled in for a Dec. 20 street date at the higher price point but that LIVE—wary of retail reaction during the show—decided to shelve any price announcement until just after VSDA.

Both LIVE and Disney are also officially leaving open the possibility that either “Total Recall” or “Dick Tracy” could still be released as a sell-through title in time for Christmas.

In the interest of comity, Klingensmith’s tactic was also seen by observers as certainly understandable. But the pricing issue still threatens to rekindle the adversarial relationship between Hollywood and video retailers, thought to have subsided last year with the increased number of focus groups and other stepped-up supplier overtures to retail.

Throughout the show both sides of the pricing argument stuck closely to positions already staked out. The studios still maintain that higher Hollywood production costs, as well as higher video marketing costs, leave them no choice but to push up the wholesale price of rental titles. They are charged, they maintain, with a fiduciary responsibility to maximize the profit potential of every title they distribute.

Retailers, on the other hand, are less concerned about the profit potential of particular titles and more with the profitability of their stores. As incoming VSDA president Jack Messer, head of four-store Gemstone Entertainment in Cincinnati put it, higher prices will put pressure on retailers operating from a fixed budget for new titles and will ultimately cause them to decrease their purchases. “With fewer titles in stores, rentals will decrease, so revenues will ultimately decrease, causing a downward spiral of revenues and purchases,” Messer predicts.

“We have to look at the industry as a whole,” Messer continues, “rather than at maximizing the profits on one title. If we do that, it will ultimately maximize profits for everyone.”

The question that still separates retailers and manufacturers—a gulf reflected in the VSDA statement’s urging Hollywood “to consider for implementation only those projects which can be economically successful under pricing standards which allow the video retailer to grow and prosper”—is how and whether higher movie production costs should be passed along to video retailers.

Even though most of the major home video companies are wholly

(Continued on next page)
owned subsidiaries of the studios (with the exception of the joint ventures RCA/Columbia and CBS/Fox, and LIVE Home Video, which is 49% owned by Carolco Pictures), they are treated, for the purposes of financing movie production, like any other distribution company. They pay a license fee (part up front and part in the form of a royalty) to distribute movies on cassette, even if the films were nominally produced by the parent company.

According to LIVE Home Video president Dave Mount, the home video company today is typically expected to put up somewhere around 40% of the production budget up front, plus pay a royalty of 18%-20% of net revenues in exchange for the home video rights. Thus, for a film costing $28 million to produce (the average cost today) the home video company is expected to contribute more than $11 million up front.

As Mount explains, "even if the source of product is internal, 40% of the negative cost is allocated to the video division. It's not necessarily 40% on a $60 million movie, but you still pay more."

Thus, from the studio's perspective, home video revenues are not the "gravy" they were when the industry was young, but an integral part of the economics of Hollywood.

Less clear is the role of the higher marketing costs alluded to by Paramount and other studios when discussing higher wholesale prices.

"When a movie comes to video you have advertising, co-op dollars, standees, posters, trade ads, all of which ads up to several million dollars," Mount says. "Plus, our normal costs of doing business have gone up and there haven't been any real price hikes in five years or so. Something has to give."

Paramount claims it will spend at least $3 million to market and promote "The Hunt For Red October," including at least $1 million in television advertising. The marketing campaign for "Red October" will be the largest for any rental title in its history, according to Paramount executives.

The studios claim that the video industry is more competitive today than ever before and that they must spend the extra dollars just to move the same number of units that they were able to move three years ago.

Perhaps so, say observers, but the case for how that benefits retailers is lost on many dealers. Some studios, such as MCA/Universal Home Video, argue that by spending money for consumer advertising they are driving people into video stores, thus benefiting retailers (Billboard, July 21).

But even some other studios do not buy that argument. "I'm not sure that when we advertise a title on TV that it registers with consumers that it's on video," Mount says. "What registers is the title, so that if they see it in video stores they might rent it."

That's one reason a generic advertising campaign has broad appeal exhibited at the show. Such a campaign, it is hoped, would motivate taped renters to return to the market, boosting business across the board.

But the bottom line from the retail-
‘Honey,’ ‘Rain Man,’ ‘Talking’
Take Top VSDA Video Awards

V D INDUSTRY VOTES: The home video industry loved MGM/UA Home Video’s “Rain Man,” RCA/Columbia Pictures Home Video’s “Look Who’s Talking” and Walt Disney Home Video’s “Honey, I Shrank The Kids.”

Those were the three big winners in the drama, comedy, and family categories, respectively, at the Video Software Dealers Assn.’s closing banquet hosted by film critic Leonard Maltin Aug. 8. The event capped the four-day VSDA convention in Las Vegas.

The trade group polled about 4,000 retail members for their choices, while nominees were chosen by suppliers. The VSDA has also chosen to designate its award as the “Homer.”

Other big winners of Homer awards included CBS/Fox Video’s “The Abyss” (science-fiction), Warner Home Video’s “Dead Calm” (horror), Touchstone Home Video’s “Beaches” (musical), and Walt Disney Home Video’s “Bambi” (classic).

Paramount Home Video’s “Shirley Valentine” won in the foreign category, CBS Music Video’s “New Kids On The Block: Hangin’ Tough Live” won in the music category, and Livel/Family Home Entertainment’s “Teenage Mutant Ninja Turtles—Cowabunga Shredder” won as favorite children’s program.

Coliseum Video’s “Wrestlemania VII” won as favorite sports video, Warner Home Video’s “Jane Fonda’s Light Aerobics And Stress Reduction Program” won as favorite health and fitness video, and RCA/Columbia’s “How To Talk Moda” won in the “how-to/specialty” category at the CBS/Balliero Home Video’s “Night Trips” won in an adult category.

The VSDA also gave supervising actor Arnold Schwarzenegger—who was on hand to accept—its Video Star Of The Year award. Michael J. Fox was the recipient in 1987, the last time the trade group bestowed that honor.

MORE AWARDS: Paramount Home Video’s “The Godfather: The Complete Epic” was the hands-down winner in Entertainment Weekly’s first survey in Aug. 10’s issue of the “100 Best Movies Of All Time On Home Video.” The list was based on a poll of Entertainment Weekly editors and contributors, including such film critics as Tom Shively of Rolling Stone and Jami Bernard of the New York Post.


MCA Home Video had six of the top 20 titles, as “The Palm Beach Story” was 15, “Duck Soup” was 16, “Psycho” was 17, and “Double Indemnity” was 18.

BOX-OFFICE BITS: Who would have thought it... Patrick Swayze outgunning the Cruise missile... It’s true. Paramount’s “Ghost”—billed as romance, comedy, and supernatural thriller all rolled into one—has been in more than $70 million in the first couple of weeks in release. Not only is it the summer’s genuine sleeper, say observers, but now it has a shot at the coveted $100 million mark. “Days Of Thunder” with Tom Cruise, also from Paramount, has taken in more than $70 million—but in twice the time.

Meanwhile, 20th Century-Fox’s “The Dead 2: Die Harder” becomes the third summer movie to reach the $100 million plateau, following Carolee’s “Total Recall” and “Dick Tracy” from Walt Disney.

SHORT TAKES: Action director John McTiernan’s “The Hunt For Red October,” “Die Hard,” “Predator” next two projects will be less “The Stand,” a love story set in Brazil that stars Sean Connery, and “Princess Of Mars.” Both are for Hollywood Pictures... Warren Beatty’s “My Life” in “Bugsky,” a story based on mobster Bugsy Siegel, to be directed by Barry Levinson (“Rain Man”).

COMING SOON: “Q & A,” with Nick Nolte, arrives Oct. 3 from HBO Video... “Stanley & Iris”... “Star Trek II”... “The Last Emperor,” with Robert De Niro and Jane Fonda, arrives Oct. 17 from MGM/UA Home Video... “Deception,” a suspense thriller starring Harry Hamlin of TV’s “L.A. Law,” arrives Oct. 25 from Republic Pictures Home Video... “Bird On A Wire,” with Mel Gibson and Goldie Hawn, arrives Nov. 15 from RCA/Columbia Universal, which will also release “Back To The Future III” on Nov. 8... Vidmark will release “The Cook, The Thief, His Wife & Her Lover” on Oct. 17... Orion Home Video has set an Oct. 9 street date for the Alec Baldwin-starring “Miami Blues,” a Nov. 15 street date for Robin Williams’ “Cadillac Man,” and a Dec. 20 street date for “Robocop 2.”

FOR WEEK ENDING AUGUST 25, 1990

TOP VIDEOCASSETTES RENTALS

compiled from a national sample of retail store rental reports.

<table>
<thead>
<tr>
<th>NO. 1</th>
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</table>

*ITA gold certification for a minimum sale of 250,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. *1 *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.

60
STORE MONITOR (Continued from page 57)

tion resulted in a $500,000 per year savings.

FOOD FOR THOUGHT: Several VSDA delegates from the food industry thought there were more of their contemporaries at the show than ever before, according to Greg Ryan, video supervisor, Food Giant, Sikes- ton, Mo., a chain with video in 41 of its 54 outlets.

FAMILY AFFAIR: Religious videos are becoming very important as a genre, reports David Henrichs, manager at Family Films, who was scouting the show for video specialty retailers. "The potential is awesome," he claimed. "Forty percent of the U.S. population is Christian. There are 6,000 Christian bookstores," he noted—but went on to say that generally those outlets are not savvy about video.

VIDEO SPY: Among the zillions of trade tips exchanged during VSDA, Gordon Mudrow, who runs some Ben Franklin video departments out of Winston, Ore., offers this tip when comparative shopping—"I talk into a hidden tape recorder but pretend it's my wife," who accompanies him. Mrs. Mudrow may have another version on this one.

NEW COMPETITION: It was repeated for emphasis: Video stores have a new type of competitor. It is the computer software store, such as Egghead Software, Computerland, and many, many more. The reason is that the television screen and the computer monitor screen are still screens—and a screen is a screen. Surrounding the early warning on all this was Stan Cornyn, president of Warner New Media, who dazzled an opening-morning audience by showing how the videodisk, the CD, and the floppy disk or computer are all converging. "The future is here and it's the TV screen—whatever plays on it," he told the audience as an assistant showed off the "Megillah," a customized playback machine Cornyn had assembled.

PPT PLAYS IT COOL: Pay-per-transaction was a hot topic two years ago at VSDA. This year it was all but a whisper, acknowledges Ron Berger, energetic head of Rentrak, who was here quietly meeting people. Also in attendance was Harris Egerdorff, who was seeking licensees for a videocassette he invented that counts each play. Actually, PPT people, like Alan Coccio, head of Channel 3 Connection, Laurel, Md., are happy the topic is so low-key. Coccio, working with a plan that brings hit titles down to $18 a copy, once dueled with Berger via Commentary articles at the height of the PPT brawl. Berger said, "It's no longer as emotional an issue" and PPT advocates want to keep it that way.

HANDICAPPING VSDA: This is not about placing bets but you can bet that subsequent conventions will be more sympathetic to the wheelchair-bound attendees, according to Charles Rich, NBC Radio entertainment reporter, who conferred with Lou Berg, president of VSDA and a wheelchair user since a horseback ac-

(Continued on page 66)
Cash in on the magazine that takes home video viewers behind-the-scenes of the hottest new releases!

Sell AMERICAN FILM in your store—you pay only for the copies you sell.

And every copy you sell can increase your videocassette sales. From golden oldies to the newest films to yet-to-be released videos, AMERICAN FILM gives the definitive word on the home viewer’s ultimate library.

Take advantage of your customers’ curiosity about movies—join our Guaranteed Sales Program. Here’s what you’ll get:

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Be part of the action—order your copies of AMERICAN FILM today!

[Form for ordering AMERICAN FILM]

[List of Top Videocassettes Sales for the Week Ending August 25, 1990]
‘90’s’ Shines; ‘Brain Dead’ Anything But

By Michael Dare

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

“The 90’s Home Video.” The 90’s (Tel. 312-321-9321, Fax 312-321-9323)

This collection features some of the best moments from the first season of what is easily the most important and innovative news show on the air, a show that does all the things that television was born to do but never does. “The 90’s” comes out of Chicago, appears mainly on local PBS stations, and consistently undermines all your preconceptions about what news is supposed to be. Part “60 Minutes,” part counterculture documentary, part rock’n’roll.

2nd Features

All experimental and groundbreaking, it presents a truly global and often radical view of world affairs. Rather than focusing on events, it focuses on attitudes, sociological phenomena, “people, places, and ideas,” exposing all manner of hypocrisy with performance art and fantastic computer graphics. It’s all interest with fascinating historical footage from the video revolution, including backstage video of Johnson and Nixon preparing for speeches, and a cooking lesson in how to make “Flying Morning Glory on Fire.” Best of all, it does NOT feature men in suits standing in front of blue screens. Now that there’s virtually no alternative press in the U.S. at least there’s alternative video. Every broadcast episode contains a mail-order ad for this tape, but there’s a discount for retailers. Buy it and show it to everyone.


A great brain movie can be hard to come by these days, so thank God they’re unleashing this one. It’s got open brains, splattered brains, happy brains in jars and bad brains in trouble. Luckily, the brains behind the whole enterprise belong to screenwriter Charles Beaumont, who wrote many of the best “Twilight Zones.” This is complex, entertaining, and cerebral, full of interchanging realities where you’re never quite sure what’s really happening. In many ways, it’s what “Total Recall” would have been if it was directed by Alfred Hitchcock. Get past the gore and you’ll find it’s intelligent, grotesque, and mesmerizing, full of dynamite over-the-top performances by Bill Pullman, Bud Cort, and Bill Paxton. Rent it with “Re-Animator.”

“Dr. Caligari,” (1929), Shaw.

(Continued on next page)

Panasonic: The Master Duplicator.

Make every video cassette you duplicate a star. By living up to your customers’ highest expectations for quality. With Panasonic® the master duplicator.

Panasonic duplicators are masters at efficiency. They feature hi-silicon scanners designed to extend operating time and reduce maintenance. And since Panasonic duplicators run cool, you can increase the number of machines in your facility by as much as 50% while utilizing your existing air conditioning system.

Panasonic duplicators are masters at productivity. To make optimum use of valuable space, three units fit in the same space as two conventional VCRs. Panasonic duplicators will also save you time. With a fast rewind time of only three minutes for a two-hour cassette. Add Panasonic’s auto cassette changer, and you can virtually eliminate tape handling time between recordings.

Panasonic duplicators are engineered for reliable operation. With a unique IQ transport mechanism that maintains precise alignment of all the units’ critical parts in the tape path. The mechanism employs five direct drive motors, including separate supply and take up reel DD motors for accurate operation. A large brass impedance roller to absorb vibration and minimize jitter. And a video head cleaning function to maintain high performance over extended periods of use.

It’s no wonder Panasonic is the master duplicator. And the leading supplier of duplicator VCR’s in the industry.

For more information on Panasonic duplicators, call (201) 392-4825.

Panasonic Audio/Video Systems Group

HOME VIDEO
A Razor Sharp Look at the Lives, Loves and Challenges of Third Year Med Students

An ensemble cast of talented young actors create dynamic chemistry as they portray third year med students facing the life and death challenges of medicine...and the pressures of personal competition. Vital Signs is a fast-paced story that offers a winning blend of romance and human drama.

- Starring Jimmy Smits, from his Emmy-nominated role on the hit TV series, "L.A. Law."
- "Vital Signs" was a 1990 20th Century Fox Theatrical Release.

Catalog # 1831
Dealer Order Date: September 11, 1990
Street Date: September 27, 1990
Suggested Retail: $89.98

2ND FEATURES
(Continued from preceding page)

It's art direction uber alles in this spectacularly bizarre sequel to "The Cabinet of Dr. Caligari."
Welcome to Dr. Caligari's grand-daughter's asylum, pleasantly situated next to a toxic waste dump, full of dayglow colors and unlimited sex and drugs in between the shock treatments. This is more a fever dream than a feature, and it takes more artistic chances than any maniac would have thought feasible. I can't possibly make it sound as good as it is just by describing it. I'm afraid I must demand you see this for yourself. Made by the purveyors of "Cafe Flesh," it is the biggest wacked out expressionist explosion of eclectic dementia since "The Forbidden Zone," and it can sizzle your brain. See it with your analyst.

Jeff Goldblum ("The Fly") gives one of his best performances in this macabre and mysterious tale of love that certainly lives up to its title. Goldblum plays a Hollywood screenwriter who is hired to work on a puzzling film project where everyone's motives are suspect. Director Fernando Trueba successfully creates an aura of deep mystery that only resolves itself through an unusual sample of sexual fulfillment. This is an odd European creation, full of Freudian undertones, some surprising fetishes, and startling nudity. Originally called "The Mad Monkey," it's been on a shelf for years while someone tried to figure out how to sell it. It will convince anyone that filmmakers are indeed sick puppies. Rent it with "The Stunt Man" or "Sunset Boulevard."

DOUBLE BILL OF THE WEEK
These little-known features present two fascinating looks at Gypsy life. "Time of the Gypsies" is a brilliant examination of Gypsies in modern Yugoslavia—the type of film that usually gets shown only once in the U.S. at some obscure international film festival. Like "Salaam Bombay," it follows the exploits of a child of the streets who has no choice but to learn everything the hard way. What could have been sordid and depressing is witty and surreal. Director Emir Kusturica won the Best Director Award at the 1989 Cannes Film Festival. "The Raggedy Rawney" stars Bob Hoskins ("Who Framed Roger Rabbit"), who also wrote and directed. This is the slicker of the two in the Gypsy-fest, with a movie star in its midst, an emotional Hollywood score, and no annoying subtleties to distract from the melodrama. A mystical wandering tribe gets caught up in the middle of a war with no name. Life and death. Cruelty and compassion. Rent it with "Gypsy."
Image Entertainment Posts 1st-Qtr. Profit

Laserdisk Distributor Sees Figures As ‘Strong Sign’

BY DON JEFFREY

NEW YORK—Image Entertainment Inc., an independent distributor of laser videodisks, reported a net profit of $111,880 for the first quarter, after a year-earlier loss of $94,524.

Revenues for the Chatsworth, Calif.-based company increased 117% to $10.2 million for the three months that ended June 30.

The company considers the first-quarter profit a strong sign of future profitability. In the fourth quarter of the last fiscal year, Image took large one-time writeoffs that resulted in a net loss.

Operating income, which is calculated before taxes and interest charges are subtracted, amounted to $488,000 in the first quarter, a sharp rise from $69,000 a year ago.

Jerry Smolar, chief financial officer, attributes the gains in profitability to “operating efficiencies” realized from the big increase in revenues.

Fahnestock & Co., a New York brokerage firm, said in a recent favorable report on Image that the 10-year-old laser video market is on the verge of becoming a sizable growth industry thanks in part to the rapid consumer acceptance of compact disks.” The report also said that lower-priced combiplayers—digital laser machines that play videodisks and compact discs of recorded music—“should help increase the attraction of laser video technology.

According to Fahnestock, there are now more than 400,000 laser videodisk players in the U.S. and the total market may exceed 1 million next year.

But, despite the bullish projections by Image and Wall Street, the company’s stock continues to languish below $1 a share. Investors recently bid 78 cents for Image shares in the over-the-counter market.

Fahnestock recommends that long-term investors “will have to assume high risk” purchase the company’s stock.

Image has released more than 1,500 films on laserdisk and has long-term licensing agreements with more than 30 film and video suppliers.

RECREATIONAL SPORTS

** NO. 1 **

** 1 **  189  
** NBB AWESOME ENDINGS **

CBS-FOX Video 2422

** 2 **  44  
** BASEBALL FUNNIES **

Seemar Ent., Inc.

** 3 **  18  
** ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS **

CBS-FOX Video 2423

** 4 **  77  
** 1,000 YEARS-A-VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072

** 5 **  149  
** CHAMPIONS FOREVER J2 Communications J2-0047 **

** 6 **  44  
** DAZZLING DUNKS AND BASKETBALL BLOOPERS **

CBS-FOX Video 2229

Re-entry

** 7 **  12  
** NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024 **

** 8 **  124  
** AUTOMATIC GOLF **

Similar Ent. Inc., VA 29

** 9 **  127  
** CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp. **

** 10 **  74  
** MICHAEL JORDAN: COME FLY WITH ME CBS-FOX Video 2173 **

** 11 **  12  
** THE BOYS OF SUMMER VidAmerica 7017 **

** 12 **  113  
** A KNIGHT OF KARTER Basket Videos Communications **

** 13 **  5  
** LEE TREVINO’S PRICELESS GOLF TIPS VOL. 2 **

Paramount Home Video 12624

Re-entry

** 14 **  7  
** FOOTBALL FOLLIES Fox Video 

** 15 **  7  
** DORF ON GOLF J2 Communications J2-0009 **

** 16 **  5  
** BASEBALL CARD COLLECTING JCI Video JCV-8112 **

** 17 **  3  
** AUSING THE HIPS, THIGHS & BUTTOCKS WORKOUT **

Paradise Video 0023

** 18 **  8  
** MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE Fox Video HBO Video 0093 **

** 19 **  67  
** THE ALL NEW NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024 **

** 20 **  7  
** FUNNY SIDE UP **

Main League Baseball

HEALTH AND FITNESS

** NO. 1 **

** 1 **  189  
** CALLANICS 0 MCA/Universal Home Video 80429 **

** 2 **  81  
** JANE FONDA’S COMPLETE WORKOUT Warner Home Video 650 **

** 3 **  6  
** KATHY SMITH’S BODY BASICS Fox Video 8114 **

** 4 **  93  
** KATHY SMITH’S FAT BURNING WORKOUT Fox Video HBO-0159 **

** 5 **  14  
** JANE FONDA’S LIGHT AEROBIC WORKOUT Warner Home Video 652 **

** 6 **  43  
** BEGINNING CALLANICS MCA/Universal Home Video 80892 **

** 7 **  4  
** JANE FONDA’S LOW IMPACT AEROBIC WORKOUT Warner Home Video 076 **

** 8 **  27  
** ANGELA LANSBURY: POSITIVE MOVES Wood Video 2298 **

** 9 **  14  
** JODY WATLEY: DANCE TO FITNESS Parade Video 207 **

** 10 **  14  
** KATHY SMITH’S ULTIMATE STOMACH & THIGHS WORKOUT Fox Video HBO-3246 **

** 11 **  14  
** SUPER CALLANICS MCA/Universal Home Video 80809 **

** 12 **  10  
** DENISE JANE’S: COMPLETE UPLIFTING WORKOUT Video Parade Video 203 **

** 13 **  14  
** START UP WITH JANE FONDA Warner Home Video 077 **

** 14 **  11  
** RITA MORENO: NOW YOU CAN Fox Video 207 **

** 15 **  6  
** CATHY LEE CROSBY’S BEAUTIFUL BODY WORKOUT Century Film Studios **

** 16 **  8  
** BASEBALL CARD COLLECTING JCI Video JCV-8112 **

** 17 **  21  
** AUSING THE HIPS, THIGHS & BUTTOCKS WORKOUT **

Paradise Video 0023

** 18 **  8  
** MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE Fox Video HBO Video 0093 **

** 19 **  67  
** THE ALL NEW NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024 **

** 20 **  7  
** FUNNY SIDE UP **

Main League Baseball

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Huizenga Honored As Time/Billboard Video Man Of Year

H. Wayne Huizenga, chairman and CEO of Blockbuster Entertainment, the 1,380-plus-store Fort Lauderdale, Fla.-based chain, was named Time/Billboard Video Man of the Year for 1990.

The presentation was made during the ninth annual Video Software Dealers Assn. convention in Las Vegas at a reception co-hosted by Time magazine and Billboard. These photos were taken during the reception, which drew industry executives, VSDA board members, and other industry figures.

Magnum Force. Billboard associate publisher Gene Smith, left, and last year's Man of the Year, Peter Bainer of Palmer Video, right, greet Gina Devita and Danny Kopels of Magnum Entertainment.

Blockbuster Coverage. Billboard home entertainment editor Jim McCullough, left, and marketing editor Earl Page, right, keep close tabs on Blockbuster chairman/CEO H. Wayne Huizenga.

Passing The Crown. Last year's Man of the Year, Peter Bainer, head of Palmer Video, acknowledges this year's recipient, Blockbuster's H. Wayne Huizenga.


Store Monitor (Continued from page 61)

Incident in 1982. "Yes, it might seem like exploiting the handicapped to talk about the bus and other problems, but it's also the only way we're going to see improvements," said Rich.

Adults advance: More than a few attendees remarked how X-rated tapes are at last receiving at least equal representation on VSDA's wall of award nominees at the convention. Titles like VCA's "Pretty Peaches 3: The Quest" are presenters exactly as all the other product. Generally, fewer adult exhibitors were in evidence and they were more or less relegated to the rear of the convention exhibit in its new configuration, said various X-rated specialists.

Combo Connection: Many of the leading combo chains were in greater evidence this year as with Florida's Spec's Music & Video Stores, Wherehouse Entertainment, with a hospitality suite, Tower Records/Tower Video's usual large crew, and two more chains very close to VSDA—Music Plus and Sound Warehouse, whose respective top-

(Continued on next page)

For Week Ending August 25, 1990

Billboard

Top Kid Video Sales

Compiled from a national sample of retail store sales reports.

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He's Back in Town and Right on Time.

Thomas the Tank Engine has been filling his passenger cars with fans since he first arrived in video outlets across the country. His heartwarming escapades have delighted all those who can still see the world with the wide eyes of a child. Now he's making a second stop at video stores and he's brought with him all new adventures.

These stories are so amusing you might not notice that you always arrive at a message of self-respect, friendship, or honesty. So grab your ticket as Thomas and his friends set off for a world of wonder and gentle fun where all kids feel at home.

Availability Date: September 27

USA
$14.95

CANADA
$19.98

Suggested Retail Price

Hot Off The Tracks... Thomas' Headlines

- Featuring the voice of Ringo Starr as Storyteller.
- Thomas the Tank Engine & Friends guest star in the Emmy, ACT and Parents' Choice Award winning 'Shining Time Station'.
- Thomas books, published by Random House, have reached Number 1 on the bestseller lists.
- Extensive national exposure in trade and consumer publications and other media.
- The Thomas stories are based on The Railway Series by Rev. W. Awdry, first published in 1945 and brought to life in these Britt Allcroft productions.
- Closed Captioned. Registered Service mark of the National Captioning Institute. Used with Permission.

Thomas Gets Tricked & Other Stories
1201/Color/Approx. 40 min.

Tenders & Turntables & Other Stories
1203/Color/Approx. 40 min.

Thomas Breaks the Rules & Other Stories
1204/Color/Approx. 40 min.

James Learns a Lesson & Other Stories
1202/Color/Approx. 40 min.

“The focus is on values as Ringo Starr narrates a series of charming vignettes surrounding the daily life of a group of railway engines.”

Nora Fraser. Movie Mom/The Home Show
FOR WEEK ENDING AUGUST 23, 1990

TOP LATIN ALBUMS

The following item was contributed by Billboard's chief European correspondent, Mike Hennessey, from Frankfurt, West Germany.

Goetz Woerner, head of German independent label Messidor Musik GmbH, which specializes in Latin repertoire, has created a special stamp to promote the new Willie Colon album, "Forca," for which Messidor is the European licensee.

The 1 1/2-by-1 1/2-inch colored stamp, a reproduction of the album cover, is not only promoting the album but is also helping the Save The Planet campaign, organized by the Artists United For Nature group.

Messidor is offering sheets of 20 stamps for $5 deutchmarks (about $3) to people who wish to support the campaign to save the rain forests.

"I got the idea of printing the stamps because Messidor is a member of AUFN, and I wanted to support this action with money which helps to preserve the rain forests," says Woerner. "The principal idea was to connect the two things: a promotion campaign for Willie Colon, who is currently on tour in Europe, and the Save The Planet campaign. Willie himself is highly enthusiastic about the stamp idea."

Woerner says that, already, a number of the stamps have been used effectively on regular mail in Germany, but he says, "I wouldn't want to encourage this, even if the mailmen do support the campaign."

A German indie label has created a Willie Colon stamp.

by Carlos Agudelo

AWARDS, AWARDS, AND MORE AWARDS: "Premios Estrellas del Merengue" will take place in New York Sept. 17. According to its organizers, the event seeks to recognize the work of those who have helped to promote and support merengue music in New York. There will be a special international award, plus 19 prizes in such categories as journalism, photography, publicity, and TV and radio personalities.

A German indie label has created a Willie Colon stamp.

World music from Mexico: It is refreshing to hear groups like Malvita Vecindad and Los Hijos de Quinto Piso. Refreshing because the group's music is a far cry from the standardized pop ballad and the easy clichés of pop/rock imitators. Malvita Vecindad's production is an original blend of rhythms that nobody expects to hear coming out of Mexico. Also, the group's presence is encouraging because, in addition to being serious and accomplished musicians, impart a thorough knowledge of their culture through their music. Malvita Vecindad has recently released its eponymous debut album on the BMG label.

This strong follow-up to Chayanne's multi-platinum last album is sure to dominate the airplay and sales chart for many months to come.

Lourdes Robles "Imágenes"

Lourdes Robles is hot. Her new album, produced by Rudy Perez and Ricardo Eddy, is a smash. This album includes the #1 hit duet with Luis Enrique. "Gracias A Tu Amor".

Abrazame Fuerte / Es El Chichin (Brindemos Por Neosoral / Gracias A Tu Amor / Miedo / Que Lastima / Oime Como Llego A Ti / La Nota Ideal / Ni Tu Ni Yo"

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BILBOARD AUGUST 23, 1990

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**Billboard Awards To Honor Top Latin Videoclips**

**NEW YORK—**The Billboard Music Video Awards will honor outstanding achievement in Latin music videos for the first time this year with five new awards categories.

The winners in all categories will be announced at an awards show featuring showcase performances Nov. 9 at the Palace in Los Angeles. The show is the finale of the 12th annual Billboard Music Video Conference, Nov. 7-9, at the Westwood Marquis Hotel & Gardens in Los Angeles. This year’s sponsors are Tanqueray Sterling Vodka and Federal Express.

This year, for the first time, Billboard’s awards will be given to music videos in a variety of genres. This change is recognition of the expanding role of music video in the development of artists’ careers in all types of music.

The genres covered by the awards are pop, rock, black/rap, Latin, dance, and country. In each genre, awards will be given in five categories: duo or group, male, female, new artist, and director.

As a first step in the awards process, Billboard has mailed entry forms to major and independent label music video departments. If your label has not received the form, contact Melinda Newman at Billboard (212-586-5097) no later than Aug. 27. Entry forms must be postmarked by Sept. 5, 1990.

For further information on the conference and awards show, contact Peggy Dold, the conference coordinator, at 212-583-2772.

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**TALENT IN ACTION**

*(Continued from page 22)*

keyboardist George Duke were joined by Duke’s cousin, EMI vocalist Dianne Reeves.

One of three dates with Reeves in a monthlong tour, this blended funk, fusion, and volume as Duke and Clarke played “Pit Bulls” and the mindless yet catchy “Oh Oh” from their new Epic album, “3.”

Reeves offered a rendition of “I’ve Got It Bad And That Ain’t Good” that interwove stretched lyrics, melismas, and vocalise. Technically formidable, her virtuosity threatened to cloud the song’s message. But her singing, if short on subtlety, showed a sense of daring the more seasoned musicians lacked. “Better Days,” a tribute to her grandmother, brought the house down.

People expecting a jazz jam likely were disappointed, though Clarke and Duke improvised with power. Each strode into the crowd, thrilling fans as drummer Scott Peaker and keyboardist Brian Simpson held the stage.

The one nod to more traditional jazz was a reading of Charlie Mingus’ “Goodbye Porkpie Hat,” sparked by Clarke’s sturdy triplets and chromatic ascensions and lines played in unison with Duke.

**CARLO WOLFF**
COUNTRY

Galante Fills Top Slots At RCA Names Weston, Leo To VP Posts


Weston's appointment comes on the heels of the recent U.S. model to restructure the Nashville division and create a second record label. Weston was originally named VP A&R for the Nashville division, that move, Weston was RCA's VP, national country promotion.

The marketing, promotion, and administration departments will report directly to Weston, who will, in turn, report to Galante.

Leo's responsibilities will include directing the existing roster and all new signings. He has produced such acts as Alabama, the Nitty Gritty Dirt Band, R.C. Oates, and Juice Newton. He is also a musician and songwriter who has toured with such artists as Jimmy Buffett and Kim Carnes. His songwriting credits include the No. 1 hits "Baby What About You" (Crystal Gayle) and "Yellow Rose" (Nitty Gritty Dirt Band). Leo will report to Galante.

The appointments are effective immediately. Announcements regarding the new country label are forthcoming.

DEBBIE HOLLEY

BMG Music Broadens Its Appeal Catalog Buys, Staffing Lead To Hits

BY EDWARD MORRIS

NASHVILLE—"A lot of catalogs aren't for sale," observes BMG Music's VP GM Henry Murray, "until somebody takes a look at what you've done with the ones you've bought. And then you start to hear from a lot more people you didn't know were interested in selling." Under the company's umbrella are BMG Sheet Music, BMG R Tours and Careers Music (BMI).

When he was hired nearly three years ago to establish BMG's Nashville division, Hurt knew he couldn't make a quick impact on the country market simply by signing songwriters. He also had to shop for catalogs of proven or potential hits.

That strategy led BMG to purchase MTM Music, Act III, the Ronnie Milsap collections, and the record company's "Dream" of making a catalog business. Recently, the company bought a number of songs from Stan Sloan, including such early Eddie Rabbitt copyrights as "Kentucky Rain" and the old pop hits, "Pretty Little Angel Eyes" and "Under The Moon Of Love."

In the other catalogs, Hurt says, are works by Holly Dunn, Becky Hobbs, Wade Hargrove, Randy Foster and Bill Lloyd. Hurt, Cherry Chat, Dewayne Blackwell, Mike Reid, Danielle Alexander, Linda Hargrove, Guy Clark, Jeff Tweel, Frank Dycus, Larry Kingston, Pam Rose, Mary Ann Kennedy, David Allan Coe, and Buzz Rauff.

Concurrent with making these acquisitions, Hurt has built a staff of 20 catalog staffers. He has brought on board BMG's Nashville, John MacRae, Robert Ellis Orray, Randy Foster, and Bill Lloyd. BMG has just signed Archie Johnstone to head the new catalogue unit and have taken on producer and pick Clay Young as a professional manager.

This rapid buildup of talent already has yielded five No. 1 country hits: Randy Travis' "Hard Rock Bottom (of Your Heart)" (previously Prestwood), Lenie Morgan's "Five Minutes" (Beth Nielsen Chapman), Kathy Mattea's "Old Memories" (Boone); Holly Dunn's "Are You Ever Gonna Love Me" (Dunn); and Shannon Collins' "Next To You, Next To Me" (Orray). Hurt and Prestwood are currently pursuing the two hottest BMG/Nashville writers. "The wonderful thing about John Hurt," says BMG president Nick North, "is that he's a fast starter. He's already working with_small talents as well as huge stars."

The deal for the Nashville division includes such high profile country music stars as John Anderson, Randy Travis, and John Michael Montgomery.

Hurt is equally impressed by Prestwood's reach: "Everything we send them is taken." Among Prestwood's recent coups are the new country Super Singles and two cuts on the current Barbara Mandrell album.

Overall, who's just reached his first No. 1 via Shenandoah, is a Boston songwriter who was originally signed to BMG's pop music division. He also had a pop single out on RCA's (with Carline Carter) in 1983, "I Couldn't Say No."

Although he overseas BMG's publishing worldwide, Firth's credentials in country music date back to the days he operated Auff-Rose's London office. He says he has decided that country music will profit greatly from the opening up of eastern Europe and the economic consolidation of western Europe. "It's a bit like country ham or grits," he notes. "It's kind of hard to export."

If country copyrights do have a future in Europe, Firth speculates, they will have to be presented and packaged as something other than country.

The richness of new country talent, Hurt explains, has changed the way BMG looks at its songs: "It's getting so that you can give your best song to a new artist. Years ago, people who were trying to produce new acts had to write for them. But with the advent of the Travis Tritt and the Doug Stone—those who just seem to come nowhere— we take the chance.

Stone's first single, "Be Better Off (In A Pine Box)," was co-written by BMG staffer Johnny MacRae. Even though the song was originally pitched to George Jones, Hurt knew the OK for Stone to record it. "I sold it to Jr. in about two weeks," Hurt recalls, "because I was afraid he'd quit. And he got mad when I did tell him. Now, he's ecstatic."

That figures, stone took the song to No. 4.

Mae Boren Axton Won't Slow Down Country Pioneer's Career Enters Fifth Decade

NORTH MAE, 1990: One of the great creators and producers of country music, Mae Boren Axton, continues to pursue her country into its fifth decade. Now she has added the titles of VP and executive director to her current ones of president of Lawhorn Productions, Inc., and the newly formed DPI Records. The lady just will not slow down.

Axton could live comfortably on her song royalties, especially the checks that still keep coming in for her classic, "Heartbreak Hotel," Elvis Presley's first million-seller. Back in 1956, her writing partner Tom Darden paid the floor, pondering, "Lonely, lonely...why did he cry?" Distracted over the story, Mae answered, "Think of the heartbreak he left behind. Let's put a heartbreak hotel at the end of that lonely street." Exactly 22 minutes later, he had written the lyrics of the Presley hit. Later, he hired Mae to write for Presley, then a Sun Records rockabilly singer, and his initial reaction was, "Hot dog, Mae, play it again." Nine plays later Elvis was still excited. Presley's name appears on the credits, although he did not write or co-write the song and never claimed it. It wasn't one of those shady deals, it was Axton's compensation for a struggling young singer making $50 on the nights he performed. Presley had told Axton how he'd love to have enough money to allow his mother and family to visit him in Memphis. "That's why I bought him his contract from Sam Phillips," Axton recalls.

I told Elvis that this could be his first original release for RCA and I'd give him a third of the writer's rights so he'd have enough money to bring his mother and daddy to Florida."

Her creativity, care, and eye for talent has enriched the careers of many more greats, including Will Nelson, Hank Snow, Mel Tillis, Conway Twitty, Faron Young, Red Foley, Wanda Jackson, Patsy Cline, Roger Miller, Dolly Parton, Kenny Rogers, Skeeter Davis, James, Jerry Reed, and the others whose names are known only locally or regionally. Mother Mae was instrumental in bringing Hoyt Axton into this world—and the circle stayed unbroken as he moved up the charts. A native of Bardwell, Tex., Axton has been a teacher, publicist, author, manager, and den mother to anyone in the country music world who needed counsel or coddling.

Among the honors that have come her way are the Tex Ritter Award from the International Fan Club Organization, the BMI Award for the most played country song in pop, R&B, and a 1982 roast/toast from her country music peers in Nashville. Much of her time remains devoted to her community work. She has been involved in the efforts to construct a hotel room for the famous Houston Inn. She is also a member of the Women's Board of the local hospital.

Nashville Scene

by Gerry Wood

The Thunderbird Award from the International Country Music Hall of Fame is just one of many honors bestowed on Mae Boren Axton for her contributions to the world of country music. This year, she was also presented with the BMI Achievement Award for her work on "Heartbreak Hotel," which has sold over 25 million copies worldwide.

In addition to her writing and publishing endeavors, Mae is also a dedicated philanthropist, having donated millions of dollars to various charities and humanitarian causes. She is a member of the Board of Directors for the Nashville Children's Hospital and the Nashville Zoo, and has served as a volunteer at numerous charities throughout the country.

Mae Boren Axton's legacy continues to inspire and influence countless artists and songwriters, and her influence on the country music industry is immeasurable. She is a true icon of the genre, and her contributions to the world of music will be remembered for generations to come.

Billboard Awards Honor Top Country Videoclips

NEW YORK—The Billboard Music Video Awards honor outstanding achievement in country music videos for the first time this year with five new awards categories.

The winners in all categories will be announced at an awards show featuring showcase performances by all nominees at New York's hottest nightclubs. The show is the finale of the 12th annual Billboard Music Video Conference, which takes place at the Marquis Hotel & Gardens in Los Angeles. This year's sponsors are Telequin Sterling Vodka and Federal Express.

This year for the first time, Billboard's awards will be given to music videos in a variety of genres. This change is recognition of the expanding role of music video in the development of artists' careers in all types of music.

The genres covered by the awards are pop/rock, country, black, dance, and Latin. In each genre, awards will be given in five categories: duo or group, male, female, new artist, and director. An entry form must be submitted by May 1, and Billboard has mailed entry forms to major and independent-label dance and country departments. If your label has not received the form, contact Melissa Newman at Billboard (212) 995-3677. Entry forms must be postmarked by Sept. 5.

For further information on the conference and awards show, contact Peggy Dool, the conference coordinator, at 212-995-3775.
FOR WEEK ENDING AUGUST 25, 1990

TOP COUNTRY

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

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<td>ALABAMA</td>
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<td>38</td>
<td>9.98</td>
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</table>

"You Lie" the blockbuster new single from the forthcoming Reba McEntire album "RUMOR HAS IT".

Watch for Reba as the host of the 1990 CMA Awards!

Street date: September 4, 1990

Produced by Tony Brown and Reba McEntire

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COUNTRY

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

COUNTRY CORNER

CLASSIC REVIVED: Baillie & the Boys (RCA) have taken the 1952 Hank Snow hit “(Now And Then, There’s) A Fool Such As I,” renamed it “Fool Such As I,” and given it new life at No. 54 on the Hot Country Singles & Tracks chart.

“I think they’ve done a great job of taking a classic song and reviving it,” says PD Ken Johnson, WYRK Buffalo, N.Y. “There’s two ways to go when you revive a song—you can make people angry because it’s a classic, or you can bring a new dimension to it, which is what I think they did. Kathy [Baillie] does a fine job on it.”

After only three weeks on the chart, “Fool” is showing a good frequency of play at KASE Austin, Texas, KXKX Oklahoma City, WYNY New York, KRAT Salt Lake City, WSIX Nashville, WTTR Winston-Salem, N.C., WBVE Cincinnati, WEZL Charleston, S.C., and KCKC San Bernardino, Calif.; it shows early action at KZLA Los Angeles, KZSN Wichita, Kan., WONE Dayton, Ohio, WDFD Kansas City, Mo., WKJS Mobile, Ala., WGNA Albany, N.Y., WMCX Norfork, Va., WFMX Indianapolis, KVOD Tulsa, Okla., KBUL Reno, Nev., and WESCO Greenville, S.C.

PICK TO CLICK: MD Dan Baker, KLRR Wicha Falls, Texas, sees some charting possibilities in Jerry Landers’ “Paradise Knife And Gun Club” (Step One)—a song you may remember from a Roy Clark version in 1965.

Says Baker, “It’s a little song on the bible, but I like it and think it will do well for us here.” Others giving it early play include WCMS Norfork, KEEN San Jose, Calif., KVVO Tulsa, and KSOT Salt Lake City.

“TWO COLD AT HOME,” Mark Chesnutt’s debut on MCA, continues to fulfill the promise of its recent Hot Shot Debut as it climbs inside the top 20. It’s just five weeks at No. 19.

“Rapidly approaching No. 1, requests status here,” says PD Bob Mitchell, KCKC San Bernardino, Calif. “And they’re requesting not only the song—but the artist by name as well. I’m seeing an extreme snowball effect. It’s the hottest of the new songs I have right now.”

Among those adding it are WWYZ Hartford, Conn., both KNIX and KMLE Phoenix, KYGO Denver, WONE Denver, KSOT Salt Lake City, WQJK Jacksonville, Fla., WWAY West Palm Beach, and KZLA Los Angeles. It’s already strong at both WSCD and WTDI Charlotte, N.C., KPLX Dallas, WTQR Winston-Salem, N.C., WESC and WSSL Greenville, WLBZ with KXKX Oklahoma City, WSM Nashville, WMZM Louisville, Ky., WKJN Baton Rouge, La., WUSU Chattanooga, Tenn., WPCO Baltimore, KIIM Tucson, KKKK Houston, WIVK Knoxville, Tenn., WCCO Columbia, S.C., and KSSN Little Rock, Ark.

“IT’S GOING GANGBUSTERS HERE,” says PD Dan O’Brian, WIRK West Palm Beach, Fla., of Southern Pacific’s “Reckless Heart” (Warner Bros.). “The group is normally popular here, but not to the extent that this single is.”

The song, charted at No. 55, is seeing new adds at WGNA Albany, WKJQ Portland, Ore., KZSN Wichita, and WSSL Greenville; it shows some good moves at WIVK Knoxville, KRAT Salt Lake City, WSCX Charlotte, WSIX Nashville, WUSY Chattanooga, WHOK Columbus, WMCX Norfork, WFLS Fredericksburg, Va., and WMQZ Washington, D.C.

Cuba’s Arturo Sandoval now...
Stage Space Will Be SRO, As Buyers Meet Inks 23 Acts

NASHVILLE—A record 23 acts are slated to perform at SRO ‘90, the annual country music talent buyers convention here, Oct. 5-7. The event will be held at the Stouffer Hotel and adjacent Nashville Convention Center. In addition to the performances, SRO ‘90 will include an awards banquet, trade exhibits, seminars, and round-table discussions.

K.T. Oslin and Roger Miller will sing at the awards show, where citations will be conferred in the categories of talent buyer/promoter, touring artist, venue, club/theater, festival/special event, support services company, new touring artist, talent agent, artist manager, and road manager.


Canadian radio license goes to country station . . . see page 77
FOR WEEK ENDING AUGUST 25, 1990

**Billboard**

**TOP GOSPEL ALBUMS™**

Compiled from a national sample of retail store and one-stop-distributing labels.

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| **2** | THE WINANS | *I'M NOT LOST* 9112 | WORD |
| **3** | REV. J.CLEVELAND/SOUTHERN CALIFORNIA CHOIR | *LIVE IN HARMONY* 9115 | VALACO |
| **4** | MISSISSIPPI MASS CHOIR | *MALACO 6003* | MALACO |
| **5** | L.A. MASS CHOIR | *LITE 7201* | SPECTRA |
| **6** | REV. F.CARLTON & CO. WITH DEBRA & GERALDINE BARNES | *ATLANTA INTERNATIONAL* 10149 | CAN'T YOU SEE |
| **7** | SHIRLEY CAESAR | *WORD 6447* | I REMEMBER MAMA |
| **8** | FLORIDA MASS CHOIR | *MALACO 6005* | MALACO |
| **9** | REV. J.CLEVELAND/SOUTHERN CALIFORNIA CHOIR | *LIVE IN HARMONY* 9115 | VALACO |
| **10** | REV. J.CLEVELAND/SOUTHERN CALIFORNIA CHOIR | *LIVE IN HARMONY* 9115 | VALACO |

**GOSPEL**

_In the Spirit_ by Lisa Collins

**FOR TRAMAIN HAWKINS,** just one word sums up her latest release, "Tramaine Hawkins—Live." And that one word is "awesome." "Everything fell in place," she says. "The Spirit was just super high, and the reviews were great.

Of course, the appearance on the album (and video) of friends like Stanley Turrentine, El DeBarge, Carolos Santana, organist Jimmy McGriff, Danny Glover, Rev. Jesse Jackson, and M.C. Hammer didn't hurt matters—or projected sales—either.

But it is the music that has people most excited. There are those who say that "Tramaine Hawkins—Live" marks the artist's return to traditional gospel. Which, of course, surprises the lady herself.

"I think basically they're coming from the standpoint that I did an album for A&M that had crossover appeal," especially cuts like "Fall Down," "Spirit Of Love" and "Morning Time," Hawkins says. "Doing that style of music—and even 'The Joy That Floods My Soul,' the first album I did for Sparrow [featuring 'What Shall I Do?'] which she sang recently at Sammy Davis Jr.'s funeral—when you put those styles together, it would make what I'm doing now appear traditional. However, I've always been contemporary. I think it's more an issue of where gospel music has been and where it is going.

"When we first did 'O Happy Day' in '69, we were considered contemporary just for the fact that it got secular airplay. Today, next to the music of those like Belle & CeCe or Take 6, that same music would be considered traditional."

The fact is, Tramaine, who married into the Hawkins family (though she and Edwin are now divorced), has always received more than her share of ticks for her pioneering spirit.

"When you take chances, you get controversy," she says. "That's what happened with 'Fall Down.' It had secular overtones. I was a woman, and people's idea of me was that of [someone having] real gutsy gospel roots. When 'Fall Down' came out, they felt that not only had the music changed, but that I had changed as well.

'The Spirit was super high, and the reviews were great.'

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*Billboard* August 25, 1990
Carman's 'Revival In The Land' leads a burgeoning vid market

 медially, noted its largest sales year ever at its recent third-quarter sales conference, with VP Danny McGuffey reporting a 38% increase in sales over last year.

Star Song’s Newsboys—who “Hell Is For Wimps” is one of my current favorites—recently finished their first video, “Simple Man.” The clip features legendary folk artist the Rev. Howard Finster’s Paradise Garden in Summerville, Ga. The Rev. Finster’s work has been seen in Rolling Stone and Time and on album covers by artists like Talking Heads and R.E.M. The Rev. Finster also makes a cameo appearance in the video.

Star Song Moving Pictures, meanwhile, will release skateboard master Andre Walton’s first skateboarding video Oct. 5. Featuring an alternative-Christian-music soundtrack, the video shows Walton in action and ends with his testimony.

If we’re talking numbers, nothing is bigger than the “McGee And Me” series. The first six titles have been certified for combined sales of more than 600,000 units. One title, “The Big Lie,” has itself moved more than 200,000 units in less than a year. The series is available through Tyndale House Publishers, in association with Focus on the Family. For more information, call 708-668-8590.

Finally, watch for the new clip from Reunion’s Kim Hill. The video for her new single, “Snake In The Grass,” was filmed in Carmelle State Park (north of Malibu, Calif.) and features contributions from co-director Kerrey Kilpatrick (co-writer of Walt Disney’s “The Rescuers Down Under”), director of photography Kim Hahn (numerous rock videos and commercials), and Steadicam operator Bruce Greene ("Lea Than Zero," "Gremlins 2").
Planned EMI, Hungarian Venture Is Off
Abrupt Dismissal Of Hungaroton Chief Cited

BY MIKE HENNESSEY

BUDAPEST, Hungary—Guy Marriott, EMI Records' head of business affairs, has confirmed to Billboard that its joint-venture deal with the Hungarian state record company, Hungaroton, has been shelved.

The news follows the recent dismissal of the Hungaroton managing director, Jeno Bors, after head- ing the company for 25 years. The official explanation of his dismissal by the ministry of culture was that while Bors had done a good job as a manager—the company made a profit of $2 million last year—the dispute over pay has come to state to take more control and for Bors to be replaced by a more aggressive chief.

"We had reached a handshake deal to buy a major stake in the company and were making good progress on the legal formalities," Marriott says. "But the abrupt dismissal of Jeno Bors has caused us to reconsider our options in terms of securing a presence in the Hungarian market."

The nacking of Bors has provoked a storm of criticism from the company's employees and also from many leading musicians and composers. Bors' replacement, organist Istvan Elia, has claimed that one reason for his predecessor's dismissal was his alleged record of favoring certain individuals.

Bors has denied this and counter-claimed that his removal was prompted by factions opposed to the Thoren deal.

This is the second EMI-Eastern European deal to fall apart. An agreement between Electrola in Cologne, West Germany, and Deutsche Schallplatten VEB in East Berlin to establish a pop production joint venture has also failed, as the East German state record company has virtually ceased to exist.

Marriott says that EMI Records remains committed to moving into the Eastern European countries, with Hungary and Czechoslovakia at the top of the priority list.

"We are looking at equity invest-ments in these countries and also in Poland, where there are 40 million people. We have been meeting and talking but we are not yet at a stage where we can announce anything," he says. "We feel the East Europe- an territories will offer excellent market prospects over the next decade."

Carey On. Top CBS executives congratulate Mariah Carey after her recent London showcase. "Vision Of Love" is the first single from her self-titled debut album. Shown in the front row, from left, are Don Lenner, president, Columbia Records; Tim Bowen, managing director, CBS U.K.; Carey; Paul Russell, chairman, CBS U.K.; and Tommy Mottola, president, CBS Records Division. In the back row, from left, are Randy Hoffman, Carey's manager; Alain Philips, VP, CBS Int'l.; Matt Worel, managing director, CBS U.K.; and Jorgen Larsen, CBS Europe.

Promoter Awarded $1.37 Mil In Prince Case
Court Orders Confiscation Of Future Italian Earnings

BY DAVID STANFIELD

MILAN, Italy—A court in Venice has ordered the confiscation of $1.7 billion in future earnings in Italy of rock star Prince. That sum works out at some $1.37 million at an exchange rate of 1.165 lire to the dollar.

The court decision is in favor of the Avangardgesa agency owned by Francesco Sanavio and follows the cancellation of concert dates by the artist set for Turin and Udine on July 17 and 30, respectively.

Sanavio claims his lawyers will retrieve the authorized amount from the national distributors of the new Prince movie "Graffiti Bridge," from publishing revenue via SIAE (the Italian society of au-thors and publishers), and through WEA International Italy from sales of Prince's new album, named after the movie.

"I have to get my money back," Sanavio says. "I hope Prince sells a million copies of his new album. Like the rest of the Italian music business WEA is closed for vacation through August, but when they return they'll be in for a big surprise."

However, Billboard contacted Prince's agents and was told they were not aware of the ruling. The court order may require Prince to pay future earnings from concerts in Rome, Turin, and Udine, according to the source.

"Prince had already left Italy before the Udine concert date and I talked to his attorney and told him I'd sent money for the shows in January and March," Sanavio says. "I said if Prince doesn't play, then OK, but send back the money I'd already paid."

Prince has called off Italian concert dates in the past. In 1987 and 1988 he pulled out of concerts or- ganized by Milan-based InTalent, the agency owned by Franco Ma-mone. Mamone took his case to court and won a "confiscation order" amount of 1 billion lire ($558,000) earlier this year. That amount was to come from ticket sales from the Sanavio-organized Italian leg of Prince's 33-date Eu-ropean tour (Billboard June 23). Mamone, however, agreed to an out-of-court settlement of $350,000.

Sanavio has always maintained that the Mamone case had nothing to do with him, but now admits he was he who paid the settlement to Mamone. "I paid on behalf of Prince," Sanavio says. "I did so to satisfy Mamone's lawyers and to get Prince clean. Think of how much I've lost."

Prince eventually played two dates, one in Rome and an extra one in Cava, near Naples, with a total attendance of 18,600.

Sanavio claims he never wanted the extra Cava date but that he was pressured into it by Prince management and lawyers. "The Mamone settlement was supposed to come from that concert. They said they didn't want to give money from their own pockets."

"But promoter Sanavio remains confident that Prince will make an out-of-court settlement to him. "He can't cancel concert dates just because of poor ticket sales. He'd better make a transaction; otherwise, my lawyers will be back in heavy action."

Enja, E. German Radio In Dispute

MUNICH, Germany—Enja Records director Horst Weber is demanding payment of $45,000 from the German Democratic state radio organization to com-pensate three jazz groups for what he claims to be the unau-thorized release of their concert per-formances at the East Berlin Jazz Festival.

The recordings, acquired from the GDR radio organization by Hamburg, West Germany-based Repertoire Records, are part of a collection of more than 50 masters and feature the Mal Waldron Saxtet, the Yusaku Yamashita Quartet, and the Aki Takase Duo. So far, six Jazz Buehne albums have been released on Repertoire CDs and all have provoked objec-tions from the artists or their rep-representatives that they are unau-thorized (Billboard May 26).

The other releases so far issued are by the Max Roach Quartet, Barbara Dennerlein, Betty Carter, and Ornette Coleman.

Kitty Kumberger, head of Rep-ertoire Records, claims that the artists signed by all Jazz Buehne artists with the GDR radio organization authorized the station to assign the performances for release on commercial sound carriers in return for a flat pay-ment of 25% of their concert fee.

But Weber claims that the con-tract is invalid. "It is one-page document on which the musicians or their agents sign to acknowl-edge receipt of the concert fee. The small print on the back contains a reference to recordings, but it is all in German and none of the musicians who would have agreed to the conditions had they been ex-plained," he says.

In his letter to the GDR radio organization claiming a $15,000 fee for each of the artists he represents, Weber points out that the musicians' contracts with the state concert agency made no ref-

(Continued on next page)
**CD Outlook Bleak In India**

**Hardware Cos. Loath To Enter Market**

BOMBAY, India—Since its first tentative introduction to the marketplace some five years ago, the compact disk format has failed abjectly to make any kind of sales impact in this vast market.

It seems that consumers are content to let the CD pass them by as they continue on a substantial diet of low-priced cassettes and tapes.

In 1985, Music India Ltd. (MIL) believed it was on to a winner when it put out CDs of Indian repertoire. The few early successes were marketed in Korea and intended for markets other than India, the initiative offering optimistic prospects for the Indian audiophiles.

And MIL, having stirred public interest, went a step further by annulling its plans to set up a CD plant in Bombay. Though most of the disks were intended for export, MIL promised that a sizable percentage would get into the domestic market.

But months went by with no sign of production, and in the wake of a financial squeeze, it shelved its plans.

Most of the success of software in India, hardware manufacturers have steered away from the production of players. But in recent months two companies—Bush and V-Ray—have put CD players on the market.

Sales for both lines have been low and public interest at best lukewarm. The few consumers who are interested in a CD player bring it in from abroad—or buy in the hardware "black market," where the Soyo 457, the most popular model, currently sells for less than $350.

V-Ray says it was only "test-marketing" the players and that the overall response was "encouraging." Company officials insist that this has spurred them into full-scale production, which will go onstream "maybe by the end of this year."

The V-Ray product will be manufactured in collaboration with a Japanese company whose name was not revealed.

Last year the government of India issued letters of intent to six companies for the manufacture of CDs. These companies now have to obtain a capital goods import license to bring in the equipment necessary to produce the software.

And this could take up to two years in the light of the usual bureaucratic delays here. An added damping factor is the cost of investment, which is estimated at almost $5 million.

Any company able, or prepared, to put up that kind of money would find it difficult to recover it unless a really healthy export market can be established.

If the CD does eventually make an appearance in India, the anticipated retail price, at around $10, would place it far beyond the reach of the average consumer. The cassette, because of its relatively low cost, is still the prime sound carrier.

Industry heads have resigned themselves to this situation. While Shashi Gopal of Magnason says such a license fee is "in the face of federal policies that encourage a diverse and multicultural Canada," Commissioners Beverley Oda and Rosalie Gower, who saw through the 11 bids in April, also expressed their support for a dance or black format.

Oda argued that Toronto radio fans are already well-served by CHAM in nearby Hamilton, Ontario, and proposed that the "less black" format be dropped.

Kumberger says he has no intention of withdrawing the Jazz Blue Note product already on the market, or of suspending release plans for the other recordings, which include concerts by Stan Getz, Art Blakey, and Lester Bowie.

Kumberger points out that the record company, VEB Deutsche Schallplatten, to acquire mechanical rights in the performance in the U.S., and has negotiated with the American Society of Composers, Authors and Publishers (ASCAP) to cover all other territories for which a licence is necessary.

Weber claims that the licensing of 50 recordings to Repertoire Records is "a breach of the musicians' economic and artistic rights."

A spokesman for the GDR radio organization which requested anonymity claims that the radio's agreement with Repertoire Records is 'outside the normal procedure' and requires prior approval from the government before releasing the records.

Kumberger meanwhile maintains his position that the rights have been authorized by the musicians involved by dint of their signing the radio's fee receipts.

Further, he adds, "The word 'contract' has been used for many years by West German radio stations and has been the subject of much contention between the broadcasters and the record industry."

Companies have advised their contract artists, when making radio broadcasts, to indicate that when they sign for their fees that their signature does not imply an endorsement of the small print on the record.

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Red Hot And Byrne. David Byrne, standing at BMG Studio A’s Neve VR60 console, brought in a 10-piece pick-up group of Latin percussionists from the New York area to record the Cole Porter classic “Don’t Fence Me In.” To be released on a double-album called “Red Hot And Blue.” Due from Chrysalis in London this September, the album honors Porter’s 100th anniversary. Byrne and about 20 other artists, including Debbie Harry, U2, and Sinead O’Connor, are compiling their own arrangements of Porter’s music. (Photo: Mitchell Seidel).

Audiotrack

NEW YORK

BWC WAS IN Giant Recording mixing a record for release in Japan. Tomas Donker and Charles Alexander produced. Alexander engineered, assisted by Kevin Thomas and Ron Allaire. Haru Takauchi recorded and mixed a soundtrack in 48-track digital for the eight-part television series "Galactic Odyssey." Doug Epstein produced and engineered. Shirli Nishikubo assisted. Girls Club recorded and mixed the dance single “Have The Heart” for Select Records. Vito Bruno produced, with David Sussman at the board. Thomas assisted. Kid Creole’s upcoming Columbia single, “I Love Girls,” was recorded at Prime Cuts. Eric Kupper handled keyboards and Mario Rodriguez was at the board. Producer Yvone Turner was at Studio A working on overdubs for her reissue version of Gwen Guthrie’s “Mass My Love” on Warner Bros.


Los angeles

TOMORROW’S CHILD tracked several songs in Paramount Recording for Arista with producer Jim Creagan. Geza X engineered. Australian pop artist Kylie Minogue worked on a new number with producer Rick Nowels (Belinda Carlisle) and engineer Michael Becker.

Theuma Houston and producer Rick Nowels (Peter Schauf and Josh Weisberg) have an upcoming Oasis Studios from producer/composer Giorgio Moroder. The facility will be directly redesigned as part of a $2 million upgrade that includes two of the nation’s largest Solid State Logic consoles. The G-Series bounces, 80 and 72 inputs respectively, will feature the Real World Automated Send Matrix—developed by Peter Gabriel’s Real World Studios—which provides four extra automated sends per channel. The Universal City, Calif.-based facility, to be named Larabee North, is scheduled to open in November. Contact Larabee: 213/467-6750.

Laredo goes to LEBANON: Lebanon, N.H., is the new home of New England Digital. The company is relocating from its 13-year stay in Vermont to a new center that houses manufacturing, R&D, product development, sales, marketing, finance, and administration in 100,000 square feet of space. The move is already under way and is expected to be completed by year’s end. Contact: 802-265-6600.

Video services sale: Video Services Corp. has sold VSC Presentations and the audio rental division of Video Rentals Inc. to its former management team. Peter Schauf and Josh Weisberg, who will operate the company under the name Scharff Weisberg Inc. Contact: 201-767-1000.

Video verifier: Electro-Sound Inc. introduced a videotape quality control package verifier, VQ III, an online-ceiver aimed at high-speed duplicators for inspection of prerecorded video panesaces and incoming tape. Contact: 304-345-5800.

modified ground control: A major acoustic modification project at Ground Control Studios, Santa Monica, Calif., was completed by London-based Recording Architecture. The studio’s clientele includes Madonna and Stevie Nicks, and the recent project is part of a program that will encompass other areas of the facility. The modification, in the studio’s SSL room, consisted of complete reconfiguration of the control-room monitor wall and associated acoustic treatments. Contact Recording Architecture: 440-851-6483.

Audio Japan: Soundcraft Japan Ltd. has formed a new service and distribution company in Japan with AKG Acoustics Vienna and Neutrik AG Liechtenstein through membership in Soundcraft Service Ltd., it was announced. Since 1989, the Japanese founders of Soundcraft Japan completed a management buyout from Soundcraft Electronics. The new company, SCJ & AKG Ltd., is chaired by Hiro Taka, previous president of AKG Japan. Takeaki Saito, former president of Soundcraft Japan, is president of the new company. Contact: Soundcraft Japan Ltd.: 81-3:341-6201.

Digital Hancox: Herbie Hancock purchased two Akai Adam 12-track digital recorders, one of which he has taken on tour with an ensemble that includes guitarist Pat Metheny, bassist Dave Holland, and drummer Jack DeJohnette. Eventually intended to serve as a 24-track installation in Hancock’s Los Angeles studio, Hancock Music, one of the units is being used to digitally record the show and the other has been installed at the facility. Contact: Akai: 817-338-5114.

Smpte for IBM: Midman introduced a PC-compatible SMpte Player program designed to allow any SMpte MIDI file to be played using MIDI times. The program allows the company to contribute a MIDI-to-tape recorder interface for $200 that is designed to record MIDI information directly to standard cassette tape. Contact: 818-449-6888.

PENDING SALE, PRC Tape Files Chapter 11

BY SUSAN NUNZIATA

NEW YORK—PRC Tape Co. Inc. and its affiliates, based in Rich- mond, Ind., filed voluntary petitions Aug. 3 for protection under Chapter 11 of the Bankruptcy Code, pending a purchase of com- pany assets by Cinram, a Toronto- based duplication concern.

According to PRC president Ira Hainick, the company filed for Chapter 11 in Indianapolis Bank- ruptcy Court because of a poten- tial liability to the National Labor Relations Board arising from a 1982 collective bargaining negotia- tion and subsequent strike.

The NLRA liability is approxi- mately $12 million, according to a re- liable source.

Hainick notes that the company and its affiliates, PRC Industries Inc. and Richmond Recording Corp., have no other significant fi- nancial difficulties.

A hearing on the matter is scheduled for Aug. 27 and Hainick expects the purchase by Cinram to be completed by the end of the month. PRC’s working capital leader will finance it in the Chap- ter 11 case and PRC will continue to operate on a business-as-usual basis pending the completion of the sale to Cinram, according to Hainick.

He adds that PRC has attempted for a number of months to ami- cably resolve its potential liability to the NLRB outside of court so as to allow this sale without a Chap- ter 11 filing; however, those ef- forts were unsuccessful.

The main thing we’re trying to do is enable the company to move forward and get out from under a situation of liability and to create a vibrant, technologically alert in- dependent duplicator,” says Hain- ick.

Hainick and the remainder of PRC’s several hundred employees will remain with the company, which will keep its Richmond headquarters.

“We intend to operate the plant in Richmond as we have in PRC’s expertise and financial solidarity,” says David Ambeault, VP/divi- sions with Cinram, who will be op- erating chief of the PRC facility and will relocate there shortly.

The plant has a capacity of approxi- mately 170,000 cassettes per day, supplying both music and nonmusic clients, and is equipped solely with Gauss duplication gear.

Cinram, a 20-year-old facility that manufactures cassettes, vinyl records, and CDs, also has a U.S. subsidiary in Boston called Nobler Technologies Inc., which designs and manufactures technology for the laserdisc industry.

10. Waterman claimed his facility in south London has been generally referred to as The Hit Factory/London by PPL Studios for use of the Hit Factory name.

The Hit Factory/London, a joint studio venture between CBS Lon- don and the New York-based Hit Factory, is slated to open under that name in September.

The use of the name was disputed by PPL Studios in London, which claimed that it was known to the public and its clients as “The Hit Factory.” Pete Waterman, who heads the PPL recording complex, objected when plans were an- nounced for the refurbished CBS Studios on London’s Whitfield Street to be called The Hit Factory, and run under a licensed joint vent- ture arrangement by Ed Germano and family, founders of the New York equivalent (Billboard, March 25).

OTHER CITIES


All material for the Audio Track columns should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.
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After all, 18 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?
LASERDISK FORMAT BOOSTED AT VSDA
(Continued from page 8)

are Walt Disney Home Video and CBS/Pix. There is a one-week delay in the laser release of MCA/Universal Home Video product, he says, but that’s close enough.

The day-and-date release policies of most studios—which stand in marked contrast to the situation a year or two ago—were apparently implemented after much thought. According to O’Shea, “The issue was piracy, and that’s still a concern. Whether one believes in Macrovision or any other [anti-copying] system, the laserdisk becomes a good master for anyone who wants to engage in piracy. But to get the format off the ground, we’re going day and date.”

O’Shea also said the studios’ commitment to the laser format can be seen in the TV ads and in-store posters that say a title is “available on videocassette and laserdisk.” But Lee Kasper, senior VP, sales and marketing, for Image Entertainment, Pioneer LDCA’s main competitor, says that only a few suppliers advertise the laserdisk versions of their titles. “I’d like to see it more recognizable,” he says. “That’s something the majors in the [LASERDISK] association should do. All majors should state the availability on laserdisk.”

Meanwhile, the LDA is launching a “laserdisk identification program” (Billboard, Aug. 18) to increase consumer awareness of the new format. In the first phase of the program, point-of-purchase materials will be furnished to retailers in the fourth quarter.

Currently, Wallace and Kasper say, about 2,000 retail outlets carry laserdisk. Some of them are among the 4,500 electronics stores that offer laserdisk players, and about 40 percent are record stores—not surprising, considering that 20%-25% of the laserdisks sold are music titles. So far, there has been no large involvement of video specialty stores, although Blockbust-er Video offers laserdisk for rental and sale in about 135 of its 1,100 outlets nationwide.

While Kasper says that the studios’ encouragement of laser growth may induce more video distributors to handle the format, he does not believe that will have much impact on the market. “I don’t think Image is looking to open up more distributors now,” he says. “There’s no need. If we did that, we would just be the same number of pieces sold to different people.”

Not that he is discouraging video specialists from getting into laser. But he feels that at this stage in the format’s growth, they can come to Image and Pioneer for laserdisk supplies.

Currently, many laser titles are still being retained in the $55-$60 range, although blockbuster and music titles are often priced at $25-$50. Noting that it costs about $13 to make a laserdisk, including the cost of replication, mastering, editing, and artwork, Kasper says, “It’s hard to sell something at $29.95,” with 30%-40% off for dealers and a 20%-25% royalty for the studios. “It doesn’t leave very much [margin for Image].”

Kasper does not expect to see this equation change until the market is considerably bigger. “I’d love to see the price at $24.95, but you need to see 2 million machines in the market, not 400,000. There wasn’t any sell-through [of videocassettes] until there were 80 million VCRs.”

The LDA says 500,000 laserdisk players are in U.S. homes, although there are higher and lower estimates. At the current rate of growth, Wallace and others contend, that number could double next year.

Meanwhile, 14 companies are manufacturing laserdisk hardware, double the number of a year ago, and the latest models include combiplayers priced at $499 that may retail for as little as $399. Moreover, Radio Shack is reportedly planning to sell its own $499 combiplayer in its national network of stores, beginning in September.

Overall, Kasper estimates the laserdisk software market this year will be worth between $100 million and $200 million. Image itself, which earned $111,860 on $10.1 million in sales during its first quarter, ended June 30, projects revenues of $77 million for its full fiscal year (see story, page 65).

Pioneer’s software sales are also growing rapidly, says Wallace, noting that they more than doubled for the fiscal year ending March 31, and, since then, have risen by 27% compared with the same period last year. To keep up with the demand, he said, Pioneer plans to build another U.S. manufacturing plant next to its current facility in Carson, Calif., which (Continued on next page)

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dios for each cassette they sell.

During the VSDA show, however, Klingensmith suggested a surcharge to be assessed to retailers on each cassette they purchase. His position was echoed by several other studios that called for a surcharge either on retail purchases or on each rental transaction.

Even if a surcharge is assessed to manufacturers, studio executives indicated at VSDA, it would likely be passed along to retailers in the form of higher wholesale prices.

"Retailers will contribute one way or another," says LIVE Home Video president/CEO Dave Mount. "They'll contribute either through a surcharge or through the mechanism of the market."

Mount's last point worries distributors. "NAVD feels retailers must participate," Burton says. "Obviously, distribution will participate, but it doesn't want to bear the complete burden. We feel the surcharge should be a separate line item on the invoice so it doesn't become part of the basic price of the tape."

What concerns Burton is that competition at the distribution level would not allow wholesalers to pass along the cost of a surcharge that was simply built into the basic price of a cassette.

By making the surcharge a separate invoice item, however, some retailers might refuse to pay it, leading to inequity among retailers.

Some of the problems likely to confront the video industry in launching a generic campaign derive from the fact that it is unlikely to enjoy the government mandate that spurred the development of similar campaigns in other industries.

The National Dairy Board, for example, which directs a broad-based generic campaign for dairy products, was created by act of Congress in 1937 specifically to promote the consumption of milk, calcium, butter, and ice cream.

Congress decreed that dairy farmers be assessed 15 cents per 100 pounds of milk sold, with 5 cents going toward the national campaign and 10 cents toward various regional efforts.

Through that mechanism, the dairy industry raises $50 million annually to support the national and regional efforts.

Similarly, an act of Congress in 1988 helped launch the campaign to promote beef. Under the act, every cow a changes hands—from breeder to slaughterhouse to packed house—the Beef Industry Council receives $1. The beef industry raises $66 million a year which roughly $28 million goes for media advertising.

Perhaps the most dramatically successful industry campaign is orchestrated by Cotton Inc., a growers' organization formed by Congress in 1971. The government acts as collection agent and oversees use of the funds.

After falling to 34% of the fabric market in the early '70s, cotton has rebounded to more than 50% of the market today, partly as a result of Cotton Inc.'s efforts.

The cotton industry spends $250 million a year on a campaign.

Unlike agricultural products, Klingensmith notes, the government is unlikely to regard videocassettes as a natural resource, the consumption of which is vital to the national economy.

Not only will that make it more difficult to secure universal participation by the industry, but it could also create legal problems for the studios.

Klingensmith envisions a video campaign running over several years. The first year would be based on purely generic advertising and subsequent years would incorporate both generic and product-specific elements, probably in the form of targeting generic spots with specific titles.

The funding for such a campaign would be two-pronged, including a surcharge on retailers and lump-sum contributions by the studios.

"Manufacturers would have to find a way legally to decide which product gets highlighted each month," Klingensmith says.

LASERDISK FORMAT BOOSTED AT VSDA (Continued from page 8)

has a capacity of 900,000 disks per month. When the new plant is fully on line in September 1991, he says, Pioneer's total capacity will be more than doubled.

Meanwhile, Digital Audio Disc Corp., the Sony CD manufacturing subsidiary in Terre Haute, Ind., is planning to triple its plant's capacity to 300,000 units a month by mid-1991; it is also installing a laser disk mastering facility. DADC president Jim Frische says, "We think the market is large enough to warrant addressing it with a deeper software availability."

Right now, Frische says, DADC cannot meet the demand of its customers for laserdiscs, and he does not foresee that the shortage will disappear even when the plant is tripled in size.

SHARES OF LIVE ROSE STRONG ACROSS THE BOARD (Continued from page 8)

strong across the board.

The company noted that its rack-

Box numbers were still struggling. The statement said that Lieberman "continued the weak profit performance experienced in 1990's first quarter." It added that the rackjobber had an operating loss for the quarter. Revenues, however, were up over last year's because operations of Navarré Corp., a rackjobber that LIVE bought earlier this year, had been included.

Analysts attribute Lieberman's problems to financial difficulties at one of its biggest accounts, Ames Department Stores, and softness in the music business. As for LIVE's Specialty Retail Division, which includes the music retail chains Strawberry's and Maxie Waxie, the company reported only that there were year-to-year increases in operating income and revenues.

Emanuel Gerard, executive VP of the brokerage firm Gerard, Klauser & Mattson, says, "Retailing was solid but not spectacular." He estimates $27 million in operating income for the retail division in the second quarter.

Analysts say they expect even stronger results for LIVE's home video division in the second half, when the company will release the home video versions of two blockbuster films, "Teenage Mutant Ninja Turtles" and "Total Recall."

TURTLES BOOST LIVE'S 2ND-QUARTER PROFITS

(Continued from page 8)

Shares of LIVE rose 25 cents each in trading on the New York Stock Exchange on the day the financial results were revealed, closing at $18.95. Their 52-week price range was $12.75-$25.

For the quarter, LIVE reported earnings per share of 17 cents, a 30.7% increase over the same period last year. Analyst Keith Benjamin of Silberberg, Rosenthal says that result fell within his quarterly projection of 15-20 cents a share. For six months, earnings were up 28% to 32 cents.

LIVE also announced that it had made a $100 million loan agreement with two banks, replacing a previous $36 million line of credit.

THE HOME VIDEO INDUSTRY MAPS GENERIC AD FUND

(Continued from page 5)

positional problems, probably specifically to promote the consumption of milk, calcium, butter, and ice cream.

Congress decreed that dairy farmers be assessed 15 cents per 100 pounds of milk sold, with 5 cents going toward the national campaign and 10 cents toward various regional efforts.

Through that mechanism, the dairy industry raises $50 million annually to support the national and regional efforts.

Similarly, an act of Congress in 1988 helped launch the campaign to promote beef. Under the act, every cow a changes hands—from breeder to slaughterhouse to packed house—the Beef Industry Council receives $1. The beef industry raises $66 million a year which roughly $28 million goes for media advertising.

Perhaps the most dramatically successful industry campaign is orchestrated by Cotton Inc., a growers' organization formed by Congress in 1971. The government acts as collection agent and oversees use of the funds.

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<tbody>
<tr>
<td>BATTlements</td>
<td>BOOGIE DOWN PRODUCTIONS, Slick Rick, DJ Premier</td>
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R&B

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WASHINGTON, D.C. 4-7780 (cassette single)

Warren Zevon/Atlantic 4-7978 (cassette single)

Dear Mr. Blackman, you have a very predictable style and nifty sense of humor. I don't think you will mind if I give you a little feedback. Your performance on "The Other Side Of Love" is quite impressive. The way you use the piano is quite unique. I think you should consider recording a solo album with just the piano. Your playing is quite versatile and could appeal to a wider audience. Keep up the good work. Sincerely, [Name]
“VISION OF LOVE” by Mariah Carey (Columbia) holds at No. 1 for a fourth week. “Come Back To Me” by Janet Jackson (A&M) gains strength at No. 2, and dislodges “Vision” from the top of the airplay-only chart, but neither are enough to challenge the sales side of No. 1. With Nos. 38 and all bullet, it will be highly competitive in the next few weeks. After “Come Back,” the records gain the most points in the top 10 are “Blaze of Glory” by Jon Bon Jovi (Mercury) and “Release Me” by Wilson Phillips (SBK). The latter jumps from No. 12 to No. 6, forcing the records on Nos. 7 and 8 to hold in place despite strong point gains. “Blaze” was a former Power Pick/Sales & Airplay, which gives it an 88% chance of going to No. 1.

THREE NEW RECORDS ARE standout performers. Breathe returns to the chart with the most added record at radio, “Say A Prayer” (A&M); 87 adds yield a No. 7 debut. "Georgia On My Mind" by Michael Bolton (Columbia) has 81 stations on it, but debuts slightly higher than “Prayer,” at No. 72, since its airplay total is slightly greater. Neither record is the Hot Shot Debuts (EBM), however, as “Hey” by the Boys (Motown) blows onto the chart at No. 61 due to massive sales points from its strong base (No. 11) on the Hot Black Singles chart. Early top 40 radio activity includes jumps of 26-18 for Raleigh and 21-18 for KGGI, Riverside, Calif. Two new artists enter the Hot 100 for the first time: Tricia Leigh Fisher, the daughter of Eddie Fisher, who had several big hits in the '50s, debuts at No. 93 with “Empty Beach” (Atoll); and Sydney Youngblood, a San Antonio, Texas, native transplanted to Germany, enters the U.S. chart with “I’d Rather Go Blind” (Arista) at No. 96.

THE THREE FASTEST MOVERS on the chart include the Power Pick/Airplay, “This Is The Right Time” by Lisa Stansfield (Arista). Forty-six adds and upward moves fuel a 19-place jump to No. 50. “Giving You The Benefit” by Puff Daddy (MCA) has 51 adds and an early move of 36-17 at Kiss 107 Charleston, S.C., for a good up 39-place move to No. 58. “Policy Of Truth” by Depeche Mode (Sire) garners 43 adds and early top 10 reports from Texas—excluding 16-19 at Power 104 Houston and 104-1 at KSAS San Antonio—pushing the single up 18 positions to No. 41.

QUICK CUTS: The strong re-entry at No. 78 for “Unchained Melody” by The Righteous Brothers (Verve)—a No. 4 hit in 1965—is no surprise to those who have seen the movie “Ghost,” in which the song is prominently featured. Thirty-seven stations so far have added the record, including Power 96 Miami (27-15) and KISS Los Angeles (17-13). . .The high teens and low 20s are tight; as a result, both “Across The River” by Bruce Hornsby (Epic) and “The Other Side” by Aerosmith (Geffen) are pushed down despite gaining points. “Other” is No. 1 at WAACP Worcester, Mass., and WZUU Raleigh, N.C. . .“La Raza” by Kid Frost (Virgin) moves up with offers to No. 45, but is a hit where it is played: it was No. 1 at B96 El Paso, Texas, is No. 4 at Power 92 Phoenix, and moves 104 at B96 Fresno, Calif. . ."How Bad Do You Want It?" by Don Henley (Columbia) regains its bullet at No. 45 as it picks up more radio plays.
A weekly listing of trade shows, conventions, award shows, seminars, and other events and information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST
August 16-18, Texas A&M "90, Christian music festival, Six Flags Over Texas, Arlington, Texas. 817-947-6000.
August 16-19, Jack the Rapper Conference, Atlanta Hilton and Towers, Atlanta. 404-432-2328.
August 17-18, Atlanta Regional Rap Show Showcase, National Emmy Studio, Atlanta. Denise Parks, 404-508-2169.
August 17-18, Concord Jazz Festival, Concord, Concord, Calif. 415-762-2371.

SEPTEMBER
Sept. 8-12, Videocassette Show, York, N.Y. National Assn. of Broadcasters Convention, New York. 800-248-5447.
Sept. 12, City of Hope “Spirit of Life” Award Presentation, Columbia Pictures Studios, Los Angeles. 212-445-5087.

POLYGRAM READIES MAJOR ACTS FOR 3D QSOUND SYSTEM

(Continued from page 6)

Gram Group, adding that the "option [to purchase] gives us an opportunity to do that." According to Kuhn, PolyGram chose QSOUND because "it's ready to go; everything is in place. It has been developed and is ready to be used." Neither QSO- NDR nor PolyGram would disclose which artists have expressed interest in the system.
PolyGram officials were introduced to QSOUND by Jimmy Iovine, the renowned producer and partner in A&M Recording Studios, Iovine, who has worked with U2, Dire Straits, Bruce Springsteen, and John Lennon, sits on Archer's board of directors and is responsi- ble for introducing and implementing the system in the company.
Negotiations are currently un- der way to determine which re- leases will feature QSOUND. At present, PolyGram plans to use the process only on audio recordings, although Kuhn acknowledges that it could be used on video music as well.
Used during the remix stage, QSOUND is designed to allow mix engineers to capture each source in a specific part of the list- ening environment, so that the sounds are perceived to be outside the speakers.
Recordings featuring QSOUND are designed to provide improved depth, height, and width over ordi- nary stereo sound, when played on conventional, two-channel stereo equipment. The process does not require extra speakers or hard- ware, and no further treatment of the sound is needed at the duplica- tion level.
"I've been in this business since I've been 10 years old," says Shelly Yakus, Archer's managing director of audio and remix opera- tions. "Of all the albums I've done, with all the stu- dios I've been in, I've never seen or heard anything like this." Yakus, an audio engineer based at A&M and an influential figure in the electronic music world, has worked with Tom Petty, Don Hen- ley, U2, and Lennnon.
QSOUND mixes sound manipula- tion tools available, including the BASEx system from Gamma Elec- tronica, and the Sound Retrieval System from Hughes Electronics. However, unlike the QSOUND sys- tem, these processes require the addition of new circuitry or equip- ment at the listener level.
"The major difference between this and existing systems is that QSOUND can actually take a single sound and place it outside the speakers," says Yakus. "No other system can do that. It exists today.
"The system is the only one that allows an existing stereo signal to track a single sound, making it possible for TV and other media to deliver high-quality sound.
"The potential is enormous," says Yakus. "It ranges from mix- ing and mastering to creating a portable hardware/software package that can be linked to conventional mixing consoles. The hardware, which Yakus says is extremely expensive, is avail- able only on a royalty basis and is not available for sale.
Producer/engineer Dan Lowe began developing QSOUND in 1980, teaming with John Lees, an elec- tro-technologist who had worked with Northern Telecom, to invent it.
In 1986, Lowe and Lees formed QSound Ltd., a California company, with Lawrence G. Ryckman, a former Northern Telecom engineer, and they merged with an existing public company that became Ar- cher Communications. Lees is president and CEO, Lowe is senior VP of development, and Lees is sen- ior VP of engineering.
In 1988, Archer appointed pro- ducer George Foley Jr. as his chairman. Iovine joined the board in November 1990.
Earlier this year, Nintendo li- censed the technology for use on its video games.
Archer is also aligned with Todd AO/Glen Glenn Studios, which owns more than 10% of Archer.
"The studio's Chris Jenkins joined the Archer board last November and will be responsible for the testing and application of the sys- tem to TV and movie picture production for "the major corporations," says Yakus.
SOUND INFORMA LIFELINES

BIRTHS
Boy, Valdemar Alfred, to Ronnie Barrett and Kristine Bergström, June 12 in Copenhagen, Denmark. He is founder of Gangstex: Communications.

GIRL, Jaclyn Grace, to Eric and Annie Betteli, July 30 in Glendale, Calif. He is publisher of Music Connection magazine.

Girl, Danielle, to David Levin and Elisa Claywell, July 28 in East Rock. He is a partner at Padell Nadel Business Management. She is di- rector of marketing and promotion at Columbia Pictures Merchandising.

Girl, Kathryn Gabriella Goldberg, to Danny Goldberg and Rosemary Carroll, Aug. 3 in Los Angeles. He is the president of Gold Mountain Entertainment. He is a partner in the law firm of Codikov, Le- venthal & Carroll.

Girl, Hillary Rita, to Joe and Monique Dawson, Aug. 15 in Battle Creek, Mich. He is PD at WBXJ Battle Creek. She is a former personality at WUSN Chicago.

Girl, Kerry, to Nigel and Pauline Best, July 10 in Scarborough, Ontario. He is the national publicity manager at WEA Music Canada.

MARRIAGES
Greg Eagle to Laurie Bergmann, July 14 in St. Louis Park, Minn. She is a sales representative for K- Tel International.


DEATHS
Bert Sommer, 42, of liver failure. July 23 in New York. Sommer was a record producer and singer songwriter best known for his performance at Woodstock and as Claude in the Broadway production of "Hair."

Anita Marie Fisk, in her 60s, of cancer Aug. 11 in New York. A resident of Dobbs Ferry, N.Y., she was a singer who performed in off- Broadway productions as a member of the Gilbert & Sullivan Players, a soloist with the New York City Opera Society, and a former soloist and member of the chorus of the Metropolitan Opera Co. Survivors include two sons, Greg and Wayne, two grandchildren, two brothers—including Tony Martell, senior VP/GM of Epic/Portrait & Associated Labels—and a sister.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

TO OUR READERS

The Market Action chart will return next week.
## Top Pop Albums

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

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST NAME</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>TONY TONI TONE!</td>
<td>WSD 19150 (9.98 EQ)</td>
<td>THE REVIVAL</td>
</tr>
<tr>
<td>56</td>
<td>SOUL II SOUL</td>
<td>VIRGIN 91166 (9.98)</td>
<td>VOLUM, II - A NEW DECADE</td>
</tr>
<tr>
<td>57</td>
<td>ERIC B &amp; RAKIM</td>
<td>MCA 64-60 (9.98)</td>
<td>LET THE RHYTHM HIT EM</td>
</tr>
<tr>
<td>58</td>
<td>THE KENTUCKY HEADHUNTERS</td>
<td>MERCURY 833 744 (9.98 EQ)</td>
<td>PICKIN ON NASHVILLE</td>
</tr>
<tr>
<td>59</td>
<td>GLORIA ESTEFAN</td>
<td>EPIC 412 719 (9.98 EQ)</td>
<td>CUTS BOTH WAYS</td>
</tr>
<tr>
<td>60</td>
<td>NEW KIDS ON THE BLOCK</td>
<td>CBS 40845 (9.98 EQ)</td>
<td>HANGIN TOUGH</td>
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<tr>
<td>61</td>
<td>BONNIE RAITT</td>
<td>ABRACADABRA 262 23 (12.98)</td>
<td>THE BONNIE RAITT COLLECTION</td>
</tr>
<tr>
<td>62</td>
<td>PAULA ABDUL</td>
<td>VIRGIN 90194 (9.98)</td>
<td>FOREVER YOUR GIRL</td>
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<tr>
<td>63</td>
<td>THE BLACK CROWES</td>
<td>KENTUCKY BLUE 247 26/GEFFEN (9.98 EQ)</td>
<td>SHAKE YOUR MONEY MAKER</td>
</tr>
<tr>
<td>64</td>
<td>JOHN HIATT</td>
<td>ABRACADABRA 262 23 (12.98)</td>
<td>JOURNEYMAN</td>
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<tr>
<td>65</td>
<td>CONCRETE BLONDE</td>
<td>RSD 81337 (9.98)</td>
<td>BLOODLETTING</td>
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<td>66</td>
<td>BOBBY BANDIT</td>
<td>COLUMBIA 420 189 (9.98 EQ)</td>
<td>THE LITTLE MERMAID</td>
</tr>
<tr>
<td>67</td>
<td>KID FROST</td>
<td>VIRGIN 91 317 (9.98)</td>
<td>HISPANIC CAUSING PANIC</td>
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<td>68</td>
<td>NEW KIDS ON THE BLOCK</td>
<td>CBS 40845 (9.98 EQ)</td>
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<td>69</td>
<td>MILLI VANILlí</td>
<td>ARISTA 662 69 (9.98)</td>
<td>THE REMIX ALBUM</td>
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<tr>
<td>70</td>
<td>L.A. GUNS</td>
<td>EPIC 832 550 (9.98 EQ)</td>
<td>COCKED &amp; LOADED</td>
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<td>71</td>
<td>ERIC CLAPTON</td>
<td>ABRACADABRA 262 23 (12.98)</td>
<td>LONDON WARS NEW YORK</td>
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<td>72</td>
<td>BILLY JOEL</td>
<td>COLUMBIA 442 64 (9.98 EQ)</td>
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<td>BOOGIE DOWN PRODUCTIONS</td>
<td>WVE 1386 (9.98 EQ)</td>
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<td>VARIOUS ARTISTS</td>
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<td>NELSON</td>
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<td>CALL ME D-NICE</td>
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<td>77</td>
<td>LINDA FORREST</td>
<td>AEA 776 (9.98 EQ)</td>
<td>LIVIN UP</td>
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<td>ANDREW DICE CLAY</td>
<td>CBS 40845 (9.98 EQ)</td>
<td>THE DAY THE LADY DIED</td>
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<td>79</td>
<td>STEVE B &amp; THE SISTERS OF SORROW</td>
<td>MCA 641 65 (9.98)</td>
<td>LOVE &amp; EMOTION</td>
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<td>80</td>
<td>VINCE GILL</td>
<td>MCA 423 51 (9.98)</td>
<td>WHEN I CALL YOUR NAME</td>
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<td>TROOP</td>
<td>ATLANTIC 889 (9.98 EQ)</td>
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<td>EPIC 412 719 (9.98 EQ)</td>
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<td>95</td>
<td>IGGY POP</td>
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DINO

SWINGIN'

THE SMASH FOLLOW-UP TO HIS NEAR PLATINUM DEBUT "24/7"

FEATURING THE HIT SINGLE AND VIDEO "ROMEO"

WRITTEN, PRODUCED, ARRANGED AND PERFORMED BY DINO
JAMES G. ROBINSON
MORGAN CREEK
AND
THE CAST AND CREW OF
YOUNG GUNS II
CONGRATULATE
JON BON JOVI
AND ALL OF OUR FRIENDS AT
MERCURY RECORDS
AND
POLYGRAM RECORDS
ON THE SMASH DEBUT SINGLE
“BLAZE OF GLORY”
FROM
JON BON JOVI’S ALBUM
“BLAZE OF GLORY”

BILLBOARD
#13 Hot 100 Chart
RADIO AND RECORDS
#20 CHR
#3 AOR Tracks
HITS MAGAZINE
#17 Top 50 Singles Chart
THE ALBUM NETWORK
#2 Power Cut
MTV
#1 Dial MTV
Heavy Rotation
classic keeping score

by Is Horowitz

trade talk: Violinist Pinchas Zukerman is reportedly moving over to BMG Classics under a long-term, exclusive agreement. The first project is said to be a batch of Mozart sonatas in which he will be partnered with pianist Marc Neikrug. Both artists performed some of this repertoire in mid-August at New York's Mostly Mozart Festival.

Elekta International Classics' move into video, both laserdisk and VHS, has been pushed back to next March. The original plan was to introduce the line late this summer. Logistical complications are cited. Among EIC artists slated to appear at WEA's sales convention in San Francisco later this month are Teldec's two-piece team Duo Pekinel, and Erato violinist Alexander Markov. An announcement is expected shortly on Teldec plans with Kurt Masur and the New York Philharmonic. Masur, of course, will become the orchestra's music director when Zuber Mehta leaves the post next year... Kathryn King, who headed EIC's laserdisk division, is no longer with the company.

a one-of-a-kind laserdisk will provide the sound and images of Angel's full product range to retailers at regional meetings beginning this month. The specially mastered disk, played through laserdisk player and professional B&W speakers, is designed to present the label's product in the best possible light—and sound, says Angel's marketing exec, Tom Evered.

indie European labels continue to play distribution newcomers. This month, Allegro Imports takes over representation of British labels Altarus and Continuum, formerly handled by Harmonia Mundi; Big Ben, from Sweden, recently in the Qualiton camp, and Denmark's Kontrapunkt, formerly with Koch International. The latter outlet has added Casavello to its string. The Swiss label, involved in co-productions with Erato in recent years, has begun issuing product under its own imprint.

Koch continues to schedule new recording projects as it seeks to add quick catalog heft to its own Koch International Classics label. A sampling illustrates A&R director Michael Fine's penchant for nipping around the edges of the standard repertoire.

Some examples: An all-Szymanowski disk to be recorded by violinist Francisca and (pianist) Anne Koscielny; the New York Festival of Song, directed by Michael Barrett and Steven Bleier, will set down works by Marc Blitzstein, Schumann, and Britten, respectively, on three separate albums; "The Aureole Trio" (harp, flute, and viol) will record works by Nielsen, Gaukald, and Del Tredici on one disk, and French composers on another; violinist Ani Kavafian will be the soloist in the Barber Violin Concerto, part of an all-Barber disk with the London Symphony Orchestra conducted by Andrew Schenck. That's scheduled for April. Kavafian will also record a number of chamber works for Koch, beginning with the Mendelssohn sonatas.

marching along: Delos' newly recorded Sonata album, due out in October, will offer two marches never recorded before, says the label's VP, Rudi Simpon. He identifies them as "The Pride of Pittsburgh" and an undated march dating from 1909.

Even more offbeat is the inclusion of digital transfers from a half-dozen 78s of pieces conducted by the Miami Orchestra. Licensed from BMG, they were recorded between 1917 and 1923. Headed prior to these tasty collectibles is The New Sousa Band conducted by Keir Brison, which tours some 70 cities annually.
INVESTMENT GROUP SEeks To BUY OUT DISTRIBuThS
(Continued from page 1)

ters will retain individual autonomy, Hoccutt says. Each company would continue to operate independently, yet would do so under the umbrella of a national organization. The coordinat
NEW YORK—Singer Curtis Mayfield, known as "guardian of the swamp," died of cancer on Aug. 13 at his home in New York City. Mayfield was 53.

Mayfield was known for his soulful Crooner sound and his powerful vocals. He was a singer who had several hits in the late 1960s and early 1970s, including "If This World Was Right," "Let's Go Get Lost," and "If the Good Die Young.

Mayfield was also a social activist, and he was known for his support of civil rights and peace. He was a founder of the Artistes United for Peace, a group of musicians who performed benefit concerts to raise money for peace and social justice.

Mayfield was left-handed and was known for his innovative use of the electric guitar. He was a member of the Rock and Roll Hall of Fame and was inducted in 1994.

Mayfield was born in Chicago, Illinois, on March 22, 1942. He began his career as a member of the Impressions, a Chicago soul group, and later formed his own band, the Impressions.

Mayfield's career spanned more than four decades, during which he recorded many hit songs, including "I Pity the Fool," "I'm Just a Lucky Guy Today," and "People Get Ready.

Mayfield's influence extended beyond music. He was a vocal supporter of civil rights and was known for his activism in the fight against racism and poverty.

Mayfield was married three times and had four children. He is survived by his wife, Brenda Mayfield, and his children, including a daughter from his first marriage and a son from his second marriage.

Mayfield's death was announced on Aug. 13 through a statement from his family. The statement said that Mayfield had been diagnosed with cancer in 2015 and had been undergoing treatment. He died in his home in New York City.

Mayfield's music continues to be popular and is widely played on radio stations and in concerts around the world. His legacy as a singer, songwriter, and activist will be remembered for years to come.
Reconfigured CBS Stars In RADAR 41

BY CRAIG ROSEN

LOS ANGELES—Reconfiguring, the big trend in network radio, has paid off for CBS Radio Network. In the spring 1990 RADAR network ratings survey, its old-name CBS Radio Network and the new CBS Radio Network, plus demographics, knocked the ABC Entertainment Network and Information Network out of their respective top spots.

The good news was not limited to CBS. In the fall 1989 RADAR 41, there were more network hits with big losses than posting gains. In RADAR 41, most webs were up.

According to CBS’ gains—RADAR was up 9.5% in 25-54 with the CBS Radio Network up 22%—other networks that posted gains in 25-54 include Unistar Radio Networks’ reconfigured Super (+11.3%), Ultimate (+15.6%), and Power (+10.5%); Westwood One’s Mutual Broadcasting System (+18.7%) and NBC (+10.1%); ABC’s Entertainment (+5.3%); Contemporary (+9.9%); Fox News (+20.6%); and ABC News Radio (+10%); and the National Black Network (+21.6%).

NARM BUYING GROUP

(Continued from page 6)

Shoppers, who are now able to steal “a heck of a lot more product” than they could before, also describes the increases to the ability of “more and more companies to accurately determine the amount of shrinkage in their stores.”

Yet the decision to administer a buying group for EAS equipment reflects an increasing concern about the retail community’s ability to stop the appearance of the 6-by-12-inch CD package in the future.

The report states that 63% of respondents believe that eliminating the longbox would cause a “significant increase” in the shrinkage rate. That leaves 37% who think that removal of the 6-by-12 carton either would not cause more shrinkage or might even reduce it. But, since many dealers are opposed to the elimination of the box for reasons other than shrinkage, this split may not represent the overwhelming consensus about the longbox. Murphy says a NARM EAS survey conducted about a year ago showed that about three-fourths of a retail sample representing 90%-95% of the business favored retention of the longbox.

On another side of the packaging controversy, NARM has asked its members to list their preferences for DAT products. NARM said it will develop the most popular DAT majors is currently releasing DAT product. Perhaps because so many retailers still use their LP hires to play CDs and probably intend to do the same with DAT, most say they prefer a 12-inch length for the DAT disks.

A 6-inch width is favored slightly over a 4-inch width, suggesting that either the users are not convinced of the space originally designed for LPs. The length option that retailers desire is not certain.

Admitting that a DAT packaging battle may be in the offing if that format enters the market, Murphy says the outcome of the CD longevity debate will determine the strategy for DAT packaging. So far, he says, no decision has been made on DAT pack-

NORMAN H. LUNDHOLM

(Continued from page 1)

for loose pieces and $3.64 for box-

lots. For $9.98, the cost is $5.90

loose, $5.76 for boxes.

Individuals looking for Yarbo-

rough, senior VP/sales & branch dis-

tribution at CBS Records, the move has been popular with many artists and

they account "enough margin to deal with it—and to see whether the marketplace may be, or the de-

mand may be, on a one-way policy.

The motivation for selecting Mi-

chael’s new album—"Listen Without

Prejudice," due in stores Sept. 11—as a subject for the test came via "the strength of the product,"

said Yarborough. Originally, he

added, an LP version of the album

had not been scheduled for Ameri-

can release until one was planned for Europe.

Asked if CBS has any plans to

reissue the album past the "test,"

Yarborough stressed the Michael album was "a test—and we may or may not do something like this [again] in the future."

At press time, Yarborough said that it was "much too early" to gauge feedback from the field be-

cause initial solicitations had only started two days earlier.

CBS: MICHAEL LP CANNOT COME HOME AGAIN (Continued from page 1)

The arrest took place at Geringer’s Club Patarea, the same nightclub where LTB was booked by Broward deputies two months ago for performing songs from “Nasty.”

Too Much Joy was practically inviting a confrontation with the Broward deputies when it announced its Holly-

wood tour date three weeks ago. The Gi-

Gimbers record was refused to air on-

the band, whose members are all white, would prove that the police were correct.

Although the Broward Sheriff’s Office knew about the Too Much Joy show the sheriff’s chief legi-

eral said in a local newspaper that he published Aug. 1 that the concert was a publicity stunt. He also stated that the concert would not be held.

But as the group was being hand-

ed, Alan Lejaldack, backtracking, that the pashow comments were based on the belief of the sheriff’s of-

fice that Too Much Joy would not ac-

tually perform live on the tour. "The realization was stronger than ever. "I’m really glad we did what we did because it was a waste of time and it didn’t go anywhere. My one big fear is that I don’t want people to get too fed up with the publicity that was going on for us, that they get bored with the issue."

Too Much Joy shrugged off stage-

side jitters early in its anti-censorship show here Aug. 10 and turned in a sly-

ery, though ragged, set that spot-

lighted six rap songs taken from 2 Live Crew’s “10th Street.”

Although no member of 2 Live Crew was in attendance, about 100 vocal onlookers and four undercrewed cops were present when the group took the stage and began rac-

ing through a medley of 2 Live Crew songs before they toned it down and walked away the arrest of the three band mem-

bers.

Quirk seemed particularly tense as he lipped the band’s revved-up rocking covers of “F– Shop,” “If You Believe In Having Sex,” and “D– Almighty.”

The show’s high point occurred to-

ward the end of the group’s version of “Appetite for Destruction.” "That’s a Lie," said Quirk abruptly stopped the song and said sarcastically, “OK, we all know that this is nothing more than a pub-

licity stunt.” The band immediately

broke into the song’s chorus, much to the delight of the cheering crowd.

After running through a sloppy rendition of “Me So Horny,” the hard-working foursome tore into Bobby Fuller’s “I Fought The Law”—a fitting close to the show, as it turned out.

One retailer told Billboard, how-

ever, that upon being told the Mi-

chael LP would be available only on a one-way basis, "we’ve passed on purchasing it."

Additionally, Yarborough strongly

denied rumors that a quota has been placed on the total number of pieces—LP, cassette, and CD—that retailers may order. Some re-

tailers have alleged the exis-

tence of a quota on the Michael LP,

bum, due to return problems CBS

is said to be experiencing with the current New Kids On The Block al-

bum.

MADDOX

(Continued from page 1)

mores to try $10.98 TAPE/LP

(Continued from page 1)

On the other hand, Cady Barr, head of VHI's Source, says "(Bell Bi DeVoe) have two really strong singles, they can probably get away with it."

Of the general, Barr feels that labels should not put out new releases at $10.06 until they prove themselves at that level. Then, he says, not all super-

star titles are candidates for the higher price tag.

"When certain kinds of product, it could be a mistake especially with a black music product. You’ll just see more cassette singles selling... But with a mid-format hit, it probably doesn’t matter."

Similarly, Ron Phillips, director of purchasing for the 710-unit, Durham, N.C.-based Record Bar chain, says that if an album scores a hit and is four to five singles deep, "we can get $10.98 for it. If it’s just an OK record, there’s not likely to be that impulsive purchase."

"My feeling is that the higher we make the cassette price, we’re allowing people to make the decision to say ‘I choose not to spend my money on that kind of product at this time at all’," says Harold Guillot, buyer for the 135-store WaxWorks chain, based in Owensboro, Ky.

Record buyers also object to the higher price. Ken Corum, VP of mer-

chandising for Cleveland-based Ar-

nor Distributing, says, "One of the things that we all have to reassure ourselves with in audio is that there’s tremendous competition out there with videos and other products. There are only so many dollars to go around. And if we’re not performing in sales because prices are too high, then the merchant will devote that space to something else."

Retailers say none of the current or upcoming titles with a $10.98 cassette/ LP tag will carry higher list prices on their CD equivalents. While they are glad of that, they also see a different problem being created. As more titles come out at $10.98 and their prices edge closer to that of hits on CDs, sale, as well.

Currently, shelf prices on $10.98 list product range from $9.99 to $10.99, with sale prices in the $7.99-

8.99 range. The everyday prices for $10.98 cassettes are already bumping into full-line CD sale prices, which can be as low as $10.98-$11.99.

Assistant in preparing this story was provided by Melinda Newman in New York and Dave DiMartino in Los Angeles.

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setting, film-work, and pressing.
Aussie Raids Seek Bogus Pop Albums

**By Glenn A. Baker**

SYDNEY, Australia—Four teams of representatives from the Australian Record Industry Assn. (ARIA), WEA Records, and a law firm mounted coordinated raids July 27 on four Melbourne locations, seizing quantities of allegedly counterfeit and bootleg vinyl singles and albums, production parts, labels and documents. The seized materials were related to product by Page, Neil Young, U2, George Michael, Michael Jackson, Aretha Franklin and Ray Parker, among others.

The raids were implemented without participation from state or federal police. The teams were acting on an application from WEA. Order granted by the federal court on the basis of an affidavit sworn by Michael Patching, general manager of The Record Plant, a small Melbourne pressing operation owned by Gil Matthews and Harry and Michael Latoskin.

Matthews also runs the Bazaar Records export and distribution company, and is a principal of the Australian Record Sellers Assn. (ARSA), a five-track EP released from the WEA American label, with his tour, but WEA Austra-
APRIL:
Hot on the heels of its explosive European success (#1 in the U.K. and Holland, #2 in Germany, with sales over 1.2 million copies) SNAP's debut single "THE POWER" is released in America.

MAY:
The single explodes onto the dance charts as their debut album WORLD POWER is released.

JUNE
"THE POWER" captures the #1 spot on the dance charts as the video is added to MTV. Later in the month the single is certified GOLD.

JULY:
"THE POWER" soars to Top 5 on both the POP and R&B charts. The single is certified PLATINUM. Album sales go through the roof. WORLD POWER is now GOLD selling over 200,000 copies in the last few weeks alone!

AUGUST:
By popular demand "OOOPS UP" is released as the new single and the one that will power the album to PLATINUM. Catch SNAP on tour now.

ARISTA:
WHERE POWERFUL NEW ARTISTS ARE A WAY OF LIFE
It's been three long years since Force M.D.'s platinum album Touch And Go exploded across the airwaves with the smash singles "Love Is A House" and "Tender Love." Now, this long-awaited follow-up proves that this unbeatable New York group's sound is ready to cross over in a big way.

FORCE M.D.'S

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